



Fairfax House, York

Conservation Management Plan

Commissioned by York Civic Trust & York Conservation Trust

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PAGE \ PARK



Fairfax House, Conservation Management Plan

York Civic Trust & York Conservation Trust

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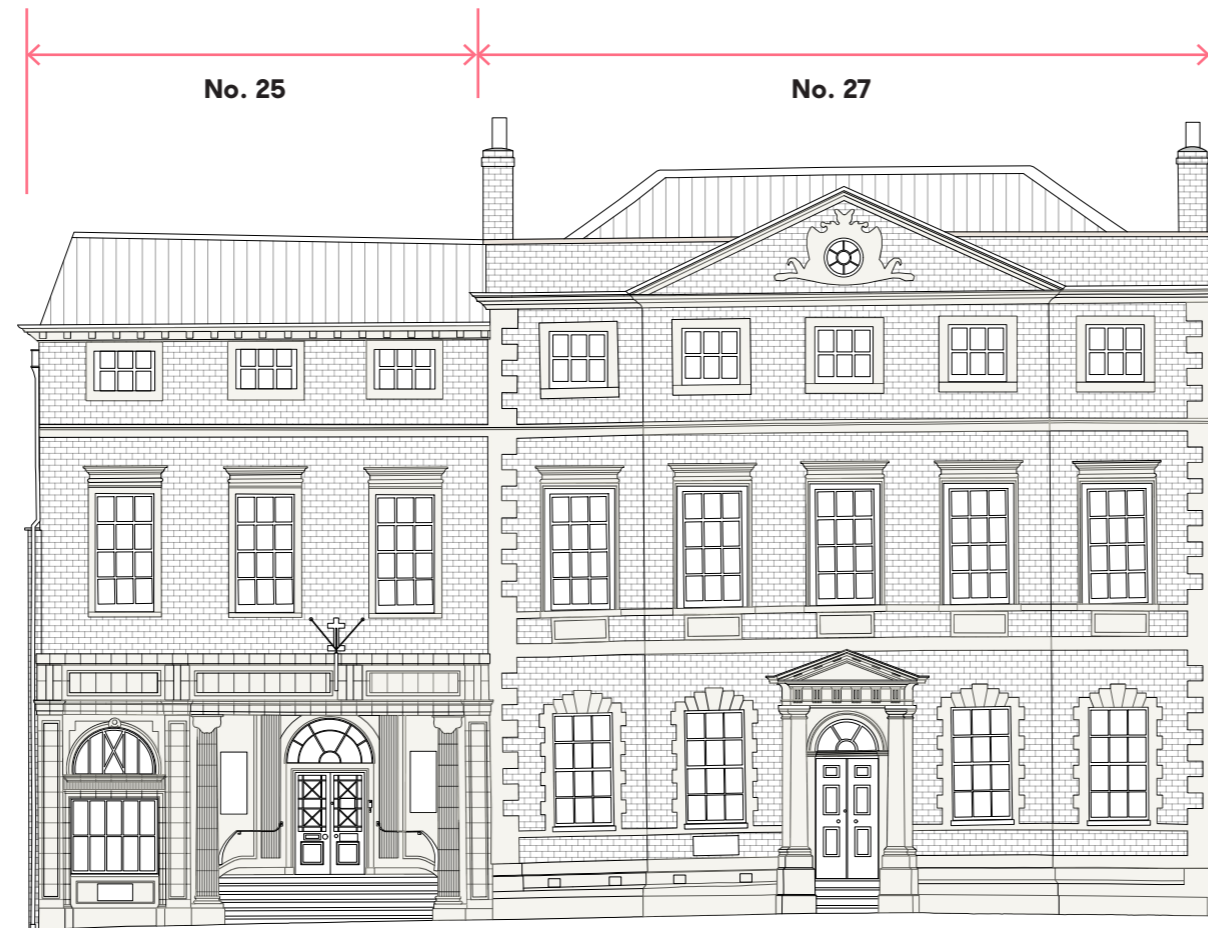
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Executive Summary



Castlegate Elevation diagram
drawing, Page\Park.

Number 25 and 27 Castlegate, now known collectively as Fairfax House, are together an exceptional example of a Georgian townhouse. Dating from the mid-18th Century, Fairfax House is a Grade I listed building located in the historic heart of York. The building is currently a Georgian House Museum, managed by York Civic Trust and owned by York Conservation Trust.

Since its inception in the 1740s, the building has had several uses in response to the changes that have taken place in the surrounding urban fabric. York Conservation Trust and York Civic Trust are working together to define the next chapter of change for the House, which will be centred around access and inclusion, as well as redefining the stories told about the House and its history. To begin this journey of change, a conservation management plan has been commissioned. The document provides the guiding conservation principles to help to inform the next chapter in the building's story.

Working together with both trusts, this conservation management plan is informed by extensive research, interviews and a literature review. The plan is structured in a logical manner: first introducing the context for the plan and relevant stakeholders; understanding of the building, looking at its place within its surrounding urban context and throughout history. Three layers of history are significant to the story of Fairfax House: an

18th-century townhouse; a cinema and dance hall, then dance school; and then as a restoration Georgian museum by York Civic Trust. Each layer of history underpins the chapter structure of this report, culminating in a significance assessment to substantiate the heritage value, supported by a full room gazetteer.

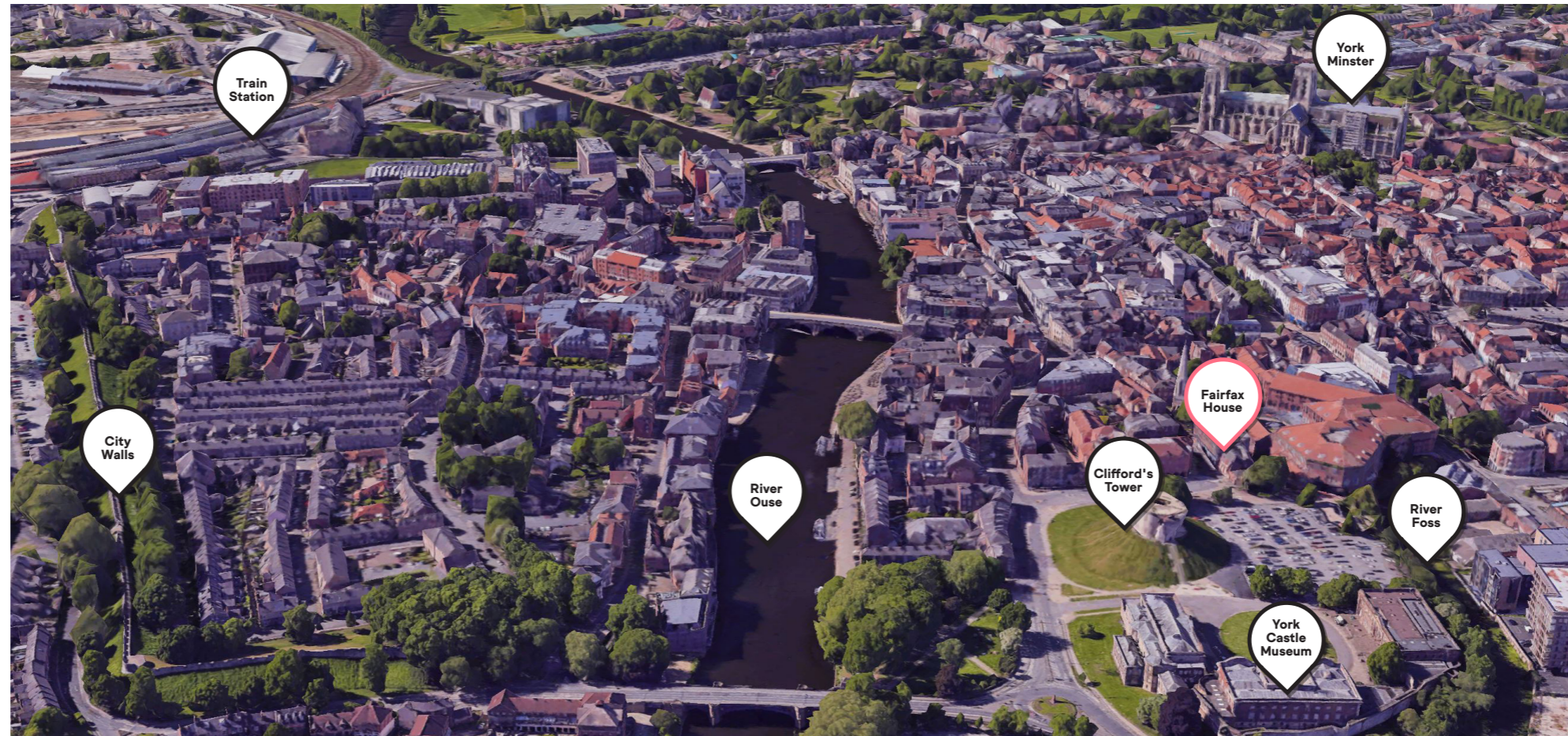
The second section of the plan takes cognisance of the first and uses this information to identify the risks and opportunities of Fairfax House moving forward. This concludes with the definition of specific policies to support the long-term sustainability of the museum, as well as guiding the organisations ambitions for transformational change.

The overarching conclusion of this document identifies a need for carefully managed change at Fairfax House, in order to broaden participation in our shared heritage and support the long term sustainability of the museum, including its place as a functioning work and volunteering environment. This document should be used as the foundation for the development of any future capital works which seeks to address concerns related to access and inclusion, or broader operational issues.

1

Introduction & Context

Wider York context, aerial view of York looking North-West. Base view from Google Earth, diagram Page\Park.



1.1 Purpose and Circumstances of the Conservation Management Plan

This plan has been commissioned jointly by York Conservation Trust and York Civic Trust. Both bodies are custodian clients of heritage buildings in York, and are familiar with conservation best practice with the regards to management of change in the historic environment.

There is an ambition to undertake a capital development project at Fairfax House to address access, conservation and inclusion problems and enhance the museum offering. Many of the barriers to access are as a result of alterations carried out in the 1980s, and there is a desire to make decisive intervention in order to solve these problems. In order to undertake the architectural design process in an informed manner, this conservation management plan has been commissioned to establish the baseline history, significance, and future policies for the management of change at Fairfax House.

1.2 Authorship of the Plan

This plan has been written and prepared by Page\Park, an architectural practice undertaking work across the UK from studios in Glasgow and Leeds. Page\Park have undertaken conservation assessments and capital development projects in the historic environment for over 40 years, with

experience working with exceptionally significant buildings and scheduled monuments. The report was led by Specialist Conservation Architect John Brown, and written by architect Vicky Mitchell.

1.3 The scope of the plan and any limitations on the study

The report includes both Number 25 and 27 Castlegate, now known collectively as Fairfax House, and the adjacent courtyard area to the north-east of the building. The scope of the plan is limited to this boundary, and looks at the building as a whole, and on a room by room and elevation by elevation basis.

The plan makes reference to fabric condition on an elemental basis, but does not constitute a full fabric survey or maintenance plan. Policies related to fabric condition are for the purposes of assisting philosophical decision making rather than identifying all issues on a granular level.

The plan makes some reference to the historical development of the surrounding urban fabric, but does not make recommendations for how the setting of Fairfax House may be addressed on an urban scale, or how future development in the vicinity of Fairfax might be considerate of the historic character of the house.

The report has been compiled with the help of the

team at York Civic Trust and York Conservation Trust, and has been bolstered by their immense knowledge of the building. The report does not, however, constitute an exhaustive historic record of the building.

1.4 Relationship to other relevant parties

This document should ultimately be read in conjunction with the RIBA Stage 2 design report, which has been commissioned in tandem, due to commence upon the completion of this report.

1.5 Ownership of the plan – who is responsible for implementation

The plan will be implemented by York Civic Trust and York Conservation Trust in a joint capacity. Recommendations for strategic conservation works to the external fabric will be the responsibility of York Conservation Trust as building owner. Recommendations for the development of the visitor experience, and interpretation of the building history in new ways will be the responsibility of York Civic Trust, as building tenant.

With all conservation plans, it is important that they become a useable and accessible document that is understood and referred to by all parties on an ongoing basis. This document is intended to be read as a whole, or in sections, and be a point of reference for the future.

2

Stakeholders

2.1 York Conservation Trust

York Conservation Trust is a charitable organisation that owns a large portfolio of historic buildings in York. The Trust's mission is to conserve the unique heritage of York in a sustainable manner, finding viable uses for architecturally significant buildings and ensuring they are maintained in perpetuity. The origins of the Trust date back to the Second World War, when Dr John Bowes Morrell and his brother Cuthbert began conserving medieval buildings in York, believing that their heritage value were an essential part of York's character. The brothers established Ings Property company in 1945 with 7 properties. While profit was never a motive, the company grew, and in 1976 became the charitable Trust we know today. York Conservation Trust is now custodian of 76 properties, or groups of buildings.

York Conservation Trust took over the freehold of Fairfax House in 2008. Under the terms of the lease, York Conservation Trust is responsible for the structure of the buildings and exterior fabric while York Civic Trust is responsible for interiors and improvements.

York Conservation Trust is a commissioning stakeholder for this document, and have inputted to its development.

2.2 York Civic Trust

York Civic Trust is a membership organisation, run for the benefit of all who live in, work in, or visit York. The Trust is open to all who wish to enhance and protect York's architectural and cultural heritage, to champion good design and to advance the high place which York holds amongst the cities of the world. The Trust has many functions related to promoting and preserving York's heritage, including providing commentary on planning applications.

York Civic Trust is intrinsically linked with York Conservation Trust, as Dr John Bowes Morrell was instrumental in its formation becoming the first Chair of the Trust in 1946. Noel Terry, of Terry's Chocolate fame, would become its first Secretary, and later donate his furniture collection to the Trust, which ultimately found its home at Fairfax House.

York Civic Trust acquired and restored Fairfax House in the 1980s as a Georgian House Museum. Following the transfer of ownership of the building in 2008, York Civic Trust embarked upon a 99 year lease to occupy and run the historic building. Fairfax House is also the headquarters for the Civic Trust, and is therefore the centre from which it maintains its role as the City's principal and active amenity society.

The Trust is a key stakeholder in the development of this plan; guiding the curation of its content and ultimately becoming responsible for its implementation.

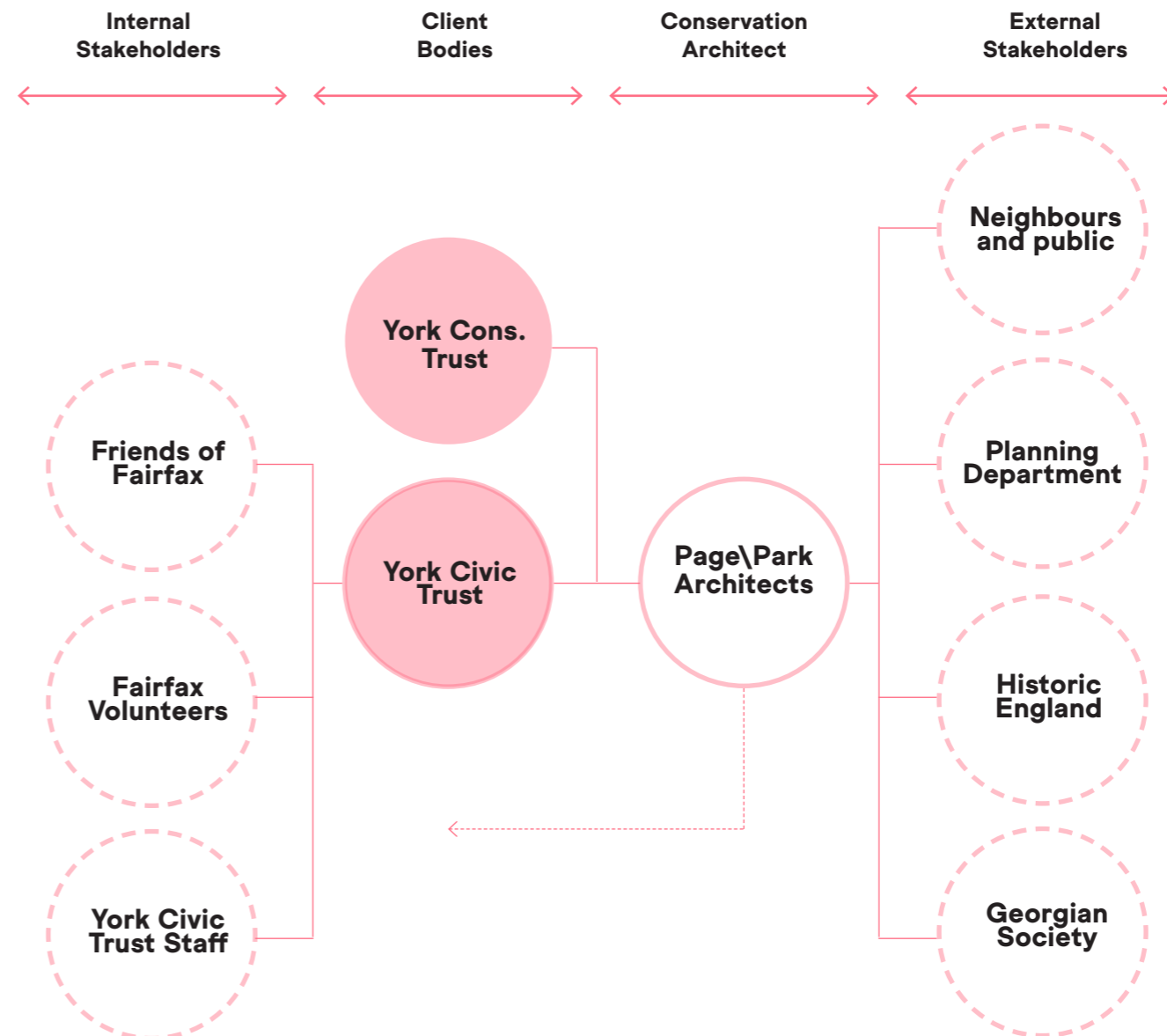
2.3 Friends of Fairfax House

Friends of Fairfax House is a membership organisation which has been in existence for over thirty years. The organisation supports the conservation and educational aims of the museum and raises fund for major projects and exhibitions. Membership of the organisation provides a number of benefits including free admission, access to events, lectures, and building visits, and various discounts. The Friends of Fairfax House are a key interest group and important stakeholder, who must be consulted on the outcome of this plan, and any developing proposals for the building.

2.4 Volunteers

Fairfax House is supported by a loyal team of approximately 150 volunteers, who are enthusiastic about the building and its history. They provide a warm welcome to guests, and care deeply about the building and its future. Volunteers are located throughout the Museum as visitors tour the House, and have in-depth knowledge about the history of the building and its contents. The volunteers must be kept abreast of the outcome of this plan, and any developing proposals for the building as it is important to bring everyone along on the building's evolving journey.

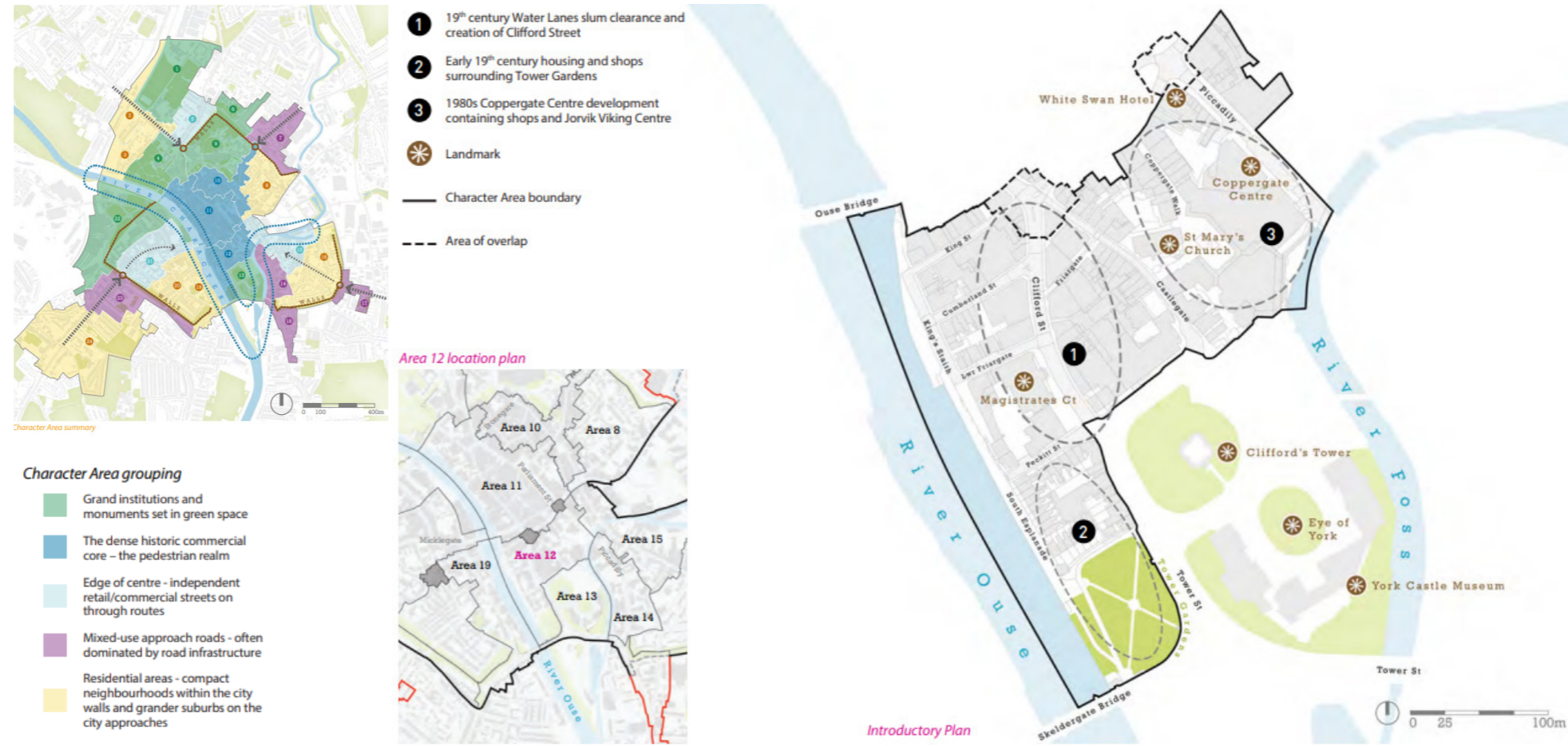
Various external stakeholders exist in addition to above, including but not limited to those set out in the table below. Other societies such as the C20, Victorian and other 'National Amenity Societies' may also be interested in the findings and actions which surround the museum.



3

Understanding: Heritage Summary

Extract of York Central Historic Core, Conservation Area Appraisal, diagrams from pages 6 and 278. Source: City of York Council, Historic England & Alan Baxter.



3.1 Heritage Description

3.1.1 Listing Status

As a Grade I listed building, Fairfax House is in the top 2.5% of all listed buildings and buildings of this listing are said to be "of exceptional interest, sometimes considered to be internationally important". England's historic environment is made up of many listed buildings of special architectural and historic interest.

Listed buildings are protected under the Planning (Listed Buildings and Conservation Areas) Act 1990 and alterations or demolitions require Listed Building Consent from the local planning authority prior to any work being undertaken.

The full listing is included in appendix 1.

3.1.2 Conservation Areas

Local planning authorities also have a duty to designate and form policies to protect areas of special architectural and historic interest, these are called conservation areas.

The City of York Council is responsible for designating the Central Historic Core Conservation Area (YCHCCA), in which Fairfax House is located.

This covers the whole of the historic city centre and with 24 character areas is said to be "one of the largest and most complex in England". Fairfax House is located in Character Area Twelve - King's Staith & Coppergate Centre - which includes five Grade I listed buildings.

From the Conservation Area Appraisal we know that Fairfax House is part of a cluster of Grade I Listed buildings, located on the historic Castlegate, once the main access route between the City and York Castle. This is now a quieter back street in the city centre of York, which sits on the fringes of the main shopping and tourist areas. Area 12 is noted as being of variable architectural quality due to the various phases of redevelopment over the past several centuries.

3.1.3 Planning Policy

National Planning Policy Framework should be adhered to when carrying out any works to Fairfax House.

Local planning policy is contained within the City of York Council's Local Plan, April 2005. This has been under revision by the council for a number of years now, in line with the publication of the National Planning Policy Framework (2012), and an update will replace this in due course.

3.2 Local Context

3.2.1 Surrounding Context

Located in the City of York, Fairfax House is situated on the south-east end of the thoroughfare Castlegate which lies to the south of the historic city centre between the rivers Ouse and Foss. Fairfax House sits on the east side of the fairly narrow road. The street is made up of a variety of buildings on either side, many of which date back to the Victorian and Georgian eras. Predominantly of residential origin, the street today contains a mix of commercial and residential uses. Materials used predominantly include red brick, with stone (or painted stone) dressings to the older buildings. Many of the ground floors contain shop frontages that are a mixture of historic and contemporary design.

John Carr was involved in a substantial refurbishment to Fairfax House, investigated in detail later in the report, but was also responsible for the design of the Grade I Listed Castlegate House (1762-3) opposite Fairfax House. This is one of few properties set back from the road behind railings and a forecourt, and has been used as a Masonic Temple for the past century.

St Mary's Church sits north of the House surrounded by a small churchyard and is the only stone building to the Street. Originally built on the site in the 11th Century the surviving building primarily dates back to the 15th Century. A former parish church, this is another Grade I Listed building and is now used as an exhibition centre for contemporary art installations.

No.29 Castlegate (c.1840) directly abuts Fairfax House to the south-east and is Grade II Listed. Opposite, neighbouring Castlegate House to the South, sits a modern building currently owned and run by the Hilton Hotel chain. This building wraps around to Tower Street to the south and marks the end of the Castlegate.

To the south, a large open space formed by castle hill and the adjacent Castle Car Park dominates and forms the backdrop to the York Castle Museum, Clifford's Tower and other remains of York's medieval castle. Its Norman predecessor was built in 1068-9 at the confluence of the Rivers Ouse and Foss (Rees Jones, 2013). Clifford's Tower (c.1270-1290) is a Scheduled Ancient Monument and sat as a roofless ruin since a fire in 1684. Hugh Broughton Architects worked with the owner, English Heritage, throughout 2015 - 2022 to create an intervention which creates partial cover over a series of



walkways, giving access to the first and roof levels, offering a viewpoint over the City including the historic core including Fairfax House.

To the rear of Fairfax House is a raised courtyard area, enclosed with wrought iron railings as part of the 1980s restoration. The courtyard is surrounded on two sides by 1980s flats, which have deck access overlooking the courtyard. While part of the courtyard runs alongside Castle Walk, a pedestrian lane linking the Castle Car Park to the 1980's Coppergate shopping centre complex and associated St Mary's Square. The shopping centre dominates the immediate surrounding context to the north-east with Fenwick's department store occupying the buildings closest to the House.

3.2.2 Future Development

Like any urban context, the area surrounding Fairfax House is continually evolving and a number of developments are ongoing in varying stages.

York Civic Trust were in early discussions with the

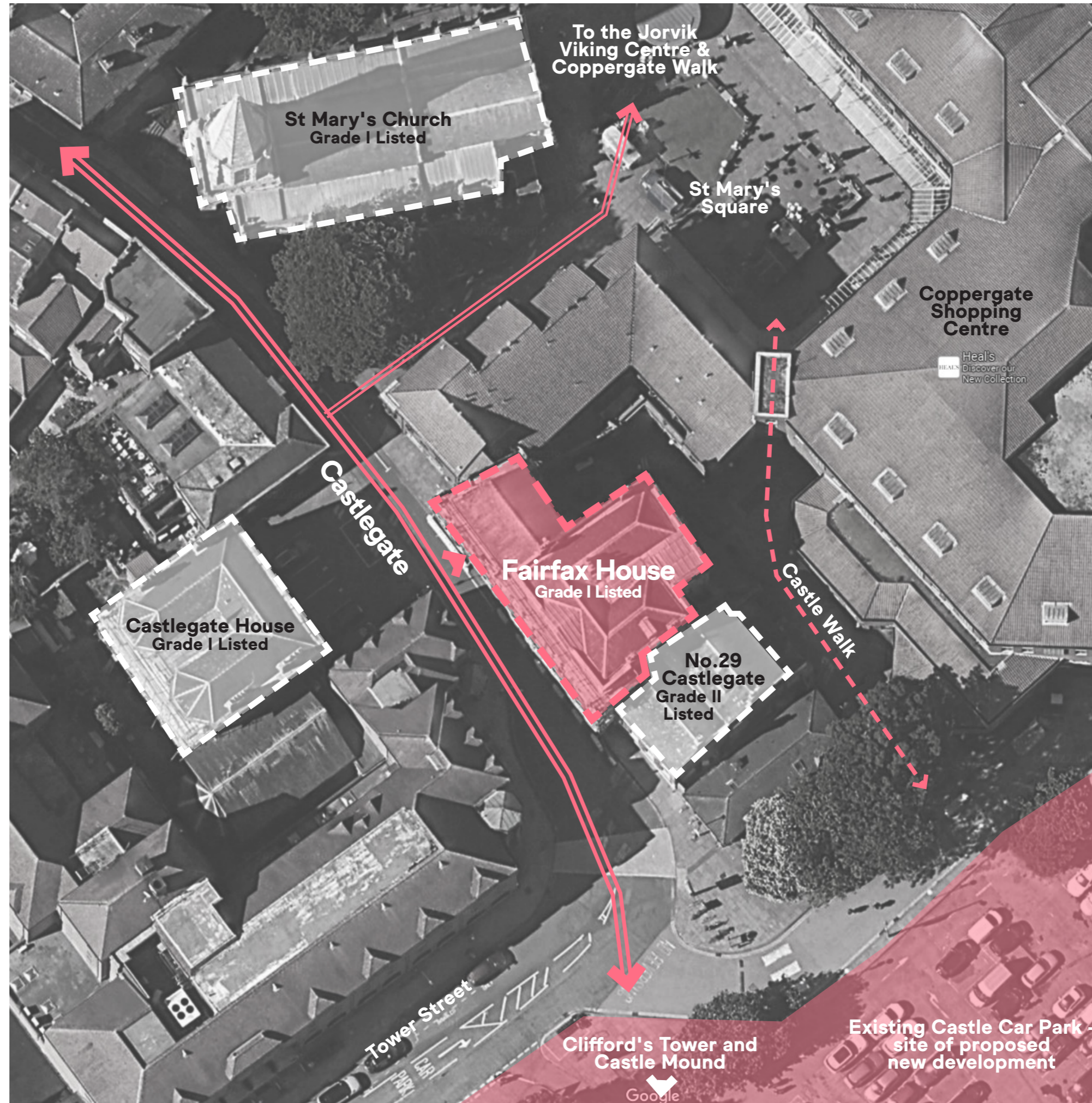


neighbouring property, No.29 Castlegate, around 2017 to purchase the building and extend the museum offering. However it was decided not to proceed and instead the building was converted into recruitment offices in 2021.

Under the Castle Gateway Initiative, City of York Council have commissioned BDP to design a masterplan for a public realm scheme surrounding Clifford's Tower, the Castle car park and the river edge. This includes relandscaping of the surrounding area and an improved streetscape to Tower Street running perpendicular to Castlegate. The proposal has currently been developed up to planning stage (Application 22/00209/FULM, 2022) but further development is likely due to funding still being acquired. The proposals currently allow for additional blue badge parking which could be advantageous to the Museum.

Coppergate shopping centre has recently changed ownership but it is as yet unknown what impact or change this could bring on the area to the north-east.

Left: 1949, Fairfax House (no.25 entrance) with the neighbouring St Mary's Church, York City Press. Right top: Castlegate House Right bottom: No.29 Castlegate, Page\Park.



Diagrammatic map of the surrounding site context.
Source: Baselayer map from Google, diagram Page\Park.

3.3 Development of Urban Context



1850s Site Context, based on 1852 Map from the National Library of Scotland. Diagram Page\Park.

1890s Site Context, Diagram Page\Park.

KEY:
 Denotes new addition / alteration from 1850s map.

► 1850s Map

Since its inception the urban context of Fairfax House has undergone significant change. At this point, the urban grain of Castlegate was wider and flanked on both sides with decorative iron railings, similar to that of Castlegate House opposite. Plots were larger and more open and would have enjoyed unhindered views north-east to the River Foss. Dr White's maps identify a formal garden across from the House, also belonging to the House. The garden was approx. 850 square yards (710m²) and had a frontage to both Castlegate (c.64m) and Tower Street (c.100m) to the south, and contained a coach house.

The original House of no.27 was also larger than the current footprint suggests. As a residential townhouse under affluent ownership, it was common for the household to have a complement of staff to facilitate everyday life. The House would

have had a substantial rear servants' wing to the north, including two kitchens, servants' hall, a housekeeper's room, pantries, larders and servants' apartments above. Further to the servants' wing, there were three coach houses, stabling for nine horses, a groom's house, harness-room, wash house and laundry.

A lane to the north-west of number 27, marked the boundary with number 25 which evolved as a very modest home in comparison.

In 1826 the street was shortened when the castle's prison was extended, which included an extension to the prison walls visible on the plan.

► 1890s Map

By the 1890s, the plot of number 27 had come under new ownership, no longer a residential home the building became the base for varying friendly societies. Notably, the urban fabric of the plot changed when in early 1865 the Foresters sold the land opposite the House - containing the formal garden and coach house - to City of York Corporation. This partly enabled the widening of Castlegate and the easing of the sharp corner between the latter and Tower Street. In 1879, City of York Corporation widened the street leading to the removal of the ironwork to the front façades of 25 & 27. The combination of this and the introduction of Clifford Street to the west saw a declining period for Castlegate and the property. Alongside other social factors, this eradicated much of the remaining gentry.

KEY:

Denotes new addition / alteration from 1850s map.



c.1930s Site Context, Diagram Page\Park.

► 1930s Map

By the 1930s, no.25 and no.27 came under the same ownership of St George's Entertainment company. While the street frontage depicts less obvious change in the map, the rear servants' wing has since been demolished and a substantial replacement extension in the form of the new cinema. Neighbouring buildings to the north-west of the House have since been demolished and the area of land used as a car park for the cinema and dance hall.

Opposite, Castlegate House remains the only formal frontage stepping back from Castlegate although to the rear a dense urban language has been established. The corner of Castlegate and Tower Streets is still marked by a small step back from the former, with the main frontage facing south-west to Clifford's Tower. A postwar petrol station / garage was located to this site.



Present Day Site Context, Diagram Page\Park.

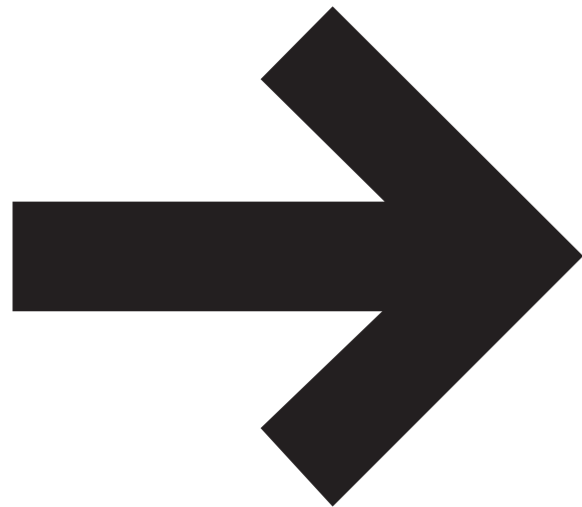
► Present Day

Looking at the present day map, it is clear how much the footprint of Fairfax House has diminished. The cinema extension was demolished in 1970, and the urban fabric continued to be made denser. 1984 marked an important year for the House as it reopened after a extensive restoration by York Civic Trust. Furthermore, the Coppergate shopping centre was completed the same year which engulfed the north-east area of the House and led to unattractive views; a far cry from the original river and open landscape it once enjoyed. Castle Walk now marked the dividing line with the shopping centre and has become a pedestrian thoroughfare linking the shopping centre and public car park to the south.

On the corner of Castlegate and Tower Street a Holiday Inn was built in 1986, now a Hilton Hotel, but importantly the building still recedes from Castlegate and acts as an intermediary between the two streets and Clifford's Tower. Castlegate was pedestrianised in 2020 but then reverted to allow vehicles access this road in 2022.

3.4

The historic development of Fairfax House ►



11th - 15th Century

▼ Early Castlegate

Castlegate originally formed part of Nessgate long before the Norman Castle was built for which it would later gain its name. The name translates literally to "the street leading to castle".

Up to the 18th century the area was known as Castlehill. The first reference to Castlegate was recorded in the 13th century as 'Castelgate' (P. Addyman, Historic Town Atlas). Alongside the streets of Coney, Spurriergate and Lendal, Castlegate formed part of a key axial route (Hall and Hunter-Mann, 2002) following the north-east bank of the River Ouse, as the original thoroughfare to the Castle.

The medieval complex, upon which the Castle is built, was once home to a Franciscan Friary, founded in 1230 and located on the south west side of Castlegate. The Friary was often preferred by visiting Royals as their residence in the city. Following dissolution in 1538, many of the buildings were taken down and materials sold. The castle's gateway appears to have survived into at least the mid-16th century and then later turned over to

horticultural use. (Raine, 1955 & Spall, 2011).

Throughout the Medieval period Castlegate was home to a variety of inhabitants, from merchants to brewers, drapers, locksmiths and weavers. References to a number of stone houses are present in the title deeds dating back to the 13th century, and reference to a hospital being maintained by Thomas Holme on the street; which both emphasise the importance of Castlegate at this time. (Hall and Hunter-Mann, 2002).



1611 Map of York, John Speed.

Note the original boundary stone walls which indicate the extent of the city liberty. Large residential lots can be seen within these earlier maps with luscious green spaces despite being within the crowded city centre.

▼ "the metropolitan capital of the north"

Throughout the early 18th century, York had established itself as a "place of great resort" amongst the gentry and many came from London and across the South to use it as their playground. Castlegate was seen as one of the most fashionable residential areas in Georgian York, many of the gentry purchased townhouses, predominantly as a means to show off their social status through grand displays of wealth.

There was a distinct progression in wealth the further one travelled along Castlegate toward the castle at the eastern end, where Fairfax House is located, this was increasingly seen as the desirable location because of its proximity to the castle and the inhabitants it attracted.



Artistic impression of Fairfax House Castlegate in 18th Century York, by Leslie Blomfield ARIBA, FRSA.

► Ownership of No. 27 Castlegate

Number 27, Castlegate as we know it today, was originally constructed around the early 1740s.

The first identifiable owner of the plot of land prior to this was Thomas Gibson who leased a 'house and garth' to George Penrose for 21 years, as referenced in a lease of 1599.

A variety of owners and occupiers were then connected to that house throughout 1599 to 1646, some of which are noted below:

1631 - James Gibson sold to George Penrose

1638 - Sold by Thomas Harrison to William Robinson the Elder and Younger.

1646 - John Mason sold to Robert Scott.

1704 - Thomas Barker, a lawyer purchased the site and house on it. He would go on to make improvement to the house and lands over the next four years.



No.27 Illustration. Source: British History Online.

▼ Honorable Miss Ann Fairfax, 1760 - 1773

In 1760, Charles Gregory, 9th Viscount Fairfax of Emley, purchased the property for around £2000 for his only surviving daughter Ann. The eyes of history told the story of the purchase being a dowry for Ann. However, recent research identifies that the Viscount always intended the House to be solely for Ann to run as her own.

Viscount Fairfax was a British aristocrat, inheriting his title from his father in 1738. He did not remarry after the death of his second wife, and despite having nine children, only Ann survived.

A year after her father's death in 1772, Ann sold the house. Having never married, she did not inherit her father's title after his death. Despite this, and contrary to history's negative portrayal of her as a 'mere spinster' incompetent in part due to her mental health, Ann was a resilient, compassionate and devout woman. She took over the Viscount's seat and ran the Estate.

It is noteworthy that the name the house would take on was only the Fairfaxes' home for just over a decade.

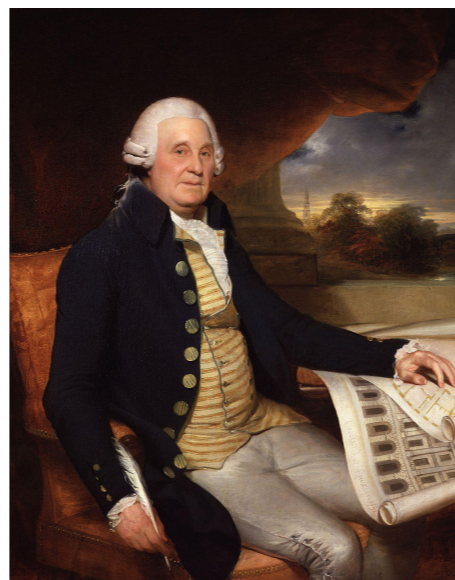


Painting of Ann Fairfax by Philippe Mercier: 1689-1760.



Painting of the 9th Viscount Fairfax by Theodore Ramos: 1989

18th Century



John Carr by Sir William Beechey: 1791.

▼ John Carr Refurbishment

Upon acquiring the house, Ann set about commissioning a major rebuilding campaign. This is thought to have involved a new classical facade and total refurbishment of the interiors. A leading Northern architect of the time, John Carr (1723-1807), was hired and set about the re-design with a handful of master craftsmen of the time:

- Daniel Shillitoe - Carving / Woodwork
- Maurice Tobin - Wrought Ironwork
- James Henderson - Plasterer & Stuccowork
- William Grant - Joiner and Carpenter
- George and Mary Renoldson - Upholstery
- Thomas Atkinson - Brickwork

Work to the house was complete by 1762. Carr was associated with several hundred commissions throughout his career: including the neighbouring Castlegate House, York Racecourse Grandstand, Buxton Crescent and Harewood House. He established himself as one of the country's finest neo-classical architects.



North Elevation of the Assize Courts 1773-7, also designed by Carr. Source: British History Online.

▼ A Residential Home

Less is documented for Fairfax House during the latter half of the 1700s, but several notable residents inhabited the property up to around 1863. Castlegate, and particularly the eastern end, was one of the most fashionable residential areas in Georgian York, at the height of polite society. The urban renaissance continued and many of the surviving houses and facades date back to this Georgian period. Residents linked to the house in this period include:

- 27: William Thompson, an Attorney (1781)
- Mrs Thornton of Thornville (1782)
- Mrs Thompson (1790)

25 - Miss Dunnington, takes Boarders (1782)

It is unclear whether much alteration took place to either house under these owners, although this is considered unlikely given that the tenants were rarely in the property long enough to justify such work. In the 1820s, the construction of a new prison including substantial extension of the Castle walls fundamentally altered the desirability of this area. By 1835, the Castle walls came within 10m of Fairfax House.



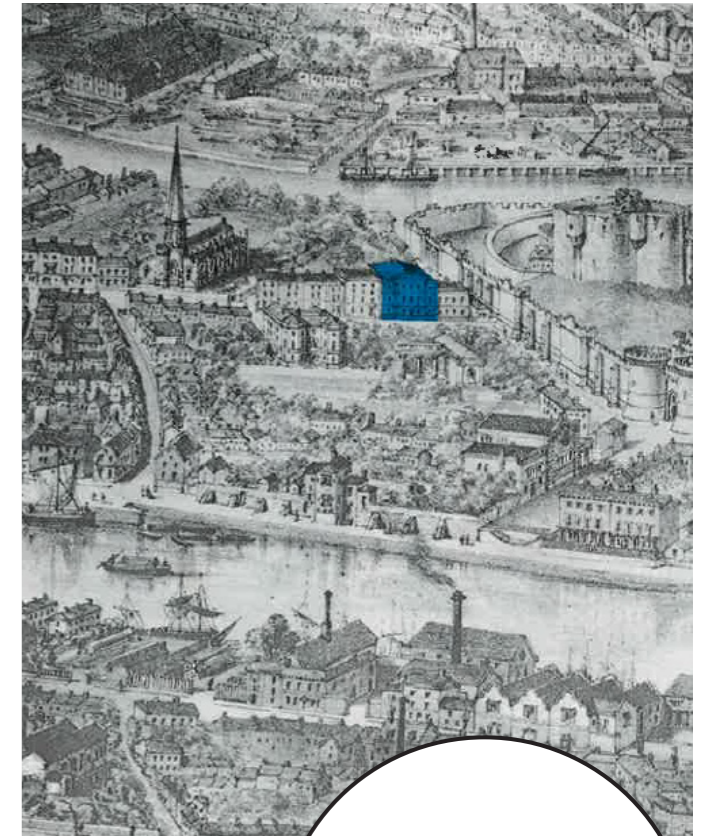
Portrait of Colonel Thomas Thornton (1757-1823) by Philip Reinagle, the famous son of Mrs Thornton of Thornville, who lived in 27; York Civic Trust Archive.

▼ Changing Tenancy

In December 1864 the York lodge of the Ancient Order of Foresters purchased the building with the purpose of letting it to Foresters for accommodation. This was supplemented by a healthy income from rent and provided a permanent venue for friendly society meetings away from the temptations of public houses.

Over the rest of the century the Societies' Hall became associated with several businesses, societies and clubs which rented space from the Foresters, ranging from Mechanics' to Ancient Shepherdesses'; the Independent Order of Good Templars to the Elim Pentecostal Church.

By July 1918 the York Friendly Societies, the tenants at the time, held a meeting in the house which led to voluntary liquidation, thus leading to the end of their occupation and marking a new era of the house.



Nathaniel Whittock, 1858.

1879
Castlegate
widened



1852 published, Ordnance Survey of Town Plans of England and Wales, 1840s-1890s. Source: National Library of Scotland. Pink dashed line denotes Castlegate, note extent of Castle walls.

▼ A Gentlemen's Club

From 1863, the house transitioned from being a private home to a variety of public settings.

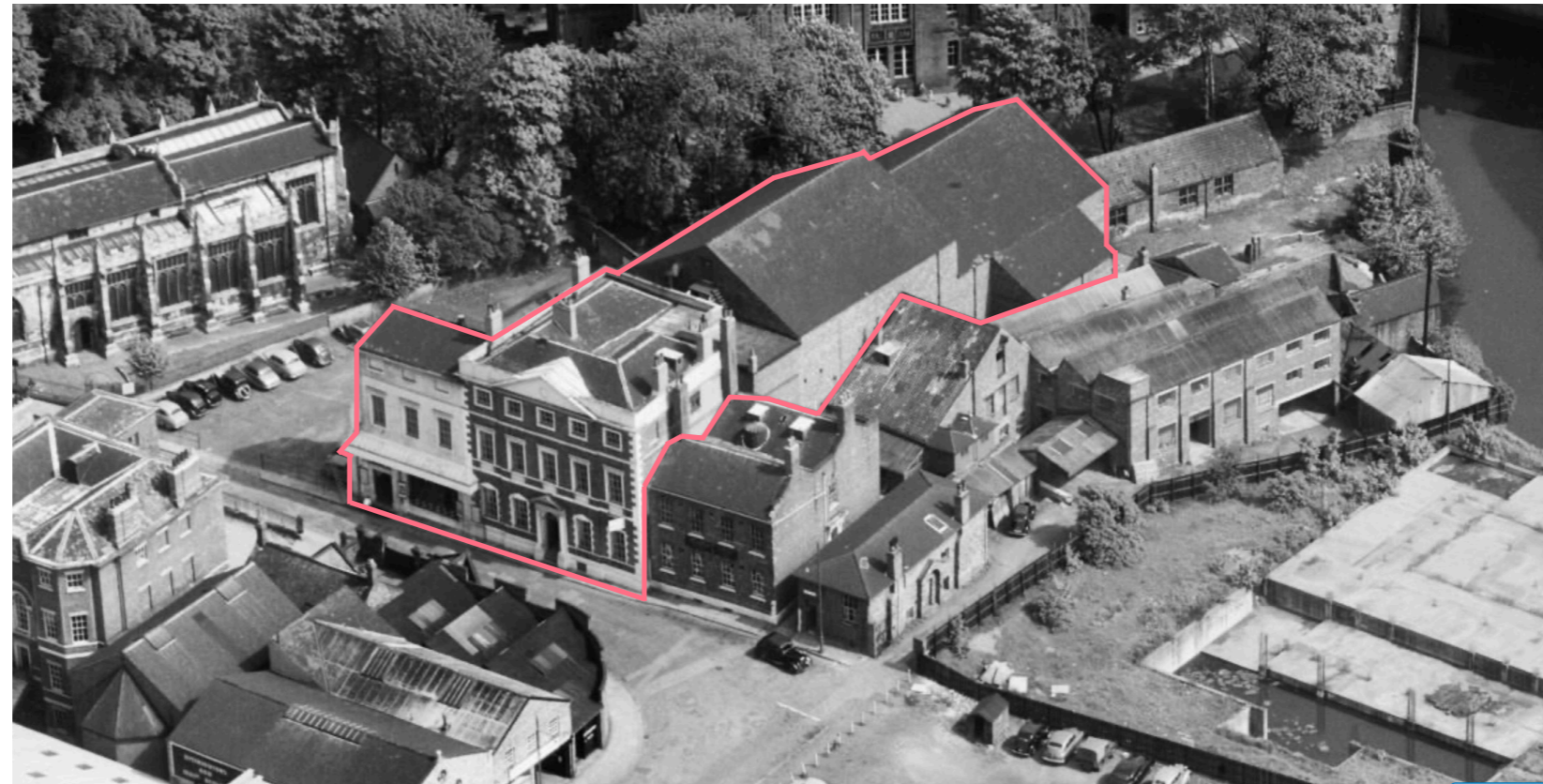
Little information exists about the house during its time of lease to a Gentlemen's Club but some photographic and physical evidence leads to the assumption that the principal Saloon room was likely to have been the billiard room.

In 1879 the City of York Corporation widened the street leading to the removal of the ironwork to the front facade. The combination of these factors saw a declining period for the property and increasing decline in use by the gentry.



The Saloon being used as a billiard room, York Civic Trust Archive.

1919 - 1960
St. George's
Cinema &
Dance Hall



Aerial view of St George's cinema York, 1953. Source: Britain from Above, EAW049618 ENGLAND. Note St Mary's Church to the left and the car park between.



A collection of Cinema Staff. Source: York Civic Trust Archive.

► **"the largest, most comfortable and most up to date cinema in York"**

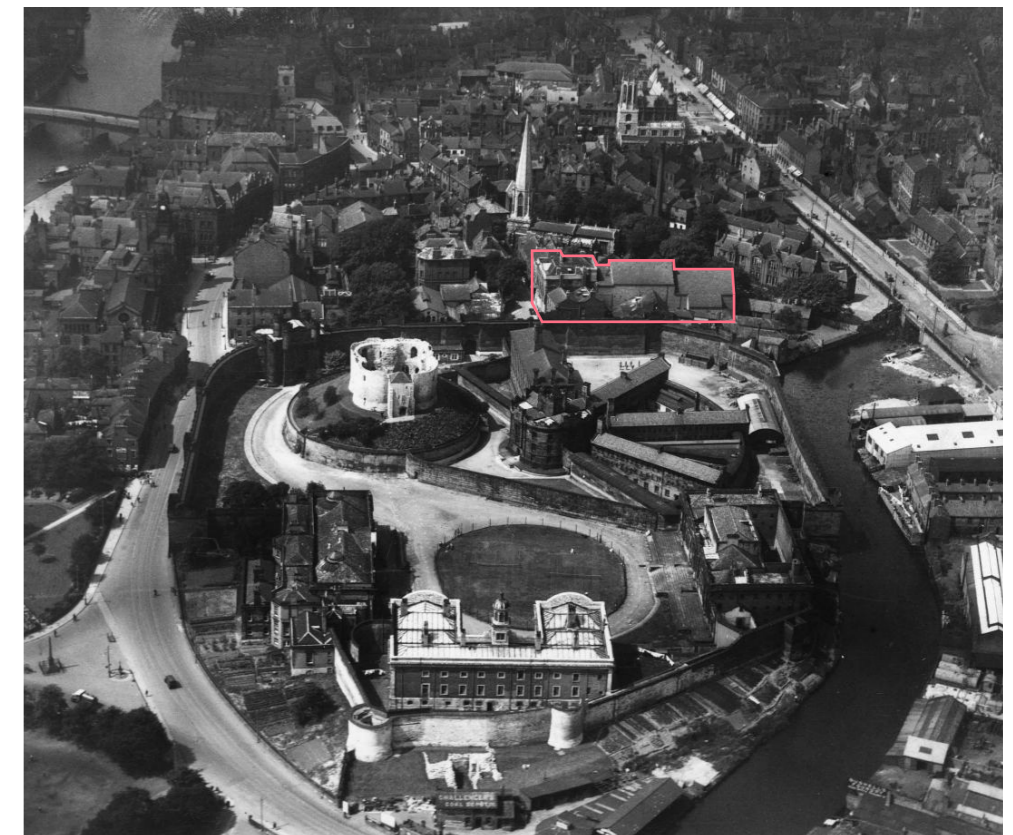
During the early 20th Century, York underwent a 'Golden Age' of Cinema with a plethora of picture houses built across the city.

The Electric in Fossgate was York's first purpose-built cinema, opened in 1911. Following its arrival, several other movie theatres were established. St George's Hall Entertainment Company Ltd. purchased nos. 25 and 27 Castlegate in 1919 and converted the property into a cinema and dance hall. After fifteen months of renovation St George's Hall opened to much acclaim and prided itself on being "the largest, most comfortable and most up to date cinema in York".

Further information on this period follows on page 30 and in Chapter 6.



Modelling shoot at the St George's Hall ticket kiosk, Jean Kenyon (centre) and Marjorie Kenyon (right). Source: York Civic Trust.



EPW016071 ENGLAND (1926). York Castle and Prison, York, 1926. Source: Britain from Above Website.

▼ NAAFI & His Majesty's War Department, 1939-45

Throughout the Second World War the building was used as a billet (temporary lodgings) for the Navy, Army and Air Force Institute and His Majesty's War Department.

During their occupancy it was their responsibility to maintain and care for the building evidenced in a letter from the York Georgian Society to the presiding colonel: "our hope that, as far as possible, the men billeted in St George's...will be encouraged to preserve from damage the very elegant features of this old house. This house – misused as it has been for four years – contained some of the finest Georgian wood carving in the North of England. The doors and windows in most of the rooms are beautifully carved, and the staircase is, of its kind, very fine...it is the hope of the York Georgian Society to see that [Fairfax House] is restored to some appropriate use." Although the nature of their stay meant that this was not the main priority thus the building suffered some neglect over these years.



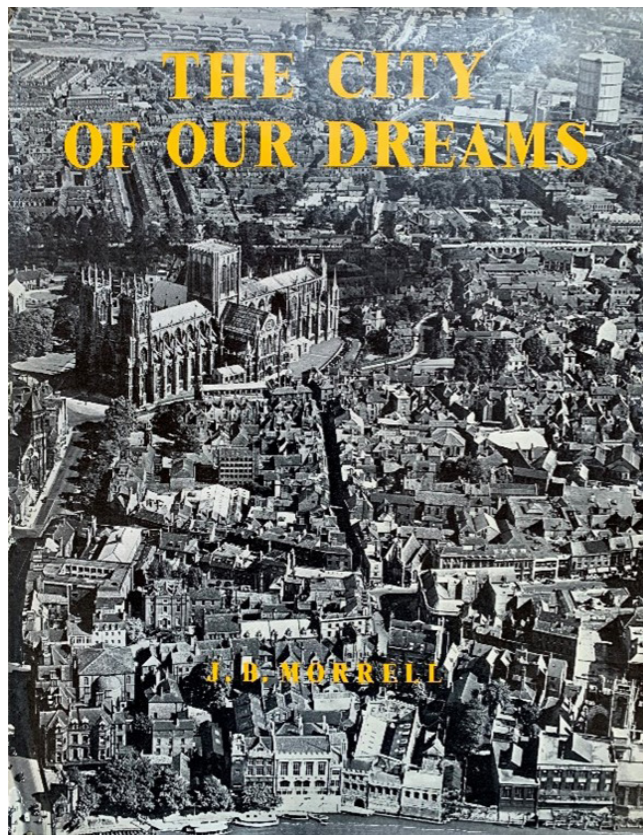
Painting of Dr John Bowes Morrell. Source: York Conservation Trust.

▼ York Civic Trust

Dr John Bowes Morrell steered through work on 'York, A Plan for Progress and Preservation' published in 1948. Through that lengthy planning process a new energy built up among a group of informed and influential York people including the Dean, Eric Milner-White, Oliver Sheldon Chair of The Georgian Society (and a fellow Rowntree Director), Noel Terry the chocolatier and the architect Charles Needham. They shared Morrell's City of Dreams vision and resolved to set up something that would have weight, financial backing and the potential to fight conservation issues and influence the future development of the City.

In July 1946 York Civic Trust was launched with John Bowes Morrell in the chair, Sheldon and Milner-White as joint secretaries and Noel Terry treasurer. The purpose of this membership organisation was for the City's 'Preservation, Amenity and Design', objects that have been progressively pursued over the years.

1954
Fairfax House
designated
Grade 1 Listed

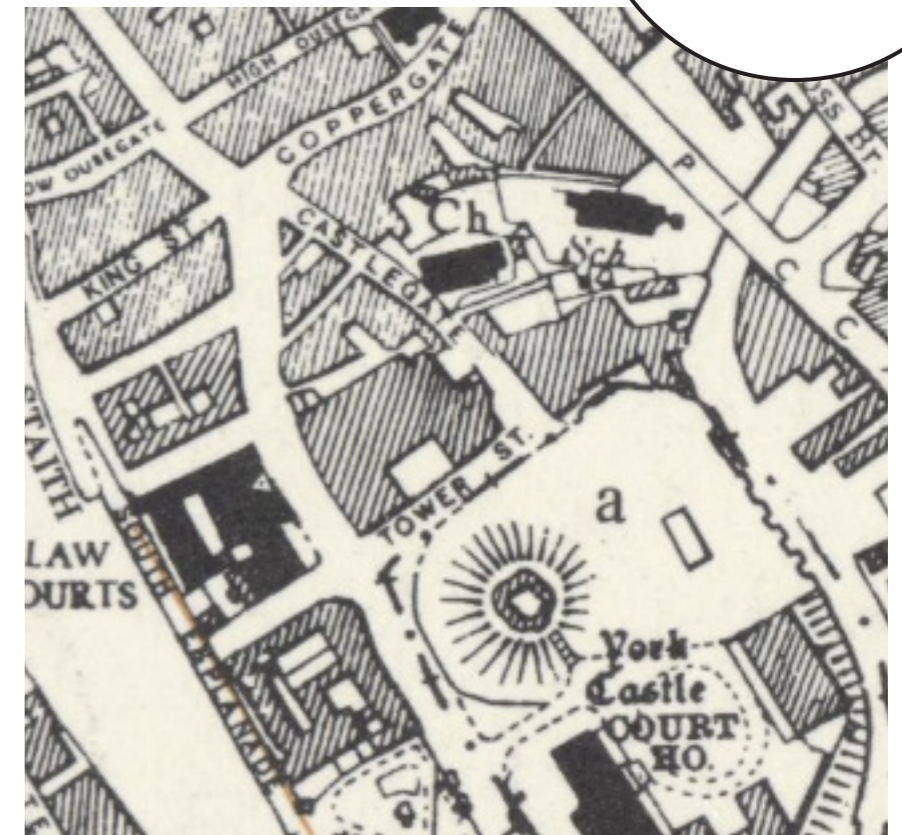


The City of Our Dreams (1940) Source: York Conservation Trust.

▼ York Conservation Trust

In 1940 'The City of Our Dreams' set out John Bowes Morrell's vision, in response to radical post-war reconstruction plans, of how York's heritage assets should influence and be integral to its future.

York Conservation Trust started as a private company limited by shares with JB Morrell and his brother Cuthbert Morrell as founding directors. JB Morrell was finance director of Rowntree's, a successful newspaper publisher and an active local politician, of liberal persuasion, with a strong sense of public duty. Cuthbert had less of a public profile but was very interested in, and knowledgeable about, historic buildings in York. As personal projects, and before there was widespread support for conservation, the two brothers, purchased a number of historic York buildings that they judged would be in danger during post war rebuilding. In 1945 they transferred the freeholds of those buildings to their new company Ings Property Co Ltd; in 1976 that became the charitable company York Conservation Trust.



1958 OS National grid map SE65SW A (1944-1970). Source: National Library of Scotland.

► St George's Hall Decline & New Ownership

Despite many years of success St. George's closed its doors on 6th November 1965 following a decline in cinema attendance - the final screening being Elizabeth Taylor's 'Cleopatra'. Across the country vacant cinemas, no longer filled with audiences, now appealed to developers.

After 41 years of ownership, in 1966 the Company sold the building to York City Council for £22,000. Potential plans hoped to restore the House as a museum displaying excess Georgian collections from the Castle Museum.



1966 in the main auditorium after cinema closure. Source: York Civic Trust.

Cinema Demolished 1970

▼ Regency School of Dancing, 1960 - 1980

An economic recession and protected tenancy for the Regency School of Dancing prohibited the City Council's museum plans from being realised. The cinema auditorium became an auction room for a number of years prior to demolition in 1970.

Meanwhile in the original house, Eric and Dorothy Smith ran the school of dancing for just over twenty years, reinforcing its legacy as a place of dance off the back of St George's ownership as a dance hall.

But Fairfax House was in a poor state of repair and in need of attention. Pile driving in the area immediately behind Castlegate had shaken the building and weakened its structure while the changing tenants of the previous century meant that the building was in desperate need of being saved from the ravages of time.



May 1972, Source: York Press.



Main entrance door during the Dance School's tenancy. Note the deteriorating condition of the building. Source: York Press.



St George's Hall being demolished by contractor, Dennis Boswell. Source: York Press.

► York Civic Trust purchase Fairfax House

Francis Johnson first visited Fairfax House in February of 1979 and then proceeded to write to the Chairman of York Civic Trust, Dr John Shannon, giving strong recommendation that the house be restored and citing it as "undoubtedly one of the most important monuments in York".

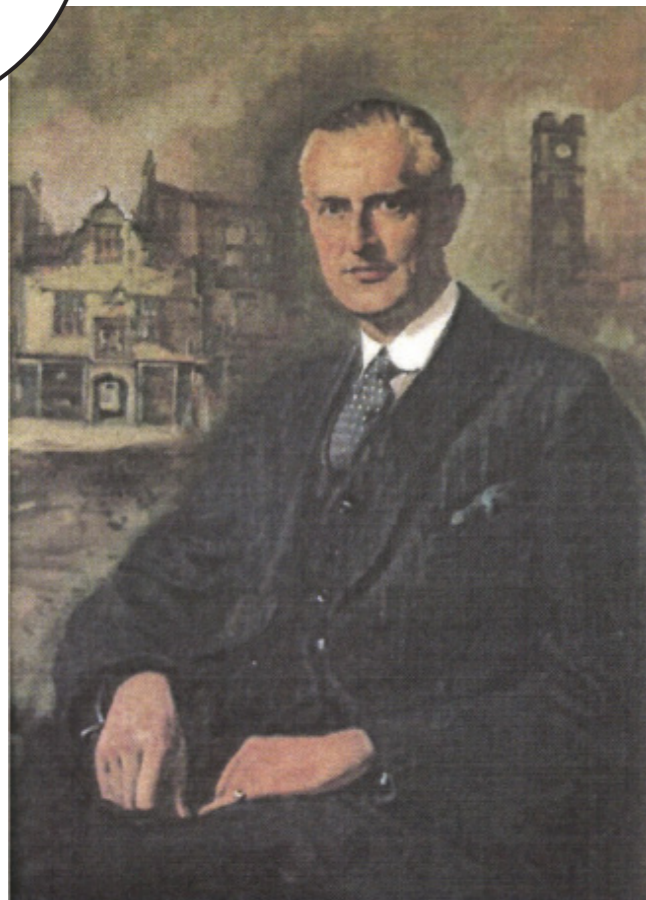
Upon this recommendation and in keeping with the Civic Trust's long-standing aim to save York's heritage, the Civic Trust started talks with York City Council to purchase the house. The Council were reluctant to sell despite its declining state.

After much persuasion, York City Council arranged for the sale of Fairfax House to the Civic Trust for a sum of £30,000 in 1981, on the understanding that public funds would be raised for its restoration and conversion to a historic house museum.



The rear facade before restoration, c.1981. Source: York Civic Trust.

1981
York Civic Trust
purchase the
House



Painting of Noel Terry by Andrew Festing: 1889-1990

▼ Noel Terry Collection

Around the same time as the Civic Trust were trying to purchase the house, "a unique opportunity was presented to acquire a collection of mid-18th century furniture by Noel Terry (of chocolate fame)". As well as providing the above description, Christies valued the Collection at over one million pounds.

Having recently passed away in 1980, Terry expressed the wish that the collection be kept together in its entirety, either at his family home, Goddards, or as a single entity in the City of York. It seems a fitting tribute that the Trustees of the Noel G Terry Charitable Trust donated the Collection to be used to consolidate the future of Fairfax House. It reinforced, further, Terry's strong links to York Civic Trust in his lifetime.

The Collection contains numerous pieces of period furniture, clocks and art. It remains on display in the museum today, and is arranged in as logical a manner as possible given that their public display was not the original intention when purchased. The resultant assembly more realistically displays a less formal 20th century manner in a bid to show as many of the pieces as possible.

▼ Restoring what once was

A successful fundraising campaign was headed by Chairman Dr John Shannon following the purchase of the house. It raised around £730,000. Substantial contributions were received from The Leche Trust, J. B. Morrell Trust, The Pilgrim Trust and Rowntree Mackintosh Ltd. This, alongside the important acquisition of the Noel G Terry Collection, meant that the restoration could progress.

The works were extensive and in a brief summary included:

- Demolition of the remaining 1919 Cinema extension which infilled the courtyard.
- Reinstatement of the original John Carr layout of the main house, including reinstatement of partitions to the first floor principal rooms.
- Complete strip and repaint of the decorative plasterwork and wood carving.
- Full replacement of the principal staircase, and part rear stair.
- The rear elevation was a confusion of 20th-century demolitions and additions therefore sections of the rear elevation were re-built in reclaimed 18th-century bricks and a terrace created.



Chairman John Shannon, pictured in the restored Fairfax House.



Replicating the lower rear staircase, c.1982-4. York Civic Trust Archive.



North Elevation, c.1984. York Civic Trust Archive.



Bellerby's (Painting and Decorating) carrying out work to remove many layers of red paint applied during Cinema ownership, c.1982. York Civic Trust Archive.

**Restoration
1981 - 1984**

"The survival of this house is a miracle. In all my career ... never has there been such a challenge, nor a project which has so captured my imagination."

Francis Johnson (May 1984)

▼ **Francis Johnson**

The work was carried out under the same Bridlington-based architect, Francis Johnson (1911-1995), who had recommended the purchase of the house. Throughout his life Johnson worked extensively on restorations, particularly of later eighteenth-century buildings. Like Carr before him, Johnson brought together a team of local craftsmen to carry out the extensive programme of work. William Birch & Son were the main contractor alongside:

- Bellerby's – Painting and Decorating
- Hare & Ransome – Joinery
- Moorside Wrought Iron – Wrought Ironwork
- Leonard Stead & Son – Repair of Decorative Plaster
- Dick Reid – Carving Wood & Stone

Further information on the physical restoration follows on page 32 and in Chapter 5.



Charles Gurney carving the stone oculus on site, 1982-4. York Civic Trust Archive.

▼ **1984 The Opening of the Museum**

Fairfax House was officially opened as a museum on the 30th October 1984. It focused on depicting everyday life of an 18th Century Townhouse, specifically under the Fairfax ownership.

The Museum has had many visitors throughout the years since. Notably, HRH the Duchess of Kent, in her role as patron of the Civic Trust visited in 1993.



HRH Duchess of Kent, with YCT Chairman John Shannon, greets Museum Staff and Volunteers, 1993. York Civic Trust Archive.



▼ **Fairfax House becomes Accredited Museum, 2011**

Since its refurbishment in the 1980s, the house has received great success as a museum, gaining accreditation in 2011.

The renovated townhouse and Noel Terry Collection effectively illustrate urban domestic life within the context of York as a centre for polite society, and contributes to a greater understanding of the social and domestic arrangements for a family such as the Fairfaxes. It is an effective tool for the interpretation of urban domestic life during the 18th century and the success of this has been built on in more recent years as the curatorial team have made efforts to reinterpret the history and present this in a manner relevant to societal pressures today.

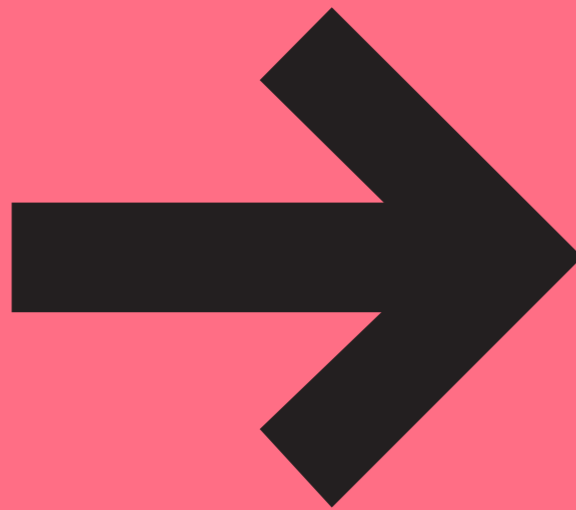
2008
York
Conservation
Trust purchase
the House

Present Day

► **YCT²**

Following York Civic Trust's acquisition and restoration of Fairfax House in the 1980's, discussions with York Conservation Trust led to new arrangements being put in place from 2008; York Conservation Trust now owns the freehold of the building while York Civic Trust has a 99 year lease to occupy and run the historic building as both a museum of Georgian life in York and the centre from which it maintains its role as the City's principal and active amenity society. Under the terms of the lease, York Conservation Trust is responsible for the structure of the buildings and exterior fabric while York Civic Trust is responsible for interiors and improvements without the full burden of maintaining a Grade 1 Listed building. While the two YCT's remain distinct charitable organisations, they work closely together, wherever possible, especially so in the interests of Grade I listed Fairfax House.

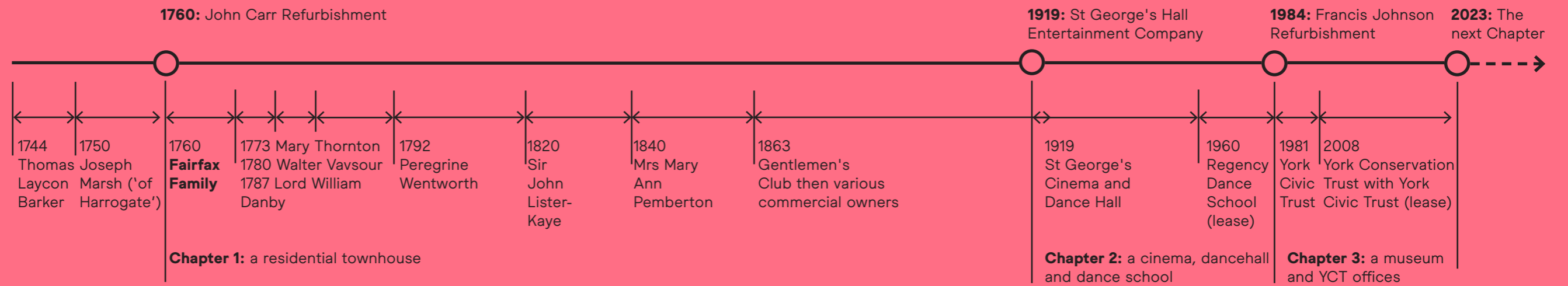




It is clear from the timeline that Fairfax House has a larger legacy than the twelve year residency of Ann Fairfax alone. Three main periods stand out as being relevant to the story and survival of the building:

- **An 18th Century Townhouse**
- **In its Heyday: a Cinema and Dance Hall**
- **The Museum**

These three layers of history should be considered in equal measure against the Heritage Value of the building and the physical changes that have occurred leading up to present day.



3.6 John Carr Refurbishment

John Carr (1723- 1807) was an architect born in Horbury, near Wakefield, with many notable buildings in York and indeed across the North of England being attributed to his practice. Carr had an early introduction to the industry through his experience joining the family business as a building contractor, it was there he is believed to have trained as a stonemason under his father. His work on Georgian architecture was significant and he took influence from books on classicism by the likes of Andrea Palladio, Sir William Chambers and Sebastiano Serlio. He noted as creating buildings with high-quality detailing inside and out, particularly joinery and plasterwork, and to frequently work with highly-skilled local craftsmen.

The refurbishment of No.27 Castlegate for Ann Fairfax, technically under ownership of the Viscount Fairfax, included a new classical facade and total refurbishment of the interiors. The works were completed in the Spring of 1762. A full list of the craftspeople employed on the refurbishment is included in the appendix, but some contributions are notably still evident today.

Highly decorative stucco ceilings were installed throughout the principal rooms of the House. These are used symbolically to reflect a variety of themes: learned men in the library; Roma Aeterna to the entrance hall, a link to the Roman Catholic faith; entertainment and abundance in the Dining Room, likely in relation to the great meals to be enjoyed; the main stairhall contains an 'Architettura Militaire', representing military architecture and thought to be an intelligent blend of knowledge and function, suggesting a strong sense of patriotism; Amicitia represents friendship in the first floor drawing room; and the arabesque design to the first floor Saloon (then drawing room) contains references to music and nature flowing reflect its intended use for entertainment.

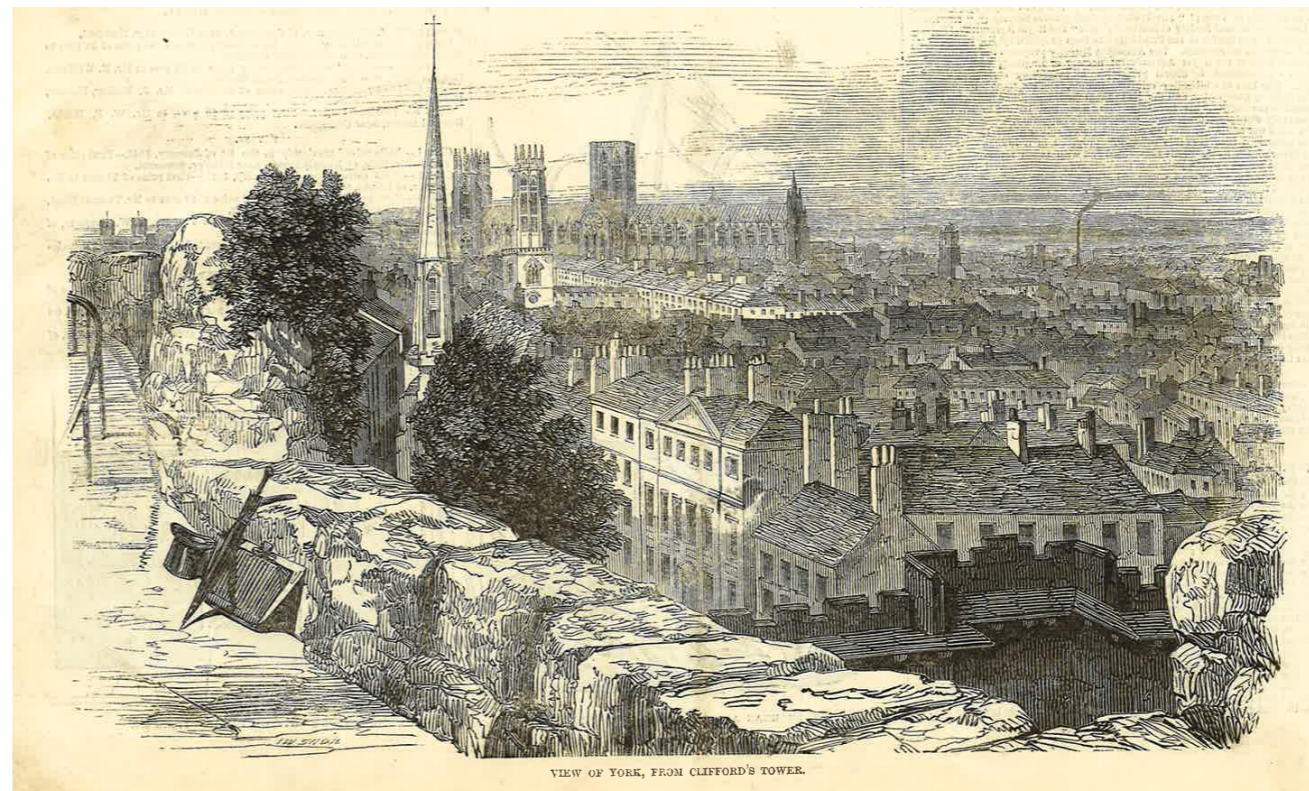
Many sources speculate that the high-regarded Swiss stuccoist Giuseppe Cortese carried out work in the House. Although involved on the Viscount's country seat at Gilling Castle, no evidence explicitly supports this indefinitely. Carr's use of various tradesmen across multiple projects in his portfolio was common and the ornate plasterwork evident in Fairfax House shares similar details synonymous with Cortese', as evident in Carr and Cortese's collaboration at Lytham Hall in Lancashire. Without evidence this remains purely conjecture and further research into this topic would be encouraged. Evidence does support that Cortese's apprentice, James Henderson was involved at Fairfax House and is noted to have worked with Carr also. Plasterwork to the walls is credited to Henderson but the ceilings remain undetermined.

The palladian concept of crescendo is employed throughout the House, whereby the degree of decoration reaches its peak in the principal rooms. As evidenced in the entrance hall where one is greeted with a vista of arches and comparably restrained ornamentation to the compartmented ceiling.

Carr characterised many of his houses with decorative techniques to mouldings and patterns, and Fairfax is no exception. One such example is in the carved woodwork seen throughout the House. An example includes his clever use of a concave moulding (pulvinated frieze) on the doorcase architrave, this accentuated its depth by a play of light and shade, a tool used to varying degrees depending on the significance of the room.

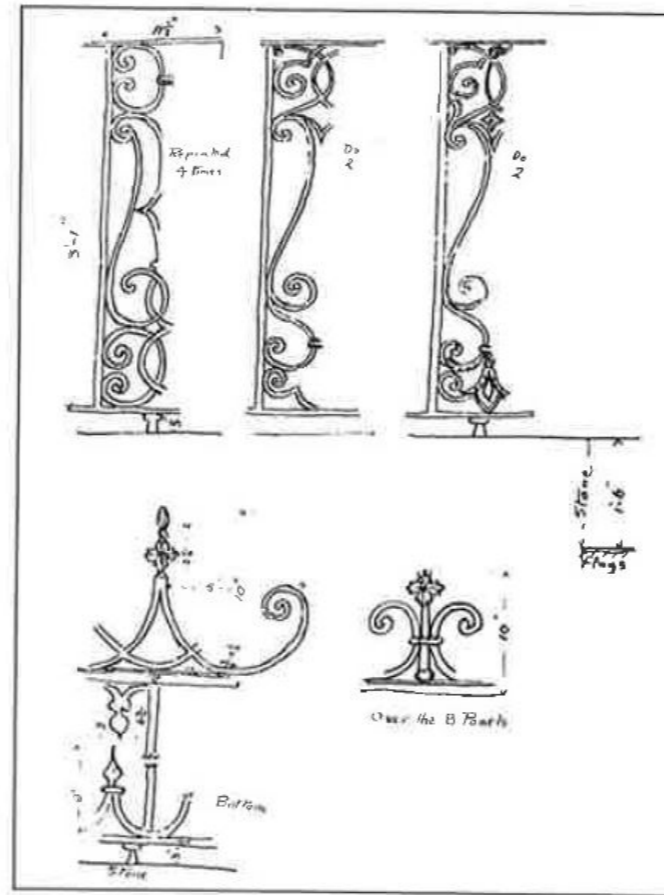
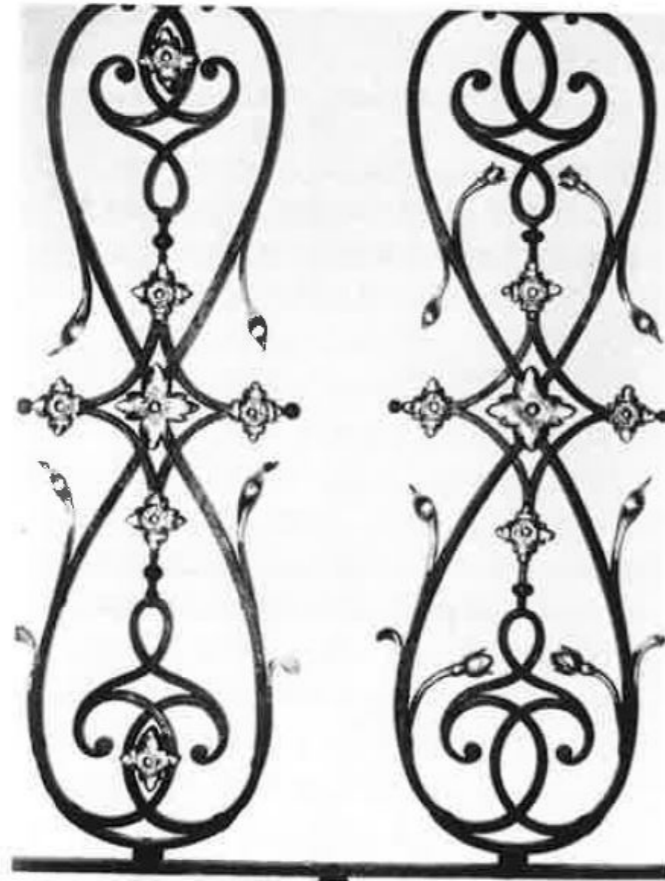


Jupiter Ceiling to the main stair hall of Lytham Hall, also designed by John Carr with stuccowork by Cortese, Source: Lytham Hall website; Fairfax House Great Stairhall, York Civic Trust Archive.



Engraving drawn from the top of Clifford's Tower; Illustrated London News.

Left to Right -
 c.1762. Great Stairhall
 balusters by Maurice Tobin;
 1878 Ridsdale Tate's sketches
 of the front railings; c.1984 the
 restored Saloon. All York Civic
 Trust Archive



Drawing Room Ceiling prior to
 restoration; c. 1919-1940 House
 by John Carr, in Castlegate, c.
 1940, Irene Hawkins (created
 for the Recording Britain
 programme), V&A Museum;
 Drawing Room Interior.



3.7 St George's Cinema & Dance Hall

Upon purchasing Fairfax House St George's Hall Entertainment Company proceeded to alter and substantially extend the building to create its intended new picture house and dancehall. Finely attuned to the buildings significance, York's leading antiquarian and conservationist Dr William Arthur Evelyn (1860-1935) wrote to the manager asking that they respect the architectural detail. The effect this had on the owners is unknown, but while some areas have been lost beyond recognition (south elevation), for the most part the crucial elements of Carr's scheme were still there, albeit obscured under many layers of paint.

There is conjecture as to whether no.25 was demolished as part of the significant physical change that took place during this period, but physical evidence suggests alterations were made and yet the building was not fundamentally demolished and rebuilt. Of the many changes made to the building during this period, arguably the most impactful was the change to the façade of no.25. The original fenestrations to this façade were all raised to line up with those on no.26, as part of the total reconstruction of the façade. At ground floor an elaborate faience entrance composition was created, as is typical of picture houses of this time. It is composed of two fluted columns flanking the entrance, acanthus scroll details and floral swags. 2 steps took cinema goers up to an entrance composed of 6 timber and glass doors.

Despite the negative physical impact of the cinema's occupation, its social historic significance should be acknowledged as a meaningful part of the House's story. The first floor layout was altered to create a large L-shaped dance hall along the entirety of the principal elevations of nos. 25 and 27, and returning around into an extension over the existing courtyard. The cinema and dance hall reflects the changes within society and the fashions of the time. In the 19th and 20th centuries, populous cities like York continued to grow and suburbs extended. It was not uncommon for large city-centre townhouses to be converted to other uses, as evidenced at Fairfax House. Anecdotal stories tell of St George's, as it came to be known, as a fashionable meeting place for pleasure and some remaining York residents recall stories of its significance socially.

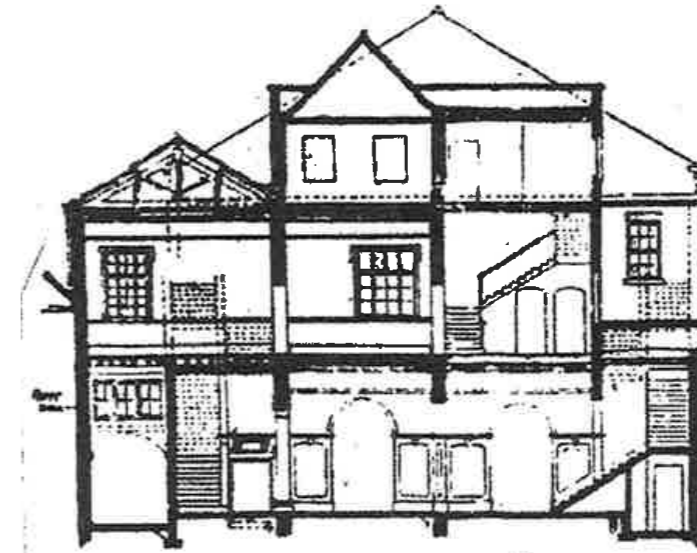
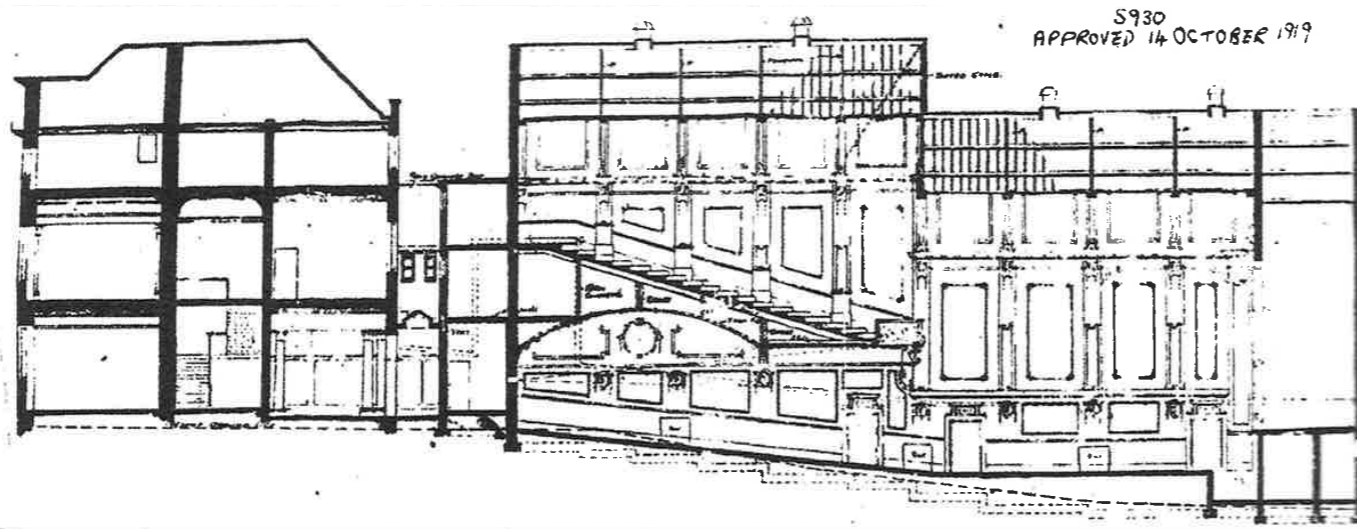


Principle Elevation (South-West) drawing. Source: Cinemas of York, P. Wrenn.



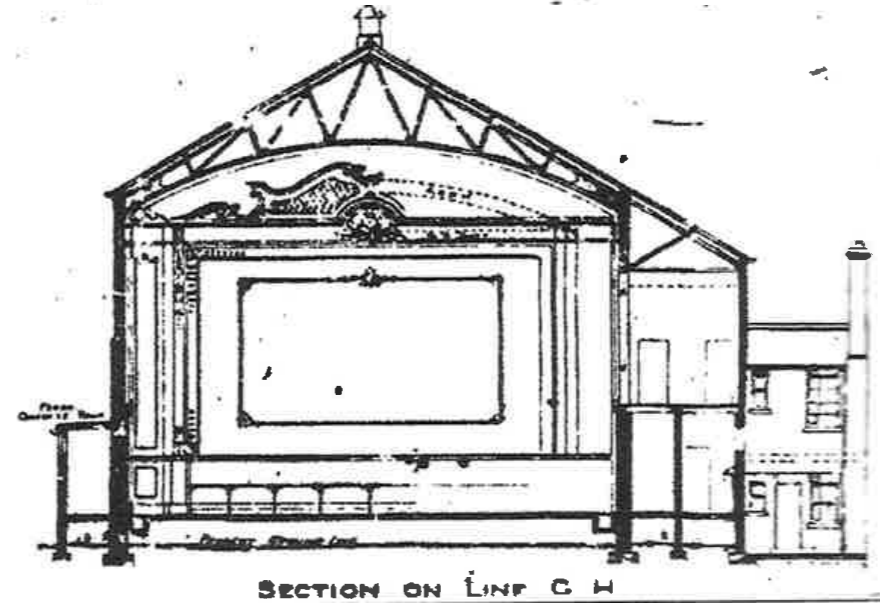
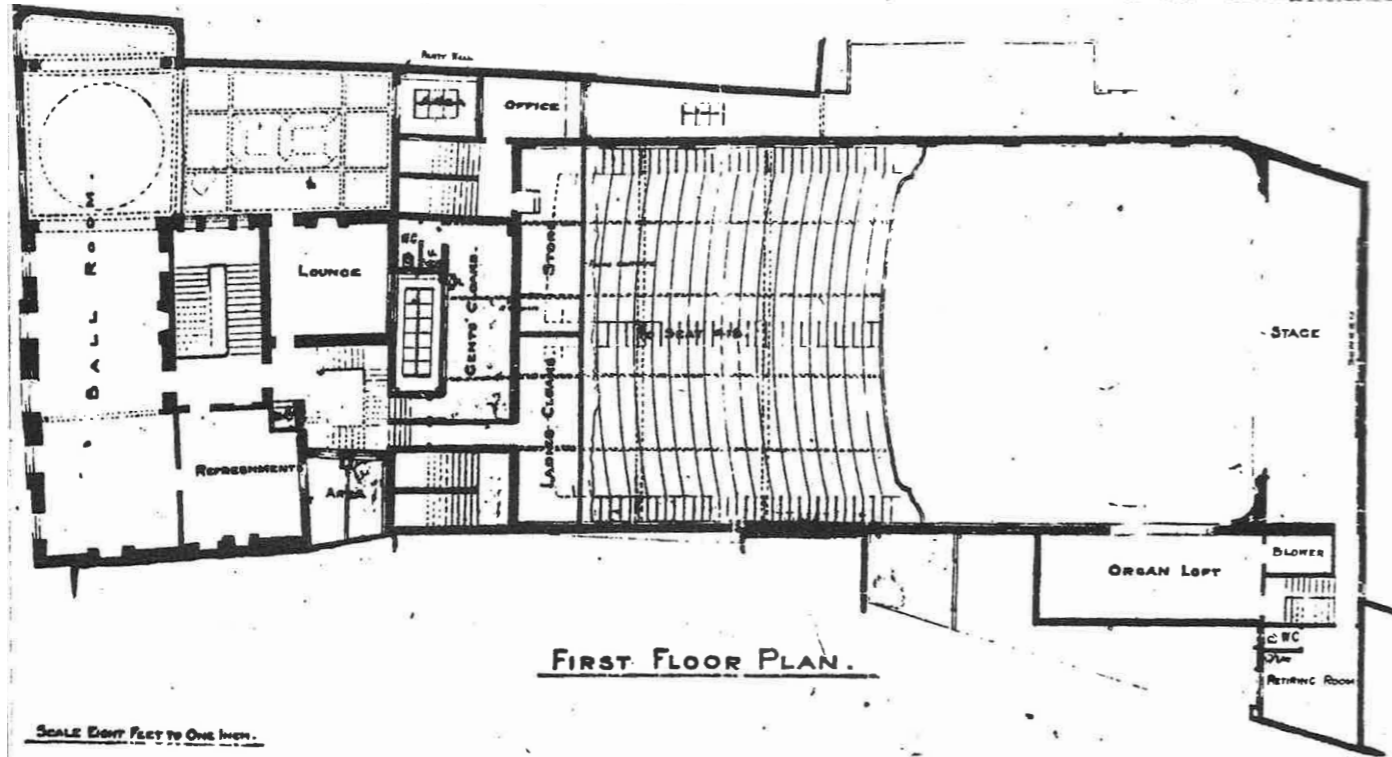
1965; St George's Cinema and Dance Hall Frontage, York Civic Trust Archive.

Proposed Long and short section drawings. Source; Cinemas of York, P. Wrenn.



SECTION ON LINE E.F.
SCALE EIGHT FEET TO ONE INCH.

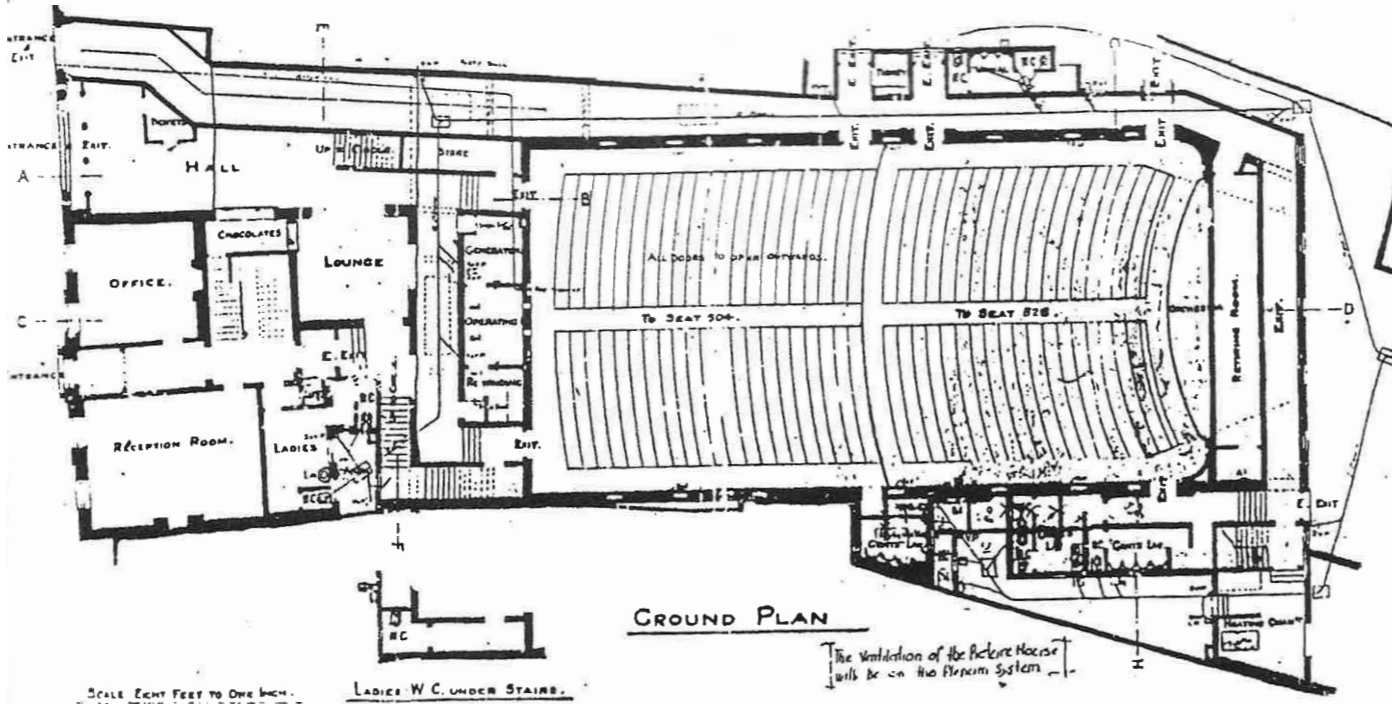
Proposed first floor plan and cross section drawings. Source; Cinemas of York, P. Wrenn.



SECTION ON LINE G.H.

Left: Proposed ground floor plan. Source; Cinemas of York, P. Wrenn.

Right: March 1965; St George's Cinema with adjoining building and car park, Source: York Civic Trust.



3.8 Francis Johnson Restoration

The Civic Trust was established to promote 'preservation, amenity and design' and the restoration of Fairfax House presented the perfect opportunity to epitomise the organisation. Having built up an excellent reputation over several important restorations, the project still presented a challenge to the Trust. After many years of neglect, an extensive programme of works was necessary to save the building from imminent collapse.

A restoration of this magnitude required an architect of great sensitivity, to control and supervise each critical step. Johnson gave advice on the purchase of the house and was then commissioned as Architect. Initial investigation revealed major structural instability of the House, exacerbated by extensive piling operations nearby. A survey of the existing foundations led to urgent action to raft and underpin the building.

The rear elevation generated similar concern. As a means to return the grand stairhall to its former grandiose, justification was provided to demolish the 1919 Cinema extension infilling the courtyard. These factors led to a complete rebuilding and reskinning of the back walls, using reclaimed 19th-century clamp bricks salvaged from terrace demolitions in the Foss Islands area. With the exception of the venetian window to the stair landing, these rear elevations went through a process of re-design rather than linear restoration since a servants' wing was located to this north elevation off no.27. Little was known about the other original elevations and their treatment therefore Johnson created an inoffensive rear elevation that served its purpose but can not be recognised as bearing any particular historic significance.

Like Carr before him, the restoration provided the opportunity for Johnson to involve skilled craftspeople within the work, see Appendix 3. Indeed some of the work from the 1980s, such as the finally detailed cornice mouldings to doors, is of such fine quality that it is practically indistinguishable from the original elements.

An extensive fundraising effort culminated in a significant £730,000, but the scale of works demanded a careful approach to use this to best effect. Principal rooms were prioritised and the layout of these restored to their origin. Complete redecoration of the decorative plasterwork and wood carving to these rooms was laborious but successful as evident from their comparably excellent condition today. Full replacement of the principal staircase, and of the part rear stair, presented a considerable challenge but the effects of this alongside the plasterwork repairs and reinstatement of the venetian window give a



c.1980; Interior of Dance School before refurbishment. Source; York Civic Trust Archive.



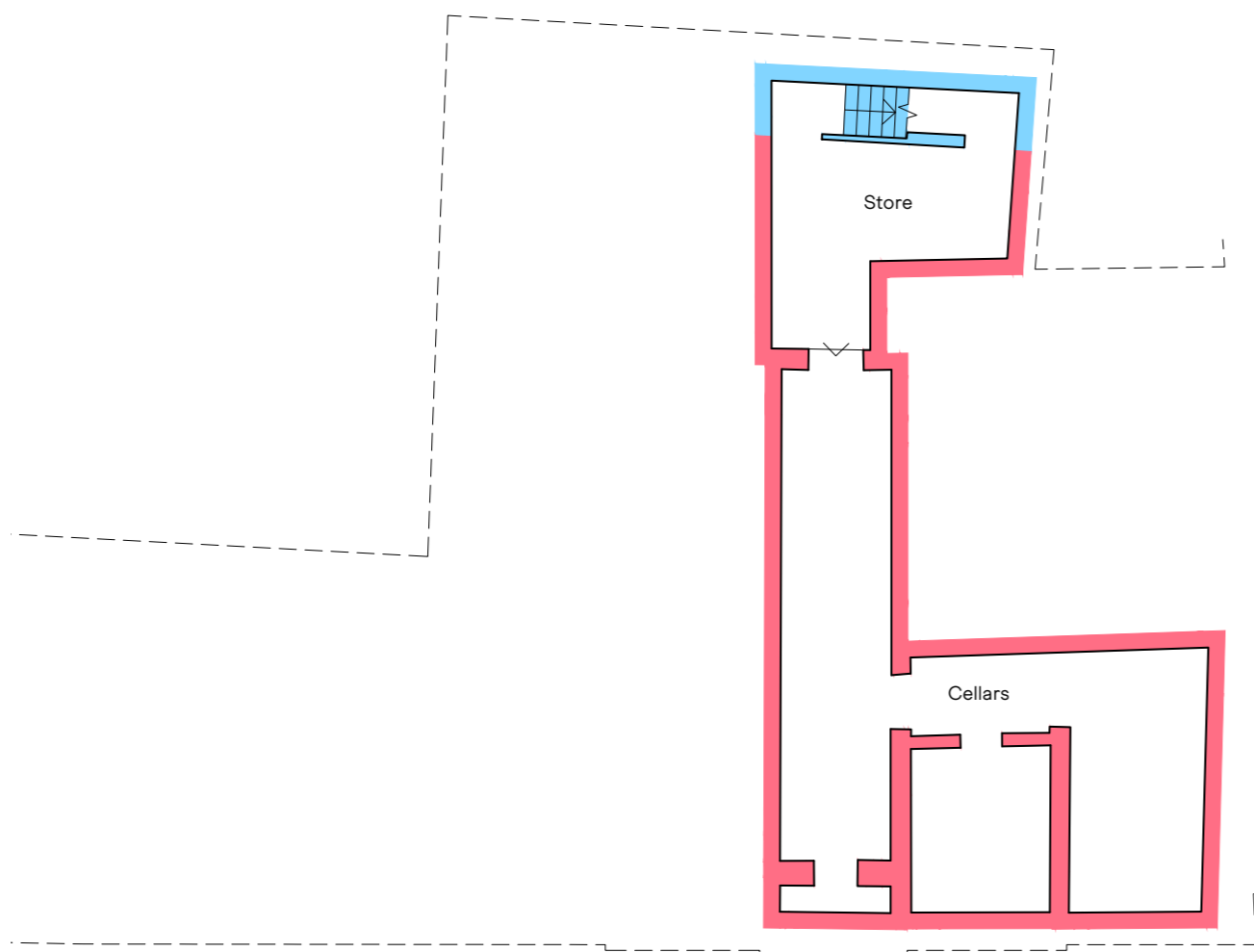
c.1989; Restored Saloon (first floor). Source: York Civic Trust Archive.

Left to Right -
 Images prior to 1980s
 Restoration: Fractured Dining
 Room Ceiling; Rear Stair; Re-
 slating of no.27 roof. York Civic
 Trust Archive.



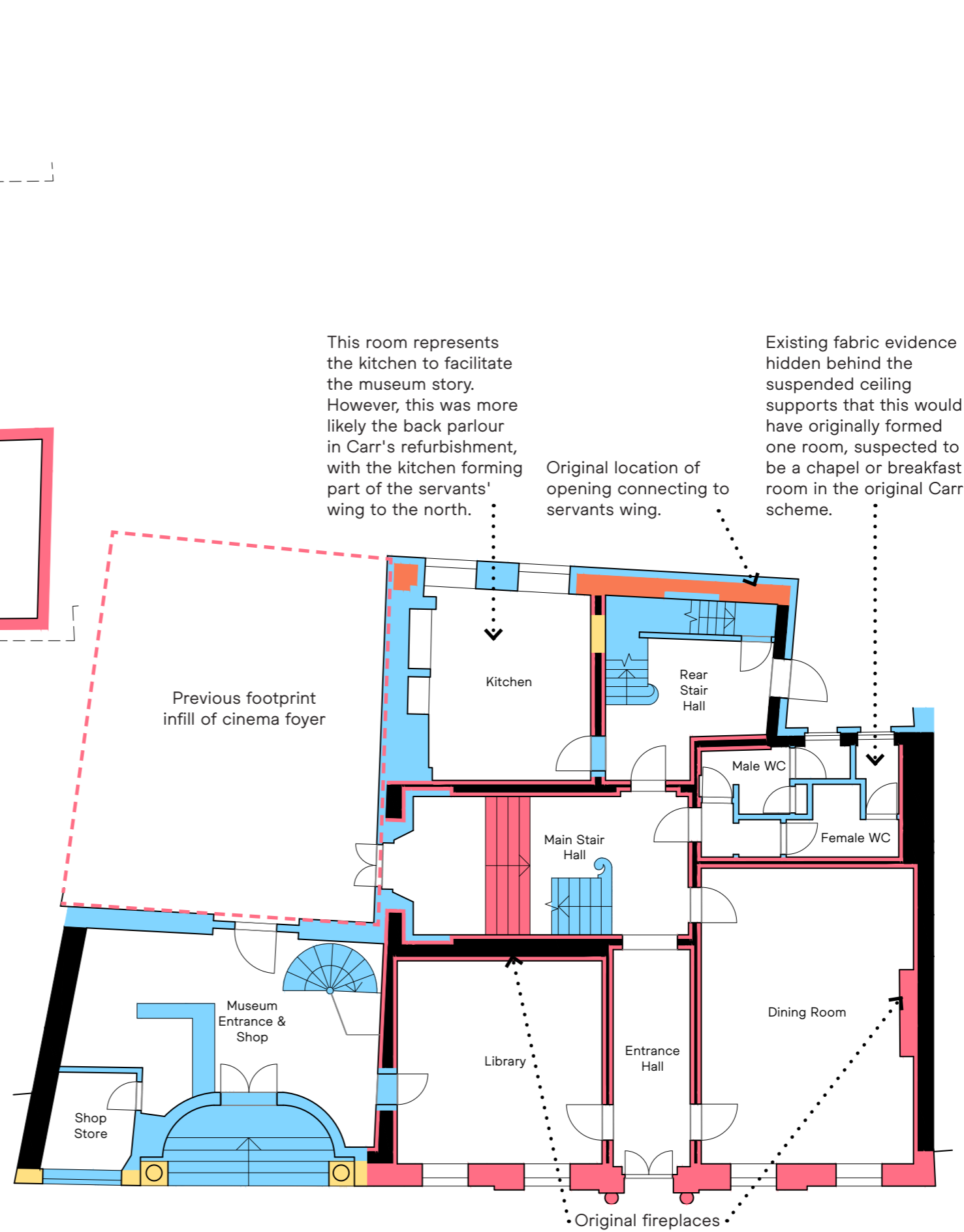
Entrance Hall view through
 to Grand Stair Hall shows
 the succession of arches;
 Restored Dining Room Interior;
 Before and After Restoration
 1980 - 1984, York Civic Trust
 Archive.

3.9 Historical Phasing



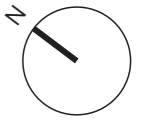
Basement Floor Plan

It is clear from evidential photos that the original no. 25 has undergone considerably more change than no.27. Less is documented to allow understanding of exactly how this developed but it is clear from aerial photos and Castlegate streetscape that the building underwent change. The change to the front facade is documented on the pages that follow.



- KEY:**
- Suspected Original Pre 1760
 - Carr Refurbishment 1760
 - Cinema / Dance 1919-1980
 - Johnson Restoration 1984
 - Unknown

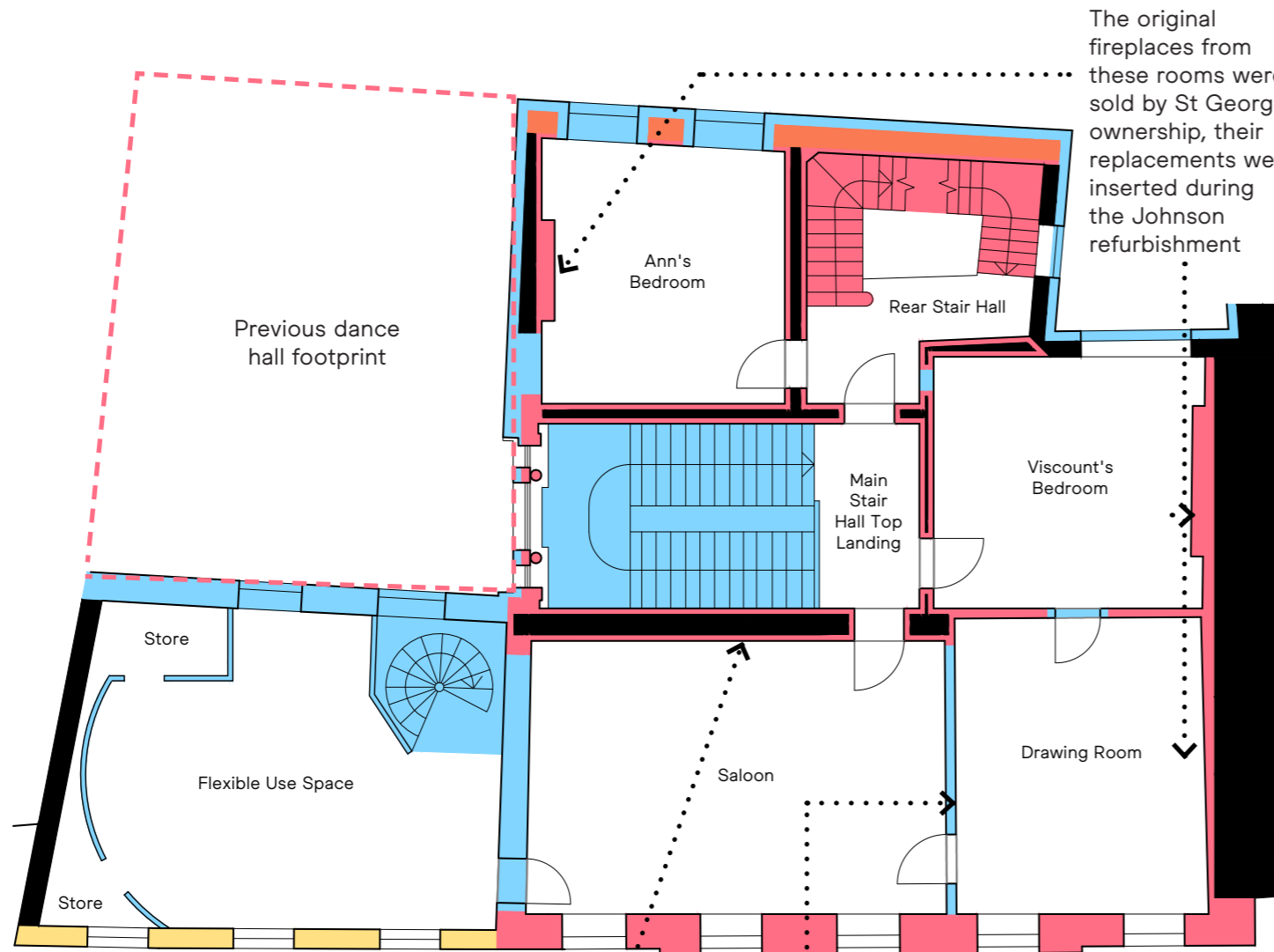
First Floor Plan



KEY:

- Suspected Original Pre 1760
- Carr Refurbishment 1760
- Cinema / Dance 1919-1980
- Johnson Restoration 1984
- Unknown

First Floor Plan



The original fireplaces from these rooms were sold by St George's ownership, their replacements were inserted during the Johnson refurbishment

The work undertaken by Carr was limited to some extent by the existing townhouse layout. Although his ideas are realised in the resultant design, particularly the interiors, the sequencing of the rooms are not necessarily representative of what might have been had it been a new building. The layout of the drawing room is a clear example of this whereby the saloon (then also referred to as 'drawing room') was the main access route through to the secondary drawing room.

Throughout the museum restoration, Johnson made some contemporary interventions to benefit visitor flow - such as insertion of jib doors in the Library, Drawing Room and the Saloon. Records identify that he also made some departures from Carr's original scheme, for example the bedrooms, serve the story of the reconfigured museum. However, evidence supports that Ann's room was more likely on the second floor originally, and that the Viscount's bedroom would instead have been split with a partition running east-west forming an anteroom and dressing room.

The first floor was significantly different during the period of the cinema and dance hall. The drawing room, saloon and flexible use space formed the main dancehall which extended north within the footprint of the courtyard. The dance hall was served by the refreshments bar (Ann's bedroom) and the cloakroom and toilets (Viscount's bedroom).

The Venetian window, on the grand staircase, was blocked up throughout this period by the previous extension, but the grand staircase was used throughout. This led to substantial damage necessitating full replacement in the Johnson refurbishment.

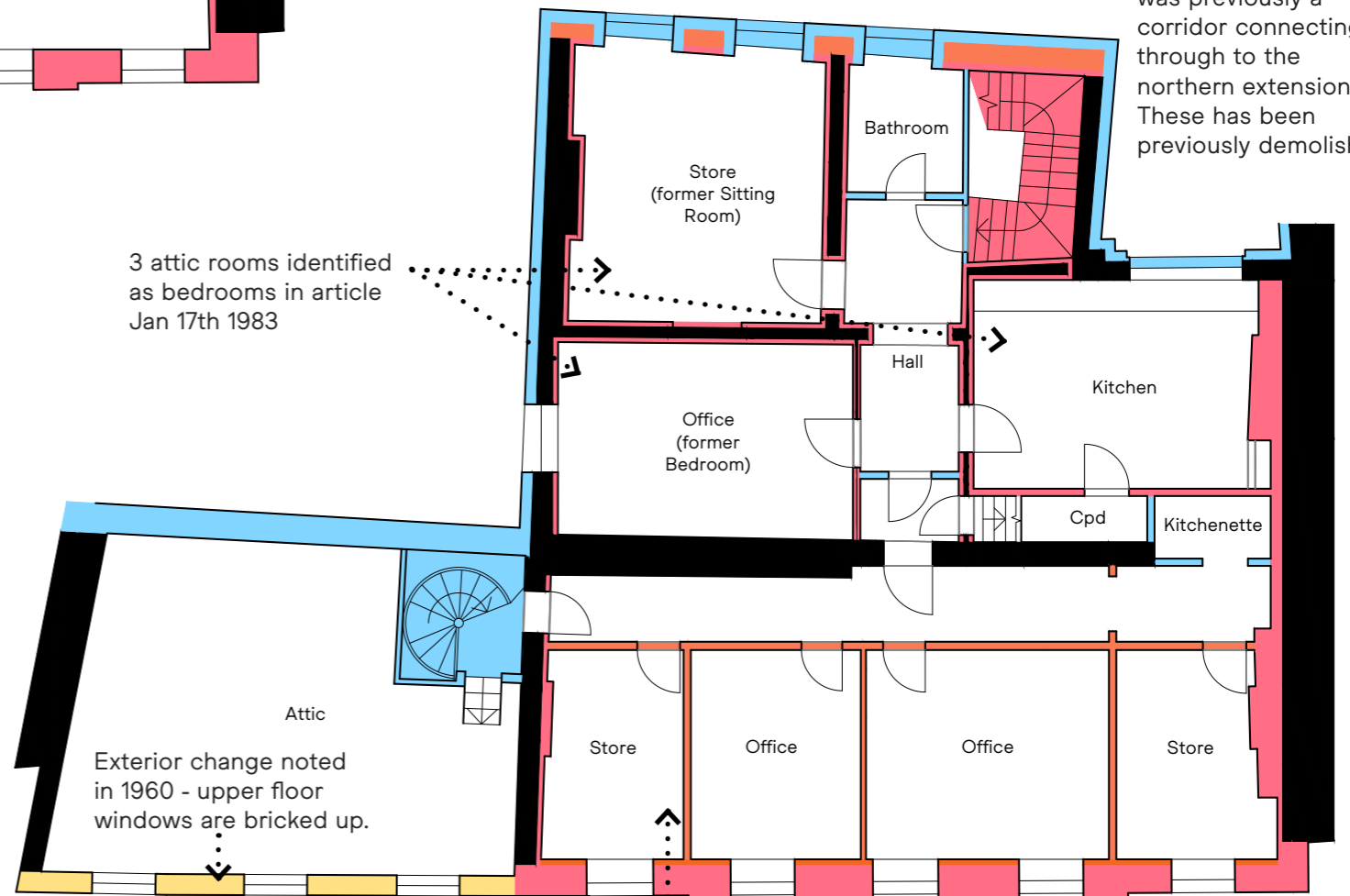
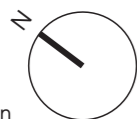
The existing bathroom was previously a corridor connecting through to the northern extensions. These has been previously demolished.

Original fireplace sold in 1945. Replacement fireplace inserted during Johnson refurbishment

The partition separating these rooms is thought to have been removed throughout the Gentlemen Club's ownership where these rooms formed a larger billiard room.

3 attic rooms identified as bedrooms in article Jan 17th 1983

Second Floor Plan



Long before the contemporary partitions, photographs identify this whole southern floor being split into two large rooms with a partition running north-south to the centre.

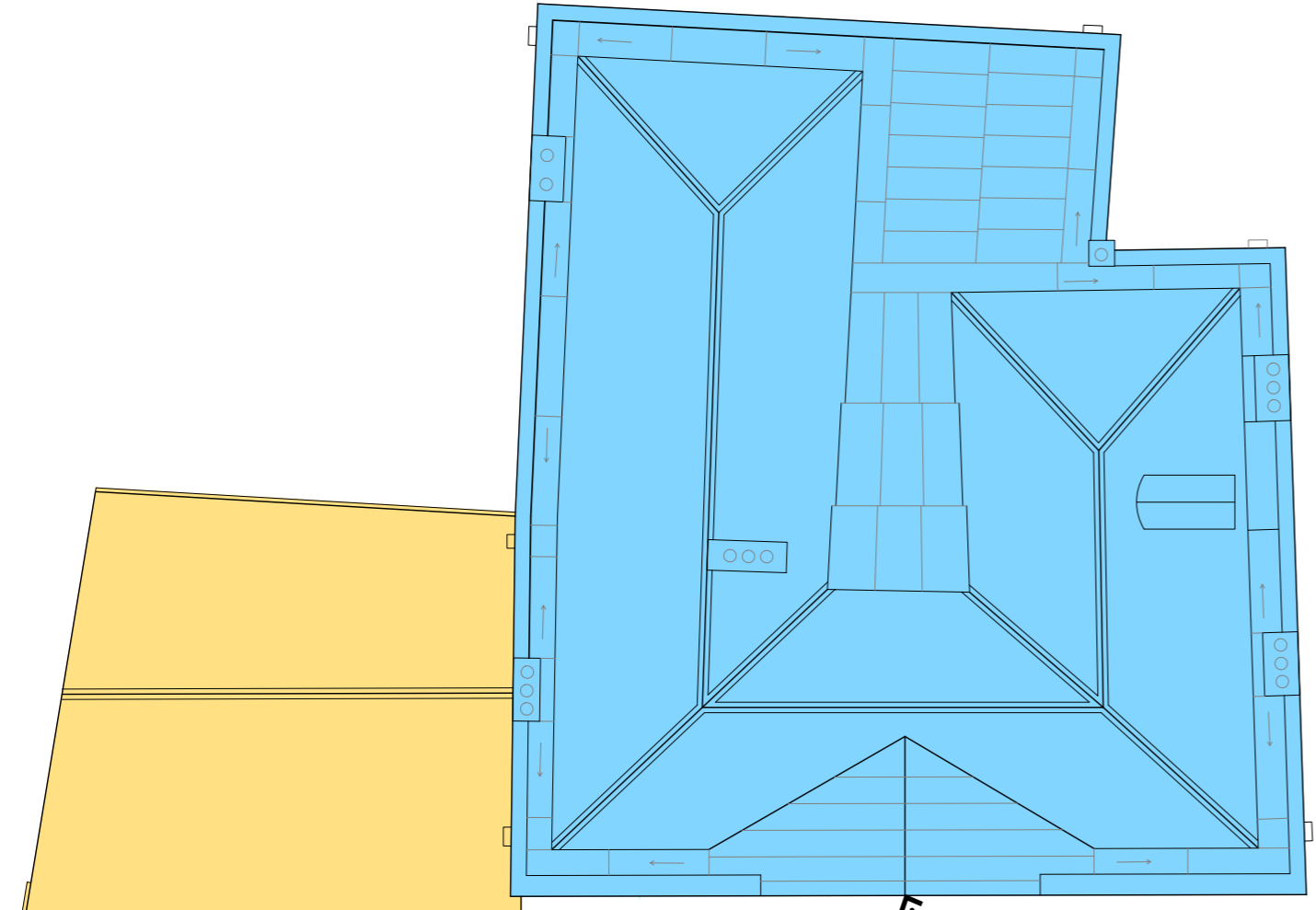
Prior to this, Carr's layout was identified to be 2 guest bedrooms served by 2 Dressing rooms

Exterior change noted in 1960 - upper floor windows are bricked up.

- KEY:**
- Suspected Original Pre 1760
 - Carr Refurbishment 1760
 - Cinema / Dance 1919-1980
 - Johnson Restoration 1984
 - Unknown

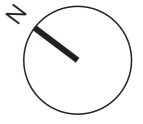


Attic Floor Plan



• Pediment replaced in the Johnson restoration.

Roof Plan



KEY:

- Suspected Original
Pre 1760
- Carr Refurbishment
1760
- Cinema / Dance
1919-1980
- Johnson Restoration
1984
- Unknown



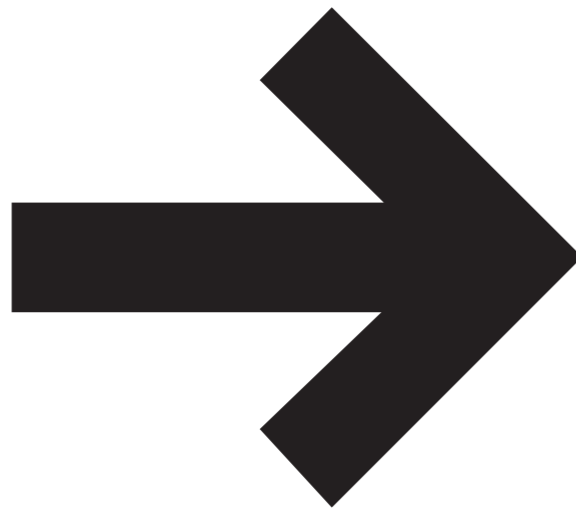
Principal Elevation (South)



Rear Elevation
(North)

3.10 Management & Use Today

Fairfax House Historic Museum



Today, Fairfax House is an Accredited Historic House Museum and the base for York Civic Trust. Owned by York Conservation Trust, the House is generally in good condition as a consequence of the custodians recognising and prioritising emergency works since its restoration. There are still areas which require improvement and significant upheaval is required to bring the building up to modern standards befitting a museum and workplace.

Opening Hours

Museum opening hours have undergone some change over recent years following the Covid Pandemic, but at the time of writing are:

To the Public:

Monday: 11am-4pm
Tuesday: 11am-4pm
Wednesday: 11am-4pm
Thursday: 11am-4pm
Friday: Guided tours at 11am and 2pm
Saturday: 11am-4pm
Sunday: 11am-4pm
Last admission is 3.30pm every day except Friday. The House is generally shut in January and occasionally throughout the year for filming.

To York Civic Trust Staff:

Monday to Friday 9am-5pm - closed Saturdays and Sundays.

Building Access and Inclusivity

As a key visitor attraction and place of employment, Fairfax House require to make their collection and building as accessible as possible. With this in mind, York Civic Trust, through Museums Development Yorkshire, commissioned an access audit in January 2020 by Phil Chambers Consultancy to carry out an access survey and provide recommendations to improve access for people with disabilities.

This report highlighted the physical challenges of the building, and discussed ways in which Fairfax House could engage with disabled people and their advocacy organisations. It encouraged ways to promote the services and facilities that the museum can provide, militated against the architectural design of the historic building which restricts access for some people with mobility impairments and particularly wheelchair users.

Future architectural proposals should reference the following key recommendations in this access report:

- Ensure access restoration work at Fairfax House is fully considered in recognition of its Grade 1 Listing by Historic England
- Fairfax House should ensure that its policies and practices meet the requirements of Equality Act 2010
- New building work including any modifications to existing buildings should comply with Part M and code of practice BS 8300

Physical access to the building is limited with stairs to every entrance creating physical and psychological barriers to visitors, staff and volunteers. Once inside, the building contains four staircases.

- a spiral stair providing access from ground to the first and second floors, located in the main entrance and shop.
- a principal staircase linking the ground and first floors only, located in the grand stair hall.
- a back of house stair providing access to the basement from the ground floor, located in the rear stair hall
- a rear stair providing access from ground to the first and second floors.

High standards of accessibility should be considered for future development, including:

- Level access throughout to provide access to wheelchair users and people with mobility impairments.
- Ensuring safe emergency egress (including designated refuge positions, visual beacons etc.)
- Consideration of contrast and pattern in decorative and lighting proposals to support people with visual impairments, dementia and the neurodiverse.
- Provision of accessible WC facilities.
- Hearing enhancement systems at the reception desk.
- Wayfinding and signage to follow recommendations of 'The Sign Design Guide'.

It is likely that physical adjustments will be complemented and enhanced by operational and management procedures, in order to provide the best possible experience for as wide a demographic of visitor, staff and volunteers as possible.

Visitor Admissions

Average annual visitor numbers were c.23,000 for 2008-2018. This dropped significantly during the Covid pandemic, but in 2022, the Trust recorded over 17,000 visitors. Despite being shut for most of January 2023, the museum recorded 3,200 visitors over the first quarter.

Although the Trust would like to increase admission numbers, care must be given to avoid overdevelopment. In its current configuration, it is expected that the house could accommodate up to 30,000 per annum. York Civic Trust currently rely on visitor admissions to provide 30% of their income.

Two-fold opportunities are available to increase revenue in relation to ticket admissions:

- Increased price structure - increase experience value and quality through additional facilities.
- Expand visitor demographic - children under 16 are currently free but opportunity to lower the age should the exhibitions and spaces allow for further diversification in secondary education.

York Civic Trust Offices

York Civic Trust occupy the second floor of the building and currently have 14 staff members, with a further post vacant and two additional positions being created. The existing nine office staff members work across three rooms in a hybrid home/office model and four work front of house.

Of the potential 15 staff members (including the vacant post):

5 work full time: CEO, Civic Society Manager, Marketing & Communications Officer, Collections Manager & Assistant Curator, Facilities Officer.

10 work 2-3 days: Administrative Assistant, Planning Assistant Intern, Finance Manager, Curators, Volunteer/Member Officer, Front of house, Housekeeper.

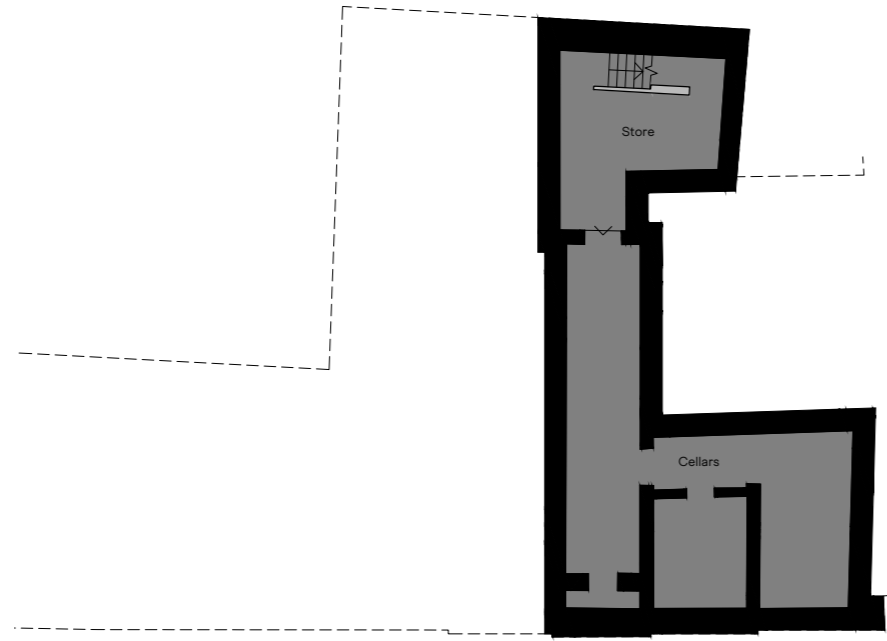
The current office and store arrangement, including the collections store, are generously spread across the full second floor. The offices are dated and could benefit from redecoration. Further consideration of the best use of space in line with modern standards is highly recommended, including provision for step-free access which is currently not available.



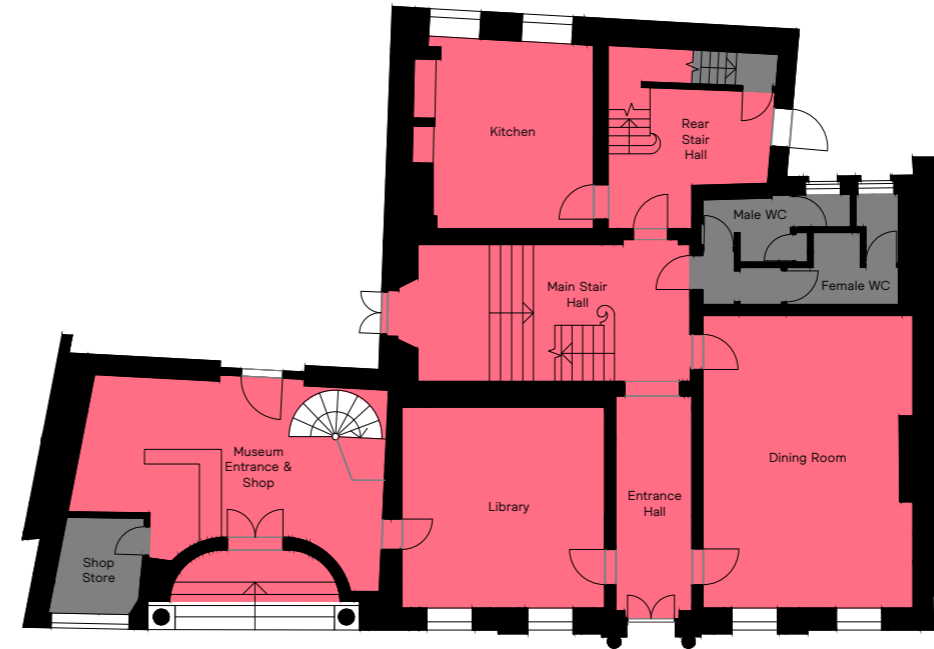
Right: Stepped access to the Museum entrance presents a physical and psychological barrier to visitors and staff.

3.10.1 Building Layout

Current as of Spring 2023

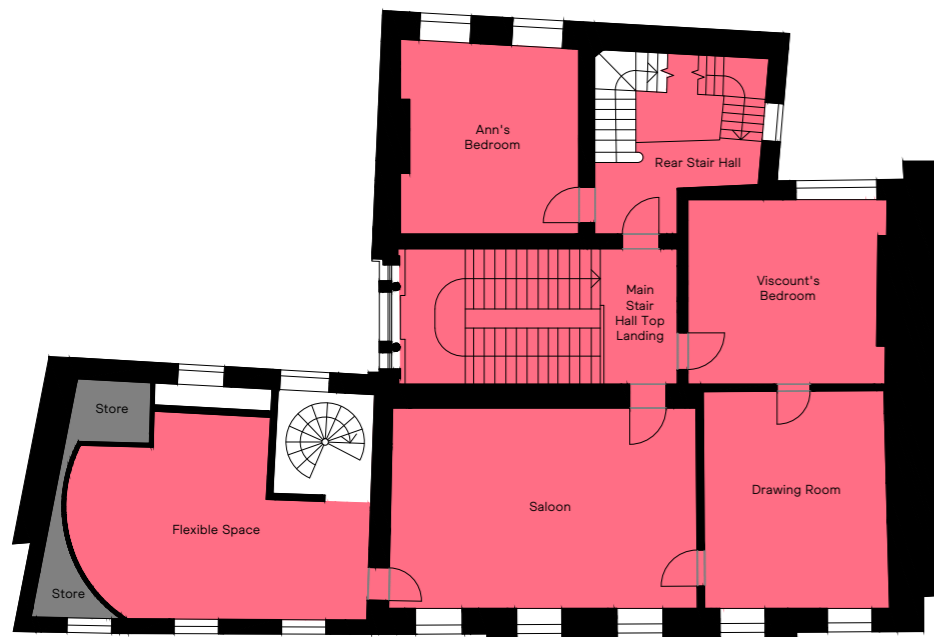


Basement

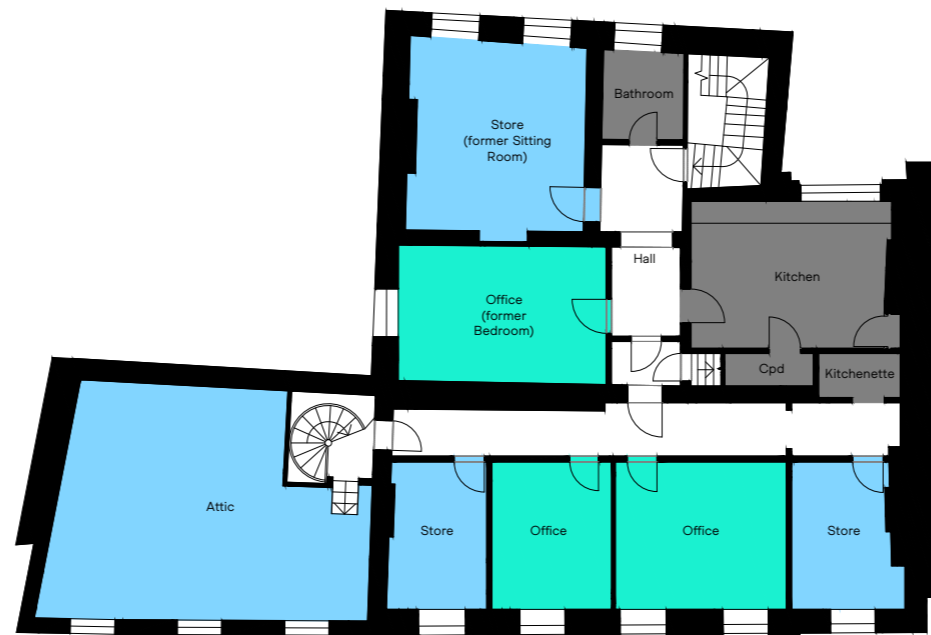


Ground

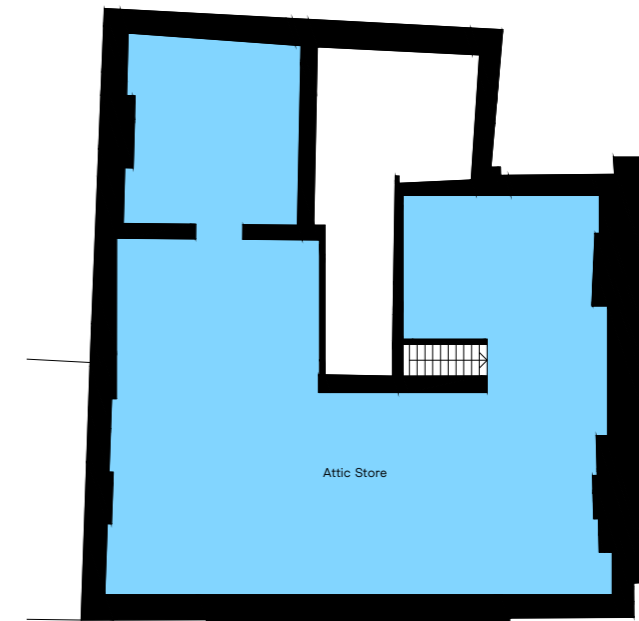
- KEY:**
- Museum - Public Access
 - York Civic Trust - Offices
 - York Civic Trust - Archive & Store
 - Back of House (Museum & YCT Staff only)



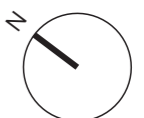
First



Second



Attic



3.10.2 Museum Experience

KEY:

- Visitor Flow Route →
- April - September Exit Route →
- October - March Exit Route →
- A - Welcome, Ticket & Shop Desk
- B - Tour Start Point
- C - Virtual 'Painting' Exhibit

Tours are predominantly self-guided, with volunteers located in some rooms to answer visitor questions. On Fridays, visitors can book guided tours which prove popular and often book up in advance. The Trust have tried differing formats in recent years: while dinner experiences led to increased risk to the museum contents the financial return proved less than the additional organisation and risk. However, candlelit tours proved successful and offers an additional experience of the house in the dark.

The museum experience includes architectural interiors and the Noel Terry furniture collection, has garnered much success since 1984 and at its crux focused on the re-telling of the Fairfax family, providing a narrative of their life in Georgian York.

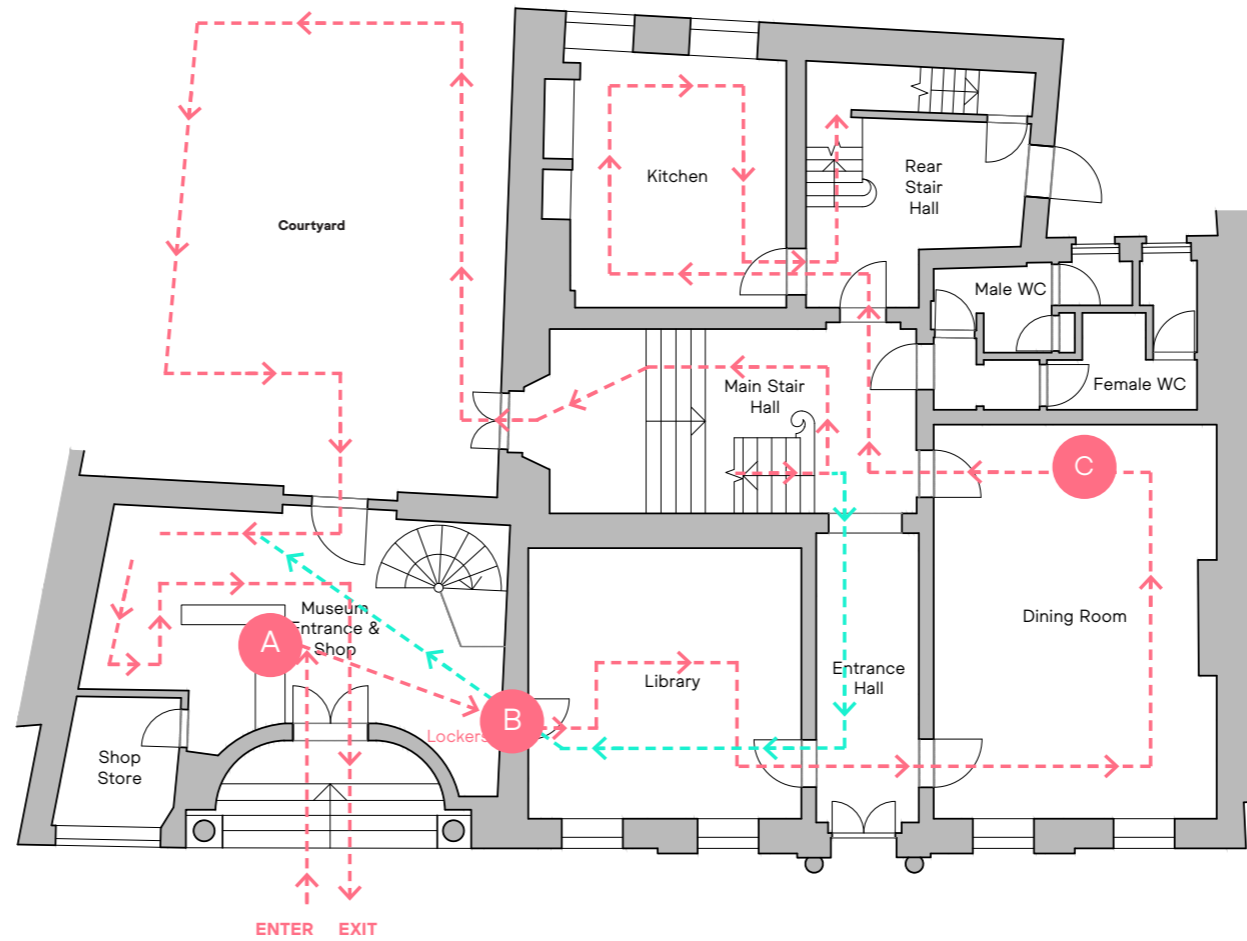
In recent years York Civic Trust have worked hard to revitalise the museum offering by challenging the Fairfax story's original interpretation of Ann Fairfax and comparing the social and political issues she faced in Georgian society to that of contemporary issues prevalent today. Complemented by contemporary exhibition of 'talking' paintings, this has been well received and has encouraged further research into other aspects of the building's past, recognising the house has a greater history. Of 339 'things to do in York', Fairfax House ranks fourteenth on Tripadvisor and considers itself a second tier visitor attraction, with the likes of York Minster Cathedral, the National Railway Museum and the nearby Castle Museum considered the top attractions. The Museum is highly regarded in comparison to other Historic House Museums. In a survey undertaken in partnership with Page\ Park, the Trusts were provided clear evidence that the museum experience and content was highly regarded by all visitors, with particular recognition of the knowledgeable volunteers.

The same survey identified that the overall visitor experience is let down by inadequate facilities compared to modern visitor attractions.

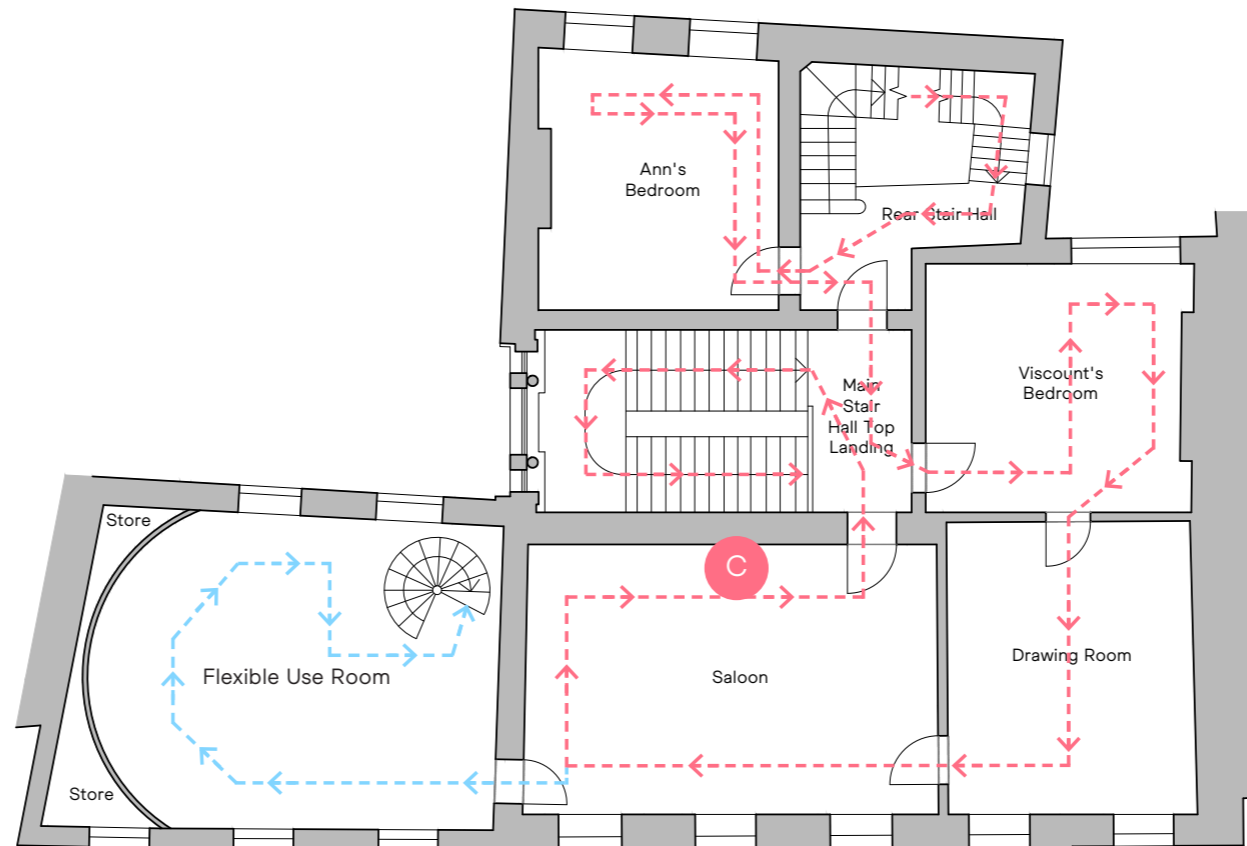
The current museum experience has:

- No accessibility
- No visitor toilets
- No wifi
- Inadequate circulation route creates pinch-points, negatively impacting visitor flow.
- Inadequate fire strategy.

Existing Ground Floor Plan



Existing First Floor Plan



3.10.3 Building Structural Appraisal Mason Clark Associates

This is one of a series of surveys to confirm the current overall building condition. Mr G F Pegram, Chartered Engineer Accredited in Building Conservation, carried out a non-intrusive visual inspection on 8 March 2023. The weather was cool but dry.

The full external perimeter was inspected from ground level. All internal rooms were inspected from floor level including the attic roof space and the cellar.

A full set of photographs was taken, and a selection from their secure digital archive is included in the full structural condition assessment report, included in the appendix.

Soft ground conditions and notable subsidence in the past highlight the importance of monitoring any structural changes to the building.

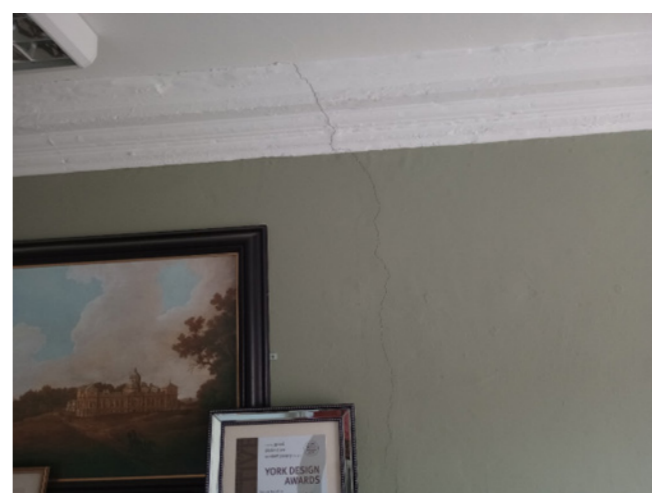
Mason Clark Associates (MCA) carried out a structural appraisal of the building in 2018, report reference 16009-Y-RP-001, with subsequent crack monitoring extending until November 2019. A further inspection of cracking was undertaken in January 2020 with a lifting of a floorboard to the main first floor. MCA also carried out point-cloud scanning to the principal ceilings and the external façade.

At that time, it was concluded that no significant ongoing structural movement had occurred since December 2017.

The visual inspection confirms that the property is currently in a reasonable structural condition with very few new significant defects being observed since our surveys from 2018 to 2020. Maintenance, minor repairs, and decoration have been carried out regularly, together with more recent specialist repairs to the plaster ceilings by Ormate Interiors in 2021.

MCA saw no evidence of significant ongoing structural movement. The minor cracking seen externally to the front plinth and internally around openings had typically been observed in similar locations and condition during our last inspection in 2020.

Some of the cracking around the central panels of the state room ceilings had been left deliberately following conservation of the most significant plasterwork. The main stair ceiling had not been repaired at this time, due to the issues of access and working at height.



Varying image extracts taken from Mason Clark Report, March 2023.

3.10.4 Building Services Appraisal LEDA

Heating

The house is currently heated by a 65kW gas boiler located in the basement, installed in 2016.

The main heating system pipework is zoned so that some areas can be controlled separately using Honeywell room temperature controllers.

Room heating is by radiators, mostly fitted in the 1980s. Museum room radiators have hanging humidifiers to help control moisture levels.

Adaptation of the building since 1984 has led to a number of redundant plumbing spurs, pipes and water heaters that require removal.

Museum rooms have environmental sensors (Hanwell). Some rooms are kept at a constant temperature of 18 degrees.

There is potential to upgrade the system with options for eliminating the burning fossil fuels on site to target zero carbon emissions.

Ventilation

Ventilation is entirely via opening sash windows. Windows in the museum areas tend to be kept closed to avoid issues with insects. The office windows are regularly opened to provide fresh air to occupants.

Electrical

The electrical installation includes a number of redundant lighting circuits, fixtures and fittings that require removal.

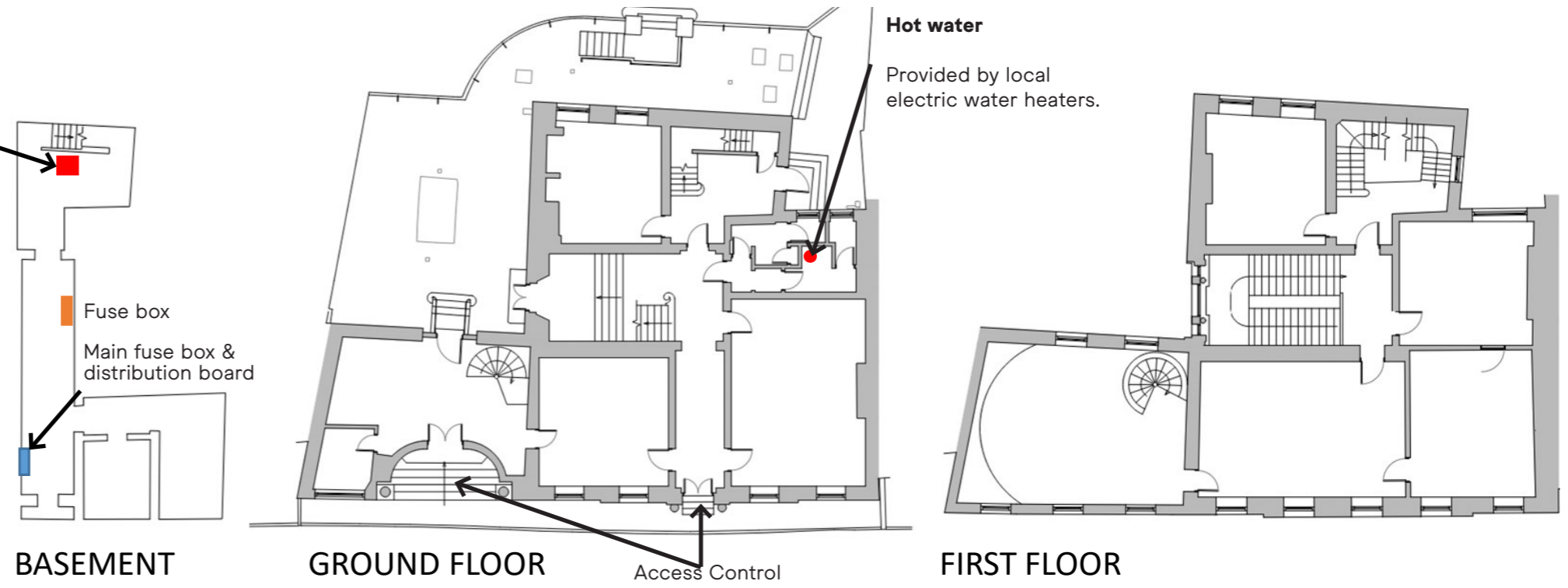
Lighting

Partially uses LEDs, some fluorescent units are yet to be replaced with LED lamps. There is some track lighting and in situ fibre optic lighting that is limited in function.

Emergency lighting exists via a number of portable fittings. Upgrade to wired units is required.

Fire alarm system

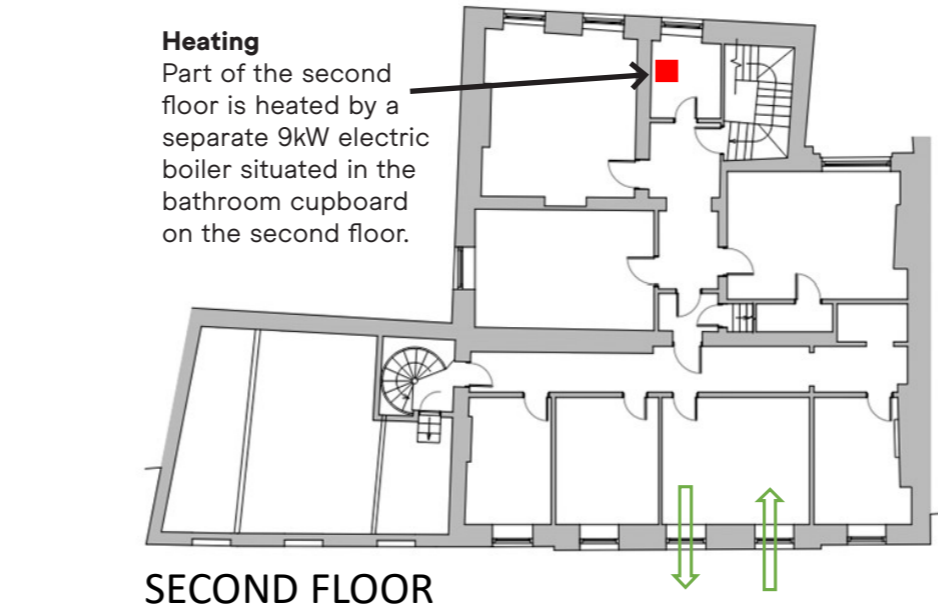
Some sensors and sounders are old and faulty and require replacement with new units with longer lifespan and lower energy costs.



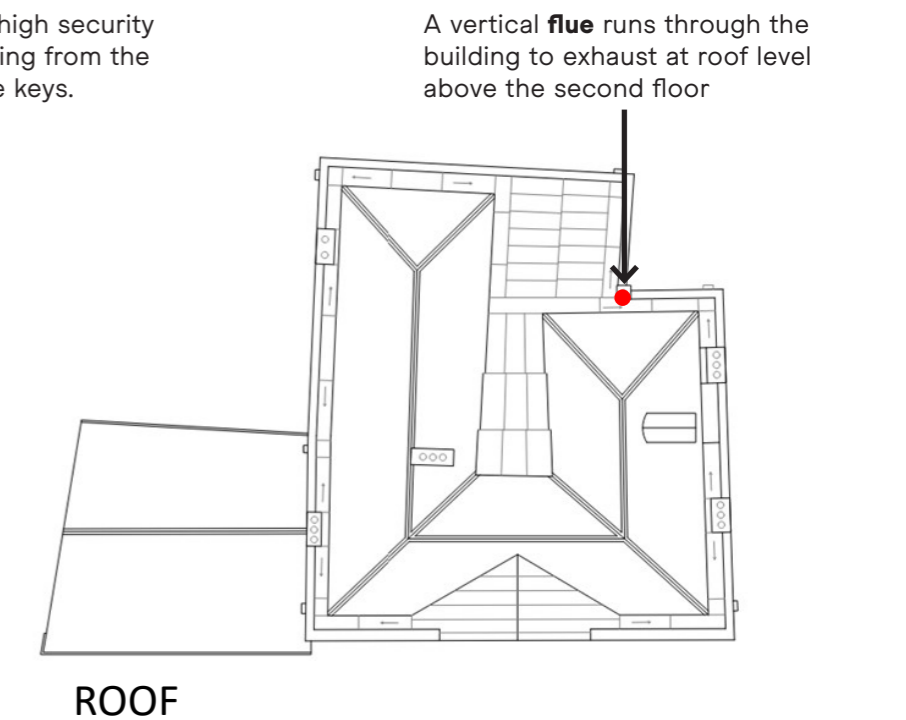
BASEMENT

GROUND FLOOR

FIRST FLOOR



SECOND FLOOR



ROOF

Telephone

Wired analogue system installed, there is a ADSL2 data line and three analogue telephone lines. There is an intention to convert to a digital system with a dedicated fibre line to deliver future telephone and data services.

CCTV

Low definition cameras are currently installed – potential to upgrade to digital system and replace cameras with higher definition models.

4

Significance: Heritage Value

4.1 Introduction

Understanding that the House has many layers of heritage value is key to recognising its potential. The greater picture of heritage value should inform future exhibition but also the basis of argument for any future work to the building. Defining what the building is encompassing is essential to define why the heritage asset is important and enables us to avoid taking actions that diminish its significance.

This assessment evaluates Fairfax House as a place that embodies cultural heritage significance. The assessment is based on the understanding gained in the previous chapter of the conservation management plan. The method for understanding the significance of heritage considers the asset in relation to four values: evidential, historical, aesthetic and communal, as set out in Historic England's 'Conservation Principles, Policies and Guidance'.

4.2 Heritage Values

Evidential Value

"The potential of a place to yield evidence about past human activity.

Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them. Their evidential value is proportionate to their potential to contribute to people's understanding of the past."

Historical Value

"Ways in which past people, events and aspects of life can be connected through a place to the present. This tends to be illustrative or associative.

Illustration depends on visibility in a way that evidential value does not. Places with illustrative value will normally also have evidential value, but it may be of a different order of importance.

Association with a notable family, person, event, or movement gives historical value a particular resonance. The way in which an individual built or furnished their house often provides insight into their personality, or demonstrates their political or cultural affiliations."

Aesthetic Value

"The ways in which people draw sensory and intellectual stimulation from a place. Aesthetic values tend to be specific to a time and cultural context but appreciation of them is not culturally exclusive."

Communal Value

"The meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects.

Commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it, or have emotional links to it."

4.3 Grading of Significance of Individual Elements

Informed by Historic England and based on best practice, the method of grading significance of Fairfax House is based on the following definitions:

Outstanding

A building or element of national or international importance, or a fine, intact or little-altered example of a particular period, style or type that embodies the importance of the buildings or site overall or the element to which it is a part.

Considerable

A building or element of regional importance (to Yorkshire and Humberside), or a good example of a particular period, style or type with a high degree of intact original fabric that contributes substantially to the importance of the buildings or site overall, or the element to which it is a part, that may have been altered.

Moderate

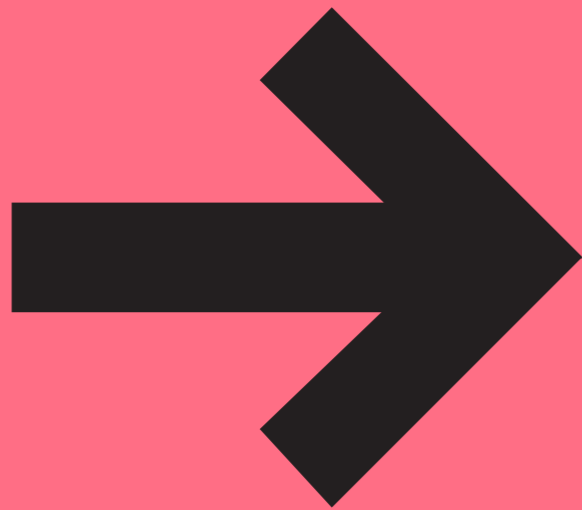
A building or element of local importance (to York City), or an element that contributes to, but is not a key element to the importance of the buildings or site overall, or the element to which it is a part, that may have been altered.

Neutral

An element which neither contributes, nor detracts from the importance of the buildings or site overall.

Negative

A building or element which detracts from the overall significance of the buildings or site overall.



The following sections assess the overall significance of Fairfax House in terms of evidential, historical, aesthetic and communal value. Their combined conclusions identify Fairfax House as a building of Outstanding Significance. A modest but fine example of John Carr's signature use of Palladian and Rococo principles, it is a fine example of a Georgian townhouse with a unique history. The changes to the building throughout the 20th century add to its intriguing history; its use as a cinema dancehall and dance school amplify its communal value to the people of York, while adaptations by Francis Johnson in the 1980s tell a unique story about attitudes towards conservation philosophy at the time.

Evidential Value – Considerable

The Georgian period marked an increased prosperity in York, reflected in the large number of fine buildings dating from this period and still embedded within the Cityscape to this day. On the face of it, Fairfax House is significant as a record of the development and use of an 18th-century townhouse typical in York in this period. It initially appears as a complete example, with a handsome red brick façade to John Carr's design facing onto the historic Castlegate, and a series of grand internal rooms containing fine examples of Georgian decorative plaster and timber carving. Beneath the surface however, the building has a complex layering of architectural archaeology, and is a microcosm of different conservation approaches through time. It could be argued that the evidential value of the building as a complete example of a Georgian townhouse is diminished due to the extent of adaptation and change throughout the 20th century, yet this can be countered by the layered significance of the development of conservation as a discipline throughout the later part of the 20th century.

There are elements of the current interpretive approach within the museum that arguably diminish the evidential value of the building. Areas such as the kitchen, as an example, favour a historical approach to interpreting the life of a Georgian family, rather than presenting a legible narrative of the building in its current form, and how it came to be.

The Francis Johnson refurbishment in the 1980s used contemporary materials such as concrete block, but also committed to the highest standards of craftsmanship for replica door pediments and plasterwork. Generally the refurbishment was evidence based in key internal areas (such as the Saloon), however there are areas where the resulting design is less clear, such as the entrance bay to the gift shop at No. 25. When researching the latter, it is unclear whether this was an addition akin to the design tastes of Francis Johnson as an architect of growing posthumous repute or whether financial limitations may have led to the entrance being resolved in what appears to be a fabrication of what might have originally been. Similarly, the rear elevation is a fabrication of its time, given that the original building had a much larger footprint extending from the rear of the current building.

The faience frontage to no.25 is one of the only remnants linking the building to its past as a cinema and dancehall (1919). While the faience frontage is not of outstanding significance for in its own right, it serves as an integral part of the complete story of Fairfax House, and in that respect should

be treated with equal importance to its Georgian neighbour in terms of evidential value. Faience was used commonly throughout the 19th and 20th centuries, to create cinema entrances - bringing dramatic effect to a building. Other examples of faience are present in York - including the arguably more significant example of the Electric Cinema on Fossgate, 1911.

On the whole, the evidential value of the House is deemed to be considerable, albeit with aspects of the building being exceptional. If the interpretation of the House were to meaningfully recognise the nuance and complexity of its construction history, allowing for a clearer distinction and separation of the phases of change, this would potentially raise the evidential value of the ensemble.

Historic Value – Outstanding

The House has outstanding associative historical value due to the well recorded connection to notable figures, including residents, architects and craftsmen. Notable among these are John Carr and Francis Johnson, as architects of two of the most significant periods of the building's existence. While the Fairfax family are the most significant of the residents, much research is yet to be carried out about the other occupants who are known to have lived there, and their life and legacy.

John Carr's architectural contribution to York City gained him the honorary title 'John Carr of York' and his work extended from public to private realms; including the Bootham Park Hospital, York Racecourse Grandstand, the Assize Courts and the Female Prison (now the Castle Museum). Carr's architectural influences were predominantly classical in nature, including Andrea Palladio and Sir William Chambers, but with frequent inclusion of Rococo features also. Typified by his minute attention to detail and for his excellent use of decorative joinery and plasterwork. For the latter he was renowned for working alongside many highly skilled craftsmen and Fairfax House was no exception including work by Daniel Shillitoe (carving/woodwork), Maurice Tobin (wrought ironwork); and James Henderson (decorative plasterwork).

It is no coincidence that the House still bears the name of the Fairfaxes since. Despite Ann's comparatively short residence, the interiors designed by Carr, especially the ceilings, depict stories and beliefs attributed to her character and the use of the House. Careful deliberation following the 1980s restoration led to York Civic Trust's naming of the museum after the family. Symbolic references to the Catholic faith, support for the King and intellectuals of literature and science

are preserved in the decorative wood carving and plasterwork. Other notable families (Mrs Mary Thornton, 1773; Peregrine Wentworth, 1792; and Sir John Lister-Kaye, 1820) took up residence in the House throughout 1740 - 1860 but arguably none were more influential on its survival today. While not a fixed part of the architectural significance, Fairfax House currently houses the Noel Terry Collection which is in itself a furniture collection of national interest. The collection contributes to the historical narrative of the House as an interpretive museum of Georgian Life, and therefore contributes to the historical value of the ensemble.

Less prominent than the aforementioned, but moderate historical value can be attributed to no.25 for its time under St. George's Entertainment ownership and the joint significance of this alongside the other cinemas in 1919 which marked a 'Golden Era' of film in York. This is particularly prescient given the move away from small independent cinemas in urban centres.

Aesthetic Value - Outstanding

The front façade of no.27 is an excellent example of classical design defined by Georgian proportions and repetitive fenestration broken up into three storeys and five bays. The sympathetic brick façade of no.25 compliments the neighbouring buildings prominence, and is separately defined by the elegant cinema entrance fascia at ground level. The rear and side elevations mask an evolution of change to the building's footprint and its surrounding urban fabric. Inside, highly decorative and dramatic interior schemes epitomise the 1760s vision. The highly decorative plasterwork and joinery schemes to the principal south rooms to the ground and first floor, and culminate in the Grand Stair Hall at the heart of the building. The decoration builds from the original Entrance Hall flanked by the Library and Drawing Room and leading in to the spectacular Grand Stair Hall. Upon the second floor, the south-facing, adjoining drawing rooms provide a dramatic setting over 260 years on. The fine quality of the interior craftsmanship is of outstanding aesthetic value.

The external aesthetic qualities highlighted above are harder to view now than when originally conceived. Engulfed by the Coppergate shopping centre and shrouded by neighbouring flats to the north, and hotel opposite to the south; the viewpoint from Clifford's Tower is one of few remaining viewpoints which allows the building to be viewed as a whole.

While elements of the exterior and interior façade have been recreated in the 1980s, this has generally

been carried out in a manner that is invisible to the eye, and has in fact recreated decorative elements that enhance the aesthetic significance. The brickwork to the front elevation is in a varied state of repair, which arguably detracts from the overall aesthetic 'completeness', however it is important that heritage buildings appear as such, and retain a sense of age. Over restoration of the façade would not enhance its aesthetic significance.






Communal Value - Considerable

Fairfax House has evolved from a residential townhouse to a gentlemen's club; various friendly societies; a prominent cinema and dance hall; a billet station during WWII; a dance school and now a museum. This continual evolution marks the changes to society and culture experienced in York and across the Nation. Despite often being unsympathetic to the original architectural design of the building, many of these uses, notably its time as a cinema and dance hall then dance school, are a point of nostalgia for York residents and have contributed to the survival of the building up to the point of the 1980s restoration. The substantial sum of £730,000 raised by York Civic Trust demonstrate the building's communal value to York residents and the wider community as a heritage asset within England.

During the 1980's refurbishment, the overarching philosophy was one of historical representation, presenting Fairfax House as a 'complete' Georgian townhouse. In doing so, the buildings time as a Cinema and Dance hall was almost eradicated but leaves behind huge historical and communal value nonetheless. Chapter 11 of the Venice Charter, adopted by ICOMOS in 1964, identifies the need that "valid contributions of all periods of the building or a monument must be respected, since

4.5 Significance Plans

SIGNIFICANCE KEY:

	Outstanding
	Considerable
	Moderate
	Neutral
	Negative

Significance of each of the rooms is identified against the categories explained on page 45 and the key. The plans identify significance at a basic level although this does not convey all features of the plans, for example plasterwork and intricate joinery and stuccowork evident to the walls and ceilings. The ceilings to the principal rooms - Great stairhall, dining room and library are of particulare note and considered to be of outstanding value. A detailed description and photos of these are included within the gazetteer pages. Specific features in these rooms and their value are explained in mroe detail in the gazetteer.

Some key features of negative significance are highlighted in this section and justification provided for their classification:

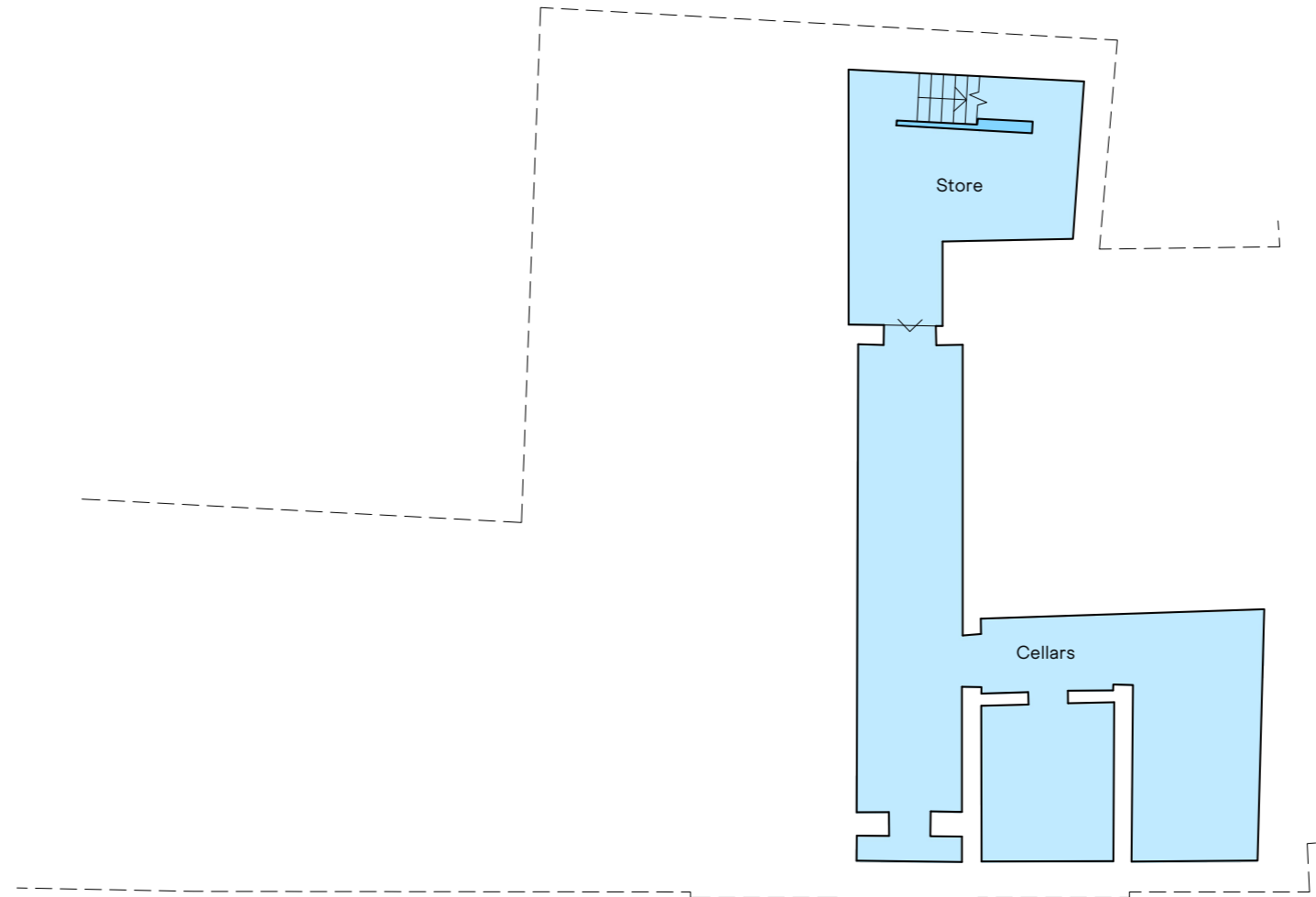
A - Spiral staircase and surrounding partitions. Of negative significance due to its impact on the spatial layout of no.25. Although part of the Francis Johnson restoration, it is unsympathetic to original fabric of greater value, notably the now concealed decorative ceiling above the flexible use room.

B - Jib door. The jib door serves as the only access point into the museum from the original no.25. The door is arguably sensitive in its impact on the room when closed. However this alters the spatial layout of Carr's original interior as the visitor flow dictates how the room is experienced and read.

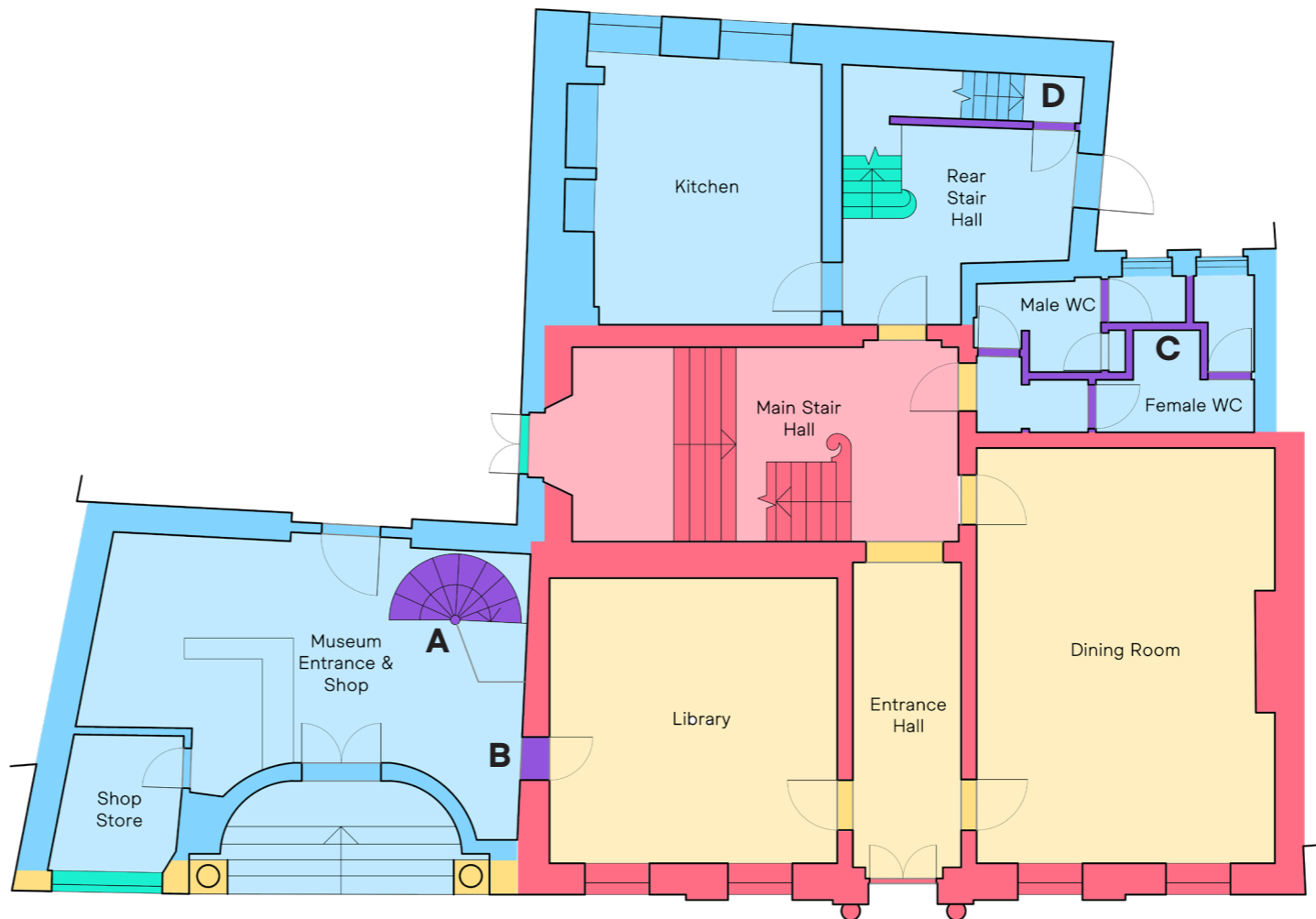
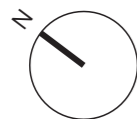
C - Bathroom Partitions and Suspended Ceiling. Both the layout and condition of these alter the original spatial quality as one single room.

D - The partition and basement door alter the original intention of the rear stair which would have originally lead through to the servants kitchens and quarters.

Basement Floor Plan



First Floor Plan



SIGNIFICANCE KEY:

	Outstanding
	Considerable
	Moderate
	Neutral
	Negative

Significance of each of the rooms is identified against the categories explained on page 45 and the key. The plans identify significance at a basic level although this does not convey all features of the plans, for example plasterwork and intricate joinery and stuccowork evident to the walls and ceilings. The ceilings to the principal first floor rooms - Great stairhall, drawing room and saloon - are of particular note and considered to be of outstanding value. A detailed description and photos of these are included within the gazetteer pages. Specific features in these rooms and their value are explained in more detail in the gazetteer.

Some key features of negative significance are highlighted in this section and justification provided for their classification:

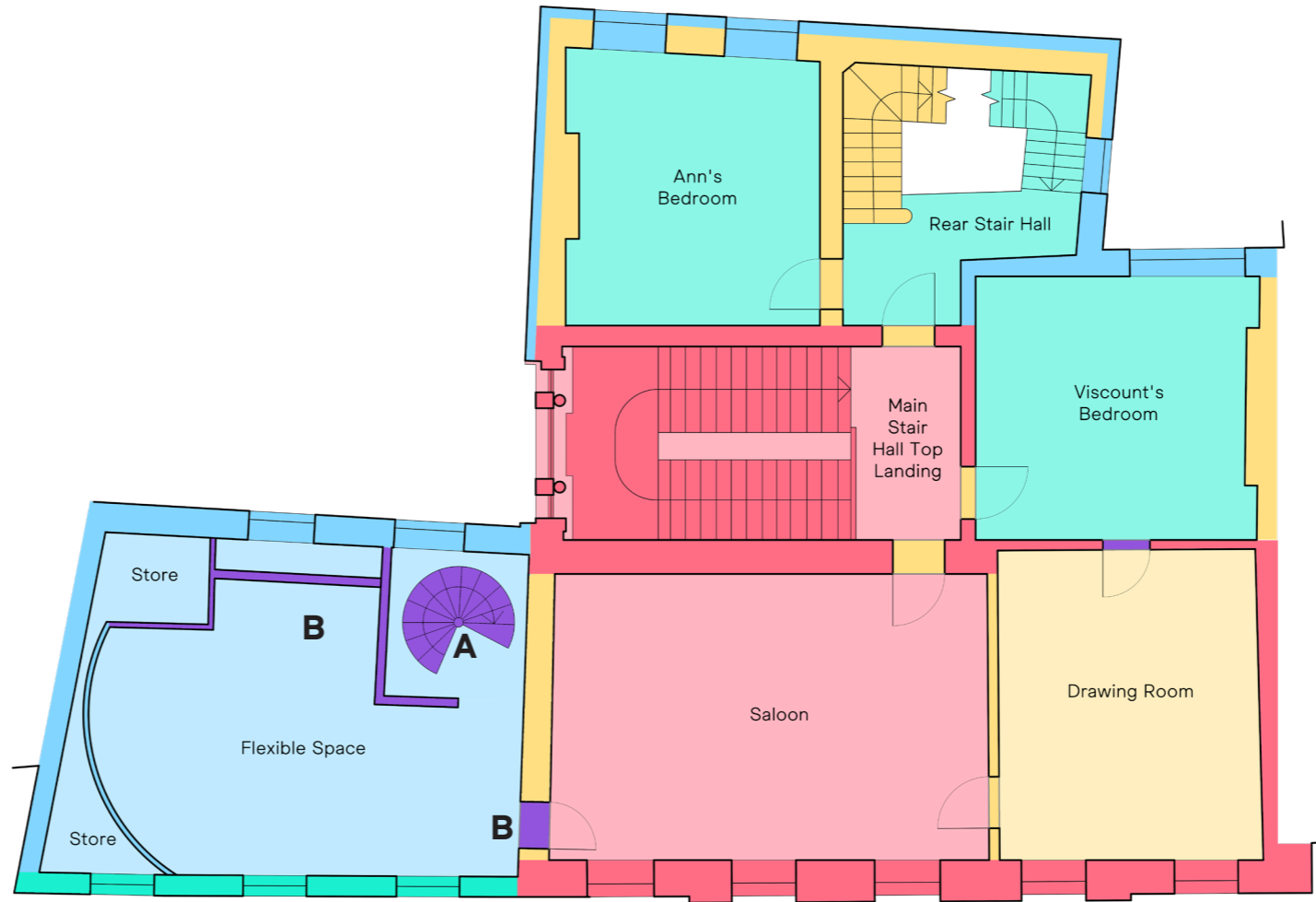
A - Spiral staircase and surrounding partitions. Of negative significance due to its impact on the spatial layout of no.25. Although part of the Francis Johnson restoration, it is unsympathetic to original fabric of greater value, notably the now concealed decorative ceiling above the flexible use room.

B - Jib door(s). Arguably sensitive in impact on the rooms when closed. However this alters the spatial layout of Carr's original interior as the visitor flow dictates how the room is experienced and read.

C - Partitions to the rear stair landing. Both the layout and condition of these alter the original spatial quality of the voided space.

D - Office partitions. Negatively impact on the original spatial qualities of the larger room and are in poor condition.

First Floor Plan



Second Floor Plan



SIGNIFICANCE KEY:

- Outstanding
- Considerable
- Moderate
- Neutral
- Negative



Principal Elevation (South)



Rear Elevation (North)

5

Gazetteer

West view of Grand Stair Hall,
note the exceptional stucco
decoration and detailing.



Over the pages that follow, each room and facade is documented and assessed to form a detailed gazetteer. This is arranged by floors and then order of significance. It is hoped that this should form the basis of an introduction for future maintenance and inform any potential decision making by outlining the heritage and significance value of each space.

A gazetteer often includes a section on statutory designations of each defined element but in this case, the whole building is grade I listed and lies within the Central Historic Core Conservation Area. Statutory designations have therefore been excluded and are included within the appendices.

The following sections give commentary to our findings in each aspect of the fabric inspected. It should be noted that this document outlines the anticipated strategy for repair and conservation in each area but is explicitly not a condition survey. Reference should be made to the quinquennial survey and Mason Clark's condition assessment.

The methodology of all conservation depends upon inspecting and reporting at regular intervals on all items of cultural property, recording the visible defects factually, in order to identify the causes of decay and propose effective solutions that involve only the minimum intervention or otherwise best technical solution.

This meticulous examination requires the ability to appreciate the 'messages' in the cultural property and its value.

5.1 Museum Entrance & Shop



East Elevation

Description of Significance

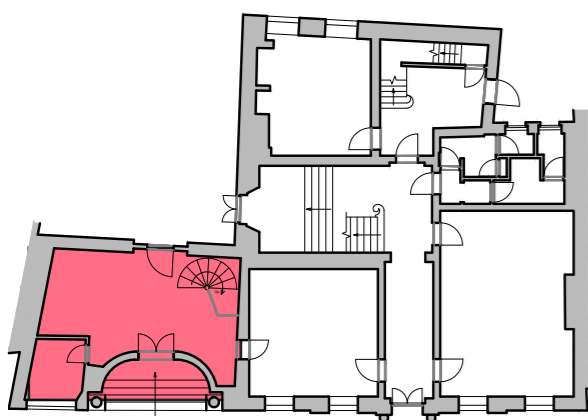
Neutral - John Carr was not involved with the original no.25 and there is little evidence of the Cinema period. The space is largely a product of the 1980s restoration. Spiral staircase and faux georgian entrance detracts from the spacial layout and compromises other attributes of significance (first floor ceiling and cinema entrance).

Significance of Heritage Value

Evidential	No
Historical	No
Aesthetic	No
Communal	No

Opportunities & Risks

- Floor level could be lowered to street level to improve accessibility.
- Replace existing faux-Georgian entrance to improve shop/museum frontage to encourage additional visitors and relationship to street.
- Remove existing spiral stair and storage partitions to reconfigure room layout and unlock shop potential.
- Review museum tour start point suitability.



KEY - Ground Floor Plan, NTS. Area identified in pink.

Original Use

Original use when solely no.25 is presumed to be residential but no documentary evidence suggesting the layout of such. Used as the main entrance foyer throughout the Cinema era, as proposed on approved architectural plans from October 1919 and evidenced by historic photographs from the same period.

Current Use / Occupancy

Museum Entrance, Exit and Shop.

Architectural Description

- This room has been privy to substantial change throughout the buildings architectural history, as such the room bears little to no resemblance to the original no.25 and plays no part in the overall Listing description.
- Predominantly decorated with modern materials throughout.

Work carried out under Cinema ownership

- Its historical significance dates back to the Cinema's conversion of what was previously residential, into the main entrance hall to the Cinema and Dancehall, from Castlegate.
- New picture house entranceway formed with a flat screen of six doors.
- Significant alteration to the floor levels whereby the whole floor was raised to align with the adjacent no.27 floor level.
- Partitions added separating 2no. main entrance/exit to cinema, and ticket booth. The westerly entrance/exit linked to the cinema stalls, while the larger entrance opened up to the main hall, lounge and both the stall and upper level cinema seats.
- Later addition of new opening to form door leading to what is now the library (former cinema office).

Work carried out during Restoration 1981-1984

- New faux-Georgian curved entranceway formed in place of flat screen.
- Non-compliant spiral staircase connecting ground, first and second floors.
- To allow this room to act as a suitable entrance to the Museum, references to the Georgian property are made by a simple cornice and a

Classical architrave to the jib door from this room into the main ouse.

Works carried out 1984 - present day

- The reception desk layout has changed multiple times since instating this room as the entrance to the museum: first to the west of the room in the corner parallel to the store inception; to the east of the room between the spiral stair and library door, see 2014 photo; and now its place in front.

Overall Condition Fair to Good

Risk Category Low

Further Research Suggested

Notes



North internal elevation from welcome / ticket desk. Spiral stair to right leads up to flexible room and York Civic Trust Offices.



West internal elevation, with storage cupboard centre left, and main shop display.



South internal elevation, looking over museum entrance/exit door and ticket desk.



South internal elevation of store cupboard gives a small glimpse of what was previously the entrance/exit to the cinema. Now a window, this is the only shop 'frontage' hidden behind the central doors.

5.2 Library



North Elevation

Description of Significance

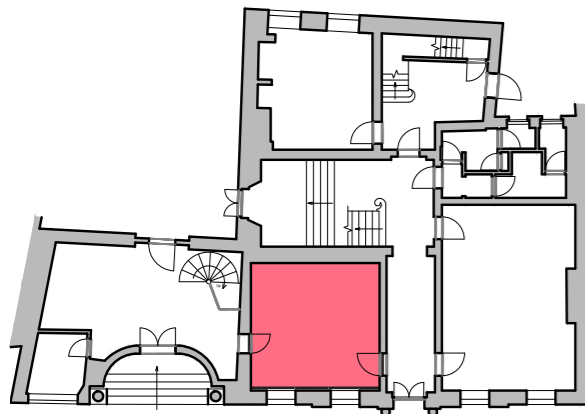
Considerable - Elegant and intricate decorative stucco ceiling gives insight into the significance Ann Fairfax placed on education and literature. One of only two original fireplaces from the original Carr scheme.

Significance of Heritage Value

Evidential	Yes
Historical	Yes
Aesthetic	Yes
Communal	No

Opportunities & Risks

- Risk of overheating in Summer months from south-facing windows.
- Maintenance of existing plasterwork.
- Jib door forming museum entrance is perceived as negative significance given the impact this has on the rooms interpretation and layout. However its sympathetic design while closed may forgive this. Review existing museum flow and re-consider winter strategy against room layouts to minimise pinch-points and impact on room layout.



KEY - Ground Floor Plan, NTS. Area identified in pink.

Original Use

The original front room was likely to have been a library or equivalent principal waiting room for guests given its proximity to the front entrance hall. It was the Cinema Manager's office then; a storeroom; bicycle shed; and during the World War Two, a coal rationing office.

Current Use / Occupancy

Library and beginning of museum tour

Architectural Description

- Highly decorative stucco ceiling. Decoration is compartmented with tied medallions of crossed palm leaves and garlands of flowers decorating the coving. The centre includes four portrait medallions (of John Milton (poet), Joseph Addison, John Locke and Alexander Pope) set in oak leaf garlands and surrounding an octagonal centre section enriched with a symmetrical arrangement of interlinking strapwork and foliage. Paired and coved modillion cornice.
- Dado moulded with bands of bead and reel and rosettes and foliage.
- Window architraves are of a strapwork pattern, enriched with foliage and husk carvings to compliment the ceiling, and fitted with shutters of enriched fielded panelling.
- Doorcase architrave contains carved shells and rosettes, finished with a pulvinated frieze of mixed acanthus and dentilled cornice.
- Skirting board carved to match doorcase architrave shell and flower pattern.
- Original marble fireplace with insets of Sienna marble, frieze set in a Greek key pattern. Brown notes that this is a duplicate of that at Lytham Hall in Lancashire.

Work carried out during Cinema Ownership

- This room was divided by a single partition running north to south and abutting but at least fitted around the existing fireplace.

Work carried out during Restoration 1981-1984

- The original decorative detail was virtually intact, ironically protected by centuries of paint. A notable decision made by Johnson involved the removal of all the decorative woodwork from the house. After some experimentation it was found that that the thick layers of paint

could be stripped off by tanking in baths of alkaline solution. An arduous process of removing said paint eventually culminated in a crisp finish but also protected the carving during the adjacent major building works.

- Paint scrapes during the Johnson restoration revealed that all carved woodwork and stucco between the dado and skirting board had been painted a light stone colour and that the walls were given a flat straw yellow tone that was intended presumably to complement the Siena marble used in the fireplace.

- Original fireplace fitted with a large grate.

Works carried out 1984 - present day

- Refer to reports outlining further information on the plaster ceilings and identifying the scope of emergency repairs undertaken 2020 (Bowyer, 2020 and Ornate Interiors, 2020).

Overall Condition Good

Risk Category Low

Notes



West Elevation



South Elevation



East Elevation



Ceiling Cornice Detail

5.3 Front Entrance Hall



View upon entering, looking north.

Description of Significance

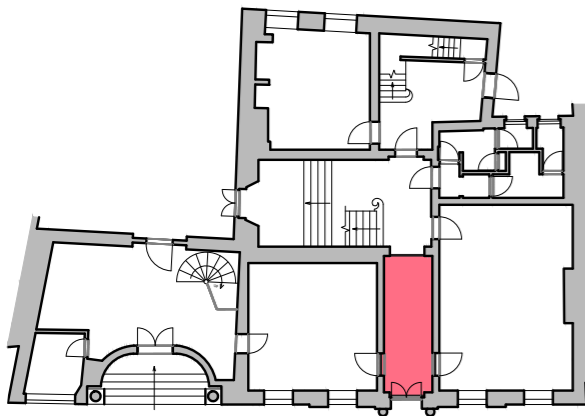
Considerable - Symmetrical design with elegant proportions and layout, leading the eye through to the more prominent spaces. The ceiling is purposefully more restrained in decoration than the rooms which follow, which alongside the decorative arch to the north, creates a crescendo to the guest experience.

Significance of Heritage Value

Evidential	Yes
Historical	Yes
Aesthetic	Yes
Communal	No

Opportunities & Risks

- Review existing museum flow and re-consider winter strategy against room layouts to minimise pinch-points.
- Monitor hairline cracks to stucco ceiling and architraves.



KEY - Ground Floor Plan, NTS. Area identified in pink.

Original Use

Principal Entrance Hall to the family and visiting guests; Dance Hall and then School entrance hall.

Current Use / Occupancy

Museum corridor – occasional use as museum entrance hall

Architectural Description

- Plaster ceiling, coved above cornice enriched with palmette. The restrained ceiling and its delicate cornicing is very much in keeping with the Palladian concept of crescendo.
- The centre 'cabbage' roundel is edged with a Vitruvian scroll and there are secondary panels of interlinking C scrolls joined at the centre by rose and foliate medallions.
- The arches are supported on enriched pilasters and have, like the entrance hall in Castlegate House opposite, some unusual acanthus capitals.
- Original oak doors lead through a series of arches: the front doorcase is round-arched, with a panelled soffit, on enriched sunk-panelled pilasters with acanthus leaf capitals; a similar moulded round-arched opening leads to the Grand Stairhall.
- Two original doorcases with enriched architraves, carved pulvinated friezes and cornice heads contain original 6-panel doors. The mouldings have similar patterns to the library architrave but mirror the designs in the ceiling. These doors lead to the library and dining room.
- A moulded skirting is enriched with a flower and ribbon twist carving, which carries through to the top of the grand staircase.

Work carried out under St. George's ownership

- Suspected partition forming draught lobby, as proposed on approved architectural plans from October 1919.

Work carried out during Restoration 1981-1984

- After considerable wear from the dance hall and dance school, the floor was replaced with Elland slabs with Welsh slate inserts arranged in a traditional Yorkshire pattern. This extends from the entrance hall to stair hall.
- The decoration of this room was investigated

via Paint scrapes but was deemed to be unsatisfactory within the room's restored surroundings.

Works carried out 1984 - present day

- Consolidation work to ceiling including penny-washing.

Overall Condition Good

Risk Category Low

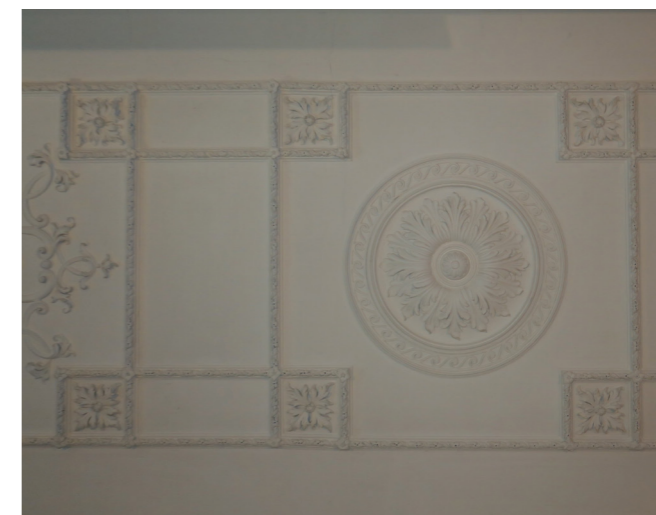
Notes



View from Grand Stairhall.



South Elevation; North arch detail.



Ceiling detail.

5.4 Dining Room



Stucco Ceiling Detail

Description of Significance

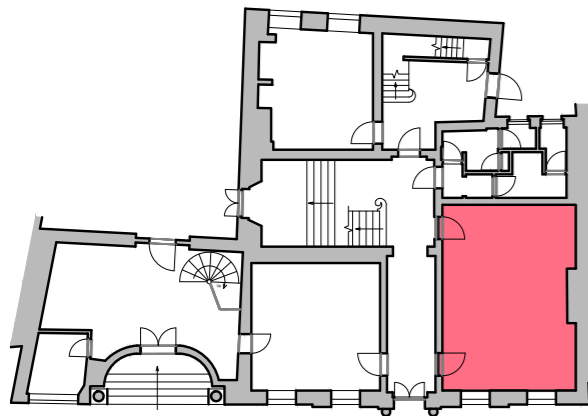
Considerable - Highly decorative stucco ceiling reflecting abundance emphasising the use of the space and the flamboyance of entertaining guests. One of only two original fireplaces from the original Carr scheme.

Significance of Heritage Value

Evidential	Yes
Historical	Yes
Aesthetic	Yes
Communal	No

Opportunities & Risks

- Consider replacement of various missing dentill pieces to cornicing.
- Recommend ongoing structural monitoring to walls.



KEY - Ground Floor Plan, NTS. Area identified in pink.

Original Use

Dining (principal front room); then reception room throughout St. George's era.

Current Use / Occupancy

Dining Room, Museum

Architectural Description

- The decorative ceiling is focused around a centre medallion of Abundantia, holding an overflowing cornucopia of fruit and flowers in one hand whilst ears of corn are falling to the earth from the other. The design is taken from an illustrated pattern book Iconologia by Cesare Ripa, 1603. Surrounding this are secondary displays of musical instruments at her head and crossed wine glasses and church wardens' pipes at her feet. Baskets of fruit and flowers in the corners represent the seasons.
- The ceiling is contained within a highly decorative cornice design based on the Doric order of Albano, with inverted cones, called guttae. This is one of Carr's favourite classical treatments used predominantly as an external cornice (as in Carr's Castlegate House opposite) or in an entrance hall. However, its use in the Dining Room is unusual.
- Two doorcases with pulvinated friezes carved with scrolled foliage beneath broken pediments, and architraves enriched with egg, shell and flower carvings. These stylised husks and repeated on the window architraves.
- Windows have shutters of enriched fielded panelling.
- Skirting and dado carved with foliage and husk motif.
- Original marble fireplace with Ionic columns, in a rare pink and cream marble (thought to be a form of Felspar).

Work carried out during Restoration 1981-1984

- The ceiling to the Dining Room formed one of the most significant tasks during the restoration with severe cracking, likely due to the activity of the dancehall above and associated toilets which had been leaking down to the north-east corner of the room. This ceiling alone required over 1000 hours of painstaking cleaning and scraping. The stucco decoration however proved to be in surprisingly good condition. It is suspected that this is due to strength of the stucco and the use of marsh reed within

the wall build up. The build-up of such a ceiling would typically have used lath but investigation into other Carr buildings has shown evidence to support that he quite commonly used the marsh reeds instead, which in this case may have required the flexibility required to hold the sections in place despite significant cracks forming.

- Repair to Doric cornicing.
- Fireplace restored including the carving of new capitals for the columns and a replacement centre tablet depicting Aesop's fable of the Wolf and the Crane which is set within the frieze.
- Paint scrapes revealed an initial coat of blue/green paint which, when reproduced, had little sympathy with the polychrome fireplace. This may have been intended as a dark ground undercoat for a lighter colour scheme and decoration proceeded on this assumption.

Works carried out 1984 - present day

- Consolidation work to ceiling including penny-washing. Refer to reports outlining further information on the plaster ceilings and identifying the scope of emergency repairs undertaken 2020 (Bowyer, 2020 and Ornate Interiors, 2020).

Overall Condition Fair

Risk Category Low

Notes



North Elevation.



East Elevation.



West Elevation



Door Architrave Detail.

5.5 Main Stair Hall



West window and ceiling detail, from first floor landing.

Description of Significance

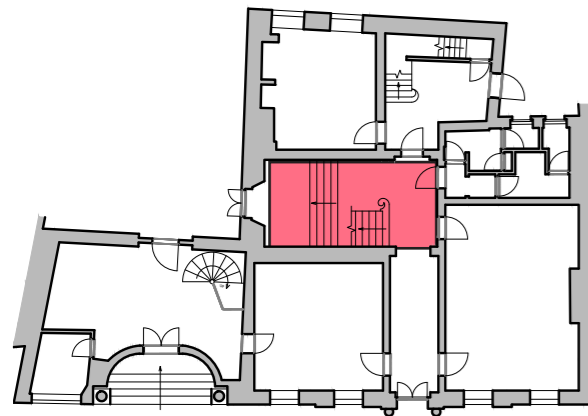
Outstanding - Exceptional interior scheme of Carr design and then later painstakingly restored by Johnson. Crescendo point of the House's spectacular stuccowork. With associative historic evident from the symbolic choice of Fairfax coat of arms, busts and allegorical figure. Lavish decorative ironwork balustrade attributed to Maurice Tobin.

Significance of Heritage Value

Evidential	Yes
Historical	Yes
Aesthetic	Yes
Communal	Yes

Opportunities & Risks

- Widespread hairline fractures to stucco work to ceiling, fascia, upstand and window head. Recommend appointment of appropriate specialist to inspect and report on repairs.



KEY - Ground Floor Plan, NTS. Area identified in pink.

Original Use

Main stairwell connecting ground and first floor.

Current Use / Occupancy

As original, forms part of tour and aids visitor flow through the museum once finished on first floor.

Architectural Description

- Grand, double height space focused around a cantilevered dog-leg staircase replica, rises in two flights. Originally stone, the design was considered a radical and dramatic architectural feature in 18th-century York. Mahogany handrail. With natural stone paved floor, fine detailed wood carving by Daniel Shillitoe.
- Well proportioned Venetian window to half-landing with elaborate surround featuring four solid veined marble columns on a stone balustrade. The corinthian capitals are based on the drawings of Palladio, made of stucco built up around lead armatures. These capitals support a fine stucco entablature and double arch.
- Fairfax Coat of Arms displayed above the window, previously the Pemberton Arms (owners of the House in the mid-19thC).
- Extensive detailed plasterwork decoration to ceiling: coved above an enriched console cornice; the coves are decorated with elaborate cartouches, birds and military emblems, and the flat part is divided into decorative panels with a central allegorical figure. References include military campaigns and the implements of war.
- Replica busts of Shakespeare and Sir Isaac Newton (originals sold by City Council, 1959) sit on decorative brackets on the two side walls. The busts are set within a pair of highly accomplished stucco cartouches of swapped drapery and crossed palm leaves.
- Decorative Ironwork balustrades by Maurice Tobin, featuring figure of eight patterns. Detailing of balustrade to the landing features rosebuds; rosebuds not present on the balustrade to the stair.
- Four lavishly carved doorways (one of which is dummy) lead off to the bedrooms and saloon.

Work carried out during Restoration 1981-1984

- The stairs presented a critical concern at the beginning of the restoration and were the first point of restoration. Staircase originally

supported by oak wedges and then during Cinema ownership, the force of numbers using the space caused most of the steps to break where they join at the wall. The Cinema inserted reinforced steel joists were as a means of repair and prevention of further damage but the sheer rigidity of these new supports caused most of the steps to snap away from the wall. Concrete replacements were pre-cast to the original pattern, the practicalities of cost and labour factored into the decision not to re-carve the stone in the traditional manner. Some of the carved roses, provided by Daniel Shillitoe's apprentices Matthew Ward and John Richardson, were used in the construction. The assembly of the stairs incorporated a traditional cantilever technique, with minor modern adjustments. The step below supported the step above and the final step supported the entire section with its placement fifteen inches within the wall. Instead of utilising the same original oak wedges method, Birch developed mini steel expansion bolt supports for reinforcement. In addition to the stair replacement, the half landing was also filled with concrete.

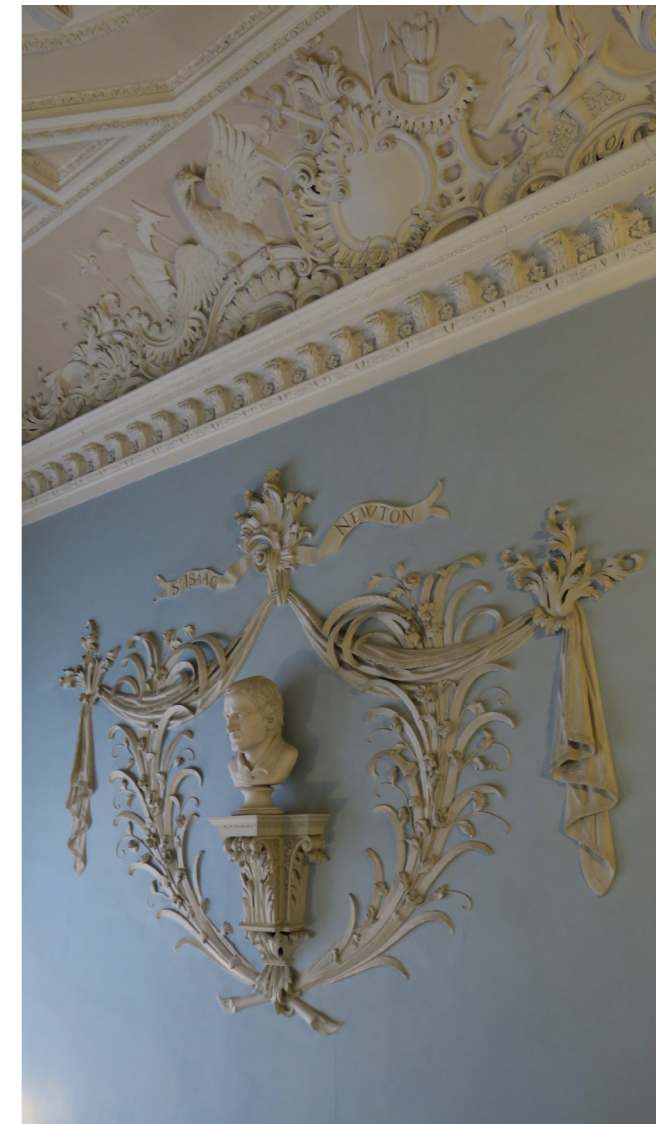
- Hare and Ransome repaired the Venetian window which had been bricked in and glazed over, with opaque glass to hide the bricks, when the cinema extended no.25. The double arch, carved entablature and marble columns survived and were restored to their former glory.
- Wrought iron balustrade replaced based on the pattern of the surviving section.
- The intricate plaster detail was barely visible through thick layers of oil paint applied during the cinema's era. This alongside the rest of the decorative surfaces throughout, were stripped and redecorated.
- Original mahogany doors were replaced with pine doors painted, waxed and sealed. Repair and replaster of cracks to the plaster above the doors.
- New stone floor to ground floor.

Works carried out 1984 - present day

- Refer to reports outlining further information on the plaster ceilings and identifying the scope of emergency repairs undertaken 2021 (Bowyer, 2020 and Ornate Interiors, 2020).

Overall Condition Good

Risk Category Medium



North elevation decorative detail shows stucco cartouche with crossed palm leaves and drapery. With replica Sir Isaac Newton bust.



East view of room from stair landing.

Left to Right -
Maurice Tobin, wrought iron balustrade detail; Decorative architrave detail; Militaire stucco detailing; c.1984 restored room, view west from ground floor landing; c.1982-3 Work in progress to repair and replace the staircase.



Left to Right -
First floor landing ceiling detail; Architecture Militaire stuccowork detail to centre of ceiling; c. 1980 following cinema redecoration and extension, note the bricked up window before restoration; c.1982-3 Work in progress throughout restoration; Stair underside plasterwork detail.



5.6 Volunteer / Staff WC's

Description of Significance

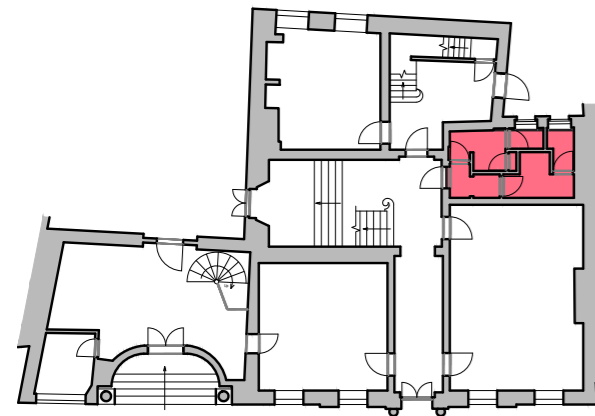
Neutral - The room has little significance in its current condition. The false ceiling and modern partitions contribute negatively to the original spatial quality hiding the ceiling of moderate value.

Significance of Heritage Value

Evidential	Yes
Historical	Yes
Aesthetic	No
Communal	No

Opportunities & Risks

- Existing floor tiles suspected to be asbestos, conduct refurbishment & demolition (R&D) survey as priority.
- Recommended reconfiguration of existing layout and upgrade to facilities. Consider opportunity for accessible WC and facilities to cater to visitors in keeping with modern museum experience.
- Monitor existing hidden plaster ceiling, potential need for repair to address structural delamination. Consider opportunity to re-expose original ceiling.
- A number of hairline fractures within the plaster coating on the walls of the male toilets, refer to quinquennial report.
- Recommend decoration works to surfaces throughout.



KEY - Ground Floor Plan, NTS. Area identified in pink.

Original Use

Speculation that this was either a secondary breakfast room or Chapel in the original Carr scheme. Then later the ladies WC's during St. George's ownership.

Current Use / Occupancy

WCs for Civic Trust Staff and Volunteers

Architectural Description

- Formerly a single room but now partitioned off in a peculiar arrangement, to form two WC's with separate wash hand basins in the lobbies. Decoration is contemporary 1980s design, and is now worn and dated.
- A false ceiling hides evidence of the original cornicing and plaster on reeds, which is in very poor condition and delaminating from the ceiling structure.

Work carried out during Restoration 1981-1984

- Modern partitions and suspended ceiling added.

Works carried out 1984 - present day

Overall Condition Poor

Risk Category

Further Research Suggested

- Carr's use of plaster on reeds is unusual and specific to his work. Further research to identify what perceived reason might be for this over the traditional method of on lath may prove useful to understand how the ceilings may react to movement.
- Further archival investigation may present further information on the original use of this room.

Notes

5.7 Kitchen



General view

Description of Significance

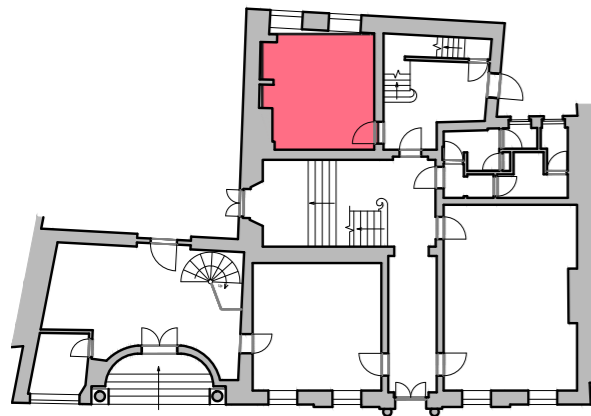
Neutral - This room bears no original features of its use before or during the Carr or St George's schemes. The current layout serves the narrative of the museum but could arguably confuse the understanding of the building as an 18th century townhouse.

Significance of Heritage Value

Evidential	No
Historical	No
Aesthetic	No
Communal	No

Opportunities & Risks

- Risk that existing configuration of the room as a kitchen, although aiding the Museum's Georgian Townhouse narrative, could mislead understanding of visitors.
- Opportunity to alter or re-configure room to facilitate alternative visitor flow.
- Opportunity for interpretation room and/or museum start point.



KEY - Ground Floor Plan, NTS. Area identified in pink.

Original Use

Suspected back parlour throughout life as residential townhouse; then lounge / bar area during St. George's ownership.

Current Use / Occupancy

Display kitchen on museum tour

Architectural Description

- It is likely that this room was the rear parlour rather than kitchen, but the latter is re-created in order to aid the storytelling of the museum. The original servants' wing comprising two kitchens, servants' hall, larders and accommodation block, was demolished by the Cinema company in 1920 as part of the extension and new auditorium to the North and West walls of this room.
- Meat hooks are located on the ceiling. In the past, spare loaves wrapped in blue sugar paper were hung from hooks in the ceiling to keep them out of the way of vermin, the addition of these to this ceiling forms part of the storytelling.

Work carried out under St. George's ownership

- Openings to the west and east of the room linked the main entrance hall, with the lounge and up the (rear) stair.
- Suspected opening to the west of the south wall connecting the lounge and grand stair hall, shown on approved plans from 1919.

Work carried out during Restoration 1981-1984

- In recreating the kitchen, a range, hotplate and its adjoining breadoven was installed (by Green's of Halifax). It is typical of those used in the latter part of the 18th-century but not original to the House. Since the laundry room had been demolished, some of the laundry maids' equipment is also on display.

Works carried out 1984 - present day

- Reconfiguration of layout on all four internal elevations to current layout with single entrance door to south of the east elevation, and 2no. windows to the north.

Overall Condition Fair

Risk Category Low

Further Research Suggested

- Further research may be required to substantiate original uses for this room.

Notes



North Elevation



East Elevation



South Elevation



West Elevation

5.8 Rear Stair Hall



North-East Elevation

Description of Significance

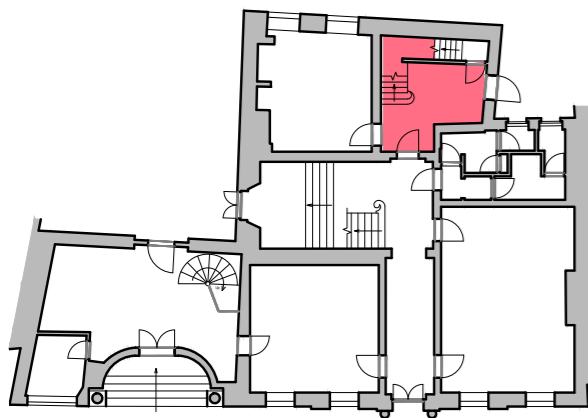
Moderate / Considerable - Fine example of a penchecked stone staircase, the only original link to the second floor and bedroom accommodation. Decoartive ironwork balustrade attributed to Maurice Tobin.

Significance of Heritage Value

Evidential	Yes
Historical	Yes
Aesthetic	Yes
Communal	No

Opportunities & Risks

- Existing floor tiles suspected to be asbestos, conduct refurbishment & demolition (R&D) survey as priority.
- Relatively significant diagonal fracture above the kitchen door, refer to quinquennial report.



KEY - Ground Floor Plan, NTS. Area identified in pink.

Original Use

Rear Stair Hall, foyer during cinema occupation

Current Use / Occupancy

Rear Stair Hall

Architectural Description

- A secondary staircase rises from the ground to second floor with cantilevered stone treads which interlock with the wall.
- Ironwork balustrade, originally by Maurice Tobin in 1761.
- This stair provides the only access to the guest bedrooms and second floor gallery.
- Modest decoration attributed to 'back of house' stair for residents use only.

Work carried out during Restoration 1981-1984

- Bottom flight of stairs removed in suspected reconfiguration to levels.

Works carried out 1984 - present day

- The bottom flight of the stair and balustrade were reconstructed – elongated intersecting scrolls and flat moulded and ramped-up handrail.

Overall Condition Fair

Risk Category Low

Further Research Suggested

- Information is limited regarding the original relationship of this rear stair to the servants' wing which previously extended north-east. It is suspected that this stair would have been the connection point but little physical evidence remains to support this meaningfully.

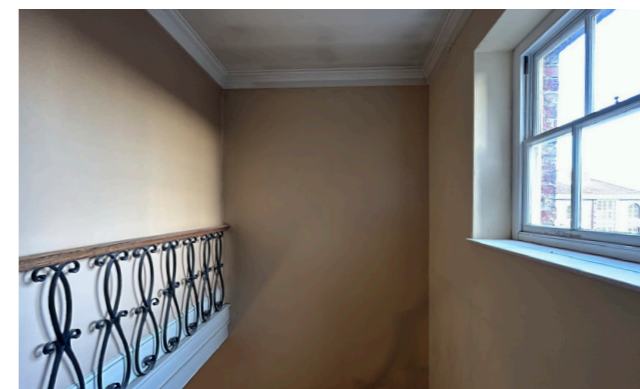
Notes



First floor landing, west elevation.



East elevation, window on half landing between ground to first floor.



Second floor, top flight looking north.



Ground floor, base of stair looking south-west to kitchen and grand stairhall door-sets.

5.9 Basement Cellars



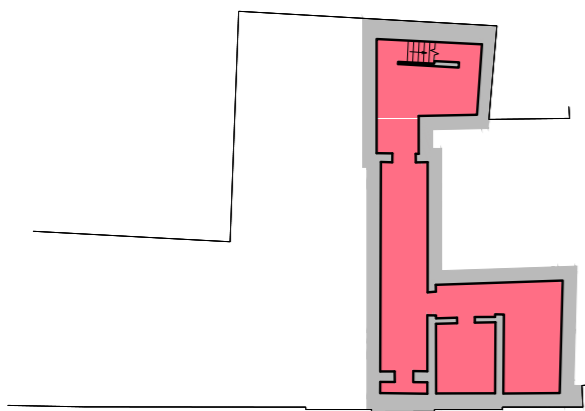
South view at stair base.

Description of Significance

Neutral - subservient space with little to no relationship or evidence of use in any previous period.

Opportunities & Risks

- Structural crack to South East cellar, continue to monitor.
- Vertical hairline fracture within mortar joints positioned at high level to eastern cellar ceiling, refer to Quinquennial Report.
- Various items of M&E equipment are secured to the vaulted section including distribution pipework, cable trays, light fittings and sensors. A number of service penetrations within the brickwork vault have been rather crudely formed, review whether these should be appropriately infilled to comply with fire precautions



KEY - Basement Floor Plan, NTS. Area identified in pink.

Original Use

Cellars

Current Use / Occupancy

Storage / Plant

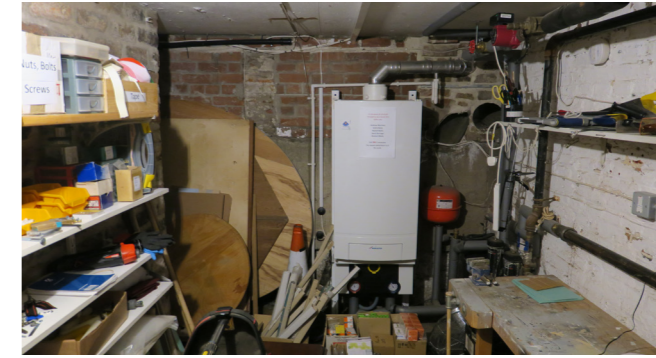
Architectural Description

- Painted brickwork walls supporting painted brick vaults.
- Flagstone floors.

Overall Condition Poor in places - but stable

Risk Category Low

Notes



East Elevation (at stair base).



West Cellar, South Elevation



Middle Cellar, South Elevation



East Cellar, Structural Crack to Ceiling.



East Cellar, Structural Crack to Ceiling.

5.10 Ann's Bedroom



South Elevation

Description of Significance

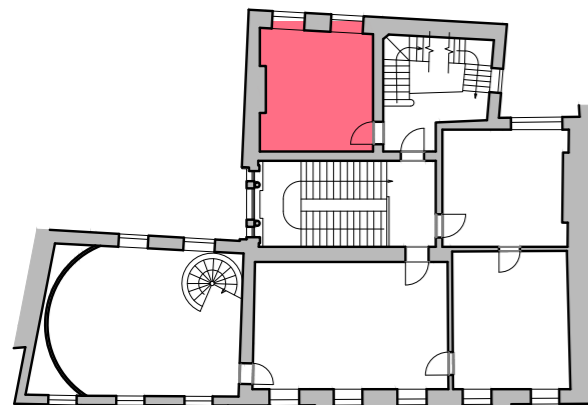
Moderate - Comparatively modest interior scheme replicating assumed Carr scheme.

Significance of Heritage Value

Evidential	No
Historical	No
Aesthetic	Yes
Communal	No

Opportunities & Risks

- Suspected opening to west wall throughout cinema era, linking refreshments and dance hall. Consider opening up works to investigate suspected opening to west wall.



KEY - First Floor Plan, NTS. Area identified in pink.

Original Use

Suspected bedroom in original Carr scheme and then Refreshments Bar and foyer connecting through to the dance hall during St.George's ownership.

Current Use / Occupancy

Ann Fairfax's Bedroom - Museum

Architectural Description

- A delicate stepped cornice with foliage garlands and rose medallions is set below a narrow moulding of shell and flower.
- The woodwork includes a vigorous pulvinated frieze with flowing scrolls and rose medallions. The architrave is more restrained and repeats the foliate decoration on the skirting.
- Decoration includes 'Mock India' paper (from the Temple Newsam Collection) to the walls. The walls had also been trimmed with a gold fillet which no longer remains.

Works carried out during the cinema era

- Windows were blocked in; the chimneypiece and dado rail were removed
- Speculation to suggest an extra entrance was created to the dancehall from this room by creating an opening in the West Wall.
- The fireplace, as with all others on the first floor, was removed and sold off during the cinema's occupancy.

Work carried out during Restoration 1981-1984

- A replacement fireplace was instated from Methley Hall, near Wakefield (demolished 1960), another of Carr's buildings. This is of carved wood and marble, with an elaborate Carron grate, dating c.1770.
- No trace of the dado rail remained after the Cinema's occupancy but it is likely to have carried the same egg and dart pattern seen in the Viscount's bedroom.

Works carried out 1984 - present day

- Refer to reports outlining further information on the plaster ceilings and identifying the scope of emergency repairs undertaken 2020 (Bowyer, 2020 and Ornate Interiors, 2020).

Overall Condition Good

Risk Category Low

Notes



East Elevation



North Elevation, viewed from Entrance.



Architrave Detail



Wallpaper Detail

5.11 Viscount's Bedroom



North Elevation

Description of Significance

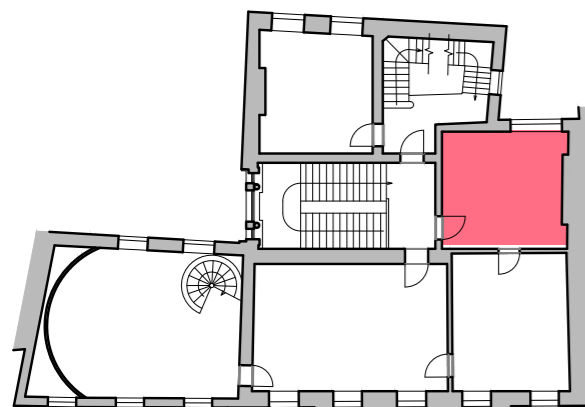
Moderate - Comparatively modest interior scheme replicating assumed Carr scheme. Although not originally a bedroom, the room facilitates the wider museum narrative.

Significance of Heritage Value

Evidential	No
Historical	Yes
Aesthetic	No
Communal	No

Opportunities & Risks

- A hairline vertical fracture positioned below ceiling coving to the right side of the fireplace. Periodically monitor for ongoing movement, refer to quinquennial report.
- Jib door facilitating museum flow is perceived as negative significance given the impact this has on the rooms interpretation and layout. However its sympathetic design while closed and function may justify its presence. Review existing museum flow and re-consider room flow to minimise pinch-points and understanding of room layout.



KEY - First Floor Plan, NTS. Area identified in pink.

Original Use

Ante Room and Dressing Room; then Gentlemen's Cloakroom and Toilets.

Current Use / Occupancy

Viscount's Bedroom - Museum

Architectural Description

- Plain plaster ceiling with dentilled cornicing.
- Original carved overdoor surround, similar to that seen in Ann's room, with a pulvinated frieze and a delicate double flowering rose at the centre.
- The architrave and skirting have matching pattern repeats whilst the surviving pieces of the dado on the east wall depict a simple egg and dart pattern.

Work carried out during the Cinema era

- Original fireplace sold.
- A new doorway was created to the South wall

Work carried out during Restoration 1981-1984

- Replacement fireplace also from Methley Hall, with modern slips, grate and 18th-century fire-irons. Some of the dado and skirting board had survived, which was then replicated throughout the room during the restoration.
- Previous 19th-century doorway altered to include a jib mechanism so that the rooms on either side can be returned to their original state.
- Decorated with a daisy pattern wallpaper (included in the Temple Newsam Exhibition of Historic Wallcoverings in 1983).

Works carried out 1984 - present day

- Refer to reports outlining further information on the plaster ceilings and identifying the scope of emergency repairs undertaken 2020 (Bowyer, 2020 and Ornate Interiors, 2020).

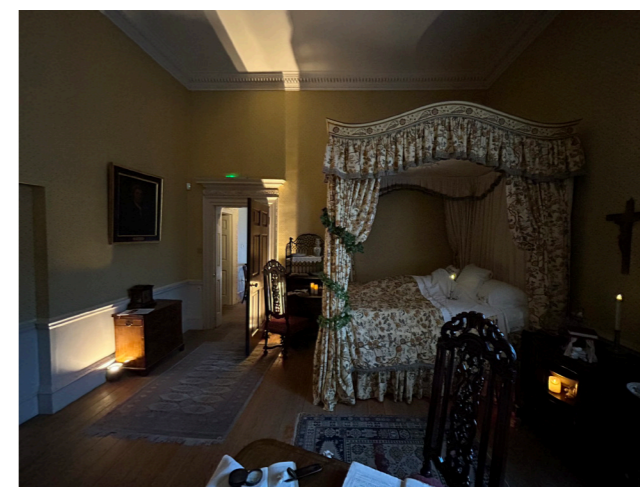
Overall Condition Good

Risk Category Low

Further Research Suggested

- Further information on room's original purpose recommended.

Notes



West Elevation.



South Elevation



East Elevation (part)



Cornice Detail; Modern jib door formed 1982-4.

5.12 Drawing Room



Stucco Ceiling Detail

Description of Significance

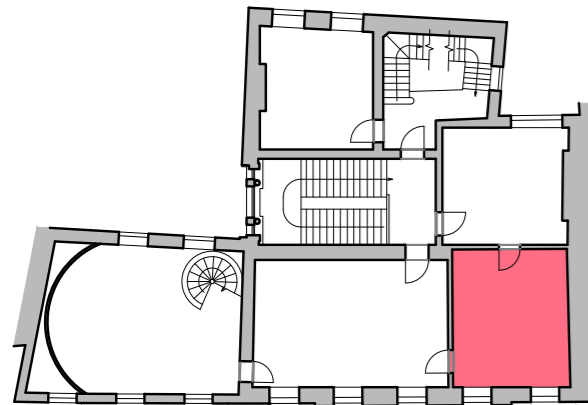
Considerable - Elaborate stucco ceiling with carved woodwork embodying friendship. Although evidence is hidden by the 1980s restoration, this room shared communal significance from its time as a dance hall.

Significance of Heritage Value

Evidential	Yes
Historical	Yes
Aesthetic	Yes
Communal	Yes

Opportunities & Risks

- Subsidence to East wall in the past should be regularly monitored for movement.



KEY - First Floor Plan, NTS. Area identified in pink.

Original Use

Drawing Room; Dancehall and later Danceschool; billet during WWII.

Current Use / Occupancy

Drawing Room - Museum

Architectural Description

- This room has perhaps seen the most change in use across the varying owners, yet its lavish original decoration has perhaps been the reason it has survived many of these changes. Carr's scheme contained two drawing rooms, both side by side to the principal elevation. This smaller Drawing Room could only be accessed from the principal Saloon and was intended for the entertaining of close friends. It is testament to the fact that the house was refurbished rather than built which leads to such an arrangement as this was otherwise uncommon.
- An elaborate ceiling with coffered coving which radiates towards the centre and focuses on an oval medallion of Amicitia, representing Friendship. The Latin mottoes on the hem of her skirt, on ribbons in her hand and in the tree proclaim that friendship will survive all trials and tribulations, whilst the vine entwined round the elm tree testifies to the bond of brotherly love. Surrounding this oval panel is an elaborate framework of swirling palm leaves and interlinking foliage.
- Plaster ceiling coved in radiating coffers above enriched dentil and modillion cornice with central figurative medallion encircled by entwined palm leaves and foliage.
- Decoration of green walls and stone coloured woodwork.

Work carried out during the Cinema era

- The west partition of this room was removed either during the Cinema refurbishment (or as early as the Gentlemen's Club era) and formed part of the ballroom alongside the Saloon and exhibition area beyond.
- New doorway formed in the north partition wall.
- During its days as a Dancing School the ceilings had been painted over with a dark red gloss paint.

Work carried out during Restoration 1981-1984

- To remove the dark red gloss paint from the

ceiling, experimentation favoured the use of a blow torch to create a gentle heat which softened the paint enough to scrape it off. The danger of spalling was reduced due to the presence of marble dust in the mix and the high level of strength and hardness of this stucco minimised any risk of blunting the finely modelled detail.

- Replacement of the partition wall separating the two rooms required the carving of new doorcases and as no evidence remained of the detailing on this side, the designs of the doorcases in the bedrooms were used as the model.
- The extravagantly carved dado rail had survived on some of the walls and these patterns used for replacement. By tanking the original decorative woodwork in an alkaline solution it revealed the exact woodwork and allowed like for like replica.
- Window architraves enriched with foliage trails and fitted with shutters of enriched fielded panelling.
- Partly renewed skirting carved with rosettes and foliage, and dado rail with Greek key frets and rosettes to replicate the original.
- Replacement fireplace in the neo-classical style with white statuary marble offset with crossbanded Connemara c.1775, reputed to come from Powerscourt House, Dublin. The steel grate and the serpentine-fronted fender with its pierced Anthemion pattern are contemporary with the fireplace, as are the brass handled fire-irons.

Works carried out 1984 - present day

- Refer to reports outlining further information on the plaster ceilings and identifying the scope of emergency repairs undertaken 2020 (Bowyer, 2020 and Ornate Interiors, 2020).

Overall Condition

Fair

Risk Category Low

Further Research Suggested

- Any information on past uses of the room would further reinforce the rooms significance.



East Elevation



South Elevation



West Elevation



North Elevation

5.13 Saloon



West Elevation

Description of Significance

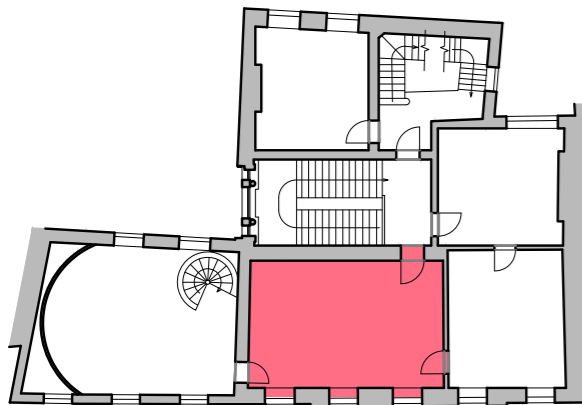
Outstanding - Spectacular example of an 18th Century principal room with flamboyant decor scheme by Carr and reimagined by Johnson. Elaborate stucco ceiling with carved woodwork identify this as a room for entertainment and music. Although evidence is hidden by the 1980s restoration, this room shared communal significance from its time as a dance hall.

Significance of Heritage Value

Evidential	Yes
Historical	Yes
Aesthetic	Yes
Communal	Yes

Opportunities & Risks

- Monitor stucco ceiling for stability and repairs.
- Deterioration of the surface coating to the floor boards. Inspect, repair and/or secure loose floorboards during the next package of refurbishment work prior to re-application of varnish/oil protective coating.
- Slight distortion within the level of the floor, characteristic of historic structural movement. Visually monitor.



KEY - First Floor Plan, NTS. Area identified in pink.

Original Use

Drawing Room; Billiards Room; Dancehall and later Danceschool, then billet during WWII.

Current Use / Occupancy

Drawing Room - Museum

Architectural Description

- The largest room of the house contains perhaps the most accomplished and flamboyant of decorative schemes.
- Ceiling incorporates central rose, medallions of music and musical instruments, and corner baskets of fruit and flowers set in trails of vine and wreaths of oak leaves.
- The arabesque ceiling design incorporates a centre ellipse entwined by vines and linked to the swirling strapwork by some oak-leaf garlands. Medallions of crossed wind musical instruments, and the open manuscript of music above the fireplace has the popular 18th-century ballad of Belinda and Amelia cut into the stucco, indicate the room's intended use. These are set in oak leaf garlands and the scrolling strapwork supports baskets of fruit and flowers in representation of the seasons. With the swirling movement of its vine entwined central ellipse and ceiling rose. This is perhaps the most accomplished and naturalistic of all the ceilings in the house,
- The whole ceiling is supported by an unusual dentilled cornice fringed with pairs of spouting lions, a device more associated with an exterior cornice rather than an interior one and below this a finely modelled frieze of raffle leaf and flower, which flows around the room and completes the sense of swirling movement.
- Lavish cornice with dentils, paired acanthus modillions interspersed with rosettes and paired lion masks, above frieze of foliage trails.
- Wall decoration is a crimson cotton damask.
- New oak sash windows were instated in the Carr refurbishment and have survived with only minor repair. The carved shutters are original and originally secured from within by means of a sliding bar.
- Window architraves contain eared mouldings, carved with shell, flower and egg mouldings, and fitted with shutters of fielded panelling.

- Two original doorcases flank the fireplace. The only surviving mahogany door is to the left of the fireplace and is a dummy door used to bring balance to the room. The door overheads are complimented with enriched architraves, pulvinated friezes carved with foliage, and dentilled cornices.

- Skirting and dado rail contains foliage and fan carvings.

- Suspended timber floor structure with partially exposed tongue and groove softwood boarding.

Work carried out during the Cinema era

- Fireplace removed c.1945.
- Beams had been inserted by the cinema company to support the ceilings in lieu of removing partitions.

Work carried out during Restoration 1981-1984

- Intermediate walls returned to re-create room layout.
- Replacement fireplace (reputedly sourced from a house in Mayfair) of Siena and statuary marble with Ionic columns that support a frieze decorated with a Greek key pattern and a centre tablet of fruit and flowers. The attendant grate, pierced fender and brass handled fire-irons are contemporary with the chimneypiece.
- Wall decoration replaced to reflect Carr's original scheme.

Works carried out 1984 - present day

- Refer to reports outlining further information on the plaster ceilings and identifying the scope of emergency repairs undertaken 2020 (Bowyer, 2020 and Ormate Interiors, 2020).

Overall Condition Good

Risk Category Low

Further Research Suggested

- Any information on past uses of the room would further reinforce the rooms significance.

Notes



North Elevation.



South Elevation.



East Elevation.



Door and Architrave Details.

5.14 Flexible Use Room



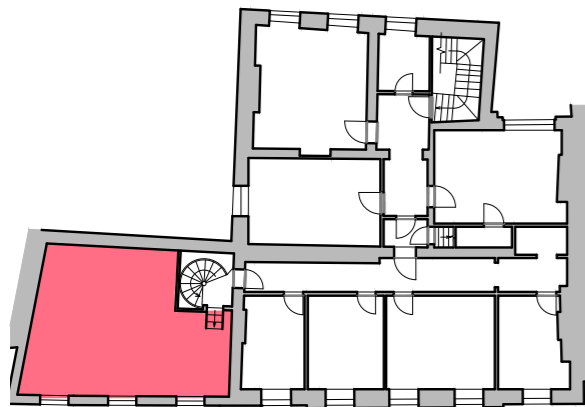
East Elevation

Description of Significance

Neutral

Opportunities & Risks

- Investigate original ceiling for potential reinstatement.
- Recommendation to remove spiral staircase and surrounding partitions to improve spatial layout and light to room
- Review best use of room to serve Museum and as stand alone flexible use space.
- Consider opportunity to create level access to room.



KEY - Second Floor Plan, NTS. Area identified in pink.

Original Use

Residential; then Dancehall; and then Exhibition (Museum)

Current Use / Occupancy

Flexible space, predominantly meeting area

Architectural Description

- Suspended timber floor with a sheet carpet covering.
- Evidence above ceiling contains joist holes supporting potential refurbishment rather than new construction of building structure during cinema.
- There is surviving plaster work behind the curved wall on the north-west wall dating back to the cinema period. This complements the ceiling as the only internal space retaining the cinema decorative scheme.

Work carried out during the Cinema era

- Internal alteration to form long dancehall that extended to the north and east.
- Ceiling painted and left to decay above later suspended ceiling.

Work carried out during Restoration 1981-1984

- East partition, including new jib door, and North external wall reinstated.
- Spiral staircase added to North-east corner.
- Suspended ceiling instated and now hides the decorative plasterwork

Works carried out 1984 - present day

- Shutters added to south-facing windows, November 22.

Overall Condition Fair

Risk Category Medium

Further Research Suggested

- Any information on past use of the room as the dance hall may add to the rooms significance.

Notes



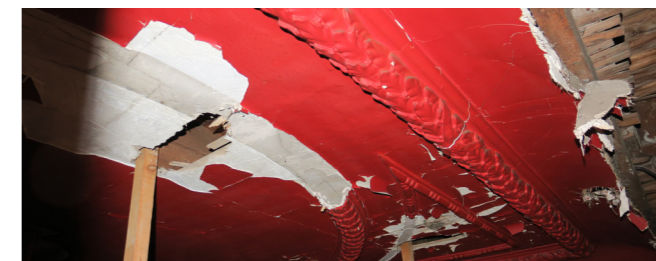
South Elevation.



North Elevation.



West Elevation.



Concealed Stucco Roof above Suspended Ceiling.



Concealed Stucco Roof above Suspended Ceiling.

5.15 Attic Rooms



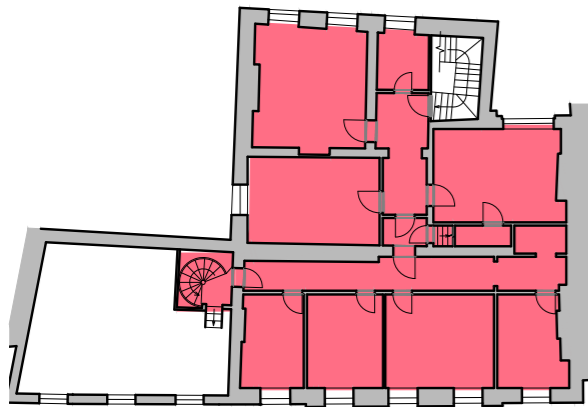
South Elevation of Attic 2, central window detail.

Description of Significance

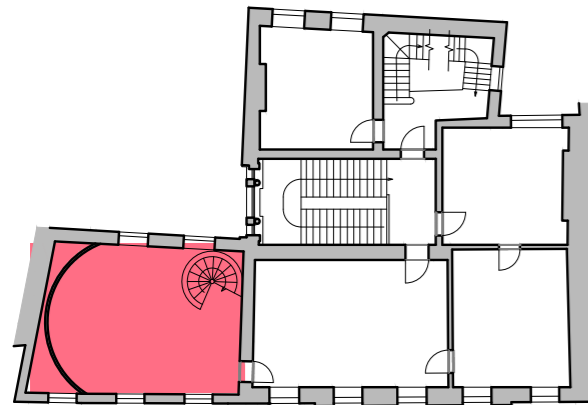
Neutral

Opportunities & Risks

- Investigate original ceiling below Attic 1 for potential reinstatement.
- No fire separation between ceiling and floors below. High recommendation to appoint Fire Engineer, to review fire strategy, loading and implement any necessary alteration from above where feasible.



KEY - Attic above Second Floor, NTS. Area identified in pink.



KEY - First Floor Plan, NTS. Area identified in pink.

Attic 1 - Above Flexible Room (on Second Floor)

Notes

Attic 2 - Above Second Floor

Notes



Attic 2, West View.



Attic 2, South-West view from head of stairs.



Attic 2, South Elevation.



Attic 2, York Civic Trust use the space to store varying administrative and Archival materials.



Attic 2, North area has no accessible floor.

5.16 Second Floor - York Civic Trust Offices & Museum Storage



South Elevation of Typical Office/store room

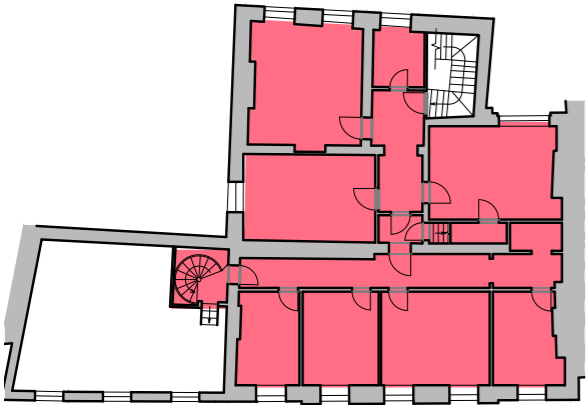
Description of Significance

Neutral

Opportunities & Risks

- Ceiling Structural Review. Poor ceiling conditions throughout - numerous fractures may suggest possible instability of the ceiling structure. Speculation that this could be linked to structural loading in attic above.
- Leaking to the South east alcove in Office 4 requires investigation, repair and redecorated. Structural monitoring recommended.
- The kitchenette has a number of diagonal and horizontal hairline fractures located at high level to the walls.

Refer to quinquennial survey for further information on above. Plumbing and sanitary requirements to be reviewed and re-decoration required.



KEY - Second Floor Plan, NTS. Area identified in pink.

Original Use

The southern half of the plan is suspected to have been 2no. guest bedrooms with 2no. dressing rooms; suspected offices or additional dancehall during Cinema era.

To the northern half of the plan, four rooms surrounding a hall used to form a contained Flat. This comprised a bedroom, living room and kitchen with a single bathroom. This was accessed via the Rear Stair.

Current Use

York Civic Trust Offices, Store Room, Staff WC

Architectural Description

- The bathroom partition, separating the rear stair hall, is a contemporary addition which allowed the flat to be self contained.

Overall Condition Poor

- Significant distortion to the level of the ceiling resulting in the ceiling sloping downward from east to west in the region of 200 mm. Suspected to be historic movement which occurred many years ago, no obvious signs of significant structural movement ongoing within the subject ceiling.

Risk Category Low

Further Research Suggested

- Chronology of flat conversion

Notes



Office 2 South Elevation



Office 1 North Elevation



East Archive Room, East Elevation



West Store Room, South Elevation.

Left to Right -
Second floor spiral stair
landing; Corridor looking East;
Kitchenette; Hall between
Office and Kitchen.



Former bedroom, now
Office: West Elevation; North
Elevation; South Elevation; and
East Elevation



Kitchen - East Elevation; North
Elevation; West Elevation;
Hairline Fractures to Ceiling.



East Archive Room, Leak to
South-East Corner of Room;
Cracking to Ceiling near door;
Bathroom - West Elevation;
East Elevation.



5.17 Rear Facade, Elevations & Courtyard



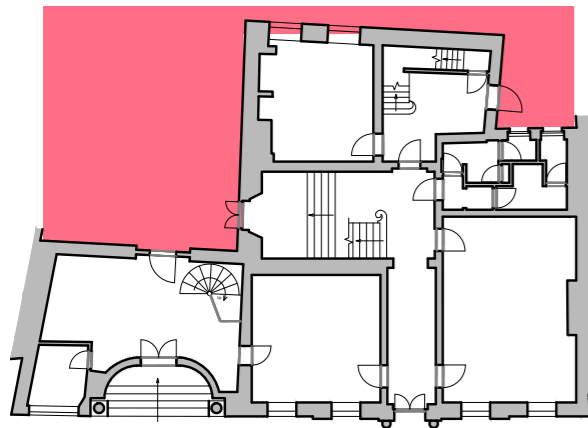
North Elevation, viewed from first floor landing.

Description of Significance

Neutral

Opportunities & Risks

- Minor hairline fractures within render coating to venetian window.
- Decorative coatings to the external doors generally appear aged and deteriorated. Specifically, the door serving the rear stairs entrance exhibits evidence of localised decay, requiring attention.
- A package of pre-paint maintenance is recommended.



KEY - Ground Floor Plan, NTS. Area identified in pink.

Original Use

Area of garden / outbuildings; then Cinema Foyer

Current Use

Courtyard Garden, forming part of museum tour in Summer.

Architectural Description

- The elevations comprise salvaged clay clamp bricks arranged in English bond and likely of cavity wall construction as suggested by numerous weep holes above window openings. Window openings are provided with a variety of shallow arched or flat heads with brick voissair details and projecting stone cills.
- The external doors comprise a variety of painted or varnished timber fitted within timber frames. Some of the doors incorporate glazed and/or timber panels.

Work carried out during Restoration 1981-1984

- The rear elevation of 25 and 27 were almost entirely reconstructed as part of the 1980s restoration.
- Under the venetian window, Johnson made use of an 18th century door surround which originates from a house in Low Petergate. The surround was used latterly as a garden swing in Beckfield Lane, York.

Overall Condition Fair

Risk Category Low

Further Research Suggested

- Any information on past extension to this area (during St. George's ownership) may add to the rooms significance.

Notes



North Elevation, Museum Frontage from Castle Walk lane.

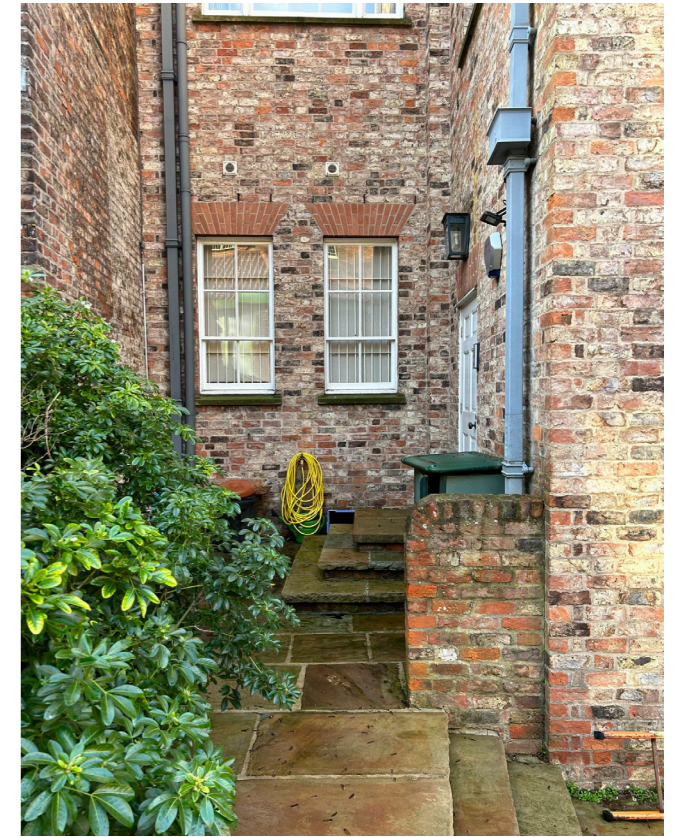


1965; Note substantial infill extension to north, York Civic Trust Archive.



c.1965-80; North (rear) Elevation of Fairfax House following cinema demolition, York Civic Trust Archive.

Left to Right -
North-west Courtyard; North-
East return Elevation (above
Rear Stair Hall Entrance);
North Approach Stair; Ground
Floor WC Elevation (North).



North-East view, from raised
level and Castle Walk Lane.
With neighbouring residential
building to right and St Mary's
Church spire visible beyond;
Raised looking back over
Castle Walk Lane; North-West
Courtyard.



5.18 Front Facade - No.27



Principal Elevation facing Castlegate

Description of Significance

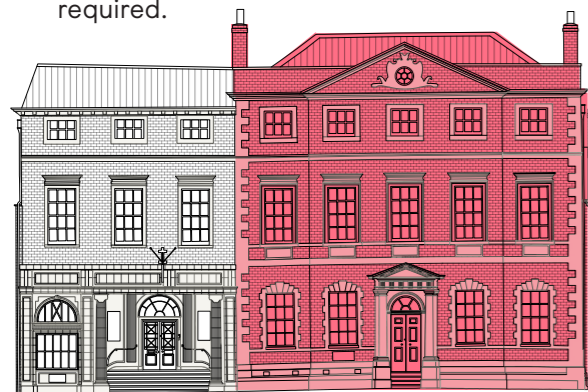
Outstanding - Exceptional Georgian frontage with rigid symmetry and well proportioned, repetitive door and window placement; typical use of red brick; with elegant embellishments giving hierarchy to the entranceway and roof. Alongside Castlegate House opposite, this facade displays a wealth attributed to the street in its past and particularly to this end of Castlegate, in direct opposition to the lesser facades of Tower Street. Comprehensive record of notable families residing in the House throughout 1740 - 1860. Emotional link to the building as a dance hall and dance school could be associated with its main entrance for local residents.

Significance of Heritage Value

Evidential	Yes
Historical	Yes
Aesthetic	Yes
Communal	Yes

Opportunities & Risks

- Substantial Brick Repairs required.
- Recommend periodic structural monitoring
- Redecoration to rendered features required.



KEY - South Elevation, NTS. Area identified in pink.

Architectural Description

- Solid masonry external walls formed using clay brickwork. Painted rendered details including plinth, imitation quoin stones, string course and pediment all make up the architectural features of this elevation. Window openings are provided with painted rendered surrounds. The three-storey main house is a grand Georgian building, with elegant proportions and regularly spaced windows. Divided into five bays, of which the central three project slightly and are topped with a triangular pediment containing a stone oculus in a carved stone surround. The main door of the house is located in the central bay of the ground floor under a Classical doorcase. The elevation has modillion eaves corning of timber to the slate roof.
- The right-hand south east facing return flank of no.27 comprises brickwork elevation with high-level projecting decorative string course. A number of recessed imitation window openings are provided at high-level within this elevation.

Overall Condition

Poor due to ongoing decay of brickwork

Risk Category High

Necessary repairs required

The majority of the brickwork to the principal elevation of 27 is in fair to poor condition, including:

- Widespread spalling of the soft clay brickwork
- Widespread historic mortar repairs
- Numerous redundant mechanical fixings
- Unsympathetic repairs using sand faced bricks.
- Significant distortion in the brickwork panels, together with a series of fractures, particularly within the masonry from footpath level up to ground floor window sill height

No.27, south-east facing return flank elevation: the brickwork is deemed to be in poor condition, particularly at high level. A lateral restraint rod appears to have been inserted within the building. As a consequence of this work, the projecting screen course has been damaged. In addition, the brickwork to the recessed imitation windows is spalling, seemingly in very poor condition.

Further Research Suggested

- Investigate works carried out during restoration and up to present day.
- Understand and monitor deteriorating brick facade in the context of other brick buildings within York. To inform opportunity for repair or stabilisation. Consideration of removing historic mortar repairs. Consider sympathetic repairs to fractured masonry.

Notes



South Elevation, main entrance door off Castlegate



South Elevation, looking up to top floor frontage of No.27.



c. 1960-80 Castlegate Elevation, York Civic Trust Archive.

5.19 Front Facade - No.25



Main Entrance from Castlegate

Description of Significance

Moderate to Considerable - Recognised locally as St George's Cinema entrance, with considerable significance attributed to the faience as the last surviving physical remnant connecting this period.

Significance of Heritage Value

Evidential	Yes
Historical	Yes
Aesthetic	Yes
Communal	Yes

Opportunities & Risks

- Remove redundant mechanical fixings.
- Consider opportunity to lower floor level to create step-free access.
- Review opportunity to reconfigure entrance to remove faux-Georgian entrance which causes confusion of original design.



KEY - South Elevation, NTS. Area identified in pink.

Architectural Description

- The original No.25 entrance block is three storeys with windows on the first and second floor which line up with those on the main house after significant alteration during St George's ownership. The ground floor has an elaborate wide doorway which is accessed up a flight of six steps and decorated with fluted columns, acanthus scroll details and floral swags.

Work carried out during the Cinema era

- A neoclassical faience entrance for St George's Hall was added at ground floor level to no.25. This formed two entrance/exits creating both level and stepped access by means of four double doors.
- The Second floor windows (serving the attic) were blocked up with brick.
- Entrance canopy added.

Work carried out during Restoration 1981-1984

- 'Dummy' windows added to blocked up openings on second floor.
- Entrance canopy removed, exposing faience.
- Entrance floor level raised to match no.27, resulting in additional steps. Removal and reconfiguration of the main entrance door to form one double with a nod to the previous westerly door, now altered and partially infilled to form window 'shop front'.

Works carried out 1984 - present day

- Repairs to the faience (above the museum entrance) were carried out 2019-2020. Refer to listed planning consent application 19/02407/ LBC.

Overall Condition Fair

Risk Category Medium

Further Research Suggested

- Investigation work for any further evidence to inform physical change to building during St. George's ownership.

Notes



c. 1940-60. St George's Hall Entrance, York Civic Trust Archive.

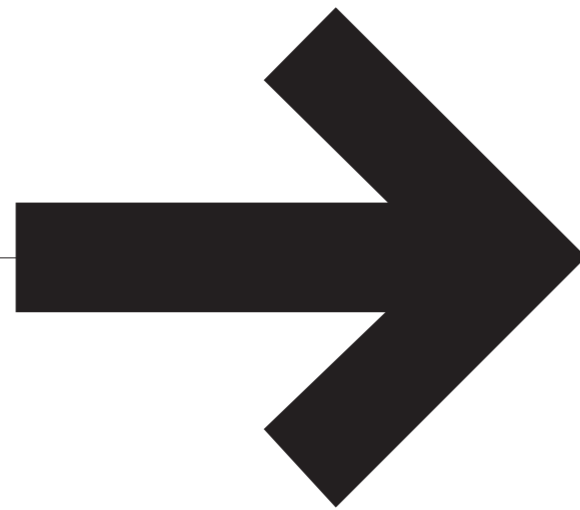


November 2022, Museum Entrance.

6

Policies

6.1 Conservation, Maintenance and Repair



The following policies are relevant to the ongoing management of maintenance and repair at Fairfax House. It should be noted that, as a responsible custodian client, both York Conservation Trust and York Civic Trust are already acting within the parameters of the policies identified in this section. That said, the following should be continually adhered to:

Policy 01:

Adopt this plan for use as the principal strategic framework for guiding the future of the site; it should be regularly reviewed whenever work is proposed, in order to continually manage the site within the parameters of this plan. The protection and enhancement of the significance of Fairfax House should be prioritised at all times.

Policy 02:

All conservation works will be guided by an understanding of best conservation practice and theory. In practice this means adequate specialist surveys and assessments must be carried out in advance of works, an accredited conservation architect is employed to oversee works (where the scale and complexity requires), and that sufficiently skilled craftspeople are appointed to carry out works. Phasing should be considered where appropriate, to ensure quality remains a priority.

Policy 03:

All legislation and statutory designations under the various planning acts will be observed, and the necessary Listed Building Consents will be sought as appropriate for proposed new and ongoing works that fall beyond the realms of 'repair'. If there is uncertainty about the limitations of 'repair', advice from the local authority should be sought.

Policy 04:

Continual maintenance is the highest form of conservation. Continued commissioning of quinquennial surveys is recommended, to monitor and record the condition of the fabric of the building through time, and inform yearly maintenance requirements and prioritise repair works.

Policy 05:

A maintenance plan should be prepared based on the findings of quinquennial surveys, and an implementation strategy agreed by the Civic Trust and Conservation Trust. Continued maintenance requirements must be considered in tandem with the development of any capital proposals.

Policy 06:

The general condition of Fairfax House will be maintained to a high standard to reduce the need for substantial repairs in the future.

Policy 07:

A structural monitoring regime shall be put in place to monitor any movement within Fairfax House, and whether this coincides with flood events. This will build an evidence base for future decision making should structural stabilisation be required in the future.

Policy 08:

Adopt specific recommendations related to brickwork conservation, identified as the most significant conservation priority related to the historic fabric.

6.1.1 Brickwork

Description

Fairfax House has a handsome red brick symmetrical façade typical of the Georgian style. The following text is focussed primarily on a conservation approach for the deteriorating condition of the brickwork to no. 27. Although many features are significant to the building, these are largely in good condition and well maintained. This section looks at the brickwork to No.27 facade only which initially appears in good condition but has deteriorated when viewed up close. Note that the brickwork on all other elevations is of reasonable condition.

No. 27 is built in Flemish bond, from hand made bricks, which generates a degree of irregularity that has to be taken up in the jointing. There were several jointing styles used in the Georgian era to disguise this irregularity, and give cheaper brick construction the illusion of gauged brickwork, notably the tuck pointing technique, where clean lines of light coloured mortar were inserted into a wider mortar joint (colour matched to the brickwork). Areas of original brickwork seem to indicate that the bricks were of sufficient quality that relatively close joints could be achieved, and that the building was originally flush pointed. It is difficult to determine the original pointing style from initial inspection, as it appears that much of the façade has been re-pointed at various stages.

The painted quoins, plinth, doorcase, window dressings and cornice are intended to appear as stone, however it is known that some areas, including the doorcase and pediment, are in in concrete from the 1980s refurbishment. The quoins are intended to read as stone, but the lack of any visible joints implies that a plaster/stucco material is beneath the paintwork.

The façade appears to be in good condition when viewed from a distance, as the rainwater goods have been well maintained - preventing any staining or organic growth – and the quoins and window surrounds have been freshly painted and maintained. It is only on closer inspection that the patchwork quality of the brickwork façade becomes evident, with a variety of repair techniques carried out across the decades.

Key Observations

Multiple plastic repairs that appear to have been carried out in a cementitious mortar.



Looking up to existing frontage from Castlegate Street below.



View of decay to existing frontage.

Sporadic brick erosion, where the brick has eroded past the mortar line. This suggests that the outer face of the brick work has been weakened at some point, potentially from chemical cleaning, promoting erosion.

It appears there may have been a significant amount of re-pointing potentially in cementitious mortar, as the mortar colour and consistence appears to match that of the patch repairs. Many eras of patch repair, not necessarily of great quality, including some of the more recent repairs where joint widths and pointing style seems incongruous to the original design.

Painted margins, although relatively recently re-decorated, show signs of scaling paint. This is likely to be caused by the layering of non-breathable paints. There is a clear difference between the adherence of paint to later concrete elements and areas of traditional construction.

Philosophy of Repair

"Through respect for the signs of age in surfaces and architectural features, the integrity of the whole as an old building will be retained."
(SPAB Approach - Slocombe, 2020)

As clearly illustrated in this document, Fairfax House has a fascinating history with many different conservation approaches taken at different periods



of time. This is visible at a granular level on the front façade, where multiple phases of brick repairs and re-pointing are visible. There are some clear areas of concern alongside some problematic work in cementitious material that require consideration and possible action in coming years.

Strategic Process

"Thought and investigation should precede any action." (SPAB Approach - Slocombe, 2020)

Surveying

While a point cloud scan exists of exterior of the building, the detailed nature and varied quality of the brick repairs and pointing repairs is unlikely to be fully captured. A high resolution photogrammetry survey is recommended, translated into scaled orthogonal images. This will allow the categorization of different stages of repair, and the anatomy of the façade to be broken down.

Using 3D software, a detailed brick by brick model could be built, with photographic information overlaid. The 3D model can become a home for all test data, embedded into the model elements. This process can also be carried out in 2D.



Policy 09:

Adopt a strategic approach to understanding and mapping the condition and material properties of the façade – detailed in the next section 'strategic process'.

Policy 10:

Do not attempt to aesthetically unify the brickwork. Brickwork repairs should be carried out only for structural reasons, or to prevent further erosion. This may include work in cementitious materials, if there is evidence that differential erosion is occurring.

Policy 11:

Where previous repairs are deemed of poor quality, rectification work should only be carried out if, necessary repairs are being carried out to immediately adjacent brickwork, the work in itself is causing structural concern, the work is carried out in cementitious material and is causing differential erosion.

Policy 12:

Repairs should be carried out in materials matching the 'original' material properties as closely as possible, to avoid differential erosion between materials. The aesthetic quality of repairs should be given due consideration, but the visibility of repairs accepted.

Understanding

The academic understanding of Georgian brickwork in York should continue to be expanded, including further research into similar buildings, particularly with respect to pointing styles, brick sizing etc. Specific research in York Civic Trust and York Conservation Trust Archives might be carried out to establish the nature of any repairs over the past 30 years. Early discussion with any local specialists is recommended.

Analysing

Only so much is possible with visual inspection. Using the photographic survey drawings as a base, various areas should be highlighted for detailed sampling, with the intention of building a library of data identifying the composition of each phase of brick repair, and the various mortar types in existence.

It is also suspected that some type of pigment wash has been applied to the façade, so paint sample analysis of some areas of mortar should be carried out. The painted quoins should also be sampled in various places, to identify if there is remnant evidence of the historic finish. The opportunity should be taken to sample the windows also – although historic finishes may have been removed in the 1980s.

Specifying

This test evidence should be used to establish the extent of necessary repair, following the principles of the conservation philosophy. A detailed specification for brick and mortar should be developed to match the 'original' as far as possible, as well as a full specification for repairs and workmanship.

Depending on findings of paint sample analysis, it may be advisable to remove paint from the stucco quoins, in order to return a more breathable finish, however this will require further investigation.

Conserving

Using the available evidence, a specification for brick and mortar repair should be developed, designed to closely match the material properties of 'the original' material. Handmade bricks will be required, with the specification developed with a specialist such as York Handmade Brick Co.



All works should be carried out by skilled operatives with prior experience of conservation brick repair. Sample repairs must be carried out and agreed, particularly with respect to pointing styles, joint widths, and the set colour of mortar (allowing sufficient time for full cure).

Educating

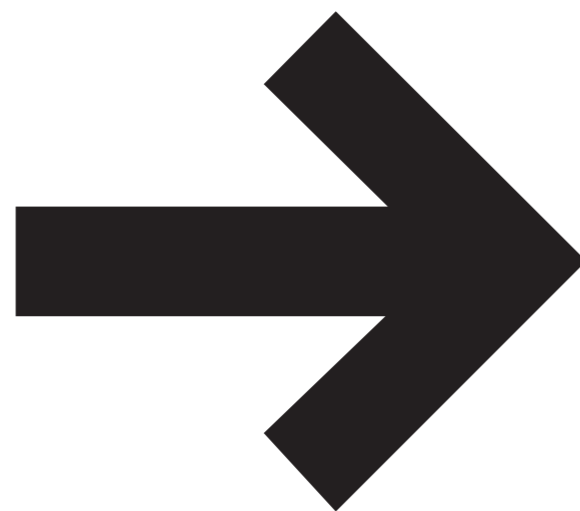
Using the graphic tools and scientific data gathered, the process can be used as an exemplar case study for conservation of brick facades regionally and nationally. All works should be well recorded, and lodged with the Civic Trust Archive, including all scientific assessments of material qualities.

Existing Condition Details,
November 2022.



- Light spalling
- Heavy spalling / hole
- Cementitious repair
- Replacement brickwork

Annotated South Elevation
- Brick Condition Analysis,
Maybank Buildings
Conservation (March 2022)



Should capital development works be brought forward at any stage, design works should be commissioned in accordance with the policies identified in this document. The following policies relate to the design and implementation of new work, and should be the starting point for any design development to improve access and visitor facilities at Fairfax House:

Policy 13:

Design intervention to the building should be cognisant of all periods of the building's history; as a townhouse, cinema, dance hall and dance school, and museum.

Policy 14:

Design intervention should not be to the detriment of significant architectural features and should enhance rather than undermine the character of the building/setting. Change should be managed in order to achieve balance between potential harm vs benefit to the long-term accessibility and sustainability of the building.

Policy 15:

Adaptation of the building should not be unfairly biased towards one period of the building's history, given that each period has a degree of historical and architectural significance that must be respected.

Policy 16:

New work should be designed to be clearly legible and 'of its time', while respecting and enhancing the existing building. Given the context of adaptation and change, the building exists as a microcosm of 20th-century conservation philosophy. New work should add to this layering, without erasing or confusing work from previous eras.

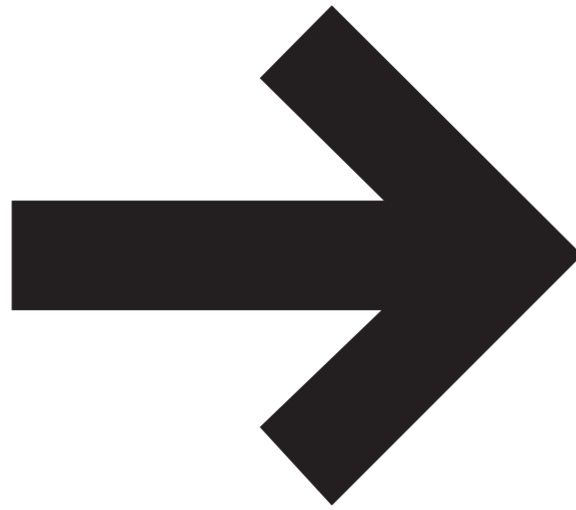
Policy 17:

Fairfax House has several layers of technical construction history existing as a palimpsest of various periods of alteration, demolition and refurbishment. This should be celebrated where possible, and revealed to the public where appropriate.

Policy 18:

Heritage buildings are most vulnerable to fire during refurbishment works. Ensure that all works are planned with fire safety in mind to protect life, secure the asset throughout works, and improve the building's resilience to fire.

6.3 Improving Access



The previous sections of this document have identified the barriers to access present at Fairfax House, and how this negatively impacts active participation of various groups in our shared heritage. The following policies should be adopted as part of consideration of potential capital works in order to improve access to Fairfax House:

Policy 19:

Democratic and inclusive access throughout Fairfax House for visitors and staff should be sought in order to improve access to a locally and nationally important heritage asset. This should review physical and remote access, and consider the varying needs of all users, in line with the Equality Act 2010.

Policy 20:

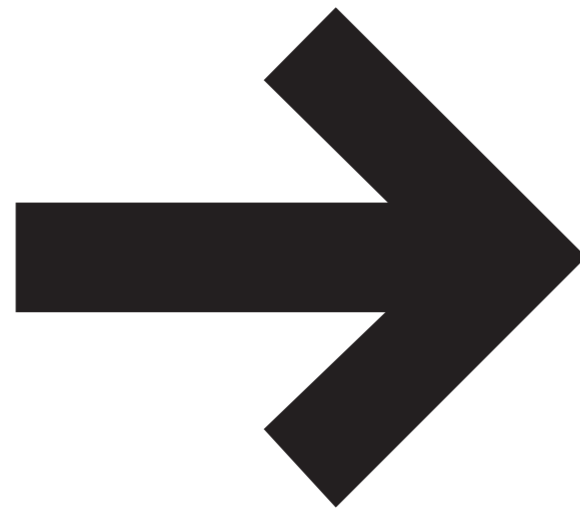
Improve WC provision for staff and visitors, with facilities to suit varying needs.

Policy 21:

Reduce physical and psychological barriers to access, making the building open and welcoming to a broader range of visitors to benefit from our shared cultural heritage.

Policy 22:

Consider all adaptations to suit accessibility requirements in the context of the significance assessment and policies related to making change.



York Conservation Trust and York Civic Trust are already committed to the most sustainable form of urban development. The most sustainable buildings are the ones we already have. That said, yearly operational carbon emissions from existing building stock can be much higher than new buildings, due to poor thermal performance. The following policies are recommended for adoption relative climate change and the environment:

Policy 23:

A sustainability review should be carried out, assessing the building's thermal performance and operations to establish baseline performance and operational carbon impact.

Policy 24:

The operational carbon of the Museum and Civic Trust offices should be given due consideration, and a carbon reduction plan established.

Policy 25:

An agreed set of targets should be established, to create a routemap towards net zero. This should consider the realistic limitations of the Grade I listed building, meaning that the highest possible standards are unlikely to be appropriate.

Policy 26:

Proposed upgrades to the building fabric to meet sustainability targets must be thoroughly assessed against possible harms to the significance of the building, and the interpretation of the museum.

Policy 27:

Proposed upgrades to thermal performance must not jeopardise the technical performance of the fabric. Breathability of the fabric must be maintained where appropriate.

Policy 28:

Climate Mitigation measures should be considered where appropriate, including flood risk and overheating by future predicted temperatures. Where physical action might not be appropriate, a management plan might be considered. This is relevant to the building's collections as much as the building fabric and user comfort requirements.

Policy 29:

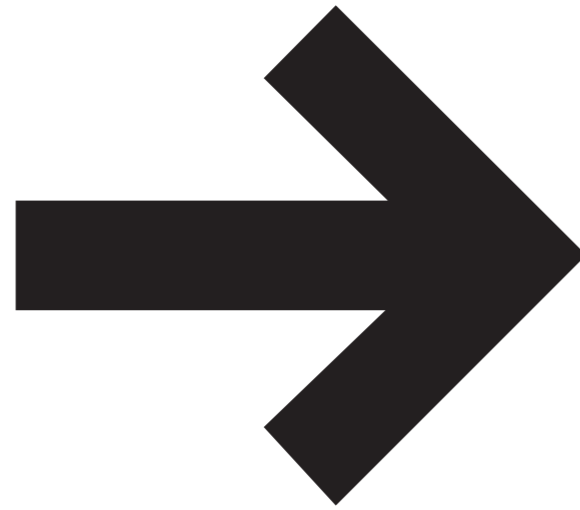
New work should meet agreed sustainability targets in terms of operational and embodied carbon. These should exceed building regulations where possible.

Policy 30:

Material choices for new work should carefully consider the embodied carbon of materials, ideally in the form of embodied carbon analysis.

Policy 31:

Material choices for new work should prioritise re-use of material, local sourcing and ethical sourcing that supports local industry and craftsmanship.



As Fairfax House is a museum operated by York Civic Trust, it holds an active archive collection, including members of staff who are invested in the continual protection and enhancement of that archive. As the continual management and development of Fairfax House continues, the following policies should be adopted:

Policy 32:

Adopt this Management Plan, and use it as a baseline document for reference to access further information about the building, including more in-depth written works and archival information.

Policy 33:

Given the complexity of the historical development of Fairfax House, which is not immediately evident to visitors, an interpretation plan should be developed that brings the findings of this document to the fore of the visitor experience. This may consider how evidential values are presented to the public, in balance with the historical narrative of the House as a 'complete' Georgian House. The building's various historic uses should be given appropriate focus in future interpretation plans.

Policy 34:

This Management Plan and all subsequent work as part of any development proposals should be lodged with the Civic Trust Archive in paper and digital formats for future generations to understand the work carried out.

Policy 35:

Results of any archaeological works or technical surveys should be thoroughly recorded and lodged with all relevant bodies, as well as retained within York Civic Trust Archives.

Policy 36:

The Civic Trust should continue to use new and innovative methods to reach new audiences and engage diverse groups of people in learning about our shared heritage. Traditional methods of recording and archiving should be blended with physical and digital means of engagement. An engagement plan should be put in place for the Capital development works.

Conclusion & Next Steps

This Conservation Management Plan has identified the evidential, historical, aesthetic and communal values that combine to make Fairfax House a heritage asset of outstanding significance. The document also identifies where the building has operational and access issues, that require a plan for improvement to secure the sustainability of the House and museum for future generations.

The need for carefully managed change at Fairfax is clear, and a policy framework has been developed to inform proposals and help shape the future of the House in a manner which safeguards, and potentially enhances its significance.

The next steps for York Conservation Trust and York Civic Trust is to begin to implement this plan, and bring forward proposals for change at Fairfax that establishes the House as an accessible visitor attraction for all people of York and beyond. This plan should help unlock the potential hidden within the building to reveal the various layers of history and change that make Fairfax House completely unique.

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Appendices

Appendix 1: Building Listing (Official List Entry)

Available online at:
<https://historicengland.org.uk/listing/the-list/list-entry/1259337?section=official-list-entry>

Heritage Category: Listed Building

Grade: I

List Entry Number: 1259337

Date first listed: 14-Jun-1954

List Entry Name: FAIRFAX HOUSE

Statutory Address 1: FAIRFAX HOUSE, 25 AND 27, CASTLEGATE

District: York (Unitary Authority)

Parish: Non Civil Parish

National Grid Reference: SE 60463 51578

Details

SE6051NW CASTLEGATE 1112-1/28/141 (North East side) 14/06/54 Nos.25 AND 27 Fairfax House

GV I

Two houses, now amalgamated. No.27 c1744, remodelled 1760-62; No.25 probably early C19. Both houses amalgamated and remodelled as cinema and ballroom in 1920; restored as two houses 1982-84. No.27 remodelled in C18 possibly by John Carr for the 9th Viscount Fairfax of Emley; C20 restoration by Francis Johnson for the York Civic Trust. MATERIALS: No.27 of orange brick in Flemish bond on stepped plinth of painted stone; painted stone doorcase, quoins and dressings. Rear rebuilt in C19 clamp bricks in English bond. Brick stacks at each side of hipped slate roof. No.25 has ground floor of white terracotta and upper storeys of Flemish bond brick painted to match brick of No.27: modillion eaves cornice of timber to slate roof. EXTERIOR: both fronts are 2-storeyed with attics. No.25 has 3 bays; No.27 5 bays, 3 centre bays breaking forward beneath closed pediment. Cinema front retained in No.25, of sunk-panel pilasters enriched with fruit pendants carrying architrave and frieze of recessed panels between acanthus consoles. Original entrance, flanked by fluted and garlanded Ionic columns, altered to concave screen, approached by steps, containing glazed and panelled double doors beneath radial-glazed fanlight; to left, former doorway now blocked by small-pane window with semicircular fanlight, in moulded arch with shell keyblock. Treatment of upper storey windows and other detail matches that of No.27. No.27 has central pedimented doorcase of attached Doric columns on tall stepped pedestals. Double doors of fielded panels beneath radial fanlight, approached by steps, are recessed in round-arched architrave with moulded impost band. Ground floor windows are 12-pane sashes in quoined surrounds with flat arches of stepped voussoirs, over sill band. On first floor, similar windows in plain architraves over sunk panels, have pulvinated friezes, moulded cornices and projecting sills extending as flat sill band.

Attic windows are squat 6-pane sashes in plain surrounds with sills. Flat band at first floor; moulded cornices beneath attic storey, and to eaves and pediment, beneath plain parapet. Pediment tympanum filled by radial-glazed oculus enclosed in renewed cartouche surround carved with palm fronds. Left return: rainwater head dated 1984 and stamped with the badge of The York Civic Trust. At rear, reset pedimented doorcase of panelled pilasters with fluted imposts beneath swagged frieze on acanthus consoles, and moulded cornice: fielded panelled double doors and radial fanlight in elliptical-arched opening. Right return: ground and first floors obscured by adjoining building (No.29, qv). Main front attic cornice returned as brick dentilled band beneath blind window openings with flat arches of gauged brick. Eaves cornice from front returned as plain brick band beneath parapet. INTERIOR: No.27: ground floor: renewed stone flagged floor extends from entrance hall to stairhall. Moulded skirting enriched with flower and ribbon carving carries through to top of main staircase. Entrance hall: front doorcase is round-arched, with panelled soffit, on enriched sunk-panelled pilasters with acanthus leaf capitals. Similar moulded round-arched opening leads to stairhall. 2 original doorcases with enriched architraves, carved pulvinated friezes and cornice heads contain original 6-panel doors. Plaster ceiling, coved above cornice enriched with palmette, moulded into medallions and scrolls of foliage and flowers. Front room to left (Library): original marble fireplace with insets of Sienna marble. Doorcase with architrave carved with shells and rosettes, acanthus frieze and dentilled cornice. Skirting carved to match doorcase architrave. Window architraves enriched with foliage and husk carvings, and fitted with shutters of enriched fielded panelling. Dado moulded with bands of bead and reel and rosettes and foliage. Ceiling coved above paired modillion cornice, decoration incorporating four portrait medallions and looped strapwork and foliage trails. Front room to right (Dining-room): restored original marble fireplace with Ionic columns. 2 doorcases with pulvinated friezes carved with scrolled foliage beneath broken pediments, and architraves enriched with egg, shell and flower carvings, repeated on window architraves. Windows have shutters of enriched fielded panelling. Skirting and dado carved with foliage and husk motif. Doric cornice to plaster ceiling of foliage trails entwining baskets of fruit and medallions of Abundantia, wine glasses crossed with tobacco pipes, and musical instruments. Stairhall: 3 doorcases with enriched architraves, friezes carved with guilloche mouldings enclosing rosettes, and cornices enriched with egg and flower. One doorcase, leading to secondary staircase, is set within round arch which repeats front doorcase and entrance hall arches. Plaster ceiling panelled in guilloche mouldings enclosing acanthus roundels. Draped

stucco medallion representing Roma with floral pendant on wall opposite foot of stairs. Secondary staircase: rises from ground to second floor: bottom flight reconstructed. Cantilevered stone treads with ironwork balustrade of elongated intersecting scrolls and flat moulded and ramped-up handrail. Main staircase: rises around well to first floor with cantilevered cast treads, the under sides panelled and decorated with attached floral carvings. Balustrade of scrolled ironwork panels with moulded handrail wreathed at foot around fluted column newel on scrolled curtail step. Venetian staircase window of enriched Corinthian order on blind balustraded plinth, beneath moulded double arch containing painted heraldic cartouche. First floor. Landing: flanking walls of upper part of stairwell have plaster consoles supporting replacement busts, enclosed in cartouches of swags and palm leaves. Plaster ceiling is coved above enriched cornice on acanthus consoles, and depicts martial theme. Four doorcases with eared architraves enriched with egg and flower pattern, friezes carved in high relief with garlands of fruit and flowers between foliate volutes, and enriched moulded cornices. Small front room (Drawing Room): replacement fireplace and doorcases; partly renewed skirting carved with rosettes and foliage, and dado rail with Greek key frets and rosettes. Window architraves enriched with foliage trails and fitted with shutters of enriched fielded panelling. Plaster ceiling coved in radiating coffers above enriched dentil and modillion cornice with central figurative medallion encircled by entwined palm leaves and foliage. Large front room (Saloon): replacement fireplace. Two original doorcases flank fireplace, with enriched architraves, pulvinated friezes carved with foliage, and enriched dentilled cornices. Window architraves are eared and carved with shell, flower and egg mouldings, and fitted with shutters of enriched fielded panelling. Skirting and dado rail enriched with foliage and fan carvings. Lavish cornice with dentils, paired acanthus modillions interspersed with rosettes, and paired lion masks, above plaster frieze of foliage trails. Ceiling incorporates central rose, medallions of music and musical instruments, and corner baskets of fruit and flowers set in trails of vine and wreaths of oak leaves. Both rooms at rear have replacement fireplaces, and doorcases with architraves carved to match skirting, carved pulvinated friezes with flowering rose centrepiece, and cornices: one room has egg and flower dado and dentilled ceiling cornice; the other has renewed dado and stepped cornice moulded with foliage garlands and rosettes, and shells and flowers.

Sources

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Appendix 2: Known List of Craftspeople Involved in John Carr Refurbishment

Carving / Woodwork: Daniel Shillitoe

Wrought Ironwork: Maurice Tobin

Plasterer & Stuccowork: James Henderson

Joiner and Carpenter: William Grant

Upholstery: George and Mary Renoldson

Appendix 3: Contractors and Sub-Contractors involved in 1981-84 Restoration

Main Contractor: William Birch & Sons, Ltd., York.

- Mr J.P. Birch
- Mr G.F. Brown
- Mr J. Reagan (Foreman)
- Mr M. Harrison (Plasterer)
- Mr K. Dove (Trainee Plasterer)
- Mr G. Potts
- Mr G. Thornham (Apprentice Bricklayer)

Joinery: Har & Ransome, York

- Mr S. Jackson
- Mr R.A. Jackson
- Mr Paul Jackson
- Mr Stephen Thorpe (Apprentice)

Painting and Decorating: Bellerby's Ltd., York

- Mr John White
- Mr Michael White
- Mr Fred Parker
- Mr Michael Addy
- Mr Paul Freer

Wrought Iron: Moorside Wrought Iron, York

- Mr Michael Hammond

Repair of Decorative Plaster: Leonard Stead & Son, Ltd., Eccleshill

- Mr Alan Stead
- Mr Gary Woolley

Carving Wood and Stone: Dick Reid, York

- Mr Michael Reid
- Mr Andrew Martindale
- Mr Charles Gurrey
- Mrs Kate Thompson

Roofing: Joseph Hardgrave Ltd., York

- Mr J. Hardgrave
- Mr George Redhead (Slater)
- Mr Antony Pountain (Apprentice)

Electrical: C.R.Manners & Co., York

- Mr R Smith (Director)
- Mr Malcolm Cross (Electrician)
- Mr Colin Hope (Apprentice)

Plumbing: Tattersall, York

- Mr Paul Tattersall
- Mr R. Parker
- Mr J. Helliwell

Heating & Ventilation: H. Pickup, Ltd.

- Mr J. Sharp
- Mr D. Ellerby

Upholstery: Whytock & Reid, Edinburgh

- Mr David Learmont

General Stonework and Leadwork: W.M. Anelay Ltd., York

Damask: Gainsborough Silk Weaving Co. Ltd, Sudbury, Suffolk.

Upholster (Chairs): Rostlea Upholstery Ltd., York

Sources:

List from -
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