



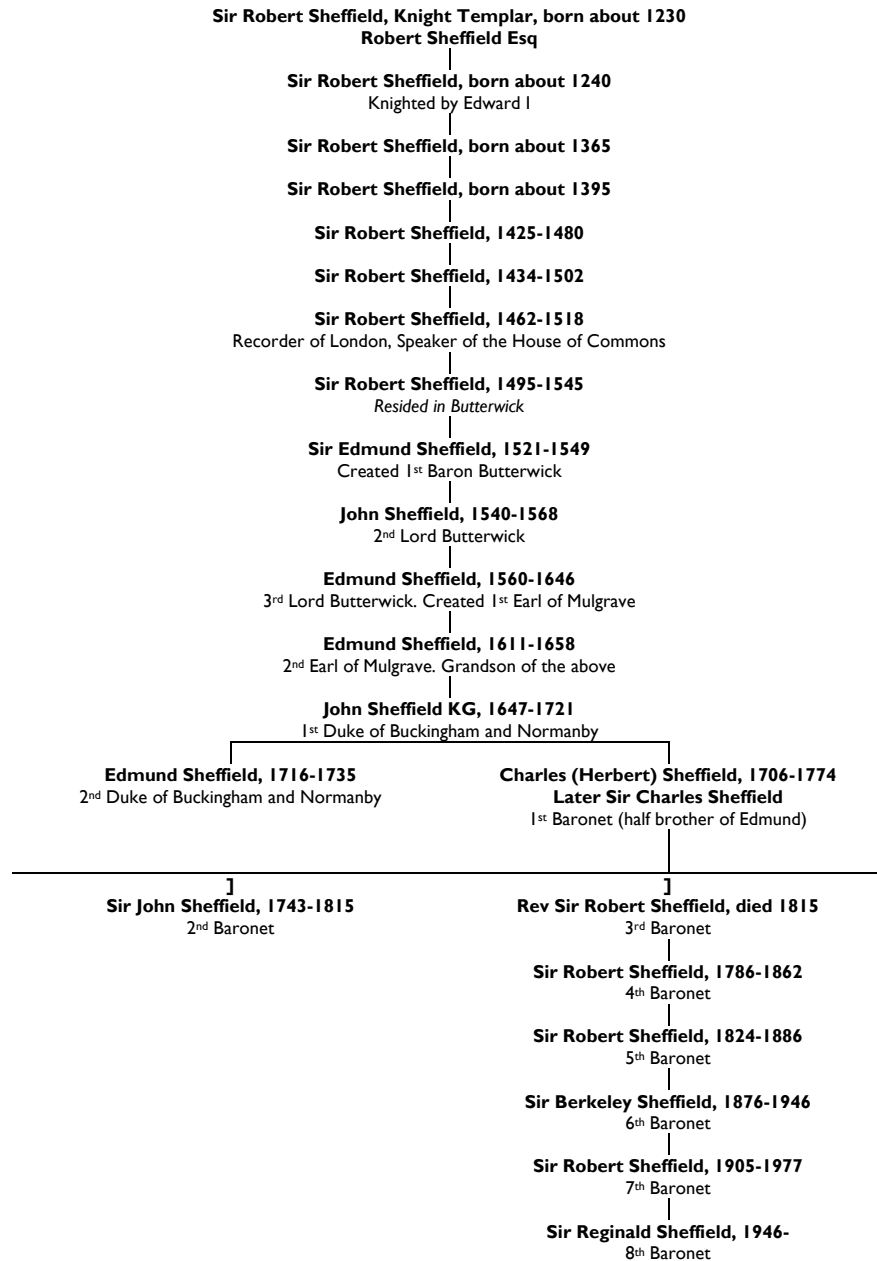
SUTTON PARK

Sutton Park

GUIDE BOOK



The Sheffield Family



A Short History of the Family

The Sheffield family has a long and distinguished history of service in North Lincolnshire and Yorkshire.

The earliest recorded Sheffield was a Knight Templar who arrived back in Lincolnshire following the fall of Acre in 1291. Several generations later the family rose to national prominence.

Sir Robert Sheffield (1462–1518) was a military commander, lawyer, Recorder for the City of London and Member of Parliament when, during the reign of Henry VIII, he was pressed to serve as Speaker of the House of Commons. Persistently challenging the privileges of the clergy, he fell foul of Cardinal Wolsey and ended his days in the Tower, where a bout of pneumonia spared him execution and his family their estate. Sir Robert’s portrait hangs in the Tea Room.

Sir Robert’s grandson, Edmund, (1521–1549) was a second cousin of Henry VIII and described as an “an unruly youth” although the King created him Baron Butterwick in his will. Serving the young King Edward VI, he was sent to Northampton to help quell Kett’s rebellion when, falling from his horse and doffing his helmet (presumably assuming the customary capture and ransom) he was struck a fatal blow to the head.

Baron Butterwick’s son, John Sheffield (1540–1568) married Douglas Howard, daughter of Lord Howard of Effingham and long-time mistress of Elizabeth I’s favourite, the Earl of Leicester who is rumoured to have had Sheffield poisoned. Their son, Edmund, would become one of the most distinguished Sheffields of all.

Edmund Sheffield (3rd Baron Butterwick, 1560–1646) grew up around the Royal Court. When Elizabeth was threatened by the Spanish Armada in 1588, it was to Sheffield’s uncle, Lord Howard, she turned to command her fleet. Howard had a new ship, the *Arc Royal*, and Edmund, then only 28, was given command of 3 vessels including Howard’s old ship, the 1000 ton, 40 gun *White Bear*, the largest in the fleet. The following year, likely through Royal patronage, Edmund was able to acquire Normanby Hall in Lincolnshire which remains the family’s principal home today. In 1590 Edmund acquired property in Mulgrave, North Yorkshire. He became President of the Council of the North and a significant sponsor of the New Colonies. In 1625, Charles I created him Earl of Mulgrave. Although he had 20 children, his four sons predeceased him (three drowning while crossing the River Humber) and he was succeeded by the 2nd Earl, his grandson, Edmund (1611–1658) whose portrait hangs in the library.

By this time, England was engulfed in Civil War and the 2nd Earl, although one of Cromwell’s commanders and uncomfortable with King Charles’ use of the Royal

Prerogative, opposed the King's execution and refused Cromwell's invitation to sit in the House of Lords. Edmund's cousin, the 1st Earl's daughter, Mary, had married Ferdinando Fairfax and borne a son, Black Tom, leader of Cromwell's Parliamentary Army. A portrait of Mary Fairfax, along with her sister Frances, who married another (Royalist) Fairfax brother at the same time in the same church, hangs in the Morning Room.

A generation later the monarchy was restored, Charles II was on the throne and John Sheffield, 3rd Earl Mulgrave (1647–1721), Knight of the Garter, was a favourite at court and firm friend of the King's brother, the Duke of York. A handsome, talented soldier, sailor and poet, he presented himself, at age 35, as suitor to the Duke of York's 17 year-old daughter, Princess Anne. The proposal did not find favour with her uncle the King, who dispatched Sheffield to relieve the siege of Tangier in a boat reputed to have been unseaworthy. But Sheffield was better than the boat. He returned safely and was soon readmitted to court where he became friend and advisor to the Stuarts.

Having witnessed the restoration of the monarchy, the 3rd Earl saw the succession of James II, James' exile to France; the Glorious Revolution and ultimately his old friend Princess Anne ascend the throne. Queen Anne hadn't forgotten her teenage suitor who was by now a man of wealth and influence, Governor of Hull, Lord Lieutenant of the East Riding, Privy Councillor and Lord Chamberlain. For him she recreated the title Duke of Buckingham. The new Duke built Buckingham House on land in St James' Park granted to him by the crown. An original drawing of Buckingham House (now Buckingham Palace) hangs in the entrance to the Hall.

John Sheffield married, in succession, three wealthy widows. Ursula Stawell, Countess of Conway, whose portraits by Sir Godfrey Kneller hang in the hall, followed by Catherine Greville, and Catherine Darnley who was divorced from the Marquess of Anglesey.

Catherine Darnley is worth mention. She was the illegitimate daughter of James II by his mistress Catherine Sedley, Countess of Dorchester, whose portraits hang on the stairs. Heir to a fortune, Catherine Sedley chose to become a courtesan and retain her wealth rather than marry and lose her fortune. She was created Duchess of Dorchester in her own right by a respectful James II who gilded the title with a pension of £4000 a year.

John Sheffield and Catherine Darnley had one surviving son, Edmund (1716–1735) who, although he succeeded his father, died of consumption in Rome at the age of 19. Unmarried and leaving no heir, the dukedom became extinct on his death and, in accordance with his father's will, the estate including Normanby Park, devolved upon his illegitimate half-brother Charles Herbert, son of Mrs Lambert, maid of honour to Queen Anne. The twice widowed Catherine

Darnley however, was her mother's child. She refused to stand by and see children from her earlier marriage denied their inheritance. She contested her late husband's will. As a result, the estate was split. Charles Herbert took the name Sheffield and retained Normanby, the estates in Lincolnshire and Buckingham House while the Duchess' children inherited the Earldom of Mulgrave with its associated North Yorkshire estates.

Charles Herbert Sheffield (1706–1774) served the crown in Ulster for which he was created Baronet of Normanby and it is this title which descends to his heirs today. His interest lay not in London (in 1762 he sold Buckingham House to King George II) but in managing the family's estates in the north, a commitment followed by successive Baronets through to the present day.

As with all country estates, the first and second world wars changed everything. Normanby Park was requisitioned and became a hospital. After the war years when the family returned, management of so large a house was no longer practicable, especially one whose estate had been requisitioned for open cast ironstone mining. A solution presented itself when, in 1963, Sutton Park together with two farms, came on to the market. The smaller but charming eighteenth century house welcomed back the descendants of Edmund, Lord Sheffield, to Yorkshire.



Edmund, first Earl of Mulgrave

History of Sutton Park

The old Jacobean house, which had been the home of the Barwick and Harland families, was pulled down about 1750. The Harland family was responsible for building this charming example of early Georgian architecture, and the architect is believed to have been Thomas Atkinson.

The house stands on rising ground with a south aspect overlooking a spacious and well-timbered park. Some of the park trees are several hundred years old and were undoubtedly part of the original Forest of Galtres: the spinneys of eighteenth-century trees dotted about were planted by Meikle, an associate of 'Capability' Brown. The axis of the house runs east and west – this direction should be particularly noted since the descriptions of the rooms following often refer to north, south, east and west walls.

It is considered probable that the greater part of the house was completed by the year 1755. The clean, clear outlines of the composition which would be stark in a bare environment, are now well set off by the fine trees, amongst which the dark cedars and smooth lawns effectively foil the entrance from the pretty village street to the forecourt, where the two wings are set forward with welcoming curves uniting them to the main block. The entrance door with its semi-circular arch and light, a pair of Tuscan columns and triglyph frieze provides the main feature. On the south or garden front facing the park, more is made of the central door with its Ionic columns surmounted by the balconied window. This is treated in a way much favoured by the later Palladians being given a triangular pediment with consoles, jambs outside the architrave which spread at the bottom and a section of blind balustrading below the sill. On both fronts, a band of stone above the ground floor windows ties the wings to the centre. The pediments, spreading the whole width of both main block and wings and governing the pitch of the roofs, were made the controlling elements of the whole composition. Exteriors of the period might be severe, indeed they usually were, but there is compensation in

the lavishness with which stucco and carved ornament were used indoors.



TOUR OF THE HOUSE

Entrance Hall

The proportions of this fine entrance with the snowy depth of the Cortese plasterwork in the ceiling are immediately striking. Joseph Cortese, an Italian who worked in Yorkshire between 1745 and 1778, was influenced greatly by the imaginative and vivacious Rococo style.

On the east wall is a drawing by Jacopi Leoni in its original frame, of Buckingham House, the first Duke's London home: it hung in the Japanese closet of the house and depicts the old elevation not normally seen by the visitors who go to watch the Changing of the Guard. Below this drawing is a magnificent chest also from the Japanese room.

The west wall carries the portrait by Kneller of Ursula Stawell, Countess of Conway, who became first wife of the first Duke. The lovely long case clock – mechanism by Thomas Radford of Leeds (1750-1793), case by Thomas Chippendale (1718-1799) – contrasts with the 'Barometer' clock by Breguet (circa 1820). The early eighteenth-century sleigh belonged to Baroness Julia van Tuyll of the Hague, the late Major Sheffield's mother, and bears her family Coat of Arms. On the south wall passing to the Boudoir hangs another portrait of Lady Stawell, and also of Katherine Sophia Sheffield and Edmund, Marquess of Normanby, children of the first Duke by his third wife Catherine.



The Library

The ceiling here, like the Entrance Hall, is by Cortese and is considered to be some of his finest work. The bookcases which Smirke designed especially for Normanby Park were brought here in 1963. The portrait of the second Earl of Mulgrave hangs over the door in the north wall; and that of Sir Charles Sheffield (first Baronet) over the long case clock by T. Atkinson of Malton. The Adam chimneypiece came from Normanby Park.

A portrait by Benjamin West RA, the well-known American artist, by John Russell, hangs west of the bookcase on the north wall. West, with Sir Joshua Reynolds, was co-founder of the Royal Academy of Arts.

The bookcases house a large collection of beautifully-bound volumes, some of which are first editions. Many belonged to the Duke and came from Buckingham House. The small black frame on the bookcase on the south side of the chimneypiece contains the print of the portrait of Frances, daughter of the first Earl of Mulgrave to whom reference is made in the Morning Room – the original hangs in York Art Gallery.



The Morning Room

The pine panelling is by Henry Flitcroft (1697-1769) whom George Vertue the engraver described as 'a joyner – now an architect'. He was amongst those early eighteenth century Palladian architects who were interested in the furniture in their buildings. The panelling is contemporary with the house and came originally from Potternewton Hall, Leeds, ancestral home of HRH Duchess of Cambridge.

The Earl of Arundel's portrait hangs over the chimneypiece. The west wall carries the portrait by John Michael Wright of John Sheffield, later first Duke of Buckingham. The two portraits on the west wall are Mary and Frances Sheffield, daughters of the first Earl Mulgrave, who married two Fairfax brothers on the same day, at the same time in the same church.

The print of the 5th Baronet (died 1886) stands on the table north of the chimneypiece and is taken from the original portrait by S. R. Saye. Nearby is his walnut chair made especially to include a candlestick and bookrest, enabling him to read more easily after losing his left hand and eye in a shooting accident.



The Tea Room

The decoration here represents tortoiseshell and ivory painted in the eighteenth-century manner. A copy of Gainsborough's famous and flamboyant painting of Sophia Sheffield, wife of the 2nd Baronet, dominates this room. The original was allegedly lost to the Rothschild family in satisfaction of the 5th Baronet's wife's gambling debts, and now hangs in Waddesdon Manor.

The walls carry a collection of Imari porcelain, exported by Japan from Arita in the province of Hizen between 1720-1730. 'Brocade Imari' in blue, red and gold inspired later English china and earthenware patterns made under Derby, Worcester, Spode, Minton and Mason marks and often known as 'Japans'.

On the west wall is a French Boulle bracket clock by Pierre Goudron (Paris 1690-1730). The pair of carver chairs is by Chippendale, circa 1755; the remaining eight of the set were destroyed in the fire at Nostell Priory near Wakefield in 1983.

In this quiet room with glimpses of All Hallows' Church, Philip Harland and Laurence Sterne discussed the Rectory valuation of 1733 and the enclosure of 23 March 1759. The second Duke Edmund (in 1722) and Philip (in 1725) were both at Queen's College, Oxford.

The Sheffield family Coat of Arms hangs in the fireplace.



The Porcelain Room

The chandelier is a copy of a Meissen original. Fired and painted in the Chelsea Derby factory 1770-1784.

The left-hand alcove contains a collection of Worcester, including pieces from the Dr Wall period. Examples of Meissen, Bow, Chelsea and Sevres are in the right-hand alcove.

The late eighteenth century fireplace by Adam is Sienna marble. The marbled architraves and wainscots which match the fireplace are in themselves works of art.

The mirror over the chimneypiece is late eighteenth century.

The portrait by Catherine Mann, dated 1944, on the east wall is of Mrs Nancie Sheffield at the age of 38 years.



The eighteenth-century cased fans on the east wall are part of a Sheffield family collection. The cased collars on the south wall are seventeenth century Regimental Officers' lace dress collars.

The Boudoir

The chimneypiece is by Pietro Bosse and came from Normanby Park. The three Thames scenes and Old Bedford House and Montague House, Bloomsbury Square, are by George Lambert, the celebrated English artist who studied in Italy.

Much of the French furniture belonged to the late Mrs Sheffield's grandmother, Lady Astley of Elsham Hall, Brigg; the circa 1695 English walnut bureau with seaweed marquetry, and pair of late eighteenth century gilt chairs, are notable.

The plasterwork ceiling was designed by the late Major and Mrs Sheffield, and the work was undertaken by Leonard Stead of Bradford.

The beadwork cushions which are in most of the rooms were collected by the late Mrs Sheffield.



The Chinese Room



The rare, hand-painted Chinese wallpaper was put in situ circa 1805. Each piece is numbered and signed by the artist who worked it. The Victoria & Albert Museum say this is the finest of its kind in this country.

The chandelier came from Marlborough House in London, and the Adam chimneypiece from Normanby Park. The Queen Anne walnut bureau on the north wall was originally in Buckingham House and is of national importance. The porcelain on its shelves is Blanc-de-chine, which was first manufactured at Te-Hua in the Province of Fulkein some time during the Ming Dynasty, 1368-1644. From about 1650, the factory turned out pieces which show a European influence: the fine examples on these shelves belong to this period.

The family Bible dates from 1638, and the other books formed part of the first Duke's library. The long case clock to the east of the bureau is by Clement Gowland of Sunderland, dated circa 1780. The Charles II lacquer cabinet with Carolean stump-work stands opposite the door on the west wall and is also from Buckingham House.

Staircase and Half Landing

The plasterwork on the staircase, half landing and ceiling are further examples of Cortese's work.

The first portrait on the north wall is of Catherine Sedley, Lady Dorchester, mother of Catherine Darnley, illegitimate daughter of James II. She was the third wife of the Duke of Buckingham.

Above Lady Dorchester hangs Edmund, first Earl of Mulgrave, Captain of the *White Bear* at the defeat of the Armada in 1588.

To his left hangs Lord Howard of Effingham, Lord High Admiral of the English fleet, the first Earl's uncle. Above Lord Howard's portrait hangs Mary of Modena, second wife of James II and the mother of James Charles Stuart, the Old Pretender. The bridesmaids at her wedding carried cockatoos on sticks. Opposite hangs a portrait of Queen Mary, the wife of William of Orange.



Mary of Modena

First Landing

The Cortese ceiling and plasterwork merit a long look. The Dutch marquetry cabinet on the north wall is inlaid with different types of tulips, reflecting the obsession of the time. It contains a fine collection of Dutch porcelain made about 1772 in the MOL factory situated in Loosdrecht between Utrecht and Amsterdam. Many of these pieces were produced under the inspiration of the Director, the Reverend Moll. Those with a star over 'MOL' are considered to be the best. The cabinet was brought over by the Baroness van Tuyll when she came to England as the bride of Sir Berkeley Sheffield.

Scott's scene of the River Thames hangs on the south wall above a Milanese commode.

The Victorian Bedroom

This north-facing room glimpses a view of the village through old trees, and looks onto the church of All Hallows. The brass half-tester bed came from nearby Allerton Castle.



The Red Bedroom

This room faces south, having a lovely view across the Park. The four-poster bed made from Coromandel wood from South East Asia is an excellent example from the Georgian period. The portrait on the bureau is Mrs Lambert, mother of the 1st Baronet. The small portrait in the alcove in the east wall is Nell Gwynne whose son by Charles II was created Duke of St Albans, from whom the current (8th) Baronet descends.



The Secondary Staircase

On the south wall is a portrait of Ursula, widow of the Earl of Conway and first wife of the Duke. Beneath this is a portrait of the Countess of Dorchester, Mistress of James II, whose daughter, Lady Catherine Darnley, became the Duke's third wife. Catherine's son Edmund, painted by Highmore, hangs near the foot of the stairs.

The Dining Room

The dining room was created by the late Major and Mrs Sheffield who employed Francis Johnson as their architect. The chandelier is Waterford glass. Felix Kelly's picture of Normanby Park hangs over the chimneypiece. The picture over the sideboard in the north alcove is probably James II's carriage procession into London in 1689 following 'the Glorious rebellion': it is appropriate that William of Orange-Nassau should be painted by a Dutchman, Van der Meulen. The porcelain in the alcoves is Worcester, Dr Wall period, circa 1755.



The Gardens at Sutton Park

The award-winning gardens lie on the south side of the house overlooking parkland thought to have been designed by Meikle, a follower of Capability Brown. Long rows of sheltering trees enclose the park on two sides. When the parkland was being created, with the assistance of Percy Cane, a large part of the parkland was taken in, including a fine cedar of Lebanon, giving that part of the garden an instantly mature look. The garden was divided from the park with the planting of a beech hedge and by making a third terrace. The long canal pond on the third terrace was made at this time and planted with water lilies.

The top terrace immediately outside the library was paved with flagstones which came from the kitchens of old houses pulled down in Otley, West Yorkshire. A wide path of flagstones leads to the second terrace.

At the end of the terrace is a white gazebo to give height and architectural interest, and growing over these are roses and clematis.

On the second terrace there is a large ancient well head from Normanby Park. In each corner there are willow-leaf pear trees, which are pruned to resemble pale green umbrellas. The east and south borders are planted with old shrub roses, and the north borders are filled with tall herbaceous plants in blue, white and grey.

On the third terrace, the water garden is quite formal and is planted with *chamaecyparis Allumii*. One of the best views of the house is from the heavy stone seat which sits snugly into the alcove in the beech hedge.

From this bottom terrace, one can walk into a semi-wild glade, which leads to the Temple Walk filled with daffodils and narcissi and white-flowering shrubs against a backdrop of white cherries.

Following the death of Mrs Sheffield in 1997 and the Christmas gales in the same year, a considerable amount of replanting of trees and shrubs took place in the garden. Sir Reginald has taken great interest in creating a fernery on the old Edwardian rock garden which had fallen into disrepair.

The size of the kitchen garden, adjacent to the walled garden with its maze of wild flowers and brick-lined lily pond, was reduced by Lady Sheffield, creating a herb garden with a pergola leading through to the new vegetable garden.

From 2014, developments have included: filling the border of the main drive with lavender and golden yews, planting different varieties of hostas in the border by the garden gate, new planting in the fernery, filling the lily pond with lilies and bulrushes, and creating a meadow in the walled garden with islands of uncut grass and wild flowers.

The woodlands around the house have been developed as a woodland walk, and replanted in conjunction with the Forestry Authority and Yorkshire Wildlife Trust.



Ice House

Before refrigerators became available, ice was harvested in the winter and stored in Ice Houses. From about 1750 to the beginning of the twentieth century, the Ice House was an essential part of most large residences, providing ice for the kitchen throughout the summer months.

The Ice House at Sutton Park comprises a brick-lined circular pit or well, 18 foot deep and 16 foot wide tapering to 12 foot, with a domed brick roof covered with a second dome of brick. The outer dome has almost completely been removed, leaving the insulating cavity exposed to view. The whole building was originally covered with soil to complete the insulation, and the entrance, divided into two compartments, packed with straw.



It was the Head Gardener's responsibility to charge the store with broken-up ice and snow gathered from local ponds and streams. The ice was sprinkled with water containing salt, and rammed into a solid block, covered at regular intervals with straw to facilitate drainage via a filter, a sump and a drain.

Ice was used in the kitchen for preserving fish, meat and dairy products, for the preparation of desserts, for cooling wine and for the treatment of fevers. This Ice House was built on the north side of the house, about 100 yards away, in an elevated, shaded position, to facilitate drainage and to increase its efficiency.

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