



National Trust

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ART, ATMOSPHERE AND THE SPIRIT OF PLACE

John Singer Sargent at Ightham Mote

Wednesday, 15 February, 2017 was a special day at Ightham Mote, the moated manor in Kent with over 700 years of history. Chaperoned by Michael Howell, Registrar and Director of the Museum Intern Program, Colorado Springs Fine Arts Center, USA, the portrait of a young American lady returned to the house in which it was painted for the first time in over 125 years. She was fashionably a day late, but it did not matter. The great wooden case was opened, and she was carefully carried upstairs by burly men to be exhibited on a stage with Victorian shell lighting in Charles Henry Robinson's Dressing Room, just yards from where she had posed. The room had been emptied for her return, but she immediately filled it with her wandering eyes, her enigmatic smile, her strong features, a dramatic oyster silk dress, white with many tones, and a mauve shawl. This was the 17-year-old Elsie Palmer we all knew and had loved from afar. There was a lump in the throat at the thought of her return to the home in which she had been so happy; it was a 'museum moment', a 20-year dream come true.

'Breathes the Spirit of the House'

A Young Lady in White was painted at Ightham Mote by John Singer Sargent (1856-1925) between 1889 and 1890. It forms the pinnacle of an important exhibition entitled *The Queen*

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COLORADO SPRINGS FINE ARTS CENTER

'Miss Elsie Palmer', or 'A Young Lady in White', by John Singer Sargent (1889/90), painted, and currently exhibited, at Ightham Mote



HANS HOLBEIN AT MONTACUTE

This exhibition has been developed in partnership with the National Portrait Gallery and the University of Bristol. It brings together nine 16th- and early 17th-century copies of Hans Holbein the Younger's portraits of prominent individuals from the court of Henry VIII. All the paintings have undergone technical analysis in order to learn more about the way in which they were made.

Hans Holbein the Younger is famed for the compelling realism of his portraits. He worked in Basle, Switzerland before moving to England, where he became court painter to Henry VIII. Over 80 of his portrait drawings survive, along with miniatures and paintings, and it is these images that have allowed us to come face to face with prominent members of Henry VIII's court.

The exhibition runs at Montacute House, Somerset until 29 October 2017.



John Singer Sargent (1856-1925), *Self-portrait* 1906

of *Ightham Mote—an American Interlude: Queen Palmer, John Singer Sargent and their Circle*, which runs from 4 March to 23 December 2017. In his Foreword to the exhibition booklet, Richard Ormond, great-nephew of Sargent and a world authority on his work, comments:

‘It is wonderful to have Elsie’s portrait back in the house where she was

painted. Doubly so, because in its setting and atmosphere the portrait breathes the spirit of the house. Elsie appears hauntingly beautiful, dressed in a costume that is both picturesquely antique and stylishly modern. The linen-fold panelling behind her plays up the feeling of past times and historical associations. Because she has not ‘come of age’, she wears her hair long, and her dress ... is ankle-length, another sign of her youth.’ He further observes that the ‘... frontal and symmetrical pose is often to be found in pictures of the Madonna by Renaissance masters’; and yet ‘Elsie might be mistaken for a character in a play, one of Ibsen’s heroines, for example, or an idealized model from a Pre-Raphaelite painting.’

Above all, Elsie’s portrait captures the spirit of place, and the spirit of the times, when, for a glorious if brief period, the Mote became a centre for the Aesthetic movement. Elsie (1872-1955), with her two younger sisters, Dorothy, always known as ‘Dos’, and Marjory, had been brought to England from America by their mother, Queen Mellen Palmer (1850-1894), who first rented the Mote in April 1887.

It was to prove an exciting and eventful three years for the teenage Elsie, who fell in love with the old house and its enchanting surroundings.

In turn, her mother was to hold court at the Mote for three colourful years. For Queen, this medieval manor became her ‘Dearly beloved Mote’, a rural salon for the elite of the Aesthetic movement. She turned the magical 14th-century Great Hall into a ‘medieval mecca’ for the great and the good, both American and British, of the Aesthetic movement, including the American writer Henry James; the painter Edward Coley Burne-Jones; the doyen of the Arts and Crafts movement William Morris; the novelist and poet George Meredith; her personal friends, the actress Ellen Terry and the costume designer Alice Strettell (Mrs J. Comyns Carr); and, most importantly, John Singer Sargent. Amusingly, Henry James described Queen as ‘spontaneous, loquacious and really charming’, wryly noting in his somewhat bitchy manner ‘... her native and, I should suppose, characteristically Coloradoish hospitality’.

The Portrait

Elsie’s portrait took Sargent 18 months to complete because, following the scandal of *Madame X* (Madame Pierre Gautreau), which he had exhibited at the 1884 Paris Salon, he needed to re-establish himself as a major portraitist. His ‘bestly French’ work was rejected by many in London. He first made a range of pen-and-ink/oil sketches of Elsie, including an exquisite full-length oil sketch in Ightham Mote’s Great Hall (Private Collection), which forms part of the exhibition in the Oriel Room. The final portrait is inscribed, lower right, ‘John S. Sargent 1890’, and it was first shown at Joseph Comyns Carr’s New Gallery, Regent Street, London, in 1891. The family owned the picture until the mid-1920s, when it was purchased by a family friend, Col. Charles Clifton, and presented to the Albright (-Knox) Art Gallery, Buffalo, N.Y. It was finally acquired in 1969 by the Colorado Springs Fine Arts Center with funds collected through public subscription. In 1998/99, it formed part of the important *Sargent at the Tate* exhibition in London.

It was a bold move by Queen to choose such a controversial portraitist to capture her daughter as an icon of the Aesthetic movement. Contemporary commentators thought that they could detect a tension between the artist and the sitter, one observing that ‘the expression of the face indicates that the stubborn nature has not yet been subdued by torture’. Likewise, recent interpretations have tended to be critical of Sargent. In 2010, Alexa L. Hayes, for example, observed that ‘Elsie sits unwillingly, a woman in possession of herself but still at the mercy of a man with a paintbrush’, while



A Game of Bowls, Ightham Mote, Kent, by John Singer Sargent, 1889. The figures are Queen; Elsie; Alma Strettell; Sargent’s sister, Violet; and Mr & Mrs Jameson

CREATIVE COMMONS

SOTHEBY'S, NEW YORK

Alison Syme, also in 2010, saw a ‘pure white blossom’, ‘a flower cut down by the painter’. By contrast, more recent work by Donna M. Lucey (to be published in August 2017), who has studied Elsie’s letters and diary in depth, questions such interpretations. Lucey argues that, despite the boredom of the sittings (and there were many of these), Elsie was fond of Sargent, and that she enjoyed spending time with him.

Sargent would often argue over literature or other matters during sittings. Elsie employs the delightful term ‘catermang’ to describe this lively banter. In reality, it seems that Elsie took pride in being painted by Sargent, and, in later years, she often invited him to dinner parties. They remained friends until Sargent’s death in 1925.

The Game of Bowls

While he was engaged on ‘Elsie’ in 1889, Sargent turned to the English outdoors to paint a large canvas of bowls being played on the North, or ‘Bowling Green’, Lawn. This is a conversation piece, the portrayal of a group of people engaged in civilised talk and genteel activity out-of-doors. Typically, the group comprises members of the family (Queen and Elsie), with close friends (Alma Strettell; Violet, Sargent’s sister; and the Jamesons). It is a large painting in landscape format (oil on canvas; 229.2 cm x 142.9 cm; Sotheby’s, New York), and it is displayed in the Tower Bedroom, next to Elsie’s room.



John Singer Sargent, *Queen Palmer, Elsie and dog on the North Lawn at Ightham Mote, 1889*

the players themselves were affected by the opacity of the atmosphere.’ Elsie recalled later that the ladies were all expected to wear hats.

This work is important historically because it shows the character of Ightham Mote’s north wing and adjacent garden before the house was taken over by Thomas Colyer-Fergusson. For the exhibition, the hedge has been returned to the form seen in Sargent’s work. Like ‘Elsie’, the painting encapsulates the atmosphere, the spirit of place and time. *A Game of Bowls, Ightham Mote, Kent* has been generously loaned to Ightham Mote for the exhibition by Sotheby’s, New York, with the option to buy the work permanently for the house. We have thus launched an appeal to help raise the necessary funds.

‘Elsie’ and *The Game of Bowls* demonstrate powerfully how the return of indigenous objects enhances the spirit of place. While we hope *The Game of Bowls* will now stay with us for everyone for evermore, ‘Elsie’ will return to her other home, Colorado Springs, the city built by her father, the railway engineer Brigadier General William Jackson Palmer (1836-1909). When the real Elsie left Ightham Mote in March 1890, she was wistful, writing in her diary: ‘Lovely morning. Everything fresh and beautiful ... Little walk before breakfast. After breakfast wandered about and said goodbye. Last place I sat on at the Mote, was the first place I had sat on there: the bench under the little fir tree, looking across the lake to the house with the poplar tree behind ...’

When ‘Elsie’ leaves us in December, it will be Ightham Mote that feels the poignancy of departure and loss.

Philip Stott, Emeritus Professor
(SOAS University of London),
Volunteer Room Guide and Researcher, Ightham Mote



Ightham Mote, East Front

Amusingly, it has often been taken to be a comment on English weather. The Hon. Sir Evan Charteris wrote of the scene in 1927 in his *John Sargent; with reproductions from his paintings and drawings*: ‘Here he has caught English scenery, not at its best by any means, but in a grave and dreary mood, low in key and tone, but not lacking in truth either of colour or general effect. Moreover, the game goes forward as though

ARCHIVES MISSION ACCOMPLISHED

The Attingham Archive Cataloguing Project, 2010-17

This project was a rare, possibly unique example of a long-term collaboration between a National Trust property and its local archives service, in this case Shropshire, and funding the cataloguing of a large proportion of its archive material. The project spanned seven years, with the first exploratory and scoping meeting in March 2010 and the final project team meeting in March 2017.

The funding was provided entirely by Attingham, Shropshire to the tune of £13,000 to £15,000 per year. This large amount of funding being allocated to archive cataloguing was largely owing to the appreciation by the general manager and decision-makers of the huge benefits of archival information and detail for enriching interpretation, staff and volunteer knowledge, and therefore the visitor experience (see Appendix). It is a fundamental pre-requisite of the Trust's 'Move, Teach and Inspire' strategy. Archives provide the raw material and the human, emotional ingredients, but time, patience and expertise are needed to sift the gold dust from the pages, letters, diaries and documents; to decipher scrawling handwriting, archaic terminology and foreign languages; to recognise oblique references to family members; and to link them all together into their inter-connected web.

The project had been identified as a CPI (Conservation Performance Indicator) objective, in line with the Trust's standard procedure of depositing archival material at the relevant record office, providing both the best conservation environ-

mental conditions coupled with access for all, under managed conditions. The vast bulk of Attingham's papers had already been deposited at Shropshire Archives in the mid to late 20th century (Attingham came to the Trust in 1947), but a large quantity of Lady Berwick's personal papers and other estate documents remained at the property after her death in 1972. She had kept them in various pieces of furniture, trunks and boxes. Many valiant inroads had been made into sorting and listing them, but no project had been completed, nor were the papers computerised.



NAT STEVENSON

Archives sorted but uncatalogued at Attingham in the early stages of the project

This monumental task has now been achieved, after seven years of continuous painstaking work. In total, 225 archive boxes of letters and documents have been sorted, numbered and catalogued onto the archival database CALM.¹ (This may not sound many, but each box could contain several hundred individual items). Of these, by far the largest section were the 62 boxes containing c.30,000 letters relating to Teresa Hulton, who became Lady Berwick when she married the 8th Lord Berwick in 1919 in Venice. Having been brought up in Italy (her mother was half-Italian), much of her family correspondence is in Italian and, with her English father's artistic background and her serving as a Red Cross nurse in the First World War, her acquaintances were cosmopolitan and, in most cases life-long. *'The scope of correspondents is unusual, being Europe-wide ... She knew just about everybody who was anybody.'*² There are, for example, fascinating insights into Czechoslovakia via her friend Maria Dobržesnký, and people's reactions to Mussolini. Teresa Hulton, or Lady Berwick, was a prolific letter writer, her first being written at the age of five and her last in 1972 when she died at the age of 82. The quantity is staggering; in an age when letter-writing was the only form of communication, she seems to have kept every letter she ever received since she was a child.

The key person, who has gone every step of the way, is Ivar Romo, Shropshire Archives' archive cataloguer (see photo over page). Ivar has become intimately acquainted with the Berwick and Hulton families, but it has not always been a straightforward process; sometimes he had to see a person's reflection in their correspondents' letters, gradually absorbing the thoughts that they committed to paper. He has produced 75 'pedigrees' of people related to Attingham and is carrying out a complete



NAT STEVENSON

Above and below: Key members of the team and work in progress at Shropshire Archives, 2016



NAT STEVENSON

transcript of Lady Berwick's version of the courtship correspondence between her and Lord Berwick. *'Lady B had a strange obsession about the past—not letting it go and recording everything.'* At the same time, it has been hard to gauge her true emotions:

'Her diary entries are quite succinct, without emotion or much context' and 'there are hardly any emotional outbursts in the correspondence.' Reading other people's letters about her, he saw that many *'referred to her as saintly. Her letters of condolence were never trite, they were genuine—she crossed the divide between people, rich and poor.'*

We also learnt more about the personality of the 8th Lord Berwick. The sense that comes through from his letters to his wife and her sister Gioconda is akin to a woman chatting to

a girlfriend. He had a deep interest in aspects of the female world such as couture and dancing. The letters throw light onto Lord and Lady Berwick's relationship, where he seemed quite helpless in so many ways and she became almost a mother figure to him. Gordon Miller, the land agent, wrote mostly to Lady Berwick, not him. The cataloguing work has also revealed information as diverse as the Italian front in the First World War, the Adult Education College's occupancy of Attingham in 1948-76, or the 8th Lady Berwick's penchant for silk pyjamas. On the 40th anniversary of her death, it was wonderful to be able to announce that the catalogue of Teresa Hulton's letters spanning her childhood to her honeymoon in 1919 was available on-line.

Over the life span of the project, evidence, quotations and snippets have been highlighted and celebrated in articles, exhibitions and guided tours of Attingham. As a result, the main protagonists are more rounded and fleshed-out, rather than mere



NAT STEVENSON

Ivar Romo at Shropshire Archives with the Attingham boxes, Feb 2016



NT / ANDREW VOKÉ

A photograph of Costanza and friends, all wearing the same striped bodices: Costanza Hulton (née Mazini) (1863–1939) with Countess Morosini and Countess Albrizzi: Venice May 1901, taken by G. Ehrenfreund

two-dimensional characters. This has particularly been the case when the documentary is allied to the photographic archive, another cataloguing project, where the benefit has been mutual due to the cross-referencing possibilities of putting faces to names and vice versa. For example, the 'Hidden Lives' exhibition demonstrated the power of archives (both documents and photographs) to bring objects and stories to life. A letter in the archive described the occasion in Venice in 1901 when Costanza Hulton, Lady Berwick's mother, wore a striped bodice to a charity event, and this information tied all of these separate objects together—the actual bodice, a photograph of the event, and the letter (see photos on this page).



ASHMOLEAN MUSEUM, UNIVERSITY OF OXFORD - WA19/67.40

'A portrait of Mrs William S. Hulton (née Costanza Mazini)', by Walter Richard Sickert

The archive cataloguing project team was formed from a combination of property and archives staff and volunteers. From Attingham came the Curator, Research and Interpretation Officer, Engagement and Conservation Officer, Conservator and volunteers; and from Shropshire Archives came Mary McKenzie (Team Leader Archives) and Samantha Mager (Senior Archivist), and of course Ivar Romo and his crack team of archive volunteers, particularly Pam Metcalfe, Jayne Owen and Jan Williams.

Inevitably, there will be some loose ends, and it is anticipated that more material will emerge over time; but the catalogue's structure can be expanded if required, and information can be added. As the project's life span draws to a close, Ivar has intimated, in true National Trust spirit, that he might consider tackling this on a voluntary basis ... within reason!



NT / CLAIRE REEVES

Striped bodice worn by Costanza Hulton (8th Lady Berwick's mother)

Acknowledgements

The unflagging dedication, skill and advice of all those involved in this project both past and present is gratefully acknowledged—we would not have succeeded in this mammoth task without them. In alphabetical order they are: Margaret Adey, Lois Baker, Peter Francis, Beverley Herbert, Brenda Hough, Catriona Hughes, Harvey James, Saraid Jones, Samantha Mager, Maggie McKean, Mary McKenzie, Pam Metcalfe, Jayne Owen,

Ian Purchase, Ivar Romo, Helen Rowse, Helen Royall, Kellie Scott, Carolyn Smith, Charlotte-Rose Terry, Linda Thomas, Marina Trivedi, Laura Turner, Andy Voke and Jan Williams.

Sarah Kay, Project Curator

¹ Cataloguing software for Archives, Libraries and Museums
² All the observations in italics are quotations from discussions with Ivar Romo, Archive Cataloguer

Attingham Archive Project: Appendix

How has the project enriched knowledge, interpretation and engagement at Attingham?

The archive project has fed into many different areas of work over the last seven years and has enriched the understanding of the lives of the 8th Lord and Lady Berwick. Here are a few examples:

Getting to know the archive

The project has meant that a greater insight into the written collection has been achieved than if it had already been catalogued or catalogued to a lower standard. The Attingham team have been working alongside staff from Shropshire Archives and volunteers, sharing information and making decisions along the way which has brought them closer to the material. The staff have also been working on the photographic archive project; using Ivar’s family trees and names of friends to cross-reference has helped immensely.

The last Lord and Lady Berwick were fundamental to securing Attingham’s future and it has been essential that property staff had a greater understanding of them. Ivar Romo from Shropshire Archives has been incredibly helpful in sharing his knowledge from his cataloguing work and built up a great working relationship with the property staff.

Creating exhibitions such as ‘Hidden Lives: Royalty, Glamour and War’, ‘A Picture tells a Thousand Words’ and ‘Whose Rooms: Whose Expectations?’

Quotes from archive letters were placed alongside copies of

historic photographs and objects from the collection to tell the story of an object or event. Copies of archive documents helped to evoke the time period of the topic. Quotes from letters gave a more personal touch to key national events. Ivar was able to share information on the personality of Lady Berwick, which gave a more personal and emotional touch to aspects of the exhibitions.

An authentic Christmas display

Material from the archive has been used to feed into the planning and display of Attingham at Christmas. Rather than offering a generic 1920s experience, specific information on the 1920s at Attingham gave authenticity to the visit.

First World War research

Having the material catalogued has made it much easier for our volunteers to carry out research into the First World War history of Attingham and its people. This has led to displays, tours and a monthly blog.

The ‘Attingham Re-discovered’ project and collections research

The letters that have been catalogued sometimes reveal information on historic decorative schemes and other contents which has fed into the restoration and re-display of the house. As the project has been progressing, we would often ask Ivar and the volunteers to look out for certain pieces of information which would otherwise have taken a very long time to find.

Saraid Jones, NT Research and Interpretation Officer

‘AT HOME WITH ART’ AT BASILDON PARK

Basildon Park is featuring an exhibition of art works including impressive Old Masters, 20th-century engravings, and paintings of the Grand Tour.

The collection has been offered to the National Trust on long-term loan by Augustine Ford. It is his share of his father Sir Brinsley Ford’s considerable and highly respected collection, and includes important works of art from Tiepolo to Augustus John. The collection complements the existing works of art at Basildon Park collected by Lord and Lady Iliffe.

Right: ‘*The Feast of Flora*’, by Johann Georg Platzer (1704-61)



At Home with Art – Treasures from the Brinsley Ford Collection at Basildon Park

Open daily from 12pm until 4.30pm, in the South Pavilion at Basildon Park, Berkshire.

A HIDDEN WORLD OF CHILDHOOD TALES

Books in the Museum of Childhood, Sudbury Hall

Unusual among the places cared for by the National Trust, the Museum of Childhood was initially created and run by Derbyshire County Council. The museum was housed in the empty former servants' wing of Sudbury Hall, Derbyshire in the early 1970s, soon after the Trust acquired the property. In 1991, ownership of the museum and the greater part of the collection was transferred to the Trust, but unlike many other collections in the Trust's care the museum has an active acquisitions policy. After years of inventorying the vast number of objects, the next stage is for the book collection to be catalogued onto the Trust's collections management system. What follows are some impressions from the first year of the project.

Although the official 'start date' of the Museum of Childhood is usually taken to be 1974, it was essentially a re-launch of an older museum service, which had its origins in an appeal the County Librarian Edgar Osborne (1890-1978) made to the Carnegie Trust in 1936 to form a collection of educational material not usually found in a school environment. Osborne donated a collection of historic children's literature to the Toronto Public Library, so it is possible that some of the older and more unusual books now in the museum were acquired upon Osborne's advice or even at his instigation.¹

The museum was developed as a teaching and teacher training resource in 1966, initially with a view to establishing a folk collection. In a sense, it was an extension of the work of Barbara Winstanley, who as the council's education officer was a leading figure in the Derbyshire Schools Museum Service, grown out of Osborne's work to bring art into schools.² Since its early 20th-century beginnings, the collection has become transformed from the council's modest educational resource to a multifaceted chronological exploration of what it means to be a child in Britain.

What visitors see today is only a small part of the collection of childhood paraphernalia built up over decades. As they wander through the galleries the overwhelming experience for

adults seems to be recognition softened by the nostalgia of gazing back across the temporal distance to their childhood days. Children, however, love the riot of impressions that greets them as they enter the galleries, even if grandpa is going a bit misty-eyed over a toy he remembers from his own childhood.

Among the toys and objects that refer to the social context of childhoods past, children's books have played a modest role in the galleries. Yet the experience of being read to and learning to read, as well as the excitement of discovering the ability to read without help, forms an important part of childhood experience. Like so much on display, the books are only a selection of the vast hoard hidden away in the stores. Children's books being what they are—often well-read and therefore well-worn—many volumes are in less than perfect condition, but therefore valuable as witnesses to the social history of childhood.

Moreover, many books betray the museum's origins as the brainchild of the Education Committee. There is a clear focus in the collection on the intellectual and psychological development of the child, as well as an extensive range of school books and other educational tools. From primary and secondary schools in the local area come a classroom's worth of mid-20th-century geography primers and history books, as well as various

reading methods, and textbooks for elementary maths, home economics, and religious education. There is a small selection of educational theory and teacher training material, mostly 20th-century. Older material includes a pamphlet issued by the Society for Bettering the Condition and Increasing the Comforts of the Poor on the education of the poor (1809). Sunday-school reading is well represented, and a substantial number of these books carry prize presentation labels for good conduct and charitable work.

Taken together, this part of the collection shines a fascinating light on the school curriculum, child development, and teaching methods, providing also an insight into contemporary perspectives on the geopolitical and social landscape not just in Britain, but also in the wider world. At the other end of the spectrum is a comprehensive range of children's annual publications—from *Beano* to *Blue Peter* and from *The Boy's Own* to *Bunty*, via the numerous one-offs issued by the Amalgamated Press and its successors throughout the 20th century. The subjects range from science to popular culture, tracking children's interests over the past 60 years. In other words, there is much in the book



Heinrich Hoffman, 'The English Struwwelpeter or pretty stories and funny pictures' (Leipzig, Friedrich Volckmar, c.1858?), half-title with introductory poem

DANIELLE WESTERHOF



Johannes Comenius, 'Orbis sensualium pictus' (no imprint) in Latin and German. The exposition of the text in the third column is more elaborate than in the earliest editions, which suggests it may date from the early 18th century

DANIELLE WESTERHOF

collection that might not immediately appeal to the bibliographer, even if the occasional volume leads to the pleasant surprise of recognition.

And yet, while so much of the book collection is unremarkable, there are nevertheless little gems hidden away inside. Sometimes these sit uncomfortably with the museum's mission of exploring British childhood. For example, it is surprising to find an early edition in Latin-German of Johannes Comenius's *Orbis sensuallium pictus* (see page 7), when the presence of a Latin-English edition would make more sense. Described on the accompanying laid-in label between the front endpapers as dating from 1799, this edition is possibly about a century older, with the woodcuts also used in the earliest Nurnberg editions. It lacks the title page and is incomplete towards the end. The volvelle on p.10 is also wanting. However, it comes in an 18th-century full calf binding, which suggests that it was rebound due to heavy use—by a British or German child?

The small number of late 19th- and early 20th-century German and French picture books could have formed part of a British child's education, but without contextualising information they struggle to fit into the larger collection. Only a few of them, *Vom Osterhäschen und andere Kindergeschichten für unsere lieben Kleinen*, Cornelia Lechler's *Was kann es schöneres geben* (c.1903), and Mme Pitolet's *Les sept péchés et les sept vertus de l'enfance* have a contemporary British connection.³

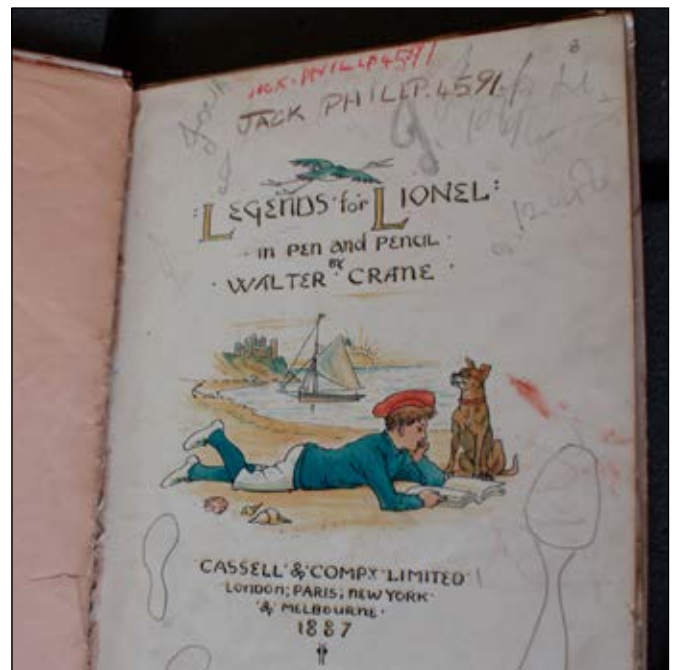
Less surprising is the presence of a couple of English *Struwwelpeters*, one of which (the ninth edition) dates from around 1858, printed in Leipzig for the English market (previous page).⁴ In Heinrich Hoffmann's short tales, children are taught the dangers of bad or thoughtless behaviour. Rather than being put off by such overt moralising, children seem to have lapped up the stories. Originally entitled *Lustige Geschichten und drollige Bilder* (first published 1845), by 1858 the German title had changed to the name of the main character of the first story who refuses to wash himself, with disastrous consequences for his social reputation (below).



Heinrich Hoffmann, 'The English *Struwwelpeter* or pretty stories and funny pictures' (Leipzig, Friedrich Volkmar, c.1858?), the iconic shock-headed Peter

with his *Legends for Lionel* (1887), above right, and illustrations to some works by Mrs Molesworth. Kate Greenaway's distinctive images of children appear in *Little Ann* by Jane and Ann Taylor (1883) and in her *Birthday Book for Children* (1880).

A lighter note among the Victorian and Edwardian tales of virtue and temperance is also struck by Kathleen Ainslie's *Me and*



Title page of Walter Crane's 'Legends for Lionel' (London: Cassell & Company, 1887) with ownership inscription and child's doodles

Catherine Susan Earns an Honest Penny (c.1907), one of a series of tales of two animated peg dolls. The volume is an attractive small quarto with silk string ties (below right). An unexpected volume from the library at Dorneywood is Lewis Carroll's riotous *The Hunting of the Snark* (1876)—a first edition, second impression, carrying the bookplate of Courtauld Courtauld-Thomson, 1st Baron Courtauld-Thomson. It was possibly transferred by the National Trust to the museum.

Considering the range of subject matter and types of books, one question presents itself: whose childhood is represented in the collection? What adults consider appropriate reading for children does not always coincide with what children themselves want to read. Battered schoolbooks are one thing, but when we find relatively pristine volumes of children's literature it speaks either of a very fastidious child looking after her books or of someone who was less than interested in the contents. Without the stories to accompany the majority of past bequests to the museum this is likely to remain a mystery.

Dr Danielle Westerhof, Freelance book cataloguer



Kathleen Ainslie's 'Me and Catherine Susan earns an Honest Penny' (London: Castell Brothers, c.1905) packs a moral message into a humorous tale about to peg dolls trying a variety of jobs to earn some money

¹ At least two 19th-century school texts are marked with the Derbyshire Educational Committee Museum stamp and an accession date of mid-1950s. Osborne retired in 1954
² Winstanley also donated her collection of childhood objects to the museum
³ The two German titles carry the ownership inscription of 'Alfred Cyril Ewing'; the French title has a bookseller's ticket of a firm in Birmingham
⁴ The first English edition was published in 1848

FIRST-CLASS EXPERIENCE THROUGH SECOND-HAND BOOKS AT AVEBURY

New plans are afoot to turn a disused stables building off Avebury High Street into a volunteer-run second-hand bookshop. The initiative was first championed by the volunteers at Avebury, Wiltshire who currently run a second-hand book sale twice a year in the Education Centre. Finding a permanent home for a second-hand bookshop seemed the logical next step



The future Stables Bookshop with volunteers Betty Dobson and Clive Lunis

to turn this successful initiative into a year-round attraction for visitors. The old stables building in the heart of Avebury, outside the pay barrier and next to a National Trust-owned car park, seemed ideal for this new venture. The attractive but slightly derelict building dates to the early 19th century, when it provided stabling for ten horses; it has since had multiple uses, but over the last few years has mainly been empty or used for storage.

A planning application for change of use to A1 (Shops) was granted in February 2017. Together with Avebury's building surveyor and estate manager we are currently

assessing the extent of work required to bring the building back into use. The plan is to undertake basic renovation of the inside of the building to allow us to set up a simple second-hand shop. The money raised through this initiative will then be put back into the building to improve it further over time. Visitors will be able to witness the building being transformed and then be-

ing continuously improved over the years. The volunteers are most enthusiastic about their new endeavour, which they describe as 'sustainability in action': supporting and promoting the work of the Trust by selling books that would otherwise go to waste.

As well as books, National Trust membership will be sold, and there will be a touch-point where information about the World Heritage Site can be shared, enabling visitors to understand more about the wider landscape.

Eva Stuetzenberger, Visitor Engagement and Enterprises Manager, Avebury

EXHIBITIONS



'Plants in a different light' at Lacock

The scientist and artist Jan Ramscar presents an exhibition of botanical projection photographs at the Fox Talbot Museum, Lacock, Wiltshire.

Following in the footsteps of early photographic pioneers, Jan Ramscar's botanical projection photographs are created without the use of a camera. Working in a dark-room, Jan shines light through flowers and seeds onto photographic paper to create unique and intricate images of some of the smallest elements of the natural world.

'Plants in a different light' is on display at the Fox Talbot Museum in Lacock from Saturday 18 March to Sunday 18 June and is free with normal admission.

'Genius Loci' at Berrington Hall

Berrington Hall, Herefordshire has been chosen to take part in the tercentenary celebrations of the birth of Lancelot 'Capability' Brown. The landscape he created at the property is the last he completed before his death in 1783. As the culmination of his lifetime's work, the park is today seen as 'natural', rather than an ingeniously designed and engineered landscape.

Artists Red Earth have created a series of outdoor installations for visitors to experience and enjoy. Using timber from the parkland, they have created artworks illustrating and enhancing Brown's original landscape, and telling the story of his work at Berrington. Visitors are encouraged to create their own artworks



by becoming surveyors and drawing artistic maps, and involving themselves in reed cutting.

'Genius Loci' by Red Earth is on display at Berrington Hall, Herefordshire until the end of the summer.

SHARING NEW MEDIA AT LAMB HOUSE

Bringing together collections and stories from the past

The inscription on the tombstone of author Henry James reads: ‘Novelist—Citizen of two countries—Interpreter of his generation on both sides of the sea.’ The power of James’s work lies in his ability to communicate to audiences spanning both generations and countries. Herein also lies the difficulty in interpreting James to modern audiences. How are we to share his story with those who are not residents of the UK, to the young and the old, to academics and casual visitors, and how to involve those who cannot reach his cherished home, Lamb House, East Sussex, owing to its limited size and capacity? In James’s own words, ‘there is really too much to say.’¹

One answer lies in using new media. The term ‘new media’ is used to describe forms of mass communication, such as the Internet, that are interactive and focus on user participation. Heritage sites are rich in cultural and educational value. Whilst these places are traditionally bound to physical spaces, technology is providing a new form of access to heritage. With increased accessibility to the Internet, digital content is available to viewers around the world; no longer restrained by physical limitations, visitors can access these spaces instantly, anywhere.

Using technology to increase access to heritage is explored in the website *Remembering Henry James: Life at Lamb House*. A playful and celebratory exploration of the author’s love of his home in Rye, Kent, the website explores the final years of James’s life using illustration, animation and sound design.

When describing Lamb House, James wrote: ‘Amongst the cobble-stoned streets and the red roofs of Rye, passing doorways each marking hidden worlds within, you reach the summit and step inside the grandest of these.’² Translating a physical space to a non-physical space, especially a place so steeped in history and memory, is challenging. The website needs to maintain a visual



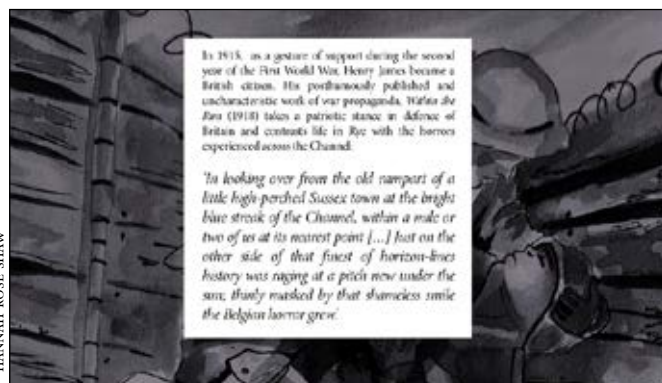
Lamb House

link to Lamb House, a sense of its spirit of place. It mimics the house’s interiors, the colours derived from the subdued, natural green and white tones that embellish the walls. The prevailing theme of the garden room weaves throughout the website in the form of botanical illustrations hand-painted with ink and watercolour. It represents James’s own artistic tastes—he was an admirer and collector of watercolour paintings.

The narrative opens with James’s accidental viewing of a watercolour depicting Lamb House. He expresses his immediate desire that the house may, by chance, ‘drop into my lap.’³ This is exactly what happens after the sudden death of its previous owner. James soon finds himself signing a 21-year lease and

making a home at Lamb House. His daily writing is aided by his amanuensis Theodora Bosanquet, he receives many literary visitors, and he remains at the house throughout the Second World War. Modern media tends to be in the form of short, rapid content, but *Remembering Henry James* maintains a slower pace; it is designed to effect a thoughtful response in the viewers. They are able to use a mouse or touchpad to drive the narrative forward at their own pace, perhaps pausing to listen to the sound design, to ponder James’s words, or to imagine that they are occupying James’s seat in the garden room.

Remembering Henry James is curatorially framed, and the selection and display of objects is crucial. There is often contention between notions of the virtual and the real in relation to historical objects. Access to tangible collections is a necessity, but digital objects have an interpretative potential. The objects in *Remembering Henry James* serve to bring the story to life and show things otherwise unseen. An example is a photograph of the garden room where James wrote during the summer months (NT 204222.2). The room was destroyed by a bomb in 1940 and no longer exists. The photograph is not on display, and so its



HANNAH ROSE SHAW



HANNAH ROSE SHAW



HANNAH ROSE SHAW



HANNAH ROSE SHAW



inclusion in the website gives viewers a private look into the Lamb House collections and James's intimate spaces. Other digital objects include James's letter to Edward Warren about his viewing of Lamb House before he was able to purchase the property: 'I feel as though I couldn't think on the subject without seeing it —the subject [Lamb House] again; and there would be no such seeing it as seeing it in your company' (NT 204126). The objects inject life into the narrative, offering a more personal view into James's past.

The use of sound design gives spatial qualities to a virtual



HANNAH ROSE SHAW

space, providing the listener with an aural sense of what life at Lamb House might have been like. It includes the soft rustling of leaves, calm wind, and birdsong. These sounds are intertwined with the slow, rhythmic tapping of the typewriter, as if James were still in the garden room typing out his latest masterpiece. The atmospheric, ambient sounds imitate the tranquil nature of the house.

Surveys were used to gain insight into how visitors responded to *Remembering Henry James*. Before viewing the website, only 5 per cent said they would be likely to visit Lamb House. After viewing the website, 63 per cent said they be very likely to visit, showing a 58 per cent increase. They now knew more about the property and wanted to see it in person. One respondent commented that 'my mild intention to visit Lamb House has been replaced by a strong desire; the property has been presented in a way in which the reader would subsequently want to view it in the flesh.'

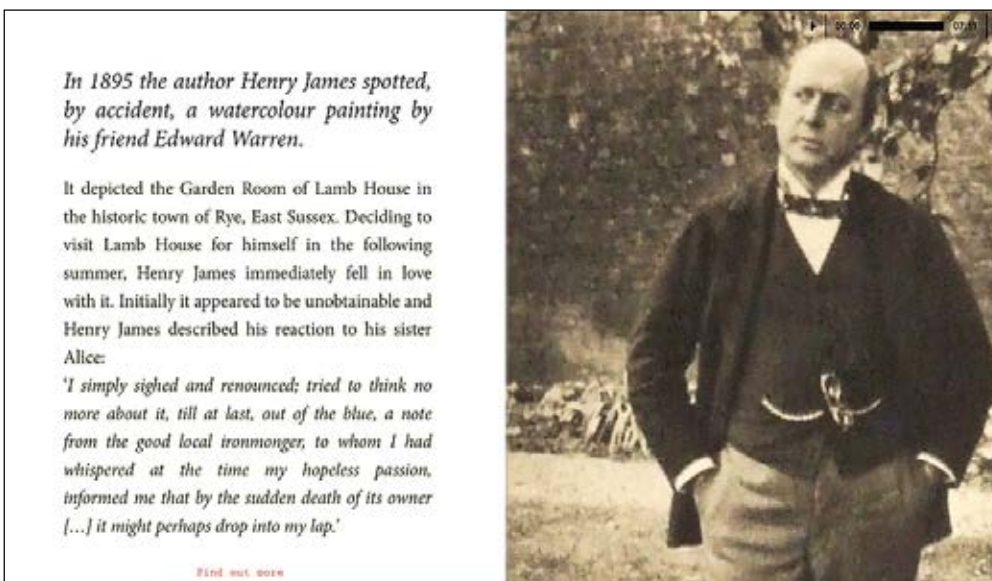
The use of digital technology in heritage allows visitors to enter a multi-sensory, affective space. It brings together collections and narratives while immersing them in a sense of place, while increasing accessibility beyond the physical site. In true Jamesian fashion, *Remembering Henry James* interprets the late years of Henry James to audiences on both sides of the sea.

Remembering Henry James: Life at Lamb House was available online throughout 2016, and will be on permanent display on an iPad in Lamb House from February 2017.

Hannah Rose Shaw, Digital Curation Volunteer, Scotney Castle

All illustrations: screenshots from the website by Hannah Rose Shaw

PHOTO NT / CHARLES THOMAS



- 1 H. James, *Novels and Tales of Henry James, Volume 3* (New York: Scribner, 1922) p. xxi.
- 2 H. James in C. Reed and H. Liakos, *Lamb House: Spirit of Place*, (National Trust, 2016).
- 3 O. Garnett, *Henry James and Lamb House*, (England: The National Trust, 1999) p.7.

SMALL BOATS FROM THE EDGE OF THE WORLD

Aberdaron is a small fishing village at the end of the Llŷn peninsula which extends into the cold waters of the Irish Sea in the far north-west of Wales. A stronghold of Welsh language and culture, with a strong tradition of agriculture and fishing, Aberdaron holds a special place in the hearts of locals and visitors alike. Today this small village is a busy tourism hub, with visitors and local people flocking to the beach to enjoy venturing out on the waves with kayaks, paddle boards and other leisure craft. But occasionally the bay is busy with small wooden clinker-built boats (with overlapping planks)



Boat-builder Urien Davies-Hughes working on 'Annie'

effortlessly dancing on the waves and racing each other in the annual regatta. Back in the mid-1800s the beach would have been busy with these boats—known as 'Aberdaron boats'—getting ready for their work on the seas. They were light-weight, nimble, easy to handle, and perfectly designed to deal with the rough swells around the peninsula.

The Trust are lucky enough to own not one, but two of these original Aberdaron boats, *Annie* and *Orion*. Dating from the mid-1850s onwards, judging by their shape and design, they are two of only 25 original wooden beach boats that survive today. Their adventures are currently on hold; both are in a little need of care, and thanks to the Neptune Coastal Fund both are in the process of being restored. *Orion* is currently on display outside the Trust's visitor centre, Porth y Swnt, in the heart of Aberdaron, waiting for her turn to be restored, while *Annie* is undergoing a complete makeover at the hands of 19-year-old local boat-builder Urien Davies-Hughes from Felin Uchaf Educational Centre in Rhoshirwaun near Pwllheli. 'The intention is to restore *Annie* back to display condition to be shown at Porth y Swnt, while *Orion* will be restored back to sailing condition and fitted with new sails and a mast in order to take part in the annual Aberdaron Regatta', said Andy Godber, Llŷn operations manager for the Trust.

Urien has spent months restoring *Annie*, meticulously stripping down and removing rotten panels while attempting to retain as much as possible of the original timber to ensure the boat's integrity. It is slow and painstaking work, removing the broken or rotten planks, creating a template for new ones, and making and fitting the replacements. A third-generation boat-builder,

Urien has been using his grandfather's old hand tools to work on *Annie*, and has been given help in honing his skills from one of the last experienced beach boat builders in the area, Guto Jones. Urien trained as a boat builder at Coleg Meirion Dwyfor in Pwllheli: 'At college we worked mainly using fibreglass, but I much prefer working with wood—it's more satisfying. *Annie* is taking a while to get back to her best, but I feel a real sense of accomplishment when I see how well she's looking'.

Annie was originally built by John Thomas in about 1865. A third-generation boat-builder born on Bardsey Island, Thomas is credited with designing and popularising the Aberdaron boat style and built over 100 of them during his lifetime. They were built to be light and simple in design so that they could be launched easily from the beach into the rough seas. They handled well in the tricky currents and tidal streams—the design allowed the boats to be rowed in either direction with relative ease. This feature also allowed fishermen to place their crab and lobster pots close into the steep sea cliffs and amongst the rocks.

The boats are unique in their design and build. Clinker-built, transom-sterned and single-masted, all of the Aberdaron beach boats were under 15 feet in length so that they could be handled by two men. The timber used to build them originally came from North America, being carried by returning cargo ships as ballast. The boats are made from a mixture of oak for strength



Annie in the process of restoration

and larch for pliability. They were adapted many years ago to carry sails to enable the fishermen to conserve their strength when returning after a long hard day of lobster fishing. The original design was a double-ended boat, but in later years a transom was fitted so that the stern was much more stable while raising the lobster pots.

Today, almost all the boats that are built on the Llŷn Peninsula retain these unique features, and although the length and beam measurements do not vary from boat to boat, there are no two boats exactly alike. *Orion* and *Annie* are special because they are fine examples of the original boats. The boats were gifted to the National Trust by retired local fishermen, so that they could be restored back to their former glory, and help keep the tradition of Aberdaron boat-building and their distinctive design alive for generations to come.

Abby George, Marketing & Communications Officer

LORD STAMFORD'S COMING OF AGE

A thought-provoking exhibition at Dunham Massey

October 27th

The Birthday. Got down early and began dealing with a large pile of letters and parcels. At 9 there arrived for breakfast Mr Walsh, Mr Sparks, Mr Speakman and Mr John Hall. Mr W read an address to me and then presented a huge gold watch which the Tenants have given me together with a crocodile fitted dressing case and a silver tray.

[Roger Grey's diary, 27 October 1917]

On 27 October 1917 a reserved and rather unassuming man, Roger Grey, turned 21 years of age. He had been Earl of Stamford since the death of his father seven years previously, but now he assumed all of the responsibility that came with his historic title. This occasion held plenty of promise for the future of Dunham Massey, Cheshire, but little fanfare, coming as it did in the midst of the Great War when the house that he now owned was occupied by 'Tommy's' recovering from injuries sustained at the front. As fate would have it, Roger was to be the 10th and last Earl of Stamford: he never married and had no children. He did have a sister, Jane, who could not inherit, and whose sons did not want the tremendous responsibility of running the estate burdened with the death duties that would surely follow.

In 2017, Dunham Massey will mark the centenary of Roger's coming of age; again with little fanfare, but a great deal of admiration and respect for all that he achieved. We will be inviting visitors back into his study, which was closed to the public in 2016 to allow for the fragile chenille carpet to be conserved. Roger only used parts of the house, and the Study (see next page), which is one of the last rooms in the house that visitors see, was one of only a few rooms used habitually by him until his death. It is the room that friends and family associate with him, as he sat behind his vast, mahogany partner desk surrounded by a forest of newspapers, books, photographs, and portraits of his parents. Ron Hutchinson, one of the estate tenants, describes the Study:

'And after we'd had a quick tour of the Hall he took us into his study ... it was stacked floor to ceiling with copies of the papers of the time, all in strict date, numerical order. If you wanted to know anything about a news item he'd refer to it and go straight to it, he had his own filing system. The tale goes that ... one of his nephews came down one weekend and pinched one of the papers to wrap his dirty boots in. Which ... did not go down very well [laughs].



Roger Grey, aged 21

Along with other owners of Dunham, Roger left a large amount of archival material with the property; this has been plundered to create a soundscape for the Study to introduce Dunham's visitors to this hugely important figure in the estate's history through his own words and the memories of others. The starting point for the project was a letter Roger wrote to his sister, Lady Jane. Known at Dunham as the 'bequest letter', it was written in 1951, to be opened on the event of his death (which came much later in 1976). In it he explained his reasons for giving Dunham to the National Trust and wrote about his hopes for the estate:

'The main object of the will is to enable Dunham and the whole of the Estate to pass into the hands of the National Trust. If I were to leave it to an individual, the death duties would be so enormous that a break up of the

estate must inevitably follow.' He continues: 'I feel it is appropriate too for Dunham and the Estate to go to the National Trust, when one remembers that Miss Octavia Hill, one of the founders of the Trust was a friend of Father'.

Roger was a principled man of strong, almost rigid beliefs and opinions, many formed by his upbringing: a sense of honour and duty was instilled in him from an early age. He was politically astute, working in diplomatic circles after the war. He went on to do a short course in economics at Oxford, an opportunity available to those who missed out on a university education during the war years. This, according to his sister Jane, opened his eyes to the financial struggles of the masses and forever shaped his ideas and behaviour.

Using extracts from Roger's many diaries, along with copies of letters and notes that he left, the staff and volunteer team at Dunham, supported by the freelance theatre director, Andrew Barry, created a 27-minute performance that brings together Roger's personal interests and wishes for the future along with reflections on him from those who knew him. Working with the team at Fuzzy Duck, actors' voices were added to a collection of oral history recordings given by local people who knew and worked for Lord Stamford as well as his family and friends.

The long script is broken down into themes that give an insight into Roger's personality, his interests, and his beliefs. Sections include 'Haile Selassie', 'the First World War', 'A Man of Habit', 'Trees', and 'Politics'. It covers many of the subjects

NT / ROBERT THIRIFT

talked about in the oral history recordings made by staff and volunteers in 2010-12. These proved vital to the project, giving a different perspective on Lord Stamford, his personality and his influence. Family, tenants and former staff members contributed, and clips from these interviews were interspersed with actors portraying Lord Stamford (right).

John Cheetham is a local man, who has lived near Dunham Massey all his life. He was once caught poaching on the estate. Despite this, the esteem in which he held the earl is clear: 'For the estate he was absolutely really mustard. Without him you wouldn't have all these trees all around, and all these woodlands, he was brilliant, he really was on that. I'm not talking about just the estate, 'cos his land, there's houses on it, but he still owns the land, doesn't he? And even the monied people down Charcoal Lane in the big houses ... If they touched a tree in there, Lord Stamford would have him. Oh he was brilliant on that. You couldn't beat him on that at all'.

Another prescient view is shared by Michael Windridge; he knew Lord Stamford and volunteers at Dunham. He spoke of Roger's interest in the development of a united Europe: 'He was very keen on world politics and about the fairness and justice in the world. And he would talk about after the war and the agreements that were set up and that some of them were not good agreements ... And he seemed to me to be very interested in European history and their ability ... to come together. And you could argue that people like that are the forerunners of [the common market]. These ideas were the first ideas, the new ideas, and now we're living ... a thought, [from] 70 years ago, and ... it was a good thought. And from that [came] a European community. We will never fight a war again between the people who fought each other in the last war. This will never happen again. And



NT / ROBERT THERIFT

Lord Stamford in 1937



NT / ANDRIAS VON EINSIEDL

The Study, Dunham Massey

it was because of thinking like that, and people who could see the bigger picture I suppose. So Lord Stamford always struck me as a humanist, as a man who was sensitive to the horrors of the world. And somebody said to me once that during the war he lost so many of his friends that it really tore him apart to see his friends who he'd been to public school with, for those persons to cease. So I felt he was a sensitive, empathetic man.'

The project is supported by a small exhibition, *Roger Grey, 10th Earl of Stamford*, part of Dunham's 'Treasures from the Collection' programme. It showcases personal items such as Roger's school caps; the chair he used at George VI's coronation; and surprisingly for a man who never smoked, three cigarette cases.

One was a gift from the Abyssinian emperor, Haile Selassie, of which he was immensely proud: he bought special Turkish cigarettes so that he could offer them to people and talk about the case. According to one contributor they were revolting. Another cigarette case is imbued with a different memory and added poignancy. It belonged to a school friend, Roly Sansom. Battered and crushed, it survived Sansom's being shot down in the First World War; the crash killed its owner. It was given to Roger in his memory, and for the first time in 100 years has been removed from the top right drawer of his desk to be shown to the public.

One of the guiding principles used by the team at Dunham is always: 'What would Roger do?' The way that this significant anniversary has been marked here seems very apt. It is simple, elegant and thought-provoking—which judging from what the oral histories say, is rather like the man himself.

Katie Taylor, Curator, Dunham Massey

THE STEFAN KNAPP MURAL

Restoring the 60-year-old abstract mural at The Homewood that brings the garden into the house



NT / SOPHIE CLARKE



NT / NICK GUTTRIDGE

Built into the exterior wall at The Homewood, Surrey is a 60-year-old mural designed by Stefan Knapp. Made up of 12 large enamel panels, the mural depicts its own environment in abstract form, with colours and shapes representing the heather, sky, and trees. The mural was recently removed from the modernist property in Esher to undergo restoration—the process took six weeks.

When The Homewood was built in 1938, plain white rendered panels sat in place of the mural. According to the architect and resident Patrick Gwynne, writing in November 1992, ‘it was intended that some sort of “mosaic” be applied in due course’; the enamelled panels by Knapp were installed in the late 1950s. Gwynne writes that the intention was to ‘carry on the reflective colours of the living room windows—green trees and blue sky but with the addition of mauve shades to simulate the heather’, and thereby to bring the garden into the house. The mural is one of several Knapp pieces owned by Gwynne, some of which are currently on show in The Homewood.

In 2015 we noticed that there was rust staining the side of the building underneath the recess in which the panels sit. Upon further inspection we found that although the panels

were generally in sound condition, small areas of rust had formed, and the degradation of the enamel had caused a milky film to appear on the surface around the panel edges. This was due to the chipping or wearing away of the enamel plus a build-up of water held by leaves and other detritus behind the panels.

The conservation work to restore the mural was undertaken by Melvyn Rodda of Rupert Harris Conservation Ltd. The dirt and detritus were carefully removed, and the front of the panels cleaned with water and synperonic detergent. Any localised damage, such as scratches and surface damage, was polished with Solvol Autosol (metal polish). Areas of loose rust were removed, and the panel surface was treated and primed before repainting with colour-matched enamel paint; the edges were retouched with oil-based paint.

Since the restoration and reinstatement of the panels at The Homewood, we have been pleased to see a notable improvement in their colour and clarity. Especially now, when the flourishing heather beds are in bloom, the link back to the garden is stronger than ever.

Sophie Clarke, Premises and Compliance Officer

WALL CONSERVATION AT GODOLPHIN

Urgent repair work to a scheduled ancient monument

The King's Garden at Godolphin, Cornwall is thought to be an enclosed privy garden; it was created in the early 16th century. It is named for its proximity to the King's Room, where the fleeing Prince of Wales (later King Charles II) is alleged to have stayed in 1646. The garden is surrounded by Grade-II Listed walls, and together with the Side Garden is a scheduled ancient monument. Both gardens are an example of planting schemes and design that were fashionable in early 16th-century gardens, and demonstrate the power and status of the Godolphin family at that time.

The King's Garden is described in the 2009 Conservation Management Plan as combining '... all the delight of a safe and privileged enclosure with a centred geometry of paths off-set by the different character and heights of its boundaries and informal planting.'

In March 2016 the National Trust archaeologist for Devon and Cornwall submitted a proposal to Historic England for repairs to the garden walls at Godolphin, including parts of those that surround the King's Garden, as they were becoming increasingly fragile and in danger of collapse. The report referred to the inspection of sections of the wall undertaken by a structural



NT / CHRIS LACEY

A fish-eye photograph of the corner wall of the King's Garden before conservation

engineer in February 2016. A wall had subsided in the Side Garden following a prolonged period of heavy rain, and the engineer had been invited to assess this wall, as well as the other listed structures here that border the scheduled ancient monument. She had concluded that there was movement in the south and east wall of the King's Garden. This appeared to have been caused by vegetation growing in the body of the wall, which had dislodged stonework and weakened the wall, resulting in further movement. There was also deterioration apparent within the body of the walls where there had been loss of the earth infill, causing empty spaces within the wall. Some coping stones were loose and missing, and thus were no longer adequately shedding rainwater or preventing water ingress—this too was contributing to the fragility of the walls.

The archaeologist's 59-page proposal to Historic England emphasised that work on the walls should be undertaken urgently. The collapsed section of the Side Garden wall, and sections of the King's Garden wall adjacent to areas of public access, needed to be reconstructed to match the original design, re-using as much of the original fabric as possible. All the proposed excavation work was designed to

minimise any ill effects below ground, and restricted to the most essential work. The proposal described the phased dismantling of the walls following a full survey, including both a total station survey (a total station is an electronic theodolite combined with an electronic distance meter) and rectified photography (in which the effects of distortion by perspective are removed). The final stage of conservation proposed was the rebuilding of sections of wall following the recommendations in the structural engineer's report and using the survey as a guide.

At the end of May 2016



NT / CLAIRE NORTH

An overhead view of the scaffolding around the King's Garden

permission was received from Historic England to proceed with repairs to the increasingly fragile walls around the King's Garden. Visitor access to the track running alongside the outside of the garden and also to one half of the lawn inside the listed walls was temporarily restricted to ensure visitor safety as well as to allow the work to be carried out.

A local heritage building firm were appointed to carry out the work—it was estimated that it would take 12 weeks to complete. The extensive scaffolding alone took over a week to erect: it had to be robust enough to bear the load of the stones from the wall, and it had to cover a wide area to as to distribute the load and minimise the impact both on the raised walkways to the west of the King's Garden and also on the lawn within. The repairs to the walls involved taking down the fragile sections and infilling with lime; the original lime pointing on the external faces had to be replicated—it was important that the characteristic pattern of raised and recessed pointing was retained. Each square-metre section was photographed on a grid system before being worked on, so that the stones went back to the same location that they were in before. Helical bars were also inserted into sections of the wall to tie in the parts that were not being rebuilt with the segments that were being worked on.

It became apparent during the initial work that the damage was more extensive than had been previously thought; further sections of the walls would need to be rebuilt, following further permissions being sought from Historic England.



A view down the western side of the King's Garden wall after conservation showing primroses emerging on the raised walkway

NT / CLAIRE NORTH

A total of £90,000 was required to fund the work. Explanatory panels were displayed on the temporary metal mesh fencing around the site to explain the work to visitors. Visitors also enjoyed hard-hat tours with volunteer tour guides up on the scaffolding to observe the meticulous conservation that was taking place. The project finished in October 2016, having taken 20 weeks; the garden walls have been conserved, and their stability in future is ensured.

The careful work that has taken place is part of a much larger programme of conservation at Godolphin. The retaining walls around the Bowling Green to the south-east of the house are next on the project team's schedule of wall conservation.

*Claire North, Visitor Services and Enterprises Manager,
National Trust Godolphin*