

JANUARY 2016

Landmark News

Belmont rejuvenated



Review of the 50th Year

It's hard to pick out a highlight of what has been a wonderful 50th anniversary year for Landmark.

Many of you have joined us during this jubilee year and will have your own memories. My own personal highlights have been varied and extraordinary: standing in the new Landmark Trust property in Hougoumont Farm on 17 June is certainly among them. The restoration of the famous walled manor-cum-farm was complete, furnishing of the Landmark had just finished and it was the eve of the 200th anniversary of the battle. Under the gateway, over which our apartment is ranged, strode the pipes and drums of the Grenadier Guards. The sight of red-jacketed soldiers marching once again among those pitted brick walls was both eerie and thrilling.

Hougoumont was opened in the presence of our Patron, the Prince of Wales, and a poignant moment came when the descendants of the Duke of Wellington, Prince Blucher and Napoleon himself simultaneously shook hands, like a sort of sombre three-man auld lang syne. If there was ever a battle that was at once a consummate act of war and harbinger of peace it was Waterloo.

Afterwards the Prince of Wales and Duchess of Cornwall looked in on us to see the new Landmark. Setting aside the fancy diplomatic silver dropped round by the British embassy, we gave them tea in Landmark china and all agreed that this was really something to be a part of.

If Hougoumont was marching bands and military top brass, the Golden Weekend was a celebration of an altogether more free-spirited sort. On as glorious a pair of days as the early summer saw, fifty free open days were held at Landmarks across the British Isles to mark the moment when the charity was founded half a century ago. At five sites works of art by Antony Gormley were unveiled in the beginning of our year-long installation. Over 15,000 of you came along. Thousands visited the Martello Tower in Aldeburgh and Clavell Tower in Dorset, while even the Western Blockhouse in Pembrokeshire and Saddell Castle in Kintyre drew hundreds. It was an ebullient occasion with pipe bands and plainsong, folk ballads and school choirs. As I sat on the stones listening to a group of folk musicians singing 18th-century songs of the sea at Clavell it struck me that they were retrieving music as Landmark retrieved buildings

1,500 visitors joined us at Clavell Tower, Dorset, for our 50th Anniversary open weekend in May.



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Our Patron, the Prince of Wales at Hougoumont Farm on the eve of the 200th anniversary of the battle of Waterloo.

and that to experience the two together was to touch our past in a new way.

Anniversaries are little more than numerical happenstance, a facet of how we count. But, as we all know from big birthdays, they have a way of mattering nonetheless and making us reflect on the past and the future. The 50th anniversary book that Caroline Stanford, Landmark's historian, and I collaborated on, *Landmark: a History of Britain in 50 Buildings*, is just that in print and picture. Talking to those involved with Landmark since the 1960s was one of the pleasures of writing it. A particular treat was interviewing the 95-year-old Sonia Rolt, pioneer of industrial heritage and Landmark's original furnishing maestro, all the more so in retrospect as she died just months later. The book was written to show how so much of Britain's history - social, political and cultural - can be read in our buildings. It is a reminder of the importance of saving these places - over and above the pleasure we have all experienced staying in them.

Amid all this looking back, we are forging on. Work has just completed at St Edward's Presbytery in Ramsgate, and you can read here about our new campaign to save Coed y Bleiddiau in Gwynedd. In September we opened the gorgeous Belmont in Lyme Regis, completing two years' work on site, and many more before in planning. Hundreds of the two thousand of you who donated to this project joined us in bright and breezy sunshine (and the occasional shower) to celebrate what we had all achieved. The finished result is featured here, and has also been on Channel 4 on Wednesday evenings in *Restoring Britain's Landmarks*. Having the TV cameras with us over the past year has been hard work, but seemed too good an opportunity to miss to



Alastair Dick Cleland, Conservation Manager, Anna Keay, Director and John Evetts, Furnishing's Manager on set of *Restoring Britain's Landmarks*.

tell people about our work and to recruit new supporters. Above all it is all of you who make the Landmark Trust - by booking the buildings, supporting our projects and spreading the word. So I raise my glass (actually a cup of coffee) to you all in a sincere salute of thanks, and hope you'll join me in toasting Landmark and the next fifty years!

Anna Keay
Dr Anna Keay, Director



Restored to the highest conservation standards, the main house will become a Landmark for 8 people

An interpretation room in the Grade II listed Beast House will be open free, 7 days a week during daylight hours, providing information about the history of the site

The 17th, 18th and early 19th century stone-built farm buildings will be restored and adapted for interpretation and community use

Educational space and a bunkhouse in the Threshing Barn create much needed facilities for the local community and visitors

In 2016, Llywn Celyn and the entire complex of dilapidated buildings will be revitalised.

Rescue of Llywn Celyn to begin at Easter

As we go to press we have reached the fundraising target for Llywn Celyn in Monmouthshire, thanks to a flurry of donations from trusts and individuals. This is a huge achievement - thank you to everyone who supported. Over the winter with the fundraising finish line in sight, we have been preparing to start work on site on this major new project. The breakthrough came with the award of £2.5m to the project from the Heritage Lottery Fund in July, followed by a grant of £100k from the Country Houses Foundation, and a very generous gift from a Guardian of Llywn Celyn.

The project, which is our most ambitious of recent times, encompasses the repair and revitalisation of a whole complex of profoundly dilapidated historic buildings. They comprise the grade-one listed 15th-century hall house itself, the historic beast house, threshing barn, piggery and granary. The result will be a Landmark for eight on the upper part of the site, and on the lower part a permanent free interpretation room exploring the site and its history, a flexible space available for teaching, talks, training and displays, and a simple bunkhouse for the use of Duke of Edinburgh and other groups.

We have been gearing up through the winter towards a start in early spring. Scores of detailed drawings have been finalised by our architect, experienced conservation specialist John Goom. These have been used to tender the works to a range of firms with appropriate conservation experience. Meanwhile research on Llywn



We were delighted to host the Llanthony Show's 2015 Hedging and Walling Match. It was heartening to see young people competing, as traditional crafts are honed.

Celyn continues. Opening up within the house itself has revealed some fascinating features. The 1950s fire surround in the lower part of the central hall has been removed to expose the original fireplace, built in place of an open hearth perhaps about 1600. The great chamfered timber lintel, remnants of historic iron fittings and a high quality bread oven were discovered in the process. The flue was blocked by countless birds' nests but will eventually be cleared and repaired for Landmarkers to use once again. Meanwhile our community events continue, with the annual Llanthony Show hedging and walling match held on site in October, and the laying of new hedges underway as part of our plan to gently relocate the resident bats from the main house to other places on site. 2016 will see a host of events on site as the project starts in earnest, watch out for news of these on the Llywn Celyn page of our website.

Transformation at St Edward's Presbytery

Augustus Pugin is rightly regarded as one of the greatest Gothic Revival architects. His vision in acquiring a plot of land on the western edge of Ramsgate, where he had spent childhood holidays with his aunt, was to recreate an idealised medieval Catholic community consisting of his own house, the Grange, the Church of St Augustine, and latterly a monastery of Benedictine monks across the road. Between the Grange and St Augustine's he left a small area in which to build a house, St Edward's Presbytery, for the parish priest - a link between the secular and spiritual worlds.

Work started in 1850/51, with the twin gabled, three-storey house backing onto the single storey service wing of the Grange. By the time Landmark acquired the Presbytery it had grown considerably in size. Pugin's eldest son, Edward, was also an architect and in the 1860s he added a well-lit drawing studio over part of the service wing. Later, his brother Cuthbert added an additional storey of bedrooms over the rest of this wing.

When Cuthbert died in 1928, the site was bought by the monks and, like the Grange, the Presbytery became part of St Augustine's School. In the 1950s some very large flat-roofed classrooms were added, dominating A. W. Pugin's carefully planned site and impinging right up to the walls of the Grange and the church. Inside, after the school closed in the late-20th century, the rooms were divided by numerous inserted partitions, to create a warren of bedrooms and bathrooms for its use as a convent by a community of canonesses.

In line with the conservation philosophy adopted for the Grange, the Presbytery has been restored to a state that Augustus Pugin would have recognised, while keeping all the considered alterations made by Edward. So later extensions have been removed, and at last the whole site can 'breathe' again. Views of St Augustine's Church that were once blocked by classroom extensions have been restored, and the garden of the Presbytery now runs right up to the stained-glass windows of the west cloister. The curious double-pitched roof over the service wing has been reinstated complete with its valley drain, which once used to flush a water closet below.

Inside, all the partitions and crude alterations have been removed to give back the rooms once enjoyed by the priest. A large stone mullioned window that had been moved to the street elevation has been put back to its original position in the first floor bedroom. A new stone window lights the rebuilt staircase, and throughout the house, windows filled with multi-hued leaded-light

glazing have been reinstated. The rear service wing has had its complement of cast iron windows put back.

Rotten floors have been replaced, fireplaces opened up and their surrounds rebuilt; two new bathrooms have been created; and in one of the most significant pieces of work, Edward's studio has had its huge southern oriel window remade and inserted back into position where the head of the original window still survived. It is now once again a well-lit space with views over the Grange courtyard to the sea beyond. This little house makes the great pleasure of staying in this truly exceptional Gothic Revival landscape possible for smaller groups - a pleasure that equally extends to any larger groups who choose to book the Presbytery alongside the Grange.

All this work was possible thanks to a financial legacy from the late Mrs Shelagh Preston, a grant from the Andrew Lloyd Webber Foundation and other charitable trusts, as well as the support of many individual donors. Thanks to a new partnership with Farrow & Ball, the Dorset-based paint and wallpaper specialist, we have been able to decorate the majority of the interior with complimentary paint. Thank you!

St Edward's Presbytery sleeps up to 4 persons and may be booked in conjunction with the Grange (subject to availability). Breaks start from £253, please see our website for availability.



The huge southern oriel window in Edward Pugin's studio was carefully made by local joiner Johnathan Farnham.

The team that revived Belmont

A simple virtual movement marks the moment when Landmark's core purpose is brought to life: Belmont, our new 18th-century building in Lyme Regis, has moved from being a 'Project' on our website to one of our 196 properties available to 'Search and Book'. The change happens somewhere in cyberspace far from the steep hill in Lyme Regis where Belmont now stands rejuvenated. Without generous donations totalling £1.8million and the commitment and skill of every person involved in the project, Belmont would still be faded and decaying.

Instead Belmont is back at its best, seeing a remarkable 2,300 visitors during its first open weekend. Its rejuvenation was one of the main storylines of the Channel 4 series *Restoring Britain's Landmarks* allowing over a million viewers a week to share something of the journey. Each episode uncovered aspects of the building's past and the lives of its former owners: the author John Fowles, the Georgian businesswoman Mrs Eleanor Coade and the amateur astronomer

Dr Richard Bangay. Belmont is proving hugely popular and the crisp pages of the first log book are already beginning to fill with comments. Here we take a few moments with just a few of the people behind the project.

Lyme-local and new recruit Sarah Montague is one of the housekeepers. She says that 'It was lovely to start work before the project finished as I was lucky enough to meet the amazing project team and learn so much about Belmont's past and its restoration. The open weekend was a brilliant opportunity to meet the public and talk about such a unique Landmark and share everything I'd learnt. I sensed that the visitors were as enthused as I was about the way the building had been restored to the Georgian villa of Eleanor Coade's time.'

The work at Belmont has been one of Landmark's most significant projects, involving complex decisions and a range of specialist conservation work from start to finish. As with all our restorations, traditional materials

Two years on site were managed by surveyor Carole Paton and site manager Stuart Leavy who lead a dedicated team of craftsmen (below).



The Victorian observatory tower and the south face of Belmont, with its restored Regency Veranda. The striking paint colours mark the difference in historical periods.



were used throughout including lime plasters mortars and renders, traditional joinery, leadwork and Coade stone itself. Carole Paton, our surveyor for the South West region, managed the project and led a highly skilled and dedicated team over the course of the two year project.

Instead of employing a main contractor at Belmont we led the works ourselves, with Stuart Leavy, our stalwart site manager, at the helm. Scores of local craftspeople worked under Carole and Stuart's direction in carrying out packages of specialist work.

Carole said: "Restoring such precious historic buildings is utterly absorbing, but Belmont was particularly special for me having been in awe of Mrs Coade for all of my working life. I have certainly left a small piece of myself behind in Lyme".

A series of fascinating discoveries were made during the project, among them the date '1782' etched into one of the Coade-stone urn lids and the word 'Bangey 1881' scratched upon the timbers of the Victorian Observatory Tower. In this spirit the Belmont project team have also left their marks. A Landmark newsletter containing details of the project was secreted in the rear wall behind the plaster and the site team signed their names on the hall wall before it was papered. They included details of their trades and ages ranging from 23 to 69. These mementos would make wonderful discoveries for any future restorers of Belmont but – thanks to everyone involved in this project – they should lie hidden for centuries to come.

Thanks again go to the generous donors to the project including financial bequests from Mrs Joyce Hanson and Mrs Shelagh Preston, major gifts from the Guardians of Belmont, and grants from the H B Allen Trust, Monument Trust, Garfield Weston Foundation and others.



We have recreated Mrs Coade's snug parlour, its fireplace has a hand carved wooden surround and marble slips embedded with fossils.



Coed y Bleiddiau

We have just launched our newest campaign: to raise the funds to restore a remote and picturesque cottage on the Ffestiniog steam railway in the Snowdonia National Park.

Coed y Bleiddiau, 'the wood of the wolves' is a modest stone structure built on the steep slopes leading up to the slate quarries of Blaenau Ffestiniog. It stands in a beautiful and dramatic natural landscape and is accessible only on foot or by steam train to its own tiny platform. Landmark has taken a 99-year lease of the building for the princely sum of £1 a year and, having carried out emergency roof works, is now seeking funds for its restoration.

The house was built in 1863-4 for the Superintendent of the Ffestiniog railway which took slate from the quarries down to the docks at Portmadoc 13 miles away. The line pre-dated the steam engine, and at first the carriages were borne down by gravity and drawn slowly up by horse. With the line's adaptation for steam new technicians and staff were needed and so this cottage was erected. Its first occupant was T. Henry Hovendon, who extended the building for his growing family. Coed y Bleiddiau later ceased to be used for a resident superintendent and for a decade from the early 1920s it was rented by the distinguished and charismatic composer Granville Bantock, professor of music at Birmingham University and pioneer of the City of Birmingham Symphony Orchestra. A friend of Augustus John and Bernard Shaw, Bantock was a prominent cultural figure of the inter-war years, and it was 'to my friend Granville Bantock' that Edward Elgar dedicated his second Pomp and Circumstance march.

Since the death of the couple who lived at Coed y Bleiddiau from the 1950s the building has fallen into dereliction. The cottage has remained the property of the Ffestiniog and Welsh Highland Railway Trust, and it is in partnership with this marvellous and like-minded charity that we have embarked on this project. Their assistance will be crucial, not least in delivering by train all the materials and manpower needed to repair this gem of a building.

If we can raise the outstanding funds, some £400,000, the cottage will become a magical Landmark for four people. Small and secluded, it will be approached by Landmarkers, as its always been, on foot or by steam train.

Opposite: Coed y Bleiddiau stands in a dramatic landscape in Snowdonia National Park and is accessible only on foot or by steam train to its own tiny platform.



Top: Abandoned for nearly a decade, we need to raise £400,000 to reverse the decline of this fragment of our industrial past.
Below: The cottage in better times, c 1930.

If you would like to help, and have not yet done so, please visit the projects and appeals section of our website.



Sculptures by Antony Gormley have been installed at five Landmark sites across the UK and are freely available to view until May 2016.

Left: DAZE IV, Lundy Island.



LAND

Since May silent evocations of a human figure have stood sentinel at five Landmark sites, in sun and rain, wind and mist. Together, they form LAND, an installation by Antony Gormley, one of Britain's most widely acclaimed sculptors.

Four of the sites are coastal: Saddle Bay, Martello Tower, Kimmeridge Bay below Clavell Tower and Lundy's South West Point. The fifth, anchoring them all, is inland, at Lengthsman's Cottage in Warwickshire. Together, they represent very differing moods and human experiences, capturing the attention: As our Director Anna put it, 'We hope LAND will pique the curiosity and imagination of those who encounter it, and provoke conversations about our relationships with our landscapes, our past and one another.'

Antony Gormley draws a parallel between the position he aspires to occupy with his work and Landmark's buildings, of both "being in the world but not exactly of it", through distance in time, or isolation in space.' He hopes the LAND figures 'will act as catalysts for a reflexive engagement with the sites...it is an occasion to think and feel the nature of our species, its history and its future, and its relationship to the huge biodiversity of living beings that exist on the surface of this extraordinary blue planet.'

The figures are only on loan to Landmark: they will remain in place until 14-15 May 2016, when we will hold another open weekend to bid them farewell before they return to the studio for private sale. You can find out more about



Above, from top: STAY, Lengthsman's Cottage, Warwickshire, and CHECK, Martello Tower, Suffolk.

LAND and how to visit the sites on our website. We do hope you will see them in situ and would love to hear what you think.

The installation was supported by White Cube, the Canal & River Trust, and three generous private donors.

Beacon restoration completed

Until the Old Light's beam first pierced the night sky in 1819, Lundy had posed a very real threat to shipping. Bristol merchants became so anxious to safeguard their investments that they paid for its construction themselves.

Built on Beacon Hill, the Old light reputedly sits as Britain's highest lighthouse, originally with a beam of some 32 miles. Whilst the concept of locating a beacon as high as possible to ensure maximum visibility is generally sound, the theory turned out to be flawed in this case. Architects and designers had not properly considered the dense fog and low cloud that frequently swirl around the Island's plateau at times, which rendered the light virtually useless.

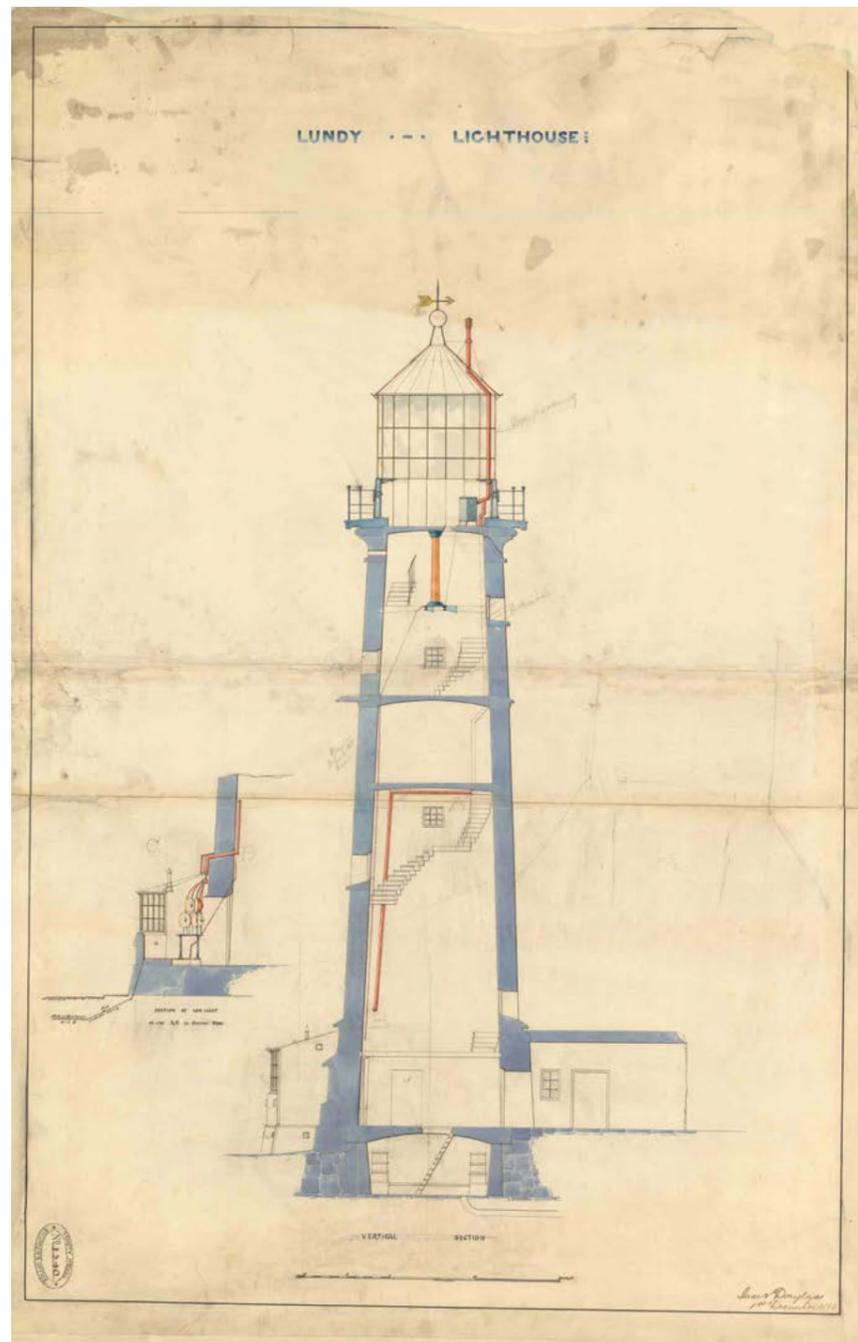
Poor visibility aside, there were other problems. Originally the light consisted of a bright white beam from the top of the tower with a red light set into the tower at mid level with a canopy over it to make it visible only from certain angles. The idea was that if you could see the red light, then you were within four miles of the island and in danger from its treacherous rocks. Sailors complained however that the lights were too close together and that they merged into one, making them difficult to see, so in 1829, the lower lantern room was constructed and the red light was moved to the bottom of the tower.

Ongoing problems however ultimately proved insurmountable and eventually the light was replaced by lighthouses sited on lower ground at either end of the island.

Since the lighthouse became obsolete in 1898, it has housed the island's radio transmitter and been used for holiday accommodation. During the Second World War it was requisitioned and housed a naval detachment.

In 1947 the Old Light became the headquarters of the Lundy Field Society, set up by the then owner, Martin Coles Harman. The society used it for many years, with a hostel overseen by a resident warden.

Since Landmark took on the challenge of restoring Lundy in 1969, we have carried out a major restoration programme in stages restoring the keepers' quarters back to two comfortable apartments for visitors. We've also



Original drawings from Trinity House were crucial in identifying the original specification of Old Light.

© Trinity House



The restored lower lantern room with its beautiful cooper roof, inside it houses two curved benches so visitors can sit and take in the views across the Atlantic.

carried out major work to the tower itself including repairing the windows, hand rail and upper lantern room. The door into the lower light chamber had previously been blocked up to prevent damp entering the tower.

In 2014, thanks to a generous legacy and aided by donations, work began to restore the lower lantern room. It had no roof and its ornate cast iron window was in a perilous condition. The window was carefully removed and shipped off to Somerset Forge in Easton where it was restored over the winter. The window was returned to the island and refitted in the spring of 2015 with assistance from colleagues from the National Trust.

The next challenge was to replace the roof. Details of the original specification were obtained from original drawings sent from Trinity House. A copper and stainless steel roof was fabricated and fitted by 'Somerset Forge' and Mike White, a copper specialist from Exeter, assisted by the Island team. Due to the exposed location of the lantern room, extra thick copper sheeting had to be ordered from Finland. The roof was finally fitted in the summer of 2015, eventually making the room weather-tight. Timber cladding was added internally to match the pattern of similar boarding upstairs and the room was given a coat of lime-wash, traditionally used to protect the interior walls. The addition of two curved benches will complete the project and allow visitors to relax and enjoy spectacular views across the Atlantic. Next stop - continental U.S.A!

Landmark's lasting legacy

In reviewing and updating our legacy material I have been reminded anew of all the amazing people who have remembered Landmark in their wills. Some I've met and got to know a little, and others I never knew. Learning what Landmark means or meant to them, their families and friends continues to be a privilege and an inspiration. In 50 years Landmark has created a legacy in the buildings it has rescued, but it's formed a lifetime of memories and experiences too.

It is thanks to so many that we can continue to grow this legacy. People like Janet Abrams whose legacy gift of £1,000 helped us restore St Edward's Presbytery. According to her son, '... our Landmark holidays must have been some of my mum's most treasured memories.' It was fantastic to welcome David, and his sister Lynne, to the completed building in November. Or Scott Cooper who, aged 95, negotiated the cliff path to visit Clavell Tower to see what his donation had helped achieve, and whose family made a special arrangement upon his death, aged 100, by Deed of Variation so that Landmark could benefit from his will. His £15,000 has helped to repair the Lower Lantern Room on Lundy (featured above), which will be opened this year for all visitors to the island to enjoy once more.

If, or when, the time is right, please consider remembering Landmark in your will – and help create a truly lasting legacy.

Please visit our website for more information or ring me on 01628 512122.

Linda Millard, Development Manager



At the turn of the century the Puffin population on Lundy had fallen to fewer than 10 but this year we counted over 300 individuals.

Puffin recovery project success

Lundy is home to one of the most important seabird colonies in the Southwest of England as thousands of seabirds return every summer to breed. Alongside the Guillemots, Razorbills, Fulmars and Kittiwakes are the charismatic Puffins with whom the island is synonymous. 'Lundy' which means 'Puffin island' in old Norse was once home to thousands of these colourful birds, but at the turn of the century, their population had fallen to less than 10 and their future on the island looked bleak.

British seabirds face many pressures on their populations and breeding sites, one of which is from predators and this was the main cause of the decline on Lundy. The resident black and brown rats were able to take easy advantage of these small seabirds and their offspring. In 2003 the island's Seabird Recovery Project began with the controlled eradication of the rat population and in 2006, nearly 10 years ago, the island gained 'rat free' status. Since then the future for our enigmatic puffins has looked promising and over the past few years there has been a noticeable increase in their numbers with an official count of 80 in 2013. Last year there were at least 300 individuals across the west coast, both on the sea and on land which was amazing!

Each year we carry out productivity monitoring when we survey the colonies to see how many pairs are breeding and how successful they are. In 2015 we were able to do some extra monitoring at our main colony site. The funding was provided by Banrock Station through the National Trust's Vote for Nature campaign and the funds allowed us to purchase some new equipment and support a small team of volunteers (known on the island as Team Puffin). We produced a series of timelapse films focusing on an area within the main colony. Preliminary results show that the area has more burrows

being regularly used by puffins than first thought. The five films can be viewed on the Lundy Warden YouTube channel, and you can follow our progress on the Lundy Conservation Team Facebook page and on www.lundyisland.co.uk

Become a Patron and be at the heart of our work

On a bright evening in September, Landmark's Patrons toasted the completion of Belmont at a special viewing and reception. They met key members of the team who had worked tirelessly for two years to take the building back to its glorious Georgian origins.

The Patrons are a group of committed supporters who are the lifeblood of the organisation. In return for their generosity, Patrons enjoy a close relationship with Landmark and our work, meeting the people involved and getting behind the scenes. This year our Patrons will be visiting Coed y Bleiddiau on the Ffestiniog Railway and checking up on the restoration of Llwyn Celyn. There will also be the annual Director's lunch; an opportunity to meet Anna Keay, be the first to hear about our future plans, and feedback thoughts on our work. Patronage starts at just £83 per month, and can be bought as a gift.

For details please contact Theresa Jones on tjones@landmarktrust.org.uk or 01628 512140 or see our website.

2016 OPENDAYS

Please always check our website before you plan your visit to an open day as occasionally we do have to make changes to dates and times. We may also add new open days and activities.

- Belmont, Dorset** Sat 13 – Sun 14 February
- Dolbelydr, Denbighshire** Fri 4 – Sun 6 March
- Villa dei Vescovi, Padua, Italy** Sat 19 – Sun 20 March
- Morpeth Castle, Northumberland** Sat 2 – Sun 3 April
- Gothic Temple, Buckinghamshire** Sun 10 April
- Queen Anne's Summerhouse, Bedfordshire** Sat 23 – Mon 25 April
- Martello Tower, Suffolk** Sat 14 – Sun 15 May
- Lengthman's Cottage, Warwickshire** Sat 14 – Sun 15 May
- The Grange, Kent** Fri 20 – Mon 23 May
- St Edward's Presbytery, Kent** Fri 20 – Mon 23 May
- Freston Tower, Suffolk** Fri 10 – Mon 13 June
- Old Campden House, Chipping Camden, Gloucestershire** Sat 18 – Sun 19 June
- Hougoumont, Waterloo, Belgium** Sat 18 -Sun 19 June
- Astley Castle, Warwickshire** Friday 24 – Mon 27 June
- Abbey Gatehouse** Sat 9 – Sun 10 July
- Auchinleck, Ayrshire** Sun 4 September *
- The Grange, Kent** Thurs 8 – Mon 12 September **
- St Edward's Presbytery, Kent** Thurs 8 – Mon 12 September **
- Astley Castle, Warwickshire** Fri 9 – Tues 13 September**
- Freston Tower, Suffolk** Fri 9 – Tues 13 September **
- Wilmington Priory, East Sussex** Fri 9 – Mon 12 September **
- Belmont, Dorset** Sat 10 – Sun 11 September **
- Clavell Tower, Dorset** Sat 10 – Sun 11 September **
- The Ruin, North Yorkshire** Sat 10 – Sun 11 September **
- The White House, Shropshire** Sat 10 – Sun 11 September**
- Peakes House** Sat 10 – Sun 11 September **
- Queen Anne's Summerhouse, Bedfordshire** Sat 10 – Mon 12 September **
- Warden Abbey, Bedfordshire** Sat 10 – Sun 11 September **
- Keeper's Cottage, Bedfordshire** Sat 10 – Sun 11 September **
- Gothic Temple, Buckinghamshire** Sun 11 September **
- Dolbelydr, Denbighshire** Fri 16 – Tues 20 September ***

* Scottish Open Doors ** Heritage Open Doors
*** Welsh Open Doors

Meet Bill Barkley

Bill Barkley from Axminster, Devon first joined our crafts team as a labourer at Belmont in February 2014. His can do attitude, hard work and enthusiasm for Landmark helped him achieve his ambition to become our craft apprentice in September. In 2016 he is looking forward to restoring the summerhouse where William Wordsworth composed his poems at Howthwaite, Cumbria. 'In my job attention to detail is important. I relish working for Landmark because in every stage of a restoration, time is taken to do a job properly, repairing and reusing as much of the original material as possible.'



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St Edward's Presbytery

Front cover:
Belmont, Lyme Regis