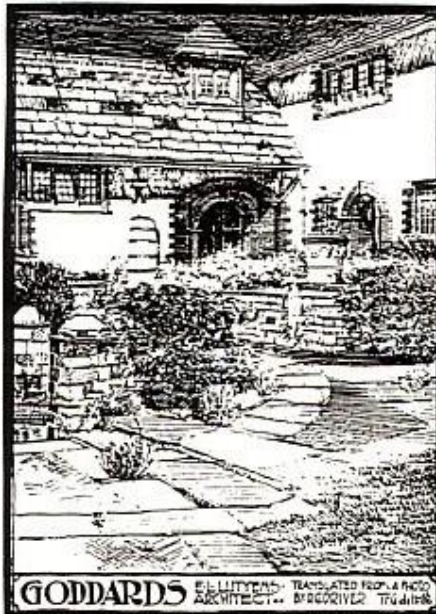


# The Landmark Trust

## **GODDARDS** **History Album**



**Researched and written by Clayre Percy 1997**

**Updated 2009**

The Landmark Trust Shottesbrooke Maidenhead Berkshire SL6 3SW  
*Charity registered in England & Wales 243312 and Scotland SC039205*

*Bookings 01628 825925 Office 01628 825920 Facsimile 01628 825417*  
*Website [www.landmarktrust.org.uk](http://www.landmarktrust.org.uk)*

## **BASIC DETAILS**

**Built 1898-1900**

**Architect: Edwin Lutyens**

**Leased to the Landmark Trust 1996**

**Owned by: The Lutyens Trust**

**Restored: October 1996-May 1997**

**Restoration Architect: Ian Angus of Carden & Godfrey**

**Builders: John Jarvis Ltd**

**Site Foremen: Mark Stevens & Richard Scholes**

**Mechanical Services: Tarraway Ltd**

**Electrical Services: RTT Engineering Services plc**

**Quantity Surveyor: Bare Leaning & Bare**

**Last Occupant: the Lutyens Trust**

**Furnished and let: June 1997**

**Listed: Grade II\***

**Grants: The Esmée Fairbairn Trust, The Rufford Trust for the garden**

Contents

Summary	5
Introduction	7
The Commission	8
The Holiday House	11
The Alterations of 1910	13
The Garden	23
Alterations between 1914 and 1992	26
Repairs and Restoration by the Landmark Trust	29
Past Owners and Occupiers of Goddards	33
Goddards and the Architectural Historians	38
The Pictures	40
Bibliography and Acknowledgements	42
Appendix I – List of Works by Edwin Lutyens by Margaret Richardson	58
Appendix II – Water Supply and problems by M.W. Hall	74
Appendix III – First Steps at Goddards (Garden) by Jane Brown	76
Appendix IV – The Garden Restoration Plan by Jane Brown	78
Proceedings from the Mills Research Group	81
<i>Country Life</i> , Jan 30th, 1904	90
<i>Country Life</i> , Nov 28th, 1991	98
<i>Country Life</i> , June 27th, 2002	102



**Goddards**



## Summary

Goddards was built by Edwin Lutyens for Frederick Mirrielees in 1898-1900. Designed in his Surrey traditional style, it shows his mastery of local materials - stone, brick, roughcast and oak, and it is considered one of his most important early houses. The influence of Gertrude Jekyll, and her enthusiasm for the local vernacular architecture, which she shared with Lutyens, can be strongly felt at Goddards, where she planted the courtyard garden.

Lutyens' commission was to build a holiday rest home for 'ladies of small means', which would be a private charity of Mirrielees. The site was a plot of seven acres near Pasture Wood, Abinger Common, where the Mirrielees family were living. He was the kind of client that Lutyens liked best - he was a rich businessman who was prepared to invest in building and he respected good craftsmanship.

The original plan, Lutyens' first to be symmetrical, comprised a Common Room with two wings of bedrooms on each side, but no bathrooms or heating, as it was intended for summer use only. Much thought went into how the visitors would be entertained on wet days in the country and to this end a skittle alley was built on the ground floor. In the attic area above the Common Room a gallery was built where the ladies could play games.

The house served its purpose well, and following a visit, Lutyens wrote 'Went down to Goddards and went over the place. It seems very successful and the inmates love it and invariably weep when they leave it which is comforting. Mirrielees seems very happy with it too. ... We all played a game of skittles in my alley! I like using the things I make.' Six visitors were the most that the house could comfortably hold then, and, as described in a Country Life article of 1904 they included 'nurses from hospitals, ladies of small means who could not otherwise afford a holiday, East End workers exhausted by care for others' who for two or three weeks had 'a bright social life there, readings, games and, perhaps best of all, a lovely garden.'

In 1910 Mirrielees, now Sir Frederick, commissioned Lutyens to alter Goddards and turn it into a family house for his son, Donald, and his American wife. It seems, however, that they used the house only at weekends. Lutyens extended both wings to make a Dining Room and a Library, the Common Room became the Drawing Room, and two master bedrooms were provided on the first floor, together with bathrooms, central heating and electric light. At the same time he lowered the sills in the Common Room to strengthen its relationship to the garden. The 'ladies of small means' were moved to a converted barn at Pasture Wood.

Sir Frederick died in 1914 and his widow sold Goddards in 1927 to the Gibbs family, who in turn sold it to the Halls in 1953. Goddards was given to the Lutyens Trust in 1991 by Mr and Mrs M W Hall, in memory of their architect son,

Lee Heath Hall. However, running the house without an endowment or experience proved too expensive and difficult for the small Trust, and in 1995 they handed it to the Landmark Trust on a long lease, keeping the Library as their headquarters.

### **The House and its Restoration**

There are three main elements of Goddards - the house itself, the garden courts and the pasture beyond. Each is defined by hedges, terraces and walls, connected by axial routes. Throughout, Lutyens drew on the vernacular traditions of Surrey, and applied the principles of the Arts and Crafts movement.

The main, west, front encloses the garden court. The two storey bedroom wings flank the single storey Common Room, with its sweeping low roof of Horsham stone slabs and clay tiles, and the fine mullioned windows are twice as large on the south facing side as on the opposite. Materials here are predominantly stone, brick and tile. The roughcast east facade, the entrance, is composed of two gables between twin brick chimneys, and the main entrance is off-centre to the left, breaking the near-symmetry of the elevation. Surrey is famous for its brick chimneys and those at Goddards are distinctive and powerful.

Detailing throughout Goddards is meticulously considered and crafted, as in all Lutyens houses. Distinctive materials and textures are used to effect, apparent in particular in the handling of the fireplaces of the Sitting Room, Common Room and Library, and the two main bedrooms upstairs, and door furniture.

External restoration work undertaken by The Landmark Trust on taking over Goddards included major repair of three of the tall chimneys, rebuilding the middle on the north side, repair to the roughcast and stonework, and replacement of guttering.

Internally, Landmark reversed the changes that had been made to the house in the 50s and 60s, and returned the plan to that of 1910. Upstairs, partitions were removed and rooms reinstated and re-ordered to provide improved accommodation, and the whole house was re-wired.

The restoration of the garden, which is being funded by the Rufford Foundation, is intended to reinstate the 'architectural' role of the hedges as originally intended, later planting alterations are being simplified, and beds are being replanted with the grey, silver and scented plants that were listed in Gertrude Jekyll's plan for Munstead Wood.

## Introduction

Goddards was built by Edwin Lutyens for Frederick Mirrielees, in 1898-1900, and enlarged by Lutyens, in 1910. It is one of Lutyens's most important early houses. Built in his Surrey traditional style, it shows his mastery of local materials, stone, brick, roughcast and oak. The influence of Gertrude Jekyll, and her enthusiasm for the traditional local architecture, which she shared with the young Lutyens, can be strongly felt. It is also his first house to be symmetrical in plan. The 1910 addition is a fine example of the work of his middle period.

The house is remarkably unaltered and unspoilt both outside and in; even the door and window furniture is intact. The courtyard garden, designed by Lutyens and planted by Miss Jekyll is as they made it.

Goddards was given to the Lutyens Trust in 1991 by Mr and Mrs M.W.Hall in memory of their son, Lee Heath Hall, who died in 1988. For the Lutyens Trust, which is a small society dedicated to the preservation of buildings by Edwin Lutyens, the gift was irresistible, but with no endowment and without the necessary expertise, running it proved to be too difficult and too costly. In 1995 The Lutyens Trust handed Goddards over to the Landmark Trust, on a long lease at a peppercorn rent, keeping the Library as their headquarters. It seems the ideal solution, both for them and for us.

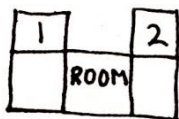
## The Commission

In 1898 Lutyens was a rising young architect. He was twenty nine, he had married Lady Emily Lytton the year before and they had a baby daughter, Barbara, who was one month old.

He was busy: the list of buildings he was engaged in from 1898 to 1900 is formidable. He was working on Tigbourne Court and Fisher's Hill in Surrey, on Overstrand Hall in Norfolk and he had just been commissioned to make extensive alterations to Le Bois des Moutiers another equally important house in France. Smaller jobs were a cottage, Munstead Orchard, for Gertrude Jekyll and a new wing for Crooksbury, a house he built in 1889. More than thirty jobs appear on Margaret Richardson's list, (see Appendix I).

Lutyens and his wife lived in London at 29 Bloomsbury Square and every day he wrote to her, either in the train or from wherever he was working, telling her all about his clients. Lady Emily was not particularly interested in architecture, but she was interested in people and especially in the people for whom her husband worked.

On 8 September 1898 Lutyens wrote from Munstead Wood, where he was staying with Gertrude Jekyll:



Went over yesterday to Mirrielees. He wants to build a little house or rather two cottages with a common room behind them to lend poor people, sick children etc etc with a court. He don't know what he wants to spend but wishes to do it well.

He is very rich & it all seems ideal as regards conditions under which the work will be done & I am very happy and keen about it.

Frederick Mirrielees, a shipping magnate, had come to live at Abinger Common with his wife and two children and had built a house, Pasture Wood, where Gertrude Jekyll was designing a rock garden. He had just bought Goddards, a plot of 7 acres on which he was planning to build the holiday rest home which would be his private charity. Mirrielees was the type of client that Lutyens liked best. He was a rich businessman who was prepared to spend his money and he respected good craftsmanship.

On 10 February 1899 Lutyens wrote to his wife from Pasture Wood, where he was staying with Frederick Mirrielees.

All very satisfac here & have done all that there is to be done and now sit and write to the best wee woman in the world.... The Mirrielees hope you and Barbara will come here. They are a good sort of a small sort, but any amount of horses and a delicious country and numberless animals of all sorts, rats, doves, squirrels, Esquimaux? birds from Africa, dogs, hounds, puppies.

A new house, architect Flockhart by name, ornee, rather, comfortable, bad service rather. I mean you go to dress and find your bag not unpacked and in the morning the maid knocks timidly at one's door leaving cans and boots outside in timid propriety. Such a bore!

Mrs M. is a daughter of Sir D. Currie and will eventually come in to a £1,000,000 of money so they say, so it's, say I, worth business while to 'cultivate.' This sounds beastly and is, specially as they are really wondrous kind and easy to get on with.

Beastly or not, Lutyens was correct in his assessment of Mrs Mirrielees's prospects.

On 20 July 1899 Lutyens was again staying at Pasture Wood, very much one of the family; that there was a little daughter was an advantage - Lutyens was shy and often found it easier to talk to his clients' children than to the clients themselves and to make friends with them through their children. He wrote:

My sweetest most beautiful wife So jolly hot and galorious I'm sticky all over so that I'm cumbered with it. A change of pens. No news, all well. There is a dolls' party going on and Mrs Mirrielees has just been severely reprimanded for calling her daughter darling.' You're a visitor and visitors don't call you darling.' And oh how hot the dolls look, with remorseless eyes all wide and blank and clothes all stuff, buttons & wrinkles.

I had hoped the Ms would have driven me to Munstead but nine horses are ill with inflammation of the lungs, two at the point of death. They are being fed on beef tea and butter and port wine! Those that are better are having ale. I didn't know a horse would eat butter and beef tea.



**You try and make a horse sit on a chair!?**



## The Holiday House

During 1899 the plan for Goddards that Lutyens scribbled in the letter to his wife was carried out. The holiday house had only one large room, the common room, it had no bathrooms, no central heating, and it was intended for summer use only. Much thought went into how the visitors would be entertained on wet days in the country and to this end a skittle alley was built on the ground floor, and a gallery where the ladies could play games in the attic area above the common room, where there are now two bedrooms, two bathrooms and a passage. There was a piano in the small sitting room, now part of the library. A nice touch was that the skittle alley had no outside door in the entrance and the villagers were welcome to come in and play skittles, have a glass of beer and smoke their pipes.

The house served its purpose well and Mirrielees was pleased with it. Lutyens became fond of Frederick Mirrielees and in August 1901 he was again staying at Pasture Wood. He wrote to Lady Emily:

Went down to Goddards and went over the place. It seems very successful & the inmates love it & invariably weep when they leave it which is comforting. Mirrielees seems very happy with it too. Besides Miss Marryat or Mariot the custodian there are 3 nurses & 2 old governesses resting there & another nurse coming tomorrow.... We all played a game of skittles in my alley! I like using the things I make. After lunch I had a nap! & then we went to Goddards again - where we had tea - one old governess was very funny & weird a little shabby old woman with the farcical gentility which attaches to her type alone. I sat next to her & I fear my conversation gave everyone immoderate giggles & the little old lady suffered greatly in her efforts not to laugh when she saw nothing to laugh at. Her little round feet - (these feet are always round & very pointed) squirmed about - as I watched their suppressive actions beneath the table - she ate such a good tea.

Six visitors were the most that the holiday house could comfortably hold. A *Country Life* article of 1904 enlarges on who the visitors were: 'nurses from hospitals, ladies of small means who could not otherwise afford a holiday, East End workers exhausted by care for others' they came as guests and stayed for two or three weeks and 'have a bright social life there, readings, games and, perhaps best of all, a lovely garden.'

Later in August 1901 Lutyens wrote:

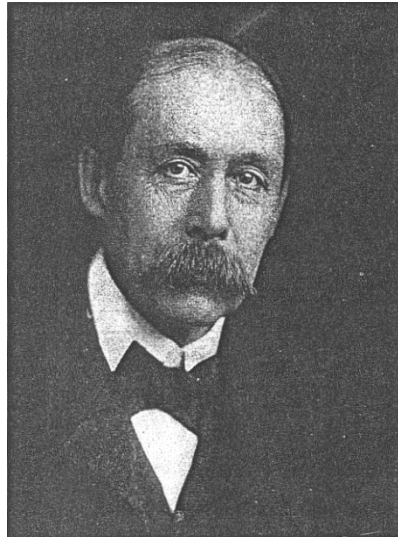
I am very anxious Mirrielees should add to Goddards! It is such a happy pleasant form of charity for a rich man to indulge and suits me exactly! At Chichester there is a building called St.Mary's Hospital - an Almshouse. It is an old church adapted some centuries back to an almshouse purpose. The Aisles are filled in with rooms for the brothers and sisters - on opposite sides. The nave remains as a common hall, the chancel screened off in the old way and usual way is the chapel. Can you imagine a more delightful scheme for a home of rest? and this is what I want him to do. He laughs nicely, but likes the idea.... I am going to send him sketches.

But nothing came of the plan.

During the Boer War Goddards was used briefly as a convalescent home for soldiers.



**The Garden Court in 1904**



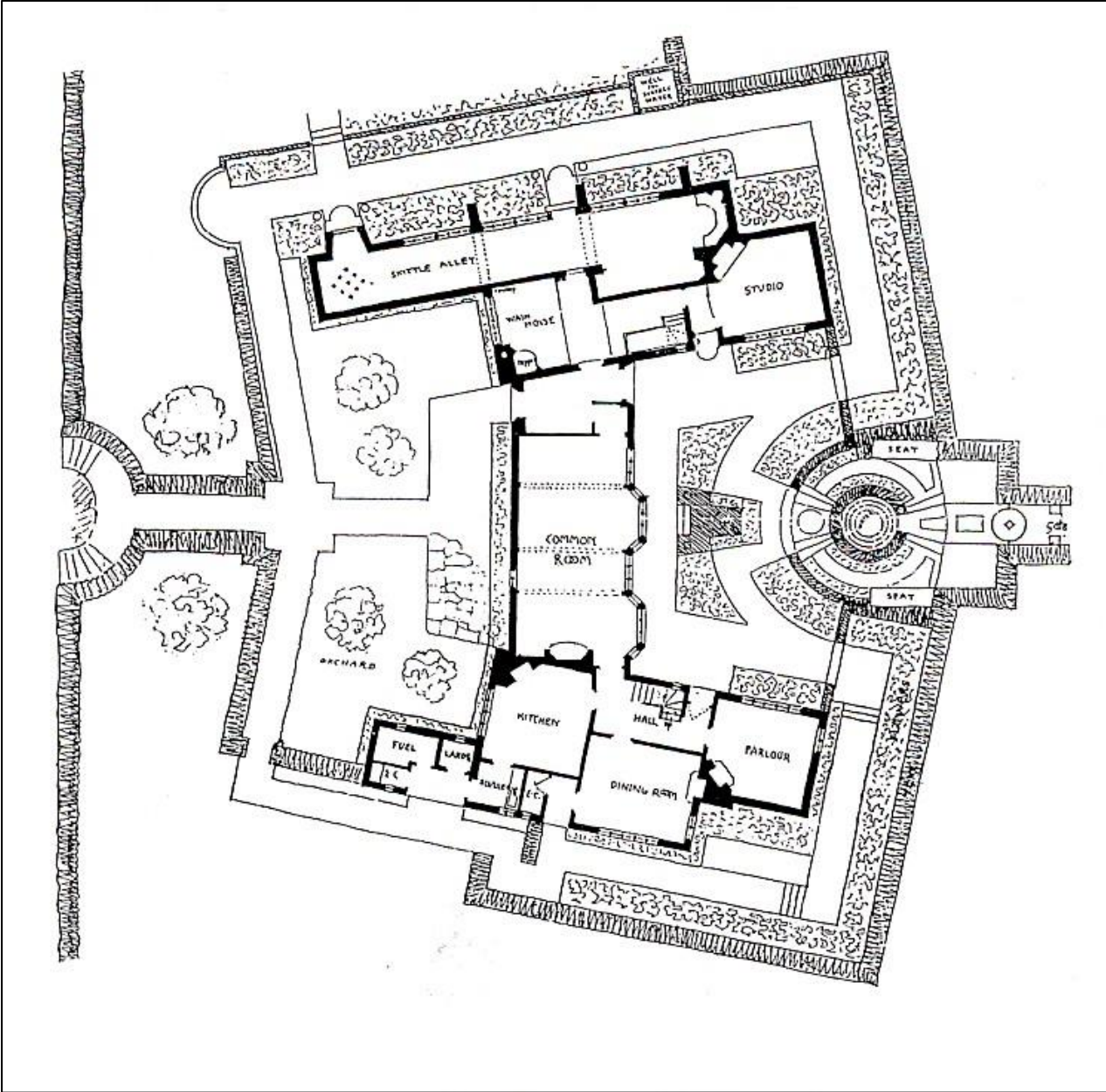
**Sir Frederick Mirrielees**

### The Alterations of 1910

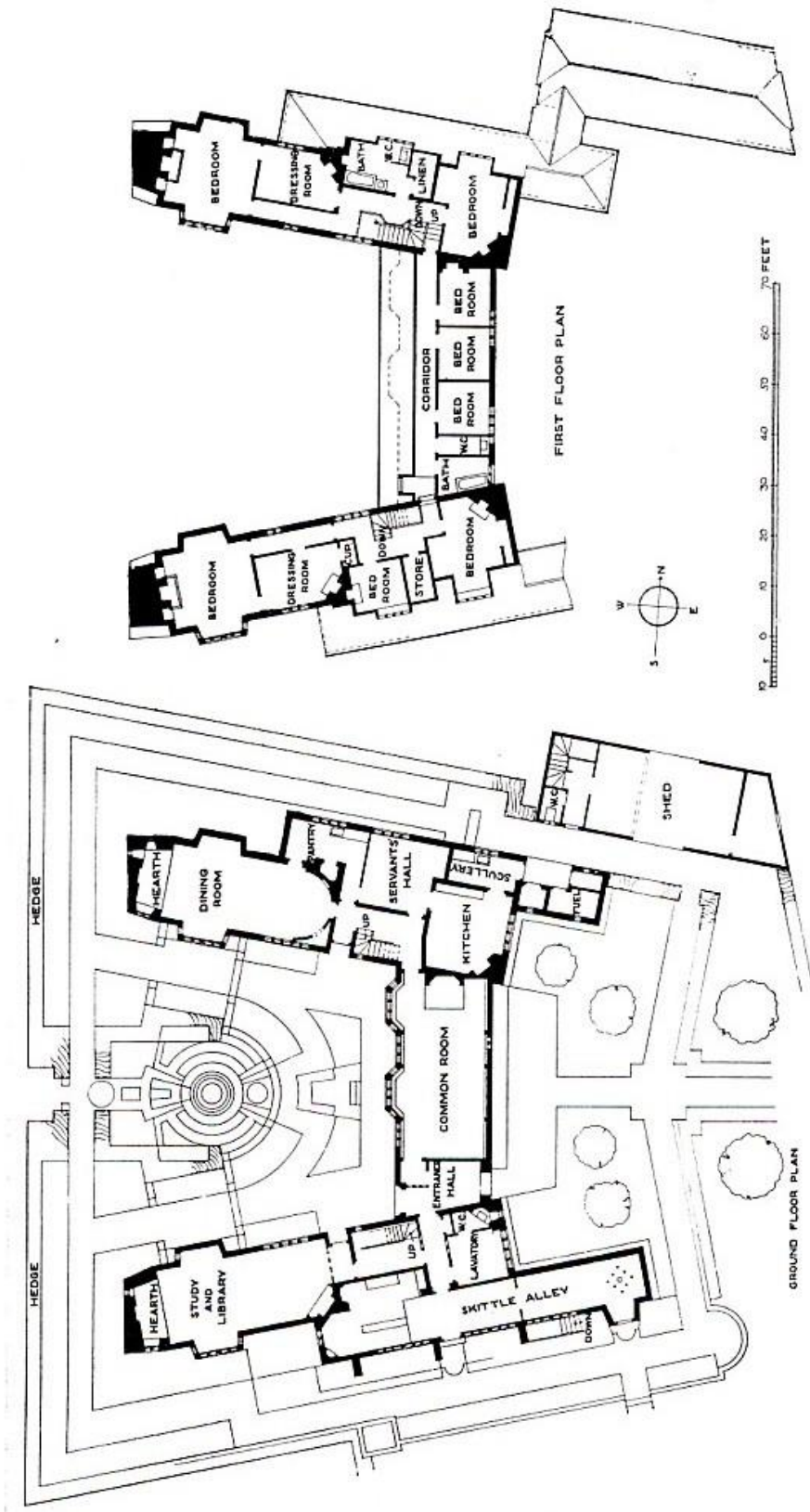
In 1910 Frederick Mirrielees - now Sir Frederick - commissioned Lutyens to alter Goddards and turn it into a house for his son Donald who had married an American, Mary Pangbourne of Baltimore.

The 'ladies of small means' were moved to a converted barn near the Mirrielees's home, Pasture Wood. 'The cottages with a common room behind' that Frederick Mirrielees had originally asked for, became grander. Lutyens extended both wings to make a large dining room in the north wing, a library in the south wing, and two handsome bedrooms with dressing rooms on the first floor. He fitted three servants' bedrooms and a bathroom into the gallery and another bathroom into the north wing. Central heating was installed and the house was wired for electricity.

Despite these alterations Donald never seems to have lived at Goddards though he and his wife sometimes spent week-ends there.



Plan of 1899 from *The British Architect*



Plan of 1913 from *Houses and Gardens* by E.L. Lutyens by Lawrence Weaver.

### **The Outside of the Building**

It was Mirrielees's request for a common room with a cottage on each end that led Lutyens to build his first symmetrical house.

The entrance front, which faces east, was hardly altered in 1910. It is nearly symmetrical, but not quite: the two gables, the two tall brick chimneys and the mullion windows on the ground and the first floors, all balance each other; but Lutyens loved making patterns and then breaking them and the front door is not in the obvious place, but to the left of centre and the low flanking wings are of unequal length.

The line of the roof is curved towards you at either end, giving the ridge, if you look at it carefully, a slight twist.

The chimneys are important in giving character to the house. They are tall and of several different patterns. Surrey is famous for its fine brick chimneys and there are some old ones in Shere, a nearby village, that are very like these and which Lutyens would certainly have seen when he was working there.

Above the front door is a date stone with a play on words of the kind Lutyens loved: MCM stands for 1900, when the house was completed, but also for Margaret Celia Mirrielees, the initials of Sir Frederick's seven year old daughter; the pipes in the picture stand for merry lees.

The small dormer window which is rather squeezed in above the front door, lights the bathroom and is the only 1910 addition.

To the right is a small single storey larder wing and one of the windows has an interesting lead ventilator: Gertrude Jekyll illustrates a similar one in her book *Old West Surrey*.



Going clock-wise round the house, the south side containing the skittle alley has a most effective elevation of buttresses and wide windows divided by mullions into six lights.

The main, west front has two wings enclosing the garden court. The wings are splayed outwards, and it is to resolve the awkward angles, that the roof has the curve, noticed on the east front.

On this side the roof over the common room has twelve courses of Horsham stone slabs at the bottom and clay tiles at the top; the wings have three courses of stone at the bottom, the rest tiled. Lutyens would have been familiar with the effect of mixing stone and clay tiles: it was how old stone roofs were often repaired; also, in Gertrude Jekyll's *Old West Surrey*, the book she was writing at the time, the roof of Unstead Farm is illustrated, which has just this mixture, of stone and adjoining tiles. Lutyens probably decided on the combination here because a purely stone roof would have been too heavy yet he liked the way the stone tiles linked the roof to the stone walls of the garden court.

The roof comes low over the centre of the house on this side; the common room is one storey high with an attic, while the wings are two storeys high.

The gutter on the central part of the roof on this side of the house is heavier than the original one, which was too small for the amount of water it had to carry, and had to be replaced. The wings were extended in 1910, and they terminate in a great chimney, making the most interesting angles and planes where they join the roof. The chimneys on the garden front have a slit between the two flues.

The general effect of the west front is again symmetrical, but with variations. The windows in the wing which faces south over the court, are twice as big as those on the opposite wing, facing north. Lutyens intended the difference to be

even greater: the north windows on the ground floor were added later, not by him. The hole at the top of the gable is for an owl.

The surface of the house is roughcast, covered originally with a thick coat of lime and Russian tallow, giving it a soft look. The bricks are small, 2" instead of the usual 2¼" deep and many of them specially moulded to form the mullions, window sills and chimneys. The casements are iron, painted black.

The house was built by Harrisons (Abinger) Ltd, who had their yard on the glebe land near Goddards. Frederick Mirrielees took a detailed interest in every stage of the building work.

The tall barrel in the court is a Portuguese port pipe with Georgian lead work. The water that the ladies of small means washed in was emptied into a drain that ran into this barrel and the water was then used on the flower beds. Originally there were two barrels: the other was by the north wing.

The bells in the left hand corner that called the ladies to their meals are Surrey horse bells and are illustrated in *Old West Surrey*; they were fixed above the horse's collar.

The oak shelf below one of the windows, carrying flowers in a trough, may well be an idea of Gertrude Jekyll's. The bench is also original, an oak plank on two staddle stone bases.

### **The inside of the building**

The entrance hall was originally an open lobby, so that if you came in from the road and walked straight ahead you arrived, not in the house, but in the garden court, with the front door on your right. The knocker on this door and the bramah lock on the common room door are both fine pieces of ironwork, probably 19th-century and found by Frederick Mirrielees. The rest of the door furniture at Goddards was designed by Lutyens and is well worth examining.

The common room is a fine traditional Surrey style room strongly influenced by Gertrude Jekyll. It was not intended as a sitting room, although the Mirrielees used it as their drawing room after 1910. The ladies of small means met in the common room during the day, but the room adjoining the kitchen was their dining room, which in 1910 became the Servants' Hall - hence the bells.

The fireplace, with its brick arches and stone corbelling and keystone, is the focal point. The date on the fireback is 1598. The fire dogs have hooks at the back which carry iron rods for putting across the fire to balance a cooking pot. The fire dogs, the two long fire-irons with hooks for moving logs, and the stand for the fire irons were probably all made by the local blacksmith to Lutyens's design.

The windows were altered when the house was enlarged. Those on either side of the bow windows had been small windows, half the size of the others and set high. When the common room became a drawing room more light was needed and they were lengthened. Here, as in nearly all the windows, the catches were designed by Lutyens and specially made.

The memorial plaque to Lee Heath Hall by the east window is by Richard Kindersley. Beyond the door leading towards the Dining Room is a blue Delft tile picture of a ship, dated 1785, put there by Frederick Mirrielees, as were the panes of old stained glass in some of the windows.

The cloakroom to the south of the front door, used to be the laundry for the holiday house. In the W.C. there is still a hand pump and a gauge for pumping water into the house from the underground cistern beneath the paving outside the window.

### **The North Wing**

In the Sitting Room Lutyens has moved away from the vernacular; but the fireplace is as important as ever, designed in a combination of bricks and flat tiles used as bricks. It is set in a recess, almost like another room with three small windows, framed by a stone arch.

The north window is not by Lutyens, but added probably about 1930. Unlike the others, it has a wooden sill and mullions, not moulded brick, and the fastenings are ordinary, machine made.

The wall cupboards date from 1910; there are similar cupboards in other Lutyens houses: Heathcote and Temple Dinsley. The cupboard on the north side conceals the no longer needed corner fireplace of 1899 and that on the south side hides part of a superfluous window.

In the kitchen, the cooker is where the old kitchen range and later an Esse used to be. The dresser is designed by Lutyens.

The parlour was the servants' hall. The wet/room studio has been kept to a certain extent as it was, making a time capsule of the 1950s, when it was the kitchen, with floor tiles typical of that date.

### **The South Wing**

As you enter the library, the fireplace on the left was for the small sitting room of the ladies of small means; the other, at the end of the room, with its single 16 foot oak beam, is both like and unlike the fireplace in the sitting room; an interesting variation on the same idea. The window nearest the fireplace looking north over the garden court was a post Lutyens alteration, like the north window in the sitting room.

The skittle alley has outstanding brickwork; originally there was no door in the outside doorway so that the villagers could easily drop in, play a game and smoke their pipes. Most of the skittles have been replaced, but the heavy Lignum Vitae balls are original; they run back by gravity along the wooden runway after use. When the church on Abinger Common was hit by a flying bomb during the Second World War, the skittle alley was used temporarily as the parish church.

Because the north and the south wings were originally thought of as two different cottages, the ground floor passages have different finishes, the north 'cottage' has quarry tiles, the south, stone flags and slate. The staircases are different, too, turning in opposite ways, and the northern one, leading to the matron's room is a little grander than the other.

### **The First Floor**

The north staircase leads up to the main bedroom and dressing room. The dressing room, which is now a bathroom, was the matron's room in the original plan of 1899.

The main bedroom like the sitting room below is in Lutyens's later style. The fireplace, with cupboards on either side and a stone hexagon over it is a good example of one his mature designs. The cupboard doors surprisingly, have latches on both sides; perhaps they had been used as doors in a room elsewhere or perhaps the inner latch was to prevent a child from being shut in the cupboard.

The door furniture is brass, with the tiny door handles that Lutyens liked. The door frames are slightly wider than the 'cottage' door frames.

In 1910 the gallery caused a problem. Lutyens did not wish to spoil the garden court side of the house by putting dormer windows into the roof, on the other hand Donald Mirrielees needed servants' bedrooms. The not altogether satisfactory solution was to run a passage along the west side of the gallery lit by borrowed light from the three small bedrooms - one now a bathroom. The fireplace in the northern bedroom was the fireplace for the gallery. The built-in cupboards on the west side of the passage probably date from 1910.

The big bedroom at the end of the south wing is a mirror image of the bedroom at the end of the north wing, but the dressing room has remained a dressing room.

The two small bedrooms in the south wing are unchanged from when they were the bedrooms of the ladies of small means. The raised dais by the window of the larger room makes way for the skittle alley ceiling below.



## The Garden

The garden divides into three - the courtyard garden on the west side, the area to the east between the house and the road, and the outer garden, contained by the shrubbery to the north, the ha-ha to the west and the car park to the south.

The Courtyard garden was an integral part of the original plan of Goddards as conceived by Lutyens and Frederick Mirrielees at that Surrey tea-party in 1898, and one of the reasons for the shape of the house. The wings were to enclose what was virtually an outside room where the visiting ladies could enjoy the fresh air and sunshine and the scent of flowers.

The design, of low stone walls and paths of interesting mixed texture, - stone paving, mill wheels and bricks laid to make different patterns - is centred on a dipping well and a sundial, both of them favourite features in Gertrude Jekyll's cottage gardens.

The *Country Life* photograph of the courtyard in 1904 shows a typical Jekyll planting, and although there is no planting plan for Goddards, given Gertrude Jekyll's close relationship with Lutyens at that time and that she was working for Frederick Mirrielees at Pasture Wood up the road, we can safely say that she planted it. The conditions at Goddards, which is a high, dry garden with sandy, acid soil, are very similar to those at her own home Munstead Wood and in the photograph we can see that she used the same, often silver-leafed Mediterranean plants such as senecio, santolina, cistus, irises, lavender, and rosemary.

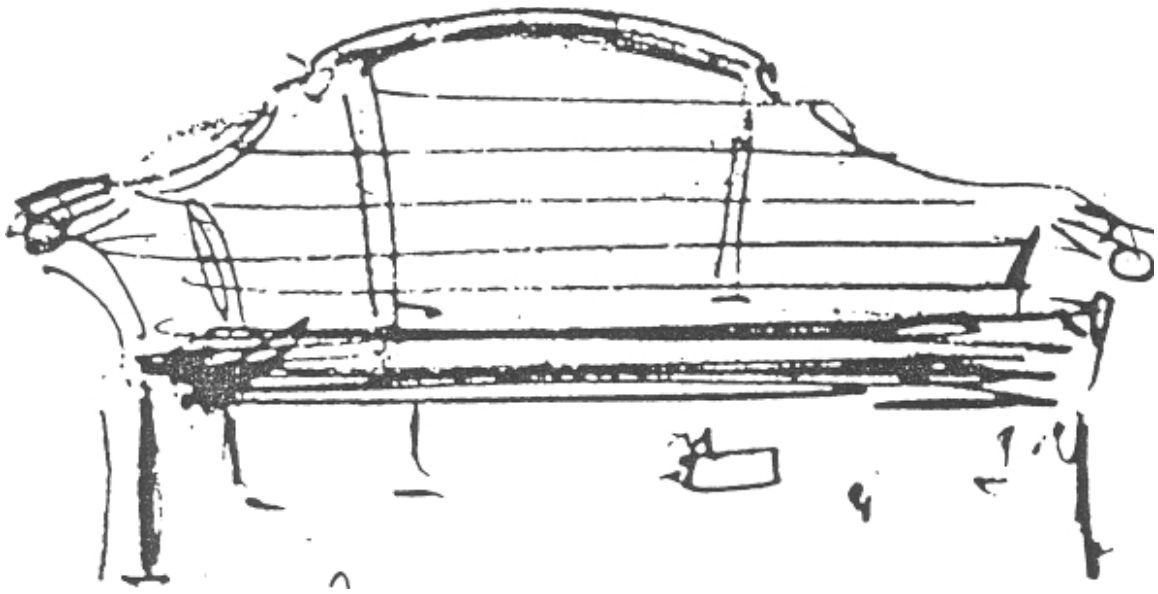
Descendants of her plants are still growing in the Goddards garden as Jane Brown describes in her restoration plan, (see Appendix IV). The yew hedges that are shown on the early plan have been recently replaced, and the gravel paths remade.

Watering throughout the summer was essential then as it is now, hence the dipping well. It is fed, not by a spring, but by one of six underground water chambers, each holding about 2000 gallons, filled by water coming off the roof of the house. Mr Hall explains the workings of the past and present water supply of Goddards in Appendix II.

The east garden with its yew hedges dating from 1898, is a green and quiet refuge from the outside world. It is separated from the road by a boundary hedge of mixed beech, elm, hawthorn and holly, there before the house was built. The old entrance was through one of two identical wicket gates: Lutyens hated an obvious way in. The capital of a pillar which forms a well-head to the left of the front door, was put there by Mr and Mrs Hall and conceals the man-hole to the biggest of the water chambers, which fed the tanks in the roof space at the top of the house.

Beyond the yew hedges, you look west from the garden court across the ha-ha and the paddock to Pasture Wood, which is part of the Evelyn estate. The only change in the view since Lutyens's day is that a great beech tree, which stood on the lawn, and on which Lutyens centred the house, has died and gone. A mulberry tree, planted when the house was built, fell in the 1987 gale and another replaces it. The ha-ha was part of the levelling operation carried out before the foundations were laid. The wide grass terrace supported by the ha-ha was made from spoil from the house site. The difference in the ground levels by the skittle alley door shows how much ground had to be cut away.

The garden seat is a copy of one designed by Lutyens, and first sketched on the back of a letter to Lady Emily in 1910.



**A sketch of Lutyens' standard garden seat.**

### **Neighbouring Buildings**

To the north of the house - to the right as you look at the front door - is a seventeenth-century barn with a stone slab roof that Frederick Mirrielees brought to Goddards from Slinfold, near Horsham, in 1910. Beyond that is a garage designed by Michael Wildblood and Lee Hall in 1981.

To the south is the original seventeenth-century Goddards cottage, restored by Lutyens when he was working on the house. At one time it was the village post office, then the Goddards gardener's cottage and now it is let. Beyond that is the old wagon house from Horsham Brewery that Frederick Mirrielees used as a garage, and beyond that again another Sussex barn, once the Goddards stables, now a private house under separate ownership.

## Alterations between 1914 and 1992

The Gibbs family, who were tenants of Goddards from 1914-1928 and owners from 1928-1953, changed the house hardly at all. Their main alteration was to put an extra window in the north side of the present sitting room and into the north side of the library at the end near the great fireplace. They did, however, change the use of some of the rooms. The common room became their dining room and the sitting room was their drawing room, as we have it now. There were five children and the main bedroom in the south wing was the nursery, with a big rocking horse, and the dressing room was the night nursery. Christopher, the eldest son, was a keen Boy Scout and the skittle alley became the Scouts' meeting place. The cloakroom south of the front door was Mrs Gibbs's flower room.

In 1953 the Gibbises sold Goddards to Mr and Mrs Hall. In order to make the house easier to run, the Halls changed the position of the kitchen moving it to what is now the wet room/studio, with a hatch between it and the dining room (now the sitting room), where there had previously been a doorway. The kitchen became Mr Hall's office.

The library became a billiard room and some of the book cases were cut down so that the players could use their cues more easily.

In 1960 the main bedroom and the dressing room in the south wing were turned into a granny flat for Mrs Hall's mother, with a kitchenette and bathroom partitioned off the north end of the big bedroom. The work was done carefully so that it was reversible.

In 1985-7 much of the Goddards roof had to be re-tiled using 45,500 hand-made Swallow Tiles from Cranleigh. The chimney over the parlour was struck by lightning and had to be repaired. Gilbert Williams was the architect. The work received a grant from English Heritage.

In 1987 the north barn roof was repaired using 5cwts of Horsham stone slates.

Mr Hall had problems both with the water supply and with the guttering of Goddards. The first he solved by connecting the house to the main, though this was not altogether simple. In order to avoid having a manhole in the middle of the garden court, the pipe was made to run straight to the lawn where it turned in a junction manhole and joined the main by the road, 20" below ground level. Much of the paving in the courtyard had to be lifted and reset.

The second problem, of the guttering was trickier and has continued to cause trouble to the Landmark Trust. The gutters designed by Lutyens were too small for the amount of water that came off the roof. Mr Hall replaced most of the 4" gutters with 6" ones and had downcomers specially made. The gutter that is most obviously not a Lutyens design is the one that runs below the common room roof, on the garden court side; but water off the roof caused flooding and the new gutter works. Mr Hall describes what he did in '*Goddards, Water Supply and Problems*', (see Appendix II).

In 1889 Mr Hall installed a lift between the old office (present kitchen) and the north east bedroom.

In 1992, although he had already made over Goddards to the Lutyens Trust, Mr Hall generously de-silted the well in the paddock and provided a new pump.

### **Alterations to the garden between 1914 and 1991**

The Gibbises and the Halls were keen gardeners, but they respected Gertrude Jekyll's work, and never changed the east garden nor the garden court to the west.

Arthur Gibbs made two large rose beds beyond the yew hedge north of the house, and beyond that he made a tennis court, on part of which the new garage was built. To the north of the tennis court he planted a shrubbery with some interesting specimens which are now emerging out of the undergrowth. A flower border led into the orchard.

The gardener had his garden between his cottage - the cottage south of Goddards - and the road. On the other side, his house looked onto a large kitchen garden with borders for cut flowers for the house. Mrs Hall made a wide border west of the kitchen garden and a planted pavement west of that. The pavement still remains.

## Repairs and Restoration by the Landmark Trust

### **The outside of the house**

The outside of the house needed repairs only, but these were quite major. Work was done on three of the tall chimneys, and the middle chimney on the north side had to be rebuilt. Perhaps because the flues were re-sited when the position of the kitchen was changed in 1953, the chimney had fractured between the two main flues. Thirty courses were taken down and rebuilt. Wherever possible the old bricks were re-used, but there were not enough and new ones had to be specially made. The new bricks were 9 ¼" long, not 9", 4 ½" wide, slightly wider than normal, and 2" high, not 2½". They were mixed Hampshire Red Facings made by the Charnwood Brick Holdings, Loughborough. They were bedded in lime mortar using coarse Westerham sand.

Netting was put in all the chimneys to prevent birds getting in and setting off the burglar alarm.

The guttering was another problem. As previously described, the gutters designed by Lutyens were too small for the amount of water that came off the roof. Mr Hall had replaced most of them, but particularly on the north side of the house water had rotted the boarding and roofing felt which had to be replaced.

Here and there the roughcast and stonework needed repair.

A manhole was dug for the new W.C. by the back door, and the drains were checked.

### **The inside of the house**

Inside the house the Landmark Trust decided to reverse the changes that had been made to the kitchen area in 1953, and to the south wing where the first floor had been turned into a granny flat in 1960, returning the house to its 1910 plan, but with the addition of two bathrooms and a second downstairs W.C.

As can be seen on the 'before' plan, the partition that divided the old kitchen into an office and passage was removed; the partition between the studio/wet room and the parlour was put back into its original position, and a new partition went up between the new W.C. and the cloakroom by the back door. The kitchen still had most of its original quarry tiles, but where they were missing they were difficult to match; eventually old ones were found.

The hatch between the old dining room (now sitting room) and the old kitchen was blocked up. The sitting room, which had been green, was painted off-white.

In the library the Lutyens Trust had already removed the parquet floor and changed the colour of the room from a greenish wallpaper to off-white, almost exactly the same colour as used subsequently by the Landmark Trust. Anthony Richardson was the Lutyens Trust's architect.

A built-in cupboard in the cloak room by the front door was removed.

On the first floor, the dressing room to the main bedroom in the north wing was turned into a bathroom. Built-in cupboards of fairly recent date were removed from that bathroom and also from bedroom 7.

In the south wing, the bathroom and kitchenette of the granny flat that occupied the north side of the main bedroom were removed. The door to the cupboard on the right of the fireplace, which had been taken off when the cupboard was part of the kitchenette, was found in an outhouse and re-instated. Bedroom 5 above



the, common room, had a bathroom partitioned off it; in 1910 it had been two bedrooms. In the passage outside that room there was a built-in cupboard with sliding doors which was removed. Asbestos was found there and was removed by experts.

The whole house was re-wired, keeping the brass switches of 1910. The rewiring was difficult in the sitting room because the paneling was not wood but plaster and easily broken. Parts of some panels had to be remade.

A new boiler and central heating system was installed. Many new radiators were needed, and were chosen to match the old radiators of 1910. A new burglar alarm system was installed.

### **The restoration of the garden**

The restoration of the garden is described in detail by Jane Brown, who advised us (see Appendix IV), but briefly, this is what has been done:

In the courtyard garden the yew hedges which appear in the early Country Life photographs had gone and have been replanted. They were clipped so that they remain two feet high. The flower beds round the dipping well have been cleaned. Six inches below the surface there was a solid three inch mat of old perennial weed roots, which had to be dug out and the old soil replaced with new. The beds were replanted with the grey, silver and scented plants that are shown in the early photographs and which are in Gertrude Jekyll's planting lists for Munstead Wood.

The wisteria, the vine and other climbers on the house were out of hand and have been pruned and tied back. The ha-ha has been weeded and will be restored wherever necessary.

In the garden by the front door the yew hedge to the north had disappeared and has been replaced. Eventually a yew arch will balance the arch at the south end of the hedge.

The enlargements to the garden made by subsequent owners were simplified. The large rose beds north of the house and a herbaceous border to the south, both of which were work-intensive, were turfed over as soon as the perennial weeds were eradicated, leaving a small planted pavement to the south, made by Mrs Hall in the 1960s. The former kitchen garden was mown grass.

The restoration work was funded by a generous grant from the Rufford Foundation.

## Past Owners and Occupiers of Goddards

Goddards is first mentioned in a deed of 1771. It then appears from time to time as a plot of 7 acres with a cottage and outhouses, part of the Manor of Abinger. In 1856 it was bought by the Hon. Peter Campbell Scarlett, a distinguished diplomat and younger brother of the 2nd Lord Abinger. He and his wife lived at Parkhurst, a house a mile to the south of Goddards that his wife inherited from her father Edmund Lomax in 1847.

Frederick Mirrielees bought Goddards in 1898 from Major Scarlett, Peter Scarlett's grandson.

Frederick Mirrielees spent the first ten years of his working life in Russia. The family firm, Muir and Mirrielees, founded by his father Archibald Mirrielees in 1843, traded in Moscow and St Petersburg, and owned a large department store in Moscow. Frederick started work in the firm in 1868 when he was seventeen and was soon successfully expanding the Moscow branch where the shop, which was near the Bolshoi Theatre, became the Harrods of Russia. Then, in 1879 he became engaged to Margaret, eldest daughter of Sir Donald Currie, head of the Union Castle shipping line. Sir Donald and Frederick's uncle, Andrew Muir, who was chairman of the firm, had a furious row because, having no son, Sir Donald insisted that Frederick should leave Muir and Mirrielees and join the Union Castle. Sir Donald won, Frederick left the family firm and married Margaret Currie in 1879.

In 1896 Frederick Mirrielees bought a plot of 13 acres of glebe land on Abinger Common from the church. This he exchanged for a better plot with Mr Evelyn, descendent of John Evelyn, the diarist, and owner of the great Wotton estate. Mirrielees commissioned a Scottish architect William Flockhart to build a house, Pasture Wood.

Frederick Mirrielees, whose father was a leading member of the Bible Society, came from a background of good works. The idea for a rest home probably originated with Harry Bernard, husband of Frederick's sister Maida. He had been a clergyman but found that his parochial duties interfered with his charitable work so resigned his living to concentrate on working in the East End Settlements. Here and in the hospitals he would certainly have found heroic ladies of small means worn out with the care of others. Alternatively, it may have been Margaret Mirrielees who initiated the plan for building Goddards: in a memoir her niece describes Goddards as 'the beautiful convalescent home Uncle Fred built in order to enable Aunt Margaret to carry out her plan of helping sick nurses and poor ladies who could not afford a holiday.'

When Sir Donald Currie died in 1909 Frederick Mirrielees became chairman and his wife Margaret came into a big inheritance. By this time the Union Castle line, whose ships sailed from England to South Africa, was in disagreement with the South African government over mail, and in 1911 Sir Frederick - he was knighted in 1910 - sold the whole shipping line to Sir Owen Philips. At that time the sum it was sold for, £5,000,000 was the largest cheque ever to be drawn on the Bank by a private company.

Sir Frederick suffered from depression and in 1914 he had a shooting accident, perhaps self-inflicted, and died soon afterwards, leaving Goddards to his widow.

Lady Mirrielees leased Goddards to Mr Arthur Gibbs, partner and director of the merchant bank, Anthony Gibbs & Co. In 1925 Lady Mirrielees died leaving Goddards to her daughter Celia. Sir Frederick and Lady Mirrielees are buried in the graveyard at St.James's, Abinger Common.

Celia, now Mrs Craven, sold Goddards to the Gibbises in 1927. The Gibbises had four sons who were brought up at Goddards. Their eldest son, Christopher Gibbs, became deputy chief agent to the National Trust. Their youngest son, the Rev

Martin Gibbs remembers every inch of the house with the greatest affection. He says it was the perfect place to be brought up.

Arthur Gibbs died in 1949 and in 1953 Goddards was sold to Mr and Mrs Hall. Bill Hall was a director of the family business of Hall & Co, a well known home counties firm established in 1826, dealing in sand, gravel, coal and concrete. It was also one of the biggest roofing firms in the country. When he joined the business in 1927 one of Bill Hall's first jobs was re-roofing Buckingham Palace. His wife, Noeline, was an Australian, whose father, A.E. Heath, was Agent General for New South Wales in London. They both loved the house and delighted in showing it to interested visitors, the visit invariably ending with an excellent tea served in the common room. They had two children, Janine, now Dr Hall and a son, Lee, an architect who was deeply attached to the house and was to inherit it. But he died in 1988 and in November 1991 Bill and Noeline Hall gave Goddards to the Lutyens Trust as a memorial to him.

In 1992 Jane Brown, the writer and gardens historian, who was secretary of the Lutyens Trust, lived at Goddards and acted as administrator. Her enthusiasm for the house was infectious, and she still advises on the garden. When she left to write her book on Lutyens and the Edwardians, Anthony Smith another Goddards enthusiast took over. He lived in the rooms of the former gallery. The granny flat in the south wing was let as a separate unit.



**Molly and Peter Childs, July 2018.**

### **Memories of Molly and Peter Childs, Housekeepers to the Halls (1974-1987)**

In July 2018, Molly and her husband Peter Childs came to an Open Day at Goddards and reminisced about their time working for the Halls. They both looked after horses at the local stables and discovered that the Halls owned the nearby meadow. The Halls had previously kept donkeys and were happy to allow Molly to have the horses graze the meadow free of charge. Sometime later, Molly was on "dung duty", flinging the manure over the hedge towards the greenhouse for Mr Hall to use on his vegetables, when she saw Mrs Hall in the garden carrying cleaning buckets. Bill Hall explained that his wife was cleaning the cottage that they rented out to visitors. As Molly was not allowed to pay rent for the meadow, she took over the cleaning from then on.

The Halls were generous employers, providing Molly with the latest labour saving dishwasher. Molly and Peter looked after the house when the Halls were abroad. The sophisticated alarm system at Goddards included pressure-sensors beneath rugs and a direct connection to the police if they were set off. The inevitable happened one day, when Molly dropped her coat at the bottom of the stairs, triggering the alarm and the police arrived to investigate. The Halls would ring a few days before they were due home, asking her to re-light the AGA, which was located in the current laundry room.

Molly used to polish the brass with old vests given to her by Mrs Hall, sometimes to Mr Hall's objection, saying "they had plenty of life in them yet", though "full of little holes".

The Halls treated Molly and Peter as friends and insisted, but to no avail, that the Childs should call them Noeline and Bill. Molly often looked after the Halls' granddaughter, Rachel whilst her mother Janine was working. After moving to Somerset, Molly was very homesick – Mrs Hall invited her stay with them at Goddards for two weeks.

## Goddards and the Architectural Historians

### **1913 Lawrence Weaver in *Houses and Gardens by E.L. Lutyens***

[Goddards] shows a delightful variety both in plan and in the use and treatment of materials. What, for example, could be more charming than the western court, with its fine roof, chimneys, brick-mullioned windows and doors, or the garden there, with its pool, its curiously laid pavements and flowering plants like sea-anemones lying on a rock.

### **1950 A.S.G. Butler in *The Domestic Architecture of Sir Edwin Lutyens***

Goddards shows Sir Edwin's skill in the conjunction of roughcast, moulded brick and Horsham stone slates .... Yet there is a danger in the strong sympathy for material. It is too easy to over-exhibit it.... For roughcast, moulded brick, stone and Horsham slates and ordinary roofing tiles are too rich an agglomeration in so small an area. It suggests a little that the architect wanted to display his great knowledge of all of them.

### **1950 Christopher Hussey in *The Life of Sir Edwin Lutyens***

The whole effect is exquisitely pretty - the Caldecott ideal of a traditional country building, delicious in colour and texture, and realised with every resource of craftsmanship. The flanking wings, splayed, not at right angles, to the centre, originally ended in gables. When extended in 1910, cross-gables containing bow windows were added, and immense chimney breasts in the same manner as the original work, without spoiling the design. To modern eyes it may seem over-precious, but how well done it is in its vernacular *genre!*

### **1962 Ian Nairn and Nicholas Pevsner in *Buildings of England, Surrey***

Goddards, a Lutyens house of 1898-9 in a promising asymmetrical style but ruined by slack elevations and a remarkably unhappy choice of materials - rough-cast walls with brick dressings under a tile roof with heavy dormers.



**1980 Daniel O'Neill in *Lutyens Country Houses***

Great care has been lavished on the detailing of special shapes to accomplish the mouldings of sills, mullions, and lintels; long and short coursing surrounds the jambs of windows and doors. Although this work has been excellently detailed and constructed and the effect of simple openings in rendered walls thereby strengthened, the feeling is of congested display and pictorial gymnastics for its own sake.

**1991 Giles Worsley in *Country Life***

For Lutyens, Goddards is important as his first symmetrical Arts and Crafts house, but what perhaps stands out today is the subtlety of his handling of materials and colours. The walls are roughcast and limewashed, but set off by the bright red-orange of the brick window and door surrounds. The roof is tiled, but with lower courses of Horsham slates giving a rustic feel.

## The Pictures

Most of the large oil paintings at Goddards are by Charles Augustus Lutyens (1829-1917), Edwin Lutyens's father. Charles Lutyens started life as a soldier, then changed his career and became quite a successful professional painter specialising in portraits of horses. Frederick Lutyens (1860-1924), Charles's fourth son, painted too and sometimes it is hard to tell which picture is by whom. All these paintings have been lent to the Landmark Trust by Charles Lutyens descendent of Charles Lutyens the painter.

Several of the other pictures, mainly watercolours, are by Ethel Hall, daughter of James Hall, founder of Hall & Co.

### **Common Room**

Landscape with man fishing, of Eashing Bridge near Thursley, Surrey where the Lutyens family lived, by Charles Lutyens.

Mary Wemyss, Edwin Lutyens's eldest sister by Charles Lutyens.

Charles Benjamin Lutyens, the eldest brother by Charles Lutyens.

Charles Lutyens as sculptor by Frederick and/or Charles Lutyens.

### **Library**

A pastoral scene by Charles Lutyens, c.1888. It depicts Beatrice Airey, first wife of Charles Benjamin, Edwin Lutyens's eldest brother and subject of the southernmost portrait in the common room. She died very young in a carriage accident leaving a young baby to be brought up by her mother-in-law probably helped by Molly (central portrait in the common room).

Henry Lionel Lutyens ('Daisy'), 3rd son, who died young by Charles Lutyens, c.1862.

Mr Winkle, a brown horse by Charles Lutyens, c.1876.

Drawing to celebrate Barbara Lutyens's first birthday, by Edwin Lutyens, given by her sister Mary Lutyens.

Edwin Lutyens by Meredith Frampton; engraving of the portrait in the Art Worker's Guild.

Terra cotta portrait head of James Hall, 1814-1890, founder of Hall & Co by Ethel Hall.

2 sketches depicting Edwin and his wife (hung appropriately back to back) - artist unknown.

The bust above the 1900 fireplace is James Hall, founder of Hall & Co.

### **Sitting Room**

Mrs Noeline Hall by William Longstaff

*Volodyoike*, a brown horse, by Charles Lutyens, 1905.

### **The Parlour**

Men Riding Horses in the Sea by Charles Lutyens.

Plaster relief of man's profile signed Elsie Hall 1899.

*Privateer*, a chestnut horse, by Charles Lutyens 1890.

### **North Staircase**

Portrait of Mr M.W.Hall, the donor of Goddards

### **First Floor Passage, north**

2 watercolours of a village woman by Ethel Hall A Church in France by F Lewis, possibly Fred Lewis, a relation of Bill Hall.

### **The Gallery Passage**

James Hall, 1814-1890, founder of Hall & Co, painted by his daughter, Ethel Hall

Charles Hall, 1820-1907, by Ethel Hall.

## Bibliography

C.Amery & M.Richardson, *Lutyens Exhibition, 1981, Catalogue*

Jane Brown, *Lutyens and the Edwardians* 1996

A.S.G.Butler, *The Architecture of Sir Edwin Lutyens*, 1950

Sally Festing, *Gertrude Jekyll*, 1991 Roderick Gradidge, *The Surrey Style* 1991

Christopher Hussey, *The Life of Sir Edwin Lutyens*, 1950

Gertrude Jekyll, *Old West Surrey*, 1904

Clayre Percy and Jane Ridley, *The Letters of Edwin Lutyens to his Wife, Lady Emily*, 1985

Harvey Pitcher, *Muir & Mirrielees*, 1994

The Victoria County History of Surrey vol. II, 1928

Lawrence Weaver, *Houses and Gardens by Edwin Lutyens*, 1913 *Country Life* 1904 and 1991 (articles on Goddards)

## **Acknowledgements**

The Landmark Trust is grateful to Mr M.W. Hall and The Rev Martin Gibbs for information about the house, to Jane Brown for information about the garden and to Ian Angus of Carden & Godfrey for information on the Landmark Trust restoration.

Jane Ridley has given permission to quote from Edwin Lutyens's letters.

The photographs of the Landmark work in progress were taken or arranged to be taken by Ian Angus.



**Scaffolding in place for repair to the chimneys and guttering.**



**Boarding below the eaves had to be replaced. The heat exchanger in the foreground was part of the old central heating system and has now been replaced.**



**The skittle alley door. The stone plinth was repaired.**



The middle chimney on the north side was rebuilt.



Fixing the netting against the birds.





The top of the middle chimney on the north side.



Old bricks were reused.



New flaunching and grilles on the south east chimney.



**The render on the north wall below the parlour window needed repair. Here the scratch coat has been applied.**





**The hatch in the sitting room was blocked up.**



**In the library the pipes from the granny flat were removed. The larger window in this picture is the addition of c.1930.**



**Mrs Hall's flower room. The new partition making the WC runs between the two windows.**



**The new partition seen from the back door. The cable drops are for lighting and security.**



**The kitchen when it was the office.**



**The office dresser now in the kitchen.**



The parlour before restoration.



The parlour with the partition back in its original position and the fitted cupboards and sinks removed.





**View from the parlour to the kitchen with the 1950s dresser now in the studio.**



**The same view but a later date.**



**The attic passage.**



**Bedroom no. 4, work in progress.**



**Bedroom no. 7 showing the raised bulkhead over the kitchen window after removal of the fitted furniture.**



**Bathrooms in the making, nos 1 and 4.**



**The new boiler.**





**The junction manhole to the main drain by the road.**



**The new manhole by the back door.**





**The North Barn. The south wall had rotted behind the water butt.**



**The repairs: a new sole plate, studs and pipe.**





**The west wall. Render covered old brick repairs and a defective sole plate.**



**After repair.**





The east post of the north entrance archway before and after repair.





The sole plate and brick panels in the north west corner were replaced.



## Appendix I – List of Works by Edwin Lutyens by Margaret Richardson

This list is based on Pevsner's *Buildings of England* series, *Butler, Hussey, Inskip*, Margaret Richardson's RIBA Lutyens Catalogue, Dr Angela Mace's unpublished *Index to the Lutyens Correspondence* in the *BAL*, Brian Blackwood (Hertfordshire buildings), and private information.

Although many of the private memorials and most of the important war memorials are included, there are further examples on two further lists: a list of private memorials, many unlocated, found in Christopher Hussey's papers (Scotney Castle, Kent), and a list of 126 war memorials and cemeteries designed or supervised by Lutyens in France and Belgium (Commonwealth War Graves Commission).

\* Unexecuted works are marked with an asterisk. It is also extremely likely that there are many further Lutyens buildings which have yet to be discovered.

### **1886**

\* Church of St. Michael, Thursley, Surrey (restoration).

\* The Hirsell, Berwickshire (remodelling) for the Earl of Home.

### **1888**

The Corner, Thursley, Surrey (additions) for E. Gray. 1889

Stables, Little Tangley (now Edgton), Bramley, Surrey for Cowley Lambert.

Gardener's cottage (now Squirrel Hill) and fowl house, Littleworth Cross, Seale, Surrey, for H. A. Mangles.

Gardener's cottage, Crooksbury, Surrey for A. W. Chapman.

### **1889-1891**

Crooksbury, (additions and in 1898, 1914) for A. W. Chapman.

### **1890**

Lodges, Park Hatch, Hascombe, Surrey for Joseph Godman.

Hoe Farm, Hascombe, Surrey (alterations) for Joseph Godman.

Sheephatch House (formerly Heathy Field), Tilford, Surrey (alterations) for Mrs Anderson.

Drawing Room, Framfield Place, Framfield, Sussex for F. H. Baxendale.

### **1891**

\* Whitmead, Tilford, Surrey for Sir Henry Cunningham.

Munstead Corner (now Munstead Place), Heath Lane, Munstead, Surrey for C. D. Heatley (and lodge).

\* Interior of Ante-Room, and gazebo, Littleworth Cross, Seale, for H. A. Mangles.

\* Rebuilding of E, end of Plaxtol Church, Kent in memory of Maximilian

Dalison.

\* Studio, Wetherby Place, London for Frederick Lutyens.

Cottages at Frnsham, Surrey.

\* Cottage at Puttenham, Surrey, for Clara Mangles.

### **1892**

The Red House, Eringham, Surrey for Miss Muir-Mackenzie. Shop at Shere, Surrey, for Reginald Bray.

### **1893**

Garden at Woodside, Chenies, Bucks, for Adeline, Duchess of Bedford.

Tilford Institute, Tilford, Surrey, for Mrs Anderson.

### **1893-1895**

Chinthurst Hill; Wonersh, Surrey for Miss Aemilia Guthrie (and lodge).

### **1894**

Lodge, Shere Manor House, Shere, Surrey for Reginald Bray.

Pair of cottages near lodge, Shere, Surrey.

Jekylls, Great Warley, Essex (alterations and garden) for Miss Ellen Willmott.

Ruckmans, Oakwood, Surrey (remodelling) for Miss Lyell (also part of the courtyard of farm buildings, including a cottage and another isolated cottage with big square chimney).

The Hut (now Munstead Wood Hut), Munstead, Surrey, for Gertrude Jekyll.

Lascombe, Puttenham, Surrey for Colonel Spencer (total rebuilding and lodges one survives).

Liberal Club, Farnham, Surrey.

### **1895**

Winkworth Farm, Hascombe, Surrey (remodelling of a barn).

Little Munstead, Munstead, Surrey, for Gertrude Jekyll.

Fir Tree Cottage and The Hollies (semi-detached cottages), Munstead, Surrey.

Kilkatrine House, Inveraray, Scotland (alterations) for Princess Louise.

Gravestone to Mrs Julia Jekyll, Churchyard, Busbridge, Surrey.

Thunder House, Munstead Wood, Surrey, for Gertrude Jekyll.

### **1896**

Warren Lodge (now Warren Mere), Thursley, Surrey (rebuilding) for Robert Webb.

Cottages and wheelwright's shop, Apsley End, Herts for Arthur Longman.

### **1896 - 1897**

Munstead Wood, Munstead, Surrey for Gertrude Jekyll.

The Ferry Inn, Roseneath, Dunbartonshire, for Princess Louise.

Bishop's Palace, Peterborough, (alterations) for Bishop Carr Glyn.



**1897 (before)**

Altar Cross, Hampton Court Chapel, for Mrs Dalison.

**1897**

Fulbrook, Elstead, Surrey, for Mr and Mrs G. Streatfield, (and lodge).

Northbrook, Hurtmore Road, Godalming.

Binfield Lodge, Berks, (addition) for Captain Ernest Rhodes.

Holmwood, Dorking, Surrey, (alterations) for Wildman Cattley.

Woodend, Farnborough, Hants (alterations) for Major Irvine.

Chancel screen, Church of St. John, Busbridge, Surrey.

Berrydown, Ashe, Hants, for Archibald Grove. Witwood, Camberley, Surrey, for Major Crawford.

Red House, Frith Hill Road, Godalming, Surrey, for the Rev. W. H. Evans.

Hazelhatch, Burrows Cross, Surrey, for the Hon. Emily Lawless.

Gardens at East Haddon Hall, Northants, for C. Guthrie.

Orchards, Munstead, Surrey, for Sir William and Lady Chance.

Stoke College I, Grenville College), Stoke-by-Clare, Suffolk (additions) for Lord Loch.

Sullingstead (now High Hascombe), Hascombe, Surrey, for C. A. Cook.

Bronze tablet to Barbara Webb, Church of All Saints, Witley, Surrey.

Rake Manor, Milford, Surrey, (new kitchen wing) for Mrs Irving.

Bathing pavilion, and boat house, Witley Park, Witley, Surrey for Whitaker Washington Wright.

Wood End, Witley, Surrey, for Lady Stewart.

The Pleasaunce, Overstrand, Norfolk, (remodelling, stables, pergola), for Lord Battersea.

Eaton Hall, Cheshire, (Italian garden, gatepiers, gates, Aldford Drive, Eaton Lodge, sundial, originally in Dutch Tea Garden) for Duke of Westminster.

Work on Peper Harow estate, Surrey, for Lord Myddleton.

Nos 17-23; Corniche Road, Port Sunlight, Cheshire, for W. H. Lever (Viscount Leverhulme).

Tower House, Mayfield, Sussex, for the Rev. A. Wickham.

Cottages and shops, Micheldever, Hants, for Earl of Northbrook.

No. 94 Eaton Place, London, (alterations) for Mrs Cavan Irving.

**1898**

Gratwicke, Billingshurst, Sussex, (alterations) for E. Norris. Seymour Court, Marlow, Bucks (garden).

Goddards, Abinger, Surrey for Sir F. Mirrielees (wings added 1909-1910).

Rowfant House, W. Sussex (alterations) for Locker Lampson. Crooksbury, Surrey, (new E. Wing).

\* Gravetye Manor, Sussex (alterations) for William Robinson.

\* Church of St. John, Smith Square, London (rebuilding) for Archdeacon Wilberforce.

Munstead Orchard, Munstead, Surrey, for Gertrude Jekyll.

Overstrand Chapel, Norfolk.

Afton Cottage and neighbouring cottages, Milford, Surrey, for Robert Webb.  
Royal Pavilion for Paris Exhibition.

1900. (1898-1900). 'Le Bois des Moutiers', Varengeville, France for M.  
Guillaume Mallet

\* 'Clos du Dan', Varengeville, France for M. Guillaume Mallet.  
No. 103 Onslow Square, London (alterations).

### **1899**

Tigbourne Court, Witley, Surrey for Edgar Horne.  
Village post office, Abinger, Surrey, (conversion).  
Deanery Garden, Sonning, Berks, for Edward Hudson. (1899-1902).  
Little Tangle, Bramley, Surrey, (additions).  
Littlecroft, Guildford, Surrey for Mrs Bowes Watson.  
St. John's Institute, Tufton Street, London. (1899-1905).  
Overstrand Hall, Cromer, Norfolk, for Lord Hillingdon.  
Calcot Park, Reading, Berks, (alterations) for Captain Mills.  
\* Savoy Hotel, London (additions).  
Guildown House, Guildford, Surrey (alterations).

### **1900**

Homewood, Knebworth, Herts, for the Dowager, Countess of Lytton.  
14 Mulberry Cottages, Park Lane, Knebworth, Herts, for the Earl of Lytton.  
Munstead House, Munstead, Surrey, for Sir Herbert Jekyll (remodelling of  
Drawing Room and Orangery).  
Village Institute (now Prospect Cottage), Thursley, Surrey for the Rev. Gooch.  
Fishers Hill, Woking, Surrey, for Rt. Hon. Gerald Balfour. Cottage at Easton  
Lodge, Essex for Countess of Warwick.  
Lych Gate, Church of St Peter and St. Paul, Kilmersdon, Somerset, for Lord  
Hylton.  
\* House at Myton Sand, Warwicks, for Lady Warwicks.  
\* House at Overstrand, Norfolk, for Sir George Alexander.  
Lych Gate, Shere church, Surrey for Sir Reginald Bray.

### **1901-1904**

Marshcourt, Stockbridge, Hants, for Herbert Johnson (1905 stables; 1924--  
1926 Great Room added).

### **1901**

Garden, Ammerdown House, Ammerdown, Somerset for Lord Hylton.  
Grey Walls, Gullane, for the Hon. Alfred Lyttelton (and bothies, 1909)  
Stables, Crooksbury, Surrey.  
The Dutch House, South Holmwood, Holmwood, Surrey.  
Cottages at Thursley, Surrey, for Robert W. Webb.  
Redlynch House, Somerset (new wing) for the Earl of Ilchester.  
Cottage at Basing, Hants, for Walter Hoare.  
St. Peter's Home (now Woolverstone House), Woolverstone, Suffolk, for C. H.

Berners.

\* Frognal Presbyterian Church, Finchley Road, London.

Scenery for J. M. Barrie's Quality Street, Vauderville Theatre, London (1902).

Mells Manor, Mells, Somerset (alterations) for Sir John Horner.

Abbotswood, Stow-on-the-Wold, Glos. (additions, garden and garden buildings) for Mark Fenwick.

\* Beach estate at Rossall, Lanes, for T. B. Lumb, (Mr Lumb's house in Cross Way and the lodges of the Way Gate and four adjacent cottages executed).

### 1902

Lindisfarne Castle, Holy Island, for Edward Hudson.

Music Room, Ruckmans, Oakwood, Surrey, for Miss Lyell.

Music Room, garden with timber cloister, cottage, Summers, West Clandon, Surrey for Arthur Wood.

Parkwood, Englefield Green, Surrey.

Little Thakeham, Thakeham, Sussex for Ernest M. Blackburn.

The Hoo, Willingdon, Sussex (garden and alterations) for Alexander Wedderburn.

Great Holt, Frensham, Surrey, for Major Boyce Combe (alterations).

Bridge at Sonning, Berks.

Scheme for alterations to the Devonshire Club.

No.10 Buckingham Street, London (alterations) for the Earl of Lytton.

The Berkeley Hotel, Piccadilly, London (alterations, 1913 Grill Room decorations).

No.11 Stanhope Place, London (alterations) for E. Stainton.

Monkton House, Singleton, Sussex for William James.

### 1903

Papillon Hall, Leics (now dem.) for Frank Belville.

Daneshill, Basing, Hants, for Walter Hoare.

Church of St Martin, Pixham; Surrey, for Miss M. Mayo (also designed the church plate).

The Mount (Amesbury School) Hindhead, Surrey, for W. G. Jackson.

Pollard's Wood, Chalfont St. Giles, Bucks. Gates and Lodge, Dalham Hall, Suffolk for Col. Rhodes. Chichek Hall, Bucks, (alterations) for Sir George Farrer.

No. 7 Petersham Terrace, London (alterations) for Adam Black.

Munstead House, Munstead, Surrey (additions) for Sir Herbert Jekyll.

Buckhurst, Withyham, Sussex (alterations and gardens) for R. H. Benson.

Street Clock, Tower House, Southampton Street, London, for Sir George Newnes.

\* House on the Hudson River, USA, for S. Harriman.

Music Room, Sullingstead, Hascombe, Surrey, for C. A. Cook.

\* Eton College Chapel (decoration of E. end), Eton, Berks.

Nos 188 & 190, Old Knebworth, Herts for the Earl of Lytton.

No 7 Deards Lane, Knebworth, Herts, for the Earl of Lytton.



**1904**

1904-1938, Ashby St. Ledgers, Northants, for the Hon. Ivor Guest (alterations, gardens, bridge, gazebo, thatched cottages, entrance cottages).  
Country Life, Tavistock Street, London.

1904- 1907, Millmead, Bramley, Surrey, for Gertrude Jekyll.  
Billiard Room (now Oak Tree House), The Dutch House, South Holmwood, Holmwood, Surrey, for F. W. Pethick-Lawrence.  
Decoration of Yacht, 'Queen of Scots' for W. A.Coats.

**1905**

Lambay Castle, Ireland, for the Hon. Cecil Baring. (1905 -1912).  
Sunk Garden, Esher Place, Surrey, for Lady Helen Vincent.  
Eartham House, Eartham, Sussex, for Sir William Bird (remodelling).  
Old Basing Brickfields office, Basing, Hants, for Walter Hoare.  
Bodrog Olsazi, Zemplen, Hungary, (alterations) for Count Elemer Lonyay.  
Queen's House, Chelsea, London (alterations) for M. Jacques Blumenthal.  
Gardens, Esholt, Sheffield, Yorks for A. J. Hobson.  
Nashdom, Taplow, Bucks, for H.H. Princess Dolgorouki.  
Forest House, Forest Row, Sussex, (alterations) for Miss Hale.  
\* House in the Avenue d'Iena, Paris for Mme de Monbrison.  
Hannen Mausoleum, Churchyard of St. Mary, Wargrave, Berks for Lady Hannen.  
Chawton House, near Alton, Hants, (alterations) for Montague Knight.

**1906**

Heathcote, King's Road, Ilkley, Yorks, for E. Hemingway.  
Eight cottages, Upper Slaughter, Gloucs (remodelling).  
Garden, Hestercombe House, Somerset, for the Hon. E. W. Portman.  
Copse Hill, Upper Slaughter, Gloucs. (remodelling Hall and staircase) for Captain H. Brassey.  
Stonehouse Court, Stonehouse, Gloucs. (alteration) for A. S. Winterbotham  
Folly Farm, Sulhampstead, Berks, for H. Cochrane.  
New Place, Shedfield, Hants, for Mrs A. S. Frankhn.  
Wittersham House, Wittersham, Kent for the Hon. Alfred Lyttelton (remodelling).  
Offices for 'The Garden', No. 42 Kingsbury, London, for William Robinson.  
Extension to Pasture Wood, Holmbury St. Mary, Surrey, for Sir Frederick Mirrielees (also pair of cottages).  
The Dormy House, Walton Heath Golf Club, Walton-on-the-Hill, Surrey, for G. A. Riddell.  
Barton St. Mary, Forest Row, Sussex, for Sir G. Munro Miller.  
\* Screen, Gonville and Caius College, Cambridge.  
Gardens, garden house and fountain, Heywood House, Co. Leix, Eire, for Sir E. Hucheson Poe Bt.  
No. 15 Queen Anne's Gate, London, (alterations) for Edward Hudson.  
  
Decorations, Hurlingham Club, Fulham, London.

No. St Berkeley Square, London, (alterations) for Sir Basil Montgomery.  
 No. 28 Queen Anne's Gate, London, (alterations) for Viscount Haldane.

### 1907

Formal gardens and alterations, including Library, Knebworth House, Knebworth, Herts. (1907 - 1911).  
 Fishers Hill Cottage, Woking, Surrey, for the Rt. Hon. Gerald Balfour.  
 Easton House, Repton School, Derbys. for L. A. Burd.  
 No. 32 Queen Anne's Gate, London, (alterations) for Lady Allendale.  
 Gardens at Angerton, Morpeth, Northumberland for F. Striker.  
 Memorial tablets, Glasgow Crematorium.  
 Cross to Mary Lutyens (Lutyens's Mother), Churchyard, Church of St. Michael, Thursley, Surrey.  
 \* Enmore Castle, Somerset (alterations) for W. Broadmead.  
 Lodge, St. Anthony-at-the-Gate, Pottersbury Lodge, Towcester, Northants, for Henry Newton (also earlier W. wing, Pottersbury Lodge). Painshill Park, Surrey (alterations).

### 1908

Hampstead Garden Suburb (St. Jude's, Free Church, Manse, Institute, houses in North Square and Erskme Hill). (1908 - 1911).  
 Golf Club House, Knebworth, Herts.  
 32 Lowndes Street, London (alterations).  
 Temple Dinsley, Herts (enlargement) for H. G. Fenwick (also garage building).  
 Middlefield, Stapleford, Cambridge, for Henry Bond.  
 Whalton Manor, Northumberland (remodelling), for Eustace Smith.  
 Breccles Hall, Norfolk (alterations).  
 Chussex, Walton-on-the-Hill, Surrey, for W. H. Fowler.  
 Row of cottages, Ashby St. Ledgers, Northants.  
 Brick Pavilion, Building Trades Exhibition, for Walter Hoare.  
 No. to Connaught Place, London, (alterations) for Lady Battersea.  
 \* Competition design for London County Hall.  
 \* Memorial clock tower, Leigh-on-Mendip, Somerset, for Lady Horner.  
 Public well and shelter (Mark Horner memorials), Mells, Somerset, for Lady Horner.  
 Renishaw Hall, Derbys (alterations) for Sir George Sitwell.  
 Gravestone to Agnes Chapman, Tilford Churchyard, Surrey.  
 No.1 Fitzjohn's Avenue, London (alterations).

### 1909

Great Maytham, Rolvenden, Kent for H. Tennant (and lodge).  
 Church Hall, Otford, Kent.  
 Potting sheds and storerooms, now The Quadrangle, Munstead Wood, Munstead, Surrey, for Gertrude Jekyll.  
 Guest and service wing, Warren Lodge, (now Warren Mere), Thursley, Surrey for Lord Stamfordham.  
 Hanover Lodge, Regent's Park, London (additions) for Admiral Beatty.

Cottages at Milton Abbot, Devon, for the Duke of Bedford.

'Les Communes', Varengeville-sur-mer, France, for M. Guillaume Mallet.

No. 16 Lower Berkeley Street, London (alterations) for Sir John Horner.

\* Meldon Park Lodge, and gates, Meldon, Northumberland, for Col. Cookson.

\* Inn and water tower, Milton Abbott, Devon, for the Duke of Bedford.

### 1910

1910 -1932, Castle Drogo, Drewsteignton, Devon for Julius Drewe.

Mulberry Tree Cottage, Park Lane, Knebworth, Herts.

Nos. 1-6 Church Lane, Preston, Herts.

Great Dixter, Northiam, Sussex, for Nathaniel Lloyd (remodelling).

Howth Castle, Dublin, for J. Gaisford St. Lawrence (restoration).

Garden at 100 Cheyne Walk, London for Sir Hugh Lane.

Lowesby Hall, Leicester (alterations) for Captain H. Brassey. Little Court,

Tavistock, Devon, for Major Gallic.

\* Church, Johannesburg, S. Africa.

Gardens, White House, Balcombe, Sussex.

### 1911

The Salutation, Sandwich, Kent for Henry Farrer.

Hillend (now Langley End), Langley End Cottage & 1 & 2 Hill End Cottages, Langley, Herts.

No. 7, St. James's Square, London, for Henry Farrer.

No. 36 Smith Square, London, for the Rt. Hon. Reginald McKenna.

Decorations at the Albert Hall Coronation Ball.

Theosophical Society's Headquarters, Tavistock Square, London.

Panelling of Parliament Chamber, Inner Temple, London.

No. 26A Bryanston Square, London, (alterations) for the Hon. Cecil Baring.

Rand Regiments Memorial, South Africa.

The Corner House, Cowley Street and No. 8 Little College Street,

Westminster, London for Lady Norman and the Hon. F. Maclaren.

\* Schemes for a memorial to Edward VII in Trafalgar Square and Broad Walk, Piccadilly, London.

Roehampton House, Wandsworth, London, (additions and garden) for A. M. Grenfell.

British Pavilion, Rome 1911 Exhibition (later became the British School at Rome).

Exhibition Building, Industrial Exhibition 1911, Turin, Italy.

Osgoods, Capel, Sussex (additions).

### 1912

Viceroy's House, New Delhi, India (also Viceroy's Court, fountains etc) (1912 - 1931).

Wyche Elms and Beacon House, Deards End Lane, Knebworth, Herts. Barham Court, Barham, E. Kent, (additions) for E. Stainton.

Folly Farm, Sulhampstead, Berks (additions) for Zachary Merton.

\* Municipal Art Gallery, Dublin.

Ednaston Manor, Derbys, for William G. Player. Home Farm, Ednaston, Derbys. Ruck O'Stones Cottage, Ednaston, Derbys.  
 The Cottage, Ashby St. Ledgers, Northants, for Lord Wimborne.  
 Ranguin, Grasse, France (alterations) for M. Guillaume Mallet.  
 No. 18 Little College Street, London, for the Hon. Alfred Lvttelton.  
 The Lodge, Knowlton Court, Kent for Elmer Speed. Ballroom, Knowlton Court, Kent, for Elmer Speed.  
 No. 22 Bruton Street, London, (alterations) for Mark Fenwick. Johannesburg Art Gallery  
 British School, Vile delle Belle Arti, Rome.  
 Shakespeare's England Exhibition, Earl's Court, London.  
 \* New Court, Clare College, Cambridge.

### 1913

Home Farm, Preston, Herts, with cottages Ladygrove Lodge & Kiln Wood Lodge.  
 Abbey House, Barrow-in-Furness, Lanes for Messrs Vickers (and gardener's cottage).  
 The Island, Walton-on-the-Hill, Surrey, (wing and formal garden) for the Countess of Londesborough.  
 Gardens, Addington Park, Kent, for Mrs Sofer Whitburn.  
 Kitchen wing, Brede Place, Sussex, for Moreton Frewen.  
 Gardens and cottage, Chalfont Park, Gerrards Cross, Bucks for Mrs Edgar.  
 \* Imperial Tobacco Co.'s offices, Nottingham for W. G. Player.  
 No. 28 Portman Square, London (alterations) for Alfred Mildmav. Decorations of the Grill Room, Berkeley Hotel, London.  
 \* Second Church of Christ Scientist, Palace Gardens Terrace, London.  
 Nos 1& 2 Hitchwood Cottages, Preston, Herts for H. G. Fenwick.  
 Nos 1-6 Chequers Cottages, Chequers Lane, Preston, Herts for H. G. Fenwick.

### 1914

Church of St. Martin, Knebworth, Herts, (completed by Sir Albert Richardson, 1963 - 1964).  
 Crooksbury, Surrey (addition of new E. wing and service wings) for F. E. Briggs.  
 No. 74 Portland Place, London (alterations) for H. Philipson.  
 Mausoleum, Golder's Green Crematorium, London for the Philipson family.  
 Golf club house, Renishaw, Derbys (additions) for Sir George Sitwell.  
 \* Offices for United Newspapers Ltd, Fleet Street, London.  
 Loggia, Home Painters' Exhibition, Manchester.  
 Billiard room, Shenley Hill House, Minims Lane, Shenley, Herts for S. de la Rue.  
 No. 31 Bedford Square, London (re-decoration) Lutyens's new house.

### 1915

Grange Court, Chigwell, Essex, for the Hon. Cecil Baring (alterations).  
El Guadalperal, Spain for the Duke of Penaranda (farm buildings executed).  
Jaipur Column, New Delhi, India (1915 - 1928).

### 1916

St. Edmund's House, Mount Pleasant, Cambridge (Chapel).  
\* Library at Baroda, India for H. H. the Maharajah Gaekwar of Baroda.  
Bungalows, New Delhi, India. (1915 - 1918).  
\* House at Felbridge, Surrey.  
Great Hall, Euston Station, London (re-decoration).  
\* Chapel at Lambay Island for the Hon. Cecil Baring.  
\* House at Ventosilla, near Toledo, Spain, for the Duke of Santona.  
Garden, the Green, Eckington, Derbys, for Sir George Sitwell.

### 1917

\* Village layout & Church, Basildon, Berks for Major J. A. Morrison (Park Farm Cottage, Basildon built).  
\* Cathedral, New Delhi, India.  
House in Adelphi Terrace, London (alterations) for Sir James Barrie.  
\* St. Stephen's College and the proposed University, Delhi.  
The Great War Stone, for the Imperial War Graves Commission.

### 1918

Basildon Park, Berks, (alterations) for Major J. A. Morrison.  
Cross to Derek Lutyens (Lutyens's nephew), Churchyard, Church of St. Michael, Thursley, Surrey.  
No. 40 Sussex Square, Brighton, for Lady Sackville (alterations).  
War memorial and cemetery, Etaples, Calais, France for the Imperial War Graves Commission.  
Gezaincourt cemetery, Somme, France, for the Imperial War Graves Commission.  
No.34 Hill Street, London (reconstruction) for Lady Sackville.  
Breccles Hall, Norfolk, (alterations) for the Rt. Hon. Edwin Montagu.  
Wimborne House, Arlington Street, London (alterations and lodge\*) for Lord Wimborne.  
No. 2. New Cavendish Street, London (alterations) for H. Pennoyer.  
Bell House, Dulwich (alterations) for Lady Lucas.  
No. 182 Ebury Street, London (alterations) for Lady Sackville.  
No. 96 Cheyne Walk, London (alterations) for Lady Cooper.  
Consultant for Town plan of Alwar, India.  
Temporary war shrine, Hyde Park, London.  
The Great War Cross for the Imperial War Graves Commission.  
\* Opera House, Shaftesbury Avenue, London.  
\* Muncaster Castle, Cumbria (alterations) for Sir John Ramsden.  
\* Bulstrode Park, Bucks (alterations to house and chapel) for Sir John Ramsden.

## 1919

Cenotaph, Whitehall, London.

\* Cape Town University, S. Africa.

Depository for Sir Aurel Stein, New Delhi, India.

\* Palace for H.H. the Maharajah of Kashmir, New Delhi, India.

Shere War Memorial, Surrey.

Cenotaph, Southampton.

Tomb at Muncaster, Ravenglass, for Sir John Ramsden.

War memorial, Temple Church, London.

House in Madrid, for the Conte de Cimera.

Spalding war memorial, Lincs.

Clifford Manor House, Clifford Chambers, Warwicks, (restoration) for Mrs Rees-Mogg.

## 1920

Leeds War Memorial.

Luton War Memorial.

Ravenglass War Memorial.

Gerrards Cross War Memorial.

New wing, Miserden Park, Gloucs, for Noel Willis.

Penheale Manor, Egloskerrv, Cornwall, for Capt. P. Colville (additions and cottages).

Baring Bros, No. 8 Bishopsgate, London (remodelling of two rooms).

War memorial cross, Churchyard, Church of St. John, Busbridge, Surrey.

The Grange, Rottingdean, Sussex (additions) for Sir George Lewis.

Pair of cottages, Westridge Green, Basildon for Major J. A. Morrison.

All India War Memorial Arch, New Delhi, India.

\* Little Palace for H. H. the Maharajah of Bikanir, New Delhi, India.

Midland Railway war memorial, Midland Road, Derby.

Wells War Memorial.

Wargrave War Memorial.

Southend-on-Sea War Memorial.

Hartburn Villa e War Memorial.

Stockbridge an5 King's Somborne War Memorials.

Imperial Tobacco Co.'s War Memorial, Bristol.

Devon County War Memorial.

Britannic House, Finsbury Circus, London, for the Anglo-Iranian Oil Co. Ltd. (1920 – 24).

\* No. 8 Great George Street, London, for Armstrong-Whitworth.

\* No. 1 King William Street, City, London, for the London Assurance Co. Ltd.

Memorial to Edward Horner, Church of St. Andrew, Mells, Somerset.

War Memorial, High Street, Mells, Somerset.

## 1921

War Memorial (in a garden off the village street), Fordham, Cambs.

Fordham Memorial (tomb), New Cemetery, Church of St. Mary, Ashwell, Herts.

War Memorial, Swell, Gloucs.  
 War Memorial, Lloyds, Leadenhall Street, London.  
 War Memorial cross, Churchyard, Abinoer, Surrey.  
 Colombo War Memorial, Ceylon.  
 1921 -1923, Palace for H. H. the Gaekwar of Baroda, New Delhi, India.  
 War Memorial, Hove, Sussex.  
 Consultant for Town Plan, Madras City.  
 \* University of Lucknow, India, and house at Lucknow.  
 Work begun on H. M. Queen Mary's Dolls' House.  
 No. 43 Green Street, London (alterations) for P. Vaughan Morgan.  
 The Royal Berkshire Regiment War Memorial, Reading.  
 Ashwell War Memorial.  
 University College School War Memorial, Hampstead, London.  
 Royal West Kent Regiment War Memorial.  
 Rochdale War Memorial.  
 Stow-on-the-Wold War Memorial.  
 Rolvenden War Memorial. Bury, Lanes, War Memorial.

## 1922

North East Railway War Memorial, York. Midland Bank, No. 196 Piccadilly, London.  
 \* Medical Research Institute, New Delhi, India.  
 Record office and War Museum (Museum not executed).  
 Gledstone Hall, Yorks, for Sir Amos Nelson.  
 Ashwell Bury, Ash, ell, Herts for Mrs H. Fordham (reconstruction).  
 Theosophical Society (BMA) Tavistock Square, London. (1922 - 1929).  
 Sandhurst War Memorial.  
 War Memorial, Wellington College Chapel, Berks.  
 Hong Kong War Memorial.  
 Bermuda War Memorial.  
 No. 11 Canton House Terrace, London (alterations) for Benjamin Guinness.  
 No. 104 Eaton Square, London (alterations) for Captain Oliver Lyttelton.  
 Tomb for the Hon. Cecil Baring and Maud Baring, ramparts, Lambay Island, (also double house, farm buildings and cottages).  
 \* Business premises on the site of Devonshire House, Piccadilly, London.  
 \* University of London, Bloomsbury.  
 \* House at Calehill, Ashford, Kent.  
 Barlin cemetery, France, for I.W.G.C.

## 1923

Garden and gatepiers, Amport House, Hants.  
 Mothecombe House, Mothecombe, Devon (addition) for Alfred Mildmay.  
 War Memorial, Victoria Park, Leicester.  
 Gravestone of Lt. Col. Harold Henderson, Church of SL Mary, Buscot, Berks.  
 War Memorial to the Oxfordshire and Buckinghamshire Light Infantry, Cowley, Oxon.  
 \* House for H.H. The Jam Sahib of Naeenagar, New Delhi, India.

Manchester War Memorial.

No 35 Lowndes Square, London (alteration) for the Rt. Hon. Sir Alfred Mond.

No. 7 Clarendon Place, London (alteration) for General B. Freyburg.

The Times stand and Dorman Long Pavilion, British Empire Exhibition 1924, Wembley.

Mesnil Warren, Newmarket, (alterations) for the Hon. George Lambton.

White Lodge-on-the-Cliff, Roedean, Sussex (additions) for Lady Sackville.

Civil Service Rifles War Memorial, Somerset House, Strand, London.

Mrs Johnson gravestone and central cross, New cemetery, Stockbridge, Hants.

Warlencourt & Daours cemeteries, France, for I.W.G.C.

### 1924

Mrs Gribble (tomb), New Cemetery, Church of St. Mary, Ashwell, Herts.

Cenotaph, St. Peter's Square, Manchester.

Midland Bank, Poultry, London (extensions 1935 - 1937).

Garden layout and garden building, Trinity College, Cambridge.

Royal Naval Division Memorial fountain, Admiralty (now at Royal Naval College, Greenwich, London).

York City War Memorial.

No. 43 Bryanston Square, London (alterations) for Sir George Lewis.

\* Bridge, St. James's Park, London, for Henry Farrer as part of the Edward VII memorial.

Northampton War Memorial.

Warwick House, Norfolk Street, London (alterations) for Captain Euan Wallace.

Beechwood, Slough (alterations) for the lion. Cecil Baring

\* Royal Artillery monument, Hyde Park Corner, London.

Memorial Tablet, Royal Free Hospital, Grays Inn Road, London.

Waterworks filtration plant, Newport, Mon.

Art Gallery for Lord Revelstoke (Hon. Cecil Baring).

Nos 11 -12 Carlton House Terrace, London (alterations).

### 1924 - 1938

Australian National War Memorial, Villers-Bretoneux, Somme, France (Executed 1936-38, lodges 1930).

### 1925 - 1927

Gledstone Hall, Yorks.

### 1925

Memorial to the Missing of the RAF, Arras, France. (1925-28)

No. 29 Belgrave Square, London (alterations) for Mrs Harris Lebus.

No. 18 Buckingham Gate, London (alterations) for Lady Apsley.

Foxbury, Sevenoaks, Kent (alterations) for Sir John Lloyd.

Mells Park House, Mells, Somerset for Rt. Hon. Reginald McKenna.

Viscount Milner gravestone, Church of St. Mary, Salehurst, Sussex.



\* House in New Delhi for the Maharajah of Kapurthala.

Scenery for E. V. Lucas's play *The Same Star* (Leeds).

\* St. Quentin Memorial.

Memorial tablet to Mrs C. W. Earle, Knebworth.

British Medical Association, Tavistock Square, London (extension and redecoration).

Gravestone to Ulrich Thynne, cemetery, Findon, Sussex.

\* Golf cottage, Moor Park, Rickmansworth, Herts.

## 1926

Herbert Chapel, Church of St. Nicholas, Brushford, Somerset.

Ballroom, Marshcourt, Stockbridge, Hants.

War Memorial, Churchyard, All Saints Church, Northampton.

Garden and two pavilions, Tyringham House, Tyringham, Bucks for F. A. König.

Palace for the Nizam of Hyderabad, New Delhi, India.

Madras Club War Memorial.

Grosvenor House, Park Lane, London (elevations only).

Memorial to Dame Louisa Blake, Tavistock Square, London.

Mercantile Marine War Memorial, Tower Hill, London.

The Grange, Plaxtol, Kent (additions).

War Memorial to the Missing of the Somme, Thiepval, France for L.W.G.C.

## 1927

British Embassy, Washington.

Weston House, West Lulworth, Dorset, for Sir Alfred Fripp.

Congreve memorial tablets, Church of St. John, Stowe-by-Chartley, Staffs.

Terminal House, Grosvenor Gardens, London (elevations only).

Plumpton Place, Plumpton, Sussex for Edward Hudson (remodelling of manor house, gardens, bridge, lodges, alterations to Mill cottage).

Lord Brownlow gravestone, Church of St. Peter and St. Paul, Belton, Lincs.

Norwich War Memorial.

Monument to James K. Hackett, New York.

Gold and crystal communion plate, St. Paul's Cathedral, London, as memorial to Lord Stevenson.

Pedestal for statue of Jam Rawal, Jamnagar, India.

Harmsworth crucifix, St. Jude's, Hampstead Garden Suburb, London.

House at St. Hilaire, Canada, for Colonel Gaunt.

Monument to Lord Cheylesmore, Embankment Gardens, London.

\* Room for Sir Joseph Duveen, New York.

\* Scheme for rebuilding Euston Station, London. Stockton House, Wilts (alterations).

## 1928

Fountain, Tom Quad, Christchurch, Oxford.

Princes House, Gresham St, London (alterations).

No 31 Belgrave Square, London (alterations).

Flats in Page Street and Vincent Street, London, for the Westminster City Council.

British Pavilion, Antwerp Exhibition.

Marvells, Five Ashes, Sussex, for George Plank.

No. 68 Pall Mall, London (elevations only) for Victor Behar.

No. 29 Hyde Park Gate, London (alterations) for Sir Roderick Jones.

Pedestal for the statue, 'The Sower', Kew Gardens, London.

Dalison tombs, Churchyard, Plaxtol, Kent.

Midland Bank, Leadenhall Street, London (with Whinney, Son and Austen Hall).

Farmhouse, Catraw, Blagdon, Northumberland.

### 1929

British Industries House and Hereford House, Oxford Street, London for Gamage's (elevations only).

\* Hotel, Stornoway, Outer Hebrides, for Viscount Leverhulme.

\* North Eastern Railway offices, York.

Lord Hambledon monument, Lincoln's Inn Fields, London.

\* Midland Hotel, Manchester. ,

\* Liverpool RC Cathedral (crypt built 1933 -1941) (1929 - 1941).

London (Ontario) War Memorial.

No. 117 Eaton Square, London (alterations) for the Earl of Kenmare.

Extension to Johannesburg Art Gallery, S. Africa. Midland Bank, King Street, Manchester.

\* Scheme for new Charing Cross Bridge.

No. 120 Pall Mall, London for Messrs Crane Bennett Ltd.

No. 4 Connaught Place, London (alterations) for Captain Oliver Lvttelton.

### 1930

Northcliffe Memorial, St. Dunstan-in-the- West, Fleet street, London.

Bridge linking East Molesey} and Hampton Court, Surrey (with W. P. Robinson engineer).

Bridge over River Ember, East Molesey, Surrey.

Runnymede lodges and piers, Egham, Surrey, for the Lord Fairhaven.

Irish National War Memorial, Dublin.

Altar tomb of F. E. Smith, Earl of Birkenhead, Cemeten, Charlton, Northants.

YWCA, Great Russell Street, London.

Auckland War Memorial, New Zealand.

Lodges and entrance gates, Victoria Park, Leicester, as a memorial to Sir Jonathan North.

No. 42 Cheyne Walk, London, for the Hon. Mrs Gm Liddell.

No. 66 Lincoln's Inn Fields, London (restoration of facade) for Messrs Farrer and Co.

Aldford House, Park Lane, London (consultant for elevations).

**1931**

Fleet House (now Moonfleet Hotel), Fleet, Dorset (internal alterations) for Mrs Saxton Noble.

Benson Court, Magdalene College, Cambridge. Bridge, Pilgrim's Way, Compton, Surrey.

King George V Memorial and fountains, New Delhi, India. 1931-39).

No 11 Connaught Place, London (alterations) for T. J. Lev.

Clock, Royal Academy of Arts, Piccadilly, London.

Muniment Room, Mells Manor, Somerset, for Lady Horner.

**1932**

Saunton Court, Saunton, Devon (remodelling) for G. Rankin.

Brook House, Park Lane, London (facades only).

Jekyll family tomb, Churchyard, Church of St. John, Busbridge, Surrey.

\* Altar frontal, Downside Abbey, Somerset.

## Appendix II – Water Supply and problems by M.W. Hall

Ninety years after the house was built in 1899-1900 we still have problems due partly to conflicting requirements of Edwin Lutyens and Gertrude Jekyll. One in particular of these problems was and still is, accentuated by the extension of the wings in 1910.

When the house was built there was no mains water supply so it was necessary not only to dig a deep well in the paddock but also to collect rain water from the various roofs. The water collected from roofs was fed into underground water chambers. We have located six of these. I estimate that each holds 1500 – 2000 gallons. The one in front of the house, under the Italian stone well head contains about 3000 gallons. This chamber was not only fed by rainwater but also water pumped from the well in the paddock. Domestic water was then pumped by hand from the front chamber into the house tanks in the roof space.

The guttering provided by Lutyens to collect water from the roof of the main house was insufficient and to some extent of bad design, causing flooding especially in the courtyard area. We have virtually overcome the boiler room problem by firstly extending the front elevation gutter over the skittle alley roof. Also by installing an automatic electric pump extracting water from a sump at the bottom of the steps.

Originally the gutter, now extended, discharged onto the roof of the skittle alley facing the front door. The water then spilled down into that gutter which overflowed down the steps into the boiler room.

The problem still facing us is that of the main roof facing the courtyard. This in heavy rain, still overflows cascading water on to the paving, part of Gertrude Jekyll's garden.

There are only two downpipes to take all the water from the gutters from the main roof and inside slopes of the extended wings as far as the gables. These gutters and downpipes until we replaced them with 6', were only 4.' We still have not cured the trouble.

When we replaced the downpipes, we discovered that those at the north end of the courtyard elevation discharges into Gertrude Jekyll's dipping well, which then overflows into the water chamber in the lawn.

The downpipe at the south end, to our dismay, we found did not. This discharges into a pipe which runs almost horizontally under the front porch and front door into the chamber under the Italian well-head in the front lawn.

To change the direction of this drainpipe to feed into the dipping well would involve spoiling much of Gertrude Jekyll's paving and walls, most of which we have over the years had relayed or repaired.

In heavy rain the weight of water in the 6' gutters is great and the brackets and fixings have, in some cases, either have bent or become loose. We have therefore had new adjustable brackets made so that the gutter can be levelled and in fact tilted towards the two downpipes, more water being encouraged to flow toward the downpipe feeding the dipping well.

### **The Well in the Paddock**

When we came to the house in 1953 this was disused, partly filled in with rubbish and debris as the pump house roof had collapsed. The mains water supply to the house was poor, no water flowed in by day, but roof tanks filled at night. Due to the shortage of water, we were forbidden to water the garden, or even wash a car. The garden suffered very badly in dry weather.

First of all, we installed electric pumps in the water chambers either side of the house so that we could, in particular, water the Gertrude Jekyll courtyard garden.

But this was not enough. We therefore decided to bring back into use the well in the paddock with boring equipment. We bored down the rubbish-filled shaft for 160.' Having found bottom it was tubed and a pump installed. We laid pipes across the paddock to standpipes in the vegetable garden and in the flower garden as far as the tennis court to the north of the house. From these we were enabled to feed sprayers.


We thought we had overcome our problems. But the Guildford, Godalming Water Company accused us of illegally stealing their water. We disputed this and continued pumping. Then the Thames Conservancy appeared on the scene with a similar objection.

After negotiations, the Thames Conservancy agreed, subject to our paying £10 per annum for a licence to our pumping 3000 gallons per week and we had to keep a record for their inspection.

At the end of the year I applied for a renewal of the licence. I received an amusing and interesting reply to the effect that Thames Conservancy could not claim that they had rights to restrict our extraction of water as the old well had been in existence longer than they had! They returned the £10 I had paid the previous year.



## Appendix III – First Steps at Goddards (Garden) by Jane Brown



written 1994

## First steps backwards.... ...through the looking glass at Goddards

*'How is it that you can all talk so nicely?...' Alice said, ...'I've been in many gardens before, but none of the flowers could talk.'  
'Put your hand down, and feel the ground' said Tiger-lily. 'Then you will know why.....' It's very hard, (said Alice). 'In most gardens' the Tiger-lily said, 'they make the beds too soft- so that the flowers are always asleep.'*

The garden of live Flowers, Through the Looking-Glass.

This illustration was drawn in an AA. Visit and brought to the Trust by a relative of the artist. Date 4/906.

Lewis Carroll's nonsense often seems infinitely wise as far as gardens are concerned, and what follows is rather on the lines of waking up the flowers. I always remember Sir Peter Shephard's phrase about the gentle restoration of Charleston's garden, to "encourage the ghosts to return": these notes from my year at Goddards record the first steps in that kind of conservation, all taken whilst I was fairly well occupied with the day to day running of the house and opening it to almost 4,000 visitors.

To briefly recap: Bill and Noeline Hall gave Goddards, their home for 38 years, to the Lutyens Trust in November 1991, in memory of their son Lee (who was a brilliant architect and city planner) who had died in 1988. Goddards, and its 7 acres and outbuildings, came to us equipped for everyday life in the house and garden, well-documented for the period of the Hall's ownership and with its origins fairly well known. It had been built by Edwin Lutyens, when he was thirty for Frederick and Margaret Mirrielees as a "home of rest for ladies of small means", finished in 1900 and extended in 1910; it was Listed Grade 2\*. As it was soon realised to be an architectural "gem", virtually intact as Lutyens had left it in 1910, with few subsequent alterations fully understood, the 2\* Listing (despite great efforts by Bill Hall to get it upgraded) might seem a first step into the looking-glass world.

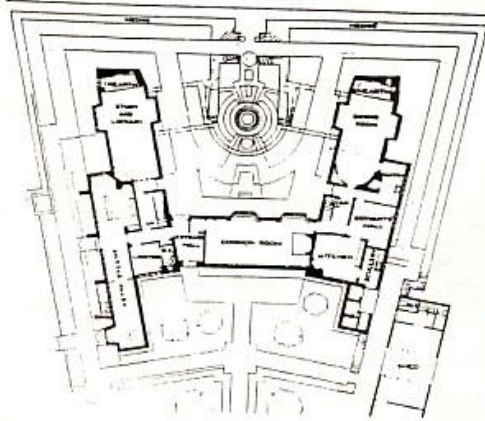
It was because of administrative mishaps that I suddenly found myself moving into Goddards in March 1992, with my Norwich Terrier, BJ; Goddards has long been a terrier's domain, and he was soon fully in charge. But, lesson no. 1, to really get to know a house and garden, there is no substitute for living in it, with long periods, especially late evenings on your own. Goddards creaked and murmured, especially when the aged heating was on, but its benevolence of character, its redeeming serenity (considering the events of the 90+ years it had existed) were all-pervasive. But, from now on I must concentrate upon the garden.

Lesson no. 2, if you want the ghosts to return, bring back their descendants. The Mirrielees, who had built Goddards, had let it in 1914 (and sold it in 1928) to the Gibbs family, who in turn had sold it to Bill and Noeline Hall in 1953. Goddards had only had three owners, so it was a relatively simple, but gradual task to bring back the Mirrielees' and Gibbs' families. This was richly productive of memories, photographs and objects that had been in the house. Three of our Gibbs family visitors had childhood memories -of riding bicycles all around the house, and of the big tree that had stood on the lawn west of the garden court, where there was now only a dip filled with daffodils. A photograph, showing half the tree, sent me scurrying to enlarge the plan from Weaver's Houses and Gardens of E.L.Lutyens (the only plan we had)- which is illustrated here- to reveal that the big tree, a beech, had been chosen by Miss Jekyll and Lutyens as the focal point for the design on their first site visit in late summer 1898. Goddards' symmetry, unusual for Lutyens, was the outcome, and the bicycling paths, since grassed over on the west side of the house, were an integral part of the whole pattern.

Lesson no. 3, there is nothing like taking parties of visitors around, the very repetition of 'facts' leads to question and clarification, and there is no substitute for a lot of fresh points of view. For the twentieth time I ushered a party around the south side, noting that the garden of our 17th gardener's cottage (the original house on the site) was a good 4 feet higher than Goddards' garden itself. The original site must have sloped from SSE to NNW and to gain the level ground for the house the soil was pushed westwards, to a point in the sloping meadow where it is held up by a stone ha-ha. This would have raised the level around the big beech by about 18 inches (Miss Jekyll could never have known this) and consequently the focal point of the design took ill and died.



*Goddards plan  
from Weavers  
Houses and Gardens  
of E.L. Lutyens.*



Showing the visitors the garden view from the North wing bedroom for the hundredth time finally convinced me that the patterns in the grass west of the garden court exactly marked the cycling paths and hedges that had been removed. We have subsequently prodded and measured for the paths, de-turfed them, raked them over, and they look as though they have never been away.

Lesson no. 4, listen to the plants! The earliest photos that the Mirrielees' family brought us, and *Country Life* 1904, showed certain important Jekyll plantings (though she did no plans, as the plants were not hers but from the Mirrielees' own garden, where she was also working, just down the Holmbury road) of the vines on the house walls in the west court (still thriving), of rosemary beside the sundial in the hottest part of the court, and of irises, veratrum, senecio, Portugal laurel, Michaelmas daisies, bergenias etc., almost 50 standard Jekyll plants. Our housekeeper, Sybil Baker, revealed a talent for flowers à la Miss Jekyll's book on arranging, and we managed summer-long look-alikes from our own resources. Gardens are places of habit, especially if they have always been quietly well-maintained, as Goddards had, but many of the key "Jekyll" plants were no longer in situ. But what about that big clump of rosemary, and the other of senecio in the kitchen garden, the *Iris foetidissima* (a Jekyll flower arranging necessity) skulking down the long walk, and the bergenias everywhere, endemic? Were they not the children of the originals?

Lesson no. 5, as gardens are places of habit, don't change their habits too quickly. I spent my year watching our inherited gardener Graham Baker carry out his well-tryed routine. It was interesting that all the owners had respected the Lutyens/Jekyll formal garden; the Gibbs had made their rose terraces and tennis lawn to the north, and Noeline Hall, a passionate gardener with a great Jekyll knowledge learned long before Miss J became 'fashionable' again, had made a late summer flower garden to the south. Goddards' flowery court is truly Edwardian, taking its bow in late July, and it will stay that way.

We, everyone concerned with Goddards, the Trust, Trust Friends, visitors and volunteers discovered so many things- or were they revealed to us? My personal best moment was one quiet sunny lunchtime, a lull in a busy day: Graham the Gardener had been clearing out Low Barn loft and grumbling about an old chair, which shed a thousand wicker pieces all over the path. I examined the remains, getting covered in the dust of ages, and unfolded the pink paisley cotton of the padded cushions, as clean and bright as new in the folds- this was the very chair in the 1904 *Country Life* photo of the garden court, the chair that Miss Jekyll, Miss Marryat who made marvellous scones, a lady of small means, or Miss Mirrielees might have sat in! The wicker chair was gone to the worms, but the cover has been carefully dusted and put away!

I do assure you, the Looking-Glass madness is not mine alone. Everyone concerned with Goddards has caught it, and our present Administrator, Anthony Smith, who took over from me in Spring 1993, is equally attuned and patient with Goddards' little foibles. Our visitors and neighbours have told us that we have a "rare" Crapper manhole cover, our millstones, all 13, have an individual history, we have learned who built Goddards, from the descendant of Harrisons the builders who lives next door, and Goddards has found its place in the continuum of local history, though the village family that gave the land its name in the early C18th, if not before, remain unknown. The final lesson is perhaps that both house and garden have responded to the endless admiration and discussion, they have rolled over and woken up, like a puppy in the sun, and the genius loci has healthily asserted itself. In 1934 E M Forster and Ralph Vaughan Williams (both locals) collaborated on a pageant for Abinger in which the people of the past returned, their stories told by the present inhabitants. Goddards' garden and paddock make a natural outdoor theatre, one day perhaps we will revive the pageant and add a last scene for the builders of Goddards, and then all the ghosts can be summoned to return.

*Jane*

Jane Brown

Goddards is open by appointment until the end of October. Tel. 0306 730487



Appendix IV – The Garden Restoration Plan by Jane Brown

PRESIDENT Mary Lutyens PATRONS Colin Amery Hon H.W. Astor Hermione Lady Cobbold Lord Gibson  
 Mrs Christopher Hussey Sir Geoffrey Jellicoe Philip Johnson Nigel Nicolson Viscount Norwich  
 Dr Patrick Nutgens The Earl of Oxford and Asquith Viscount Ridley Sir Peter Shephard Paul Walter

# THE LUTYENS TRUST

To protect the spirit and substance of the work of Sir Edwin Lutyens O.M.

GODDARDS' GARDEN RESTORATION PLAN outline for The Landmark Trust

(adapted from original 5 year plan dated spring 1994 by Jane Brown)

Introduction

Goddards' garden is unique in that it has never been seriously neglected nor prey to damage of any kind throughout its 90+ years.

Work on the garden aimed at reviving the authentic Lutyens/Jekyll atmosphere as a setting and backdrop for the house is therefore an authentic restoration (not a re-creation) and this philosophy should be the basis of progress.

It is envisaged that a 3-year programme carried out by one full-time well-qualified gardener, for which the Rufford Foundation are offering funding of £15,000 per year, would leave the Formal Garden within the yew hedges (Areas A1,A2,A3 and A4 on the attached plan) in excellent condition.

My original 5-year plan dealt with the whole Goddards estate of approx. 7 acres, and I have kept the key and identification of these areas as follows:

- A - Formal Lutyens/Jekyll garden around the house which is the main content of this modified plan of restoration
- B - North rose terraces and croquet lawn
- C - Small north Orchard and Jekyll screen planting
- D - Mrs Hall's late summer garden
- E - Kitchen garden and frame yard
- F - Paddock (including ha-ha)
- G - Goddards Cottage Garden

These areas have been located on the attached plan as far as possible.

Plants and planting

There are no <sup>original</sup> planting plans for Goddards and it is my supposition that there never were, but that planting was personally supervised by Gertrude Jekyll on her visits to Mrs Mirrielees at Pasturewood and by instructing the Pasturewood gardeners to help out at Goddards. This would be entirely natural procedure - there was no reason to make Goddards a lavishly complicated garden, the whole atmosphere of the "home of rest" would be towards the cottage garden tradition modified by the use of Miss Jekyll's perennial favourites, especially Mediterranean and scented plants that she grew in exactly similar conditions as at Munstead Wood.

Perhaps I should emphasise that the thin, sandy, acid soils and Goddards Abinger Common Dorking Surrey RH5 6JH Dorking (0306) 730487

TRUSTEES: CHAIRMAN Michael Wright Jane Brown Celia T. Lutyens Charles Lutyens Clayre Percy  
 Margaret Richardson Gavin Stamp Giles Weaver HON SECRETARY: Jane Brown  
 HON TREASURER: Edwin Cross HON SOLICITOR: David Lee

high altitude that dominate the conditions in the garden at Goddards are precisely those in Miss Jekyll's garden at Munstead Wood and were her favourite working conditions.

There are Country Life photographs of the garden, some published in Weaver's Houses & Gardens, of which The Lutyens Trust have a complete set. (However, study has shown these photographs to illustrate some temporary planting undoubtedly the efforts of the jobbing gardener/handyman!)

It is MOST IMPORTANT to realise that the Goddards' estate contains an important and valuable stock of plants, many of which date from Miss Jekyll's time or the Gibbs' time, or are scions of the same, or were carefully sought by Mrs Hall, who had a great knowledge of Miss Jekyll's style.

These include: acanthus, senecio, bay (the 2 large trees by the steps to the Cottage garden date from c.1916) Portugal laurel, santolina, old shrub roses, dianthus, myriad irises esp. I. germanica and I. foetidissima (the latter a great feature of Jekyll flower arrangements), rosemary, Veratrum nigrum, Japanese anemones, ferns, lyme grass, bamboos, catmint, alchemillas, pieris, clematis, wisterias, vines, choisya, skimmia, syringas, Solomon's Seal, hemerocallis, hydrangeas, rhododendrons, lauristinus, azaleas, saxifrages, hostas, bergenias, cuphorbias, fuchsias, Michaelmas daisies, London Pride, cistus, periwinkle, thrifts and other rock plants in the dry-stone walls.

Wherever possible, to retain the integrity of the garden and to maximise resources, these plants should be propagated and/or divided and brought on. It might be thought possible to SELL SURPLUS as "souvenirs" for Landmark tenants and open-day visitors.

#### The Three-Year Plan in Outline

YEAR ONE dating from autumn 1995 and the arrival of the full-time gardener: PRIORITIES:

- \* Preparation of ground and planting of yew hedges that need replacing in West Garden Court and Entrance Court (in spring 1996 if weather deteriorates early on) Cost of plans c. £120.)
- \* Entrance front border as the first thing one sees needs attention.
- \* Goddards is stocked with tools, machinery, masses of pots etc., but all this needs organisation during the winter. The big greenhouse is operative, including oil-fired heating, and can hold cuttings etc during this first winter but Frame Yard needs organising.
- \* West Garden Court beds need winter/spring attention, feeding, rationalization, but perhaps should be overhauled in pairs e.g. NOT all looking newly planted at once.
- \* Big shrubs and wall shrubs need attention esp wisterias and vines.
- \* Pavings in Formal Garden A to be checked for spring opening.



1995-6 contd.

Area B: Rose terraces cleared and grassed ? temporarily. The croquet lawn should I think be usable for summer tenants, but requires setting out and equipment.

Area D: Mrs Hall's Flower Garden (not to be maintained by Landmark) but plant stock should be rescued before laying to grass. Retain planted pavement - SEAT required as this offers the prettiest view of the house.

Area F: Paddock - fairly urgent work required to ha-ha wall.

Area G Cottage Garden: Before this is leased the plant stock must be retrieved (old garden plants were invariably "dumped" here). Plant division should yield perennials large enough for replanting in Area A Formal Garden borders.

YEAR TWO 1996-7

Area A Formal Garden:

\*Thorough restoration of West Garden Court planting and North border planting

Area C, Orchard and Jekyll Screen - rationalization and re-planting. Tree pruning.

Work to trees in all areas. Replacement of missing cherry in hedge bay of East Entrance Court.

Work to all dry-stone walls, especially Long Walk outside Yew hedges.

YEAR THREE 1997-8

After maintenance and replacement planting in all the areas worked on in years 1 & 2, the only remaining area for overhaul will be AREA A4 - the South border, Skittle Alley walk.

REVIEW of position after implementation of Three Year Plan:

Area A, Formal Garden, all mature shrubs and climbers pruned or re-instated as background for overhauled planting - shrubs and perennials that will now need maintenance and feeding only for 3-4 years.

Area B, Grass Terraces (possibly shrubs here?) and Croquet Lawn, maintenance only.

Area C, Orchard & Jekyll Screen, maintenance only.

" D, Formerly Mrs Hall's Garden, now a planted pavement (as existing) and or wide grass walk between enlarged Cottage Garden and Long Walk Fence - mowing only.

Area E, Former Kitchen Garden - it would be nice if this could be a re-inforced grass surface, hedged, for temporary parking.

" F, Frame Yard is required as working area for 3 years and the present writer cannot imagine how Goddards can be maintained without this working area, duly rationalized.

Please see also accompanying letter on WATER.

The Cottage garden, Area G will be out of the maintenance remit.

Proceedings from the Mills Research Group

PROCEEDINGS OF THE  
TWELFTH  
MILL RESEARCH CONFERENCE



CONTENTS

The Brits in Paris 1878—British millstone makers at the Paris Universal Exhibition . . . . .	Owen Ward . . . . .	1
How the meal emerges . . . . .	A Discussion. . . . .	7
Manx Windmills: a Contemporary Survey, 1993 . . . . .	Nick Kelly. . . . .	9
Mill Recording in England . . . . .	Niall Roberts . . . . .	15
Fenland drainage windmills of Cambridgeshire and Huntingdonshire . . . . .	Peter Filby. . . . .	31
A test programme for determining the grinding characteristics of millstones . . . . .	Paul Jarvis, David Jones	45
Lutyens' and Jekyll's garden millstones . . . . .	Niall Roberts . . . . .	51
Bloxham Grove post Mill, Oxfordshire . . . . .	Stephen Buckland . . . . .	65



Editor: Duncan Breckels



LUTYENS' AND JEKYLL'S GARDEN MILLSTONES

Niall Roberts

Introduction

During a visit in 1993 to Goddards, a Lutyens house between Guildford and Dorking in Surrey (built in 1900), I was astonished to find in the garden many millstones, some set in the pathway outside external doors of the house and others forming part of the paving for a rockery or elsewhere in the garden. The Curator (Anthony Smith) drew my attention to a detailed study by Jane Brown of the partnership between Edwin Lutyens the architect and Gertrude Jekyll the garden designer, in which the author remarks that:

"...the herringbone and the insertion of a millstone (real or made up of tiles and bricks)...was almost the partnership's trademark, started at Munstead Wood and followed through to Amporn House over thirty years later...."<sup>1</sup>

When I contacted the author and explained my own particular interest, she very kindly sent me a copy of the schedule<sup>2</sup> (in the last chapter of her book) listing properties at which Lutyens and Jekyll had collaborated, annotated to show over 40 sites at which millstones (and about how many) might be found.

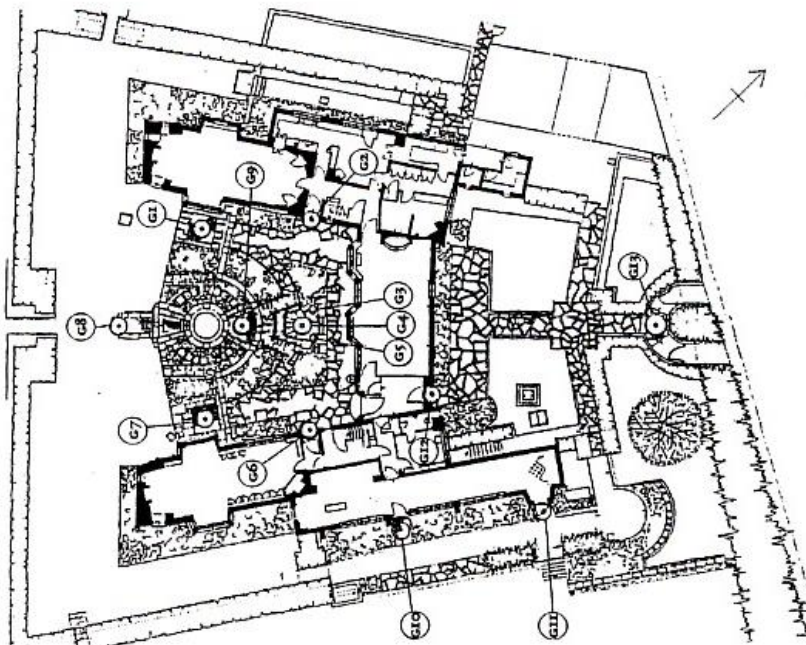
I have so far visited eight of these gardens including those at Munstead Wood and Amporn House. Generally there have been only one or two millstones, but there are three larger collections and the two largest of these span the thirty years mentioned by Jane Brown (though commencing five years later than the date (1894) Miss Brown gives for the start of the garden at Munstead Wood. In the following place-references, the year is that given by Jane Brown as that in which each garden was designed.

At **Folly Farm, Sulhamstead** (Hants 1901), there are not any millstones but there are millstone-like patterns made up of paving slabs at each corner of the rose garden. At **Millmead, Bramley** (Surrey 1904), there is a 48 inch monolith Derbyshire-type square-eyed bedstone (but without any visible dress) set in the floor of the hallway inside the house. This stone was either never dressed for use or, surprisingly, it had been set face-downwards in the floor, or it was an unusually small edge runner.

At **Munstead Wood, Godalming** (Surrey 1894), there are two face-runner millstones, both face upwards and dressed, set among paving stones in the garden. Both are 48 inch Peak stones, one a clockwise runner and the other an anticlockwise bedstone. The runner has an 11 inch eye but no rynd, and has nine harps of four furrows. The bedstone has a 10 inch square eye and ten harps of four furrows. There are also two Peak runner stones, one set into the stone-paved surround at each end of a small rectangular ornamental pond at **Knebworth House, Stevenage** (Herts 1905). At **Amporn House, Andover** (Hants 1923), there are two millstones, one 44 inch and the other 48½ inch diameter, each set in different pathways, and there is also a much smaller millstone of 22½ inch diameter, similar to two small stones of almost the same size found at Goddards (see below).

At **Hurwood House, Holmbury St Mary** (Surrey 1899), there are eight dressed but worn and unremarkable French burr stones, set in the ground face-up as part of the paving of a garden terrace. I have not yet been able to make a detailed survey of these particular millstones, but I have recorded two other and larger collections of 'garden millstones', one at **Blagdon, Seaton Burn** (Northumberland 1928) with ten stones, and the other at **Goddards, Abinger Common** (Surrey 1900) with thirteen stones.

GODDARDS  
THE LUTYENS TRUST  
Gardens, Abinger Common, Dorking, Surrey, Surrey



Reproduced by kind permission of the Lutyens Trust. (Numbering added by the Author).



### The Blagdon stones

The garden at Blagdon, designed for Viscountess Ursula Ridley, daughter of Edwin Luytens, was one of the last gardens on whose design Gertrude Jekyll worked before her death in 1932.<sup>3</sup> The millstones at Blagdon are (with one exception) all set out in a single straight pathway leading from near one corner of the House through an avenue of trees to woodland beyond two small obelisks joined by a stone balustrade. According to a retired Foreman consulted by Mr Mark Wood (Estate Manager), this path was not actually laid down until 1949, five years after Luytens himself had died (1944). Each millstone is surrounded by close radial lines of bricks set on edge to complete each of the nine square panels bounded by rectangular slabs of dressed stone that together make up the pathway. All the millstones in the pathway are burrstones. The tenth millstone is a peak-type monolith and a large stone vase covers its eye. This stone is some distance from the 'millstone path' and is surrounded by concentric circles of stone sets. All the millstones have diameters from 52 to 56 inches.

The central segments in most of the nine French stones form a rough square though in Figs 83, 86, & 89 the square is more carefully constructed. In Fig 88 there are four pieces of what appear to be a different type of stone forming the eye. In Fig 85, there is a single central polygonal eye-stone surrounded by neatly cut outer pieces that make up the circle.

The earliest larger millstones (3 feet and over in diameter) had a circular 'eye' in both the runner and in the bedstone, with a wooden neck-bearing for the stone spindle wedged into the bedstone eye. By about 1800, the bedstones in England usually had a square eye to house a cast-iron neck-bearing box. The larger stones were at first supported by a 4-arm rynd but later (in about the 18th century), 2-arm rynds were used. The shape of the central hole or eye can thus show whether a stone was a runner or a bedstone and can help to date a stone.<sup>4</sup>

Five of the stones in the pathway have square (or nearly square) central holes and were therefore bedstones (Figs 81–84 and 89), and two have circular central holes and rynd slots, and so were runners (Figs 85 & 88). Two stones (Figs 86 & 87) are puzzling: they have square (or nearly square) eyes but appear to have slots for a rynd. These particular stones thus appear to be *square-eyed runners*—which is most unusual.

Neither of the Blagdon round-eyed runner stones (Figs 85 & 88) has its rynd in situ and all stones in the pathway have the central hole filled by on-edge pieces of slate or, in the case of the stone in Fig 85, by what look like four concentrically placed flowerpots of different sizes.

**Stone Tinkering?** The slate infills in Figs 82 and 88 are more detailed, each having a finely crafted cross pattern. One might be tempted to think that perhaps Luytens was so attracted by the scope for relatively intricate patterns in the centres of millstones that he asked one of his masons to cut shallow slots on either side of the square eye-hole in a couple of the stones (Figs 86 & 87) so as to be able to produce the 'block-and-bar' pattern that emerged naturally when the round-eyed stone centres were filled. Did Luytens go even further and instruct his mason to open out the square eyes—or at least that part of the eye nearest the dressed face of the stones—into rectangles so as to accommodate more easily available pieces of slate? This rectangular feature is most conspicuous in Fig 87 whose central hole measures 12 × 16 inches.

This possibility can be dismissed with a fairly high degree of confidence, because there is at Goddards a burr stone (Fig 110) with a square eye and a rynd in situ. This particular Goddards stone appears to have been used first as a bedstone and later modified for use as a runner stone, and it is not impossible that Figs 86 and 87 at Blagdon had a similar history. The very rectangular eye of stone Fig 87 remains something of a surprise however.

**Stone Matching:** In order to see if stones may have come from the same mill, one must look not only at each stone's material, diameter and direction of rotation, but also at the number of harps and the number of furrows per harp. In a matched pair of stones, both stones should ordinarily be made of the same material, have the same diameter, turn in the same direction and have the same dress—'ordinarily' because occasionally 'unmatched' stones working as a pair can be found in mills. Further, in a mill with two or more pairs of stones, not all pairs are always of the same material, diameter or dress (though these three characteristics would normally be the same within each pair). The direction of rotation would ordinarily be the same for all stones in a windmill, but counter-rotating runners can be found in a two-wheel watermill with 'mirror-image' sets of machinery, and in a one-wheel watermill with layshaft (as opposed to a spurgear) drive to the stones.<sup>5</sup>

The Blagdon millstones are in some cases very worn and in these cases, it is difficult to count the harp and furrow numbers. Appendix II summarises the visible characteristics of each stone. (The Stone numbers correspond to the Figure numbers.)<sup>6</sup>

There are five 54 inch stones of which three are bedstones (Figs 81, 82 & 84), all of which are 'right-handed' and therefore ran clockwise. There are two runners, one of which ran clockwise (Fig 87) and the other ran anticlockwise (Fig 85). The only clockwise runner has 12 harps, and one of the bedstones has 12 harps (Fig 82) whilst the others have 10 harps (Figs 81 & 84). The stones in Figs 82 and 87 might have come from the same mill.

There are three slightly larger 56 inch stones of which two are bedstones (Figs 83 & 89) and one is a runner (Fig 86). All ran clockwise and all have 12 harps. All three stones might have come from one mill.

The two 52 inch stones (Figs 88 & 810) are made of different materials and are therefore most unlikely to have formed a pair, even if the latter stone is a bedstone, but they might have come from a single mill.

### The Goddards stones

In contrast to the stones at Blagdon which are (with one exception) set in a single straight pathway, those at Goddards are rather scattered. One (almost 60 inches diameter) is at the junction of two pathways from the pair of pedestrian gates leading to the front door of the House, others are set in the ground immediately outside each of the seven external doorways of the played 'hollow-square' House itself, and five are set symmetrically in the ground elsewhere in the garden. Two of the Goddards stones have a diameter of only 23½ inches. All the others are significantly smaller (47–48 inches) than the Blagdon stones (52–56 inches).

In the following paragraphs, the Figure numbers correspond with the Stone numbers shown in Appendix III and in the plan of the Goddards garden. The Goddards stones probably came, in view of the area, from water-powered cornmills. Five of these stones (Figs 66, 67, 69, 111 & 112) are monolithic, and the five others (Figs 61, 62, 64, 68 & 110) are French burrstones. The stones in the first group probably came from Derbyshire though some may have come from other English millstone producing areas. The French stones exemplify two clear patterns for assembling the component pieces to form a complete millstone. In Figs 61 & 110, the central burrs form a square, whilst in Figs 62, 64 & 68 the central burrs form a polygon.

**The Watermill Stones:** All the '4-foot' stones with square eyes (Figs 61, 62, 66, 68—though not clearly visible in the photograph—& 112) are bedstones. The stone in Fig 61 still has its bearing box with its bronzes *in situ*. The stone in Fig 610 undoubtedly also has a square eye, but it has a 2-arm rynd *in situ*. Here, surprisingly, is a runner stone with a square eye (referred to above when discussing some of the Blagdon stones). Presumably this stone had been made-up for use as a bedstone and may well have been used originally as such, but at some time rynd slots were cut and it was used as a runner.



One would expect most if not all the stones with circular eyes to be runners and to have two slots for a 2-arm rynd (Figs G4, G7 & G11). The first of these stones has two rynd slots and the latter two stones still have their two-arm rynd *in situ*.

**Two Puzzles:** There are two very puzzling stones (Figs G6 & G9). The stone in Fig G6 itself has two unusual features. Although it has a square eye, outlined by the Luryens 'edge-on' brick infill, closer examination shows that *either* this square has been cut into an original circular eye, *or* a circular eye has been roughly shaped from a square eye. The latter seems unlikely because there are no visible slots for a rynd, and one would expect such a circle to be cut to include the corners of the square (so that no trace of the original square eye would remain). There are three alternative explanations for this stone:

- (1) it started life as a round-eyed bedstone and was later modified to hold a square bearing-box;
- (2) it was originally prepared as a runner (and so was given a round eye) but before the rynd slots were cut, the stone was modified to serve as a bedstone with a square bearing-box;
- (3) it began life as a square-eyed bedstone and then been very roughly modified to serve as a round-eyed runner *with a different dress and rynd slots cut into what had hitherto been the back of the stone.*

This last explanation is supported by the large 'panel' (about 8 inches by 2 and less than 1/4 inch thick) of what appears from its softness to be lead, let into the working face of the stone. Millers often poured molten lead into recesses in the *back* of a runner stone in order to improve its balance on the stone spindle, but it seems quite extraordinary to apply such a large area of lead to the *working face* of a stone: in time, such an inset would be worn down by the grinding process and thus add lead to the meal! The third explanation above suggests that there may be a dress and rynd slots in the face of the stone now hidden from view. If this explanation is true, then the lead inset is in the *back* of a runner stone - which is what one would expect. Only minor excavation and examination of part of the hidden surface of the stone can resolve this mystery.

This leaves the stone in Fig G9, which has a circular eye but no *visible* rynd slots. It would thus appear that this stone was used only as a bedstone, though its eye seems quite needlessly large (12 inches diameter) for a wedged neck-bearing in a bedstone. The stone in Fig G14, which also has a circular eye and no rynd slots, has been included for comparison. It was seen at Kingsley Watermill, Hants (house-converted but retaining much of one of two sets of wooden machinery), and it has a much smaller eye (about 6 inches) than that in Fig G9. This particular stone at Goddards is cracked from one side to the other, which suggests that it is (relatively speaking) very thin. This raises the possibility that this stone might be a very worn runner whose original dressed face *with rynd slots* is on the side of the stone now hidden from view. Is this a runner that became a bedstone by dressing its flatter back for its second lease of life? As with the stone in Fig G6, only minor and localised excavation and examination of the hidden face can solve the puzzle.

Three of the English Peak stones turned clockwise (Figs G7, G9 & G11) and two turned anti-clockwise (Figs G6 & G12). Among the French stones, two turned clockwise (Figs G2 & G10), and three turned anti-clockwise (Figs G1, G4, & G8). Thus, of the ten '4-foot' stones, five turned one way and five turned the other, contrary to my expectation of a predominance of clockwise 'right-hand' stones said to be preferred by right-handed stone dressers.<sup>7</sup>

**Matching Stones:** Just as in the case of the Blagdon stones, one would hope to be able to 'match' at least some of the Goddards stones in pairs (one runner stone and one bedstone), and possibly identify other stones that probably, or at least possibly, came from the same mill. The ten '4-foot' stones at Goddards can be classified into the following sub-groups:

STONE NO.	FTR. PER HARPS.	FRENCH STONES			ENGLISH STONES		
		RED STONES	RUNNER STONES	BED STONES	RED STONES	RUNNER STONES	BED STONES
		CLE	DIAM	HARPS	CLE	DIAM	HARPS
G1	3	AC	48	12			
G2	4	C	47	10			
G4	5				AC	48	12
G6	3						
G7	4						
G8	4	AC	47	10			
G9	4						
G10	4				C	48	10
G11	4						
G12	3						
					AC	48	13

Stone no: See plan of garden. Ftr. per harp: Number of furrows (including the maize furrow) in each harp. CLE: Clock direction: Clockwise (C), Anticlockwise (AC). Diam: Diameter (Inch). Harps: Number of harps or quarters.

Among the French stones, accurate measurement of diameters is sometimes difficult because of the inherently rough edge. The anticlockwise stones in Fig G1 (a bedstone) and Fig G4 (a runner) are both 48 inch diameter and both have 12 harps but different numbers of furrows per harp (three and five respectively). These stones are therefore unlikely to have come from the same mill. (They also differ in burr pattern: that in Fig G1 is 'square' and that in Fig G4 is 'polygonal'. This difference suggests different makers but not necessarily different mills.) The other French anticlockwise bedstone (Fig G8) was measured as 47 inch in diameter and has a different number of harps (ten) and furrows (four) from the stone in Fig G4, and would probably not have come from the same mill as the stone in Fig G4 either.

The bedstone in Fig G8 does have the same number of harps (ten) and furrows per harp (four) as that in Fig G2, but the latter is a clockwise stone, so these two are unlikely to have come from one mill (unless it was a layshaft mill). The bedstone in Fig G2 just might have come from the same mill as the runner in Fig G10: both are clockwise, and both have ten harps of four furrows though there is a one-inch difference in measured diameter, and whilst the stone in Fig G2 has a 'polygonal' burr pattern, that in Fig G10 has a 'square' pattern, but—as mentioned above—this pattern difference does not exclude the possibility of the two stones having come from the same mill.

Assuming accurate measurement of the English stones, the bedstones in Figs G6 & G12 differ in diameter by one inch and in the number of harps, but both are anticlockwise and there is no anticlockwise runner stone to match either diameter. The only clockwise bedstone (Fig G9) might have been paired with either of the runners (Fig G7 or Fig G11): all three have ten harps and four furrows. Two out of the three, or maybe all three, just might have come from the same mill.

**Stones from a Small Hand-powered Mill:** The smallest stones (Figs G3 & G5) are just under two feet (23½ inches) in diameter and together form a pair of 'face-runners'. The bedstone (Fig G3) has a 2½ inch-side square 'eye' just about large enough to house a simple bearing for an iron spindle. The outline of the slots for a 4-arm rynd can be seen in the working face of the runner stone (Fig G5).

These particular stones are larger than one would expect to find in a directly-turned hand-quern, and it is probable that they were originally mounted in a wooden framework and were driven through simple gearing from a vertical hand-wheel turning a short horizontal shaft. They may date from the 17th century or possibly earlier. The 'harp' pattern of furrows in the working face of each stone shows that the runner stone turned clockwise when in its working position.



**6** A Bark Mill Stone: The largest stone (Fig 613) is—or probably was when new—five feet in diameter, has a ‘corrugated’ periphery and a 9½ inch-side square hole in the centre. This was almost certainly from a bark mill at a tannery in the Goddalming area.<sup>8</sup> It is an ‘edge-runner’ stone which would have been mounted on a short fixed horizontal shaft projecting from a vertical rotating shaft, turned either by a strong horse or, through gearing, by a waterwheel. This stone would then have rolled on its edge around a shallow stone or iron ‘pan’ in which bark would have been placed for crushing before boiling to extract the tannin.

**Acknowledgements**

I am very grateful to Lord Ridley for kindly agreeing to my relatively long visit to his garden at Blagdon in order to examine and record the millstones there (and for drawing my attention to the tooth stone mentioned in the text above). I am indebted to Mr Mark Wood, Estate Manager for arranging my visit and for ferrying me to and from the millstone path within the Estate.

I am also very grateful to the Luyens Trust for permission to publish a copy of the ground plan of Goddards showing the positions of the millstones, and for allowing free access to Goddards on several occasions. I would finally like to thank Anthony Smith (Curator at Goddards) for assistance in making some of the stones more visible.

**NOTES**

- 1 *Gardens of a Golden Afternoon—The Story of a Partnership: Edwin Luyens & Gertrude Jekyll*, Jane Brown (Penguin Books 1982), page 121.
- 2 *Op.cit.* pages 159–176.
- 3 *Ibid.* page 152.
- 4 Historical guidance provided by Martin Watts. Owen Ward has reminded me that it is usual to find circular eyes in bedstones in Mainland Europe. See also Owen Ward’s *French Millstones*, TMS (1993).
- 5 See *Rotation and Gearing in Mills*, Niall Roberts (*Proceedings of the Eleventh Mill Research Conference: Mills Research Group 1994*).
- 6 Closer examination of the photographs of the Blagdon stones since presentation of this Paper at the 1994 MRG Conference has resulted in some revision of harp numbers that were difficult to determine on site. These revisions have been incorporated in Appendix II and in the ‘stone matching’ analysis.
- 7 In a clockwise ‘right-hand’ stone, the harps present their furrows to a seated stone dresser as horizontal in the upper *right-hand* quadrant. This enables a right-handed dresser to rest his left arm on his bar set upon the stone face, and to have his right arm free to operate the mill bill. A less convenient posture is needed (for a right-handed stone dresser) with a ‘left-hand’ anti-clockwise dress.
- 8 J.Hillier’s *Old Surrey Watermills* (1951) notes (p.95–6) that there was once a tannery at Westbrook. In *Catteshall Mill* (Surrey Archaeological Society, 1981) by Alan & Glenys Crocker, leather mills are recorded at Westbrook and Catteshall. The latter is described as having “...stabling for four horses...bark and leather stores...and [an] octagonal mill-house...”, clearly a horse-mill. The authors record that the millhouse contained a cast iron bark mill, but this was (I suggest) probably preceded by a stone edge-runner mill. Derek Snidder’s *The Watermills of Surrey* (1990) records (p.11) that Goddalming was once a centre for leather dressing, and that Catteshall Mill (p.72) and Westbrook Mill (p.88) were at one time leather mills. I think there was also a tannery at Gornshall. There just might have been a horse-powered bark mill in Gornshall as well.

**DISCUSSION**

Peak stones are often banded. This may be because they have to be levered at the edge when they are lifted for dressing.

(One of the Goddards stones, 66) ...looks as if it were bought and used as a runner stone, and I suppose it cracked, and they made a repair by cramping it. Is there a corresponding cramp on the underneath?

I don’t think so because the Custodian helpfully levered this up to see how thick it was, and it’s quite thin.

Is there any evidence of a crack in the stone?

None whatever.

It seems odd. It is not a weight box size or shape, but it does fit the the size and form of a cramp, if you wanted to put a metal cramp in.

In lead? In the working face?

It is not unusual to fill in cracks with lead, even cracks between burrs.

Have you measured the thickness [of cracked stone 09]? If it is very thin, it was probably used as a bedstone and discarded when it cracked.

No, I have not measured the thickness. It is still a pretty big eye for a bedstone, to wedge a bearing into.

It could have been converted from a runner stone. A runner stone can be discarded when it is not more than about eight inches thick, and then be discarded as a bedstone when perhaps not much over two inches thick. That would wear out any rynd slots it may have had.

The edge runner [613] could have been used to crush alum.

What was alum used for?

It was used in the textile industry. Or the stone could have crushed salt for use in the tanning process.

A friend of ours in the Guildford Muniment Room says there are other houses on Abinger Common that have millstones in their pavements, and the rumour locally is that they are ‘pretend’ millstones.

I would be surprised if people went to all the trouble. With the possible exception of the thin cracked stone, these are all genuine.

**APPENDIX I: MILLSTONE REPORT FORM**

SITE:.....

LOCATION:.....

STONE NO:..... PHOTO NO:..... SURVEY DATE:..... REPORTER:.....

FACE/BACK · RUNNER/BEDSTONE · BURR/PEAK/CULLIN/COMPOSITION/OTHER.....

STONE:.....INS;.....MM · EYE:.....INS;.....MM · BOX:.....INS;.....MM

DRESS: SICKLE/HARP · MASTER NO:..... AIM: RADIAL/LEFT/RIGHT OF CENTRE

MINOR FURROWS: NO:..... SIDE OF MASTER: LEFT/RIGHT CONDITION:.....

ROTATION: CLOCKWISE/ANTICLOCKWISE THICKNESS:.....INS;.....MM

BALANCE BOXES: NO:..... NAME:.....

MAKER’S PLATE:..... BEARING BOX:..... YEAR:.....

RYND:.....

OTHER COMMENTS:.....

## APPENDIX II: THE MILLSTONES AT BLAGDON: BASIC DATA.

Stone Number	Runner/Bedstone	Stone Type	Stone Diameter (inches)	Eye Diameter (inches)	Number of harps	Aim* of master furrow	Aim & number of slave furrows	Rotation, clock /anti-clock	Comments
B1	Bed	Burr	54	10½ / 11	10	R	3R	Clock	} Slightly rectangular eye.
B2	Bed	Burr	54	12½ / 13	12?	R	3R	Clock	
B3	Bed	Burr	56	11½ / 12	12	R	2R	Clock	
B4	Bed	Burr	54	11½ / 12	10	R	3R	Clock	
B5	Runner	Burr	54	15	22	L	1L	Anticlock	Monolith hub stone.
B6	Runner	Burr	56	11	12?	R	2R	Clock	} "Square" eye with rynd slots.
B7	Runner	Burr	54	12 / 16	12?	R	3R	Clock	
B8	Runner	Burr	52	16†	12?	R	3R	Clock	
B9	Bed	Burr	56	11-12	12?	R	2-3R	Clock	} Eye covered
B10	?	Peak	52	?	11	R	3R	Clock	

\* The side (L=Left, R=Right) of the centre towards which a master furrow runs when viewed from the rim nearest the observer; and the number and side of the master to which the slave furrows lie.

† Not measured on site. Estimated from proportions in photographic record.

## APPENDIX III: THE MILLSTONES AT GODDARDS: BASIC DATA.

Stone Number	Runner/Bedstone	Stone Type	Stone Diameter (inches)	Eye Diameter (inches)	Number of harps	Aim* of master furrow	Aim & number of slave furrows	Rotation, clock /anti-clock	Comments
G1	Bed	Burr	48	8†	12	L	2L	Anticlock	With iron 'box' and bronzes
G2	Bed	Burr	47	8†	10	R	3R	Clock	No box.
G3	Bed	Volcanic	23½	2½‡	8	R	13R	Clock	Bedstone 2 inches thick.
G4	Runner	Burr	48	14	12	L	4L	Anticlock	Moss covers slots for 2-arm rynd
G5	Runner	Volcanic	23½	5	8	R	13R	Clock	4-arm rynd (missing)
G6	Bed	Peak	47	10†	10	L	2L	Anticlock	Squate cut into 12 inch circular eye. Lead insert.
G7	Runner	Peak	48	10	10	R	3R	Clock	2-arm rynd in situ.
G8	Bed	Burr	47	10†	10	L	3L	Anticlock	No box.
G9	Bed	Peak	48	12	10	R	3R	Clock	Circular eye. No rynd slots. Crack across diameter.
G10	Runner	Burr	48	9	10	R	3R	Clock	Square eye with rynd in situ. Old bed stone?
G11	Runner	Peak	48	11	10	R	3R	Clock	2-arm rynd in situ.
G12	Bed	Peak	48	9½†	13	L	2L	Anticlock	No box.
G13	Edge	Peak?	59	9½‡	-	-	-	-	5 inches thick. Bark mill stone. §

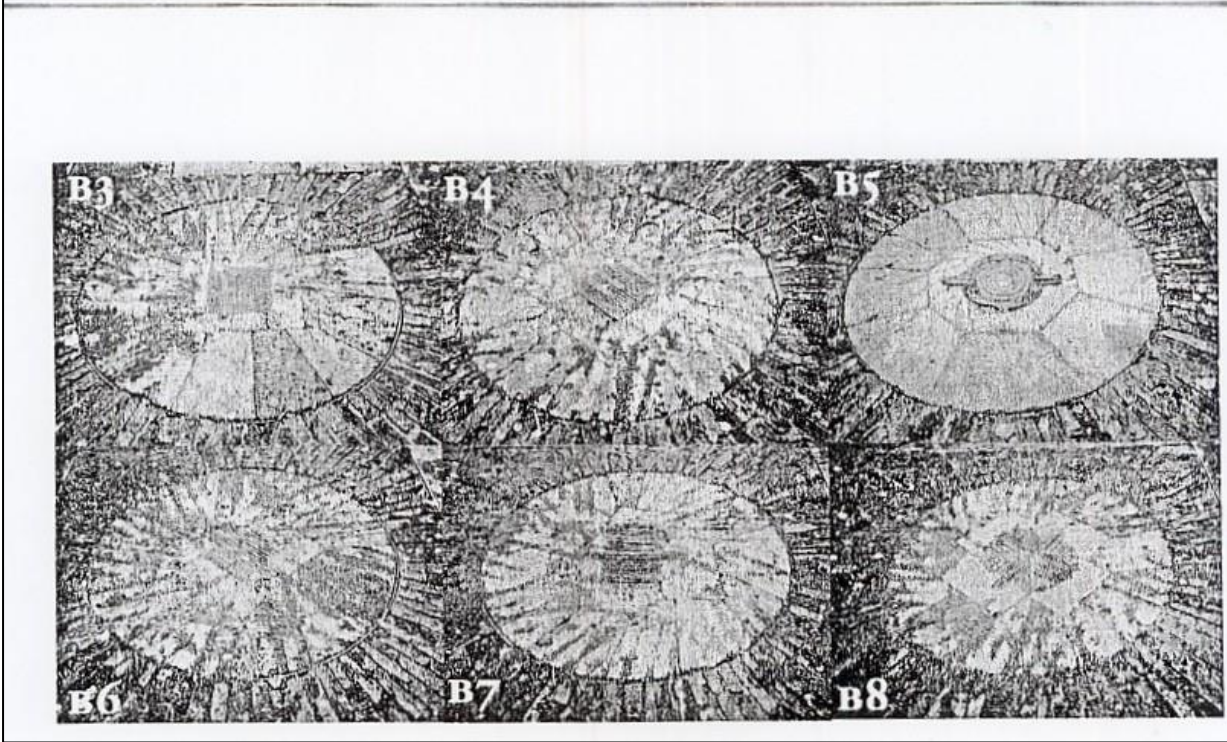
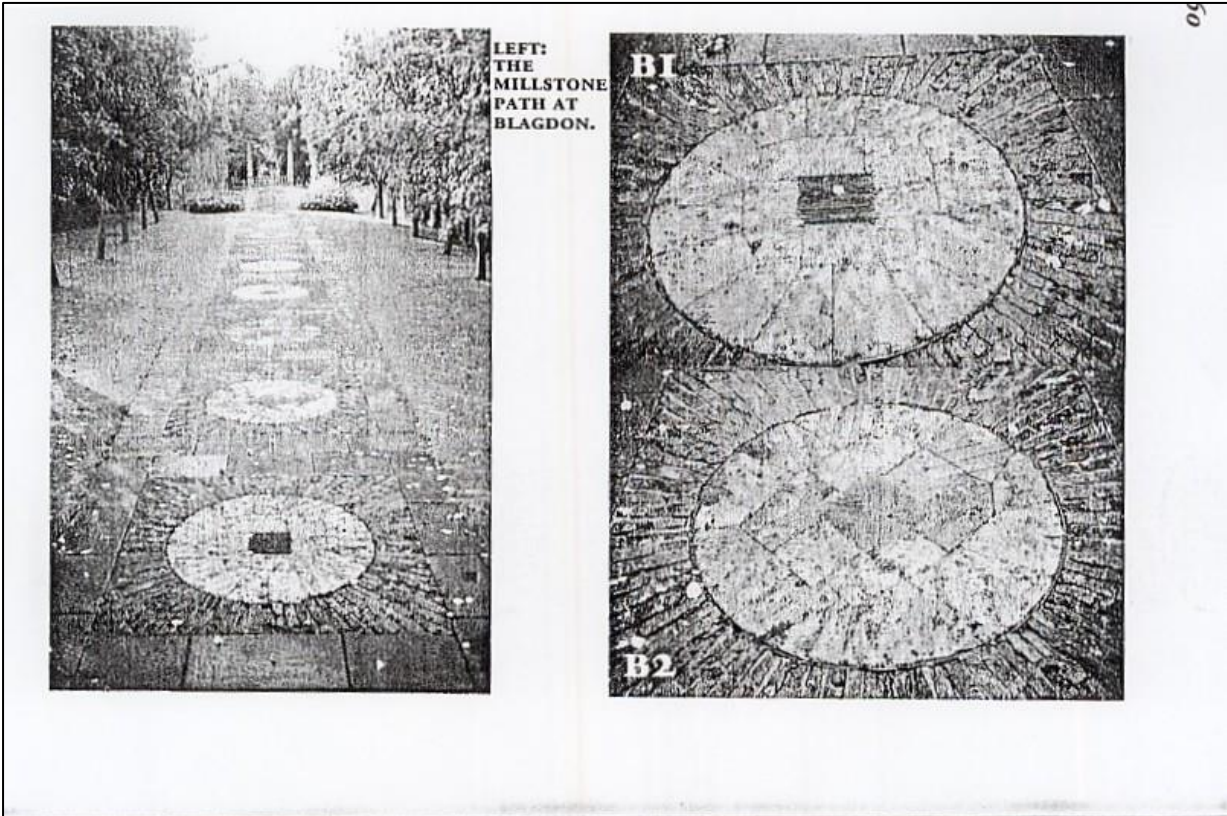
\* The side (L=Left, R=Right) of the centre towards which a master furrow runs when viewed from the rim nearest the observer; and the number and side of the master to which the slave furrows lie.

† Bearing box side.

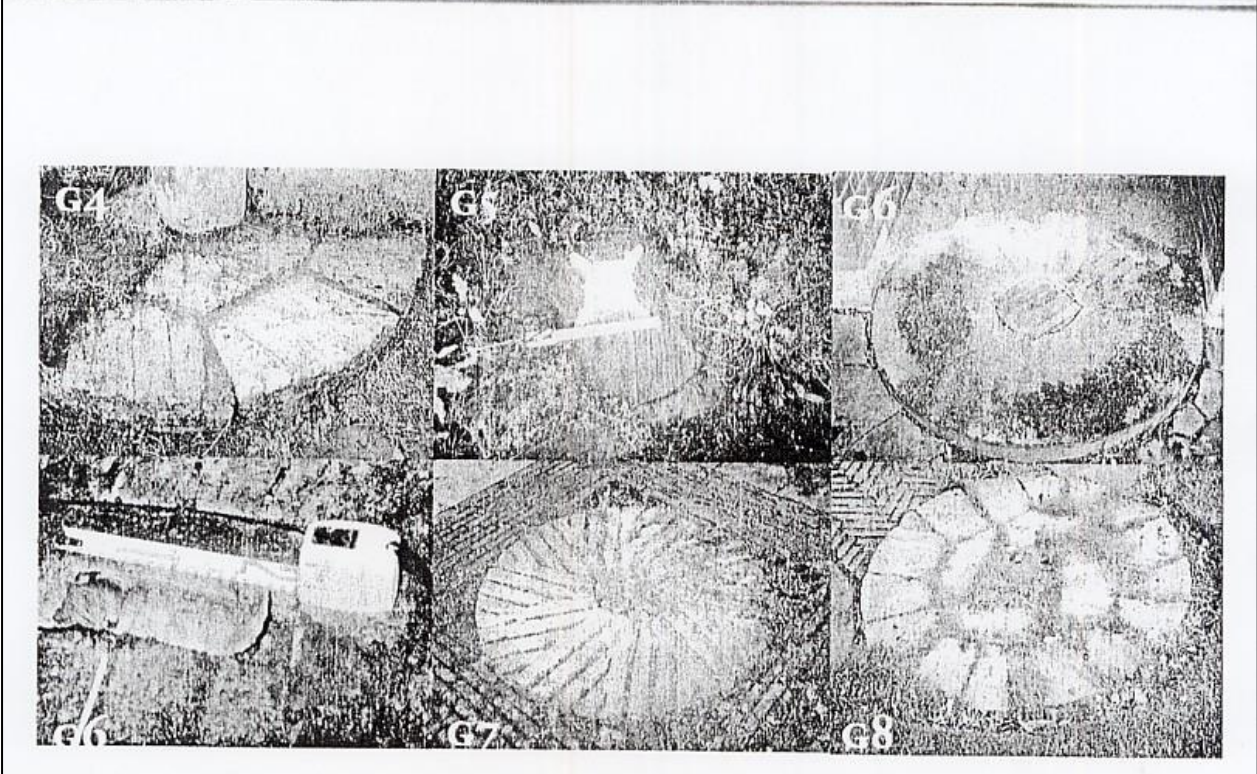
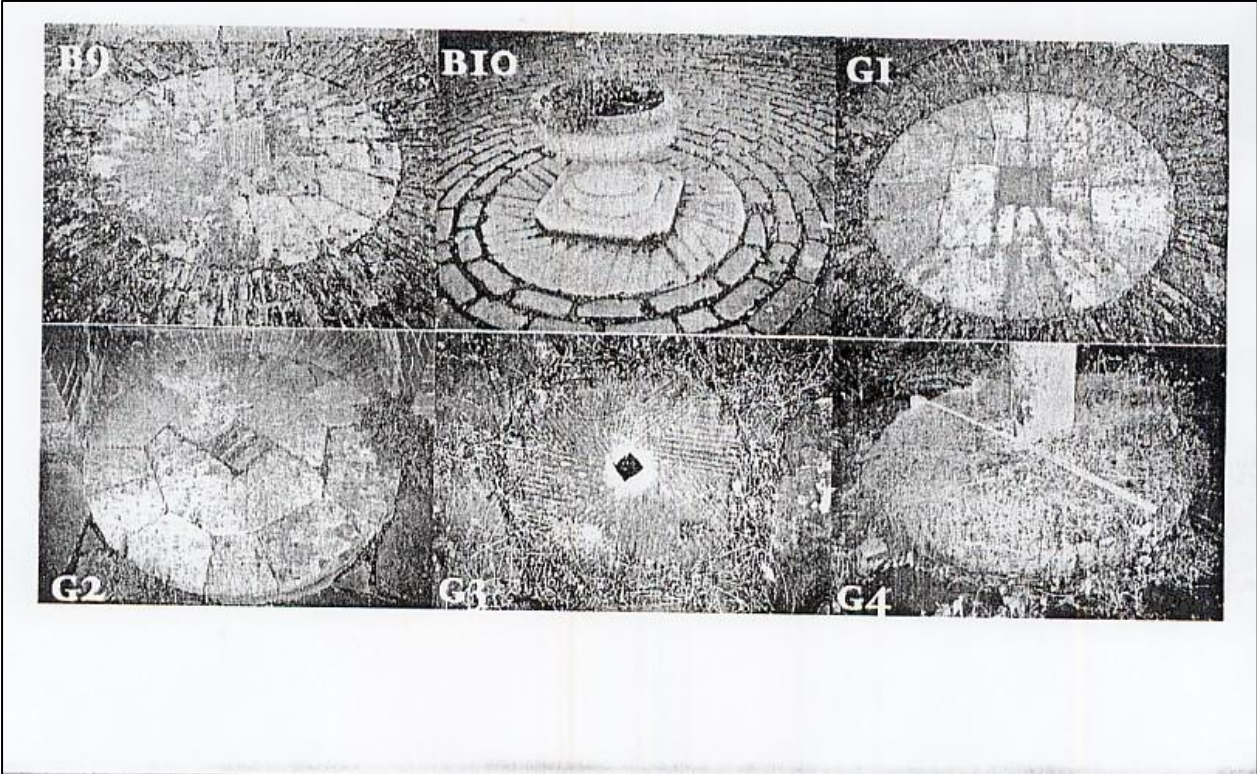
‡ Square hole.

§ Corrugated working edge.











BLOXHAM GROVE POST MILL, OXFORDSHIRE

*Stephen Buckland*

**Introduction**

Bloxham Grove post mill, Bloxham or Bodicote, North Oxfordshire, is a very small, roughly mid 19th century, preserved one-pair open trestle post mill, standing only 15 feet high. It was designed as a "hobby mill" by a marine engineer Henry Warriner, and perhaps built for him by the millwrights Lampirts of Banbury. Its small size makes comparisons between it and a medieval post mill very tempting but distinctly tricky.

**Henry Warriner (1819-1909)**

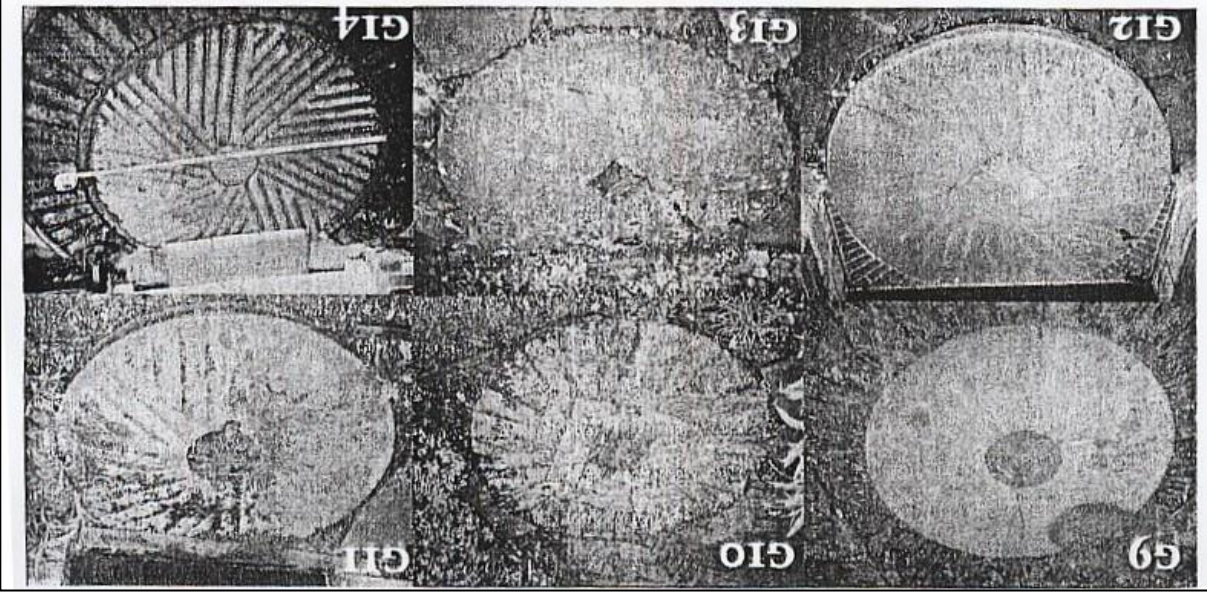
Henry Warriner was a gifted, though not great, mechanical engineer, one of that large body of hard-working and able second-rank people who were important contributors to the industrial might of the United Kingdom in the nineteenth century.<sup>1</sup>

He was the youngest of the three children, all sons, of George Warriner I (1782 or 92-30 December 1845) and Sarah (1791-1860), of Bloxham Grove, Oxfordshire,<sup>2</sup> and was born on 16 August 1819, and baptised at Bloxham on 20 August 1819.<sup>3</sup> His grandfather, George Warriner J (1745-1822), a Nottinghamshire tradesman from Lancham, moved first to London as a New Bond St. linen draper before establishing himself around 1797 as a substantial and improving gentleman farmer at Bloxham Grove, between Bloxham and Bodicote, and a few miles from Banbury.<sup>4</sup> George Warriner II's older surviving son, Rev. George Warriner (baptised at Bloxham on 24 November 1814, and died there on 30 October 1896)<sup>5</sup> inherited the Bloxham Grove estate; Henry was willed to get £6000 in due course.<sup>6</sup>

As a boy, Henry had a great natural taste for mechanics, and in 1837 was apprenticed for five years to Braithwaite, Milner & Co, engineers, millwrights, ironfounders and coppermiths, of 1 Bath Place, New Road, London (Euston Road, N.W.1). The firm originated as William Braithwaite & Son, engine-makers, Portland St., Soho, in 1782 or 1783, moved to the New Rd. between 1791 and 1794, and failed in 1845. After the death of John Braithwaite sr., a diving bell pioneer, in February 1818, it was carried on actively by his son John Braithwaite jr. (1797-1870) till 1834, when, like so many others, he devoted himself to the civil engineering opportunities of the railway age. From 1837 his brother Frederick (1798-1865), a water supply specialist, and from 1837 or 1838 one John Milner (both elected Associates of the Institution of Civil Engineers on 29 May 1838), ran it till it closed, under the style noted above. It is best remembered for building John Braithwaite jr. and John Ericsson's *Novelty* locomotive for the Rainhill trials of 1825.<sup>7</sup>

During his apprenticeship, Henry Warriner helped Ericsson at Liverpool, undoubtedly in a very subordinate capacity, with high pressure steam experiments on his iron screw steamer, the *Robert F. Soodron*, which, launched in July 1838, sailed for America in April 1839. In 1836-38 Braithwaite and Ericsson fitted up for a third party a screw-propelled canal boat,<sup>8</sup> which doubtless inspired Warriner to build his own little high pressure steam launch, the *Firefly*, with a 20-22 inch diameter Ericsson screw. It was launched at Banbury on 8 March 1841, and later he steamed to London in it. It cost £500, and was purely a leisure craft; its engine is in the Science Museum.<sup>9</sup>

On 3 May 1842, when just out of his apprenticeship, Henry was elected an Associate (later transferred to Associate Member) of the Institution of Civil Engineers; he was proposed by the two Braithwaites, John Milner and four others.<sup>10</sup> After a varied





Country Life, Jan 30<sup>th</sup>, 1904



"Pauci iuxta arva tenemus."  
**W**HILE the spirit of kindness and sympathy has ever been the same among good men and good women of every age, the forms and the expression which it takes differ somewhat as the world grows older and life more complex. The quiet precinct of St. Cross compels an instant and involuntary reverence for the founder, no less wise than kind, of so complete and so enduring a contribution to the happiness and solace of deserving age. The brethren of the Charterhouse still recall the benefaction of Sir Thomas Sutton. But in the beautiful house and true "home" illustrated in these pages, human kindness seems to have advanced swiftly with the river of Time, and leaving behind it the form, while retaining all the spirit of mediæval sympathy and kindness, has created a new and striking instance of conformity to the precept, "Do unto others as thou wouldst they should do unto thee."

The beautiful house, beautiful both within and without, built by one of the leaders in the domestic architecture of the day, set

round with the loveliest garden and flowers which modern taste in design and planting could secure, is maintained by its owner and builder as a Home of Rest for Ladies. It stands close to his own house, is equipped and furnished with like comfort and care, and to it come, at his invitation, those ladies to whom the strain of work or want of private means renders such a visit in such surroundings a source of rest and refreshment for mind and body—nurses from the hospitals, ladies of small means who could not otherwise afford a holiday, East End workers exhausted by care for others. Everyone knows their strenuous and self-sacrificing lives, but how few have seen a practical way to make any recognition or return! These are the guests invited to "Goddards." Their hostess is a lady who lives permanently in the home, and undertakes the complete management, so that the visitors need not "take thought" either for the day, or for the morrow, and may enjoy in uninterrupted leisure their brief but welcome interval of quiet, comfort, and repose. The inmates come as guests, and are treated as guests. They stay for a fortnight or three weeks, as









they please and desire, and if the home is not occupied by them, the owner uses it as an adjunct to his house.

The "Home" stands on Abinger Common, which runs for a couple of miles south of Leith Hill, in Surrey. The air sweeps up from the weald to this typical Surrey site over the 900ft. of elevation of the hill, while the house itself is nearly 700ft. above the sea. The land was part of the copyhold of the ancient manor of the Evelyns of Wotton, from whose dependents it was purchased

by its present owner. The ancient name of the property was "Goddards," and that name it still retains.

It may be asked what it is in this home which marks it as an advance in thought and sympathy beyond the ideas, however benevolent, of medievalism. Some of the points may be set down, in case they are not obvious from the illustrations of the house. Ancient "houses," whether for men or women, plain folk or gentle-folk, from "God's House" at Ewelme to St. Cross, were obviously built for the particular purpose



Copyright

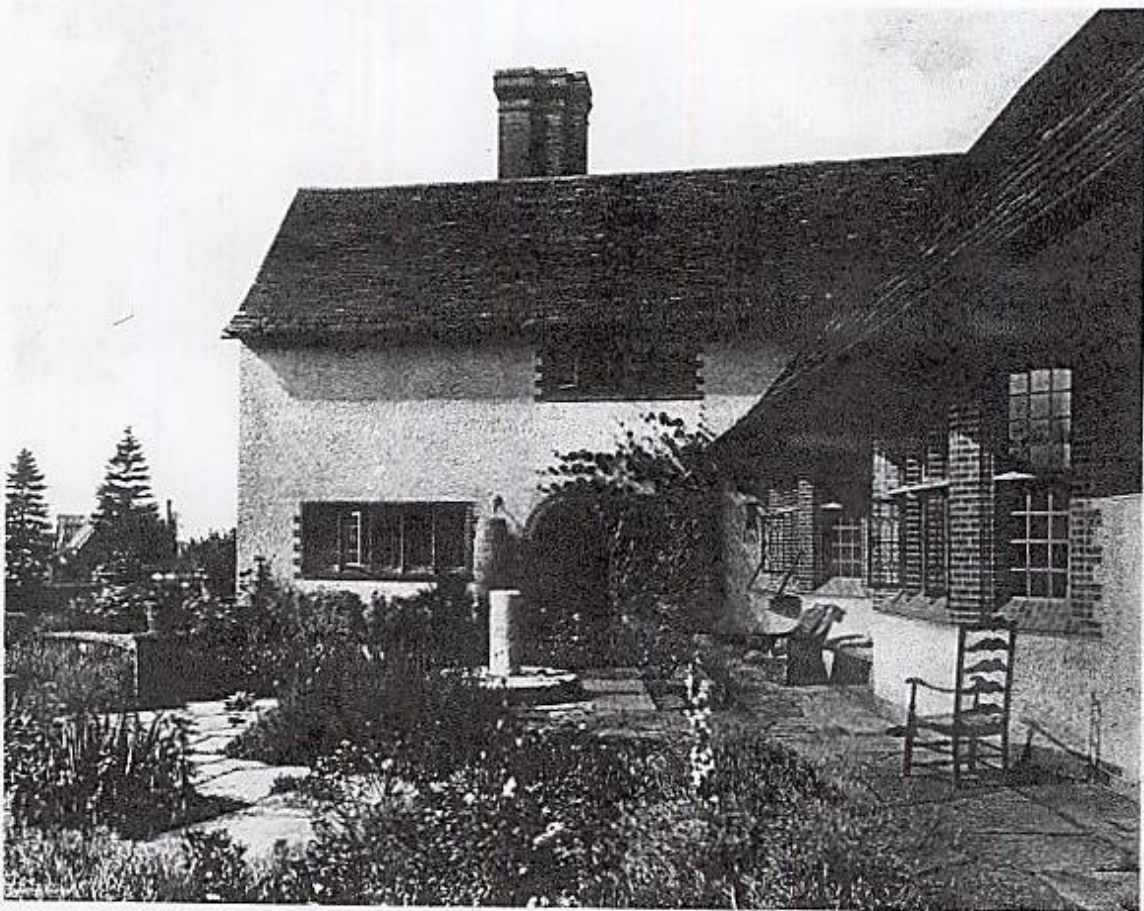
THE GARDENER'S COTTAGE.

"C.L."

of housing poorer brothers or sisters in a building where, as a rule, the rooms are very small, almost like monastic cells. With the exception of the dining-hall, there is no common meeting-place, and there is none of the charm of a good house, though much to admire and commend. They were built almost invariably on this principle, because the guests are permanent inmates. At "Goddards" the visitors, who only come and go as guests for a short period, are provided in that period with a

beautiful home, where they have around them everything that can stimulate pleasing fancies. They have a bright social life there: readings, games, and music in the evening, and, perhaps best of all, a lovely garden. Thus they are never at a loss for an occupation, and the hours gliding by bring them not only renewed strength but solace and comfort.

For ladies there is no such luxury as that of beautiful flowers: and there the flowers are, in all their charm, for their enjoyment. In the medieval "homes" which survive, to the



Copyright

THE WEST WING.

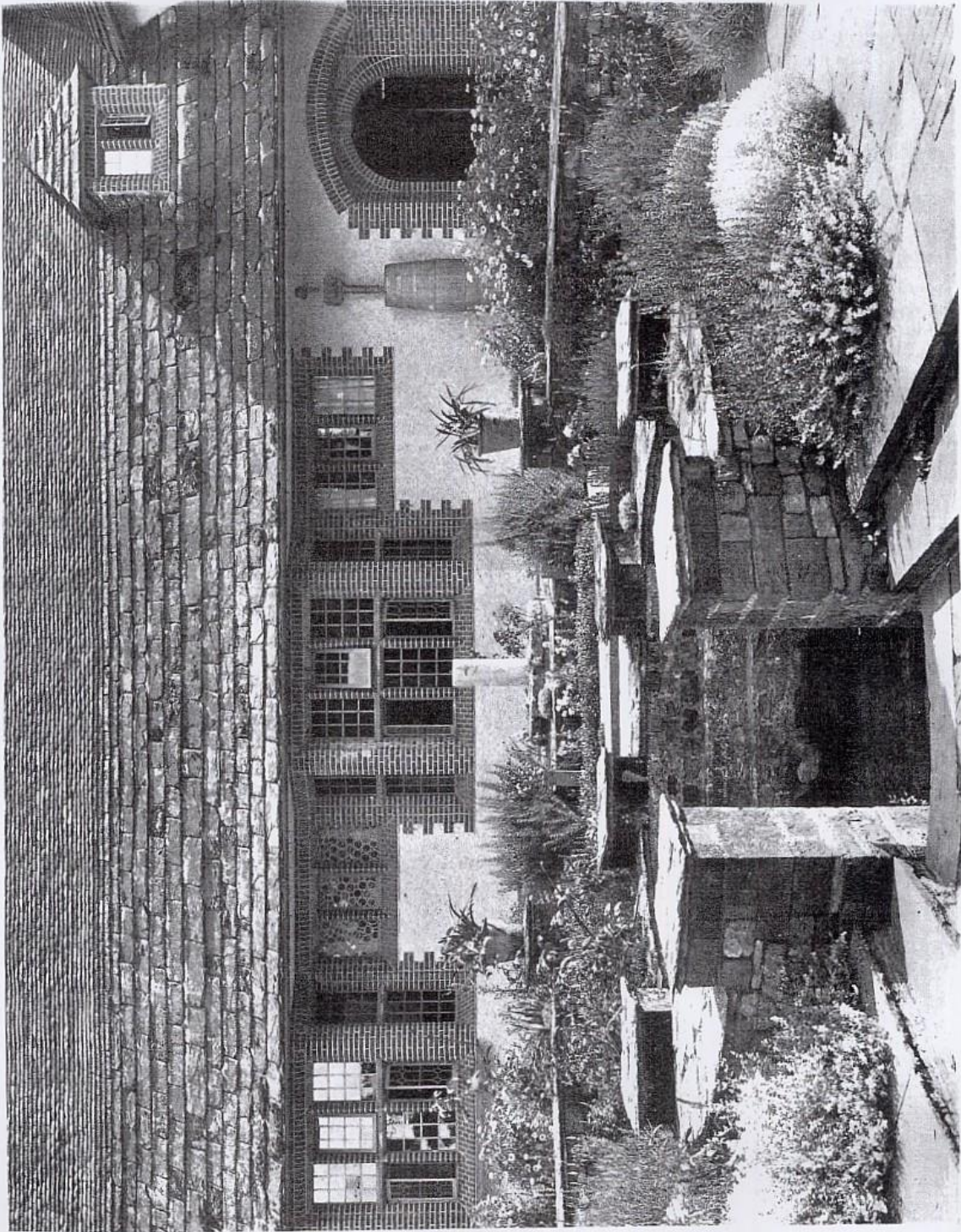
"COUNTRY LIFE."



[Jan. 30th. 1904.]

COUNTRY LIFE.

165



"COUNTRY LIFE."

THE DIPPING WELL.

Copyright





Copyright

THE SKITTLE ALLEY WALK.

"COUNTRY LIFE."

eternal honour of their founders, no great detail and interest could, as a rule, be afforded in their decoration and structure. Their beauty lies generally in broad effects of general structure. At "Goddards" the house is full of detail and of matters which cannot fail to interest the guests. It was built from designs by Mr. E. L. Lutyens, and is a very favourable example of the architect's work, both inside and out. What, for example, could be more charming than the southern front, with its fine roof, chimneys, brick-bordered windows and doors, and the court, with its curiously-laid pavements, its pool, and flowering plants like sea-anemones lying on a rock? The dining-hall, or "common room," with its fine timber-work, put together and pegged in the

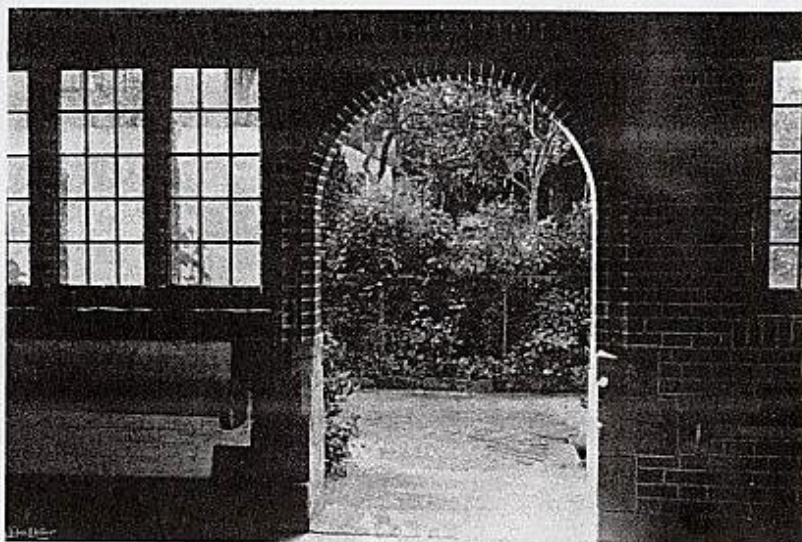
old way, is a most restful meeting-place within; vistas of terrace, and paths, and pine woods near at hand. For wet days there is a skittle alley adjoining the house itself, where in the winter the villagers are allowed to come in the evenings and play for "horses," while a pipe and a glass of beer are not forbidden. The fine carvings used as ornaments on the walls of the alley are dated 1707. They came from the pediments of the gables of the old Wands-worth Manor House, now pulled

down, and are supposed to be the work or design of Grinling Gibbons.

It will be seen that "Goddards" is a rambling house. Adjoining the bowling alley on the left of the entrance is an old-fashioned washhouse. Thence a passage to an isolated little parlour giving on the garden. Over these are bedrooms, which are joined to the bedrooms of the upper floor in the other wing by a long low room called the "loft," and used for indoor games in wet weather. Beside the large "common room" are a dining-room and parlour, and all are furnished with interesting old pieces from Surrey or Sussex, while some of the old-fashioned ornaments were contributed by country people

around out of their own houses. Thus within and without are interest and beauty; within, the beauty of art and construction; without, the mingling of Nature with Art in the garden, and Nature alone in woods and commons and hills for mental pleasure and the soul's ease, to use the old phrase of ancient benefactors.

There is one more thing which should not be left unsaid. Ancient founders often dedicated their work to a saint, and that saint was not infrequently a



Copyright

THROUGH THE SKITTLE ALLEY.

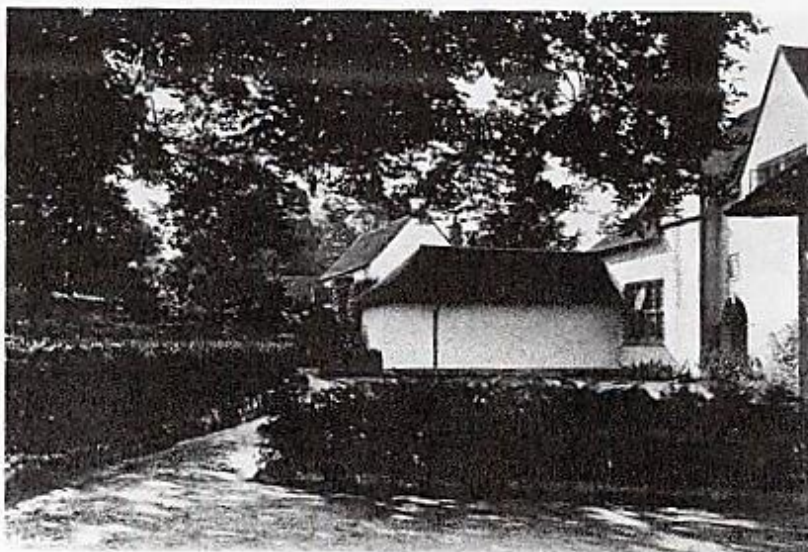
"COUNTRY LIFE."



child-saint. The founder of "Goddards," who bought the land and built this home, gave it to his only child. It is hers, and those who enjoy it are his little daughter's guests.

**MODERN CANADA.**

**D**ESPITE some drawbacks, Mr. Bradley's book, "Canada in the Twentieth Century" (Constable), may be recommended with every confidence as being, on the whole, the most truthful and the most valuable picture of Canadian life and its environment that has yet been published in the English tongue. In writing the foregoing sentence I have deliberately excluded from my mind all the numerous passages which deal with Canadian views upon questions of Imperial politics, with tariff questions, and with allegations of corrupt practices among Canadian politicians. With the first, to speak frankly, I do not think Mr. Bradley is man enough to deal; on the second there is no need to touch; of the third, I have appropriated for my own the privately-spoken views of a wise Englishman who has seen much



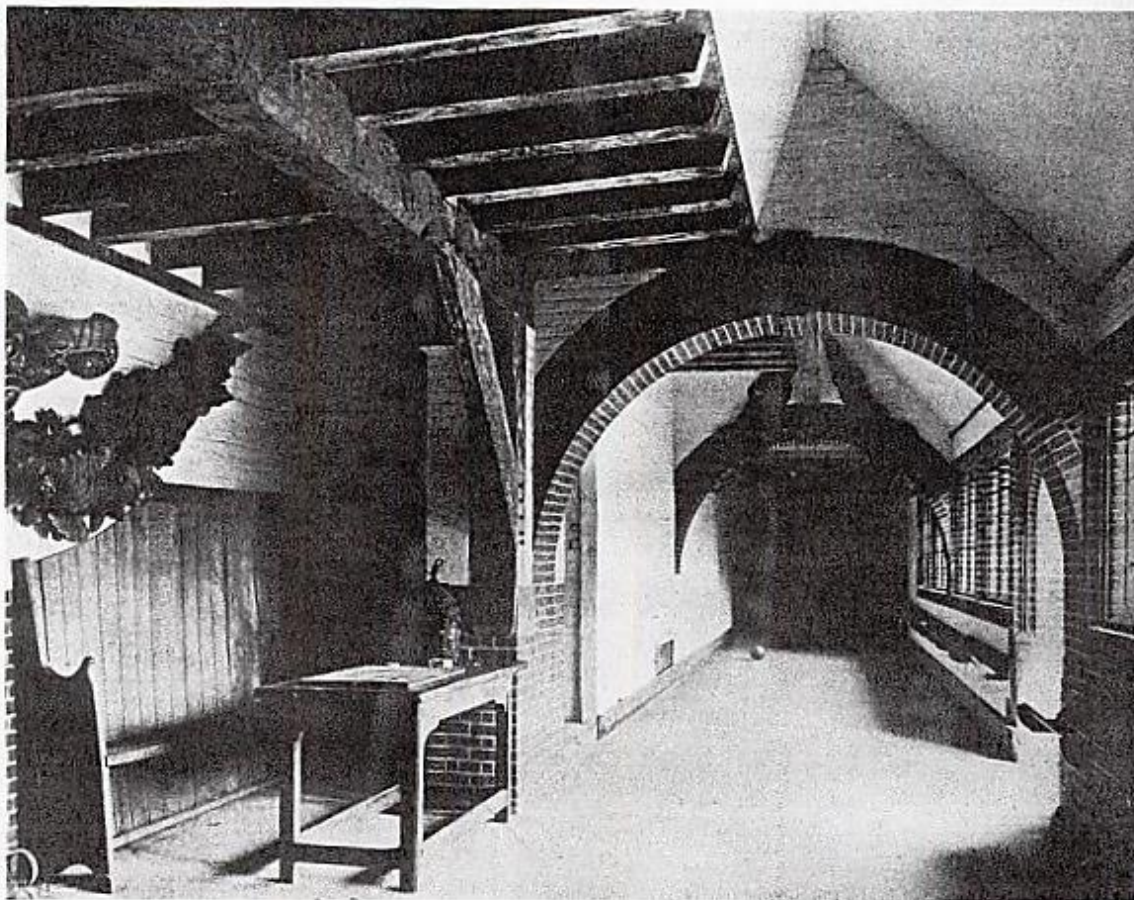
Copyright

*THE FORECOURT.*

"COUNTRY LIFE."

of colonial life. It is, unhappily, only too true that there is a great deal of squalid and personal corruption in Colonial politics, not only in Canada, but in Australia and New Zealand. For that matter, there is not a little of the same poison in the political life of the United States, and there is no country in the world in which political society is marked by the honesty which prevails at Westminster. But, of the countries named, Canada is beyond question the least impure; and there is no need to despair of any of them,

since it is plain that corruption and material prosperity may go hand in hand (not that honesty would not pay better), and that purity may come with time. So it may well be that, even though Canadian politics may not be stainless, Canada is a place offering to the young Briton in search of a career many opportunities which cannot possibly be presented in our own well-beloved but pitifully overcrowded islands. It is from this point of view that Mr. Bradley's book has exceptional merits. It tells us what Canada and the Canadians are, and what are the chances for the young Englishman in every walk of life and in



Copyright

*THE SKITTLE ALLEY.*

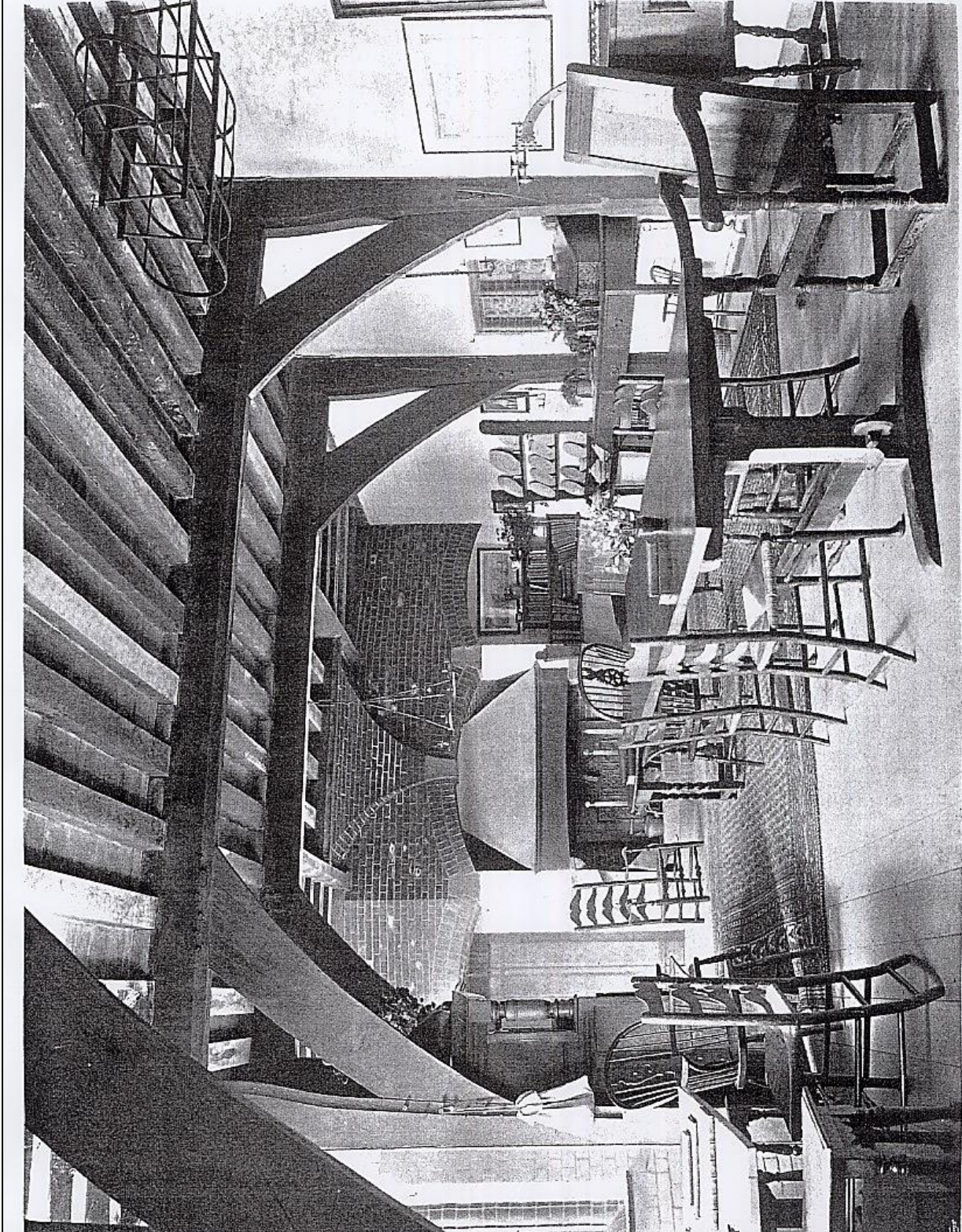
"COUNTRY LIFE."



Jan. 30th, 1904.]

COUNTRY LIFE.

169



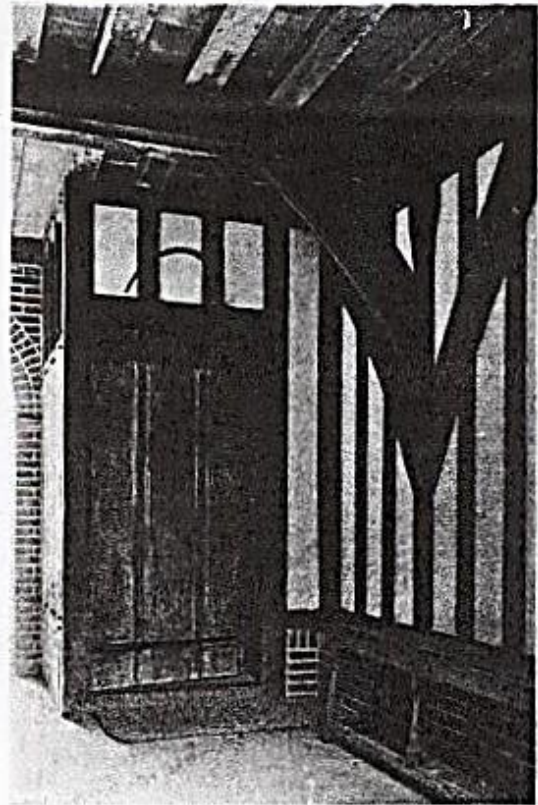
"COUNTRY LIFE."

THE COMMON ROOM



every province. Let us see what these are, observing, by way of preliminary, that Mr. Bradley has been a frequent visitor to Canada during most of his life, that he has spent "a dozen or so earlier years" in agricultural pursuits to the south of the Canadian border, and that in the summer of last year he devoted seven months to a Canadian tour, undertaken for the purposes of this work. Let us also direct our attention principally to the life which may be lived on the land, as distinguished from the cities, on the simple ground that life on the land is likely to be more interesting than city life to the readers of this journal.

The province of Quebec is in many ways delightful, and the "habitant" is picturesque; but the British emigrant, with or without capital, is not likely to settle there. Nor can Ontario be recommended, save as a school; and even if it be chosen as a school, the parent or guardian of the pupil will be well-advised to exercise some personal care in the choice of a tutor. The Ontario farmer is, for the most part, in a small way of business; he has, at least, as hard a struggle on his freehold as the English farmer under a good landlord; and he is naturally apt in many cases to regard the "tenderfoot" pupil as a gratuitous hewer of wood and drawer of water. Still, Mr. Bradley does recommend, with faint praise, it is true, a spell of training, on the Sandford and Merton principle, on a carefully-selected farm in Ontario. But that is because Mr. Bradley has an unreasonable prejudice against attempts at training young men in Great Britain for colonial life. "We all know what learning farming too often means in England, while agricultural colleges, whatever use they may be to such embryo country gentlemen, land agents, or large farmers as elect to take them seriously, are not calculated to equip the youth whose future is a Manitoban farm or an Alberta ranch even if he is willing to be thus equipped." . . . "You cannot reproduce Canadian life and atmosphere in England; the idea is almost ludicrous to anyone who knows both countries in an agricultural sense." Of course it is; but there is such a thing as failing to see both sides of a question; and I am inclined to suspect that Mr. Bradley, much as he knows of Canada, is not thoroughly familiar with the course of instruction at some of our despised agricultural colleges. In spite of the contempt of the "practical man," which is another way of describing him who, in Canada and England alike, scorns scientific theory even when it is demonstrated by results, the emigrant of the better class who has been instructed in the anatomy of beasts and in elementary veterinary knowledge, in the productive powers of varying soils, in the effects of manures, in the use of tools and implements, in the riding and management of horses, and, above all, in keeping business-like accounts, has learned as much as, or more than, he is likely to acquire on the best Ontario farm. One thing he will learn, or his friends will learn, at any rate, and perhaps to their cost, and that is whether he possesses strength of character. Without that there is no use in sending him to Canada, or anywhere else, unless, indeed, it be desired simply to put him away out of sight—and that, it is to be feared, is too often the unexpressed motive. "I will give him a chance in Canada," says despairing paterfamilias of his scapegrace son. What he really wishes is to be out of sight of the progressive ruin of young Hopeless. For such a man Canada has no use. It is a strenuous and energetic country, where the farmer works hard and intelligently, and the city man despises the rustic; a country in which the weak and the vicious go to the wall without

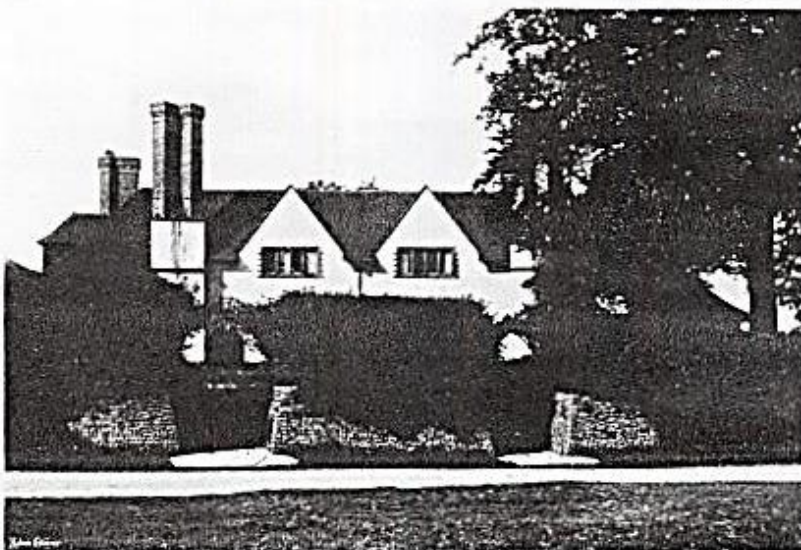


Copyright THE COMMON ROOM ENTRANCE. "C.L."

exciting any pity, in which strength of character is at a premium, in which it is just as easy for a young man to go wrong as in England, and perhaps easier. From this, it seems to me, the inference is that he should be tried before leaving England, not after; and if he turns out a failure upon trial in England, where he has consideration for the feelings of the good folks at home to restrain him, there is precious little use in sending him out to a country which, from painful experience in the past, is too prone to suspect that the "tenderfoot" has come to Canada because his room is preferred to his company at home.

For the strong in character and in body, however, there is a fair field indeed on the wheat-prairie of Manitoba; in the struggle with Nature, in the form of trees, in that New Ontario which is being wrested from the wilderness at a time when timber (and wood-pulp) is growing in value; on the cattle ranches of Alberta;

or in the mixed and semi-horticultural farming of British Columbia. Manitoba, despite the failures of numerous "settlements" of the philanthropic and public-school type, organised by gentlemen who realised the conditions of prairie farming as little as their own responsibility, has a grand future. Its virgin soil, still fairly cheap, and treated with no stimulant but occasionally fallowed in summer, continues to yield crops of unrivalled quality and in better quantity than any land in the United States, although the yield might raise the scorn of an English farmer. Twenty bushels to the acre is a good crop, and Mr. Bradley remembers sixty-four bushels in the Lothians. But think for the moment of the rent and taxes which the British farmer has to pay, equivalent often in a single year to the five to ten dollars an acre which the Canadian farmer has paid for his section, or more often for his half-section (320 acres), near a trans-continental railway. This is the country in which a hard-working and shrewd man, even if he starts with but little knowledge of farming, may make a sufficient living, and even a modest fortune. Of such Mr. Bradley gives a few examples, and I may,



Copyright

FROM ARINGER COMMON.

"C.L."



Country Life, Nov 28<sup>th</sup>, 1991

# GODDARDS, SURREY

The property of the Lutyens Trust by GILES WORSLEY



1—Goddards at Abinger Common, near Dorking. One of Lutyens's least-altered smaller houses, it will become a centre for the study of Lutyens, and related subjects. It is also hoped that it will house a collection of Arts and Crafts and vernacular furniture

IT is exactly 10 years since the seminal Lutyens exhibition at the Hayward Gallery, 10 years in which Lutyens's popularity has become firmly re-established. But despite this his buildings remain disappointingly inaccessible. Lindisfarne Castle on Holy Island, Northumberland, and Castle Drogo, in Devon, have been owned by the National Trust for many years, but it is almost impossible, certainly for the casual visitor, to see any of the houses that really make Lutyens popular—the smaller houses principally to be found in the Home Counties.

Of course, this should be seen as a sign of Lutyens's success—people still want to live in the houses he designed, houses which are generally too small to be lived in and open on a regular basis. But their inaccessibility remains frustrating for enthusiasts. At least it did until this month. Now, following acts of remarkable generosity and courage, Goddards, at Abinger Common near Dorking, in Surrey, one of Lutyens's most complete smaller houses, is to be open to the public.

When one considers the sums for which Lutyens houses change hands, the generosity of Goddards's former owners, Mr and Mrs M. W. Hall, in giving the house to the Lutyens Trust, without any preconditions, as a memorial to their son Lee Hall, an architect, is remarkable. But the courage of the Lutyens Trust is no less impressive. It was set up only 10 years ago, has neither money nor experience in opening houses, and only 400 members. What it does have, though, is enthusiasm and a profound knowledge of



2—MCM in the datestone refers to the date 1900 and the initials of Mirrielees's daughter

the architect. It will be interesting to see how different a direction Goddards takes under the trust's guidance as opposed to what might have happened, say, in the hands of the National Trust.

The strange thing about Goddards is that although it has been lived in as a private house for 80 years, it was actually built as a home of rest for "ladies of small means", and was converted into a family house only in 1910. This gives Goddards its remarkable shape and unique character.

Lutyens first visited his future client Frederick Mirrielees at his home at Pasture Wood, half a mile from the site of Goddards, in September 1898, accompanied by Gertrude Jekyll. "Went over yesterday to

Mirrielees," Lutyens wrote to his wife, Emily. "He wants to build a little house, or rather two cottages with a common-room between them, to lend poor people, sick children etc, with a court. He don't know what he wants to spend but wishes to do it well. He is very rich and it all seems ideal as regards conditions under which work will be done. I am very happy and keen about it."

Mirrielees certainly was "very rich", owing that good fortune to his wife, whom he had married in 1879. "Mrs M is a daughter of Sir D. Currie," Lutyens wrote in February 1899, "and will eventually come into a £1,000,000 of money so they say, so it's, say I, worth business while to 'cultivate'. This sounds beastly and is, specially as they are wondrous kind and easy to get on with." Mrs Mirrielees was one of the three daughters of Sir Donald Currie, founder of the highly successful Castle shipping line. He had no sons. When the Castle line was sold in 1912, three years after Currie's death, Mirrielees having succeeded as chairman, the shares were worth more than £5 million. At the time this was said to have been the largest cheque drawn by a private company on the Bank of England. In addition the seven partners of Donald Currie and Co were paid £700,000 for relinquishing the management of the company.

Lutyens fell in with Mirrielees's idea, designing a house with a large central hall or common room and two protruding wings for bedrooms, with the kitchen at the rear of one, and a skittle alley attached to the back of the other (Fig 5). The house faces west, with the wings slightly splayed outwards,



*Goddards, originally built for Sir Frederick Mirrielees as a home of rest "for ladies of small means" in 1898, is one of Sir Edwin Lutyens's most complete surviving houses. It has just been given to the Lutyens Trust by Mr and Mrs M. W. Hall, making it the first of his smaller houses to be opened to the public.*

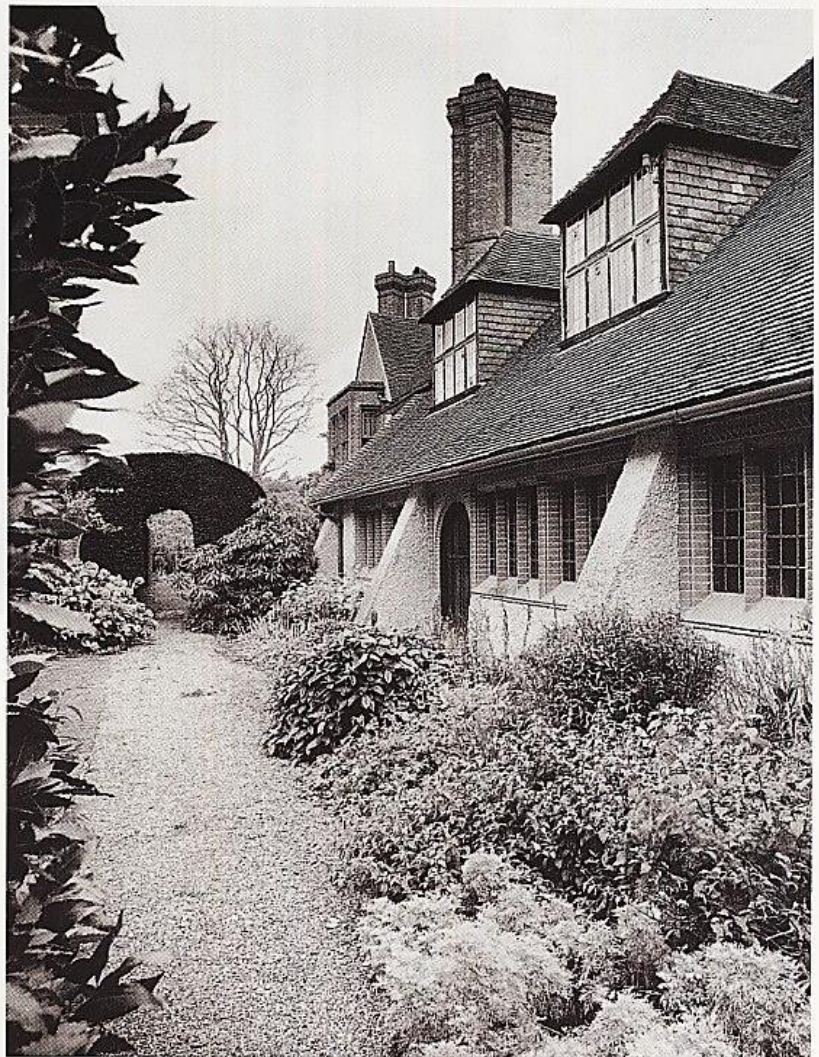


**3—The bay windows and chimneystacks which were added to Goddards in 1910**

as if trying to trap the evening sun. The garden between the wings, which was designed by Jekyll, remains a delicious spot in the afternoon. For Lutyens, Goddards is important as his first symmetrical Arts and Crafts house, but what perhaps stands out today is the subtlety of his handling of materials and colours. The walls are roughcast and limewashed, but set off by the bright red-orange of the brick window and door surrounds. The roof is tiled, but with lower courses of Horsham slates giving a rustic feel.

Goddards was finished in 1900, allowing Lutyens the sort of pun he always enjoyed with the datestone over the entrance (Fig 2). This has the date in Roman numerals, MCM, but as he explained in a letter of 1935 to J. A. Gibbs, a later owner, there was a secondary meaning to this: "I well remember Goddards. It was built in M.C.M for Margaret Celia Mirrielees as a home of rest for governesses." Margaret was Mirrielees's infant daughter for whom Goddards was a "gift". The organ pipes or "merry lees" are another pun, but could also perhaps be read as a reference to St Cecilia, the patron saint of music. Lutyens adds in the letter that he "was very fond of Sir Frederick".

With the house complete, the first guests arrived. The fact that they were guests specifically invited by Mirrielees was stressed in the first COUNTRY LIFE article of 1904: "The inmates come as guests, and are treated as guests." The article gives a better idea of who these guests are: "Those ladies to whom the strain of work or want of



**4—The border beside the skittle alley, part of the garden laid out by Gertrude Jekyll which the Lutyens Trust intends to return to its original appearance**

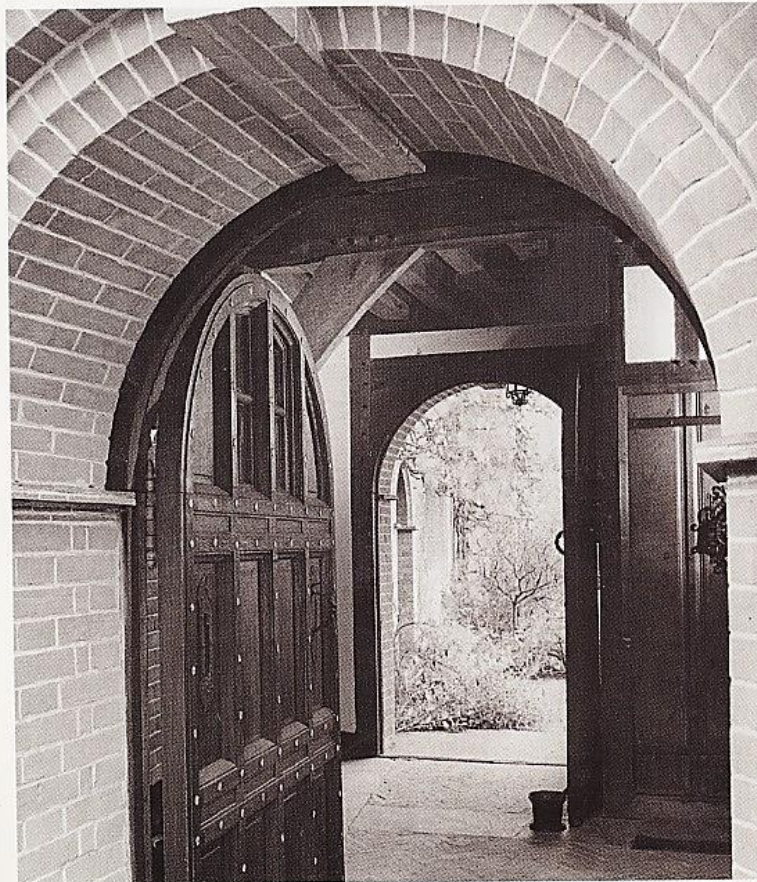
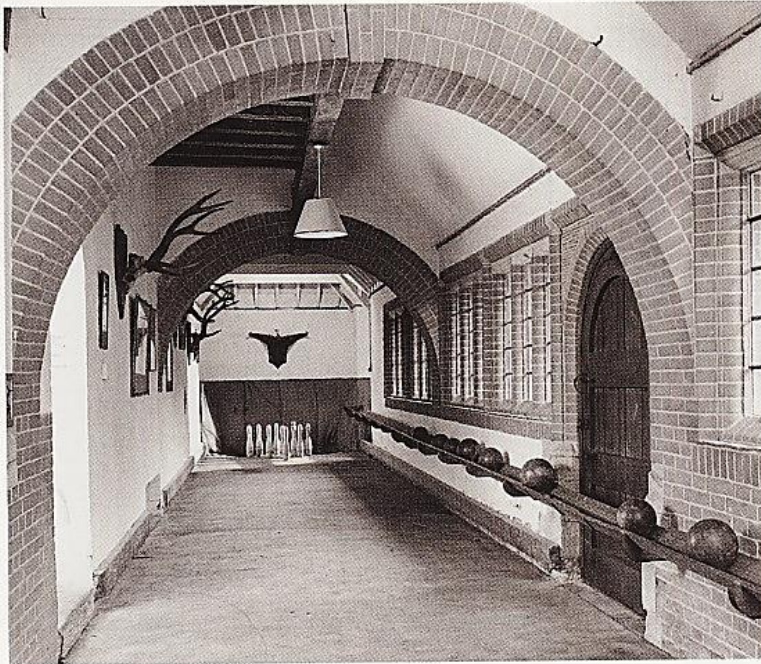
private means renders such a visit in such surroundings a source of rest and refreshment for mind and body—nurses from the hospitals, ladies of small means who could not otherwise afford a holiday, East End workers exhausted by care for others. Everyone knows their strenuous and self-sacrificing lives, but how few have seen a practical way to make any recognition or return!"

The intention was that they would stay for two or three weeks. "They have a bright social life there, readings, games, and music in the evening, and, perhaps best of all, a lovely garden. Thus they are never at a loss for an occupation, and hours gliding by bring them not only renewed strength

but solace and comfort." Gertrude Jekyll's garden was seen as particularly important; the courtyard garden, overlooked by all the major rooms, was almost an outside room. "For ladies there is no such luxury as that of beautiful flowers; and there the flowers are, in all their charm for their enjoyment."

In August 1901 Lutyens visited Mirrielees to inspect his creation: "We went down to Goddards & went over the place. It seems very successful & the inmates invariably weep when they leave it—which is comforting. Mirrielees seems very happy with it too. Besides Miss Marryat or Mariot the custodian there are 3 nurses & 2 old governesses resting there & another nurse coming tomorrow." These he found a





source of considerable amusement: "After lunch I had a nap! & then we went to Goddards again—where we had tea—one old governess was very funny & weird a little shabby old woman with the farcical genteelity which attaches to her type alone. I sat next to her & I fear my conversation gave every one immoderate giggles & the little old lady suffered greatly in her efforts not to laugh when she saw nothing to laugh at. Her little round feet—(these feet are always round & very pointed) squirmed about—as I watched their suppressive actions beneath the table—she eat *such* a good tea."

Sadly, Mirrielees's charming idea did not last long, no more than a few years. It was still going in 1904 when *COUNTRY LIFE* visited, but perhaps a hint of declining interest can be read into the article's reference to Goddards being used as an adjunct to Pasture Wood when it was not occupied by resting ladies. For a time after the Boer War Goddards was a convalescent home for soldiers, and then in 1910 it was converted by Lutyens into a home for Mirrielees's son, Donald.

This left the basic plan unaltered, but the wings were extended to create a library and a dining room with two large bedrooms above. These were lit by tall, dormer windows, with powerful chimneystacks now terminating each wing, giving the house a much more dramatic feel than it had had before. At the same time, modern conveniences, such as bathrooms, were installed. The nurses had had to put up with washstands.

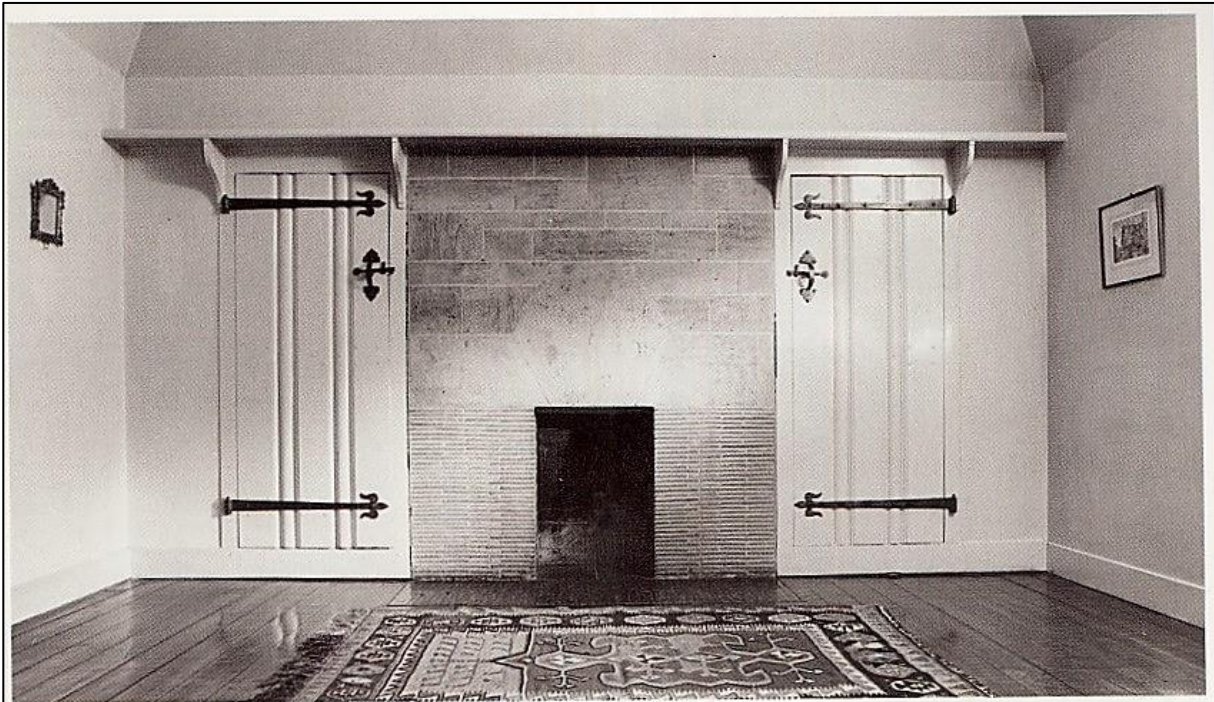
Tragedy struck in 1914 when Sir Frederick Mirrielees (he had been knighted in 1910) committed suicide in the woods at the bottom of the garden. Unsurprisingly, Donald Mirrielees left soon afterwards, and the family is believed to have moved back to Scotland. The house was let to Mr and Mrs Gibbs, who bought it in 1928. It was subsequently sold to Mr and Mrs Hall in 1953.

In the Halls the Lutyens Trust has been very lucky, not only in their generosity but in the way they treated Goddards. Mr Hall, of Hall and Co, "Coal Merchants, Gravel and Builders Merchants", one of the largest of such companies in the South-East, had a true feel for materials. As a result, the house is in excellent structural order, having been re-roofed recently with second-hand tiles. Moreover, the Halls were happy to live with the house as they found it, leaving the door furniture, not insisting on installing bathrooms for every bedroom or putting down fitted carpets. Even the original kitchen and bathroom fittings of 1910 survive. It is this respect for Goddards that makes it one of the most complete of Lutyens's smaller houses to survive.

The Lutyens Trust now has to decide how it is going to use and display the house. It will not be shown simply as a country house—apart from anything else the trust

**(Top) 5—The skittle alley. One of the amusements intended for the resting nurses, but villagers were also allowed to use it. It survives unaltered with its original skittles and balls. (Left) 6—The porch. Originally it was open, as in a medieval building. The doors were added later, probably in 1910**





lacks the contents to do so. Instead it intends to combine the philanthropic aims of the original home of rest with the generous hospitality of the Halls. The house will probably be open two afternoons a week and to groups, who will be welcomed with handsome teas, as before.

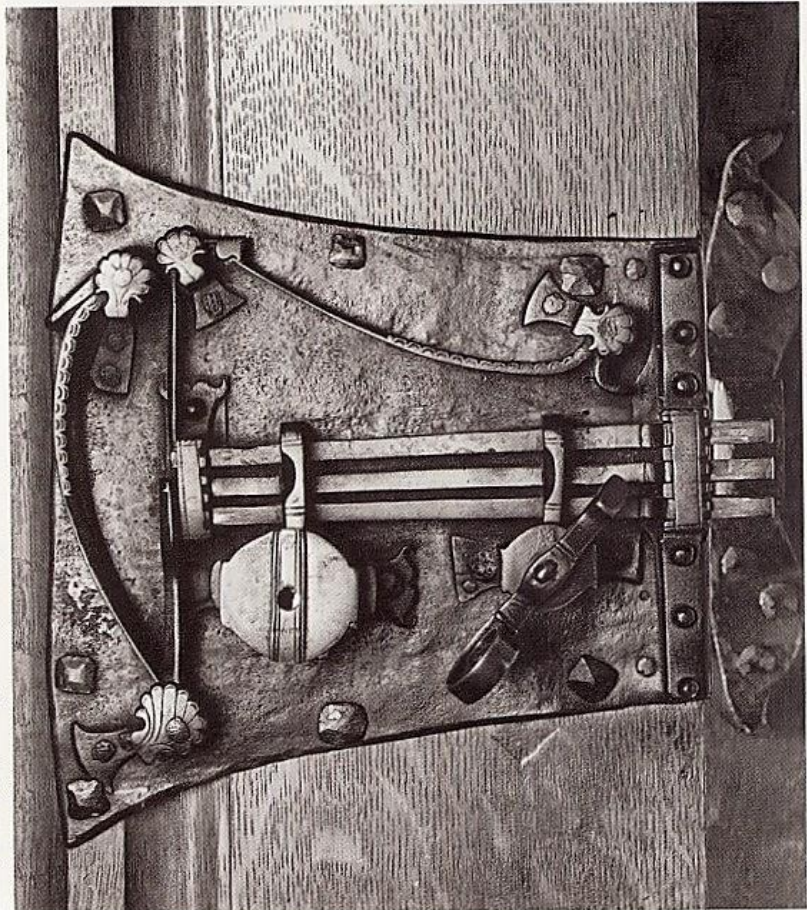
At the same time, it will become a centre for studying the Arts and Crafts. It is not only Lutyens whose smaller houses are inaccessible; none of the smaller Arts and Crafts houses are open regularly. To this end it is intended to furnish the hall much as it was in the *COUNTRY LIFE* photograph of 1904. The trust hopes to collect Arts and Crafts and Surrey vernacular furniture, as well as paintings and objects appropriate to Lutyens and the movement. This will be particularly apt as, according to the original article, the house was originally furnished with old pieces from Surrey and Sussex.

Goddards is to be used regularly for courses on Lutyens, Gertrude Jekyll and local vernacular architecture, and accommodation will be offered to students working on their theses. Moreover, the Jekyll garden, whose structure is still intact, will slowly be returned to its original appearance. All this will require money, but the trust is optimistic. It is certainly a brave venture which deserves to succeed.

*Photographs: Julian Nieman.*

*For information about opening times next year, or about the Lutyens Trust, ring the administrator at Goddards on 0306 730487.*

**(Top) 7—The main bedroom. Goddards is a particularly fine example of Lutyens's work because so much of the original detail remains, as here. In all too many of Lutyens's smaller houses subsequent owners have made many minor alterations. (Right) 8—The Bramah lock on the original front door: a wonderfully satisfying piece of metal**





Country Life, June 27th, 2002

# LIVING WITH LUTYENS

Lutyens has been championed by many—not least COUNTRY LIFE—as the 20th century's greatest architect. But what was he like as a man? His great-grand-daughter JANE RIDLEY, author of a ground-breaking new biography, reveals the poignant truth.

I NEVER knew my great-grandfather Edwin Lutyens, but I was brought up on his jokes. Being a descendant was an excuse to torment school friends with excruciating puns, such as the joke he made at breakfast, staying with Sir George Sitwell: 'Is Lady Ida down?' My favourite is the apology the balding architect made to Lady Hardinge, wife of the Indian Viceroy: 'I will wash your feet with my tears and dry them with my hair. True, I have very little hair, but then you have very little feet.'

It was my great-aunt Mary Lutyens, the last surviving daughter of Edwin Lutyens, who suggested that I should write her father's life. At first I wasn't sure. Writing about one's family seemed rather like living off capital. I felt oddly puritanical about it.

It did not take long before I realised how wrong I was. Great-grandparents are much to be recommended as subjects for biography. One gets all the advantages of access without the problems of 'widows and heirs' associated with writing about the living.

I had several interviews with Mary Lutyens before she died in 1999. She was nearly 90, but her memory was razor-sharp. She talked very softly, stretching thin hands over her face as she sat beside a tea-table in her house at Maida Vale. Mary had written a sympathetic memoir of her father in 1980, and when she spoke about her parents it was almost as if they were still living.

Lutyens died in 1944, and Mary was one of the last surviving people who had known him well. My chief source was not interviews but letters. Edwin and Emily



Edwin Lutyens at the age of about 12, painted by his father, who was a professional—if unsuccessful—artist

Lutyens were copious letter writers, and an archive of nearly 5,000 letters exchanged over 47 years of marriage survives today in the RIBA. Reading my way through these letters took many months. By the end I could almost hear Ned and Emily speak.

Then, of course, there were the houses. I saw as many as I could, but Lutyens houses are not always easy to visit. Only two belong to the National Trust—Castle Drogo and Lindisfarne—and they are not representative. Some belong to celebrities, who jealously guard their privacy.

Even less accessible is Lutyens's masterpiece Viceroy's House (now

Rashtrapati Bhavan). Today the official residence of the President of India, it is surrounded by fiercely armed Indian security. To see it you need an introduction, and even that will procure you only a brief visit. Photography is strictly banned.

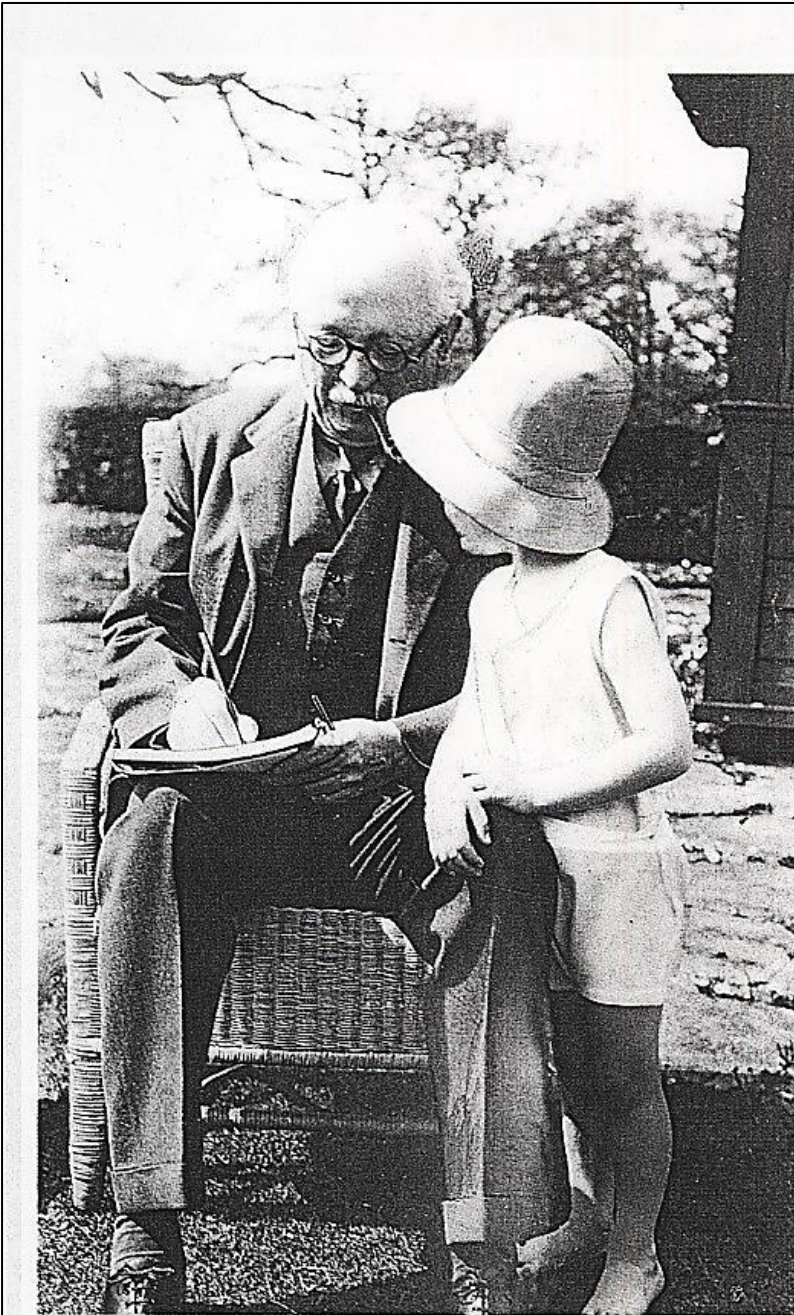
My crash course in Lutyens architecture left me gasping at the sheer beauty, inventiveness and detail of the work. It is hardly surprising that admirers of Lutyens's work should see him as a genius and some kind of a saint. But my reading of the letters led me to construct a rather different Lutyens. Not a saint perhaps, but someone far more interesting.

As a young architect, Lutyens was phenomenally successful. The 11th child in a family of 14, he was the son of a sporting painter whose career nose-dived into eccentricity and poverty. Ned Lutyens left school at 13. After spending a year in the office of the architect Ernest George, he left aged 19 to design his first house. Nine years later, aged 28, he was earning enough to make a staggeringly ambitious marriage to the daughter of an earl, Emily Lytton. How did he do it?

Of course, the influence of Gertrude Jekyll was crucial. Building her house at Munstead Wood was itself an education for Lutyens. She taught him how to observe the Surrey vernacular and how to simplify his designs. And Miss Jekyll's patronage gave her young protégé the credibility he needed to capitalise on the *fin-de-siècle* Surrey building boom.

But reading between the lines, I began to see a different story. Ned Lutyens was his mother's favourite son, and he had charm to burn. However, he





**Edwin Lutyens with a young admirer. He enjoyed entertaining his family and friends with his drawings and cartoons, which he produced in astonishing quantity**

could be ruthless. Ashamed of the squalor of his home, he rejected his family as soon as he could. His passion for bare, white interiors was in part a reaction against the messy clutter of his family's home. He was driven by fear of repeating his father's failure.

Like all successful social climbers, Ned Lutyens excelled at the gentle art of dropping names. He was never happier than he was when poaching clients from

another architect, however nice or needy. Eustace Balfour, Halsey Ricardo, Reginald Blomfield and Detmar Blow are only a few in a long list of the rivals from whom Lutyens pinched jobs.

Yet Lutyens had a hatred of confrontation, a morbid fear of pain and death. Barbara Webb, the wife of the local squire, was the woman to whom he owed his social advance and his marriage. That he was platonically in

love with her can be seen from the astonishing architectural fantasies he drew for her; but when on her deathbed, she asked to see him, he faked it. Evasion is one key to his character.

Architecture was Lutyens's emotional language. When he became engaged to Emily, Lutyens promised to build her a Little White House. He never did build the little white house for Emily, but he built countless houses for other women. The houses that he designed in the first 10 years of his marriage are intensely, warmly human. Houses such as Orchards, Le Bois des Moutiers, Homewood or Marsh Court owe much of their character to Lutyens's ability to project his relationship with a client into his design. To my mind, the most romantic of all is Lambay, the house he designed for Maude and Cecil Baring on a remote island off the coast of Dublin. There is no evidence, but I do wonder whether he was in love with Maude.

Lutyens was skilful in using publicity to promote his work. His publicist was his friend Edward Hudson, the founder and editor of *COUNTRY LIFE*. Hudson filled the pages of *COUNTRY LIFE* with skilfully shot photographs of dream-like Lutyens houses. He commissioned Lutyens to design Deanery Garden and Lindisfarne (and, later, Plumpton Place), masterpieces which were lavishly illustrated in the magazine. Soon a Lutyens house and a Jekyll garden became Edwardian must-haves.

By 1914, Lutyens was the most sought-after architect in London. Carriages of the rich and fashionable queued in the street outside his office. This prosperity was not to last, however. The First World War wrecked his country-house practice, although he was saved from financial ruin by a stroke of luck: the commission to design the imperial capital of New Delhi. Nevertheless, by 1914, his marriage was on the rocks.

The marriage of Ned and Emily Lutyens is a controversial subject. The story was first told by Mary Lutyens, in her biography of her father. Mary always used to say that in her book she meant to put her mother's point of view, and was surprised and dismayed when readers sympathised with Ned.

Architectural historians have little time for Emily Lutyens. She was married to the greatest genius of the 20th century, they claim, yet she never ceased to complain about how he neglected her. Instead of nagging when he worked after dinner and moaning about his pipe smoking,



they say, she should have been grateful to mend the great man's shirts.

**A** feminist, a socialist and a fierce critic of racism, Emily was born into the wrong century. Annie Besant converted her to theosophy, a cult inspired by the Hindu idea of reincarnation. Soon Emily was besottedly but platonically in love with Krishnamurti, the beautiful Indian boy more than 20 years her junior whom theosophists believed to be the next World Teacher. She banished Lutyens from her bed, became a strict vegetarian, and meditated for hours each day wearing a yellow shawl. Only really happy when she was with Krishna, she embarrassed Lutyens by following Krishna to Adyer, the theosophists' centre near Madras. She campaigned for home rule for India while her husband was building an imperial capital at New Delhi.

Lutyens was mortified. He hated theosophy, but he knew that if he put his foot down, Emily would leave him. He worried even more when his children became involved. His daughter Mary fell in love with Krishna's brother Nitya, who died of tuberculosis.

Adultery did not come easily to Lutyens but, encouraged by Emily, he consoled himself by taking a mistress. Lady Sackville, luxurious mother of Vita Sackville-West, was rich enough to indulge him. They nicknamed each other MacSack and McNed, and instead of making love they made plans, playing the game of architect and client with such feverish intensity that McNed soon succeeded in relieving MacSack of a large part of her fortune. Lutyens became a socialite and diner-out, famed for an unceasing, exhausting stream of jokes. Of course, it was a smokescreen. Jokes were a way of keeping people at a distance, of evading the unpleasant. What was going on underneath?

As a boy, Lutyens had learned to lose himself in a world of design, drawing

‘Lutyens was never happier than he was when poaching clients from another architect.’



Lutyens at the temporary Cenotaph in Whitehall, which he designed in 1919. It was hastily constructed to be in place for the victory celebrations of July 19

fantasy architectural schemes late into the night. Now, bruised by Emily's defection, he retreated once more to this late-night world. The result was some of the greatest architecture of the 20th century. Pushing the language of Classical architecture to its limits, he designed massive sculptures, monuments to the epics of his time: the Cenotaph in Whitehall, the Memorial to the Missing of the Somme at Thiepval, and the huge Roman Catholic Cathedral at Liverpool, which was never completed. He was totally dedicated to his art and he devoted 20 years to the completion of his masterpiece in New Delhi.

The best evidence that I know of Lutyens's dedication is to be found in New Delhi, in the basement of the Public Works Department. Stumbling upon this mind-boggling archive of 8,500 drawings by Lutyens and Herbert Baker for Viceroy's House and the Secretariat buildings was one of the most exciting discoveries of my research. Every piece of furniture in Viceroy's House was individually designed. It was built using traditional Indian methods which had barely changed since the days of Akbar—indeed, many of the stonemasons were descendants of the men who had built Fatepuhr Sikri. The scaffolding was made of

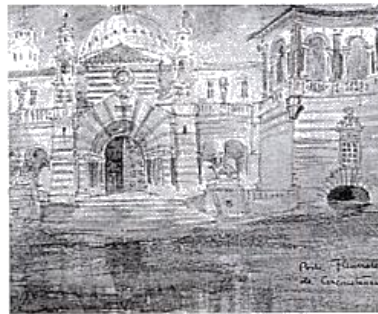
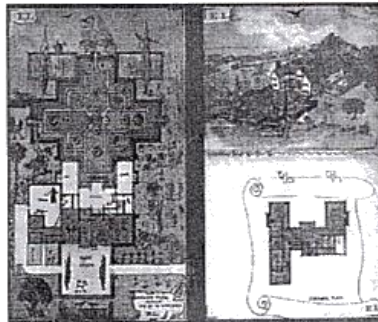




Lutyens at the Parthenon, photographed by his daughter Ursula in 1932



Lady Sackville, Lutyens's client—and mistress. (Right, top) A design for a 'Little White House' Lutyens made for his wife Emily but never built. (Below) *Castle in the Air*, an architectural fantasy designed in about 1894 to entertain his friend Barbara Webb when she was ill



bamboo tied with string and loads were carried on the backs of thousands of men and women. The building site resembled a medieval battlefield. Lutyens's determination to control this massive project down to the last detail meant that most of his fee was absorbed in high costs and he took very little profit.

Lutyens died of lung cancer in London during the war. He did not die a rich man. His reputation was in the doldrums, and he had no work and no money coming in. He took no payment for Liverpool Cathedral during his lifetime. But at last he had become reconciled with Emily. Theosophy by then had lost its sparkle, and Krishnamurti had gone his own way to become a famous guru. For the first time in 30 years Ned and Emily shared a bedroom, sleeping in narrow beds arranged head-to-head along the wall.

*The Architect and his Wife* by Jane Ridley is published by Chatto & Windus (£25). A review will appear in *COUNTRY LIFE* next week.