

# The Landmark Trust

## KEEPER'S COTTAGE History Album



**Written & researched by Caroline Stanford**

**April 2007**  
(updated Sept 2009)

*A rather irreverent cartoon of the master and his gamekeeper, from a Shuttleworth family Visitor Book, drawn by a guest in 1908.*

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## **BASIC DETAILS**

<b>Built</b>	<b>1878</b>
<b>Architect</b>	<b>John Usher, for Henry Clutton</b>
<b>Listed</b>	<b>Grade II</b>
<b>Old Warden Park</b>	<b>Registered Grade II*</b>
<b>Opened as a Landmark</b>	<b>March 2007</b>
<b>Tenure</b>	<b>99 year lease from the Shuttleworth Trust</b>
<b>Restoration architect</b>	<b>Philip Orchard of the Whitworth Co- Partnership, Bury St Edmunds</b>
<b>Quantity Surveyor</b>	<b>Adrian Stenning of Bare, Leaning &amp; Bare of Bath</b>
<b>Main Contractors</b>	<b>Modplan of Shefford, Beds (Contracts Manager: Matt McClann; Site Foreman: Paul Gardiner).</b>

**Landmark gratefully acknowledges donations towards the restoration of Keeper's Cottage from the Shuttleworth Trust, English Heritage, a private donor and the estate of the late Diana Wray Bliss.**

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This volume has been written and researched primarily for the enjoyment and information of those staying in Keeper's Cottage, which is now let for holidays through the Landmark Trust.

## KEEPER'S COTTAGE – SUMMARY

Keeper's Cottage is a model gamekeeper's establishment of the late nineteenth century. Cottage, outbuildings and kennels together form a handsome example of Victorian estate architecture, based on the pattern books published to help architects, builders and clients design ideal dwellings for people from all levels of society. The fashion for such dwellings (and there are many in Old Warden village) was driven partly by benevolent landowners' desire to improve the living conditions of their estate workers and partly by the same landowners' wish to create a picturesque landscape in which to exist and to show off to their friends.

Old Warden Park (today's Shuttleworth Estate) in which Keeper's Cottage stands once formed part of the lands owned by Warden Abbey, to the west of today's Old Warden. Today, what remains of the monastic buildings was also restored, and is let for holidays, by the Landmark Trust. After the Dissolution of the abbey in 1537 by Henry VIII, the Old Warden manor passed into at first into royal hands. Eventually, in the 1690s, various portions of land were consolidated into a single estate by a rich linen draper called Samuel Ongley. A bachelor, Ongley made his fortune through involvement with the East India Company and (in its early days) the South Sea Company. By buying the estate at Old Warden, on which then stood an old brick manor house, Ongley was seeking to gentrify himself and found a dynasty. In 1712, he was knighted by Queen Anne and it was probably Ongley who built Queen Anne's Summerhouse, the foursquare folly that stands at the top of the warren above Keeper's Cottage. The summerhouse has also been restored and is let for holidays by Landmark. The Ongley family was to live at Old Warden until 1872. In the late 18<sup>th</sup> century, Robert Henley, inheriting through his mother, became Baron Ongley of Old Warden. It was his grandson, the 3<sup>rd</sup> Lord Ongley, who created the picturesque Swiss Garden on the estate (now restored) and began to build the model village at Old Warden in the 1830s. However, by the 1870s the family's wealth was failing and in 1872, the 3<sup>rd</sup> Lord Ongley sold up to another self-made man, Joseph Shuttleworth.

Joseph Shuttleworth was the son of a Lincolnshire shipwright, who had spotted the potential of steam. With Nathaniel Clayton, in 1842 he formed The Clayton & Shuttleworth Co., an iron foundry and engineering business that made portable steam engines and traction engines. By 1872, when Joseph Shuttleworth came to Old Warden, the firm had branches throughout Europe and exported their engines all over the world. Shuttleworth employed architect Henry Clutton to demolish the old brick mansion and build him new one. Shuttleworth took as his model Gawthorpe Hall in Lancashire, an early Jacobean seat of Shuttleworth namesakes but not, it seems, necessarily ancestors. Clutton transformed its design into the 'Jacobethan' mansion that stands at Old Warden today.

Working with Clutton was a local architect called John Usher. Estate accounts show that it was Usher, rather than Clutton, who designed and built Keeper's Cottage in 1877-8. Usher's plans for the cottage and its outbuildings are now at the Bedford Record Office. The gamekeeper was a crucial member of the estate team, for both Joseph Shuttleworth and even more his son Colonel Frank Shuttleworth (who inherited the estate in 1883) loved to shoot, and Old Warden became renowned for its pheasant and partridge shooting. These would have been masterminded from Keeper's Cottage, where pheasant chicks were hatched in the sitting house and the gamekeeper's dogs were housed in the kennels.

In 1940, Frank's only son and heir, Richard Shuttleworth, died in a flying accident. His mother Dorothy decided to make the estate over to an educational trust in his memory and the mansion became a college for countryside-based studies. Keeper's Cottage fell into disuse, its repair beyond the resources of a trust devoted to other aims. In 2001 the estate approached the Landmark Trust to take on both Keeper's Cottage and Queen Anne's Summerhouse, offering a generous donation towards the restoration costs. The cottage's outbuildings had mostly fallen down, the roof of the cottage had holes in it, its windows were boarded up and floorboards were rotten and dangerous. The roof of the detached kennel block had collapsed. None of the buildings had water or electricity.

**Repair of Keeper's Cottage** The cottage was repaired according to the evidence found, using traditional crafts and techniques. The roof had to be almost completely rebuilt. Many of the roof tiles were salvaged and re-used for the outbuildings, but there were not enough for the cottage roof so new ones had to be sourced. Lime was used for the repointing and repair of the brickwork, coloured by crushed charcoal like the original. Some of the external stonework, plasterwork and timber framing had to be replaced. The window frames almost all survived but had to be reglazed and repainted – a laborious task. Much of the internal woodwork had to be replaced and a partition wall was taken down to make room to install a modern kitchen. Upstairs, the smallest of the original bedrooms was made into a bathroom.

At first, it was not planned to reinstate the outbuildings (coal house, washhouse, WC and sitting house, where the pheasant chicks were hatched) but then the discovery that John Usher's plans survived allowed their recreation without speculation. The later, detached kennel block was also repaired, complete with cauldron for boiling up the bones and mash for the dogs' feed – another of the Head Keeper's responsibilities. This recreation of a model gamekeeper's establishment provides a fascinating glimpse into another, earlier world of Edwardian shoots, the sport made possible only by the skill and dedication of keepers like those who lived here.

## Brief History of the Old Warden & its Estates

In 1135, a Cistercian abbey was founded at Warden, a daughter house to the slightly older Cistercian abbey of Rievaulx in Yorkshire. Rieveaulx's founder, Walter Espec, also gave the land for this new community and also gave it St Leonard's Church which served the nearby settlement (today's parish church for Old Warden). The Cistercians were great sheep farmers, turning marginal or rough grazing land to productive use. This seems to have been true of Warden, which was also called St Mary de Sartis, meaning 'of the cleared land'. Warden Abbey, situated just to the west of today's Old Warden village, flourished and grew wealthy. Fine buildings followed and by 1300 the monastery was already extensive, with a small settlement known as Warden Street growing up around its gates. Around 1320, work started on an abbey church of cathedral-like proportions. Little is known of the abbey during the four centuries of its existence, but such information as exists points to it being highly respected for its spiritual life and religious discipline. It was here too that the Warden pear was cultivated.<sup>1</sup> As part of the abbey's expansion, from 1346 the entire lands of the manor of Warden (previously subdivided) came under the abbey's tenure.

However in 1537, as part of Henry VIII's wholesale dismantling of the monastic system in England known as the Dissolution, the abbey was dissolved and its estates distributed to new owners.

(The site of the abbey itself went to one Robert Gostwick, whose family were large landowners in the county. In 1552, Gostwick set about demolishing the abbey buildings and selling on the materials. Soon after, he built a red brick mansion just east of the main monastic site, possibly

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<sup>1</sup> A small pear used for cooking, the warden pear was the key ingredient in Warden Pies, which crop up here and there in Elizabethan and Stuart literature, most notably in Shakespeare's *Winter's Tale*, where the Clown almost gives the recipe: 'I must have saffron to colour the warden pies; mace; dates? ... nutmegs, seven; a race or two of ginger, but that I may beg, four pounds of prunes and as many raisins o' the sun.' (Act IV, sc. iii.) Hot Warden Pies were still sold in Bedford in the nineteenth century.

incorporating some late additions to the Abbot's Lodging. In 1793 the property was bought by Samuel Whitbread of Southill Park, founder of the brewing dynasty, to whose family this part of the old manor estates still belongs. By this date the main part of the Tudor house had disappeared, leaving only the short wing that stands today in a field to the west of Old Warden village. This wing is the building known today as Warden Abbey, all that remains above ground, of both monastery and house. With its red brick walls, ornate chimney, and tall mullioned windows, it is recognisably Tudor, though its fabric may incorporate remnants of the earlier abbots' lodgings. Since 1974, this last manifestation of Warden Abbey has been leased from the Whitbread Estate by the Landmark Trust.)

The ownership of the wider manor, including the land known as Old Warden Park specifically (today's Shuttleworth Estate), had meanwhile passed through the ownership first of three heirs to the throne (from 1550 Elizabeth I's, from 1610-11 Henry, then Prince of Wales's and after his death, from 1616-17, Charles's). In 1617 Charles granted a 99-year lease of the manor to Sir Francis Bacon and in 1628, this passed to Henry Ditchfield and the Corporation of London trustees.<sup>2</sup>

The story begins to crystallise for us in 1693, when Samuel Ongley took on a mortgage by demise for a 1000 year lease. It is not known in detail how the estate fared through the 17<sup>th</sup> century, but it is likely that Samuel Ongley, as an astute businessman seeking to establish his own landed credentials and dynasty, picked up a bargain. An assignment of this mortgage dated 31<sup>st</sup> Dec 1700 records cumulative transactions by Ongley to consolidate holdings at Old Warden and gives him ownership of nine occupied cottages in Old Warden and all the tithes in Old Warden for 1000 years.<sup>3</sup> Born in 1646, Ongley was the son of a Maidstone mercer (who dealt in fine cloths) and had made his money both as a linen draper in Cornhill in London and as a Director of the East India Company.

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<sup>2</sup> Based on VCR Beds iii 253+ (1908).

<sup>3</sup> Bedford Record Office X95/411/160.

Knighted by Queen Anne in June 1712, it was probably he who built the large folly known as Queen Anne's Summerhouse at the top of the warren (and today another Landmark property. At the time of writing, it has not been possible to discover who designed the folly). This sandy hill has been known as the Warren from early times, no doubt referring to its suitability for rabbits. Sir Samuel, who comes across from his commonplace book as a rather earnest, elderly bachelor, was content to live in the old brick mansion that came with the estate at Old Warden, about which very little is known, though a copy of a letter from 1723 in Sir Samuel's commonplace book speaks of his 'misfortune of having had halfe of my house att Warden burnt downe soe that I doubt I must be at the trouble and charge of building a new one.' He also was at pains to improve the estate through landscaping and tree planting, of which the commonplace book provides glimpses but about which no detail has yet been found.

Sir Samuel died in 1726 and his life is commemorated in a very fine marble monument in St Leonard's Church at Old Warden. The Old Warden estate passed to his great-nephew and namesake, Samuel Ongley II. As heir to second generation wealth, this Ongley was a typical member of the country gentry, sitting as MP from 1734-47. Though married, he too had no children, and so the Old Warden estate passed to his niece's son Robert Henley, who took the name Ongley in accordance with the terms of the will. He also took an Irish peerage in 1776, to continue sitting in the House of Commons) and became Baron Ongley of Old Warden.

He was succeeded in 1785 by his eldest son Robert, 2<sup>nd</sup> Lord Ongley, and he in turn by his son Robert, 3<sup>rd</sup> Lord Ongley in 1814. It was the 3<sup>rd</sup> Lord Ongley who created the picturesque Swiss Garden on the estate in the 1820s (now leased to Bedfordshire County Council, restored and open to the public) and also built the first phase of picturesque model cottages in Old Warden village, apparently inspired by P.F. Robinson's pattern book, *Village Architecture*, published in 1830.



However, the stability of the estate's affairs was undermined by the provisions of the 2<sup>nd</sup> Baron Ongley's will, which required the division of a large capital sum (£20,000) between his heir's five siblings. Probably in order to fulfil the requirements of this will, the 3<sup>rd</sup> Baron began to mortgage off portions of the estate. By 1850, Lord Ongley's interest payments came to £1,800 on a rent roll of only £2,858. In 1861, the total sum due was paid off by means of a new mortgage for £16,000, but around the same time, Lord Ongley moved out of the mansion house, known as Warden House, which was let to a Henry Browning for £105 a quarter.

In 1872, the last of the 3<sup>rd</sup> Lord Ongley's brothers died, leaving no heirs to the peerage and so on 27<sup>th</sup> September 1872, the majority of the estate – 2,023 acres in Old Warden and Southill – were sold to Joseph Shuttleworth, of Hartsholme, Lincolnshire, for £150,000. With the land came the old brick mansion, described in an 1869 Directory as 'a brick mansion surrounded with park and beautiful pleasure grounds.' It was time for another injection of new money by an astute businessman into an estate that was once again ailing.



**The only known illustration of the old mansion at old Warden Park  
(Shuttleworth Estate)**



**Gawthorpe Hall near Burnley, built 1600-6.**



**The Shuttleworth Mansion at Old Warden Park, built 1875-7.**

## The Shuttleworth Mansion and the building of Keeper's Cottage

Joseph Shuttleworth was born in 1819 in Dogdyke, Lincolnshire, the son of a shipwright. He had made his fortune out of the manufacture of portable steam and traction engines, through the firm which he co-founded, Clayton & Shuttleworth. He had already had one mansion built to reflect this wealth at Hartsholme near Lincoln (now lost). He came to Old Warden, aged 51, with slightly grander ideas and the old brick mansion did not impress him. Once Henry Browning's lease on the old mansion expired in 1875, Shuttleworth set about creating a house more fitted to his requirements, and he turned for inspiration to Gawthorpe Hall.

### **The Gawthorpe Shuttleworths**

A more ancient line of Shuttleworths hailed from Gawthorpe, near Burnley in north east Lancashire, where they had been since at least the 14<sup>th</sup> century, when one Ughtred de Shuttleworth acquired land on the banks on the Calder. On this land was a square, four storey pele tower, in place since around 1323 when it was visited by Edward II. Its walls were eight feet thick, and it had been built to serve as lookout and refuge against marauding Scots.

The Gawthorpe Shuttleworths became an upwardly mobile family with deep roots in the local community and took as their crest from the earliest times a mailed fist grasping a clutch of shuttles, the devices around which thread was wound when weaving. By the time Gawthorpe Hall itself was created around the pele tower in the early 17<sup>th</sup> century, the family had been considerably enriched by the activity of Sir Richard Shuttleworth, who had made his fortune as a lawyer under Elizabeth I. Sir Richard drew up plans (possibly done by John Smythson, the creator, most famously, of Hardwick Hall) but died in 1599 before work could begin. The glittering early Jacobean pile that stands today was accomplished by his brother,

Lawrence, between 1600 and 1606.<sup>4</sup> The old pele tower was given two more storeys to form its centrepiece.

That Gawthorpe Hall formed the model for the mansion Joseph Shuttleworth had built in the 1870s seems beyond doubt, its pele/stair tower becoming the model for one of the clock towers so beloved of these Victorian magnates for whom time was money. What is intriguing is that there seems to have been no connection whatsoever between Joseph Shuttleworth and the Gawthorpe (by then Kay) Shuttleworths. In seeking to establish his own pedigree in Bedfordshire, Joseph seems to have wished to imply a connection with these ancient, Lancastrian namesakes that was apparently without foundation. He adopted a crest that was similar to their own and the family arms also feature the Gawthorpe Shuttleworth's 'three shuttles sable tipped and fringed with



**The arms adopted by Joseph Shuttleworth. The motto means 'From swiftness comes life.'**

quills of yarn and threads bend or; a cubit arm in armour proper grasping in the gauntlet a shuttle of the arms.'

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<sup>4</sup> Today, Gawthorpe Hall is in the care of the National Trust and is known for its fine Jacobean plasterwork and a careful restoration of house and grounds by Sir Charles Barry in the early 1850s, who reused the pele tower as a stair tower. The family became the Kay Shuttleworths after the marriage of its heiress in 1842; Charlotte Bronte was a family friend and visited Gawthorpe Hall several times though was less than enthusiastic about her hosts. In the twentieth century, the Hon. Rachel Kay Shuttleworth amassed a fine textile collection, still housed at Gawthorpe.

Shuttleworth's first house, Hartsholme Hall near Lincoln, was a large but contemporary house in the style of the then fashionable Gothic Revival. In coming to Old Warden in 1872 in his early fifties, Joseph seems to have been ready to complete the age-old process of the gentrification of new money by imitating the ancestral home of an ancient, and apparently unconnected, branch of his family. The estate at Old Warden represented the perfect fit for the new dynasty, with a model village half begun by an expiring family (the Ongleys) offering the opportunity for benevolent philanthropy as well as the revivification of an ancient estate.

### **Henry Clutton**

Joseph Shuttleworth commissioned Henry Clutton to design his new house, an architect with a proven track record of such Jacobethan design. Clutton trained under Edward Blore and inherited many of Blore's clients. Though equally well known for his French Gothic designs, Clutton was adept at adapting to the wishes of his clients and was also a proficient designer of Jacobethan country houses. Clutton was also one of the younger, bolder generation of Victorian architects and – with conviction and occasional brilliance – broke out of the rather dull Bloreian tradition in which he had been trained. Between 1845 and 1856 he established his reputation building country houses, Anglican churches, schools and colleges. He was a prominent member in architectural circles and an active member of the Ecclesiological Society (which advocated a return to mediaeval style in church architecture) Then in 1857, Clutton converted to Catholicism. After this, commissions from the Anglican church ceased and he had to rely on the patronage of country house clients, which included the Dukes of Bedford. Such connections would have meant much to a self-made man like Shuttleworth.

In the course of his career, Clutton designed some sixteen country houses and altered or made additions to many more. At Hatherop Hall in Gloucestershire (1848-56) he designed a house based on the old

Elizabethan mansion which had been destroyed by fire. Widemerpool Hall, Nottinghamshire (1871-2) features an obtrusive clock tower somewhat at odds with its otherwise somewhat severe gabling – did Shuttleworth see this, was he reminded of Gawthorpe's pele tower and did this direct his choice of architect?

However the two came together, Clutton was meticulous in his adaptation of Gawthorpe Hall's design to nineteenth-century taste at Old Warden. In November 1875, the estate ledger records that work began 'Pulling down Old House &c.' 10,000 bricks were brought from Warden Tunnel, and there were payments for cleaning tiles. Frustratingly, this ledger (now at Bedford Record Office, SL2/1) jumps from Feb 1874 to Nov 1877 so the rest of the progress on the mansion's construction is missing. We do know that the house was built on a bed of concrete five feet thick, to counteract the effects of the sandy soil on which it stands. It is also, appropriately for this 'iron king', braced by massive girders, no doubt produced by the family firm and an early example of such use.

We also know from a bundle of receipts that Cubitts were the builders (the same firm that has worked for Landmark in recent years on several other projects), that William Bennison was Clerk of Works, and that Edward Milner reworked the landscape. The new house that grew on the site of the old displays the compact geometry of a good Jacobean house, augmented by such nineteenth-century features as large canted bay windows, a picturesque skyline and extensive outbuildings. The placing of the chimneys and tower is particularly ingenious, for their alignment alters pleasingly during the serpentine approach to the house.

The Gawthorpe pele/stair tower is transformed into the distinctive clock tower, though set to one side at the Old Warden mansion, rather than rising from the centre. Clutton devoted great care to the details of Shuttleworth's house, right down to working drawings for dovetailed

joints for the doorways. Joseph, and then his son Frank, Shuttleworth delighted in buying furniture and paintings appropriate for this family pile. Clutton's treatment of the overworked Jacobean style was judged a success and Old Warden is considered one of his more successful designs. The Bedfordshire Mercury on 28th May 1878 described the house as 'a palatial residence on a moderate scale, which for symmetry of design and for architectural beauty cannot be surpassed by any other mansion of modern days erected in the county of Bedfordshire.'

Clutton also designed the schoolhouse in Old Warden (1874-5), restored cottages and built some of the estate buildings. Penelope Hunting, Clutton's chief historian, attributes Keeper's Cottage to Clutton but by the late 1870s, the decline in his eyesight that would result in his blindness was setting in. He was helped at Old Warden by John Usher, a local architect/builder responsible for the less important buildings on the estate including Keeper's Cottage – Clutton had worked with Usher on the restoration of various of the Duke of Bedford's churches.

**OTHER COUNTRY HOUSES BY HENRY CLUTTON (1819-93)**



**Hatherop House, Glos, 1856 (*The Builder*, XIV, p. 502.)**



**Widmerpool House, Notts, 1871-3. A possible cue for the mansion at Old Warden Park? (Hunting, Penelope, *Henry Clutton's Country Houses*, in *Architectural History*, Vol. 26, 1983.)**



In fact, the ledger makes clear that it was almost certainly John Usher rather than Clutton who designed what is known today as Keeper's Cottage.

The following entries appear:

*Dec 17 1877: 'Gamekeeper's Cottage Special Cheque £150.'*

<i>Feb 11<sup>th</sup> 1878 Gamekeepers Cottage Spencers Contract</i>	<i>£602</i>
	<i>[148 crossed out]</i>
<i>Spencers Bill extras &amp;c</i>	<i>£46 8s 3d =</i>
	<i>£648 8s 3d</i>

Then, as a separate heading:

*Ushers a/c architects charges* [which includes]

<i>Gamekeepers Lodge surplans[?]</i>	<i>£27 10s</i>
<i>" " plans &amp;c as carried out</i>	<i>£33 10s</i>

This would seem to prove definitively that John Usher did indeed fulfil the role of architect for Keeper's Cottage. Albeit unsigned, plans and elevations also survive for a 'Gamekeeper's Lodge for Joseph Shuttleworth,' lodged at Bedford Record Office. There are three sets: floorplans for the whole grouping of buildings with elevations for the sitting house (SL5/115A); elevations for our cottage (SL5/115B); and floorplans for a similar group of cottage (with verandah) and outbuildings on a slightly larger scale all round (SL5/118). This third set of drawings must either relate to an alternative scheme for Keeper's Cottage or to another gamekeeper's lodge elsewhere, which has yet to be identified.

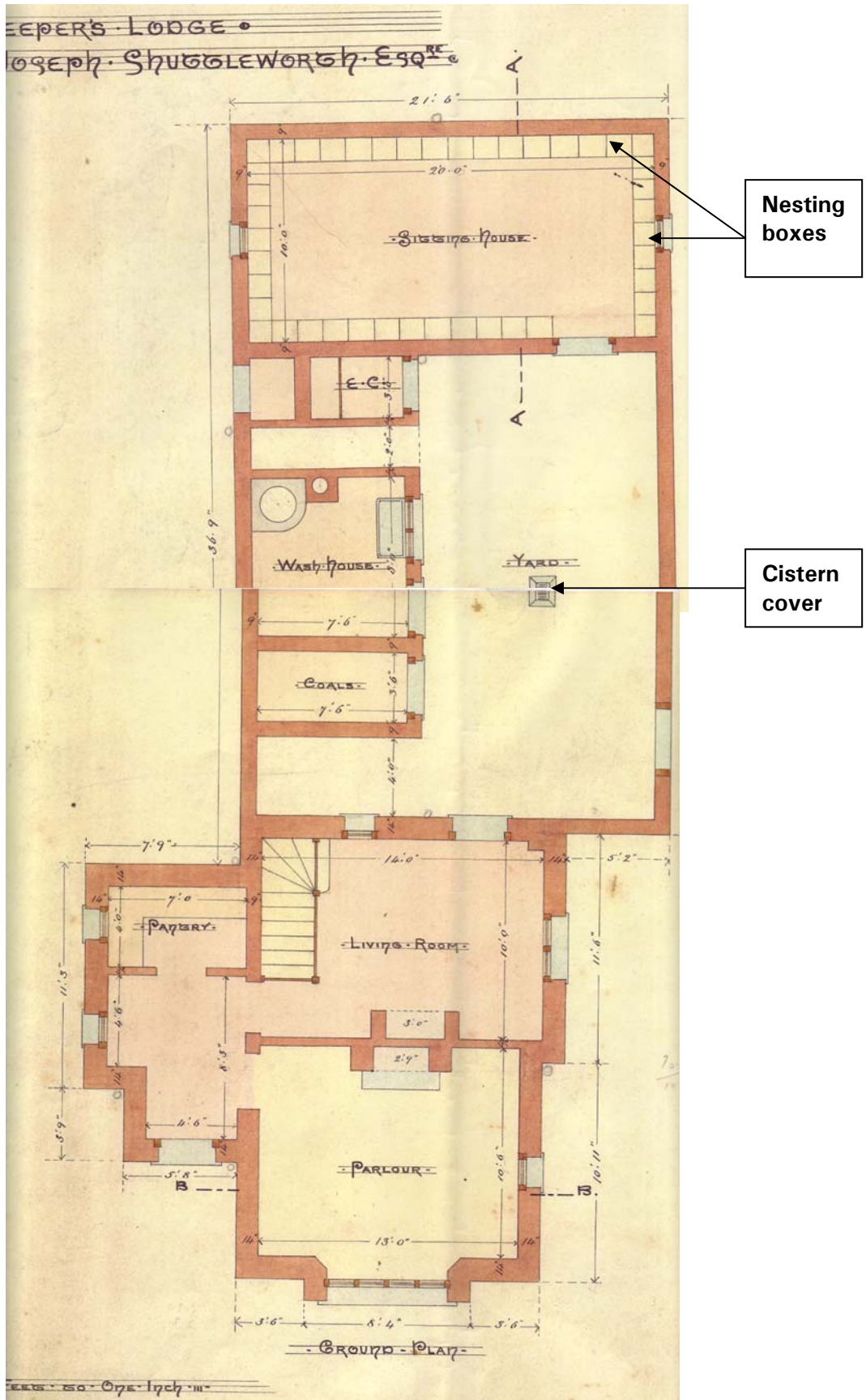
The first two sets of drawings are unequivocally of Keeper's Cottage and so may be safely assumed to have been the plans for which Usher was paid in the ledger. The discovery of the floorplans for the outbuildings (coalhouse, washhouse, earth closet and sitting house, showing fittings as well as dimensions) and of elevations for the sitting house were crucial

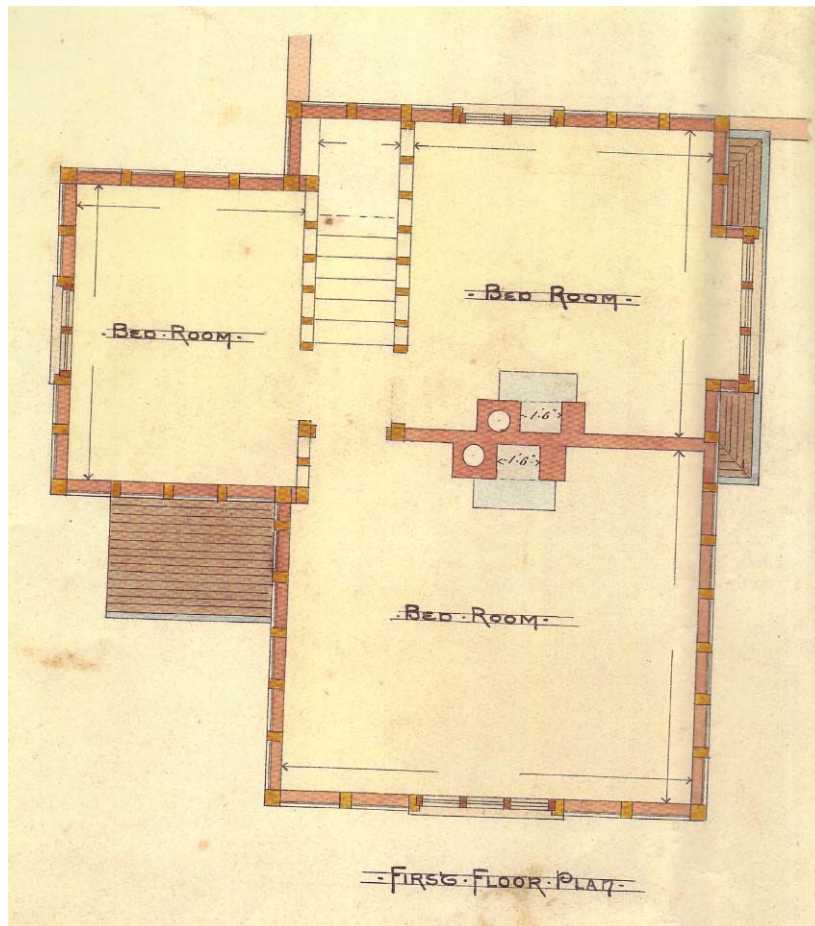
in the decision to reinstate the ruined outbuildings, since they meant we could do so without speculation and so justified the whole exercise. The plans even mark the cover for the underground rainwater cistern, which we only discovered when work on site was well underway.

Keeper's Cottage is a very highly detailed building, with its fleur de lys plaster motifs under the eaves, stone cornice, studwork, dentilling and tall brick chimneys. Its juxtaposition of styles makes it almost a sampler of decorative techniques and no reason has been found for the choice, uniquely here, of the fleur de lys motif. The stone window dressings are a different stone from the cornice. We do not know where either stone was sourced – it is possible one of them might have come from the old mansion, or been surplus in the building of the new mansion. The cottage shares its fishtail tile detailing and diamond lattice windows with several other cottages in Old Warden village, all of which bear the characteristic Shuttleworth datestone for the 1870s and 80s. No two cottages are the same – sampler work on a larger scale.

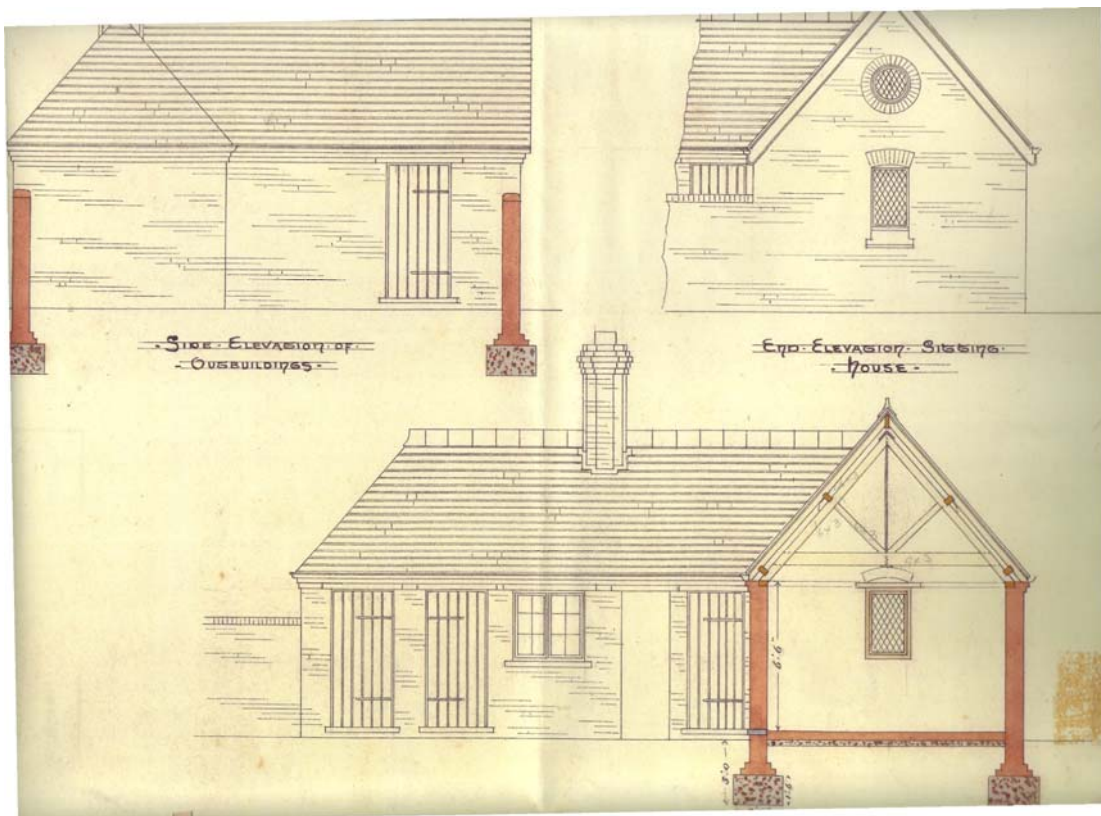
JOHN USHER'S DESIGNS FOR KEEPER'S COTTAGE

Ground floor plans (reduced in size) BRO SL5 15A





First floor plan



Elevations for the Sitting House

JOHN USHER'S DRAWING FOR KEEPER'S COTTAGE



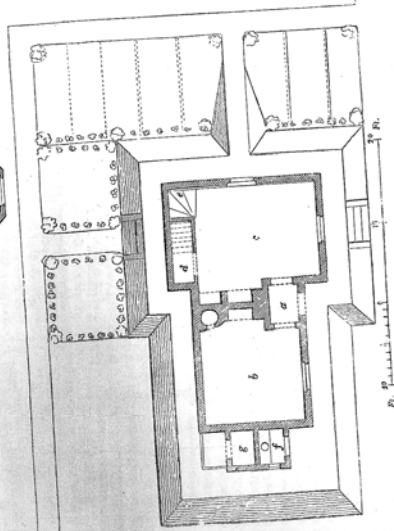
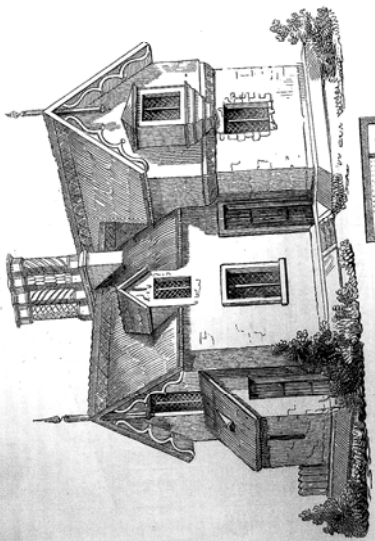
(Not coloured in original, reduced in size) BRO SL5/115B

## Model Architecture

Usher's designs for this model gamekeeper's establishment (we must add the detached kennels to the group described above) represent an entire genre of Victorian estate architecture, driven partly by the prevailing desire of benevolent landowners to improve the living conditions of estate workers and partly by the same landowners' wish to create a picturesque landscape in which to exist and to show off to their friends. The 3<sup>rd</sup> Lord Ongley had started to build model cottages in Old Warden in the 1830s and both Joseph Shuttleworth and his son Frank would continue to add to the collection, their contributions identifiable by the fine terracotta datestones featuring the Shuttleworth fist. The fashion for such model architecture was fuelled throughout the nineteenth century by pattern books, collections of very specific building types in very mannered styles that landowners and architects could choose from the page.

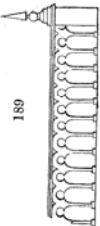
Perhaps the most famous of these was Charles Loudon's *Encyclopaedia of Cottage, Farm & Villa Architecture* (1833). Loudon's starting point is those who will live in his cottages. He states in his introduction, 'The Accommodation and Arrangements of these Designs are presented as the beau ideal of what we think every married couple, having children of both sexes, and living in the country should possess; while at the same time, we have included in them all that is essentially requisite for health, comfort and convenience, to even the most luxurious of mankind. In such dwellings, every labourer ought to live, and any nobleman might live.' He goes on to provide tens of designs with very specific households and occupations in mind: 'Dwelling for a Man and his Wife without child', 'Dwelling for a Man and his Wife with Two or more Children with Cow-house & Pigsty' and so on.

COTTAGE DWELLINGS IN VARIOUS STYLES.  
XXVIII.



102 COTTAGE, FARM, AND VILLA ARCHITECTURE.

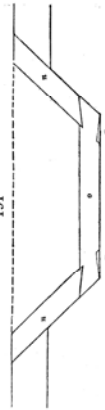
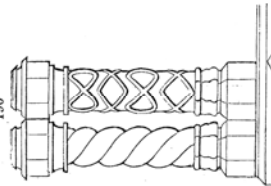
provement to carry the chimney tops higher, and to have a panelled entrance door, studded with cast-iron nails, substituted for the ledged one; which, with a neat architectural arrangement, fig. 189, would form a finish to the platform. The effect of the whole would thus be enriched by such ornaments as are more characteristic of the style so obviously intended; and it may be tried by such of our readers as are desirous of seeing themselves. We may remark incidentally, by the mere circumstance of deviating from the straight line in a very small degree in the window opening, as in fig. 188, at *u*, adds materially to the effect of that window, as a Gothic one. The more obvious forms of Gothic architecture are so universally known in this country, that the slightest line in a building which has an allusion to them, operates upon the imagination and at once gives the idea of style.



Design XXVIII.—A Cottage in the Old English manner, containing a Kitchen, Living Room, and two Bed Rooms.

214. *Accommodation.* The ground floor contains an entrance-lobby, *a*; back kitchen with oven, *b*; best kitchen or living-room, *c*; closet under the stair, *d*; stair to the bed-rooms, *e*; privy, *f*; and place for wood, pigs, or poultry, *g*. In the chamber floor, there are two bed-rooms; the larger, *h*, which is entered from the staircase, *i*, has a small closet, *k*; and the other bed-room, *l*, has a press near the fireplace; and the chimney, *m*, and other articles, may stand in the passages, *n*.

215. *Construction.* The walls, as high as the bed-room floor, are of brick; and from the bed-room floor to the roof, of stud-work, or brick nogging plastered. The chimneys, fig. 190, are of brick, covered with composition; or they may be formed entirely of artificial stone. The roof is supposed to be thatched; the windows of lattice-work, and the doors ledged; the large projecting window in the centre of the gable end, is called an oriel, or bay, or compass window, and is constructed in the following manner, viz. heart of oak beams, fig. 191, *n*, *n*, are projected from the walls at the given height in a horizontal position, and generally so as to form an angle with the wall of 45°. The ends of these beams are inserted in the walls, and the brick-work is carried up over them, so that they are retained in their places by the whole weight of the structure. By these means the weight of the diagonal beams affords a sufficient support to a parallel beam, *o*, which is dovetailed into the diagonal ones, as shown at *p*, *p*. The opening below the beams is covered in by the moulded boarding, *q*, in fig. 192, to a scale of three-eighths of an inch to a foot, and the section of the front, or parallel beam, *o*, is covered by the weather-boarding, *r*. The beams, *n*, *n*, ought to be of strong sound timber, and not less than fourteen inches by twelve inches. Oriel windows are generally constructed of wood-work, as being lighter than any other material; but beams of the above dimensions are sufficient to support a wall of brick or stone. The manner in which oriel windows of stone are carried up, is founded on the same principle, and will be described hereafter. Round the inside of these windows, are generally formed seats, which commonly open in front, at *t*; or at the top, like a ship's locker; so as to serve at the same time as a chest and a seat. Formerly these seats were called bunka buns, or bunkers, possibly a corruption of the French word, *banca*. The barge



An example from Charles Loudon's *Cottage, Farm & Villa Architecture* (1833), for 'A Cottage in the Old English manner, containing a Kitchen, Living Room, and two Bed Rooms.' This is similar, but is not identical, to Keeper's Cottage, for which it has not so far proved possible to find an exact model in the pattern books. Loudon estimated the cost of this cottage at £175 14s 8d at 6d per cubic foot; 30 years later Keeper's Cottage cost £150 plus a rather high £60 in fees. Usher presumably, therefore, adapted such designs to his own and his client's taste.

Loudon also establishes certain principles for such dwellings, such as that there should be an elevated living area, internal chimneys, careful collection and use of water, and the same for 'the liquid or manure produced in or around the cottage.' It is hard to avoid the conclusion that the designer of Keeper's Cottage was well-versed in such design lore. The tale of Keeper Aireton's family in the months before they were (probably) able to move into Keeper's Cottage late in 1877 or early 1878 illustrates only too well why such improvements were necessary.



**An early photograph of Keeper's Cottage, apparently taken soon after its completion. If it does indeed date to *c.* 1880, the small boy might even be nine-year old Edward Aireton, eldest son of Keeper Aireton.**



## Head Keeper Aireton & Gamekeeping on the Estate

The identification of Richard Aireton (aka Ayreton) as the most likely first occupant of Keeper's Cottage is based on a Weekly Labour Book for the estate (SL2/13), which survives for the years 1874-7. It seems that Joseph Shuttleworth set about building up the shooting on the estate almost as soon as he bought it and there were shoots even before the new mansion was completed. The labour records start in August 1874, when a John Butcher appears as both 'Keeper' and 'Game' – perhaps an existing keeper inherited with the estate. He was paid 2s 6d a day (general labourers seem to get 2s 4d). Weekly estate expenditure on game is 15s.

Shooting activity increases depending on the season: on 14<sup>th</sup> January 1875 '4 boys at shooting' were paid 6d each. In the same week, Richard Aireton appeared as an additional gamekeeper, paid 3s a day (Butcher was still on 2s 6d) as well as John Stonebridge, on 3s 4d a day, who was presumably Head Keeper at this stage. By now, the average weekly expenditure on game was £2 12s.

For the week ending 25 Nov 1875 Charles Stonebridge and Joseph Scott got 2s a day each for beating cover for two days, and five boys were paid 6d each a day. The total number employed on the estate had risen from around 25 to 39. In March 1876, William Bryant joined the other three keepers, on 2s 6d. Stonebridge disappears from accounts the following week and Richard Aireton from then on was paid 3s 4d a day, presumably marking his promotion to Head Keeper. John Croot joins as another keeper April 13<sup>th</sup> 1876 and old John Butcher goes to work the garden. Early in 1877, men were employed on 'Building pheasantry.' Final proof of Aireton's position as Head Keeper comes from the estate ledger that records the payments to Usher for the building of the cottage.

On 31<sup>st</sup> Jan 1879,

*Ayreton R [ecieve] d a/c to Dec 31*

*Game hatchery      £3 10*

*Dog keep &c          £2 18 6*

This would seem to provide definitive proof that it was Aireton who managed the little kingdom on the Warren, running the kennels and overseeing the hatching of the pheasant chicks in the sitting house.

Aireton was still being paid for dogkeeping when the records run out in 1882. A payment to William Bryant for '39 rat tails @ 1d' is a reminder that keeping vermin down (rooks as well as rats) was an important part of keeper's job and crucial to the successful raising of game birds.

Sadly the whereabouts of the shooting books for the estate is not known, but the dates of some of the shoots can be recovered from the payments to the beaters – a three day shoot in the week of 26<sup>th</sup> October 1876, for example, and two days in the week of 11<sup>th</sup> January 1877. These were the days when shooting parties in large country houses were all the rage, devotees including members of the royal family as well as the aristocracy. The rivalry and camaraderie generated feats of prodigious skill and days of prodigious slaughter, and it was to this world that the Shuttleworths aspired, especially when Joseph's younger son, Frank, inherited the estate. The Victoria County History for Bedfordshire recorded in 1908 that:

'Colonel [Frank, Joseph's son] Shuttleworth's estate at Old Warden has every natural advantage for partridges, but most of the land is let to market gardeners, and the birds in consequence are not so numerous as would otherwise be the case. The best bag made there was 163 brace by six guns in 1907. Colonel Shuttleworth rears a large number of pheasants annually; and has killed as many as 1,500 in a day's shooting.'

These big shoots were a curious phenomenon that dominated the winter months of English Society for about forty years, as much about socialising as sport. There was a powerful etiquette of dress and comportment, for men and women alike, even though the ladies were required to idle their days around the men's shooting activities (actual shooting was a firmly male preserve). The Prince of Wales led the enthusiasm, setting his clocks at Sandringham forward half an hour to fit in the extra daylight. Old Warden Park was not among the great estates, but it was quite something for the son of a shipwright, and then his son, to be partaking in such an elitist and expensive activity. A saying of the time summed this up as 'Up gets a guinea, bang goes a penny halfpenny, and down comes half a crown' – the costs of rearing the bird, the cartridge and the value of the carcass to the game dealer.

If the estate kept formal game books, they have been lost. However, two Shuttleworth family Visitor Books survive in the estate archives, and these include labels such as the one above, stuck in alongside group photos and signatures from the guests. This tally for a three day shoot in 1908 shows the shooting at Old Warden Park at its height.

— OLD WARDEN PARK. —

— BIGGLESWADE —

1908  
Nov 24. 25 & 26

	Home Wood	Woods Parks	Col. Landing Parks	Total
Pheasants - - - - -	1332	656	16	2004
Partridges - - - - -	2	8	169	179
Hares - - - - -	2	84	33	119
Rabbits - - - - -	10	12	2	24
Woodcock - - - - -	2	1		3
Various - - - - -	4	5		9
TOTAL - - - - -	1352	766	220	2338

The Lords Curzon, Granby and Tweedale, all renowned guns, were among the guests at Old Warden, which gained a reputation for its pheasants and partridges. Frank Shuttleworth liked to capture the moment in group portraits, including himself in the picture by means of an extension lead to his camera. It was not unusual for six guns to bag as many as 2,000 birds on the first three days shooting. These campaigns would all have been masterminded at Keeper's Cottage, from the hatching of the chicks to the whelping of the puppies, and the shoots must have been days of excitement as well as hard work for everyone on the estate.



**A group photo from the Shuttleworth family Visitor Book, dating from the 1890s. George Curzon stands at the back, and has signed the page opposite in the book with his name. The girl on his left, clasping her hands, is probably Mary Victoria Leiter, the American heiress who became his wife in 1895. Curzon was one of the era's most renowned men and went on to a distinguished life in politics. In 1899, he was appointed Viceroy of India, taking an Irish peerage at the same time, as Baron Curzon of Kedleston. Col. Frank Shuttleworth sits centre front.**

## The Aireton Family

Richard Aireton did not, however, live at Keeper's Cottage by himself. The census records for 1881, and the assiduous work of the genealogists posted on the web, allow us to reconstruct the rest of Aireton family. Richard Aireton was 43 in 1881 and married to Annie, who was 41. Richard had been born in nearby Northill; his father (also Richard) had come from Stevenage but his mother Elizabeth Elliman was a local girl, born in Southill in 1834. In the 1851 census, our Richard Aireton, the future keeper, was already working as an agricultural labourer, aged only 13.

Around 1852, the Airetons had moved to Barkway where Richard must have met Annie, daughter of a blacksmith. In 1861, Richard was living in Biggleswade, where his father was a coachman and Richard himself was listed now as a gamekeeper. Annie and Richard married in October 1864 at Barkway, but it seems Richard may already have found employment at Old Warden, for the following summer a daughter, Elizabeth, was baptised at St Leonard's. By 1875, as we saw above, Richard appears in the estate accounts as a gamekeeper.

Elizabeth was the first of nine children born to the couple. Two daughters, Rebecca and Amy, died aged five and four respectively within a tragic month of each other in late summer 1876. Amy was buried at St Leonard's on the very day she died, suggesting a contagious disease was involved. A trawl through the *Bedfordshire Times* for summer 1876 confirms this disease to have been scarlatina, or scarlet fever, a streptococcal infection that was so often fatal in past years although easily treated today with modern antibiotics. The edition of the *Times* for 16<sup>th</sup> Sept 1876 includes the following report from Dr Prior, the Rural Sanitary Authority's Medical Officer, representative of many such reports through

what was a long, exceptionally hot summer, with unrest and conflict in the Balkans:

*'August 31. – Warden. Several case of scarlatina, one of which proved fatal here, I met Mr Miller by appointment and visited 1. Larkins', Warden village. Five children have had the disease here, all of whom are now convalescent. The house will shortly be disinfected. 2. George Scott's family, two in number, one of whom has had the disease. A foul drain has required attention here. 3. Joseph Scott's, next door. A child here was the first in the village to be taken ill; she is now recovered; she was seized about twelve weeks ago. The father is the postman. The parent cannot explain through what channel the infection was conveyed. 4. Street's. A young woman has been severely ill here, but now appeared to be recovering. 5. Burnage's, at the old Poor House. Here are two children ill out of a family of six, there being but one sleeping room and no means of isolation: the others will probably all get it. 6. Wheatley's. One case has been here; patient now recovered. 7. Aireton's, the summer house in the Warren. Here is a family of five children; one child has died and another is very ill.'*

This entry is of interest not just for the light it throws on the tragedy for Richard and Annie, but also because it tells us that, in 1876, the Airetons were living in Queen Anne's Summerhouse. The reports of the Medical Officers in the *Bedfordshire Times* make explicit the link between poor sanitation and the epidemics that proved fatal to so many young children through the hot summer months, and throw into sharp relief the benefits of the sort of model dwellings recommended by Loudon and others.

By the time the family moved into the newly completed Keeper's Cottage in 1878, twelve-year old Elizabeth was accompanied by brothers Edward, then nine, Reginald aged three and Ernest aged one, and a sister Emily who was eleven. Clarice was born a year later in 1879 and then Beatrice in 1882. By the time of the 1881 census, Elizabeth, then fifteen, had moved away to be nursery maid to the family of a Northamptonshire vicar, a post for which she must have been well-qualified after caring for so many younger siblings.

Richard died aged only 48 in 1886 and is buried in the graveyard at St Leonard's (his headstone, which also recorded the names of his two young daughters, has gone but its contents were noted in 1914). Annie surfaces in the 1891 census as a needlewoman and widow, still living in Old Warden although the family presumably left Keeper's Cottage after Richard's death, to make way for a new gamekeeper. Reginald, then 16, was working as a garden labourer and Ernest, 13, as an errand boy. Clarice and Beatrice were both still at the village school. By the 1901 census, no Airetons are recorded in the village. Unfortunately, labour records have not survived beyond 1882 and more recent ones seem to have been lost in a flood at Shuttleworth House. It has therefore proved difficult to identify later residents of Keeper's Cottage. Iphriam Covington may have taken over from Aireton (he was certainly a gamekeeper on the estate until he had to give up his position in the mid 1890s due to deafness). Mr Wheeler lived in the cottage immediately before and after WW2, and he was succeeded as keeper by Mr Medlock. It seems the Head Keeper in these years was a rather abrasive man inappropriately called Mr Jolly, who did not live in the cottage.



**An early postcard of the Warren, showing a sawmill for processing felled timber on the estate – powered, no doubt, by Clayton & Shuttleworth portable steam engines.**





**This group includes not Richard Aireton, but a William Newton, a later keeper on the Old Warden estate, standing outside another of the model cottages. (lodged at Manchester Record Office, 86-00 1515, with other Newton family papers)**



**Keeper's Cottage in the ?1950s  
(Shuttleworth Estate)**



**An early postcard  
'In the Warren at Old Warden'**

## The Shuttleworth Family

### **Joseph Shuttleworth and Clayton, Shuttleworth & Co**

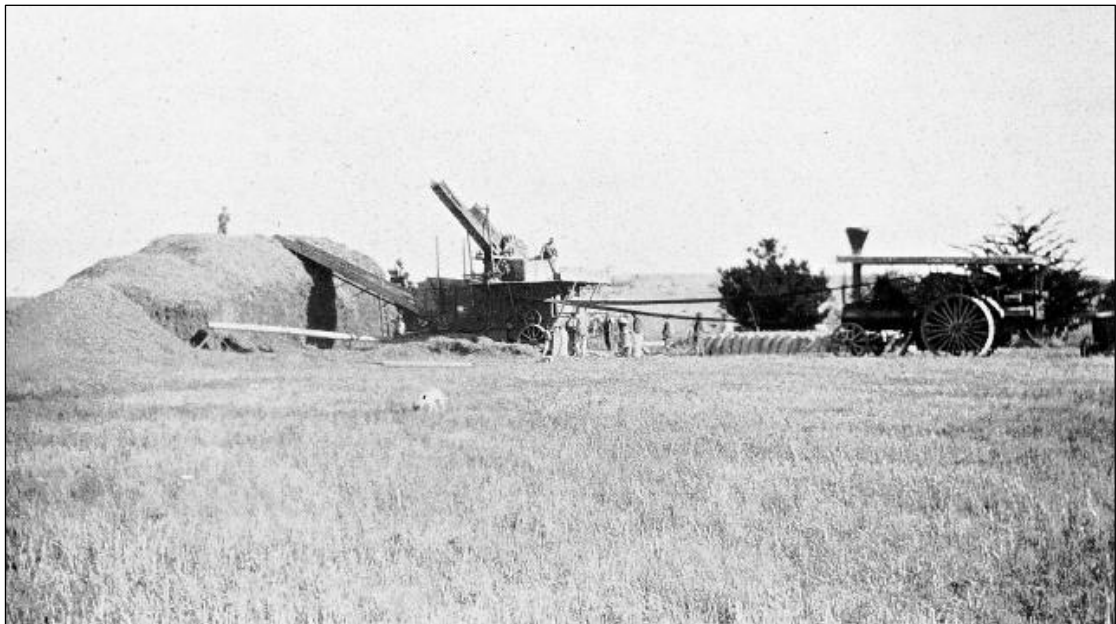
Clayton, Shuttleworth & Co's first works were at Stamp End in Lincoln, established in 1842 when Nathaniel Clayton (1811-1890) formed an engineering and iron-founding business with Joseph Shuttleworth (1819-83). Through the 1830s, Clayton had been master first of horse-drawn and then of steam packets, plying the River Witham between Lincoln and Boston. He was a regular visitor to the works of William Howden, who in 1839 constructed what is thought to be the first portable steam engine. The young Nat Clayton saw its potential. Dogdyke, on the banks of the Witham, was another port of call, where a John Shuttleworth had a boat-building business, Shuttleworth & Goodwin. In 1819, John and his wife Rebecca had had a son, Joseph Shuttleworth. At first Joseph went into business with his father. Then, according to a romantic story was passed down through oral tradition at the Clayton & Shuttleworth works, Joseph was a passenger on one of Nat Clayton's packets, which broke down. The pair spent the night at an inn at Tattershall and hatched their joint venture there and then.

Certainly, in 1840 Joseph married Nathaniel Clayton's sister, Sarah. In 1842, 23-year old Joseph left the boatwright trade to go into business with 31-year old Clayton. They established a small iron foundry on the south bank of the River Witham in Lincoln on a poor, one acre site at Stamp End, much of which was under water for much of the year. From these inauspicious beginnings was to grow one of the great engineering firms of the Victorian era.

Agriculture is ever conservative in its outlook and horse- or water-driven threshing machines had been destroyed as late as 1830, by labourers fearing the loss of their traditional winter income through flailing by hand. However, enclosure and the economies of scale of larger scale farming



**Clayton Shuttleworth threshers in operation in Australia at the turn of the century, powered by the traction engine.**



were to prove an impetus for the small engineering works and iron foundries like Clayton & Shuttleworth that sprang up, especially in East Anglia, the birthplace of 'high farming.'

At first these firms had concentrated simply on substituting iron in traditional farm implements and appliances. By the 1840s, a wide range of iron framed ploughs, harrows, seed drills etc were being produced, but no attempt had yet been made to apply steam to the farm, where horses remained the chief power source.

Clayton & Shuttleworth began by making simple iron pipes for Lincolnshire's water supply, but in 1845, in what they knew would be a make-or-break initiative for their business, they produced their first 'portable' steam engine. There had been a few steam engines on farms since the 1790s, but these were large and stationary. While steam had been used for transport, mining, manufacture and track haulage for several decades, the idea of applying steam power in more flexible and peripatetic situations was relatively new. A 'portable' steam engine was a locomotive-type boiler mounted on four carrying wheels, with a simple steam engine on top. While not initially self-propelling, its road wheels and shafts meant it could be taken to its site of operation by horses, where it could be fired up and its power harnessed to any number of tasks out in the fields.



**Clayton & Shuttleworth portable steam engine, c. 1890.**

Clayton & Shuttleworth would remain at the forefront of the application of steam to agriculture. In 1849, the firm produced their first steam-assisted thresher. Such portable threshers could be wheeled out to the rick so that corn could be threshed there and then, instead of having to be carried to the barn as before. (Joseph's wife, Sarah, after bearing him two sons, Alfred and Frank, also died in 1849. In his grief, Joseph initially threw himself into his business).

In 1842, Ransomes of Ipswich had demonstrated a self-moving machine at the Royal Agricultural Show. The production of such 'traction engines', these self-propelling steam engines that did not require rails to run on, became the next logical extension for Clayton & Shuttleworth as well as their other competitors. In 1859, Thomas Aveling had the idea of making a standard Clayton & Shuttleworth portable engine self-propelling, by linking the engine crankshaft to the rear wheels by a single reduction gear and final chain drive. In the winter of 1862-3, Clayton & Shuttleworth produced their first self-moving engine. Two- and three-speed gears were soon introduced, the gear drive soon replaced the chains and so the agricultural traction engine was born.

However slow and cumbersome to our eyes today (their massiveness determined by the huge weights of coal and water necessary for their operation), traction engines were to revolutionise road and agricultural haulage at a time when draught horses were the only alternative. They were the first mechanically propelled vehicle to appear on English roads in any number, though the notorious 'Red Flag Act' of 1865 restricted their speed to four miles an hour in the country and two miles an hour in towns, and insisted that each machine be attended by three men, one of whom was to walk in front carrying a red flag.

**CLAYTON & SHUTTLEWORTH,**  
STAMP END WORKS, LINCOLN,  
AND  
**78, LOMBARD STREET, LONDON, E.C.,**  
VIENNA, AUSTRIA; AND PESTH, HUNGARY.

Portable and Fixed Steam Engines 4 to 40-Horse Power, for Wood, Coals, or other Fuel.  
Steam Threshing Machinery, with all recent improvements.  
Corn Mills, Circular Saws, &c.  
Pumping Machinery for Sheep Washing, and Irrigation, &c., &c.



CLAYTON & SHUTTLEWORTH invite special attention to their Steam Threshing Machinery, SINGLE, DOUBLE, and TRIPLE BLAST, with the

**PATENT ROLLED STEEL RIBBED BEATER PLATES.**

These Plates have been thoroughly tested, and are found to wear more than *three times* as long as the malleable iron plates previously in use.

C. & S., who are the sole licensees and manufacturers, are prepared to supply Threshing Machine Owners and the Trade in any quantity, and they would caution purchasers against spurious imitations in cast-steel, which, from their brittleness, are exceedingly dangerous to use.

[CAUTION!—Infringers of this Patent, whether makers or users, will be proceeded against.]

**78, LOMBARD STREET, LONDON, E.C.,**  
VIENNA, AUSTRIA; AND PESTH, HUNGARY,  
AND  
**STAMP END WORKS, LINCOLN.**  
**CLAYTON & SHUTTLEWORTH.**

*Catalogues Free on Application.*

Advertisement flyer illustrating the range of applications for Clayton & Shuttleworth products.



**A late (1913) Clayton & Shuttleworth traction engine.**

The Act held back the development of mechanical road transport until its repeal in 1896, but farmers and agricultural contractors willingly put up with it for the added efficiency of the traction engines once in the fields and on the farms.

When used stationary 'in the belt', the engines' power could be used to operate machinery via a continuous leather belt driven by the flywheel – to thresh corn, mow, drive a sawmill, clear timber: the applications were endless, and of use no less on the construction frontiers of America and the British Empire than in the crowded fields at home. Steam engines could even be used plough fields: as the heavy machines got bogged down in and compacted the soil, the solution was to haul the ploughs on a cable strung between two engines. Contractors would travel from farm

to farm, hauling their machinery behind which could then be set up in the fields according to the seasonal task in hand.

Traction engines, portable engines and threshers became the mainstays of Clayton & Shuttleworth's business and it was soon one of the leading manufacturers of the day, supplying other manufacturers as well as selling under its own name. Clayton & Shuttleworth grew rapidly. When it exhibited at the Great Exhibition in Hyde Park in 1851, it was pleased to sell more than 200 steam engines; in the next five years alone over 2,000 more were sold. The family motto chosen by Joseph Shuttleworth, 'Isto Velocior Vita' or 'Out of swiftness comes life', was not inappropriate for such auspicious beginnings.

By 1870, the Lincoln works employed 1200 people. Joseph Shuttleworth and Nat Clayton became Lincoln worthies, active both in local politics and social philanthropy. Both liberals, Clayton served as mayor in 1856 and Shuttleworth in 1858. The iron foundries provided a focus for the social and welfare activities for their employees: the mess room at Clayton & Shuttleworth's Stamp End works, for example, was used in the evenings for classes for poor boys and girls known as Ragged Children.

Joseph Shuttleworth had also remarried, to Caroline Jane, daughter of Colonel Ellison of Boultham Hall, in 1861. A contemporary wrote, 'Captain Shuttleworth [referring to his position in the volunteer militia] is one of the iron kings or merchant princes of Lincoln, having literally risen from a common labourer. It was thought a misalliance Miss Ellison marrying him, but they seem really happy.'<sup>5</sup> The couple tried to buy Lord Byron's former home at Newstead, but then bought land at Hartsholme, south west of Lincoln, where they built a mansion in the Gothic Revival style.

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<sup>5</sup> Cracroft, 26/12/1862 in *Victorian Lincoln* by J W F Hill, p74.



Export trade became important to the firm, both in Europe and the British Empire. A branch in Vienna was formed early on, followed by other factories at Pest, Prague, Cracow and Lemberg. The firm became a limited company in 1901, when Arthur Shuttleworth, grandson of the founder, became chairman. In 1912, a partnership was formed with Hofherr Schrantz in Vienna, which led to a street being named Shuttleworthstrasse in the city, and to a Hungarian factory in Budapest (after WW II, this was nationalised under the Communist regime as the Red Star Tractor Company and became, predictably, a national institution. As recently as 2005, a Hungarian postage stamp featured a Clayton Shuttleworth traction engine). By 1914, two more Clayton Shuttleworth factories were operating in Lincoln alone, the Titanic Works and the Abbey Works. During World War I, the company won a government contract to produce 35hp 'crawler tractors' to help with food production. They also supplied huge quantities of armaments and airplanes. Their Abbey Works was used to produce Handley Page and Vickers bombers, with an area to the east of the factory laid out as an airfield for testing.

After the war, the Abbey Works went into railway rolling stock but financial difficulties began to beset the firm, which finally went under during the Depression, all the works being sold off. It was a sad end for one of the companies that epitomised the optimism and ingenuity of the Victorian Age, though carefully restored Clayton & Shuttleworth engines can still be found at today's steam fairs.



Share certificate for Hohnerr Schrantz Clayton Shuttleworth.

### **Frank Shuttleworth (1845-1913)**

Joseph Shuttleworth died in 1883. Although he died at his other home, Hartsholme Hall, he was buried in the family mausoleum at Old Warden, his hearse drawn up the hill to St. Leonard's Church by four coal-black Belgian-bred horses. His eldest son, Alfred, inherited the Lincolnshire estates and became a devout and generous philanthropist, 'Lincoln's Best Friend.' Alfred's younger brother Frank inherited the Bedfordshire estates, including Old Warden. Frank was a handsome and dashing career soldier and horseman who acquired the rank of colonel. On his retirement from the army in 1882, Frank moved to Old Warden, continuing to pursue his interest in field sports and sailing as well as taking an active part in local and London society. He was a sociable and gregarious sportsman and it was under his impetus that the Shuttleworth shoot achieved its zenith, when six guns might bag 2,000 birds over three days' shooting. The mansion played host to the weekend house parties so characteristic of the late Victorian and Edwardian era.

This sociable fellow had remained unmarried (though not always unattached in this country house party world). However, in 1902, in a romance worthy of a Victorian novel, Frank, aged 57, fell in love with Dorothy Clothilda Lang, then 23 but whom he had known since she was two. Dorothy was the daughter of Reverend Lang, Vicar of Old Warden (formerly famous as 'Bob' Lang, the fastest bowler in England and holder of the record for the best bowling average in the Blues match between Oxford and Cambridge – five wickets for four runs, all clean bowled, then four more wickets for only 31 runs). Under Frank and Dorothy as benevolent and philanthropic figureheads, the estate and its model village blossomed.



**Col. Frank Shuttleworth  
(1845-1913)**



**Dorothy Clothilda Shuttleworth  
(1879-1968)**



**The couple on their presentation at Court to  
Edward VII soon after their marriage in 1902.**

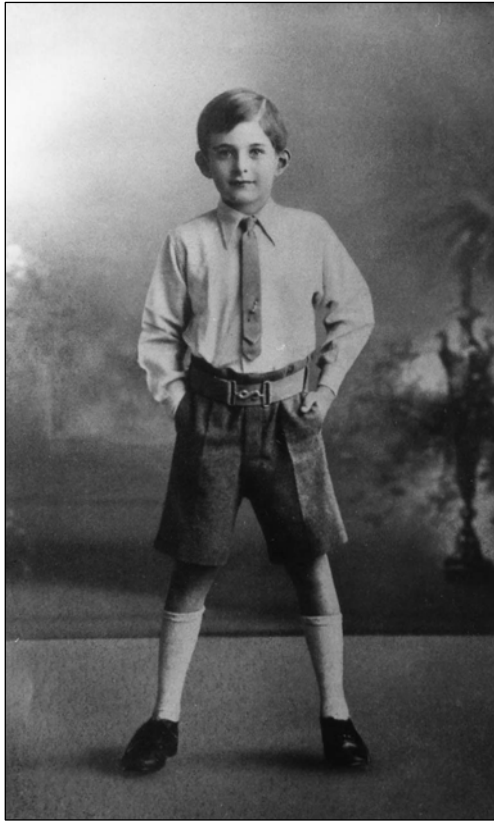


**Shooting at Old Warden Park in the 1900s. The gunsman could be Frank Shuttleworth; the lady might be Dorothy (her presence in the field is unusual, the ladies more typically keeping well clear and joining the men only for refreshment breaks).**



**The hunt meets in front of the mansion. Col. Shuttleworth was a keen and fine rider. Master of the Cambridge Hounds for 8 years, he also bred hunters. Headstones for some of his mounts may be found at the top of the Warren, near Queen Anne's Summerhouse. (Shuttleworth Estate.)**

**Richard Ormonde Shuttleworth (1909-1940)**



**Richard Shuttleworth (Shuttleworth Estate)**

In 1909, an heir was born, Richard Ormonde Shuttleworth. The whole tenantry of the estate were invited to his christening festivities at Old Warden Park, to share a christening cake that weighed 120 lbs. These were golden years on the estate, when the firm of Clayton & Shuttleworth was still thriving, before Frank died in 1913 and before the Great War brought disruption and dislocation to such ways of life.

Richard Shuttleworth went on to school at Eton, a long way from his grandfather's humble beginnings in rural Lincolnshire. However, he had a somewhat chequered school career, from an early age being far more interested in all things mechanical than academic subjects and surviving only two years at the school.



**Richard Shuttleworth at Eton  
(Shuttleworth Estate)**

Richard was a tearaway who relished speed and daring in all forms, whether on a horse or motorbike, in a car or later an aeroplane. At the age of 23, he inherited both his father's and his uncle Alfred's wealth, a multi-million pound fortune even then and one which allowed him to indulge his passion for racing cars and aeroplanes, as well as numerous madcap escapades. He became a well-known and successful racing driver. He also began collecting machines of all kinds at Old Warden Park, including early aeroplanes, cars, bicycles and steam engines, which were to form the origins of today's Shuttleworth Collection. He also took his responsibilities as head of the estate as conscientiously as his father and there are many tales of small acts of kindness to his tenants.

At the outbreak of war in 1939, Richard, aged 30, immediately joined the RAF. Every pilot possible had to be trained to a fully operational level with great urgency and so, despite his many hours as a peacetime pilot, Richard was posted for training to No. 12 Operational Training Unit at RAF Benson in Oxfordshire, flying in Fairey Battles, notorious for their unpredictable operation immediately after taking off. The young pilots also had to contend with a sudden rise to clear the Chilterns, as well as the thermals attendant on the range of hills. Richard had confided unhappily to his mother, 'If they continue making us fly those planes, in six weeks we'll all be dead' – and Benson locals went anxiously to bed for fear of further accidents.

On the night of 1<sup>st</sup>/2<sup>nd</sup> August 1940, after dining with a cousin, Richard received the order to join a night-duty of Fairey Battles. At the last minute, and even though it was a starlit night, the duty was recalled on the basis that the weather was about to deteriorate. In apparent frustration at the recall, Richard decided he would take off anyway for some local flying. He completed one solo circuit, landed and took off again. The aircraft then inexplicably struck the ground again, 'in a diving turn to starboard.' Richard was killed instantaneously.

His mother Dorothy, with whom he had always been very close, was naturally grief stricken and the Old Warden estate had lost its heir. Two months after Richard's death, she turned the house at Old Warden Park into a Convalescent Home and Auxiliary Hospital for those wounded in action, which was a distraction of sorts. Richard's wealth had all been left to his mother, but a provision in his philanthropic Uncle Alfred's will also determined that three quarters should go to charity. Mrs Shuttleworth decided to establish an agricultural college 'to train young men and help to get them jobs and show them a good way of life', dedicated to the memory of three generations of Shuttleworths at Old Warden: Joseph, Frank and, especially, her son Richard. In 1944, the Shuttleworth Trust



was founded and the Shuttleworth Agricultural College opened in 1946, using the mansion for its accommodation. Today, the college is managed by Bedford College. Richard Shuttleworth's collection of old cars, engines and planes formed the basis of today's Shuttleworth Collection, which opened to the public in 1963 and has achieved considerable fame since. On Open Days, some of the planes are still flown from the small landing strip on the other side of the estate from the warren.

Mrs Shuttleworth continued to live the house in a first floor apartment, actively involved in day-to-day matters, until her death in 1968 at the age of 89. Thus passed away the last descendant of the family dynasty Joseph Shuttleworth had hoped to found, although thanks to Dorothy Shuttleworth's endowment, their name, success and philanthropy will continue to be associated with Old Warden Park for the foreseeable future.

**KEEPER'S COTTAGE BEFORE RESTORATION**





## The Restoration of Keeper's Cottage

The Shuttleworth Trust first approached Landmark about Queen Anne's Summerhouse in 2003. Keeper's Cottage was shown to us on the initial site visit almost as an afterthought, but we recognised it immediately as a fine example of a Victorian model estate building, as copied from numerous pattern books – ruinous, but still clearly once a handsome gamekeeper's cottage, with detached kennel block and the remnants of ruinous outbuildings attached to the cottage. The roof had large holes and had been leaking badly for many years, so that the upstairs floorboards were rotten and unsafe. The windows had long been boarded up. Nevertheless, we decided that we could help with both Queen Anne's Summerhouse and Keeper's Cottage, and the lease for the latter was drawn up to include the kennels as well as the main grouping.

Philip Orchard of the Whitworth Co-partnership of Bury St Edmunds was appointed as architect. Modplan, based nearby at Shefford, were main contractors. Initially, we intended only to restore the cottage and the kennels, but as our understanding of the site developed, we realised that the outbuildings were an essential part of the overall conception of the Head Keeper's domain, even though only the footprint and a rather fine chimney (a scaled down version of the main cottage one) remained. It seemed wrong to either flatten what remained or leave just a consolidated ruin outside the back door.

English Heritage initially declined to grant-aid the rebuilding of the outbuildings on the grounds that it would be conjectural reconstruction. Then we discovered that John Usher's original 1878 plans and elevations for the whole grouping were in the Bedford Record Office, removing any element of speculation, and English Heritage agreed to help fund the full reconstructed out-buildings to present a fuller story of a nineteenth-century gamekeeper's life.

**THE SITE AS WORK PROGRESSED**



**A temporary roof was put on while funds were raised.**



**Scaffolding going up as Modplan moved on site, early in 2006.**



**Repairs to the roof and chimneystacks well underway.**



**The repair of the exterior of the cottage complete, we decided to reinstate the outbuildings, using John Usher's original designs.**

The badly damaged roof of the cottage needed considerable reconstruction, although timbers were salvaged wherever possible. The central chimney stack was in good condition and needed only repointing and minor repairs at the very top. The rest of the brickwork was also in pretty good condition and few replacements were needed for the cottage itself. The pointing is quite a dark grey and we had some difficulty in getting a good match. It might have been expected that Cubitts would have just used some of the 300' of sand that is under the house and garden when they built the cottage in the 1870s, but clearly not. It must therefore have been a very conscious decision to use a grey mix. After various trials with soot, the best match was obtained by using crushed charcoal BBQ briquettes!



**Crushing charcoal in an upturned table to colour the mortar.**

At first floor level, the framing of the west wall of the twin bedroom had gone and so this is all new. Otherwise only minor repairs were needed to the studwork. The render panels we have left as they are, with no additional colour. Some of the stone drip moulds through which the cast iron downpipes pass had to be renewed in Bath stone. One of the stone brackets to the left of the sitting room window has been smashed and so this is new and will weather down to match over time. Although most of the downpipes, but not gutters, remained, they all turned out to be cracked and so are now new, but carefully chosen to be as close a match as possible to the originals.

There was a significant shortfall in the number of clay roof tiles that remained, both plain and the 'spade' shapes used to create the scalloped effect. No tiles at all survived from the outbuildings. We had the greatest difficulty in finding suitable matching spade tiles, of which we were 2,400 short. Approaches to 29 reclamation yards failed to yield anything suitable. In the end, we used a mix of two different clay blends especially made by Aldershaw Tiles of Sussex, which successfully blend in texture with the reclaimed plain tiles that we also bought in sufficient quantity to re-do the whole cottage roof. The surviving originals from the cottage were used to roof the outbuildings - there were just enough to do so without mixing the two types. A few ridge tiles survived and one finial - the others were again specially made.

Amazingly, although virtually every single pane of glass had been deliberately broken, all the cast iron lattice windows survived - including one in two halves which was carefully welded back together again. All the windows both opening and non-opening were taken out, cleaned up, cracks welded and reglazed. They then had to be repainted. Carl, the painter, calculated ruefully that with three external coats and two internal, he had painted around 30,000 edges to the individual panes of glass by the time he had finished.





Repairs to the West bedroom.



Repaired stone drip mould awaiting its downpipe.



The painstaking re-instatement of the miniature 'hips' at the corners

Internal conversion of the cottage to Landmark use was fairly straightforward. Though the gamekeeper would not have had a bathroom, but it made sense to allocate one of the bedrooms for this purpose.

The biggest problem was where to put the kitchen. Mrs Aireton would have cooked in the rear room with the small range but with two windows with very low cills, three doors, a fireplace and a built-in cupboard, there was nowhere to insert modern kitchen appliances. The sitting room had the most amount of free wall space, but clearly felt like a sitting room. Landmark's furnishings manager came up with the idea of removing the partition of the ground floor store room, and putting the kitchen in the resulting enlarged entrance hall.

It still meant we had the problem of low window cills, and after careful thought, we decided to have low sections of worktop either side of the cooker to avoid cutting across these two windows. The floor tiles here had sunk badly through years of water washing through and so have been taken up and relaid. The front door had rotted away and so is new. This solution also meant we could keep the rear room intact, one of the most atmospheric rooms in the house where one can imagine Keeper Aireton stomping in from the warren, slinging his gun into the rack over the range – the hooks survive today, though we have had to replace the range with a stove.

The door out to the yard is original and has been re-hung so that it opens more conveniently (although this does mean the braces run the 'wrong' way).



**Replastering the sitting room. Note the repairs to the rotten joists.**



**Retiling the pattern of fishtail tiles.**



**Repaired corbel.**



**Discussing re-pointing samples.**

What remained of the dining room range was also beyond sensible repair and so a Coalbrookdale Much Wenlock stove was installed instead. The red and black tiled floor is original, as is the built-in cupboard to the left of the fireplace. One of the upper door leafs had been nailed across what little remained of the front door, but was retrieved and repaired. The stone fireplace was coated in a sticky brown paint that we have done our best to remove without risking damage to the stone itself (so some paint does remain), and the lower sections on either side are new.

The sitting room ceiling had suffered badly from rot on the western side and so the first floor joists had their ends renewed on this side. The floor joists also turned out to be rather rotten and so much of the floor structure is new as are the floorboards. The fire surround is original (like the dining room next door) but the mantelshelf was cracked. This has been repaired and the whole painted a stone colour. The fireplace had been filled with a 1930s(?) brick infill, and a brick hearth created. Part way through the works, we discovered the original slate hearth underneath and so have exposed this and at the same time took the decision to remove the brick infill. The grate was again provided by Landmark.

Sadly, the upstairs chimneypieces, both inserts and surrounds, had disappeared. New surrounds were made in stone to match the ones downstairs. The grates were put in by Landmark's furnishing team and the bedroom flues are capped off at the top of the stack.

We managed to salvage sufficient old floorboards to re-lay the double bedroom and landing floors. The floors in the twin bedroom and bathroom are new. The top of the stairs turned out to be rotten and so had to be remade. The only timber casement on the stairs appears to be original.

All the plastering in the house needed renewal and has been expertly done by A G Joy & Sons as traditional haired lime plaster on laths. They also skilfully remade the fleur-de-lys panels in the coved sections externally, and the little rosette 'flowers' that sit in circular rebates in the timber brackets.

Quite a lot of the original dark maroon paint survived on the timberwork and doors, which we have matched. An off-white/cream for the windows and dining room woodwork also replicates what was there before and the colour of the bedrooms also reflects the vivid blue that we found there. The doors, ceiling joists and architraves etc were found in a rather crazed dark brown stain/varnish – and probably rather lighter when first done. The Farrow & Ball 'Drab' paint keeps the same feel but is not so dark. Most of the door ironmongery is original.



Choosing paint colours.

## THE OUTBUILDINGS



The washhouse before work began. A bread oven had been inserted at a later date into the space occupied by the earth closet shown on Usher's plans.



Rebuilding the Sitting House according to John Usher's plans.

## **Outbuildings**

Little more than the footprint of the outbuildings remained when we took the cottage on, plus the rather fine bread oven chimney which matches the one the main house. What remained presented us with something of a conundrum: Health & Safety considerations meant they could not be left as they were, yet we did not know what they had looked like originally and were reluctant to demolish them. Then, shortly after work had begun on site, we found that John Usher's original plans and elevations for the outbuildings as well as the cottage were lodged at the Bedford Record Office. This gave us the accurate information we needed to reinstate them and raised the exciting proposition of the recreating the entire grouping of a model, late nineteenth-century gamekeeper's establishment. With encouragement from English Heritage and further support from a private donor, we were delighted to be able to proceed.

The west wall and south wall nearest the cottage were the only ones to survive to any extent, so here only the worst upper courses were taken down and rebuilt. Any missing areas were made-up using reclaimed bricks found on site. All the other walls use a new handmade brick that has turned out to be a very good match in colour and size (without having to be specially made).

Doors and windows have gone back mostly as per the original plans, although there had been a later alteration, to insert the brick bread oven where the earth closet was originally. Interestingly, the windows to the washhouse are not diamond ones like all the others, presumably to increase the amount of light admitted. As all the outbuilding windows had gone, new cast iron ones had to be made by Barr & Grosvenor, based on those in the Cottage. The first room was marked 'coal store' on the original plans, but must have become the outside privy once the bread oven was added.

The wall around the yard had gone but its footings were still in place and it was clear where it returned to the Cottage. As hoped, the original cobbled floor still survived under dirt and debris. It has been very gently brushed off but not reset or repointed. Under the middle of the yard is quite a large cistern that appears to be fed from all the downpipes – the only evidence of the cottage's original water supply found so far. The washhouse has the remains of a lead pipe that connected a pump to the cistern, now capped off by a stone slab. The west gate is a copy of the rotten survival using the original supports and caps. The east gate is entirely new, including the ball finials (based on the original drawings), kindly donated by Philip Orchard, the architect for the restoration.

Perhaps the most evocative of the outbuildings is the sitting house. This name puzzled us at first, until we realised that the original plans gave the answer as to its function – not for the beaters sit in to eat their sandwiches, but rather, in being almost windowless and clearly marked out into hatching boxes, the room in which broody hens sat to hatch the pheasant eggs. The young chicks would then have been moved out to rearing pens before being released to meet their fate.



**The wooden former used to create the 'bullseye' window in the sitting house.**



## The Kennels



**The kennels before work began.**

The kennels too are now restored mostly to their former glory. They are almost certainly of a later date, perhaps belonging to Frank Shuttleworth's tenure. They are of different and much paler brick, with a slate rather than clay tiled roof. We rebuilt the chimney stack and an old pot was chosen to match the one just visible in old photos. A corrugated shed to the rear was removed. The roof is of new Welsh slate as the originals were either broken or mortared together. Despite valiant efforts by our joiner, the doors all turned out to be too rotten and so are new except for the actual sliding doors of the 'dog-flaps' which were salvaged. Enough survived of the timber dog beds to allow one to be reconstructed accurately. They kept the dogs off the cold brick floors, and hinge up to allow cleaning out underneath.

The 'bothy' room in the middle still had the copper in which the bones and bran mash would have been boiled up to feed the dogs – a very

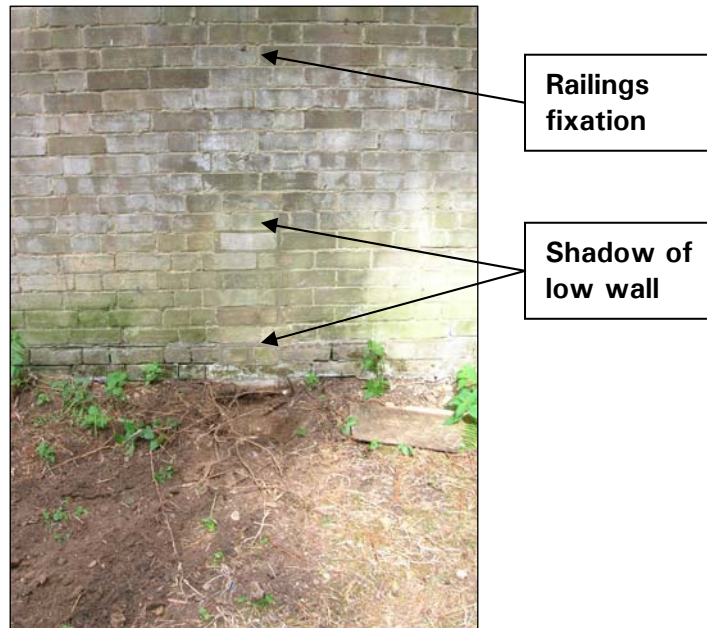
smelly business, so to be done some distance away from the cottage. The surround to the copper was repaired and a new lid made. It is not clear why a fireplace was also provided. The cast iron window is original (but slightly different from those in the Cottage).

The kennels all have cast iron ventilation grills on the back wall, and they also have rather odd floor grills with an internal sump that would have held water (or even urine?) rather than letting it run away. The interiors have been limewashed.



**Work to the kennels underway.**

The cast iron gutters and downpipes to the kennels are new. The pair of kennels furthest from the cottage would originally have had two metal fenced pens sitting on top of dwarf brick walls - the scars are still visible on the wall. The kennel nearest the cottage had no yard and was probably used as a whelping pen. Consequently it has no 'dog-flap' in its door.



**Evidence of the dwarf walls and railings that stood in front of the kennels.**

## Landscaping

The few old photographs that we found proved very useful in confirming details externally. They show the laurels as a low hedge. These had grown up substantially and so were cut back quite hard when the Landmark opened. The ground levels were carefully reduced to be just below the level of the rainwater gullies. It is hoped that all the white, as well as pink, foxgloves will come back and gently encroach around the cottage blurring the garden/woodland divide.

Provision of modern services produced unforeseen difficulties, even though costs could be shared with our project at Queen Anne's Summerhouse. Mains water had to be brought from Old Warden village (by the main entrance to the College) and a new septic tank installed. Electricity also had to be brought up from the main entrance, and although very expensive, had to be brought underground. We thought we had the route agreed before even starting on site but in the event, endless issues arose to do with parkland trees and their roots, and several different routes had to be explored.

Then we hit another and entirely unforeseen snag. The boom in Chinese (chiefly) construction activity led in late 2006 to a worldwide shortage of high voltage copper cables, about which our supplier could do nothing. We nagged and we chased: the cottage was ready to open, but with no power. In the end, we decided that rather than risk the cottage deteriorating all over again through standing unheated, we should install a temporary generator set back in the woods and open it as planned. Keeper's Cottage finally opened as a Landmark in March 2007.

**SOME PAGES FROM *MRS BEETON'S BOOK OF HOUSEHOLD MANAGEMENT* (1861)**



**ROAST PHEASANT.**

**PHEASANT CUTLETS.**

**1040. INGREDIENTS.**-- 2 or 3 pheasants, egg and bread crumbs, cayenne and salt to taste, brown gravy.

*Mode.*-- Procure 3 young pheasants that have been hung a few days; pluck, draw, and wipe them inside; cut them into joints; remove the bones from the best of these; and the backbones, trimmings, &c., put into a stewpan, with a little stock, herbs, vegetables, seasoning, &c., to make the gravy. Flatten and trim the cutlets of a good shape, egg and bread crumb them, broil them over a clear fire, pile them high in the dish, and pour under them the gravy made from the bones, which should be strained, flavoured, and thickened. One of the small bones should be stuck on the point of each cutlet.

*Time.*-- 10 minutes. *Average cost,* 2s. 6d. to 3s. each.

*Sufficient* for 2 entrées.

*Seasonable* from the 1st of October to the beginning of February.

**ROAST PHEASANT.**

**1041. INGREDIENTS.**-- Pheasant, flour, butter.

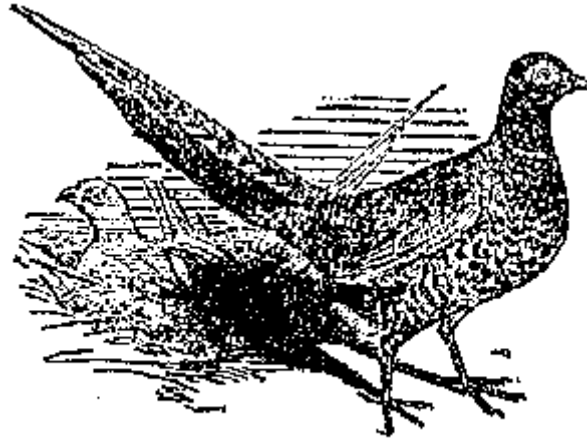
*Choosing and Trussing.*-- Old pheasants may be known by the length and sharpness of their spurs; in young ones they are short and blunt. The cock bird is generally reckoned the best, except when the hen is with egg. They should hang some time before they are dressed, as, if they are cooked fresh, the flesh will be exceedingly dry and tasteless. After the bird is plucked and drawn, wipe the inside with a damp cloth, and truss it in the same manner as partridge, No. 1039. If the head is left on, as shown in the engraving, bring it round under the wing, and fix it on to the point of the skewer.

*Mode.*-- Roast it before a brisk fire, keep it well basted, and flour and froth it nicely. Serve with brown gravy, a little of which should be poured round the bird, and a tureen of bread sauce. 2 or 3 of the pheasant's best tail-feathers are sometimes stuck in the tail as an ornament; but the fashion is not much to be commended.-- See coloured plate, F1.

*Time.*-- 1/2 to 1 hour, according to the size.

*Average cost,* 2s. 6d. to 3s. each. *Sufficient,*-- 1 for a dish.

*Seasonable* from the 1st of October to the beginning of February.



THE PHEASANT.

**THE PHEASANT.**-- This beautiful bird is said to have been discovered by the Argonauts on the banks of the Phasis, near Mount Ararat, in their expedition to Colchis. It is common, however, in almost all the southern parts of the European continent, and has been long naturalized in the warmest and most woody counties of England. It is very common in France; indeed, so common as to be esteemed a nuisance by the farmers. Although it has been domesticated, this is not easily accomplished, nor is its flesh so palatable then as it is in the wild state. Mr. Ude says -- "It is not often that pheasants are met with possessing that exquisite taste which is acquired only by long keeping, as the damp of this climate prevents their being kept as long as they are in other countries. The hens, in general, are the most delicate. The cocks show their age by their spurs. They are only fit to be eaten when the blood begins to run from the bill, which is commonly six days or a week after they have been killed. The flesh is white, tender, and has a good flavour, if you keep it long enough; if not, it is not much different from that of a common fowl or hen."

**BRILLAT SAVARIN'S RECIPE FOR ROAST PHEASANT, a la Sainte Alliance.**

1042. When the pheasant is in good condition to be cooked (*see* No. 1041), it should be plucked, and not before. The bird should then be stuffed in the following manner:-- Take two snipes, and draw them, putting the bodies on one plate, and the livers, &c., on another. Take off the flesh, and mince it finely with a little beef, lard, a few truffles, pepper and salt to taste, and stuff the pheasant carefully with this. Cut a slice of bread, larger considerably than the bird, and cover it with the liver, &c., and a few truffles: an anchovy and a little fresh butter added to these will do no harm. Put the bread, &c., into the dripping-pan, and, when the bird is roasted, place it on the preparation, and surround it with Florida oranges.

Do not be uneasy, Savarin adds, about your dinner; for a pheasant served in this way is fit for beings better than men. The pheasant itself is a very good bird; and, imbibing the dressing and the flavour of the truffle and snipe, it becomes thrice better.

**BROILED PHEASANT (a Breakfast or Luncheon Dish).**

1043. **INGREDIENTS.**-- 1 pheasant, a little lard, egg and bread crumbs, salt and cayenne to taste.

*Mode.*-- Cut the legs off at the first joint, and the remainder of the bird into neat pieces; put them into a fryingpan with a little lard, and when browned on both sides, and about

half done, take them out and drain them; brush the pieces over with egg, and sprinkle with bread crumbs with which has been mixed a good seasoning of cayenne and salt. Broil them over a moderate fire for about 10 minutes, or rather longer, and serve with mushroom-sauce, sauce piquante, or brown gravy, in which a few game-bones and trimmings have been stewed.

*Time.*-- Altogether 1/2 hour. *Sufficient* for 4 or 5 persons.

*Seasonable* from the 1st of October to the beginning of February.

**THE HEIGHT OF EXCELLENCE IN A PHEASANT.**-- Things edible have their degrees of excellence under various circumstances: thus, asparagus, capers, peas, and partridges are best when young. Perfection in others is only reached when they attain maturity: let us say, for example, melons and nearly all fruits (we must except, perhaps, the medlar), with the majority of those animals whose flesh we eat. But others, again, are not good until decomposition is about to set in; and here we may mention particularly the snipe and the pheasant. If the latter bird be eaten so soon as three days after it has been killed, it then has no peculiarity of flavour; a pullet would be more relished, and a quail would surpass it in aroma. Kept, however, a proper length of time, - and this can be ascertained by a slight smell and change of colour,-- then it becomes a highly, flavoured dish, occupying, so to speak, the middle distance between chicken and venison. It is difficult to define any exact time to "hang" a pheasant; but any one possessed of the instincts of gastronomical science, can at once detect the right moment when a pheasant should be taken down, in the same way as a good cook knows whether a bird should be removed from the spit, or have a turn or two more.

KEEPER'S COTTAGE TODAY





