The Landmark Trust

POND COTTAGE &THE DAIRY, ENDSLEIGH

History Album

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THE DAIRY & POND COTTAGE - BASIC DETAILS

Listed: Grade II*

Built: c. 1815-16

Designed by: Jeffry Wyatville

Freehold bought by Landmark Trust 1983

Restoration architects: Pearn & Proctor, Plymouth

Restoration contractors: Warner & Bolt, Liskeard

Restoration completed: 1986

SWISS COTTAGE - BASIC DETAILS

Listed: Grade I

Designed: 1810, completed c.1816

Designed by: Jeffry Wyatt (later Sir Jeffry Wyatville)

Freehold bought by Landmark Trust 1977

Restoration Architects: Pearn & Proctor, Plymouth

Restoration contractors: Warner & Bolt, Liskeard

Restoration completed: 1979

Further Refurbishment: 1991

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Dairy Dell: Pond Cottage with the Dairy behind.

Pond Cottage: Summary

Just occasionally in life an extraordinary synergy results in the pairing of two great talents. So it was at Endsleigh, in the early 1800s, when John Russell, 6th Duke of Bedford and his Duchess, Georgiana, commissioned eminent architect Jeffry Wyatt (1766-1840), who later became Sir Jeffry Wyatville, to work alongside the renowned landscape gardener, Sir Humphry Repton (1752-1818).

Endsleigh was conceived as a 'Picturesque' estate, with a main 'cottage' (by today's standards a substantial house), and various fantasy buildings, of which the chief are the Dairy and Pond Cottage in Dairy Dell, Swiss Cottage, and the Shell Grotto, all intended to create ideas of 'association' to the viewer. Architectural historian David Watkins describes the Picturesque movement as a '*universal mode of vision for the educated classes'* during the period, and the landscaping and the placing of buildings at Endsleigh, enhanced by the natural beauty of the site, were to become world renowned.

The inspiration for Endsleigh is said to come have from Georgiana (1781-1853) the daughter of the socially ambitious Duchess of Gordon. Georgiana was brought up in the wilds of Scotland; she inherited a deep love of the countryside, and the arts from her mother. The similarities in landscape between her beloved Scottish hills, and the Devonian landscape prompted the decision to build a holiday home at Endsleigh. Life at the Duke and Duchess' principal home, Woburn, was opulent, grand, and strictly formal. Georgiana brought youth, vitality and warmth to the rather dull round of country entertaining at Woburn. The 6th Duke was known to be extravagant, a 'sensualist' who was a great patron of the arts. He commissioned the landscape artist Sir Edwin Landseer (1802-73) to paint Georgiana, unaware that a deep love affair would eventually develop between them. One of Georgiana's twelve children, Lady Rachael, was reputed to be the daughter of Landseer; Landseer's drawings of Rachael and her mother still exist.

Endsleigh was built at a time when the arts and artistic debate flourished in Britain. In 1757 the philosopher, Edmund Burke, published *An Analytical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful*. Artists, philosophers, architects and critics contributed to a growing aesthetic debate as the century progressed, each keen to give their opinion on the sensations created in the mind by viewing landscape, painting, and architecture.

The taste for the 'Picturesque' in English landscape gardening and architecture took hold by the late eighteenth century, seeking to emulate the landscapes of classical artists like Claude Lorraine and Salvator Rosa. Two principles proponents of the movement emerged, both from the landed gentry: Richard Payne Knight and Uvedale Price, each of whom published treatises on the subject. The debate became intense; criticisms were levelled at Repton's approach to landscape by both Knight and Payne. Repton published four treatises on landscape gardening, and was forced by defamation to defend his stance.

Wyatville and Repton created a unique Picturesque aesthetic at Endsleigh for the Duke and Duchess of Bedford. The little Dairy on its hummock, with Pond Cottage alongside complete with rustic cow sheds, was designed by Jeffry Wyatt in 1816. The Dairy was created not just to adorn the landscape, but also so that the Duchess and her daughters, much like Marie Antoinette at Versailles, could play at being milkmaids. The Dairy, with an Ice House below, is a particularly special building. Its interior is lined in contemporary white tiles with a green ivy leaf border, specially produced by the Wedgwood Pottery in

Staffordshire. A range of slate sinks round the wall held a drain, with continuous running water. Even the milk vessels in the Dairy were of polished Devonshire marble.

Swiss Cottage, overlooking the Tamar Valley, was designed by Wyatt in 1810 though not completed until around 1816. Wyatt sought to create an authentic Swiss building, in an authentically Picturesque setting in a wooded landscape, with a view to rival the Alps. Such was the Swiss Cottage genre's popularity that in 1853-4, Queen Victoria and Prince Albert built one in which the royal children could play, and learn the art of housekeeping, at Osborne House, on the Isle of Wight.

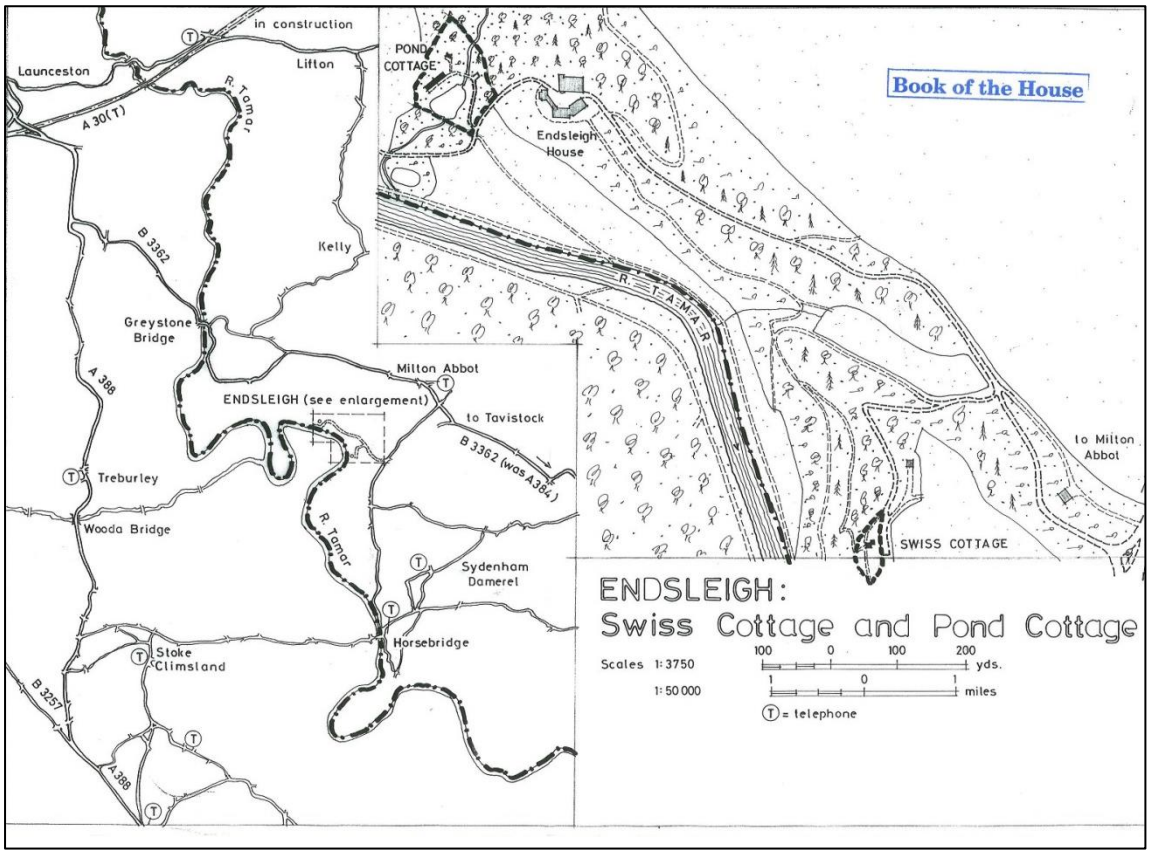
In 1956, the Tavistock estate was put up for sale by the Trustees of the Bedford Settled Estates, though Endsleigh House and its park were not sold until six years later. These, with the fishing rights, were bought by a syndicate of friends and neighbours led by Sir George Hayter-Hames, founding the Endsleigh Fishing Club Ltd, which owned and ran them for many years, retaining much of the original furnishing and many of the servants so that it kept the atmosphere of a privately-run house.

The estate buildings, however, fell into increasing disrepair. In 1977, Swiss Cottage was bought by the Landmark Trust, in recognition of the importance of its design and setting. Landmark straight away initiated a programme of restoration.

In 1984, Landmark similarly bought The Dairy and Pond Cottage in order to secure their future, and both were restored by Landmark in the 1980s, the Dairy being perhaps the most exquisite of all the ancillary buildings whose guardianship by Landmark is enabled by its portfolio's overall holiday letting income.

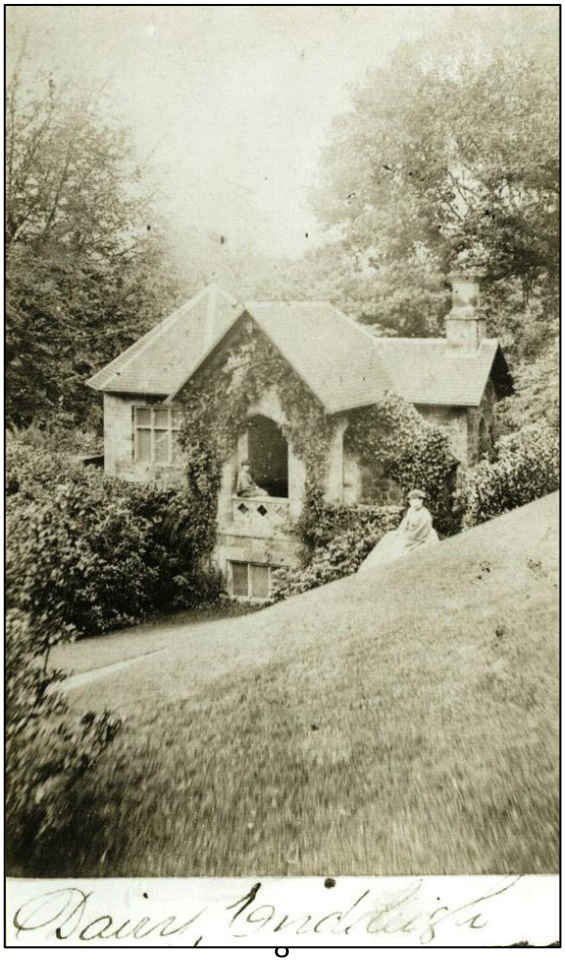
In 2005, the fishing syndicate came to an end and the house and grounds were sold. Endsleigh became a secluded hotel and restaurant. Pond Cottage and Swiss Cottage, secure in their freehold tenure, continue undisturbed as Landmarks.

Endsleigh is today still acknowledged as one of the finest landscape projects in the British Isles. Wyatville's Dairy Dell and Swiss Cottage each embody the pinnacle of Picturesque theory, enhanced as it is by the history and loving relationship of one of England's great Regency families. Anyone who visits Endsleigh, is left in little doubt that this 'sequestered' place was the result of a great love for place and each other on the part of its owners, happily augmented by the Picturesque designs of two of the nineteenth century's most eminent practitioners, Wyatville and Repton.



Map showing the locations of Swiss Cottage and Pond Cottage

The Dairy, which stands above Pond Cottage just below Endsleigh House, today and in the nineteenth century (below).



The Dairy and Pond Cottage

The Dairy and it cottage are sited in accordance with Humfry Repton's landscape designs for Endsleigh in one of his famous Red Books, although Jeffry Wyatville as architect was in fact responsible for both the placing and design of the buildings. Below the Dairy are the Ice House and cellar, an ice house being a necessary facility for large houses of the period, before refrigeration.

When Landmark acquired Dairy Dell in 1983, there was some debate about the original purpose of the Dairy. Its listed building description described it as a 'Salmon Larder and Ice House' and Christopher Hussey's Country Life article (1961) similarly describes it as a Salmon Larder. In fact, here is no evidence it was ever used as such. Wyatville's design is for a Dairy and a letter from Wyatville, dated 1814 states 'There is also no doubt of the Dairy proceeding as the last letter I had from the Duke mentions the matter as nearly decided upon, but requesting sketches'. Wyatville's original design for the Dairy, dated 1814 and held at the Bedford Archive at Woburn Abbey, also describes the building as a Dairy, and so do the 1956 Bedford sales particulars.

A letter from one of the Directors of the Endsleigh Fishing Club, noted that,

> *'I am informed (reliably I believe) that the Dairy never was a salmon larder and the Country Life articles were incorrect in this respect. There are larders in the kitchen courtyard at the House which we understand were used to keep the salmon. A nonagenarian (90 year old) friend recalls taking Sunday morning walks to the Dairy, when a child, where she was given a glass of milk.'*

The Dairy is built of '*Hurdwick ashlar*' with a '*pyramidal wooden shingle roof*,' which was formerly thatched. The Hurdwick quarry is close to Tavistock; the stone was used in many of the buildings in the town. The Gothic entrance on the north side has '*pointed chamfered arches'* with '*ornamental bargeboards and Gothic moulding*'. There is an '*arched timber Gothic window to the east bay'* and '*transomed casements windows to the north and south, all with diamond leaded panes*,' and a walkway round the east end.

Inside the Endsleigh Dairy, before and after restoration. Note the ivy leaf pattern tiles edging the windows and alcoves.

Inside, the walls are lined with white tiles, some with an ivy leaf pattern as a border to seven recesses in the walls. A range of slate sinks round the walls is bordered with a continuous drain which carried running water. A central table in the larder has an octagonal slate top carried on eight slate arches above an octagonal drain. A small semi-circular projecting oven has a grid at the top and a small flue above, and may have been used for making cream. The milk vessels were of polished Devonshire marble. The cellar below the larder has a plain arched stone vaulted roof.

The Wedgwood firm at Etruria, in the Midlands, supplied '*certain items'* to the Endsleigh Dairy. The Wedgwood Museum hold two plates with the Ivy design, which also featured on the tiles of the Dairy. This is recorded as design number 488 in their records. Wedgwood were unable to find any written information regarding the supply of the tiles, or other items to the Duke of Bedford. Two Endsleigh Dairy Cream vases were advertised by Alistair Sampson Antiques in London, showing an Ivy design, although it is believed this is not exactly the same as the design on the tiles.

The Dairy and the area known as Dairy Del, including its rustic cottage and cowshed to provide the milk for activities in the Dairy, was a significant part of Repton's scheme. Using the plentiful water supply from the Edgcumbe stream and a pair of 'leats' (a millstream) he created an '*intricate system of water works comprising a sequence of small pools, channels, cascades and trickles*'. In the Red Book for Endsleigh (1814) Repton writes

> *'There is a copious supply of Water from the top of this dingle….While on the spot - I directed a small grip of Channel to be dug… leading the Water down to a rock below - if the Water were suffered to wear itself an irregular cavity, and then some blocks of Stone inserted to force the Water to the surface… [then] a natural Cascade might easily be formed. A small pool at the Dairy hillock would add glitter to the scene.'*

Work started on the Dairy in 1815, and it was thatched a year later when pipes were laid to its central fountain. There is a payment in the accounts to '*Mr Wyatt for making a model of the dairy for Wedgwoods*'.

Two vases for cream marked 'Endsleigh Dairy' that came up for auction.

A description of the Dairy published in *Devonshire Illustrated* (1832) describes the setting:

> '*Near the farm-buildings, at the bottom of the lawn, which is skirted by a translucent brook, is the Dairy: this is an elegant rustic building, with an open porch and gallery. The refreshing coolness of the interior is preserved by its perennial fountain, tinted windows, and projecting roof: the milk-vessels are of polished Devonshire marble.'* [1]

A pleasure-dairy became a must-have for an aspiring landowner at the time. Wyatville is said to have sketched an octagonal dairy at a dinner party for Mrs Coutts, the widow of the banking king. As Repton noted in 1803 in his *Observations on The Theory and Practice of Landscape Gardening, 'a Gothic dairy is now as common an appendage to a place, as were formerly the hermitage, the grotto, or the Chinese pavilion'*.

Pond Cottage was also built around 1814 and is also believed to have been designed by Sir Jeffry Wyatville. Wyatville drew designs for a rustic '*shed for six cows'* in 1816, which shows similarities to the central section of Pond Cottage (these designs are held at Woburn Abbey).

Pond Cottage is constructed of rubble stone with a slate roof hipped at both ends, with two stone chimney stacks. The cottage is a long low building, with a single-storey block at one end, linked by a rustic loggia in the middle to a two storey cottage with attic and dormer windows. The cottage has casement windows and a rustic gabled porch with Gothic moulding in the gable. In front is the wide expanse of the Dairy Dell pond, in quiet contrast to the cascades and waterfalls that Repton crafted above. Canoes, which were used by the Duke and Duchess of Bedford on the pond, were kept in the single storey block at the end of the cottage.

Pond Cottage and the Dairy form a delightful duo, each enabling Landmarkers to enjoy and experience different aspects of Repton's landscape design and Wyatville's architecture and sense of place.

[1] Britton, J. & Broughley, E.W. (1832) *Devonshire and Cornwall Illustrated* (1832) p.34.

Pond Cottage beside Dairy Dell Pond in 1983 when the pond had largely dried up, and as it looks today. The Dairy stands just out of sight in the trees, atop the hillock to the right of the cottage.

The Endsleigh estate was kept in permanent readiness for the Bedfords until the twentieth-century, when the family visits became less and less frequent. The estate was finally put up for sale in 1956 by the Trustees of the Bedford Settled Estates. The house and parkland (originally 8,929 acres) together with the fishing rights on the Tamar, was purchased in 1962 by a syndicate of friends and neighbours, who created the Endsleigh Fishing Club Ltd, in order to manage the property. Over time they found the upkeep of the estate to be an impossible task; the estate was put up for auction in 1977, at a time when Landmark was still supported by founder John Smith's Manifold Trust, and so able to acquire by purchase (which is generally no longer the case).

Swiss Cottage, the cottage orné overlooking the Tamar, was sold to Landmark in November 1977, with a right of way along the driveway. For Landmark, this was an 'obvious case of an exceptional building in an exceptional setting, in imminent danger of collapse. In May 1984, Landmark similarly bought the freehold of both the Dairy and Pond Cottage to secure their future.

One of the Directors of the Endsleigh Fishing Club wrote in 1988

> *'I am afraid we might be responsible for calling it [Dairy Dell Cottage] Pond Cottage for short. I do not think the cottage was tenanted when we bought the estate in 1962, but we did fix up a tenancy for a Mr. Turpin which lasted several years. He used to do some driving for us and touched up the paintwork of the heraldic shields in the dining room at the House. After that we had short term holiday lets, and tried to combine them with fishing facilities in both ponds...(i.e. yours and Edgcumbe Pond further up the Dell).'* [2]

Endsleigh is today internationally renowned for its Arboretum, which contains over one thousand specimen trees of 'aboricultural and historical importance', including fourteen 'Champion Trees'. Champion Trees are those which have reached an extraordinary girth and height. A detailed guide to the Arboretum is available from the Hotel.[3]

Hotelier Olga Polizzi bought the Endsleigh Hotel and 108 acres of gardens and woodlands in 2004. The gardens are open to the public every day, and are opened twice yearly for charitable causes. Guided tours of the garden are conducted by the Head Gardener, and can be booked from the hotel.

[2] Letter from the Endsleigh Fishing Club, 7th May 1988.
[3] Endsleigh Charitable Trust Guide (1999)

Restoration of The Dairy and Pond Cottage

Pond Cottage needed only minor repairs with some alterations to the layout of rooms – indeed, it was taken on largely to enable the rescue of The Dairy, a more unusual survival that was in a very bad way. Messrs Warner and Bolt were contractors, and Paul Pearn of Pearn and Proctor the architect for the restoration of both the Dairy and Pond Cottage.

The roof slates of Pond Cottage were taken off and re-laid, and one dormer window, which was not part of the original design, was removed. A lean-to shed at the back of the building was removed, and the original doorway, which had been blocked, was opened up and restored. Earth was removed around the cottage as a precautionary measure against damp; this area was then repaved. Three new windows were inserted to give more light in the new bathroom and kitchen, with Polyphant stone surrounds. The rustic door to the rear of the building was renewed.

The main internal alteration was to create a new bathroom and bedroom in the old dining room, and a new kitchen in the second parlour. It was felt that the cottage only needed one sitting room, and that it was important retain a feeling of cosiness. The old kitchen, which was quite dark, became a storeroom. The upstairs bathroom was converted to a bedroom. Originally there were two further small, and rather dark bedrooms, but it was felt that the downstairs accommodation was not large enough for that number of bedrooms. The whole house was redecorated, and the woodwork 'grained'. Pond Cottage's refurbishment was completed by 1986. It is the only Landmark whose china is Wedgwood's Napoleon Ivy pattern rather than Old Chelsea, the pattern being very similar to that in the Dairy.

The Dairy required a lot more work, since the roof and ceilings had already fallen in. The original thatch had been replaced by wooden shingles sometime in the nineteenth century. The Dairy was re-roofed using Austrian reed, and two rotten tree trunk 'columns' were also renewed, taking wood from the surrounding hillside. Most of the windows needed repairing; care was taken to match the existing glass as closely as possible. Inside the Dairy the main problem, was replacing the broken tiles. The existing mortar was rock hard, which made removing any broken tiles a painstaking task. Kate Evans, a Shropshire potter specialising in reproducing old glazes, was commissioned to make reproduction tiles, which matched the originals.

A local labourer, Charlie Ferrett, cleared the undergrowth round the two buildings; the place was a thicket of saplings and brambles with trees and rhododendrons growing out of control. The aim was to reduce the scale of planting, to gain a clear balance between woods and cleared areas, to make the whole appear the production of nature'to correspond with Repton's landscaping theories.

The stream, pond and banks needed clearing and restoration. New stepping stones were laid. The pond had partly dried up, and so it was necessary to repair the leats, and seal any leaks.

Over the years the planting at Endsleigh has inevitably grown beyond Repton's original plan. Great efforts have been made to restore the woodland and specialist areas, such as the Dairy Dell and Pond Cottage, to their originally intended design, whilst retaining the principal Arboretum, and care of the landscape and its waterways is an ongoing undertaking. Landmarkers are able to experience the tranquillity and sublimity of this extraordinary composition of woodland and water, appreciating the associations of the Picturesque, which Repton and Wyatville created independently, but in cohesion, at Endsleigh.

The 6th Duke and Duchess of Bedford

The 6th Duke and Duchess of Bedford were a legendary couple, of incredible wealth. Francis, the 5th Duke died, as a young man in 1802, from a strangulated hernia whilst playing a game of tennis. He was on the point of becoming engaged to Lady Georgiana (1781-1853) the youngest daughter of the socially ambitious Duchess of Gordon. On the death of the 5th Duke, Georgiana was whisked away to Paris by her mother to recover. Francis had left a bequest that a lock of his hair to be delivered to Georgiana; his younger brother John (1766-1839), now the 6th Duke, a recent widower with three sons, visited her in Paris to fulfil the bequest. John was fifteen years Georgiana's senior, but a romance blossomed. Georgiana became the 6th Duchess of Bedford in June 1803. Reputedly, as the Duchess of Gordon entered the opera in London after news of her daughter's engagement to the 6th Duke was announced, so great was the public's admiration for her that the audience stood up and applauded – perhaps ironically. 'Family advancement' was an integral part of the Duchess of Gordon's life.[4]

Cartoon by James Gillray of the socially ambitious Duchess of Gordon with her daughter 'Georgie,' chasing the Bedford Bull.

[4]Trethewey, R. *Mistress of the Arts* (2002) p.66

The Bedford's life at Woburn, their principal residence, was one of pampered and very real indulgence. The diarist, Charles Greville, in his *Memoirs* (1848) described the 6th Duke as a 'complete sensualist' 'whose passion for excess was renowned'. Such were the extravagances in building Endsleigh that one year the famous sheep-shearing fair at Woburn had to be cancelled, because of the Duke's overspending. Georgiana brought youth, life and a wild vitality, nurtured from her Scottish highland upbringing, to the rather dull round of country parties and high formality that Woburn represented. Trethewey, Georgiana's biographer, writes that 'contemporaries witnessed Georgiana jumping over backs of chairs and taking part in rowdy games'. She was in essence a wild-child of her era, a fertile producer of children and, an enlightened mother for the times - she breast-fed all her twelve children (two died shortly after birth) - at a time when wet-nurses were still the norm in her social circle.

The children were very much included in the Bedfords' lives; guests who visited Woburn were expected to be willing audiences to their plays and dances. When the Duke and Duchess travelled as a family, their entourage could easily include nineteen people: a cook, a doctor, a tutor, and apparently even a cow, because Georgiana insisted the children have fresh milk. The travelling retinue also consisted of individual valets, the butler, the steward of the house, six footmen and four gentlemen. Each of the Bedford houses had its own 'Mistress' or Housekeeper. Despite such extravagant living, both the Duke and Duchess were known to show a strong sense of humanity to the people who touched their lives. Georgiana, as a great beauty of her age, was painted by Hoppner (1758-1810). She was renowned for her skin, her vitality, and her long swan-like neck; men apparently fell to her charms. Waltzes and poems were devised in her honour:

> Of Scotia's fair-one, and her martial youth,
> For beauty form'd, for courage and for truth
> Delighted let her plume her raptur'd wing
> But high o'er all the fair Georgiana sing...
> And glad proclaim where beauty's song resort
> Gordon the brightest gem of Britain's court.

Georgiana as a young woman (John Hoppner)

John Russell, 6th Duke of Bedford in 1835 (George Hayter)

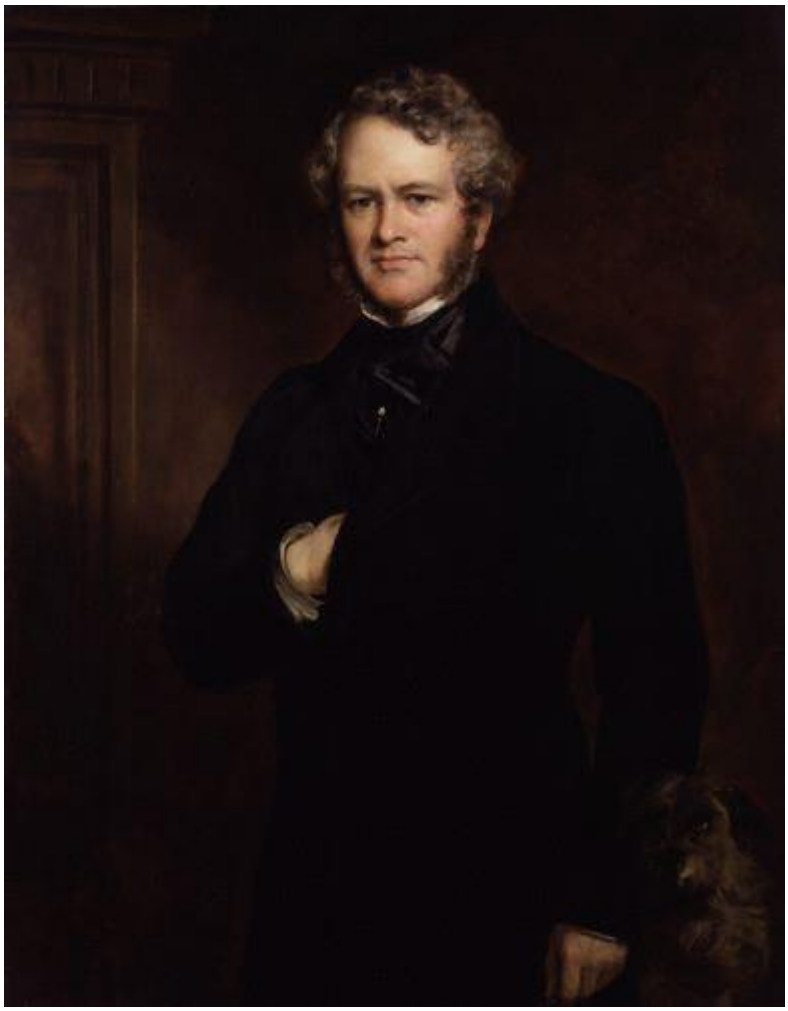
In time, the 6th Duke became the first major patron of artist Sir Edwin Landseer (1802-73), whose paintings of Scotland and animals especially came to epitomise the Victorian era. Georgiana was an accomplished artist herself, and struck up a friendship with Landseer, who was twenty-one years her junior. This friendship was nurtured by Landseer's visits to Endsleigh, and to the Scottish Highlands together. Landseer painted Georgiana at Woburn in 1823, at a time when Georgiana was vulnerable and low, fearing her husband's decline. Eventually as the 6th Duke aged, the unlikely relationship between the artist and the Duchess developed into a long and very deep love affair.

Lady Rachel Russell painted in 1835 when she was nine by Landseer, who was rumoured to be her father.

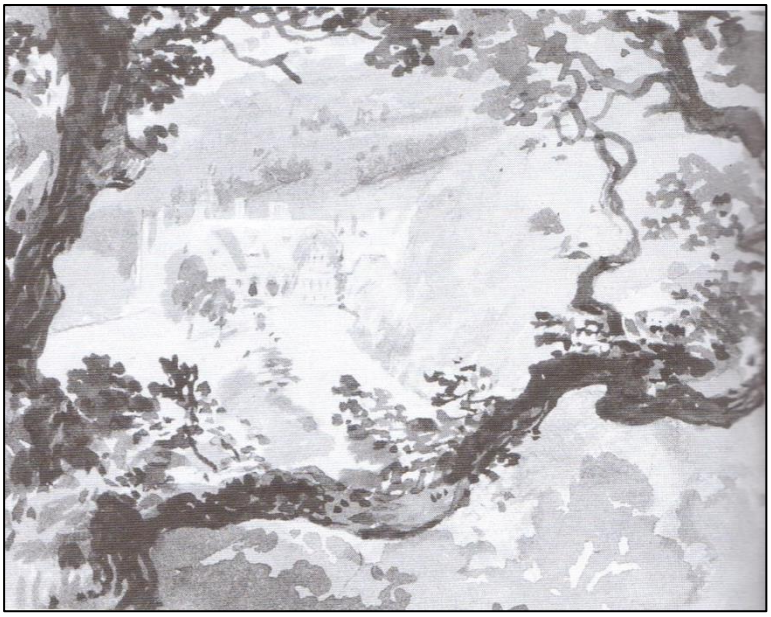
Landseer made many intimate and informal studies of Georgiana.

It was said that Georgiana's last child, Lady Rachael, born in 1826, was in fact Landseer's daughter. Landseer drew many affectionate sketches of the little girl and her mother. When the 6th Duke died in 1839 the birthright of Lady Rachael came into question, but was settled discretely by Georgiana.

Endsleigh was the place where Georgiana could relax and enjoy the wildness of the countryside, which so appealed to her inner nature. Landseer similarly responded to the unique beauties of the Tamar, and Endsleigh's position. A sketch by Landseer shows the 'cottage' at Endsleigh, viewed from Swiss Cottage, where he no doubt spent many happy hours with Georgiana.



Sir Edwin Landseer, painted in 1852 by Francis Grant.



A little sketch of Endsleigh seen from Swiss Cottage by Landseer.

Early in the summer of 1839 the Duke and Duchess came to Endsleigh for what was to be their last visit together. Trethewey records Georgiana's letter to her son, Lord John.

> *'In May we arrived at Endsleigh, I think I passed the happiest of weeks I ever enjoyed with your dear Father, he had not one days illness, the weather was lovely, we had both endless employment out of doors and no annoyances within – how little did I know what a sad change a few months was to produce.'* [5]

At the Duke's death, Georgiana became the Dowager Duchess of Bedford and Endsleigh passed to the next Duke. In another letter to Lord John she wrote:

> *'Your Father and I created it together, every walk, every plant and most of the trees for years and years we watched their growth – and such another place I do not believe is to be found.'* [6]

When Georgiana died in 1853 there was renewed speculation that Lady Rachel was Landseer's daughter. Lady Rachel was herself apparently quite shocked at the news, but no change was made to her relationship within the Russell family. Georgiana was buried in the English church in Nice, near where she was staying at the time, choosing not to be buried in the Russell vaults at Woburn.

[5] Trethewey, R. (2002) *Mistress of the Arts*, p.270.
[6] Trethewey, R. (2002) *Mistress of the Arts*, p. 281.

The Endsleigh Estate

The nineteenth-century historian Mr Jones described Endsleigh as a convenient distance to Launceston in the west, Tavistock in the east, and Plymouth toward the south. Jones also recounts how *'a new way was constructed, at the expense of his Grace, to conduct from the Launceston road, through his own grounds to Endsleigh'*.[7]

The land at Endsleigh was originally owned by the Abbots of Tavistock. After the Dissolution of the Monasteries in the 1540s, the entire 15,000 acre estate was granted to John, Lord Russell, the 1st Earl of Bedford. Despite owning a large part of Devon, the Russells were a Dorset family, with no substantial house in the county. The inspiration to build at Endsleigh is said to have come from Georgiana, the 6th Duke's Duchess, who was inspired by the rugged setting overlooking the Tamar in 1809, which reminded her of the Scottish landscapes of her childhood.

Nikolaus Pevsner described Endsleigh Cottage (as the Bedfords whimsically called the main house) as *'a haphazard composition made up of two wings of various heights, a plethora of chimneys, dormers and gables, and rendered walls artfully incised to give the impression of irregular coursing'*.[8] Swiss Cottage *'perched on a bluff overlooking the river, an early demonstration of the influence of the romance of Alpine travel'* and he noted that *'the situation at Endsleigh can hardly be matched*'.

Endsleigh was no ordinary holiday-home; it was designed by Wyatville to be *'as close as it was ducally possible to get to a cottage*'.[9] Edwardian architect Sir Edwin Lutyens visited Endsleigh to meet the Duke of Bedford's agent in 1909; he later designed cottages in The Parade, at Milton Abbott. It seems that the design of the house at Endsleigh did not find favour with Lutyens.

> *'We drove down to Endsleigh, a place with [twenty] miles of drive to it and a river! But the House!!! It isn't a house at all. A conglomeration in the style Mary Anne….A plaster Strawberry Hill Gothic with wood window frames painted to look like granite – a local material. They are*

[7] Jones' *Views of the Seats, Mansions and Castles of Noblemen and Gentlemen in England, Wales, Scotland and Ireland* (1829) Volume.1, p.3.
[8] Cherry, B. & Pevsner, N. (1952, 1999) *The Buildings of England, Devon*, pp.353-354.
[9] Aslet, C. *Country Life*. Volume 200, (February 9th 2006) p.43.

> *now making an arboretum of piny [pine] horrors and two gardens for butterflies. There is a garden composed of butterfly loving plants.*'[10]

Yet Lutyens' own designs also partook of the Picturesque tradition, with his skilful use of the gable, sweeping rooflines, high chimneys, verandas and local materials. Aspect was equally important to him and his houses were similarly respectful of their setting and landscape.

A less architectural, but more appreciative impression of the house was recorded by Emma Prior, who visited Endsleigh in August 1847.

> '*Drove to Endsleigh a delightful little place in Devon belonging to the Duke of Bedford…lovely views from the windows and delicious walks in all directions. Dark wooded banks and the Tamar winding below. The view from Swiss Cottage pleased me best. The Dairy was exquisite and quite the best I have ever seen, and the various little cottages about the place are so pretty…we had a lovely day'*.[11]

An equally positive description was given in *Devonshire and Cornwall Illustrated* in 1832:

> '*The Grounds abound in sylvan attractions…and wherever the hand of art has been able to impart a grace, without interfering with the harmonies of nature, it has been done…*
> *The neighbouring woods rise luxuriantly from the water's-edge, and are pierced by ascending walks, one of which "climbing the ridge in zigzags" conducts to Swiss Cottage, a Picturesque edifice in the midst of a sort of Alpine garden. An exterior staircase and gallery lead to the upper apartments, which are furnished á la Suisse with wooden chairs and platters, horn-spoons, &c. for the occasional visits of the family; the lower rooms are inhabited by a labourer. From the Gallery an extensive prospect is obtained over the river, woodlands, and open downs, terminated by the distant hills and Tors of Cornwall. The home views along the banks of the Tamar, which river flows through the Duke's property, are exceedingly wild and picturesque. Rocks, woods, abrupt declivities, and the river, where it ceases to be navigable, tumbling and foaming over rude masses of stone, present some of the finest combinations a painter could desire*.'[12]

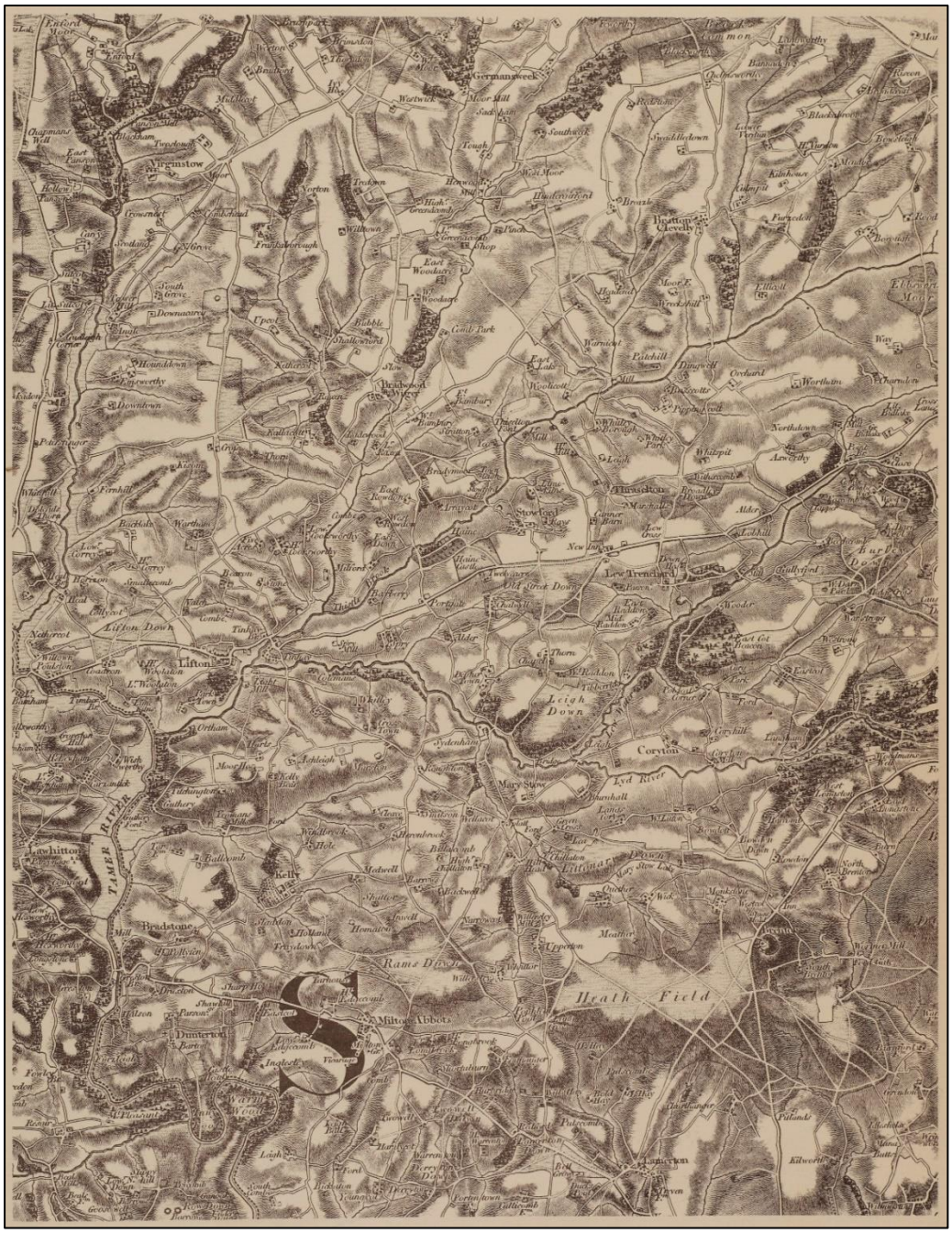
Near the main house were a number of terraces, two being named after Georgiana: the Upper and Lower Georgies. Across the river, a fire was lit in the boatman's cottage when the Duke and Duchess were in residence, following

[10] Sir Edwin Lutyens, letter to Lady Emily (1909).
[11] Prior, E. (1847) letter, Charlotte Haslam Notes c.1980.
[12] Britton, J.H. & Broughley, E.W. *Devonshire and Cornwall Illustrated* (1832) p.56

Repton's suggestion that rising smoke from a cottage chimney added appeal to a landscape.

The plantation of the estate covered originally over three hundred acres, and the gardens about twenty. Repton was responsible for the wooded slopes down to the river Tamar, and the landscaping and rides around the house. The Bedfords had originally asked Repton to design the house; Pevsner describes how a design dated 1809 for a 'Picturesque cottage' was eventually abandoned, and the commission eventually went to Wyatville. Wyatville proposed an elaborate rustic covered seat on a rocky crag just below Swiss Cottage and one of the John Cook Bourne watercolours (1841) with views to Endsleigh Cottage, confirms that this was built. Stone questions the building date of Swiss Cottage, and asks why it did not feature in Repton's proposals, when it offered such splendid views of the Endsleigh Cottage. Repton's drawing in the Red Book, with the view towards Leigh Wood, shows the outline of a building which appears to be a classical temple, in the position of Swiss Cottage. This does not seem to resemble the outline of Swiss Cottage, but is obviously subject to interpretation. Repton's drawing would therefore suggest that Swiss Cottage's building date was post 1814. The RIBA Drawings Collection at the V&A hold Wyatville's drawing of Swiss Cottage, which confirms his design's date as 1810, and notes that the building was completed 'around 1816'.

The 1809 Old Series map of the area (published before the Ordnance Survey maps towards the end of the nineteenth century) does not show the position of either Endsleigh, or Swiss Cottage. A similar 1809 map exists with 'Endsleigh Cottage' and the 'Swiss Cottage' clearly marked on the bend of the Tamar. Sometimes new and important features, such as railways, were added to these maps at a later date, possibly when the features were deemed important to the locality.



The 1809 Old Series One-Inch-to-One-Mile Map does not show the Endsleigh buildings.

1809 Old Series Map showing Endsleigh Cottage and Swiss Cottage (but believed to have been added at a later date)

With the plans for Endsleigh well on their way by the autumn of 1810, Georgiana and her four sons were able to lay the foundation stone for Endsleigh. The inscription can be seen today above the water trough in the stable yard:

> '*Endsleigh Cottage was built and a residence created in this sequestered valley by John Duke of Bedford the spot having previously been chosen from the natural and picturesque beauties which surround it by Georgiana, Duchess of Bedford. The first stone of the building was laid by her four eldest sons, Wriothesley, Edward, Charles Fox and Francis John, Sept 7, 1810.'*

The house took four years to complete, while the gardens and ancillary buildings took longer to complete. Both became famous; by 1818, the gardens were described by J.P. Neale in 1818 as 'the Garden or Paradise of the West'.[13]

The Devon Record Office hold the Wages Books for the Endsleigh garden and grounds from 1897-1901 and from 1906-1919. These give some insight into the scale of planting, maintenance and labour force needed to maintain such an estate. Fourteen men were employed at Endsleigh from January to February 1889, seventeen in September 1900, nineteen by 1907, rising to twenty-three men by 1914. Swiss Cottage is mentioned several times in the journals. The Record Office also hold the accounts for the Endsleigh buildings and farms from the period 1811-1900.

The 1897 '*Journal of Labourer's Time*' dating from May 1st gives daily details of the work carried out by the Endsleigh garden staff: cleaning, cutting, rooting up, and sewing of seeds. A typical entry reads: '*Cutting weeds in Dairy Dell, sewing annuals by Pond Cottage*'. Between May 6th and 19th in 1897 James Stephens was '*mowing and clearing at Swiss Cottage*', whilst Henry Burley was clearing willow in front of the cottage. By the end of May that year the gardeners were sowing turnips, marigolds, planting borders, carting sand and gravel, and tending to the kitchen and rock gardens of the estate. In July Samuel Stephens spent two weeks clearing rocks around Swiss Cottage, and '*assisting with luggage*' and '*clearing up after horses'*, no doubt when the Bedford house parties with all the incumbent retinues descended on Endsleigh for the summer visit, from July 15th-28th of that year. During this time boats and canoes were placed on the river.

[13] Neale, J. P. (1818) *Views of the Seats of Noblemen and Gentlemen in England, Wales, Scotland.*

Jubilee Day, June 22nd 1897 was recorded as holiday on the estate. In the autumn of 1897 the journal reveals further daily work of maintaining the estate: the rooting up of rhododendrons, taking up of turnips, the lifting and storing of dahlias, clearing up around Swiss Cottage, and the storage of fire-wood at Pond Cottage. From December 30th to January 12th Henry Burley was once again working on the area around Swiss Cottage, cutting, clearing up, pruning and tending to the gravel.

In March 1898 the journal reports the '*carting [of] steps to Swiss Cottage*.' The year of 1898 proceeds with the clipping of the blooms of rhododendrons, thatching a hay rick, repairing fences, training peach trees, watering crops, carting rubbish, making paths, fitting up boats and canoes, and lifting potatoes, amongst other entries. The Duke and Duchess' visits to the estate are suggested in the journal by entries during the shooting season such as *'moving and helping at Swiss Cottage*' recorded on September 9th-22nd 1898. From February to March 1899 Henry Burley was once again at Swiss Cottage, this time repairing a '*new ride'* to the cottage. For the first two weeks in November James Stephen was busy pruning by Swiss Cottage. There are periodic mentions of '*clearing up Swiss Cottage*' in the spring, summer, and the autumn months, suggesting it was still in regular use by the family.

The 1900s Record Books show similar entries: moving asparagus beds, clearing up by the electric station and by Boat and Pond Cottage, shifting soil and paving under the grotto, and a whole week '*cutting out'* by Swiss Cottage in September 1906. By the end of the first decade of the 1900s the entries become less detailed. In August 19th 1913 the journals record that '*their Graces left'*. The journal dated January 1914 – February 1919 has very few entries, but does record that twenty three men were still employed on the Estate in December 1914, by which time war had broken out. The estate journals give an indication of the detail of work, and the extent of record keeping – even the weather was recorded - and provide a remarkable insight into the day to day running of Endsleigh.

The historian David Thomson writes that, in the 1800s, the greater population of England worked on the land, or in trades connected with agriculture. During this time the cotton mills of Lancashire, coal mines, canals and roads were beginning to make their mark on a largely rural landscape. The great landed families were fabulously wealthy, living in opulent mansions, and were mostly oblivious to the '*savagery of the laws and penalties to which the working*

classes were subjected'.[14] It was illegal for anyone to buy or sell game, anyone caught after a new law was passed in 1816, could be transported for seven years. This was the age of Beau Brummel the Dandy, and the Regency court at Brighton, Jane Austen, Walter Scott, and the romantic poets like Byron and Shelley. Due to his increasing illness, in 1811 King George III was forced to surrender the throne to the Regent, his son in 1810. The political landscape of the time - the Revolution in France (1789) the guillotining of Louis XIV in 1793, and the Napoleonic Wars (1799-1815) - invoked widespread fear and horror in England, depleting national morale. There was a feeling of agitation against Parliament and the King, although the political parties were still led, in the main, by the gentry and aristocracy of the country. Britain remained a great power of Western Europe, with colonies in North America, the West Indies and India; her government was generally seen worldwide to be one of tolerance, and peaceful reform.

Endsleigh, whilst being an agricultural estate, also held rich mineral deposits. A great mining industry boomed around Endsleigh, largely owned by the Bedfords.[15] The diarist Greville similarly mentions the Duke's vast mining interests, describing how

> *'All this country is full of copper, but the Duke told me he was resolved not to grant any more leases for mining, although he had applications every day and could make a great deal of money by giving them….He is averse to promote the spirit of gambling….which money speculations very generally excite among the people… always to the detriment of the agriculture of the country.'*[16]

The 6th Duke and Duchess were seemingly caring employers, and also central figures in the Regency court, with colossal wealth. Life at Endsleigh, while still extravagant, provided a retreat from the outside world

[14] Thomson, D. (1950, 1978) *England in the Nineteenth Century*. pp. 15 & 17.
[15] Brooks, C. The Gothic Revival (1999) pp. 187-9.
[16] Greville's Memoirs (1848) p.206

Sir Jeffry Wyatville (1746-1840) - Architect

The Bedford's chosen architect for Endsleigh, Jeffry Wyatville was a well-connected architect, with an extensive apprenticeship, whose career was on the ascent.

Sir Jeffry Wyatville

Wyatville came from a Staffordshire farming family, which produced an extraordinary architectural dynasty. In 1785 he entered the London office of his uncle Samuel Wyatt (1737-1807) whose practice specialised in Neo-classical country houses, model farms, cottages and lodges. In 1792 Wyatville moved to the practice of another uncle, James Wyatt (1746-1813) in Queen Anne Street, a prolific and outstanding architect of his era. James Wyatt was famed for his Oxford Street Pantheon (1769-72, since demolished), the Radcliffe Observatory in Oxford (1776-94) and the Gothic Fonthill Abbey in Wiltshire (1796-1812, which mostly collapsed in 1825) for William Beckford. Jeffry is said to have studied in the Oak Library at Fonthill Abbey. In both offices Wyatville was schooled in the classical tradition, and in James' office his introduction to the Gothic, and Tudor Gothic, expanded his abilities.

In common with most aspiring architects of his period Wyatville submitted designs to the Royal Academy, each year, from 1786-91. Membership of the

Academy, which brought with it the coveted title of 'RA', was deemed essential for any aspiring eighteenth-century architect - the Institute of British Architects, which gave professional status to architects, was not founded until 1834. Wyatville attempted many times to be elected to the Royal Academy; he eventually became an Associate in 1822, and was made a full Academician two years later. His career, in this respect, was said to have been blighted by his partnership in 1799 with a builder and carpenter, John Armstrong; their firm secured numerous government and commercial contracts.

The end of the eighteenth century were uncertain times in England; the six year war with France made building work scarce. Wyatville's decision to work on more utilitarian projects probably made sound commercial sense, but established mainstream architects, like Sir John Soane were deeply critical of those '*architects who chose to lose that high distinction and degrade themselves and the Profession by becoming Contractors*'.[17]

From Wyatville's Uncle James, whose office was said to be run in a '*shambol*ic *manner*' with '*haphazard accounts'* and '*extreme disorder*,' Jeffry learnt the importance of methodical book-keeping, and contract procedure. Every drawing that left Wyatville's office was rigorously checked, and signed, by Wyatville, often with detailed instructions. Jeffry learnt the art of surveying, measuring, costing and supervising building works, as well as considerable draughtsmanship during his years of apprenticeship. In addition to the standard 5% fee an architect made during the period, it was customary at the time to charge for 'measuring' the finished work, at the conclusion of a contract. This practice proved at times controversial – an enquiry into Jeffry's charges for Windsor Castle was a case in point for Wyatville. Wyatville's persistence in the fairness of this practice led to the establishment of the separate profession of quantity surveying, an important and wholly separate branch of the building industry today.

Despite these difficulties Wyatville was '*universally loved and respected…it was impossible to know him and not love him*'.[18]

Wyatville's career spanned many years, during which time he worked for many of the great landed families of the land, '*for four sovereigns, seven dukes and*

[17] Linstrum, D. (1972) *Sir Jeffry Wyatville* 'Soane's First Lecture to the RA' (1809) p.20
[18] Linstrum, D. (1972) *Jeffry Wyatville*, p.30.

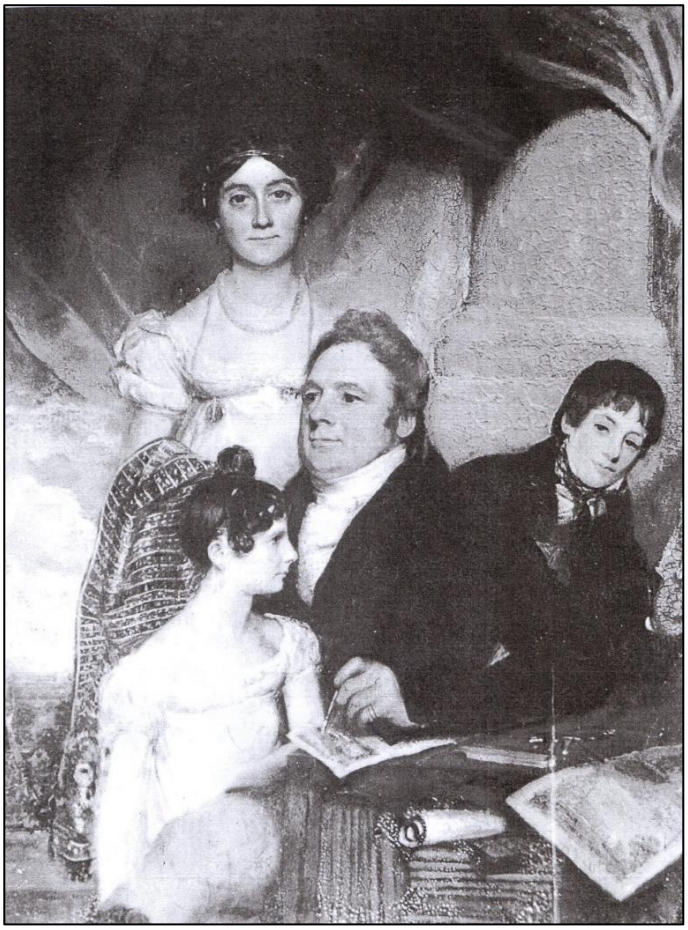
seventeen earls' and in '*thirty out of forty English counties and four out of twelve Welsh*' a roll-call probably unequalled by any of his peer group.[19] The greater part of this work were additions and alterations to existing buildings, which reflects the passion for demolition, or remodelling, and 'improving', which was an 'obsession' from the 1790s onwards.

From the late-eighteenth century until around the Reform Act in 1832, the great landowners of England enjoyed a period of unprecedented and prodigious wealth, in contrast to many of the lower classes. It was a period of social tension and unrest through, and during, the Napoleonic Wars. Rents rose rapidly, bringing considerable affluence for the landed gentry, and providing a vibrant market for the top architects of the period.

Wyatville's introduction to the Marquess of Bath at Longleat in the early 1800s, most likely through one of the Wyatt uncles, was instrumental in connecting him to the network of aristocratic Whig families, such as the Dukes of Devonshire and Bedford. Wyatville began work for the Duke of Bedford at Woburn in 1810. His commission at Chatsworth for the Duke of Devonshire undoubtedly led to his most famous commission, the extensive alteration to Windsor Castle. Chatsworth gave Wyatville the chance to design for a grand patron on a scale that few other landowners could match. Commissions such as these gave Wyatville the opportunities to succeed at Windsor Castle which at the time was a bleak, cold, pedantic building, '*with an uninspiring skyline*' which Wyatville was to transform from '*a motley group of buildings [and] weld… into one Picturesque whole*' with new towers, wings, chambers staircases, entrances and linking corridors.[20] In 1825 Wyatville was instructed to repair the boathouse (1825) and boatkeeper's lodge on Virginia Water, one of George IV's favourite retreats near Windsor. The finished design, timber clad, gabled and balconied building, bears some similarities to the design of Swiss Cottage.

[19] Linstrum, D. (1972) *Jeffry Wyatville,* p.31.
[20] Linstrum, D. (1972) *Jeffry Wyatville*, p.184.

Such was the King's admiration for Wyatville, that he commissioned the portrait painter Sir Thomas Lawrence (1769-1830) to paint a portrait of the architect, which still hangs in the castle. In an earlier family portrait by James Wyatt, Wyatville's right hand is poised over a drawing of Endsleigh, signifying the importance of the Endsleigh commission to his career.



Sir Jeffry Wyatville and his family

Stylistically Wyatville was able, through his extensive apprenticeship, to deliver the full architectural rendition from Elizabethan to Classical, typical of a Regency architect. By the turn of the century Wyatville was establishing himself as an 'improver' and followed the fashion for Gothic, or Grecian, or sometimes both, usually within a 'Picturesque conception'. Wyatville's prodigious output included houses great and small, Gothic and Classical, Neo-classical villas, cottages and Picturesque additions to existing buildings. Such stylistic freedom was not hinged on academic principles; Wyatville was untroubled by mixing the two; a Neo-classical decoration with a castellated exterior was deemed totally acceptable.

As his work progressed he sought to create irregularity of outline to his commissions, by means of towers, pinnacles and chimneys, in elevations by projections and recesses, by breaking horizontal lines with differing window shapes and heights, and by placing the base of the building on varying levels. Importantly too, variety and irregularity were achieved adding detached buildings to '*extend the importance of the principal pile'*. Wyatville designed lodges and cottages for many of the estates on which he worked, using half-timbering, gables, rustic porches and lattice windows in Picturesque mode, as did Nash and Repton at Blaise Cottages (1810-11) near Bristol.

By 1820 Wyatville was the unofficial '*Architect to the King*' at Windsor. The *Morning Chronicle* reported on his change of name to Wyatville, claiming that it came about to distinguish him from other family members in the same profession. It was said the new name gave Wyatville immense satisfaction. A wit quipped:

> Let George, whose restlessness leaves nothing quiet
> Change if he must the good old name of Wyatt
> But let us hope that their united skill,
> Will not make Windsor Castle Wyatt Ville.

Such was the esteem that Wyatville was held in by the King that his name 'Sir Jeffry Wyatville, ARCHITECT TO THE KING' was inscribed over the King George IV gateway, as part of the additions to the castle. A bust of Wyatville by Sir Francis Chantry (1781-1841) was commissioned for the Castle. During his lifetime Wyatville had use of grace and favour apartments in the castle. When Wyatville eventually died, of a chest infection in 1840, he was given the honour of being buried in St George's Chapel at Windsor. No greater accord could have been given any architect of his period.

Wyatville had begun work for the Duke of Bedford in 1810. The Duke of Bedford gave a glowing report of Wyatville's work to the Duke of Devonshire:

> *'Mr Wyatt is well worthy of your confidence – he has no inconsiderable share of taste as an architect and whatever he undertake he executes with skill and judgement'*.[21]

The commissioning of a house for the Bedford estate at Endsleigh and the desire to create a 'Picturesque' estate, was a heaven-sent opportunity for the

[21] Linstrum, D. (1972) *Sir Jeffry Wyatville*, p. 36.

hugely ambitious and talented Wyatville. No expense was to be spared to create a perfect Picturesque landscape: the main house, modestly called 'a sweetly Picturesque cottage' cost a less than modest £70-£80,000 at the time, with the grounds accounting for many thousands more.[22]

Wyatville had already designed a country cottage at Longleat in 1792, with all the attributes of a cottage orné '*dormer windows, thatched roof, a trellised verandah and a rustic seat in an alcove.*' Endsleigh was to take this format to a new scale. Endsleigh's plan was formulated on 'aspect', a basic principle of the Picturesque. In today's terms, it is a considerable country house, with two very separate entities: the main building linked by a rustic columned colonnade to the children's wing, which is in itself another small house. Both sections of the building are gabled, with tall stone chimneys, distinctive barge-boarding, and enlivened by crenellations on one elevation.

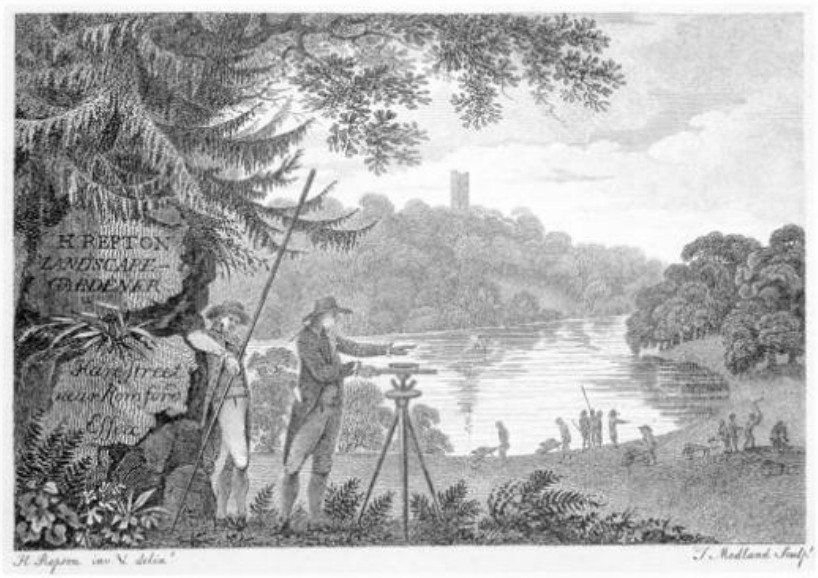
Wyatville designed a variety of transomed stone window shapes, and enriched the Tamar elevation with two distinctive rustic columned verandahs, adding light and shade to the garden facade. Paths were ornately laid with pebbles and gravel. The balustrading around the parterre, designed with the children in mind, holds a sunken stone trough, with running water, along which the Bedford children could sail their toy boats. The oak columns of the verandah, 'supposed to emulate the primitive Doric order, entwined with rose, ivy and honeysuckle', created a poetic aspect in the summer months to an already Elysian setting, and enhanced the building's 'Integration' with nature.

[22] Linstrum, D. (1972) *Sir Jeffry Wyatville*, p. 36.

'The Children's Cottage & the Children's Garden', from Repton's Red Book for Endsleigh.

Endsleigh Viewed from the Cottage
The Reverend T. Moore 1829

Endsleigh House today.



Above: Humphry Repton's trade card.

Below: Pages from the Endsleigh Red Book, still held at Endsleigh House.

Sir Humphry Repton (1752-1818) – Landscape Architect

The landscape of Endsleigh is as important to the estate as the buildings. As an exemplar of the Picturesque movement, combining the work of two of the greatest practitioners in their fields, it is probably unparalleled. Repton and Wyatville are reputed to have first worked together at Longleat, Wyatville's first commission for the Marquis of Bath in the early 1800s. Repton was however at the end of his career when he created Endsleigh, and was confined to a wheelchair, due to a carriage accident in 1811. Despite this handicap, Endsleigh gave Repton the opportunity to formulate one of his greatest landscapes at the end of his professional life. Repton wrote in the introduction to his Red Book for the Duke of Bedford in August 1814,

> *'It is impossible to divest myself of the feeling, that the most Picturesque subject on which I have ever been professionally consulted, should have been reserved to so late a period of my life*.'[23]

Humphry Repton was acknowledged to be the leading landscape gardener in England after the death of Capability Brown in 1783. Repton became renowned for his natural and painterly approach to the art of landscaping, and over seventy of his famed Red Books are recorded. Named after their red covers, these were his proposals for his clients, and included his meticulous watercolours of their estates as they existed when he came to them, and as he proposed they would look after his proposals had been implemented. Often, the paintings included lift-and-reveal flaps of certain features.

Repton was, as has been discussed, all too conversant with the arch theoreticians of the Picturesque, Richard Payne Knight and Uvedale Price. Knight criticised Repton's Red Book for Tatton Park, in Cheshire (1792) prompting Repton to retaliate publically in *'Sketches and Hints on Landscape Gardening'* (1795). Repton later published further critiques on the art of landscaping: *Observations on Landscape Gardening* (1803) and *Fragments on the Theory and Practice of Landscape Gardening* (1816). These treatises, even today, offer extraordinarily valuable observations to the landscape gardener. They gave Repton the public platform to explain his art of landscaping, expose his interpretation of the Picturesque, and also to defend himself against the

[23] Stone, R. (1994) *Devon Gardens*, p. 80.

critical barbs flying from Knight and Price. The scale of the verbal enmity and extent of the individual's publications (Knight, Price, and Repton) shows the intense debate generated by the Picturesque movement, and the importance each attached to their individual views.

Humfry Repton was an old man by the time he worked at Endsleigh, but he considered its landscape one of his finest.

J. C. Loudon (1783-1843), a former professional rival to Repton, edited *The Landscape Gardening and Architecture of the late Humphry Repton Esq* in 1840, providing the history of Repton's career, and collecting his treatises into one volume. Repton was born in Bury St Edmonds in 1752. As a young boy his father, a tax collector, sent him to school in Holland, aware that large fortunes were to be made in trade between the Norwich and Dutch merchants. The gardens, canals and landscape of Holland were to have a profound influence on the young Repton. Loudon writes that journeys through a Dutch landscape, in the eighteenth century, revealed an extraordinary panorama:

patterned parterres, intricate gardens edged with box, bejewelled beds, in vibrant colours, laid out with 'red brick dust,' charcoal, yellow chalk, and broken china, surrounded by clipped hedges and statuary, with avenues radiating from the canals they bordered. This was a unique topography, and one which deeply impressed the young Repton, who was growing into a talented artist, poet and musician. After two years in Holland, he returned to England. Repton's father set his son up as a merchant, but despite various successes, business held little appeal to the budding botanist and artist. Repton retreated to Aylsham to his garden, and began making drawings of the seats of local gentry. A career break came in a position as assistant to his friend, William Wyndham, then Secretary to the Lord Lieutenant of Ireland. Through this association Repton formed some useful social connections. By 1784 Repton had decided to set himself up as a 'landscape gardener' and wrote to all his acquaintances to inform them of his decision. Loudon credits Repton and Price as having first adopted the term 'landscape gardener.'

One of Repton's early visits was to Holkham Hall, the seat of Lord Coke, later to become the Earl of Leicester. Repton spent over thirty years of his life improving similar gardens throughout the country, and had success beyond his wildest dreams. He became regarded an arbiter of taste by the highest ranks of society. Repton's own description of the qualities of a landscape gardener are characteristically well-defined: he should be '*not only gifted by Nature with the love of all that is beautiful, but…culture and education should have refined his taste*'. [24]

Repton was also a talented artist, who was politically aware, and with consummate public relations ability he proved himself a succinct and clear writer. Such skills, in addition to his landscaping practice, were to serve him ably in his career. He dedicated his first treatise '*Sketches and Hints on Landscape Gardening'* (1795) to the King, and listed in his preface the country estates which he had 'improved'. At the beginning of the treatise Repton states that '*the art [of landscaping] can only be advanced and perfected by the united powers of the landscape painter and practical gardener*'. With the Picturesque debate raging around him in the late 1790s, Repton believed that the two arts

[24] Loudon, J.C. (ed. 1840, 2013) *The Landscape Gardening and Landscape Architecture of the late Humphry Repton*, p. 2.

should be one. He also believed that an artist of landscaping '*must possess a competent knowledge of surveying, mechanics, hydraulics, agriculture, botany and the general principles of architecture*.' [25]

Repton set out his basic principles for landscape gardening:

- Disguise the real boundary, thereby giving an '*appearance of extent*'.
- Give attention to the situation, i.e. the site and its surroundings, the '*natural character of the surrounding country*.'
- The character of house and grounds '*should be in strict harmony*'
- The '*aspects of exposure*', the sun and prevalent winds of the country, must be considered.
- Objects of '*comfort*' i.e. water, soil and space for 'offices' i.e. stables, kitchen garden, and domestic offices, should be taken into account.

Further aesthetic considerations to the art of landscaping should be carefully observed:

- Linear perspective – '*by which objects appear to diminish in proportion to the distance in which they are viewed.*' Repton recommends the use of cattle as a 'scale of measurement'
- 'Aerial' perspective which depends on the atmosphere i.e. the '*outline of a distant hill seems [to be] melting into the air itself*'
- The '*peculiar property of light…unmixed by colour*' to be noted in relation to the design. It is for this reason Repton states that we are '*so much deceived in the distance of perfectly white objects*,' for example a white-washed house.
- '*The masses of light and shade, whether in a natural landscape or a picture, must be broad and unbroken, or the eye will be distracted by the flutter of the scene*'.
- Contrast and variety are achieved by '*other objects such as rocks, water, cattle… a building, a tent or a road … gracefully winding*.'
- The whole design is meant to be '*surveyed at a single glance'*.
- '*Expectation*' and '*surprise*' enhance design.[26]

Other recommendations include the observation that '*Gothic buildings [should be] contrasted with round-headed trees', and that 'pointed or conic-shape[d*]' trees are best with Grecian or Classical architecture. Repton suggested that

[25] Repton, H. (1795) *Sketches and Hints on Landscape Gardening*, p. 30.
[26] Repton, H. (1795) *Sketches and Hints on Landscape Gardening*, pp 75, 79 & 85.

there were only two characters of building, perpendicular and horizontal; his painterly eye was always seeking to balance shape and elevation. He believed that a large river is always more beautiful than a small lake, and suggested that a landscaper should highlight the natural beauties in the land, and hide the natural defects.

Repton explained his views on the differences between the art of the painter and that of the landscape gardener as being that '*the spot from whence the view is taken, is in a fixed state to the painter*' but that the '*gardener surveys his scenery while in motion*.' He concludes that '*real landscape … is not always capable of being represented on paper or canvas*'. [27] He argued that it is almost impossible for the landscape gardener to introduce the painters' 'foreground', and '*that utility must often take the lead of beauty, and convenience be preferred to the picturesque effect*'.[28]

Repton devoted a section of the Endsleigh Red Book to a discussion on the Picturesque, which he defined into three sections: '*Steepness of ground'* '*Abrupt Rocks'* and '*Water in Rapid Motion'*. He advised that all these qualities should be maximised for effect at Endsleigh:

> *In the Drives through Leigh Wood, some advantage has been taken of the steepness; but it should be shewn as an object of beauty, from the precipitous side of the road, and not as an object of terror, by making roads too steep. There are many places in which romantic rocks are now totally hid by brushwood; these doubtless require to be brought into view.*
> *But of all picturesque objects, there is none so interesting as water in rapid motion; and it is the duty of art to avail itself of every opportunity to force it into notice. In a mountainous country there hardly exists a dell, or dingle, in which some stream, that might not be drawn forth to form a more conspicuous part in the picturesque Landscape.*[29]

At Endsleigh Repton famously suggested that '*the view from the house should be enlivened by the smoke of a cottage on the opposite side of the water*'. This practice was maintained into the twentieth century, whenever the Bedfords visited Endsleigh.

[27] Repton, H. (1795) *Sketches and Hints on Landscape Gardening,* p. 96.
[28] Repton, H. (1795) *Sketches and Hints on Landscape Gardening*, p.99.
[29] Repton, H. (1816) *Fragments on The Theory and Practice of Landscape Gardening* p.592

Repton defended himself against Uvedale Price's criticisms in a letter, dated July 1st 1794: '*I must thank both Mr Knight and yourself for mentioning my name as an exception to the tasteless herd of Mr Brown's followers*'. Mr (Capability) Brown's somewhat artificial practice of 'clumping' and 'belting' groups of trees in a 'shaven' landscape, was by this time out of fashion, and at odds with the Picturesque movement. Repton criticised Price as an '*author who has frequently adopted my ideas; and has, in some instances, robbed me of originality*'. Repton went on to explain that

> *'painting and gardening are nearly connected, but not so intimately related as you imagine…The comfort of a gravel walk, the delicious fragrance of a shrubbery, the soul expanding delight of a wide extended prospect… are all subjects incapable of being painted. The landscape gardener does more [than the painter] he undertakes to study their comfort and convenience.'* [30]

Repton had become aware of the shortfalls of the painterly approach; the landscape artist needed, he believed, to create light and shade, form groups, outlines, use colour, and look for balance in a composition. The idea of 'association' whether by using a piece of antiquity, something personal or by simply highlighting a natural phenomenon would, he suggested, help create a garden or parkland of distinction.' Novelty' was equally important, and achievable in a landscape through a dramatic change of scenery, but was much a more difficult concept for an artist to create. Repton eventually positions himself against the intellectualisation of the Picturesque solely as a painterly art, and concludes pragmatically that a real landscape is not designed like a picture, but to be used and enjoyed in real life.

In 1803 Repton published a further treatise '*Observations on the Theory and Practice of Landscape Gardening'* which reiterated his stance on landscaping, whilst adding some jewels of knowledge for his followers. He recommended that the landscaper should use what he called '*comparative proportion*'; an object is only judged by comparison, in size or structure, to something which is close by. The landscaper should also be aware that an object reveals its greatest size when viewed from a certain point of distance. As a landscaper, Repton was mindful that differing points of view, depending on the situation of

[30] Repton, H. (1795) *Sketches and Hints on Landscape Gardening* pp.104-5 & 109.

the spectator, gave altered perspectives to the landscape. In terms of aspect he suggests that natural objects, such as trees, were best viewed with the sun behind them, and that artificial objects like houses, bridges, roads and boats, were at their best with the sun full on them. He introduces the concept of the '*browsing line…which will always be parallel to the surface of the ground, being just above the eye… about six feet from the ground, [which] acts as a scale*'.

To provide variety he suggests that *'a view to the north would be dull and uninteresting without some artificial objects such as boats or buildings*' and that the 'embouchere [opening shallows] of [a] *brook should be laid with gravel to induce cattle to form themselves in groups'*. [31]

Repton was known to be a keen advocate for the improvement of cottage accommodation during his career; he made it known that he was.

> *'peculiarly happy in being called upon to mark a spot for new cottages…. A keeper's house, a diary, or a menagerie, [where, ever the seeker of effect] the occasional smoke from the chimneys may animate the scene*.'[32] .

In 1806 Repton felt impelled to defend his stance to Knight once again in *An Inquiry into the Changes of Taste in Landscape Gardening*. Here he suggested that *'The candid reader will perhaps discover that there is no real difference between us'*, describing how an experiment by Payne Knight near his own mansion had seem large fragments of stone boulders irregularly thrown amongst briars and weeds, to imitate the foreground of a picture.[33]

Repton argued that *'the field of vision, in nature'* is a very different thing to that of a picture; light changes during the day which changes the nature of the view. This, Repton believed, could not be replicated in art. He confessed that he '*once supposed the two arts to be more intimately connected, than my practice and experience have since confirmed.*[34] At the height of the Picturesque movement this was the very question about which the debate was so fiercely split.

[31] Repton, H. ((1803) *Observations on the Theory and Practice of Landscape Gardening*, pp. 174-6, 158 & 166.
[32] Repton, H. (1803) *Observations on the Theory and Practice of Landscape Gardening* p.245.
[33] Repton, H. (1806) *An Inquiry into the Changes of Taste in Landscape Gardening*, p. 354.
[34] Repton, H. (1795) *Sketches and Hints on Landscape Gardening*, p. 99.

The Picturesque

The Duke and Duchess of Bedford, as befitted a leading family of the land, were keen followers of the arts, and were inevitably interested in current modes of taste. It is not surprising therefore that they chose to employ both an architect and landscaper at the forefront of contemporary fashion at Endsleigh. David Watkin's *The English Vision* (1982) suggests that the Picturesque '*became the universal mode of vision for the educated classes*' during the period 1730-1830.

The idea of a Picturesque sensibility, as distinct from that of the 'Beautiful' or the 'Sublime', was first prompted by discussion of the philosopher Edmund Burke's *A Philosophical enquiry into the Origin of our Ideas of the Sublime and Beautiful* in 1757. Burke's idea of the Sublime celebrated the awe inspired by perilous landscapes such as the Alps, in contrast to smoother and more tamed landscapes whose appeal he characterised as Beautiful. Burke's ideas set the framework for debate over the next fifty years, a debate that often raged fiercely. Somewhere in between the Beautiful and the Sublime emerged the Picturesque, whose aesthetic was nature as pleasingly composed as if in a picture.

The Reverend William Gilpin brought the idea of the Picturesque to the public's attention in 1782, with his publications on 'Picturesque' tours. Followers of the fashion for the Picturesque could even purchase an optical viewer, through which they could 'sight' a setting and transform it into a 'Picturesque' mode.

This taste for 'Picturesque' imaging in landscape gardening took hold in England by the late eighteenth-century, and subsequently spread to Europe. The term 'Picturesque' is derived from the Italian 'pittoresco,' meaning 'in the manner of painters'. The great landscape painters, Salvator Rosa , Claude Lorraine and the two Poussins were championed by Richard Payne Knight in his didactic poem *The Landscape*, and Sir Uvedale Price in his *Essay on the Picturesque*, both published in 1794. Both men favoured the following of a 'natural' beauty, in direct opposition to Capability Brown's more contrived and 'mechanical formula' of landscapes, which had held sway over England's landed estates for so long. Knight's and Payne's views varied however, and ultimately fused into a highly charged political debate, in which Repton was forced, by defamation, to join.

Payne Knight was a collector, connoisseur, architect and landscape gardener, with a huge personal fortune, who chose to live a contemplative life, writing,

and involving himself in various scandals, including giving an erroneous opinion on the Parthenon sculptures, and writing a treatise on the phallic qualities of certain ancient artefacts. Knight's poem is lengthy, and probably not the greatest poetry, but it is informative, it gives his view of the art of landscaping in rhyming couplets, with wit and acerbity. The home he built near Ludlow, Downton Castle (1772-8), is an early example of a picturesque architectural composition, in direct contrast to the symmetry of Palladianism so typical of the eighteenth century.

Herefordshire landowner Sir Uvedale Price, maintained that elements of the Picturesque could be found in paintings from the sixteenth century masters onwards, believing that, '*The only fixed and unchanging selections from the works of nature, united with tho[s]e of art, are in the pictures and designs of the most eminent ma[s]ters*'.[35] Price explained to his readers that '*the principles of painting [are] the best guide to that of nature, and to the improvement of real landscape*'.

Price believed the principle elements of the Picturesque to be 'roughness' 'intricacy' and 'variety', maintaining that 'smoothness' was generally associated with the concept of beauty. The true Picturesque is he wrote was '*never forced, or affected…[it has] gentle transitions*'. For Price the study of pictures was paramount to the interpretation of nature.

Picturesque qualities were generally believed to be found in natural landscapes full of variety, surprise, with inherent irregularities; rocks fell as they would in nature, water would wend its way through the landscape, mixed species of trees grew untamed, whilst plants climbed and rambled, without apparent interference from man. Price abhorred the symmetry, neat 'clumping,' 'belts' of trees and 'serpentine' line of beauty, made fashionable by Capability Brown, and subsequently defamed and exemplified by Knight in *The Landscape*: '*And shews poor Nature, shaven and defaced, To gratify the jaundiced eye of taste*'.[36]

[35] Price, U. (1794 *An Essay on the Picturesque*, p. 8.
[36] Knight, P. (1795) *The Landscape*, p.2.

Both Price and Knight conceded that there was a place in the art of landscaping for symmetry, when it alluded to the composition of the great masters, such as Claude and Poussin. Knight did not agree with Price on his ideas of Beauty, and published *An Analytical Inquiry into the Principles of Taste* (1805) with the aim of refuting Price, suggesting that there was no quality of beauty in itself; for Knight it existed purely in the eye of the beholder. Knight argued that when viewing an object as Picturesque, it was very much the association of ideas which determined the interpretation.

If, by looking at an object, it reminds us of the work of painters, with appealing colour, and composition, then it could be termed Picturesque. Rather than suggesting that landscape designers should copy painters in entirety, Knight suggested that they should learn to actually 'think' like painters, and view a landscape with a 'painterly' eye.

When Repton described himself a' landscape gardener'; Knight contended that if Repton took a professional title, it should be one properly descriptive of his profession, such as that of '*wall maker, shrub planter…or rural performer*.' [37] Not surprisingly, such acerbity stung Repton into reposnse.

Knight and Repton first met in 1789 when Repton was working at Ferney Hall, near Downton Castle. Knight was apparently initially worried by Repton 'the improver,' but changed his mind when he heard Repton extol the virtues of Picturesque scenery, and the merits of the great landscape painters. Later Repton changed his stance, and declared '*that painting and gardening are nearly connected…but not so intimately related as you imagine'*. Knight fired back at Repton: '*the plans of improvement which he produced for [Ferney Hall] instantly deceived me',* accusing him of *'pandering to the vanity of his employers… [and] arranging their gardens…so as to give the maximum opportunity for ostentation and display*'. Knight's Postscript to his Second Edition showed that had no intention of giving up on Repton, adding *'I do not mean….to impose my opinions upon him, but merely to recommend to him the renewal of a course of study* [in the great landscape painters]'.[38]

Repton did not escape Price's criticism either: *'You have found a new system of improving by neglect and accident*' Price wrote, aware that Repton had been to

[37] Knight, P. (1795) *The Landscape*, p. 23.
[38] Knight, P. (1795) *The Landscape,* pp. 99 & 101.

Epping Forest to examine the woodland in its natural state. Repton and Price had spent time together on the river Wye, and Price commented to Repton '*you were not very conversant' in the study of 'what higher artists have done*.' [39]

There was no winner in this Picturesque controversy. Knight's poem is essentially a political polemic. Although the poem appears to be a treatise on landscaping, it contains illusions to the development of society, in terms of progress, politics and religion. Ballantyne proposes that Knight used 'landscape as a source of metaphor' invoking freedom and liberty, through the representation of nature and its progression, which is central to the poem.

> *And each free body moved, without control,*
> *Spontaneous with the dictates of its soul…*
> *'Where every shaggy shrub and spreading tree*
> *Proclaim'd the seat of native liberty…*
> *His glowing touch, elastic, strong and free,*
> *Still shews us Nature as she seems to be'* [40]

[39] Price (1798) *A Letter to H. Repton Esq on the Application of the Practice as Well as the Principles of Landscape-Painting to Landscape-Gardening*, pp. 34 & 43.
[40] Knight, P. *The Landscape* (1795) pp.4, 33 & 8.

Swiss Cottage

Landmark's other building on the Endsleigh Estate, Swiss Cottage, is an ornate wooden chalet, of Swiss design, which was designed in 1810 and completed around 1816.[41] It is set in wooded landscape, surrounded originally by an Alpine Garden, overlooking the River Tamar. Swiss Cottage was designed for the 6th Duke & Duchess of Bedford by architect Jeffry Wyatt (1766-1840) later Sir Jeffry Wyatville.

Swiss Cottage, set on its craggy wooded promontory, is a site of inherent natural beauty: its setting may have been enhanced by professional landscaping but its natural view of the Tamar needs no enhancement as it changes through the seasons. As a Grade I listed building, is deemed of 'outstanding national importance'.

Swiss Cottage Endsleigh (2008)

[41] The RIBA Drawings Collection at the V&A hold Wyatville's drawing of Swiss Cottage, which confirms these dates.

Swiss Cottage was used by the Duke and Duchess when they visited the Estate, normally in the summer and autumn months, for picnics and shooting parties. The Bedfords had a separate gated access, via the external staircase, to the first floor apartment of the cottage. These rooms were furnished '*á la Suisse with wooden chairs and platters, horn spoons etc.'* to enhance the 'Swiss' experience for the Duke and Duchess.[42] The ground and attic floors of the cottage were used for staff accommodation until the early 1960s.

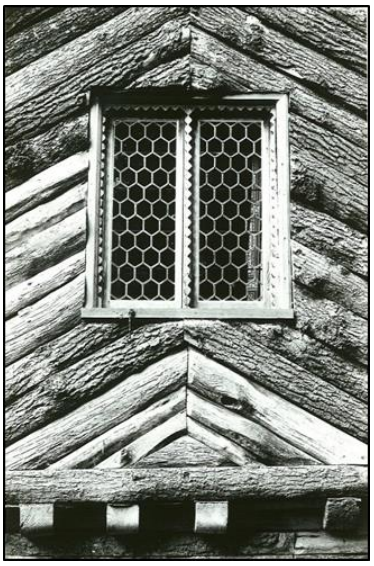
The plight of Swiss Cottage was brought to Landmark's attention in the 1970s; the building had then been uninhabited for around fifteen years. Recognising the importance of the design and its setting, Landmark bought Swiss Cottage in 1977, and by its repair preserve this spectacular piece of landscape architecture for future generations. Wooden buildings such as Swiss Cottage, are inevitably prone to decay and incursion by various fauna (its thatch is unexpectedly attractive to pheasants), and rarely survive the centuries intact. Swiss Cottage, designed by one of the most eminent architects of the period, shows the movement's fascination for rustic architecture, with its inherent 'associations', and is without question an architectural gem.

Swiss Cottage has two-storeys plus attics. It is set on a stone base, with attached external benches at ground floor level on a triple aspect, rustic veranda that wraps around the building. The upper floor balcony, jettied on three sides, also offers sheltered viewing of the spectacular views.

The gabled, thatched roof is emphasised by deep eaves, with diagonally laid rustic wooden insets. A wooden pendant sits to the apex of the gable, which is crowned by a timber pinnacle. Great rough-hewn timber uprights support the main frame, with rustic notched corner beams. Leaded casement windows, with distinctive hexagonal lead-work, give the most Picturesque of views over the valley.

[42] Britten, J. & Broughley, E.W. (1832) *Devonshire and Cornwall Illustrated*, p. 34.

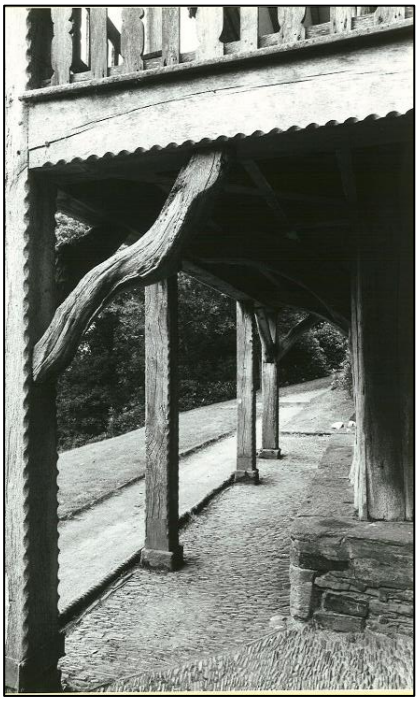
The fixed external bench during restoration



Leaded Casement Window

The programme of '*applied rustic planking'* is set in patterns of lateral, diagonal and horizontal banding to emulate traditional Swiss building techniques. Intricate attention to detail is shown in the notches edging the structural timbers, the window frames, the carved veranda uprights, and in the patterned cobblestones to the pathway around the cottage. The passage of time has given particular distinction to the silvery tones of the ancient oak used to create this fantasy building. The cottage is a whimsy of wood, which blends magically into its landscape, in one sense hiding itself, yet at the same time creating the mystery of a 'foreign' architectural experience to the seeker of the Picturesque.

The main entrance is through a studded oak door, with diamond lights, to the right of the Bedford's staircase, opening into a kitchen, lit by leaded windows, with a painted stone fireplace. A hall leads off from the kitchen, off which is a ground-floor bedroom. A door-case at the rear of the hall, accesses the service area of the building, from where servants could prepare for the Duke and Duchess . A simple stick baluster staircase leads to the upper floors. The attic floor bedroom, inhabited by estate staff till the 1960s, offers wonderful views over the surrounding countryside, with the Tamar meandering below.



The ground floor timber supports to the veranda, and the pathway made of vertically laid pebbles.

The Alpine experience intensifies in the cosy first floor parlour with its large inbuilt cupboards and oak flooring that provides an ante-room to the main sitting room, which offers breath-taking views over the valley. The sitting room has distinctive 'Swiss' mounted bookcases, inbuilt cupboards (the original corner cupboard fortuitously came up at auction in 2007) and a painted fireplace. Generous half-glazed door-case lead out onto the upper-floor veranda. We can imagine the Duke and Duchess visiting in the early nineteenth-century, removed from the opulent and stiff constraints of Woburn Abbey, being free to 'play' at 'rustic' living in the wildest of settings, unrestrained by butlers and valets, by etiquette or by convention. In essence they could pretend, in an illusory sense, to live as simply as their employees – with the added satisfaction of positioning themselves in the mainstream of intellectual and architectural fashion.

Swiss Cottage in 1977, before restoration .

An early postcard c. 1900s shows the original design, which relied on the wooden brackets for support. The Devon Record Office has a glass plate negative of Swiss Cottage, dated c. 1923 which shows the ground floor uprights had been added by this date. Pillars were confirmed as essential at the time of Landmark's restoration, as the brackets have twisted considerably with age.

Landmark's Restoration of Swiss Cottage[43]

Mr Percy, the Duke of Bedford's gardener, lived with his wife in Swiss Cottage from 1939 to around 1962; they were the last people to live in Swiss Cottage, which had therefore stood empty for fifteen years by the time Landmark acquired it. Mrs Percy looked after the Duke's china, which was kept in the present sitting room cupboard, and in the ante-room next door, with some pieces also hung on the sitting room walls. The Percys used the bunk bedroom as their kitchen, and the current kitchen as their sitting room; there was a small range in the fireplace of the bunkroom, with a sink to the left. Water was drawn from a spring to the north of the cottage; there was no running water.

The Percy's used the top floor as their bedroom. When The Duke came to Swiss Cottage, generally on shooting days, he used the middle floor for picnic lunches. The public could, with prior permission, have picnics at Swiss Cottage. There were two privies behind the cottage; one for the Duke, and one for the Percys. The Duke's privy had a 'looking- glass pan'.

By the time The Landmark Trust bought Swiss Cottage in 1977 the building was in a state of rapid, and serious decline. The original thatched roof had been replaced by wooden shingles around 1950, and appeared still in good order when Christopher Hussey wrote about the cottage in *Country Life* in August 1962. By the late 1970s, it needed full restoration.

Landmark engaged Paul Pearn of Pearn and Proctor in Plymouth as restoration architects for the decaying structure. Pearn and Proctor drew up the plans of Swiss Cottage, and appointed Warner and Bolt of Plymouth, as general contractors for the project, with Messrs. Bare Leaning &Bare acting as quantity surveyors on site.

The shingle roof and gutters were removed and the cottage was re-thatched by F.R. Littlejohns, using Austrian reed (Norfolk reed, generally deemed the best thatching material, was not available at the time).

[43] The following description of Swiss Cottage's restoration is based on original notes by Charlotte Haslam, who was Landmark's Historian in 1977.

The top of the external stairs in 1977.

The attic bedroom before restoration

Repairs underway.

The broken chimney pots were restored true to the original design, in local Polyphant stone from a disused quarry west of Launceston. The whole of the west front of the building had subsided, along with the attic floor, which had also sunk. The foundations were underpinned, and a stainless steel tie bar put in at eaves level. The top floor was jacked up, and a new main oak beam inserted.

Another main beam was inserted on the south side of the building. Several new pine beams were put into the veranda. New oak floor posts were installed, along with new cladding; this was distinguishable from the older cladding at the time, as the bark was still attached but has detached with time.

Throughout the estate at Endsleigh there are some fine cobble paths and some equally fine pebble paths were found around the cottage, covered by a foot of earth and vegetation. These paths needed very little restoration. New cobbles were laid at the back of the cottage; these came from the Plym river bed at Cadover Bridge, by kind permission of the National Trust. There was originally a small lychgate at the top of the path leading down to the cottage, and a small building on the bank above the cottage was previously used as a pig-sty.

The interior was in a similarly dilapidated condition. The bricked-in section of the fireplace was removed, and the stone chimney piece was repainted ‘in the local manner’, with paint flicked onto it with a brush, to give a speckled effect. The remains of a bread oven were found behind and to the right of the fireplace. The wall cupboard was adapted to hold a water heater.

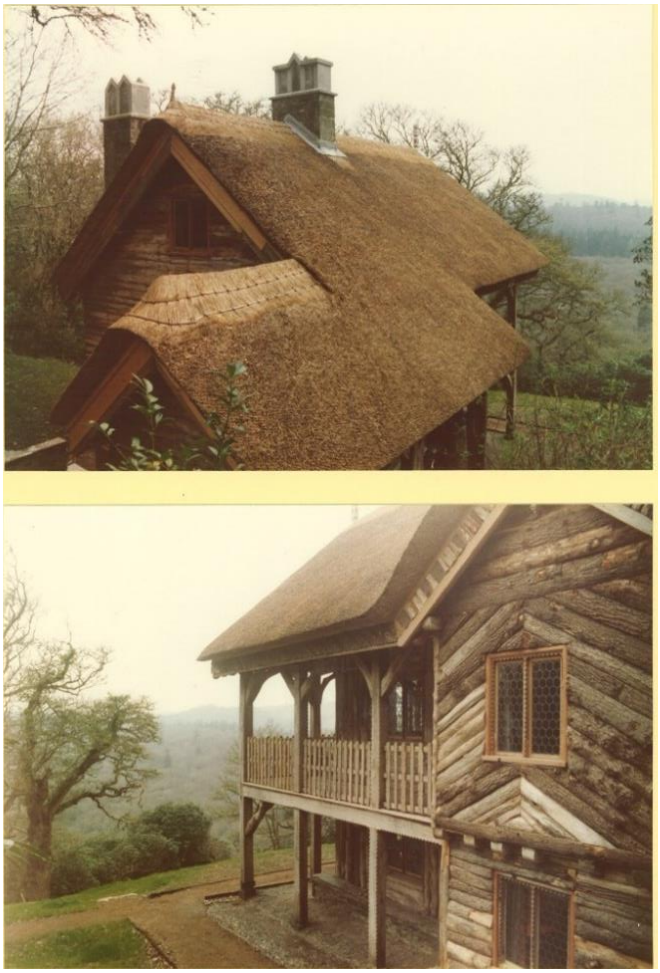
The interior was as little altered as possible. The staircase needed attention to its treads and balusters. Paint was removed from the stairs and the wood was stained. Some of the damaged stick balusters were replaced, in oak to match the originals. The back door was in good enough order to be mended. The window frames needed to be fully restored; the old frames were repaired wherever possible. The ground floor shutters hinged upwards, which is not particularly practical, so they ‘were not put back’. New leaded panes were constructed by Gerald Johnson of Luke Dampney, in Plymouth. Paint was stripped off some of the woodwork, the doors, floors, windows and stairs being simply waxed.

In the ante- room, the doors of the inbuilt cupboard had been altered to be flush with the wall. These were repositioned to be set back, as they were originally. The attic bedroom was in a similarly decaying state, floorboards were checked

and renewed where necessary, and the walls and fireplace cleaned and painted. The bathroom was originally a further small bedroom.

In the sitting room the built-in corner cupboard to the left of the fireplace originally had drawers in the lower section, and these were replaced. The veranda door was re-glazed, and an inside handle made to replicate the exterior one. The cottage was then furnished once again in the Swiss style.

An electricity supply was installed, carefully burying all cables undergound. The restoration work was completed in 1979.



Swiss Cottage newly thatched, spring 1980.

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