

Landmark News

Spring 2019



Dunshay Manor in Dorset set to open
Memories of Lady Smith
Guest essay by Robert Macfarlane



Director's letter

Fifty years ago, the fledgling Landmark Trust took on the magical island of Lundy, a decision by founder Sir John Smith that was both brave and brilliant. This year we will be celebrating our half century there and making an important announcement about how we and the National Trust, who own the island, will be working together over the next fifty years.

We have been able to care for Lundy, and to give it decades of sustained love and attention, thanks to the enthusiasm and support of so many people – whether as guests, donors or in other ways. This is the beauty of the Landmark model; income from your booking does not line shareholders' pockets but is used to repair and maintain beautiful historic places. We know that this matters to you too; new research shows that for almost 80% of you, it is important that Landmark holidays support building conservation.

This Landmark News is packed with information about what your support is enabling us to achieve this year. Major building repair projects are underway on three fascinating new Landmarks, and you can read here about progress on each, as well as learning about the training and public engagement they involve. We hope it will inspire you to book your next Landmark, buoyed by the knowledge that you are not just planning a holiday, you are supporting a cause.

Anna Keay
Dr Anna Keay, Director

Hot off the press: Customer survey results

We recently undertook Landmark's most extensive customer research to date. We wanted to find out what you feel makes a Landmark stay truly wonderful, and what the Landmark team can do to make it even better.

Thank you to those of you who gave up your time and shared your views, especially the small number of dedicated Landmarkers who even allowed our researchers to visit them on holiday!

It was heartening to hear how much you like many of the ways we do things. First impressions, historical detail, quality of furnishings and cleanliness were ranked highly by over 80% of Landmarkers. The Booking Enquiries team and the website were rated 9/10 for information and ease of booking, and nearly 80% of respondents said that, compared to other self-catering breaks, Landmark holidays are uniquely refreshing. Nearly all respondents believe Landmarks offer a profound sense of escape, and we'll continue to make sure we preserve that quintessential Landmark ethos. This includes offering a tranquil Wi-Fi-free retreat from the pressures of our constantly connected digital world.

While we want to retain what's special about Landmarks, we plan to introduce some small changes. These include offering duvets more widely, adding ground coffee to our welcome trays, and making hairdryers available in all our buildings. We'll also increase the variety of indoor and outdoor games we provide, make it easier to collect your keys on arrival, and improve arrangements to source logs for the fire.

As you can imagine, with 200 buildings that extend from Penzance in south-west England to Caithness in north-east Scotland, it will take time to get everything in place, but we hope you'll enjoy these little differences.

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Remembering Lady Smith

October 2018 saw the death, at the age of 91, of Landmark's remarkable co-founder.

On 24 May 1965, Christian Smith and her husband, John, signed the deed of trust creating a new charity, The Landmark Trust. Over the six decades that followed Lady Smith would be intimately involved in the organisation, imparting to it something of her own character along the way. Sir John concerned himself mostly with the acquisition and repair of interesting and eclectic buildings, while the furnishing and fitting out of them was Lady Smith's domain.

Almost everything significant about the interior appearance of Landmarks was of Lady Smith's choosing or devising; it was her taste that would give rise to the aesthetic cherished by generations of Landmarkers. She selected the 'Old Chelsea' china so familiar in Landmarks on a visit to Peter Jones in the 1960s, identifying it as just the sort of timeless pattern that would suit the buildings.

It was when contemplating how to furnish the houses at Coombe in 1967 that she lighted on the idea of printing fabric specially for each one, informed by a device or feature from that place. Together with artists Jennifer and Bob Packer, she created printed fabrics for scores of Landmarks, each unique to the place and a reflection of its history and character. A talented poet herself, Lady Smith also took great trouble over the books in Landmarks, sharing with her friend Clayre Percy the task of choosing, volume by volume, just the right range of titles for each place.

Lady Smith personally drove the van of furniture almost 600 miles from Berkshire to Saddell Castle in Argyll, remembering, with characteristic humour and self-deprecation, how she drove straight into the castle's historic gateway on arrival. Her sense of fun and of adventure imbued the Landmark experience from the first. She revelled in the amusing and exotic: the disappearance of the Fort Clonque causeway at high tide, the treacherous landings on Lundy before the construction of the jetty, the notion of a turreted bathroom reached across a leaded roof.

While Sir John Smith's genius and generosity made Landmark possible and saw the salvation of scores of special buildings, it was Lady Smith's touch and taste that made the buildings themselves such delightful places to inhabit. She loved Landmark to the end, a stalwart of every Christmas party at the Shottesbrooke head office, keen always to meet new staff and supporters and to know what projects were afoot. She was loved by all who knew her at Landmark and will be sorely missed.



Top: Lady Smith enjoying a carousel at Landmark's 50th anniversary celebrations in 2015

Centre: Lady Smith and John Evetts during the furnishing of Piazza di Spagna in 1981

Bottom: Lady Smith screen-printing curtains for Wortham Manor in 2005

Restoration of Cobham Dairy begins

After navigating the tricky building consents process, the repair and restoration of Cobham Dairy – a miniature building in the grounds of Cobham Hall in Kent – are well underway, thanks to many donors to our appeal, including specialist insurer, Ecclesiastical.

This model dairy was designed c.1795 by James Wyatt, one of the leading architects of the day, for the Earl of Darnley and his countess, Elizabeth. Our scheme will make it into a charming Landmark for two people with a bedroom and bathroom in the dairymaid's wing; the south loggia cloister will be enclosed to create the kitchen, and the main double-height central chamber will become the sitting room, complete with a wood-burning stove.

We are delighted that local firm Colmans are our main contractor again, following their successful restoration of St Edward's Presbytery. They have made an excellent start, and the building has an electricity and water supply for the first time in its history.

Remaining areas of stone floors have been carefully recorded, lifted and stored, prior to the installation of underfloor insulation and heating. There have been two discoveries: one is the brick drain near the centre of the main chamber floor. This was almost certainly connected to some form of cooling water feature, commonly found in dairies, although sadly whatever was at Cobham Dairy has long gone, so it will be recorded and carefully removed.

The other discovery was in the dairymaid's bedroom. The team had always been a bit puzzled that the stone slabs on the floor here are significantly larger than those in the rest of the building. Our archaeological survey suggested that this might be in connection with some form of suspended floor, and this turns out to be more or less right. Under these slabs is a shallow brick vault enclosing an empty, unventilated void. We think that this was a way of keeping the dairymaid a little warmer than she would have been were the stone slabs laid directly on the earth as elsewhere in this building.

We've also discovered that the brick walls to the upper section of the main double-height chamber are badly bowed along their north and south sides. Trying to fit the large sheets of slate cladding to a bowed surface would be unsatisfactory – so the most pragmatic solution is to rebuild these affected areas.

As the work progresses through the spring and summer, we will be replacing and restoring the wonderful rib-vaulted ceilings to the cloisters and to the double-height sitting room. This work will call for craft skills of the very highest order.

Keep up-to-date with progress, and note the booking release dates, in our future email newsletters or on our website.



Restoring the wonderful rib-vaulted ceilings will call for craft skills of the highest order.

Top: Dick Starr, one of Colmans' most experienced bricklayers, rebuilding the dairy's chamber walls

Bottom: We will soon repair the fragile rib-vaulted ceiling

Project update: Winsford Cottage Hospital

This new Landmark, opening later in 2019, has always been at the heart of its community.



Winsford Cottage Hospital, designed by C.F.A. Voysey, opened in 1900 and was heralded as 'the most perfect institution of its kind'. The hospital, in the Devon village of Halwill Junction, closed in 1998, and a local trust was set up to maintain it for the benefit of the local community. Unfortunately, the building required maintenance beyond the means of the trust, and Landmark stepped in to save it. A broad spectrum of people will continue to benefit from Winsford Cottage Hospital in its new life. When it opens later this year it will be a Landmark for six but will also maintain a community wing, with an information room, meeting room and a treatment room for health practitioners.

But before then, much work still needs to be done to save this exemplary building. Over the years, layers of modern paint have trapped moisture in the walls causing the plaster to fail. During Winsford's NHS years, a concrete levelling screed was poured over Voysey's golden mosaic floor before a Floatex carpet was glued on top. Retrieving this mosaic floor is a particular challenge, requiring the removal of the screed by hand. In stepped an enthusiastic band of volunteers who cheerfully tackled this enormous task.

It is a small miracle that many of Voysey's original decorative features, such as doors, fire surrounds, window latches and ventilation grilles, survived the many years of adaptation by the NHS.

We have successfully managed to conserve these original features with gentle reconditioning. Elsewhere, our local contractors have worked hard to renew the enormous, but failing, slate roof, replace the crumbling plaster, repair damaged stonework and chimney stacks, and completely rewire the building. The work meets Voysey's original exacting standards, with precise, clean lines and carefully abutting surfaces.

The project has been part-funded by the National Lottery Heritage Fund, which has enabled us to offer training opportunities to local students and Building Craft Apprentices from the Prince's Foundation. Two apprentices spent three weeks at a local joinery workshop to create a new gate for the entrance to the site, to an original Voysey design. The gate proved quite a challenge, with tapering rails, and balustrades mortised into the cross brace.

We have also welcomed a gathering of ex-hospital staff. Many had been part of the battle to save the hospital from closure in the 1990s and were pleased to see that it was being lavished with as much TLC as any patient they had cared for. It was wonderful to hear stories about life in the hospital – the day to day and the extraordinary.

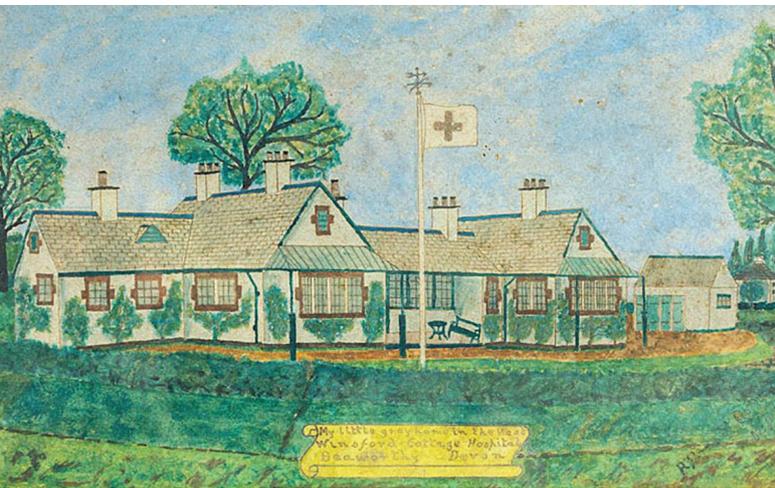
For Remembrance Sunday, children from Halwill School took part in a memorial service to remember the 300 or so soldiers who convalesced at the hospital during the First World War. We have patient records that log each and every soldier, their injuries and treatment. Rifleman John Gilmour, a convalescent soldier, painted a small watercolour of the hospital, which he called 'My Little Grey Home in the West'. His fondness for Winsford is touching, and this painting exists as a poignant tribute to all those who cared for patients during its 100-year history.

Keep up-to-date with progress, and note the booking release dates, in our future email newsletters or on our website.

Left: Convalescent soldier John Gilmour painted 'My Little Grey Home in the West' in December 1914

Bottom left: Kit Godfrey and Chris Topley, apprentices from Bridgewater College, measure up the gates

Below: Voysey's golden mosaic floor provided texture and warmth, and was also practical, with a curved skirting for ease of cleaning





Introducing Dunshay Manor

A new Landmark for summer 2019 – Dunshay Manor must be everyone’s idea of an English manor house. Our refurbishment will preserve its Arts and Crafts air and celebrate the artistic legacy of the Spencer Watsons.

Dunshay Manor is reassuring and welcoming with its twin gables and elegant 17th-century gateposts. The house is hidden in its own little valley, down a leafy lane near Langton Matravers on the Isle of Purbeck in South Dorset. It’s only a couple of miles from the coast, and half a mile from Harman’s Station halt on the Swanage Steam Railway. Corfe Castle stands in full view across the fields. It is a magical spot, and this ancient house has evolved here over many centuries.

Dunshay was bequeathed to Landmark in 2006 by renowned sculptor Mary Spencer Watson. Long-term supporters of Landmark will know that Dunshay’s path to becoming a Landmark has been a long one. In this happy ending, we have now been able to complete the restoration of Dunshay using income from our commercial estate and holiday lettings.

Dunshay is built of the fine limestone found throughout the Isle of Purbeck. The stone is infused with Dunshay’s history and its people, and Purbeck marble from small and long-abandoned medieval quarries in its fields also litters the site. In the early 13th century, Alice Briwere donated stone from here for the marble columns at Salisbury Cathedral; more recently, the local stone also inspired Mary Spencer Watson (1913–2006), who spent her life here, in her work.

The current manor house probably began life as a simple farmhouse in the 16th century. Henry Dolling of Worth bought the manor in 1560, and it was probably he who rebuilt an earlier medieval house. Various generations of Dollings also left their mark – a fine lead hopper head on the porch, for example, dated 1642, records John and Anne Dolling’s time here.

The manor passed by marriage to the Pyke family in 1673, and for the next hundred years or so, Dunshay was let to tenant farmers. One notable resident was Benjamin Jesty, who moved here in 1797. Twenty years earlier, Jesty had inoculated his wife and children against smallpox with injections of cow pox. This was possibly the first proof of the principle, although Farmer Jesty did not publish his discovery, and posterity has credited physician and scientist Edward Jenner with the breakthrough instead.

In 1793, the house and its surrounding farmland were bought by the Calcrafts, local landowners whose descendants still hold a nearby estate. Guy Marston inherited this estate in 1901, but by now the tenanted farm had fallen into considerable dilapidation. The north wing had mostly fallen down, and Marston instructed local Arts and Crafts architect Philip Sturdy to restore the manor house. A new wing was built, and the porch was raised in height

as Sturdy sought to recover some of the Jacobean symmetry of the front elevation. He also fitted out the old house with some pleasing Arts and Crafts features, many of which remain. Sturdy's adaptations give Dunshay its character today, interweaving sensitively with its earlier fabric and form.

After the First World War, the house and land were sold to a local farmer. Then in 1923, the house was sold to the artist George Spencer Watson RA, and moved into its most interesting and creative period of occupation. George was an eminent painter, whose works survive today at Tate Britain and elsewhere, and are still much sought after. In his studio in the dairy at Dunshay he painted lovely intimate paintings of family life. These informal scenes in the Purbeck landscape depict his daughter Mary's childhood, spent roaming free in the fields and across the cliffs on her pony. George's paintings are a sure evocation of the pleasures now awaiting those who will stay at Dunshay.

George's wife, Hilda, was a remarkable creative force in her own right, a dancer and mime artist rather in the style of the contemporary Ballet Russes. She was a client and friend of the psychotherapist Carl Jung who, with many other luminaries of the day, came to stay at Dunshay. Hilda also created a theatre barn in the stable at Dunshay, where the fittings still survive, for more local shows.

Mary inherited both her parents' artistic talents. As a teenager, she danced with Hilda at her mother's studio theatres in London, Studland and at Swanage's Mowlem Institute. Yet for all this exoticism, Mary developed a communion with Purbeck stone from an early age, making friends with the quarrymen at the small local quarries, traditional family workings where the quarrymen were also masons, cutting and dressing the Purbeck stone by hand with traditional tools. Mary became fascinated and went on to study in London and Paris. Hers was a generous career, personal practice combined with lengthy spells of teaching and commissions for public sculpture in the interwar years. Her works are timeless, fusing the modernity of her time with an archaism derived from ancient Greece. And always, Mary came back to her beloved Dunshay. She was much loved by all who lived with her on Dunshay's little estate, which she shared generously and openly with locals, deepening the roots of its artistic life.

In 2002, Mary approached Landmark to ask us to take on Dunshay after her death. By then, she had subdivided the house into makeshift holiday flats, and its fabric was dilapidated. Major repairs have now been undertaken, and we have made gentle reversals in a bid to retrieve more of the form of the house as it was in Mary's childhood. The house is surrounded by the usual family of farm outbuildings – dairy, barn, cider house, piggery – and these too have been repaired.

The wonderful paintings and sculptures that filled the place at Mary's death in 2006 have been dispersed to her other legatees, but George's paintings of those days provide the spirit we seek to evoke, of the latter days of the Arts and Crafts movement as it blossomed into the 20th century. Dunshay's reincarnation as a Landmark will be a celebration of the life and works of this remarkable family, and a continuation of the open-hearted hospitality that breathes through its walls.

We are so delighted that circumstances have finally allowed Dunshay to take its full place in Landmark's holiday portfolio and have absolutely no doubt it will become an instant favourite.



Facing page: Dunshay Manor, with Corfe Castle in the far distance

Top: Mary Spencer Watson photographed at home in 1991 by Gered Mankowitz © Bowstir Ltd 2019/mankowitz.com

Centre: Mary Spencer Watson's sculpture, *Purbeck Quarryman*, at St George's church, Langton Matravers, commissioned for the millennium

Bottom: Dunshay Manor and its elegant 17th-century gateposts, built of fine Purbeck limestone

How to book Dunshay Manor

Bookings will be released on the following dates for holidays starting in May:

- 9.00am on 5 March 2019 to Landmark Patrons
- 9.00am on 9 March 2019 to Landmark Friends
- 9.00am on 16 March 2019 for general release

Dunshay will also be included in our annual programme of free public Open Days – look on our website for details.



‘How is this building not either flying or floating?’

An essay by Robert Macfarlane

Award-winning writer Robert Macfarlane completed his new book, *Underland*, during a break at West Blockhouse.

West Blockhouse Fort in Pembrokeshire is a beautiful paradox of a building: it seems both to rise from the rock and to soar above the sea. You approach it on foot down an angled grass track, having bumped in car or van for several miles down narrowing roads and a tapering peninsula. And there, at last, ahead of you is the crenellated roof of the fort, which appears – somehow, impossibly – to be hovering above the waves. Gannets cruise stiff-winged above granite coping-stones. Oil tankers trundle up the deep-water channel towards the refineries at Milford Haven, shepherded on either flank by a snub-nosed boot-black tug boat. How is this building not either flying or floating? you wonder.

The trick of the fort is two-fold: it is built on the last jag of cliff on the mainland, and it has a twenty-foot-deep dry moat around its inward side. This is what makes it seem to levitate as you near it. It was built in the 1850s as part of a coastal defence system constructed to counter the perceived invasion threat from Napoleon III. Other forts dot the islands and promontories of the haven, their lines of fire designed to overlap and intersect, allowing no possibility of an enemy vessel creeping through undamaged.

In the early 1900s the West Blockhouse was re-armed and re-fortified, and during the First World War it was garrisoned as a Counter Bombardment Battery. Then during the Second World War ack-ack and machine-gun emplacements were sited there, firing up at the German bombers targeting Pembroke Docks. Now – in more domestically peaceful times – one accesses this Landmark via a drawbridge over the dry moat, to take temporary possession of a truly extraordinary structure – from the twelve-foot-high ceilings to the musket-slit windows that give onto the channel’s glittering water.

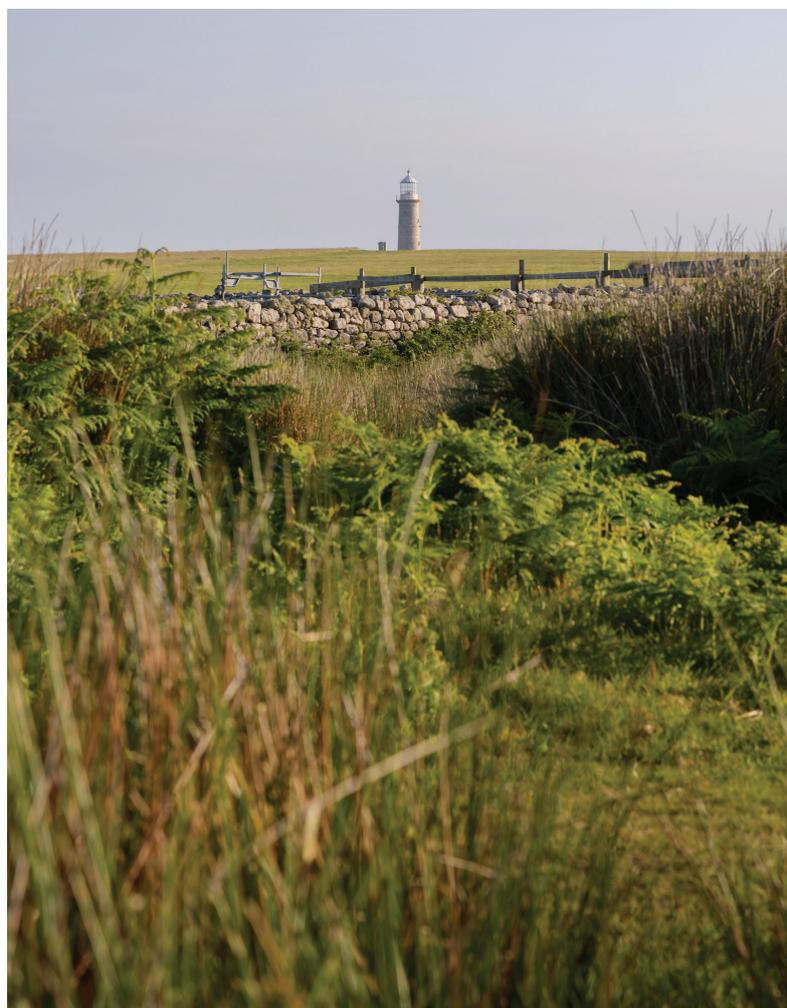
After staying in the fort for more than a few days, I found it hard not to think defensively. Hung on the walls are copies of early-twentieth-century plans for the building; they include ordnance data, magazine capacities, arcs of fire, perimeters and garrison details. How would one resist a landwards attack, you begin to wonder? What would life have been like for the soldiers barracked here, on this cusp of land, with no family to keep them company and no conflict to keep them busy? Your vision and imagination get militarised; sea-birds start to resemble incoming aircraft; you assess the crags at the fort’s foot for their scalability from the sea; the reverberating booms of the nearby foghorn station startle like explosions...

But you also – living as you are in stone, and on stone – begin to think beyond human timescales, and to gain a geological perspective. The week I stayed in West Blockhouse happened to coincide with the summer that I was finishing a book of my own called *Underland*, on which I had been working for six years. *Underland's* subject is all that lies beneath; the buried depths of both landscapes and minds; the marks we have left and will leave behind in the strata; the journeys and descents we have made over thousands of years and across global cultures, down into darkness in search of meaning. And the book's medium, if I can put it like that, is 'deep time' – the chronology that is kept by oceans and rocks rather than by humans, that is measured in epochs and eons rather than hours and years.

West Blockhouse was – unexpectedly to me – the perfect place in which to complete *Underland*. Each day I would take an hour or so away from the happy clamour of the family, and I would clamber down the red sandstone cliffs around the fort (formed around 420 million years earlier in the Devonian period), to find what climbers call a sentry-box – i.e. a niche where one can rest safely. There I would work through the line edit of a chapter of *Underland*, while watching the life of the sea and the coast. Dolphins circling and hunting. Lobster fishermen hauling their pots. Elegant yachts plying out of the channel. Gannets rocketing into the water, pulling blue nets of air down with them. Ravens circling, cawing, hexing. One night I saw a solar corona – a halo of light refracted in ultra-high-altitude ice-crystals, the most perfect I have seen outside the Arctic.

I took to picking up fragments of rock, and the shed feathers of gulls and ravens, and keeping them with the book's typescript, in order to remind me where I'd completed it – there at the fort that seemed both part of the rock and part of the air.

***Underland*, by Robert Macfarlane, is published on 2 May 2019 by Penguin Books.**



Lundy's Golden Anniversary



In 1969, the island of Lundy in the Bristol Channel was almost cast adrift. After the untimely death of Albion Harman, who jointly owned Lundy with his sisters, the island faced a period of uncertainty until an appeal was launched by local MPs Jeremy Thorpe, David Owen and Peter Mills.

The National Trust finally bought Lundy with a generous donation from philanthropist 'Union' Jack Hayward. Landmark's founder, Sir John Smith, then agreed that Landmark would take on a lease and rebuild the island's infrastructure, which was in a poor state of repair after the war years. Thus, on 29 September 1969, a new era began in the island's rich history. Fifty years on, we have once again been working closely with the National Trust on Lundy's long-term future. We will be celebrating the past half-century this coming September, when we also hope to jointly make an exciting announcement about Lundy's future.

2019 has already got off to a flying start on Lundy as the island's obsolete water-treatment plant has been replaced with a new state-of-the-art water filtration system that eliminates the need for bottled water to be shipped over on the MS *Oldenburg*. The cost of this important step was shared between the National Trust and Lundy, and as well as providing drinking water to the islanders and visitors, it has reduced the volume of recycling considerably.

Facing page: Aerial view of West Blockhouse

Left: The typescript for *Underland* on the cliffs near West Blockhouse

Top: Old Light, Lundy, in the gentle sunlight of a June day

An enduring legacy



Kay Mills-Hicks was an enthusiastic Landmarker, Patron and supporter. She enjoyed happy holidays in our buildings and was thrilled when one of her photographs of Cowside featured in our 2013 calendar. Sadly, Kay passed away in 2014, but she generously left us a gift in her will. We received this when seeking funds to rescue Coed y Bleiddiau. It was particularly inspiring when we told Kay's family that her legacy would help towards the cottage's restoration, and they said, 'Although obviously a very sad time for our family, we all take great comfort from the fact that her generosity is helping to restore British heritage for future generations.'

We were delighted when Vivien, Kay's mother, and Mark, her brother, joined us on-site during the restoration phase. They met the small team of craftsmen and told us, 'Kay would have absolutely loved it'. After staying at Coed y Bleiddiau they wrote, 'We're pleased and proud that Kay's legacy has been so well spent.'

We are hugely grateful to Kay for considering Landmark worthy of such a gift, and to the many others who have also chosen to include us in their wills.

To find out more, visit our website or contact Linda Millard, Development Manager, on 01628 512 122 or lmillard@landmarktrust.org.uk

Fairburn's final call

Last May we launched an appeal for Fairburn Tower, a derelict 16th-century tower house located in Muir of Ord, close to Inverness. While there are many tower houses throughout Scotland, Fairburn is one of the very best of its type. The building has stood in its ruinous form for many years, but in the last few months our archaeologist gave us alarming news: observations of the large structural cracks have recorded signs of further movement, with an opening up of the surrounding masonry. This news makes our urgent appeal – now at 75% of its target – all the more pressing.

To stabilise the building as we continue fundraising, our structural engineers propose a temporary scaffold structure to surround the tower, clamped against the masonry. This will embrace the ruin and help prevent the masonry walls from moving further outwards, but its installation must be timed so as not to disturb nesting owls and other protected wildlife. We hope the support will be in place by winter, to avoid leaving the tower unprotected during another harsh season, which could threaten the stability of the structure even further.

This strategy assumes we can begin full restoration work early next year, but with £475,000 still to raise, your support is needed more than ever.

One way you can help is to play the Landmark Raffle, proceeds from which will support this appeal. See our website for further details and to hear Landmark Ambassador Kirsty Wark tell the story of Fairburn Tower in our latest podcast.

Top: Kay Mills-Hicks and her mother, Vivien Robinson, outside Cowside
Right: Fairburn Tower



News in brief

50 for Free update

As we go to print, hundreds of beneficiaries representing a wide range of different causes will be enjoying from 50 for Free breaks, ranging from respite for carers to PTSD sufferers, from disadvantaged children to the bereaved. Now in its sixth year, the scheme makes 50 stays available at no charge to the beneficiaries of charities, funded by generous private donors who care as much about full access as we do. See the list of charities on our website.

Landmark Futures

For the second year, we've offered ten free study stays for academic groups across Britain. This is a chance for them to work up their research in congenial and distraction-free Landmarks appropriate for their topic or location. Among other fields, this year's Futures stays will help progress work on dementia, joined-up healthcare, international conflict, and plant sciences.

History Albums now online

Decades of scholarship are captured in Landmark's History Albums, the account of a building's history, people and restoration, originally written for the enjoyment of those who stay there by Landmark's in-house Historian. This fabulous resource is now downloadable from our website, freely available for everyone to enjoy at www.landmarktrust.org.uk/about-us/history-albums

Signalling a new Landmark

We have been developing a repair scheme and seeking the lead funders for our next rescue project: the Grade II* listed Semaphore Tower near Wisley in Surrey. The Napoleonic Wars demonstrated the vital importance of efficient military communication, and in the 1820s a chain of signalling stations opened between the Admiralty in London and Portsmouth docks, which could carry a message in a matter of minutes by means of elevated signalling arms. The Semaphore Tower we hope to save is a unique survivor, complete with working arms. We will soon launch a public fundraising campaign to convert it into a Landmark for up to four people.

2021 Holidays

We'll be releasing bookings for holidays in 2021 to Landmark Patrons at 9am on 24 September, Friends at 9am on 28 September and everyone else at 9am on 5 October 2019. Priority booking privileges are just one of the benefits for those who become a Landmark Patron or Friend. To find out more, please visit the Support Us section of our website.

2019 Open Days

We host a year-round programme of free Open Days, often coinciding with local events. We encourage visitors to relax and enjoy the experience of being in the Landmark, and picnickers are very welcome in the grounds. Please check our website before you plan a visit, as occasionally we make changes to timings and add new days and activities.

Mansarda del Frutteto and Mansarda del Vigneto , Villa dei Vescovi, Italy	Sat 23 – Sun 24 March
The Music Room , Sun Street, Lancaster	Sat 23 – Sun 24 March
Gothic Temple , Stowe, Buckinghamshire	Sat 27 – Sun 28 April
Morpeth Castle , Morpeth, Northumberland	Sat 27 – Sun 28 April
Dolbelydr , Trefnant, Denbighshire	Fri 10 – Mon 13 May
Queen Anne's Summerhouse , Old Warden, Bedfordshire	Sat 18 – Mon 20 May
Llwyn Celyn , Cwmyoy, Monmouthshire	Sat 1 – Wed 5 June
The Grange and St Edward's Presbytery , Ramsgate, Kent	Fri 14 – Mon 17 June
Old Campden House , Chipping Campden, Gloucestershire	Sat 15 – Sun 16 June
Astley Castle , Nuneaton, Warwickshire	Fri 21 – Mon 24 June
Abbey Gatehouse , Tewkesbury, Gloucestershire	Sat 22 – Sun 23 June
Culloden Tower , Richmond, North Yorkshire	Sat 17 – Sun 18 August
Astley Castle , Nuneaton, Warwickshire	Fri 6 – Tue 10 Sept
Belmont , Lyme Regis, Dorset	Sat 7 – Sun 8 Sept
Clavell Tower , Kimmeridge, Dorset	Sat 7 – Sun 8 Sept
Auchinleck , Ochiltree, Ayrshire*	Sun 8 Sept
Queen Anne's Summerhouse , Old Warden, Bedfordshire**	Fri 13 – Mon 16 Sept
Llwyn Celyn , Cwmyoy, Monmouthshire***	Fri 13 – Mon 16 Sept
The Grange and St Edward's Presbytery , Ramsgate, Kent*	Fri 13 – Tues 17 Sept
Beckford's Tower , Lansdown Road, Bath**	Sat 14 – Sun 15 Sept
The College , Week St. Mary, Cornwall**	Sat 14 – Sun 15 Sept
Martello Tower , Aldeburgh, Suffolk**	Sat 14 – Sun 15 Sept
Peake's House , Colchester, Essex**	Sat 14 – Sun 15 Sept
Robin Hood's Hut , Halswell, Somerset**	Sat 14 – Sun 15 Sept
The Ruin , Hackfall, North Yorkshire**	Sat 14 – Sun 15 Sept
Sackville House , East Grinstead, West Sussex**	Sat 14 – Sun 15 Sept
The White House , Aston Munslow, Shropshire**	Sat 14 – Sun 15 Sept
Calverley Old Hall , Calverley, North Yorkshire**	Sat 14 – Sun 15 Sept
Wilmington Priory , Nr Eastbourne, East Sussex**	Sat 14 – Mon 16 Sept
Dolbelydr , Trefnant, Denbighshire***	Fri 20 – Tue 24 Sept
Gothic Temple , Stowe, Buckinghamshire**	Sat 21 – Sun 22 Sept
Llwyn Celyn , Cwmyoy, Monmouthshire	Fri 6 – Tue 10 Dec

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

Summer breaks for the soul

Visit our website www.landmarktrust.org.uk
or call the Booking Enquiries team on 01628 825925.