

The ARTS & CRAFTS MOVEMENT in Surrey

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E-NEWSLETTER

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Chairman's Editorial by Carolyn Smith

I have recently been very fortunate to visit Chinthurst Hill, Womersley, Surrey with the Lutyens Trust. The English Heritage listing still reads ‘ House, now divided. 1893-5 by Sir Edwin Lutyens originally for Miss Guthrie, in Tudor style with garden terraces laid out by Gertrude Jekyll.’ However, the division into three dwellings made many years ago, is no longer the case. Members of ACMS visited in 2014 by kind permission of the then owner who had begun the process of reuniting the house.

Chinthurst Hill was sold in 2017 and the brochure can still be seen online.

<https://www.onthemarket.com/details/3810413/> The house is currently a building site and has been re-roofed. Of particular interest, is the work to the coach house. A perspective by T. Raffles Davison of 1897, shows the now missing stable vent and cat-slide roof form, as well as the original walling and pergola. These are all being reinstated and the coach house will have new use as a pool and gym complex. The Design and Access Statement was prepared by the late Michael Edwards and his wife, Frances. It can be found on Waverley Council's website

<http://planning360.waverley.gov.uk/planning/search-applications?civica.query.FullTextSearch=Chinthurst%20Hill#DOC?DocNo=7601529>

The work undertaken at Vann, Hambledon, by W.D. Caroe was two decades later. Robin Stannard gives an account below of our July visit.

I hope that by now you will all have had chance to read the latest printed newsletter. If you have a pen to hand and keep the newsletters, please amend the front cover number to 22!

I was delighted to see Jane Ward's long awaited piece on the Society's Tour of Essex.

Frinton-on-Sea continues to be a bit of a time warp. I was amused to read in *The Times* recently that ‘the deputy mayor has launched a campaign to remove a lone ice cream seller

who has been selling treats on the prom. “Our town is not a seaside resort and people come here for the mystique of Frinton and these people are trying to erode that,” he said.’

Two websites that have interested me this month are:

www.pre-raphaeliteflowers.com

‘Over the past seven years I’ve spent my days (and more than a few nights) thinking about the use (and abuse) of flowers in Pre-Raphaelite art, and more specifically, in the work of Dante Gabriel Rossetti (1828-82). Having considered various options for publication, I have chosen to share my research online in short articles so that the greatest number of people will have swift, easy and free access to my work. I hope that this website will stimulate further debate and that it may even inspire future researchers to join me in grappling with this contrary topic.’ (Julie Whyman)

<https://blog.billiongraves.com/victorian-mourning-clothes/>

Not Arts and Crafts but a fascinating insight into the period which makes me very thankful for the masks that we have been wearing in the pandemic. ‘The North-Western Lancet called the mourning veil “a veritable instrument of torture” in hot weather. It left stains on women’s faces, caused acne, headaches, and filled their lungs with toxic particles.’



Forthcoming events for 2021

15th September. 2.30pm – 5.00pm. Visit to: *Gravetye Manor, West Hoathly, Sussex.*

20th October. 7.30pm for 8.30pm. Autumn Lecture at the Arbutnot Hall, Shamley Green, Guildford. *Arts and Crafts Village Halls in Surrey* by Sarah Sullivan.

5th December. Christmas lunch at The Elvetham, Hartley Wintney, Hampshire.



ACMS Visit to Vann, Hambledon – July 2021 by Robin Stannard

The ACMS visit to Vann follows the theme of the society’s recent visit to Weirs Barn, Hartley Witney, in that it provides another example of a house and garden designed by an architect for his own family. In the case of Vann, the house has been the home for four generations of the Caroe dynasty of architects and for the visit we were fortunate to have the history and design of the house explained by the architect Oliver Caroe.

The house was originally altered and extended into its current form by the eminent church architect W.D. Caroe. However, Oliver was keen to point out that each generation of the family has contributed to the evolution of the house, with the design of garden in particular being influenced by various female generations of the family.

The central core of the house dates from the first half of the 16th century and was originally a substantial, timber framed, yeoman farmer, open hall house. To the north was located a detached barn and hovel, which is thought to date from 1575. The house was initially built without a chimney. However, it is likely that early in the 17th century the massive brick chimney was built and a first floor inserted into the open hall.



William and Mary wing to the left; 1907 wing by W.D. Caroe and pergola to the right

The next major change to the house occurred in the late 18th century when a large extension was added to the south of the house by John Childe, Mayor of Guildford. The extension was built in a contrasting ‘William and Mary,’ classical style, using local red bricks and leaded light casement windows. John Childe’s other notable residence was Guildford House in Guildford High Street, which was built slightly earlier. During the 19th century the status of Vann declined and the house was divided into two agricultural labourers’ cottages.

In 1907, the lease of the Vann was purchased by W.D. Caroe, for use by his family as a weekend house and for entertaining. Caroe, immediately set about doubling the size of the house by adding extensions, principally to the north. As part of the alterations, the original barn was incorporated in the house and was used as an entertainment space for billiards and theatrical performances.



Porch to the house on the south side of Caroe wing

Although the design of the new extensions blend seamlessly with the original house, using traditional materials, the way that they were used was carried out in an original manner giving the additions their own contemporary Arts and Crafts character. The open plan layout used by Caroe for the design of the ground floor was influenced by contemporary innovations in architectural design, with parallels being seen in the work of Frank Lloyd Wright and Ballie Scott.



Corridor link to the entertainment barn on left with the formal Old Garden

The design of the garden was a collaboration between W.D. Caroe and his wife Grace, who were assisted by their friend, and neighbour Gertrude Jekyll. Jekyll was particularly involved in the development of the valley to the east of the house and supplied many of the plants. Typical of the design of Arts and Crafts gardens, it is divided into a series of separate character areas which respond to the layout of the main house. A prominent feature of the

garden is the pergola, which extends from the house to the pond to the east and is a typical feature of Jekyll gardens.



The formal Yew Walk planted in 1911

Following this, successive generations of the family have continued to develop the design of the garden adding their own influence to its character. It is the intention of the current owner that this process should continue so that the garden evolves to reflect the character and needs of each generation,

Overall, the visit was thoroughly enjoyable and informative, providing the society with the opportunity to explore one of Surrey's most important Arts and Crafts houses and garden.



King Edward VII Sanatorium, Midhurst, Sussex

Gertrude Jekyll in Sussex. Edited by Sally Ingram. Sussex Gardens Trusts. £15.

<https://sussexgardenstrust.org.uk/> This is a collection of essays by members of the Trust. I was particularly interested in Jekyll's work at the King Edward VII Sanatorium at Midhurst. The TB hospital was founded by Edward VII. A competition for its design was held and one of the entrants was Robert Weir Schultz. The architect appointed was H. Percy Adams who also laid out formal gardens around the building. Adams specialised in hospital buildings. 'Since 1898, Charles Holden had been in Adams' practice, and the final design for Midhurst Sanatorium bears the hallmarks of Holden's characteristic style'. <https://historic-hospitals.com/tag/h-percy-adams/>

Holden (1875-1960) had worked for Charles Robert Ashbee for a short time before becoming chief assistant in Adams' practice where he stayed for the rest of his career. The practice was later called Adams, Holden & Pearson. Holden's later work included the Belgrave Hospital for Children with red brick Arts and Crafts facades; Bristol Central Library and the headquarters of the British Medical Association on The Strand (now Zimbabwe House). From 1918 to 1928, he worked on 69 cemeteries for the Imperial War Graves Commission, working as the senior design architect under Edwin Lutyens, Reginald Blomfield and Herbert Baker. Holden is now perhaps best known for his work on iconic London Underground stations in the 1920s and 1930s such as the ones at Southgate and Arnos Grove as well as the UERL headquarters and London University's Senate House.

'The long, brick building, in free Tudor style, consists of two main elements standing parallel to each other: the administration block to the north and the patients' ward block to the south. .. the south-facing chapel, also in free Tudor style, built with two naves in 'V' form to segregate male and female patients. Loggias on the south-facing sides of the naves lead out onto a raised lawn edged by a stone wall with steps down to the drive. This is the remnant of a formal scheme which Miss Jekyll designed to link the Hospital and chapel.'

<https://historicengland.org.uk/listing/the-list/list-entry/1001454>

The gardens were very important for the cure of TB patients. An 'open air' treatment involved gardening and exercise through the surrounding pine woods on 'Measured Walks' as part of the patients' treatment. The Environmental Design Archives collection at Berkeley University <https://archives.ced.berkeley.edu/collections/jekyll-gertrude> has thirty three plans by Jekyll for planting the drive and formal gardens. Plants were mainly provided from her nursery. She rarely visited the gardens that she advised on after 1900, relying on correspondence and plans. However, four visits to the Sanatorium are recorded in her notebooks. She attended the opening ceremony in June 1906 and was presented to the King as 'the horticulturist on whose design the grounds had been laid out' as reported by *The*

Morning Post the next day. Paul Tosey's essay in *Gertrude Jekyll in Sussex* is titled 'Gardening by Correspondence'. There is an interesting examination of the twenty surviving letters between Jekyll and Mr Atkinson, the Clerk of Works.

The hospital was closed in 2006 but the estate has now been developed into new homes. <https://www.cityandcountry.co.uk/history-of-king-edward-vii-estate/> This website includes a seven minute you tube video by George Clarke.



Can you help? Surrey Local Heritage Asset Project

As part of the Government's 'Build Back Better' initiative, the Ministry of Housing, Communities and Local Government (MHCLG) in association with Historic England has provided £1.5 million to 22 areas to develop their lists of local heritage assets. As you may already know, Surrey is one of the areas to have received funding.

<https://www.gov.uk/government/publications/local-heritage-list-campaign-call-for-expressions-of-interest/local-heritage-list-campaign-guidance>

Charlotte Parker has been appointed by Surrey County Council to lead on this project, and over the next 12 months will be working with 6 of the districts and boroughs (Elmbridge, Epsom and Ewell, Mole Valley, Surrey Heath, Tandridge and Woking) to produce a new or updated local heritage list for their area. Once adopted, these lists will be used to inform the planning process and to guide future decisions around the use and custodianship of local heritage assets. All assets will also be added to the HER (Historic Environment Record) held and managed by SCC.

The aim is to identify places that make a significant contribution to local identity and distinctiveness, and hold heritage value for their communities. These places can fall within a broad range of asset types, to include any building or structure, parks and gardens, and locally significant archaeological sites. A key part of this project will be to capture the views of the local community, and other stakeholders such as the Arts and Crafts Movement in Surrey and an online nominations process will be launched in the early Autumn. Please consider if there are any buildings in the above districts and boroughs that you would like to nominate. Further information on the process will follow.



Errata

August e-newsletter: Kitty Milroy Murals final paragraph and printed newsletter Summer 2021, page 27 **Nick Seversway**

Printed newsletter Summer 2021: front cover **No 22**; page 1 **Weirs Barn**



Property for Sale

Godden Green House, Sevenoaks. This property is of interest because of its links to C. R. Ashbee. 'Originally built in the Gothic style for Thomas Osborne in 1879, the house was sold by him to London stockbroker, Francis Forbes, whose daughter, Janet married the Arts and Crafts architect, C.R. Ashbee. On her father's death, the couple moved to Godden Green in 1922. For Ashbee, the house, with its enormous slate roof, twisted mock-Tudor chimneys and stone porches, was 'a monstrosity' and he immediately set out to remodel it, demolishing the roof, chimneys and various arches, and redesigning the windows and much of the interior'. (*Country Life* 11.8.21).

Ashbee (1863-1942) settled into the life of a country gentleman at Goddens Green. The house 'was unmanageably large, so he decided to remodel it, by taking off its top storey, substituting a parapet for gables and eaves, adjusting the plan, and generally substituting for its Gothic austerities an air of neo-Georgian comfort and practicality'. (*C.R. Ashbee* by Alan Crawford). This book has before and after pictures. They do look very different. I rather liked the previous ivy clad house with its porch and mansard roof with its banded tiles, bargeboards and Pugin style chimneys similar to those that can be found at Albury in Surrey.
<https://search.savills.com/property-detail/gbsvrsses200595>

Greenacre, Thame, Oxon. One of the former boarding houses built in 1908 for Lord Williams's school which was founded in 1570. In 1879, new buildings were opened on Oxford Road, Thame. The school had 57 boarders in 1890 and 61 in 1920. It is now a comprehensive.

<https://www.hamnetthayward.co.uk/properties-for-sale/property/11068143-oxford-road-thame>

The Old Rectory, Gilston, Essex. This house was constructed in around 1889 by Fred Chancellor for E.S. Bowlby of Gilston Park. Chancellor, (1825-1918), was a prolific architect based in Chelmsford, Essex. 730 buildings have been attributed to him including private houses, banks, schools municipal buildings, churches and parsonages such as this one. He was Mayor of Chelmsford seven times between 1888 and 1906. Finished in red brick, with a steep red tiled pyramid roof with various ornamental gables and set over three levels, the irregular building is quoted by English Heritage as 'A splendid Arts and Crafts Rectory, little-altered.'

<https://search.savills.com/property-detail/gbbirsbis200083>



Other organisations – Events of interest

The William Morris Society

Coffee with a curator. The monthly half hour talks continue. The latest ones were on *MacDonald, Ruskin, Morris and The Retreat* followed by *The Gardens of William Morris* and *The Sad Story of the Sandroyd Stained Glass; an early Webb and Morris work of art.*

<https://www.youtube.com/channel/UCHZuRzQyET7l2Wm1YROYUoA> No charge.

The Lutyens Trust

The latest webinars from the Lutyens Trust America feature *Lutyens' work in New Delhi* and *A Homage to the Salutation*.

<https://lutyenstrustamerica.com/about/webinars/> No charge.

The Watts Gallery

'*Uncommon Power*': *Lucy and Catherine Madox Brown* forthcoming exhibition spotlights the work of two creative women who grew up at the heart of the Pre-Raphaelite world. Commonly referred to as the daughters of the British painter Ford Madox Brown, both Lucy Rossetti (1843-1894) and Catherine Hueffer (1850-1927) were talented, professional artists in their own right.

28 September – 20 February 2022. Admission starts at £12.50. Friends go free.

Pre-booking recommended.

Women Artists of the Pre-Raphaelite Age

Mondays, 13, 20 & 27 September and 4, 11 & 18 October

11am-12.30pm

Full course £60 | Friends £54

Single lecture £12 | Friends £10.80

Online, Zoom webinar

Speakers: Hilary Underwood & Sarah Hardy

Women played an important role in the Pre-Raphaelite movement, despite the limitations on their careers imposed by the Victorian art world. Today, their achievements are being reframed by scholars and museums. In this course, learn about their art in context and explore whether there are distinctive female perspectives on Pre-Raphaelitism through key artists and works.

Lecture 1 - Elizabeth Siddal: in the shadow of Dante Gabriel Rossetti?

Lecture 2 - Rosa Brett, Anna Blunden, Joanna Boyce and others: Women in the Victorian Art World

Lecture 3 - Catherine and Lucy Madox Brown: keeping art in the family

Lecture 4 - Marie Spartali Stillman: new directions in Pre-Raphaelitism

Lecture 5 - Evelyn Pickering De Morgan (delivered by Sarah Hardy, De Morgan Foundation Curator)

Lecture 6 - Kate Bunce, Marianne Stokes, Eleanor Fortescue Brickdale: new century - new professionalisms

<https://www.wattsgallery.org.uk/whats-on/>

As always, we would welcome any ideas for events, visits and lectures that you would like to propose to the Events Committee and any news or articles that you might like to submit for the Society e-newsletter or printed newsletter. Also, if you are aware of any planning applications relating to Arts and Crafts buildings in Surrey we should be pleased if you would bring them to our attention.

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