

Steep Buildings and Monuments



Contents

Introduction	1
Preface	3
Steep Parish Map	4
Ridge Common Lane	5
Lythe Lane	7
Dunhill and Dunhurst	7
Stoner Hill	9
Church Road	12
Mill Lane	25
Ashford Lane	28
Steep Hill and Harrow Lane	34
Steep Marsh, Bowers Common and London Road, Sheet	39
Bedales	42
The Hangers	47
Architects A - Z	48

The following reports also form part of the work of the Steep Parish Plan Steering Group and are available in separate documents, either accessible through the Steep Parish Plan website www.steepparishplan.org.uk or from the Steep Parish Clerk

- Steep Parish Plan 2012
- Steep Settlements Character Assessment
- Steep Local Landscape Character Assessment

October 2012

Introduction

Steep is at the western edge of the Weald, at the foot of the Hangers, with the Downs to the south. The earliest buildings were amongst a sporadic pattern of farmsteads at the foot of the Hangers' scarp, which Whiteman in the 'Origins of Steep' suggests were settled in early Saxon times. The Hampshire Archaeology and Historic Buildings Record confirms these suggestions. All Saints Church dates from 1125 and 'Restalls', a timber framed house on its east side is thought to be the oldest dwelling in the parish, having been constructed in early Tudor times.

Whiteman believes that the "great rebuilding" which took place between 1580 and 1620 saw many previously wooden farmstead buildings replaced by stone structures - such as Steep, Tankerdale, Gardner's, Soal and the Harrow Inn.

In the mid 19th Century the coming of the railway to Petersfield and growing prosperity meant that gentlemen's residences replaced some of the farms and new Victorian mansions by prominent architects were built such as Adhurst St. Mary and Coldhayes.

In 1900, Bedales School arrived from Sussex. Its links with the Arts and Crafts Movement and some of its key artists and architects together with a progressive curriculum that included a strong emphasis on practical handicrafts gave a new impetus to buildings in Steep. The Introduction to the Buildings of England, Hampshire: Winchester and the North in the revised and updated Pevsner Guide suggests that together with Hartley Witney, Steep's importance in the Arts and Crafts Movement "is comparable to contemporary centres in the Cotswolds and, as there, the Hampshire architects and designers were inspired by the previous generation of Morris and Philip Webb."

Little Hawsted, Row Cottage, Five Oaks, Mill Cottage, Restalls and Rozel are some of the best domestic examples in Church Road from the early part of the 20th Century, but

within the Bedales grounds, the Memorial Library and Lupton Hall are outstanding and are Grade I listed. The influence of the Arts and Crafts Movement can also be seen at Ashford Chace, the War Memorial and Village Hall.

The other influence that Bedales had on Steep was through the parents of its pupils, who decided to live locally while their children were educated at the School, Edward Thomas and his family being the prime example. The association of former pupils, writers and artists with the School has ensured buildings and monuments that have a particular resonance with the outside world, such as the Edward Thomas Memorial Stone.

In the mid and late 20th Century, although much that was built had little architectural significance, Mill Corner, Millponds and Millfall marked a new beginning. By the 1990s Bedales had commissioned the Olivier Theatre which was followed by the Orchard Building in 2003.

The involvement by a wide range of distinguished architects and designers in Steep over the last 150 years reflects its unique heritage and landscape. This record is produced as part of the Steep Parish Plan 2012 to ensure that this architectural and cultural heritage is more widely known and recognised. The descriptions are in an approximate east - west sequence and the Preface gives a summary of the background material consulted.

This record is at October 2012 and it is recognised that it will never be complete and will require regular updating. Omissions are inevitable but hopefully it will be possible to revise it in the future. In the meantime it is intended that an update version will be available via the website as a PDF.

Tony Struthers, Steep
October 2012

Preface

This record sets out the buildings and monuments in the Parish of Steep which are of interest from a historic or literary point of view.

It is based on the following -

English Heritage <http://www.britishlistedbuildings.co.uk/> which provides an on-line database of buildings and structures that are listed as being of special architectural and historic interest. It also includes a photo record of some of the buildings.

Pevsner - The Buildings of England Hampshire: Winchester and the North - Michael Bullen, John Croak, Rodney Hubbuck and Nikolaus Pevsner, Yale University Press 2010.

<http://yalebooks.co.uk/pevsner.asp> This is an updated and revised form of part of the original Buildings of England guide to Hampshire and the Isle of Wight, published by Penguin Books 1967 and written jointly by Nikolaus Pevsner and David W. Lloyd.

The Archaeology and Historic Buildings Record (AHBR) is the Historic Environment Record for Hampshire County Council. It is an index to the known archaeological sites and finds, historic buildings, designed and historic landscapes, parks and gardens, and industrial monuments in the county. See <http://www3.hants.gov.uk/landscape-and-heritage/historic-environment/historic-buildings-register.htm>. The AHBR includes sites and finds dating from the prehistoric period, to buildings and defences of the twentieth century. The records range from impressive monuments, such as Iron Age hillforts, to single finds reported by members of the public. The AHBR Online is supplemented by a computer database linked to a digital mapping system, and by a paper-based archive which includes fieldwork and survey reports, articles, images, and aerial photographs.

The Hampshire Register of Historic Parks and Gardens is a database of parks, gardens, and other designed landscapes in Hampshire, based on survey, research and recording of sites carried out by Hampshire County Council, Hampshire Gardens Trust and others. The Register notes "the information varies from sites that are fully documented to those that may have little more than a site name and location. Research continues and the database is continually being added to; some records may be confidential to respect the wishes of particular owners." See <http://www3.hants.gov.uk/landscape-and-heritage/historic-environment/parks-gardens.htm>

Treasures Online (HT) <http://www.hants.gov.uk/hampshiretreasures/> is the original Hampshire County Council record of treasures to be found throughout Hampshire. A Hampshire Treasure is defined thus: Those natural or man made features of the county which are of public interest by reason of their aesthetic, archaeological, historic, scenic, scientific, sociological or traditional interest, and whose deterioration or destruction would represent a serious loss to our heritage. The records relate to Volume 6 (East Hampshire) Steep Pages 301 - 309

Victoria County History (VCH) 'Parishes: Steep', A History of the County of Hampshire: Volume 3 (1908), pp. 77-81. URL: <http://www.british-history.ac.uk/report.aspx?compid=41932>

Whiteman, Bill (W.M.) Whiteman (1905 - 1989) was a writer of local history, caravanning and the countryside who lived at Northfield Cottage, Church Road, Steep. He wrote several books on Steep and collected an archive of material about the area, its buildings and personalities. His books and articles include - 'The Edward Thomas Country' Paul Cave Publications, Southampton 1988, 'The Origins of Steep' Petersfield Papers No.

4, 'The Reputed Manor of Ashford, Steep' Petersfield Papers No.8, Petersfield Area Historical Society and a series of unpublished notes in his archive.

Kelly, Candace - Geoffrey Henry Lupton (1882 - 1949) and others - Thesis prepared for School of Architecture, Portsmouth Polytechnic 1976, with comments and corrections by Edward Barnsley, Gonda Stamford and Allan Lupton, Bedales Memorial Library No. 31928

Ottewill, David - Arts and Crafts Buildings in the Petersfield and Steep Area, Unpublished monograph for Victorian Society, October 1980

Holder, Richard - Bedales, Steep and the Arts and Crafts Movement - Unpublished monograph July 1990

Pendery, D.J. - Nature's Own Textures, A dissertation submitted towards a Master of Arts in Architecture, University of Sheffield, 1989, Bedales Memorial Library

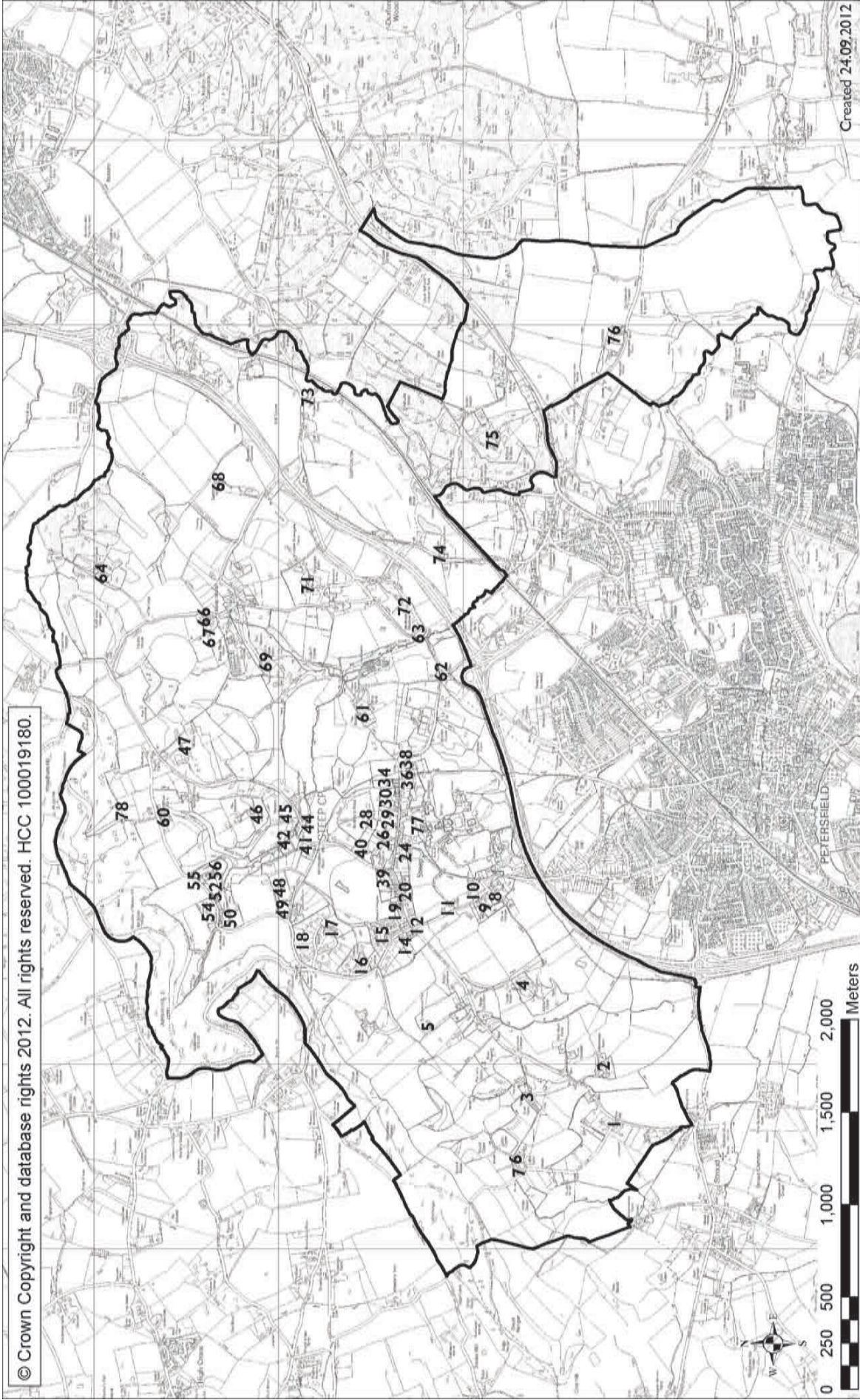
Wake and Denton - Wake, Roy and Denton, Pennie - Bedales School, The First Hundred Years, Haggerston Press 1993

Steep Village Design Statement, Steep Parish Council 2001

Jeffery, David - The Arts and Crafts Movement in Steep and Petersfield, DVD Angerton Video Productions 2011

Hollis, Matthew - Now All Roads Lead to France, The Last Years of Edward Thomas, Faber and Faber, London 2011

In addition, use has been made of books and online material about local personalities such as Wikipedia - http://en.wikipedia.org/wiki/Main_Page together with the Oxford Dictionary of National Biography (DNB) and Who Was Who - both available to subscribers through the Hampshire Reference Library <http://www3.hants.gov.uk/library/reference-online.htm>



Ridge Common Lane

[1] Stroud Mission Church

Not listed
1896

Built in 1896, the year of Queen Victoria's Jubilee. It is now part of the benefice of Steep and Froxfield with Privett, within the Diocese of Portsmouth. See <http://www.steep-and-froxfield.org.uk/>

"Brick and stone with timber lancets" *Pevsner p.492*



[2] Aldersnapp Farmhouse

Grade II
C13, C19

The AHBR records it as being first mentioned as a farmstead in the Medieval Period (1288) as ALRESNAPE (piece of land or pasture land). However, the farm is not shown with this name on *Whiteman's* map of 1814, although it is shown as Winter's Farm which he suggests is a long dead owner or occupier. *English Heritage* "the House is early C19, and early and late C20. It has rendered walls, eaves fascia, plinth, stone cills: the west side wing is of red brickwork in Flemish bond with blue headers. The roof has interlocking tiles. The north is symmetrical with 2 storeys, 3 windows, with a west side lower 2-storeyed extension, having a service door and small round floor window. The doorway is plain with gabled canopy on carved wood and also wrought-iron brackets. The south elevation is symmetrical, of 2 storeys."



[3] Soal Farm

Grade II
C14, C16

The AHBR records it as a farmstead and first documented in 1320 as ATTE SOLE (Home of Roger atte Sole). *English Heritage* "the House is C16 and early C20 with lower walls of brickwork (some painted), upper tile-hung: exposure of framework in the upper part of one section. Tile roof, half-hipped and with tie-hung gables, it has several small dormers, at two levels, with hipped roofs. It is a timber-framed house with a crosswing, and with a substantial extension on the west end, displaying the Art and Crafts style. The two storeys and attic, have irregular fenestration."



Savills sale 2010 brochure "Soal Farmhouse is a handsome, Grade II Listed 16th Century farmhouse with elevations of exposed timber framework, tile gables and a later Arts and Crafts style extension that is believed to have been added in the 1950s."

It was previously owned by Tony Marsh, see [http://en.wikipedia.org/wiki/Tony_Marsh_\(racing_driver\)](http://en.wikipedia.org/wiki/Tony_Marsh_(racing_driver)), "one of the iconic figures of motor racing in the 1950s and 1960s." He competed in Formula One Grand Prix, the 1960 Le Mans 24 Hours race, rallies and hill-climbing. He had an unbeaten record of six British Hill Climb Championship titles. His autobiography is entitled "Tony Marsh, The Great All-rounder, In and Out of Motorsport," Parley Books, www.parleybooks.co.uk

HT 2313 20

[4] Collyers

Not listed

1883

Pevsner p.494 "a peculiar house of 1883-4 by Bateman and Keates (Robert Bateman and Butterworth's pupil, H.T.Keates of Petersfield) for Lt.-Col. Ughtred Shuttleworth - "we have not for many a day seen so strange a design.....it is so entirely original as to baffle criticism and must be judged by canons as yet unformulated" (*The Builder*, 1884). It is of red brick, red sandstone and roughcast - an unusual combination in this area - but the oddities are all in the Free Renaissance decoration, especially on the entrance front."



Whiteman confirms these facts and notes that it was an 1939-40 emergency maternity home for East End evacuees. The children born there were given silver spoons. See www.petersfieldpost.co.uk/news/all_the_way_from_canada_for_spoon_1_1471477
Petersfield Post 6th October 2010

The Register of Burials, Steep lists a number of deaths of children, aged in hours and days between 1941 and 1945, who were registered as living at Collyers.

[5] Stonerwood Park

Not listed

1931

Whiteman suggests that the original Stonerwood was built in about 1870 and the VCH notes "Stonerwood, a large brick house in about the centre of the parish to the centre of the Ropley road, built about thirty years ago by Rev, J. Taswell and sold at his death ten years ago to Mr. J. Waller." *Pevsner p.495* identifies the new building as "1931 by Baillie Scott and Beresford for Alfred Boswell (a Swiss Musician, formerly Bussweiler)



for whom Scott had designed The White Cottage, Harrow in 1908. One of their rarer Neo-Georgian designs, with a canted central bay on the garden front. Gardens by Unsworth and Triggs, in their familiar and charming Arts and Crafts style." It is listed as a Hampshire Historic Park and Garden.

Mackay Hugh Baillie Scott (1865 - 1945) see http://en.wikipedia.org/wiki/Baillie_Scott became an important and influential architect of the Arts and Crafts Movement. Following several commissions from abroad, he was asked to design Blackwell in the Lake District for Joseph Holt, the brewer in 1898, which is now an outstanding example of the Arts and Crafts House. His partnership with A.E. Beresford designed houses "in neo-Tudor in style, some in free neo-Georgian and all handled with reverence for traditional building..." *DNB and "Blackwell" Lakeland Arts Trust 2011*

Sir John Betjeman said of him "Baillie Scott has built more houses that have done less harm to the landscape than any other living Architect"

Lythe Lane

[6] Lythe Farmhouse

Grade II
C18

Whiteman states that it is a Saxon farm - Lythe, a hillside. He suggests that it was given a "Gothick front surprisingly fashionable for its setting. This would make it older than the description in *English Heritage* "House, early and late C18, and early C19 with brick walls of Flemish bond, Flemish Garden Wall bond with blue headers to the end gables, the rear walls of malmstone with brick dressings. Tile roof with a catslide at rear, brick dentil eaves, central gable on brackets. The south-east front is symmetrical, of two storeys and attic, three windows. Casement within an ogee frame in the gable, sashes with Gothic bars within ogee openings, central circular window. Projecting brick porch (early C19) with gable between raised piers at each side, ogee arch with brick spandrell above a lintel, and within a door panelled with quatrefoils, all above three steps."



Pevsner p. 495 confirms the description as "early to mid C18, with pretty ogee-headed windows and oval window in the centre of its front."

HT 2313 07

[7] Barn 10 metres north-east of Lythe Farmhouse

Grade II
C18

English Heritage identifies the barn as "C18 with a timber frame of three bays with aisles on three sides, straight struts. Hipped roof of corrugated iron and walls of C20 brickwork."
It notes that it is "included for group value."

Dunhill

[8] Vine Cottage (formerly listed as Dunannie Cottage)

Grade II
C17

English Heritage a "C17, early C19 and C20 cottage with exposed frame with brick infill and some iron - stone (herringbone) infill. It has brick walling in English bond, flint-work with brick quoins and a hipped thatch roof with 2 eyebrow dormers. It is a timber-framed building, with short extensions at each end, and a C20 rear extension; east front of 2 storeys and one storey and attic, irregular fenestration. It has casements and two boarded doors in plain frames."



It is the former home of Jill Balcon (1925 - 2009), actress in film, radio and television. She was married to the former Poet Laureate Cecil Day-Lewis (1904 -1972) and mother of actor Daniel Day-Lewis and television chef Tamsin Day-Lewis. See http://en.wikipedia.org/wiki/Jill_Balcon

[9] The Old Farmhouse, Dunhill

Grade II
Late C16

The AHBR records that it was first mentioned in 1288 as DUNIENDEHULL (Dun Hill Farm). *Whiteman* suggests that Dunhill is Steep's "only ancient hamlet. Round its miniature village green, now hollowed out by sand quarrying and overgrown by trees, there used to be four farmhouses." He suggests that as part of "the Great Rebuilding... the farmhouses of Dunhill, Little Dunhill (replaced by Plough Cottage, Bedales) ...offer evidence of rebuilding in this period." *English Heritage* "the House is late C16, c.1820 and mid c19. It is part timber-frame with later cladding, walls of brickwork in Flemish bond and some Flemish Garden Wall bond, with blue headers, some Dutch flat arches, high plinth to part, stone hoodmoulds and cills with herringbone brick infill. Tile roof, hipped and 1/2-hipped, one gablet. It is a timber-framed house with west end cross wing, a taller east side extension, and lower rear extension. South front of 2 storeys (of 2 heights), 2.2 windows. Sashes with Gothic lights. Doric doorcase, fluted 3/4 columns, modillion cornice, open pediment, arched opening with Gothic fanlight. Panelled reveals, and 6-panelled door. Shafted stack to the centre of the old block, tapered stack attached at the east end. The rear of the building is irregular, with the frame exposed in the west wing, other walls of brickwork in Monk and Flemish Garden Wall bonds, sliding and ordinary sashes, minor outshots, and boarded doors."



Hampshire Treasures "The Old Farm, formerly Dunhill Farm. Timber-framed with brick infilling, some herringbone pattern. Enlarged in C.18. Tiled roof. Sash windows with Gothic glazing and moulded drip-stones. Old chimney at east end. Classical doorway, pedimented hood on fluted columns."

HT 2313 05

[10] Granary 30 metres north of The Old Farmhouse, Dunhill (now moved to south of the Barn)

Grade II
C18

English Heritage states it is a "C18 timber frame Granary on 9 staddles, with boarded walls, and pyramid tile roof."



[11] The Lodge

Not listed
c1904

The original entrance lodge to Bedales School by E.P.Warren, attributed by *Holder*



Stoner Hill

[12] The Cricketers

Not listed
c1920s

An inn has been recorded here since the late 1850s. Research by local historian Ruth Whiting suggests that the first innkeeper was Henry Ifould, listed in White's Directory of 1859 as "Keeper of a shop and beerhouse" and this is confirmed by Kelly's Directory for 1867 which mentions the Cricketers Inn on the Common. Census returns for 1871 and later censuses record landlords at the inn who were also shopkeepers. The Inn was rebuilt after a fire in the 1930s.

It is the subject of the poem "Aspens" by Edward Thomas

*"All day and
night, save
winter, every
weather
Above the
inn, the
smithy, and
the shop
The aspens
at the cross
roads talk
together."*



See Hollis p. 239

[13] Garage

Not listed
c1960s

Whiteman - "Tom Moss's smithy, an old squatter's encroachment on the waste, was replaced in the late 1960s by a garage."

It was commended as a "rare and quiet approach" HRH Prince of Wales, *A Vision of Britain, A Personal View of Architecture, Doubleday 1989*



[14] Greenlands

Grade II
C17

Whiteman suggests that it was probably originally a small farmhouse, 17th century. Timber framed, framing fairly complete but enclosed in brick, including some old thin bricks and English bonding. He thinks that it formerly opened onto Park Lane on its north side which ran through Stonerwood Park. He interviewed John and Mrs Spurway July 9, 1975 and notes that “it is now one house converted in the early 1930s from two cottages and extensively restored by a builder named Lewis for himself. It had been unoccupied for about 15 years, roof was thatch upper part, tiled lower and the east end rebuilt with old timbers etc.”



English Heritage “a cottage, formerly two. A C17 timber-framed building, with C18 recladding, and C20 restoration and extension. Walls of painted brickwork, high plinth, east end wall having an exposed frame (mostly C20). Tile roof, hipped and gabled, catslide to part of rear, hipped dormers with cills at eaves level. South front of one storey and attic, three windows. Casements. Half-glazed porch with hipped tile roof.”

HT 2313 18

[15] Hays Cottages

Not Listed
c1950

Estate of former council houses - semi-detached houses, flats and bungalows around a green with Oak Tree. Completed by Petersfield Rural District Council in early 1950s *Whiteman* notes that houses are named from Hays Meadow, tithe plot 274 but the cottages are actually on plot 273.



[16] Stoner House

Not listed 1870

Built about 1870 by Sir Robert W. Edis (1839 - 1927), architect 'a popularizer rather than an innovator, whose work reflected the tendencies of his time. He is associated primarily with the Queen Anne style of the 1870s and 1880s.' (see Oxford Dictionary of National Biography) He later designed additions to Sandringham. In 1880 it was purchased for £3,300 by Keeley Halswelle (1832 - 1891), book illustrator and painter (See Oxford Dictionary of National Biography). His son Wyndham won an Olympic Gold Medal on a walkover of the 400 metres in the 1908 London Olympics having won a 400 metres silver and 800 metres bronze at the 1906 Olympic Games or 1906 Intercalated Games in Athens (see - http://en.wikipedia.org/wiki/Wyndham_Halswelle and Oxford Dictionary of National Biography) In April 1988 3 houses were converted from the main house. A year or two later, 3 additional houses were built in the grounds, so there are now 6 houses on the original 7 acre site. The gardens are listed in the Hampshire Register of Historic Parks and Gardens.



[17] Island House

Not listed
1904

Pevsner p.495 "William and Mary Revival of c.1904 Quite convincing. Terraced gardens by H. Inigo Triggs, nicely restored and sympathetically extended, with outbuildings in Arts and Crafts style by Jill Manson." *Whiteman* notes that the "House was used during 1939 War for East End evacuees."

For Triggs's garden, see '*Gardens for Small Country Houses*', by Jekyll, Gertrude and Weaver, Lawrence - *Antique Collectors Club* 1981 (*Country Life* 1912) The gardens are listed in the Hampshire Register of Historic Parks and Gardens.



[18] Island

1960s

Some 20 houses built 1960s within the grounds of Island House.

Designated an Area of Special Housing Character Policy H9 East Hampshire

District Local Plan Second Review March 2006

Church Road

[19] Yew Tree Cottages, 17-27

Not listed

1913

Whiteman The Edward Thomas Country Second Edition 1988 "A group of cottages built in 1913 by Rollo Russell (the Hon. Francis Russell) a younger son of Lord John Russell, the one-time Prime Minister, for labourers. Retired from the Foreign Office and with the ample means enjoyed by the Bedford family, he energetically pursued his many interests. One of them was the study of cancer and malaria, another was placing small country people in homes of their own by buying or building cottages which he sold to them on very easy terms, or let them at low rents. These cottages were designed by his son John.... They had no bathroom or inside lavatory, but such things were not expected in a country cottage...They can be seen today to exemplify the friendly, unpretentious domestic idiom of the period, so much more pleasing than that between the wars. Finished in whitewashed pebble dash, they have a distinct resemblance to the lower-rented houses built in 1907-14 at the instigation of that determined do-gooder Henrietta Barnet for her social mix in Hampstead Garden Suburb. That may be no coincidence; the Russell's house in Steep, used when they visited their children at Bedales, was designed by Raymond Unwin, principal architect of the suburb.

Yew Tree Cottages are in three pairs, two near the road, the other middle at the rear. No 2 was the Thomas Family home, after their move down from the the Red House, Froxfield.

It is the setting for the poem "Old Man" in which his daughter Myfanwy -

*"...will remember, with that bitter scent,
Of garden rows, and ancient damson trees
Topping a hedge, a bent path to a door,
A low thick bush beside the door, and me
Forbidding her to pick."*

The bent path must strike every visitor to No.2 A narrow path rises from the road to the rear pair of cottages and suddenly forks, bending round to reach the house door at the side."

A commemorative plaque at the front of the house records -
"Edward Thomas Poet & Helen his wife lived here 1913 - 1916"



[20] Five Oaks, 18

Grade II

1912

Pendery provides a history of the house and its architect. Humphrey Gimson (1890 - 1982) was a nephew of Ernest Gimson see http://en.wikipedia.org/wiki/Ernest_Gimson and was a boarder at Bedales from 1900 to 1907, followed by three years at University College, London. From 1911 - 14 he was an assistant in Edwin Lutyens' office. *Pendery* suggests that his work was more formal and far less romanticised than that of his uncle Ernest. Following the war, and some time with Norman Jewson, he set up his own practice in 1925.

Humphrey's brother Basil was member of staff of Bedales, eventually becoming the second Second Master on the retirement of Oswald Powell in 1933. He married in 1913 and as a wedding present his father Sydney paid for a house to be built for the couple by Geoffrey Lupton to designs by Humphrey on land leased from Bedales. *Pendery* says that the presentation drawings of the house as built "still remain at Five Oaks and are dated August 1912, mak-

ing it likely that work was well advanced by the time of the wedding.” When he designed the house, aged about 22, Humphrey must have been in the employment of Lutyens.....

“Rectangular on plan, the house was orientated just east of south, parallel to, yet set back from the road and named after the five oak trees along the southerly boundary. The plan of the house is more concentric than might be expected, with a centrally positioned entrance approached down a slightly sloping brick path from the road over a timber bridge. This was a later addition, placed above a shallow but wide brick path which runs along the front of the house. Over the solid front door (with a hood, weatherboarded, tiled and braced in no uncertain manner to emphasise not only the functional, but the symbolic importance of the entrance.”

Kelly's notes state “It shares some features with other Lupton houses (Sussex latches, wide floorboards, south-facing recessed verandah or porch with bench, built-in window-seat) but it is altogether more sober, less countrified and idealistically simple; it is darker, more timber and less whitewash; in fact it is altogether more suited to a school-master, and Bedales schoolmasters have lived there ever since (until recently of the Gimson family).”



Edward Barnsley comments “At one stage Sydney Gimson (father of Basil and Humphrey) hesitatingly asked if they could economise on bedroom floors in Five Oaks and use softwood; Lupton’s answer “Yes, you could but you would have to get another builder.”

Kelly EB p14

English Heritage describes it as one of a group of Lupton houses with close associations with the school which itself was intimately associated with the Arts and Crafts movement and the Gimson and Barnsley families. An almost completely unaltered example of a small house with an extremely high standard of finish and one which exemplifies the aspirations of the Arts and Crafts movement. There are detailed notes, as follows -

“House, 1913 with small extension of c.1935. By Humphrey Gimson for Basil Gimson and built by Geoffrey Lupton. Red brick in English bond, plain tile roof. Neo C17 vernacular/Arts and Crafts style. The plan is false lobby entry with a large stack directly above the front door, but the house is really centrally planned with rooms radiating from the stair hall.

North (entrance) elevation. One storey and attic, three bays with central entrance with large gabled porch. Small paned casements, additional small one to left of door and stair window at landing level to right of door. Three gabled dormers with casements. Half-hipped roof. Small 1935 addition to left. All windows are oak. Gutters on wrought iron brackets. South (garden) elevation. Small two storey cross wing to right. Ground floor has two large windows, 3 light small paned casements. Small loggia and entrance door. Three dormers above and 2-light casements to gable. External doors are heavy studded oak.

Interior. Complete and unaltered period interior, the only major change being the introduction of electric light in 1935 (previously gas). Built to the highest specification in the Lupton manner with wide oak floorboards fixed by copper nails to principal rooms, brick and quarry tile paving, oak stairs, window seats, built in cupboards and doors, wrought iron door furniture by the local blacksmith etc. The only alteration to the fittings is an Edward Barnsley dresser of 1935 in the dining room. All fireplaces are original, as is the loft ladder.”

Pevsner p.493 is short and to the point - “Simple vernacular, with a nicely controlled short vista down the path to the porch. The large stack gives the impression of a lobby entry house but inside the rooms radiate off the hall.

[21] Hillcroft, 29

Not listed
c. 1860s

Probably mid Victorian and early Edwardian, but with more early parts in the rear of the property, possibly a farm croft. *Whiteman* suggests "it was built before 1897 OS Map but it is not on 1857 Inclosure Map." Used as a boarding house by Bedales for its junior school, Dunhurst and subsequently occupied by Thomas Sturge Moore poet, critic and wood engraver. There is a commemorative plaque, unveiled by Lord Horder on front wall, but it is wrongly dated. It should be - 1919 - 1927.



Thomas Sturge Moore (1870-1944) see http://en.wikipedia.org/wiki/Thomas_Sturge_Moore, was a writer, designer and illustrator of books. He had an extensive correspondence with W.B. Yeats and others.

"In 1919 Moore moved his family from 40 Well Walk, Hampstead, London, where they had lived since 1912, to Steep in Hampshire, where his children attended the progressive Bedales School. In the following year he was awarded a civil-list pension of £75 per annum and published *The Powers of the Air*, which propounds his aesthetic in mythological terms, and a play, *Medea*. He gave classes in aesthetics at Bedales, and in 1929 these formed the basis of *Amour for Aphrodite*, in which he argued that beauty is an intrinsic value. The family returned to London in 1927."

On-line Dictionary of National Biography

[22] Steep Village Memorial Hall, 28

Not listed
1920, 1995 and 2011

Pevsner p. 492 "Built c.1920 and extensively refurbished and extended in 1995 (a further extension was completed 2011). The Painter and War Artist Stanley Spencer see http://en.wikipedia.org/wiki/Stanley_Spencer was commissioned by Sir Muirhead Bone, see http://en.wikipedia.org/wiki/Muirhead_Bone to produce memorial panels for the interior. Although abandoned, aspects of the design emerge later at Burghclere."



Kenneth Pople's biography *Stanley Spencer 1991* pp. 204, 207 and 216 gives more details "The idea of war memorials in the form of Halls of Remembrance hung with large canvases was being promoted in Canada by Beaverbrook and by Muirhead Bone... (in) 1921 the Muirhead Bones invited him (Stanley Spencer) to lodge with them in the village of Steep... despite the failure of Bone's wartime promotion of a National Hall of Remembrance in which to house the War Artist paintings, he remained enthusiastic for the accomplishment of some such scheme. His village had proposed the building of a village hall as its war memorial and anxious to see it decorated with at least some vestige of

his dream, Bone had enlisted the cooperative Stanley. The Bones were not wealthy and the financial inducements were limited, but the project so exactly reflected Stanley's wartime aspirations that creatively he was exhilarated.

In great excitement Stanley began work on sketches for the murals. It is assumed that the Crucifixion, his first surviving venture into that awesome theme, painted while at the Bones' may have been the design for part of the mural.

Unfortunately Bone's village project collapsed as completely as had his National Hall of Remembrance, and in December (1921), in some unspecified social breach between them, a disillusioned Stanley was given 'his marching orders' as he put it. He took lodgings in Petersfield having hopes that a comparable commission might be forthcoming from Bedales School, but this also failed to materialize."

In *Hampshire Archives* Ref. 9M81/PX56, there is a copy of the *War Memorial Village Club Trust Deed*, it was signed on 31 December 1920 by - Walter William Waters - Dunhill, Rev. Herbert Peto Betts - Vicarage, John Haden Badley - Bedales, George Ernest Woodman - Stonerwood Park, Muirhead Bone - Byway, Algernon U. Shuttleworth - Collyers, Louisa Lomax - Oakhurst, May Fitton - Island, Thomas Smith - Dunhill Farm Cottage

[23] Corner of Mill Lane and Church Road - War Memorial

**Grade II
1918**

English Heritage notes the importance of this Memorial - "War memorials have very strong historic and cultural significance, on both a local and national scale. This unusual memorial by a notable architect and garden designer has additional interest as an early First World War memorial; the earliest erected in Hampshire. It was a replica of a memorial Triggs designed in Sicily, and was erected as a war memorial within 21 days of the Armistice. This makes it a very early First World War memorial; and the earliest in Hampshire. The memorial was dedicated by the Rev M.G. Archibold, Rural Dean of Petersfield, and unveiled by Mr A.B. Trevor-Battye of Ashford Chace, on 6 December 1918.

It was designed by Harry Inigo Triggs in sandstone with a square pillar with slightly projecting upper section in the form of a gabled niche with moulded base and imposts; plain clay tile roof. The base of the niche has an inscription reading: 'In peace from the battle, Psalm LV 19'. The pillar bears a plaque of marble tiles with gold mosaic border and cross. The inscription on the plaque carries the roll of honour of Steep with 53 names. The niche is empty.

Harry Inigo Triggs (1876-1923) see http://en.wikipedia.org/wiki/Inigo_Triggs, designed a number of buildings in the Hampshire and Surrey area, including other war memorials such as Petersfield's in 1922. He published a number of books on architecture and garden design and was influential, along with Harold Peto, in the revival of the Italian Renaissance style in gardens of the English Arts and Crafts movement."

The reference in the UK Inventory of War Memorials is 40371



[24] Headmaster's House, 50

Not listed
1973

Designed by Greville Rhodes (1916 - 2010), an old Bedalian, who was a founder member of the Architects' Co-Partnership (ACP) The practice originally consisted of 11 members from the Architectural Association who wished to work without office hierarchies and on projects of a predominantly social character. They were influenced by the methods and organization of Tecton in Britain and GATEPAC in Spain, while their attitudes paralleled those of their American contemporaries, TAC. See <http://www.artnet.com/library/00/0037/t003772.asp> and The Old Bedalian Newsletter 2011



"It was known as the 'Burmese Palace' with a wing for the children and their Burmese ayah. It was built for the then Headmaster Tim Slack in 1973". *Wake and Denton*

[25] Foxcot, 58

Not listed
1903

Designed in 1903 by Edward Prioleau Warren (1856 - 1937) see http://en.wikipedia.org/wiki/Edward_Prioleau_Warren. He designed this as part of his work for Bedales School, which included the Main Block, the wing for Steephurst and the original entrance lodge. *Holder, Wake and Denton* give the attribution.



[26] Row Cottage, 63

Grade II
1911

Kelly "Row Cottage is just opposite Bedales' main gate: a charming, almost "twee" little L-shaped cottage, three up, three down, with a mansard roof reaching almost to the ground and a winding staircase simply made of solid square-section oak treads: it was designed by Alfred Powell as a gardener's cottage, but after the '14 - '18 war it was difficult to persuade a gardener to live there: the Simple Life, with an old-fashioned kitchen range and bread-oven and was not to be compared with the "mod.cons" then becoming available. Also, the mansard roof was, of course, uninsulated: the cottage was terribly cold and all the walls slope inwards slightly, so that pictures hang away from them. However, Lupton's construction is, as usual, first-class: the pantiles and elm battens are still in absolutely perfect condition. In

the garden can be seen an experimental “pis de terre” rammed earth wall built by Lupton. At about this time, Alfred Powell also designed “The Red House” in Cockshott Lane and here I think he surpassed himself....Edward Thomas and his family became the first tenants...”

Ottewill “the house was built by Lupton and is ingeniously planned around a central spiral staircase. This had solid oak treads, the floor boards are of elm and the ledged and battened doors of chestnut.”

Pendery suggests “Several years after the Powells were established at Little Hawsted they needed a gardener and a cottage had to be provided..In the corner of the site was a copse and it was here, close to Church Road, that Alfred Powell designed the new gardener’s cottage to be built by Geoffrey Lupton. The Sussex name for a copse was Row, after which the dwelling was named.



Completed in 1911, Row Cottage was in many ways quite similar to Little Hawsted, but benefited from being a smaller undertaking from the outset. Being amongst trees there were no significant views of the Hangers and so Powell made the most of the southerly aspect, as well as relating to the lane more satisfactorily than at Little Hawsted. The planning was now concise, without appearing constrained....Powell adopted a mansard with lower pitches of much greater area than the upper ones, similar to the lower half-hipped mansards at Little Hawsted. By adopting such an extreme form and not being tempted to fragment it unnecessarily, Powell created a unique cottage, with surely the ultimate mansard roof.

The concise planning came about because Powell used an L-shaped plan for the three-up, three-down cottage. By locating the front door, hall and staircase in the angle, each room could be reached with the minimal of circulation space... The main structural timbers were oak..the finely proportioned window frames were oak too as were the substantial oak doors with Ernest Gimson’s ironmongery...

Over the years a few alterations have been made to Row Cottage, the most notable being the addition of a weather boarded bathroom. Added in the 1960s, this does rather spoil the uncompromising sweep of tiles on the north face, but was a necessary modernisation.” p. 35

English Heritage “Early C20 cottage, by G H Lupton see http://en.wikipedia.org/wiki/Geoffrey_Lupton William Morris low-price design, of L form, using much timber with oak, elm, and chestnut interior finishes, with mansard roofing so deep that the gutters are about a metre from the ground. Painted brick walls, with gables tile-hung to the level of the ground floor window heads. Casements. Doorway centred in the angle, with a gable above a window, then a tile apron on brackets, above a plain door.” *Pevsner* p.493 “Built by Powell for the gardener, with a mansard roof descending almost to the ground, so that the eaves are at hand height. L- plan with the entrance in the angle. Interior crafted by Geoffrey Lupton.”

Hampshire Treasures Vol.6 p 308 No. 2313 39

[27] Little Hawsted, 69

Grade II
1902

Ottewill " it is probably the earliest arts and crafts house in the area....Little Hawstead has that simple, unpretentious, robust atmosphere typical of arts and crafts houses. In its austerity it also has a peasant quality and must indeed have been comparatively primitive in its early days. There is the customary use of natural materials and the frames of the entrance doors were taken from an old barn demolished on Bedales land. At this entrance is a memorial plate recording both architect and client. A characteristic of Alfred Powell's work is his liking for the "cruck" arch form and the mansard type roof sometimes combined with hipped gables giving an enclosing, protective, sheltering effect exemplified by the long, low tiled roof of Little Hawstead."



Pendery p. 19 et seq. "Oswald Byrom Powell (1867 - 1967), the first Second Master at Bedales from its foundation in 1893 until his retirement 40 years later, commissioned his brother Alfred Hoare Powell (1865 - 1960) see http://en.wikipedia.org/wiki/Alfred_Hoare_Powell to design a house, completed in 1902. "Named Little Hawsted after Hawsted Place Farm, the house was set well back in the centre of a large flat site, facing just west of south. Powell seems to have found it a difficult site to respond to, despite the spectacular views of the hangers to the north west. The built form became an uneven cross on the plan, with the longer arms running north-west to south-east, yet little attempt was to exploit views or to the approach. The builder is not known, but it is very unlikely to have been Geoffrey Lupton as he had only left Bedales a year earlier and was working for the family firm." He concludes "Powell's first house in Steep may not have been as clearly resolved as possible, yet it did achieve the fresh uncluttered atmosphere and astylar appearance sought by the adherents to the aesthetic philosophies of Morris and Ruskin. Powell had set the standard of workmanship as well as advocating particular design features which were maintained by later builders in the village." p.25

Pevsner notes "An austere essay by Alfred Powell...Of extremely simple but robust construction, inside and out. It looks like a Dutch barn."

English Heritage "An unusual design of extremely simple but robust construction, with thick brick walls (painted externally) and mansard roof of tiles, with raking dormers and eaves at the level of the ground floor window heads.

Long narrow rectangle with short middle projection having lower half-hipped roofs, extended at the south side as a single-storeyed gabled deep entrance lobby. South elevation of one storey and attic, 3.1.1 above 2.0.1 windows. Casements. The interior is severely plain, with heavy oak timbers, cills of thick tiles, and hardwood doors."



Wake and Denton p.288 notes "Alfred Powell was at the very centre of the Arts and Crafts Movement, having been with Ernest Barnsley and Ernest Gimson in J.D. Sedding's architectural office in London, next to Morris and Co."

[28] Apple store 15 metres east of No 69 (Little Hawsted)

Grade II
c1910

Pendery "an apple store was built to the west of Little Hawsted, with walls and a thatched roof....reputedly built by Powell, Ernest Gimson and other friends as an experiment..this cannot be verified....it is more likely to have been built by Lupton some time later than original house. When he built the neighbouring Row Cottage to Powell's designs several years later he also built some mud walls in the garden. As the garden store does not appear on the Ordnance Survey until Row Cottage was built it is probable that these were experiments prior to constructing the apple store."



Pevsner "The thatched apple store is a picturesque delight." *English Heritage* states it is a "simple rectangular building of cob, with a thatched roof. Included for group value, as a deliberately simple/low-cost vernacular structure."

[29] Merries, 73

Not listed
1925

Pendery states that it has almost doubled in size since it was built in 1925 and that Parker see http://en.wikipedia.org/wiki/Richard_Barry_Parker "set Merries well back from the road and facing south, but bearing no relationship with the site. The original form was very simple, having a rectangular plan under a dual pitched roof with a mansard gable over the front door. It had a symmetrical elevation which has since been confused, with two additions to the rear and a hipped one to the west. It is not known when these were carried out or by whom, but they are in keeping with the original block. The plan was unremarkable, with living and dining rooms to the south, a central staircase and kitchen to the rear, with several bedrooms and a bathroom upstairs.



There are some features of Merries which warrant consideration, the most notable of these being the cantilevered mansard gable to the principal bedroom over the front door. This is a tile hung and bears an obvious relationship Little Hawsted on the adjacent site and Row Cottage, but especially with the Red House (in Froxfield). It is likely that Parker saw this as a local phenomenon he wished to continue, the whitewashed walls showing the tiles to advantage."

He concludes "Merries is rather out of place between Powell's cottages and Unwin's Rozel. Parker had tried to provide a simple unassuming house within the established pattern. Yet the house is inescapably the product of a busy practice to be built under a conventional contractual agreement by commercially minded builders. Individual flair or consideration had no place and this is obvious throughout when compared with the earlier houses which were built to less august parameters." p.135

Wake and Denton p.302 note that it is the "last of the Arts and Crafts houses to be built in Steep.. commissioned by a master at Bedales. Like Basil Gimson, Jack Allen had been a pupil at Bedales before he joined the staff in 1923 to teach physical education. He commissioned Barry Parker, the partner of Raymond Unwin at Letchworth to design the house and it was built between 1925 and 1926."

Pevsner comments "not so special."

[30] Pennyfold (former Hither Northfield), 75

Not listed
1905

There is little history available about this house. *Pevsner* says that it is “of 1905 by Parker and Unwin, with canted bayes under a pentice and windows in projecting frames.” It is recorded in the 1911 Census.



It was formerly called “Hither Northfield’ and became the retirement home of Canon James Maurice Wilson (1836 - 1931) see http://en.wikipedia.org/wiki/James_Maurice_Wilson. He was a former science and mathematics teacher at Rugby School, Headmaster of Clifton College (1879 - 90) and subsequently a canon at Worcester Cathedral before he retired. A prominent mathematician he became President of the Mathematical Association in 1921. One of his sons, who also lived there, was Sir Steuart Wilson (1889 - 1966) see http://en.wikipedia.org/wiki/Steuart_Wilson. He was a singer and music teacher at Bedales, eventually becoming music director at the BBC, deputy to the general administrator at the Royal Opera House and Principal at the Birmingham School of Music.

[31] Rozel, 79

Not listed
1906

Pendery records that in 1906 Raymond Unwin see http://en.wikipedia.org/wiki/Raymond_Unwin “was asked by the Russell family to design them a house. Francis (Rollo) Russell younger son of the former Prime Minister Lord John Russell, whose children were at Bedales, had Rozel built as a convenient weekend house to visit them. It is possible that Unwin invented the name of the house as a corruption of the client’s name. He notes that “Although famous for his pioneering town planning, Raymond Unwin (1863 - 1940) also undertook commissions for single houses of middle class or upper class clients.” According to the DNB his first formal collaboration with Barry Parker (his cousin and brother-in-law) was in 1894 and “there followed the formal architectural partnership of Parker and Unwin, run between the brothers-in-law on an easy and amicable basis between 1896 and 1914...Housing was always the focus: initially the internal planning of the middle-class home or artisan’s house, then the grouping of small houses and finally complete suburban and civic layouts as mastery of all sides of the ‘housing question’ grew. The partners’ early practice consisted largely of arts and crafts homes for progressive, furnished with ample living rooms and inglenooks in the manner of M.H.Baillie-Scott or C.F.A.Voysey...



Pendery notes that “Rozel was rectangular on plan, parallel to Church Road and facing south. To the east was a much smaller one up, one down building also by Unwin, used as book room and study. The house appears similar to other houses designed by him before the war, but is less fanciful than some of the theoretical designs on which the partnership’s reputation had been founded. The planning of Rozel was quite straightforward, with kitchen and scullery to the west of the staircase and entrance, the latter opening directly into a large hall. This ran the width of the house, with a brick terrace to south. Beyond the hall was the living room. The staircase led up to a landing which ran along the centre of the house to five bedrooms and a bathroom. The projecting central portion of the upper floor was tile hung, as were all the gables, with a very red tile....It is interesting to compare the front elevation of Rozel with that towards the garden. The hall in centre of the ground floor was extended, reputedly by Edward Barnsley..otherwise the rear elevation is much plainer than the front and quite uninspiring ... Although Unwin did much to improve the standard of workers’ housing through straightforward principles, it appears that when designing a house higher up the social ladder he reverted towards the 19th Century hierarchy learnt from designing similar houses while taking his articles. For not only is the public face is made more important than the private one, but the whole organisation of the building is much

more regimented than some of the more organic houses by the younger architects.”

Wake and Denton note that “The exterior of Rozel is more ornamental than most of Unwin’s domestic work at Letchworth Garden City. The carefully handled mass of the building, with the dominant hipped roof, central gable, and fine arched chimney stacks, together with details such as the tiled hoods to the windows and shutters with the heart-shaped cut-outs give the house a story-book character. The interior has the spartan simplicity favoured by architects of the Arts and Crafts movement with walls of painted brickwork. The woodwork throughout the house - the stylised tongue and groove doors with shaped square handles, the panelling - demonstrates a different style of the Arts and Crafts movement to that seen in the Gimson and Powell buildings. Like most of these houses, it has been lived in by present or retired members of the Bedales staff for many years.”

Pevsner p.493 has a wrong attribution in respect of Lord John Russell but notes that it is “Virtually unaltered with three gables to front, the porch recessed beneath the centre. Clay tile hanging, nice tile creasing to the doorways and shutters with Voysey-esque heart motif.”

[32] Rozel Cottage, 81

Not listed
c1906

Built as the “library or book room and study” as a one up and down for Rozel’s owner Hon. Rollo Russell. Altered and extended, but retains its charm.



[33] Eames Almshouses, 83 - 87

Not listed
1882

VCH states “In 1872 the Rev. Henry Hawker by deed granted a piece of land to trustees to be used as a site for almshouses for poor people of the parish, or otherwise for the benefit of its inhabitants, or the inhabitants of any other parish at their discretion, and William Eames by his will, proved in 1879, bequeathed his residuary estate for the erection and endowment of the almshouses. In the result of proceedings in the High Court £1,000 was expended in the erection of the almshouses, and a sum of £2,321 4s. consols was transferred to the official trustees of charitable funds.” They were completed in 1882.



[34] Steep (C of E Controlled) Primary School, 95 - 97

Not listed
1875, 1995 and 2004



VCH states that “This replaced the former schools on the opposite side of the road. In 1843 the bishop of Winchester, as lord of the manor, by statutory grant (duly enrolled) granted to the minister, churchwardens, and overseers of the chapelry of Steep, 10 roods, part of the common, as a site for a national school. On the inclosure in 1866 3 acres of land on the common were awarded to the trustees for the benefit of the school, of which 2 r. 10 p. was in 1872 exchanged for 1 a. 2 r. 12 p. of land adjoining the recreation ground. A new school has been erected upon the land acquired by exchange, and the remainder of the allotment was sold in 1875, and



one-half of the proceeds applied towards the cost of erecting the new schools, and the remaining half in the purchase of £210 16s. 1d. consols with the official trustees.”

Pevsner p.492 says “built in 1875 by J.B. Colson “in his usual brick and flint. Two excellent extensions by Tim Dyer of Hampshire County Architect’s Department in 1995 and 2004, the latter a hall: vertical timber facing under a dominating roof with brown and red tiles in thick bands”

[35] Tithe Barn, 102

Not Listed
C17, C20



Originally timber-framed tithe barn known as Church Cottage that was converted to four cottages, then two and finally one. Much altered and extended.

Hampshire Treasures 2313 43



In Steep Newsletter No. 166 April 1981 Bill Whiteman “ Church Cottage has changed hands and many people will have noticed work in progress. It illustrates once again how the old timber-framed buildings of Steep have been kept useful and pleasant to look at by modifications over centuries.

The Cottage is part of the ancient tithe barn of Steep. A predecessor is reported in 1207, when the accounts of the Bishop of Winchester show that it was repaired and re-roofed. The present structure, originally thatched, dates probably from the 16th or 17th century. It has been in lay hands since 1760, and probably much earlier, for the Bishops, as Rectors of East Meon entitled to the tithes of Steep leased the great tithes for a fixed annual sum. With that right went the barn and a paddock of about half an acre known as the Parsonage Field. About 1820, the then lessee, Moses Hoper of Ashford, bought the reversion. In 1841 cash payments replaced tithes paid in kind, and since there was nothing to store, the then owner, F.W.T. Vernon-Wentworth, converted it into cottages for four labourers, and sold it to Thomas Tigg. About 1900 it was bought by Bedales, and shortly afterwards the western half was pulled down. Hence the roof shape, hipped only at the east end.

It was on land in front of the cottage that the first village school was built in 1843 at a cost of £150. It was abandoned when the present school was opened in 1875.”

[36] All Saints’ Church

Grade II*
C12, C13, C14, 1838 and 1875

Whiteman The Origins of Steep suggests that as “ most churches were founded by lay lords, for whom a church on the estate was a status symbol, an opportunity for influence and a source of profit, .. the men of Froxfield and Steep had no lord between them and the King and it most likely they took the initiative themselves...it is a reasonable guess that the people of Froxfield and Steep agreed to build a church, quarreled over its location and eventually built one each, Steep’s dating from about 1125, with extensions and improvements about 1180 - 1200.”



Steep Church, near Petersfield.
W. Whiteman's Petersfield Series.

Pevsner “essentially C12 - 13 church thoroughly restored in 1874 - 6 by R.W.Edis (1839 - 1927) when the dominating partly hung tile-hung timber framed NW bell turret replaced the medieval turret.” The exterior is heavily rendered, though the small lancets in the N aisle wall and in the chancel S wall are all early C13 (some restored). The S doorway is early C14 with corbel heads, and nave W window. The low four-bay S aisle is still as narrow as it was when added to

the earlier nave c.1180. There are circular piers, trumpet capitals, circular abac and the two E arches have round single-chamfered arches but the two W arches are replacements: the third is C13, the fourth of 1875. The nave may be older, as the VCH suggests, and part of a possible early cruciform church, but this cannot be attested, as features have not survived. The capitals of the four-bay N arcade are moulded, and the arches have slight chamfers. Edis introduced a larger chancel arch and E window but spared the early C13 chancel roof with its pointed-arched trusses. Later medieval timbers in the nave roof, with original crown-posts on tie beams, and N aisle roof. The SW vestry of 1923 is by J. Cogswell, enlarged in 1988-9. The Font - late C13 of Sussex sandstone, robust, hexagonal with big pointed trefoiled arches. The font cover is by George Taylor (1979) North Door - a precious survival, one of the few C15 panelled doors in Hampshire with tracery in the head. Reredos - a small triptych of 1923 by Cogswell with a carved Crucifixion between St Martin and St Wilfred. The Organ was built by Ivemy and Cooper; its case is by Wilfred Carpenter Turner and Organist's Screen by Edward Barnsley (1900 - 87), both 1954. The Cross of the Chapel Altar is by Tanya Ashken 1962 (1939 -); the altar book and A.V. bible were bound by Roger Powell (1896 - 1990). The Lectern is by Hugh Routh. The embroidered kneelers were mainly designed by the then vicar Canon Douglas Snelgar. Stained Glass - E and W windows by Clayton and Bell, the former of 1876 in the firm's small figured medallion manner. Vibrant reds and blues. N aisle E of 1923 by Sidney Meteyard made by Martyn and Co. of Cheltenham. Single saints with little scenes like engravings below. The clear windows in the south wall, were engraved by Laurence Whistler (1912 - 2000), 1978 in memory of Edward Thomas, illustrating his poem "The New House". One of the windows was broken by vandals in 2010 and is currently (2012) being replaced.



Monuments - there is a collection of C18 - early C19 tablets under the bell-turret, probably by Petersfield masons, to the Baker and Clement families, especially a large marble, signed Brewer, on N wall. The War Memorial UKNIWM Ref. 40372 placed between two lancets in the N aisle has a sculpture by Nathaniel Hitch http://en.wikipedia.org/wiki/Nathaniel_Hitch

The Lychgate at the entrance to the churchyard was erected in memory of the Rev, George Taswell, a wealthy priest who had retired to Steep and had become churchwarden.

Hampshire Treasures Vol. 6 p.303 No. 2313 20

[37] Table Tomb

17 meters north-east of the church

Grade II c1820

English Heritage "Table tomb. Early c19. Stone rectangular tomb, with stepped and reeded edge moulding to the cover slab, corner pilasters formed as vertical mouldings, and oval panels containing inscriptions, referring to John Ring (died 1813), his wife Elizabeth (died 1836) and son William (died 1840)."



[38] Restalls, 104

Grade II*

C16 or C17, 1905



Whiteman notes and the *Origins of Steep* suggests that it is the oldest house in the Parish, thought to date from the time of Henry VII and to have been originally the priest's lodging. It may have been the residence of the curate in charge at Steep and he says In the 14th century the Vicar of East Meon had four curates, and no doubt Steep and Froxfield were served from East Meon. That was a fairly common practice with a mother church and dependent chapels. But I think a resident priest had probably come in by the 16th century. The Reformation, and the possibility of marriage for the priest, adds to the probability that Steep had a resident curate by at least Elizabeth's reign. For these reasons I prefer the VCH estimate of the latter part of the 16th century. In the 18th and early 19th centuries the house undoubtedly belonged to the parish (Steep), and I can think of no reason why it should have a house except to house the priest....In the 18th Century it was called "the House at Steep Church" or "Steep Church House." Those names refer to its situation, but we have to explain why the house belonged to the parish, at any rate up to about 1840, and the parish paid rates and insurance on it. Belonged to the parish, not to the Vicar. He lived at East Meon, and there is no evidence that the house was ever occupied by the chaplain or curate of Steep, though from 1739 to 1830 it was the home of the Parish Clerk.

English Heritage "House, once three cottages. C17, 1905, when it was restored and altered by W F Unsworth, to produce the epitome of the romantic vernacular cottage, with later C20 extension, in style. Walls exposed at ground floor level, with ironstone (some galletting) in its lower part and brickwork above, buttresses on the lowest side: the upper walls are tile-hung, with some scalloped bands and with canopied sections at three levels. Tile roof with gables, one hipped end, and hipped dormers; old central shafted stack and an ornamental stack of 1905. One storey and attic, irregular fenestration. casements with leaded lights. Deep open porch, with a massive boarded door. Interior: the massive fireplace of stone and brick remain from the original lobby-entrance house and also some C17 beams. There is much woodwork of 1905 in similar style, some wide floorboards, and wood and ironwork door furniture. Small later wing at the north-west corner. The drop in ground and the staggered plan, on the east side, has been used to enrich the elevations, and at each end of the house walls of stone with brick dressings extend into the terraced garden." Ref: *Country Houses of Today* by Lawrence Weaver. *Old Country Cottages* : Studio Winter Number 1906-7.

Pevsner notes "L-plan C16 or C17 lobby-entry house (an inscription 'John Restall 1677' is preserved in a cupboard)



which was transformed after 1905 by W.F. Unsworth for himself. Brick, tile-hung, with dormers "but Unsworth's loving care has made it a Victorian fantasy" (Nicholas Taylor) in the local vernacular. Big Lutyens-esque square chimney in the SE angle. The service end (N), incorporating the main entrance, W front. Exquisitely designed fittings throughout, notable the sinuous wrought-iron window furniture -made by the Steep Smithy. Unsworth's design for the garden is strongly formal in the upper part, where a principal N-S axis passes along a terrace between topiary yews and borders."

The gardens are listed in the *Hampshire Register of Historic Parks and Gardens*.

MILL LANE

[39] Oakridge

Not listed

Not Known

Cottage, substantially altered. Owned by John Wyndham “the pen name used by the often post-apocalyptic English science fiction writer - and creator of the triffids - John Wyndham Parkes Lucas Beynon Harris (July 1903 - March 1969)” See

http://en.wikipedia.org/wiki/John_Wyndham



“On 26 July 1963 Wyndham married Grace Isabel Wilson (1903–1991), a teacher and long-term member of the Penn Club. They had no children. Wyndham died on 11 March 1969, at his home, Oakridge, Mill Lane, Steep, Petersfield, Hampshire. Wyndham was the master of the ‘cosy catastrophe.’ Although that vogue has passed, Wyndham’s importance in the rebirth of British science fiction after the Second World War was second to none. His very English style (‘the Trollope of science fiction’, according to one reviewer), coupled with the Wellsian gift for exploring emotive ideas, brought him international success and encouraged others to strike out in the same way. Writers as diverse as John Christopher, Charles Eric Maine, J. G. Ballard, and Christopher Priest are in his debt. Indeed, it can be claimed that, however hesitatingly, Wyndham established a flourishing school of writers.”
(On-line Oxford Dictionary of National Biography)

Former home of Michael Stern (1922 - 2002), founder of Waterford Kamhlaba United World College of Southern Africa, Swaziland, the first multi-racial school in Southern Africa <http://www.waterford.sz/> . See *Old Bedalian Newsletter 2011 p.15*.

[40] Oakhurst

Not listed

c1905

Whiteman’s notes “Built about 1905 says Roger Powell. F. Duddy there 1911. His step-daughter Miss Lomas there 1920-35, perhaps earlier and later. Later Geoffrey Crump. Jack Allen thinks possibly built for Mrs Fitton”



[41] Mill Cottage

Not listed

c1912

Pevsner “By Unsworth, son and Triggs c1912 in the local vernacular with triangular tile-hung gable on the S side extending over the corner porch.”



[42] Millponds

Not listed
1964

Pevsner "By Kenneth Claxton, 1964, on stilts, with one end resting on the edge of the mill pond. Originally nearly all glass walled but since remodelled with pitched, boarded gables." Kenneth Claxton "It started as a rectangular steel framed building...the extensions attempt to reflect the original form with the glazed elements retained"



[43] Millfall

Not listed
c1972

Pevsner "Uphill, also by Claxton c1972 and altered, bestraddling the mill stream and overlooking a small pond at the front. The top-lit living room has an ingenious sunken area with glazed sides overlooking the stream." Kenneth Claxton "Millfall is a self built house and in many ways embodies more constructional innovation than Millponds."



[44] Mill Corner

Not listed
1950s

By Carter and Salaman, according to Kenneth Claxton, who calls it "a good example of post (1951) festival design"



[45] Roke House

Not listed
c1811

Originally Roke Farm, which *Whiteman - The Origins of Steep* says is a name that is "Early English - Roke at the oak." He suggests that the original farm dates from the late Saxon period. It is shown on his map of Steep in 1818. Presumably it was rebuilt as gentleman farmer's residence in the late Georgian period, since it is dated as 1811 in Savills Sales brochure 2011.



[46] Little Langleys

Not listed
c1912

Pevsner states "Of c.1912 by Horace Farquharson (1874 - 1966) in expansive grounds." It is the former home of Lord Ivor Charles Spencer-Churchill (1898 - 1956), who was the younger son of the 9th Duke of Marlborough.



[47] Bushy Hill formerly The Knolls

Not listed
1903

Whiteman says "The Knolls adjoins Knowles, see place names."



Ashford Lane

[48] Garden Hill

Not listed
c1903



Built c1903 and designed by W.F. Unsworth according to sale particulars of 13 June 1913.

The gardens were designed by Indigo Triggs and are illustrated in *Gardens for a Small Country House* by Gertrude Jekyll and Lawrence Weaver, originally published by Country Life in 1912. It was republished in 1981 by the Antique Collectors Club. The illustrations are on pages 83 Fig. 110 and 84 Fig. 111 - wrongly attributed to 'A Hillside Garden at Liphook'.

Hampshire Archives Ref. 147M85/172

[49] Byways

Not listed
c1860

Sale particulars as above, suggest that it was "remodelled a few years ago (1913)" and was "an attractive weekend cottage."

It was the former home of Muirhead Bone (1876 - 1953), the first Official War Artist of the First World War, he was an etcher, (drypoints) and painter. He was knighted in 1937 and according to the Dictionary of National Biography he was a very successful artist "among the greatest British draughtsmen." Further information can be found at the website - <http://www.muirheadbone.co.uk/>



According to *Whiteman* the house was on "the 1870 OS 6in, then called Byways I think. Shows house and studio, then barn 1909 OS 25in. 1911 George H .Hooper. Muirhead Bone, the etcher, there 1920 and 1927. Studio made by Bone. Said to have an open loggia with mosaic by Boris Anrep, who did one for the National Gallery."

Muirhead Bone was involved in the construction of the Village Hall and the commissioning of Stanley Spencer to undertake a scheme of murals, but this was abandoned - see entry for the Village Hall.

[50] Old Ashford Manor

c1820, 1950s
Not Listed

The AHBR records that it was first documented in 959 AD as ESC FORD (Ford by the Ash). *Whiteman, The Reputed Manor of Ashford* Petersfield Paper No.8 1987 suggests "Ashford Lodge was reconstructed as a gentleman's residence in the 1820's. A description of 1827 shows that it was built in cottage style of brick, stone and tiles, with a regency veranda. Outbuildings included a gardener's cottage in the Ashford combe and another cottage at the foot of Stoner Hill coach road. Fields not attached to the lodge were formed into New Farm, later usually called New House Farm and the owner Moses Hoper built a homestead for it called Berryfield Cottage. At Lower or Roke Farm, now Oakhurst Farm, where fields had been let to the tenant of Ashford Mill, a "genteel residence" replaced the redundant farmhouse.

Ashford Lodge was bought by Vernon-Wentworth in 1827 and his tenant was Edward Hawker. After the death of his first wife he married the widow of Admiral Sir Thomas Williams. She bought the estate in 1846 and left it to Hawker's fifth son William Henry. He became the first Vicar of Steep in 1867 when it became a Parish in its own right. He died in 1874 and the estate seems to have suffered nearly 40 years of neglect. His wife Eugenia and then his granddaughter inherited, coming of age in 1907. She had it surveyed and the Lodge estate totalling about 206 acres, comprised New House Farm, Berryfield Cottage let to Edward Thomas, several other cottages, some 110 acres of woodland and watercress beds.



In 1911 it was sold to N.C. and A.S. Graham for occupation by their brother-in-law, Aubyn Bernard Rochfort Trevor-Battye, naturalist, explorer, artist and editor. He pulled most of the house down but left a kind of folly. He then built a newer, grander house at New House Farm. Called Ashford Chace it was designed by William Frederick Unsworth and Harry Inigo Triggs, who also laid out the grounds.

He subsequently let it in 1920 to Sir Thomas Horder who bought it in 1924. He acquired the new house and the remains of the Old Ashford Lodge, with their gardens and adjoining land and continued to develop the gardens until his death in 1955. In 1958 his son sold the estate to Abbots Leigh Ltd. They then sold the estate including the mansion, which was divided into flats. Lt. Col. Gilbert Phipps bought the buildings on the site of the old Ashford Lodge including the stables and the Laundry Cottage. He reconstructed and substantially extended the nucleus to form what is now called Old Ashford Manor, his architect being Peter McIver of Petersfield."

Sale particulars of Ashford Lodge Estate, *Hampshire Archive File 69A00/8*

[51] Coach House to Old Ashford Manor

Grade II
c1820s

English Heritage: former coachhouse and stables, now a dwelling and garages. Early C19, with C20 alterations. Roughly-coursed malmstone walls with brick quoins and cambered arches. Tiled roof with hipped ends, catslide along the north (roadside) elevation, 2 large tile-hung gables, central square turret with blind arcade and concave roof. The inner (south) elevation is one and a half storeys, with regular fenestration, now modified by garage entrances at the east side. Casements. French door, with a roadside doorway having a canopy on brackets, rising above eaves level. A flying bridge links the building to the Old Manor House, with tiled roof, and tiled sides above a cambered arch, forming a gateway.



[52] Kitchen garden wall, extending eastwards from the coachhouse

Grade II
c1820

English Heritage "High roadside wall. Early C19. Roughly-coursed malmstone with brick middle band, and brick verticals with quoins. Tiled capping. Included for group value."



[53] Bees Cottage

Grade II

C17, c1900, c1960

Whiteman suggests that it was “formerly two cottages for workers on the Ashford estate. Bought at 1958 auction by Mrs Vivian Margaret McGregor for £1850. Sale catalogue said 17th C. She sold to Jack Abrahams for £10,500. He converted into one house c1960. Some timber framing visible inside in eastern part. Good central chimney with 6½ft fireplace.”



English Heritage “a cottage, C17, with early C20 restoration. Timber frame exposed on the north elevation, with upper panels plastered and lower filled with coursed malmstone: other walling of malmstone with brick dressings, the south and east walls being tile-hung in the upper part. Hipped tile roof; shafted stack. A lobby-entrance house, of 2 storeys and irregular fenestration. Casements. The east end was altered c.1900, with a projected flat roofed half-dormer, and contains the plain doorway. Formerly a building used as a garden store, 100 meters east of Old Ashford Manor.”

It is currently being altered and extended (2012).

[54] Ashford Cottage

Not Listed

c1960s

Built probably 1960s and designed by Eustace Salaman, brother-in-law of Sir Alec Guinness. It was bought by him in 1985 and originally intended as a home for Sir Alec and his wife Merula as a result of the likely impact of the A3 bypass on their property at Kettlebrook. “In the event they decided not to move and it was given to his son Matthew.” According to Piers Paul Read *Alec Guinness 2003 p. 397*



[55] Berryfield

Grade II

1820

First home in Steep of Edward Thomas [http://en.wikipedia.org/wiki/Edward_Thomas_\(poet\)](http://en.wikipedia.org/wiki/Edward_Thomas_(poet)) and his family in 1906. *Whiteman The Edward Thomas Country* notes that Berryfield Cottage was all they (Thomas Family) could have hoped for, friendly, domestic, restful. It is a farmhouse in the local vernacular style - malmstone with bricks at the corners and framing the doors and windows and tiled roof.

‘Malmstone’ is the name given the stone, in character something between sandstone and chalk, which was formerly quarried in the Upper Greensand at the foot of the Hangers. It is soft when cut, hence the need for brick reinforcement, but hardens with exposure. The house dates from 1820, when Moses Hoper created the farm of 63 acres out of the Ashford estate and built the house with barn, cowshed, stable, carthouse, piggery and the rest. At first the farm was called formally Ashford Farm and informally New Farm. The name Berryfield Cottage is derived from two of the farm’s fields on the other side of the lane, Great Berryfield and Little Berryfield and was introduced some time after the farm was consolidated in a larger holding, and the farmhouse, no longer required for its original purpose, became a separate residence.



The farmhouse, now cottage, faces west, its garden sideways on the lane. Northward is the great backcloth of the Hangers; Berryfield Hanger and the Shoulder of Mutton, to the right Wheatham Hill, to the left the deep re-entrant of Lutcombe descending from the rim of the scarp at Week Green to the site of the ford. New House Farm occupied a shelf from which the ground dropped sharply to a lower reach of stream, which ran through water meadows and watercross beds before turning south to the ponds of the Ashford Mill, also called Steep Mill. Having moved to Berryfield in 1906, in 1908 the Ashford Estate was broken up and sold and the Thomas Family moved to the top of the Hangers to a house built for them by Geoffrey Lupton, the Red House in Cockshott Lane the following year.

See sale particulars Hampshire Archive file 69A00/8

English Heritage "House, former farmhouse. 1820, with C20 minor extension. Walls of malmstone ashlar, galleted, with brick quoins and cambered openings. Hipped slate roof, with pediment/gable to projecting centre, containing a panel dated 1820. South-west front: symmetrical of 2 storeys, 1.1.1 windows. C20 casements. French door with open arched porch. Single-storeyed set-back wings at each side: the rear shows two hips and has two glazed projections, one a porch the other a bay. Bronze plaque above the entrance inscribed: 'Here lived Edward Thomas, poet, born 1878 died 1917.'"

[56] Ashford Chace

Grade II
1912

Pevsner p. 494 "by Unsworth, Son and Triggs 1912 for the explorer and naturalist Aubyn Trevor-Battye (1855 - 1920) see http://en.wikipedia.org/wiki/Aubyn_Trevor-Battye Retained from an earlier house is a brick and malmstone barn to the road, remodelled as a protective entrance range with a stoutly framed carriage arch. Entrance front with splayed wings and polygonal wings stair towers in the angles - the effect rather German. The garden side has a quite different, late C17 character with short projecting wings and cupola on the centre range. Formal garden (evidently by Triggs), including a 'Moorish' sunken garden to the SE surrounded by pergola. The rest of the gardens were planted by Trevor-Battye and embellished further by the next owner, Lord Horder." See http://en.wikipedia.org/wiki/Thomas_Horder,_1st_Baron_Horder



Whiteman considers that it was "Built about 1912 by local architects Unsworth and Triggs for Trevor-Battye on site of New House Farm. The foreground buildings are adaptations of the farm buildings and the gatehouse is the barn of the farm (1820). Gardens were laid out by Triggs, famous for gardens in the Lutyens manner. *Ottewill* thinks Triggs mainly responsible for the house as well as the grounds. Occupied 1920 by Sir Thomas Jeeves Horder, physician to King George V, who bought it in 1924. Whole estate sold in 1958 on death of Lord Horder. The house was bought by Robert Wellington and a partner now dead, and converted into flats."

English Heritage notes that it is a "mansion, now flats. 1912, by W F Unsworth: of complex form but with plain details. Rendered walls, cambered ground floor openings to the south elevation. Steeply-pitched tile roof, hipped and with hipped dormers, central hexagonal cupola; prominent cemented stacks. The entrance (north) front is



symmetrical of two storeys and attic to the taller centre, with two-storeyed central porch flanked by single-storeyed outshots; beyond are tall narrow wings at an angle with half-octagonal ends (the eastern containing the staircase), and further two-storeyed lower wings, again on splay and set further outwards, ending in tall walls which enclose the forecourt. Casements. Arched entrance within a simple classical stone frame. The garden (south) front is symmetrical with projections at each side, of two storeys and attic, 2.5.2 windows, sashes, French door beneath a balcony; set back at the east side is a slightly lower but extensive service range, ending in a lower two-storeyed crosswing of similar form and materials, with casements. The west elevation, containing the angle between the north-west wing and the taller main block, has a two-storeyed half-octagonal projection, above an open verandah with Tuscan columns.”



The garden is listed in the Hampshire Register of Historic Parks and Gardens.

[57] Gateway to Ashford Chace

Grade II
C18, 1912

English Heritage - “ Former barn, now used for garage and stores, with the central wagon entrance formed as a through gateway. C18, converted 1912. Timber frame of five bays with aisles on three sides, straight struts to purlins and tie-beams. Walls of coursed malmstone with brick dressings. Tile roof, half-hipped at ends, catslide at the rear, hipped above the projecting wagon entrances. Casements.”



[58] The Gatehouse

Grade II
C19, C20

“Former stables, now dwelling. Early C19 with C20 conversion. Malmstone walls with brick dressings. Hipped tile roof. Rectangular block extending forward from the east side of the former barn. Casements. Entrance at the east side. Included for group value.” *English Heritage*



[59] The Studio/Horder House

Demolished, Spot listing refused by *English Heritage* 2005
1958 - 2009

Pevsner includes this building even though it had been demolished by publication date 2010. However, it is noted here, so that a complete record is compiled for the future and Edward Cullinan’s work is recognised. *Pevsner* “Tucked below (Ashford Chace) in a peerless woodland setting, is a remarkable single storey Studio designed for Mervyn Horder by Edward Cullinan and built by Horace Knight, the estate gardener. Much of the concrete was cast in situ, including the end walls with pivoting doors. Sloping glass front with aluminum mullions; this originally extended to provide a shelter to the entrance. Kitchen and two tiny bedrooms cantilevered at the ends. Roof line of intersecting

planes.”

Michael Willoughby has written notes about the building for The Twentieth Century Society's website <http://riskybuildings.c20society.org.uk/docs/list.html> which features some of Britain's best buildings under threat. “Horder House was built in 1958-60 to designs by Edward Cullinan for his uncle Mervyn Horder. The house's primary purpose was for a studio for composing and playing music and entertaining guests. In many ways, Horder House resembles Team 4's successful design of the secluded private house Creek Vean in Feock, Cornwall, built in 1964-7 and listed at Grade II*; both buildings form part of a dramatic, sloping landscape which they address with their glazed façades. The site, says Cullinan, “bask[s] long, thin and south-facing in a crease in the landscape of Hampshire where a steep-wooded bank joins a flattish grassy valley floor... The plan of Horder House is simple – a large studio space is flanked on either side by bedrooms, one for guests on the east side and the master bedroom located west of the studio. The studio space is at the heart of the building and comes forward, with pivoting doors on either end allowing access onto a terrace....Even though Cullinan used mainly readily available building materials, the result is highly original. The grand gesture of the single studio space is translated to the outside by means of the extensive glazing which by stepping forward translates the importance of the central studio space to the outside. The glazing in the kitchen provides natural lighting while the sliding windows in the bedrooms are very much part of the idea to build a house which would incorporate the surrounding landscape. The pivoting timber doors onto the terrace are both a practical response to the leaning south façade and an aesthetic design solution... Although the house is a variation on a Miesian box and a pavilion as favoured by Le Corbusier, it represents a break from European modernism; right angles are notably absent, lending an air of spontaneity and quirkiness to the design. Cullinan also acknowledges a debt to Californian architect Rudolf Schindler, whose houses often contained local detritus such as seashells in their fabric.”

Willoughby states “*English Heritage* turned the building down for spot listing in 2005, arguing that the building was designed to a lower specification and with poorer materials than other private houses by Cullinan.”

Subsequently the site was sold and redeveloped as “The Waterhouse” in 2009.

[60] Little Ashford Farmhouse

Grade II
c1620, C19, C20

Whiteman suggests that it is similar to other box-framed buildings of the same basic plan and that it would have been part of what he describes as the ‘Great Rebuilding’ of farms in the period 1580 - 1620.

English Heritage “Walls of ironstone with brick quoins, cambered arches and high plinth, later walling of brickwork in Flemish bond with 1st floor band, still later walling of polygonal malmstone with brick quoins: gables hung to 1st floor level with tiling having scalloped bands. Tile roof, catslide at rear. West front symmetrical of two storeys three windows. Casements. Wide recessed doorway (early C20) with side windows above brick panels. Massive stepped stack at the north end. The interior of the rear outshot has a former external window, of moulded wooden mullions. Early C20 single-storeyed south service block, of brick and tile.”



STEEP HILL

[61] Steep Farmhouse

Grade II
C1620

Whiteman includes the farm as a box-framed building similar to other farms in Steep which was part of the 'Great Rebuilding' from about 1580 - 1620.

English Heritage

"Farmhouse. Circa C16, partly demolished and extended in C17 and C18. Timber-framed faced in Flemish bond brick and with extensions in English or English garden wall bond and flint with brick dressings. Clay plain tile roofs with gabled and half-hipped ends. Brick axial stack with square shafts. Plan: Long 4-room-plan range with a cross-wing at the right-hand end, and axial stack between the cross-wing and main range with back to back fireplaces, a porch in the angle at the front and an outshut at the back. The three right-hand roof bays of the main range are all that remains of the original timber-framed house, which was partly demolished when, in about the mid C17 a further four bays (two rooms in plan) were added to the left end in brick, and possibly later in the C17 a cross-wing was built at the right-hand end. Exterior: 2 storeys. Long 6-window north front with gabled flint cross-wing to right and gabled 2-storey flint porch in tile angle; 2 and 3 light wooden-framed windows with iron casements with leaded panes, some with cambered brick arches; small ovolo-moulded (rounded) stone mullion 2-light window to left on ground floor; doorway near centre with plank door and gabled wooden canopy. At rear tile main range roof is carried down over outshut to lower eaves; four gabled dormers. Interior: Chamfered ceiling beams and exposed joists; fireplaces with replaced bressumers (large supporting beams).

Plan: Long 4-room-plan range with a cross-

wing at the right-hand end, and axial stack between the cross-wing and main range with back to back fireplaces, a porch in the angle at the front and an outshut at the back. The three right-hand roof bays of the main range are all that remains of the original timber-framed house, which was partly demolished when, in about the mid C17 a further four bays (two rooms in plan) were added to the left end in brick, and possibly later in the C17 a cross-wing was built at the right-hand end. Exterior: 2 storeys. Long 6-window north front with gabled flint cross-wing to right and gabled 2-storey flint porch in tile angle; 2 and 3 light wooden-framed windows with iron casements with leaded panes, some with cambered brick arches; small ovolo-moulded (rounded) stone mullion 2-light window to left on ground floor; doorway near centre with plank door and gabled wooden canopy. At rear tile main range roof is carried down over outshut to lower eaves; four gabled dormers. Interior: Chamfered ceiling beams and exposed joists; fireplaces with replaced bressumers (large supporting beams).

The original part of the main range has a 3-bay roof with smoke-blackened purlins and common-rafter couples and to its left a timber-framed gable-end with a diamond-mullion windows now inside the roof; built against it to the left with staggered tenoned (butt) purlins. The cross-wing at the right end has a 4-bay tenoned purlin roof augmented with struts."

Hampshire Treasures notes that the "Interior has massive ceiling beams. Extensively modernised."



HARROW LANE

[62] The Harrow Inn

Grade II
C18, C19

Notes in *Inns of Petersfield, Petersfield Papers No. 3 Petersfield Historical Society 1977* state "In 19C the Steep Vestry sometimes met there. Its triangular site is thought to be that of a cattle pen mentioned in 10C land charters. Externally the building is 18C and 19C but older construction is embodied. It was probably an inn well before



the 1744 mention in a Steep Rates list. From 1744 - 1865 it was in the hands of the Parr family and the related Parsons family. When Robert Parsons died in 1865, his widow Marian renounced all benefit under the will, perhaps because it restricted re-marriage. In 1868 - 80 it belonged to Robert Crafts of the Red Lion and the Dolphin, who in retirement at Liss was classed as a "Gentleman." He sold it to Lukers and it followed familiar transfer to Strongs and Whitbread."

English Heritage acknowledges "C18, possibly C17 altered. Pleasant old fashioned 2 storey road-side pub. Left hand wing forms a single storey continuation at the name ridge-level due to rise of ground level. Painted stone ground floor. Tile hung, presumably timber-framed 1st floor and gable end and old tile roof. 4-irregular brick chimneys. C19 2-light casement windows. 5 on 1st floor (including single storey annexe), 2 on ground floor and one modern window between doorways. Left-hand doorway has tiled pantise hood, right-hand door opens into C19 3-bay verandah with wooden supports. Left-hand wing reached by brick steps. Rear, timber-framing apparent in catslide of end extension. Continuous lean-to of 2 periods to left of main part at rear. This still retains a tap-room. The interior considerably altered but retains raised and folded panelling at the bar and traces of a large fireplace".



Whiteman suggests that it may have been part of the 'Great Rebuilding' 1580 - 1620, similar to farms such as those at Steep and Tankerdale.

Whiteman suggests that it may have been part of the 'Great Rebuilding' 1580 - 1620, similar to farms such as those at Steep and Tankerdale.

Good Pub Guide 2012 " Quite unchanging, in the same family for 82 years"

[63] Nos 1 and 2 (Kettle(s)brook Cottages)

Grade II
C17

English Heritage "Two cottages. C17 timber frame with some C19 cladding and single-storeyed extension. Exposed frame, jettied along half the front, with painted brick infill, other walls of painted brickwork (some rat-trap bond), south gable tile hung to 1st floor level. Tile roof, half-hipped at the north end, catslide at rear, gabled dormers with cills at eaves level. West front of one storey and attic, three windows. Casements. Two boarded doors in plain frames."



Whiteman suggests that it was a small farmhouse, and similar to other farms being part of the 'Great Rebuilding' of the C17.



STEEP MARSH

[64] Coldhayes

Grade II*
1869, 1875

Whiteman says that it replaced Cold Hays Farm - "the hedged-round place in an exposed position"

Pevsner "Built in two stages, 1869 - 73 and 1875 - 82, by Alfred Waterhouse see http://en.wikipedia.org/wiki/Alfred_Waterhouse for the Rev. George Horsley-Palmer, brother of Roundell Palmer (1st Earl of Selborne). Oddly free and undisciplined. The motifs are partly English but mostly French. The latter, e.g. the basket arches to the window lights and the half-hipped dormers with exposed timbers to carry the eaves. Decorated Tudor brick chimneys. Perp staircase window. Asymmetrical entrance elevation with projecting three storey porch. (The screen of blackmarble columns has gone from the entrance hall. The interior stone carving was by Farmer and Brindley, tiles by W.B.Simpson and Sons.) Service range reduced: the surviving Stables are faced, like the house in local stone. Angled entrance with trussed gable over the arch. Garden with apsidal-porch."



English Heritage "in a tall French/Tudor style. Walls of polygonal limestone with Bath stone dressings, 1st floor Gothic drip-mould, plain plinth: all the windows are based on a standard dimension, are single, coupled, mullioned, mullioned and transomed, having a basket arch. Steep tile roof with many gables (dormers, half-dormers, main features): prominent brick Tudor chimneys in groups of 3.4 and 5 flues, with carved brick ornament and moulded octagonal caps and bases, on plain stacks. South-east elevation: near-symmetrical of two storeys and attic, with two-storeyed bays (one splayed, the other rectangular) beneath large gables at each side, the recessed centre of two windows, including a larger Perpendicular staircase window and another at the ground floor, associated with a narrow doorway; sashes. The north-west (entrance) elevation: asymmetrical of two storeys and attic, with a projecting three-storeyed porch, having an ornamental gable, stepped buttresses, three bands, a Tudor arch beneath a hoodmould (raised in the centre as a panel containing a cartouche): the south side has a projection with ground floor and attic windows, a decorative gable and above it a tall tapering stack: the north side has single and coupled lights and ends as a slight set-back with small windows indicating a (servants) staircase within. The south-west elevation is symmetrical, with two large gables, and a west-side two-storeyed bay. Interior: virtually original, with inner hall having Tuscan columns, a staircase with oak dado paneling fretted with vines and grasses, oak doors of three-above-three deep panels, fireplaces. A lower wing at the north end has been reduced, leaving the ground floor walling, partly adapted as garages."

Former home of Lt. Col. L.V. Stewart Blacker OBE (1887 - 1964), an adventurer and inventor of weaponry. See http://en.wikipedia.org/wiki/Stewart_Blacker His autobiography is edited by his grandson Barnaby Blacker "The Adventures and Inventions of Stewart Blacker: Soldier, Aviator, Weapons Inventor. An Autobiography," Pen and Sword, Barnsley 2006.

The Park is listed in the Hampshire Register of Historic Parks and Gardens.

HT 2313 27

[65] Stables, 30 metres north of Coldhayes

Grade II
1869

English Heritage “ A range of buildings surrounding a courtyard, with an arched entrance placed diagonally at a corner. 1869, by A Waterhouse. Polygonal limestone walls with Bath stone dressings (yellow brick to the interior elevations); small openings with the basket arch of the mansion. Steep tile roof. Two opposite ranges are single-storeyed, one the former stables and the other with carriage entrances beneath segmental arches. The west range is domestic, of one storey and attic, and continues at the entrance corner as a taller building, pierced by a Gothic arch. The fourth range has been raised, to form a C20 house. Casements (some dormers) to the domestic range look outwards and inwards, the other outer walls being blank.”



[66] Oast Houses

Not listed
1840s

Built for the brewing industry. Converted to 3 dwellings in 1985



[67] Steep Marsh Farmhouse

Grade II
C17, C18, C20

English Heritage “House. C17, C18 and early C20. Walls of brickwork in English and Flemish bonds, same cambered openings, exposed bricknogged timber frame at the rear, some tile-hanging to the upper floor. Tile roof, hipped, with a rear gable. L-shaped old block of more than one phase, with a later wing: two storeys, irregular fenestration. Casements. Lean-to trellis porch.”

HT 2313 14



[68] Gardner's Farm

Grade II
C16, C19, C20

Whiteman suggests that it was “part of the Great Rebuilding, in the period from about 1580 to about 1620...box-framed buildings with the same basic plan, the entrance door opening opposite a great chimney breast with two hearths back to back and three rooms, two on one side, one on the other.”

English Heritage - “A House from C16, early C19, with C20 minor additions. Exposed timber frame on one long side and the outside of the crosswing, with brick infilling and a small ar-



ea of ironstone (herringbone) infill: other walls tile-hung in the upper part, above ironstone and malmstone (some rendered) with brick dressings. Steep hipped roof, catslide on one side, with 1/2 hip to the wing, now slate-covered; shafted stack. A Wealden timber-framed structure, the recessed centre brought forward in lighter framework; 2 storeys irregular fenestration. Casements, some tiled windows with wood mullions. Plain doors, one within a boarded and gabled porch, with a corrugated iron roof."

HT 263 2313

Note by owner, Ray Street February 2011

"Soon after we bought the house in 1983 we had the Petersfield Historical Society (PHS) here to take a look at what we had bought. Subsequently two members of the group did further analysis and established the following:

- a. The original house was built as an 'open hall' house along Wealden lines (but as was established later by the Wealden Study Group) it is not technically a Wealden House). Sooted timbers in the roof evidence the open hall. The open hall dates from between 1480 and 1520 .
- b. The house was extended, possibly in two stages, to the east and west around the time of the 'great rebuilding' (1580) and upper rooms added. Again this is evidenced by the timbers in the roof and the fact that the supporting timbers for the upper rooms are keyed into the fireplaces.
- c. The wing (added to the western end of the south side of the house) was probably added in the late 18c as it is half-timbered and mostly built with stone below with brick quoins, but with stone infilling for the timbers (it would not have been wattle and daub at this time). The Brick Tax of around 1780 would support this lack of bricks in this part of the house. (Most of the timbers used inside and out appear to be re-cycled).
- d. An outshot was added to the south wall at some point, to enclose a staircase. This could therefore have been at the time of the addition of the fireplaces, but more likely later, as normally stairs were built into the fireplace/chimney.
- e. The outshot was replaced by a single storey 'lean to' in stone in mid to late 19c which runs from the wing to the SE corner of the house.
- f. A larder was added to this new 'lean-to' and would have been late-Victorian, or maybe early c20.
- g. The roof would have been thatched until about 1900 when it failed and was replaced by slate.
- h. The reference to the 'recessed centre' is wrong. This was not, as far as we can ascertain, a jettied building. The cut off main timber in the N wall confirms this. The view of the PHS is that the wall was rebuilt in lighter timber as a result of a fire of similar.

Notes:

1. one of the 'plain doors' no longer exists as the boarded and gabled porch was past saving.
2. we added a conservatory in 1996 with LBC using recovered ironstone to mimic the walls.
3. The chimneys support three fireplaces each with bressemer. The west end being the kitchen with bread oven and warming oven. The east (ground) is a simple 'inglenook' with wooden seat and also with 'smoking bar'. The east end upstairs has a small (bedroom) fireplace."

[69] Taylors Copse Farm

Not listed

C17

According to Edward Roberts, author of Hampshire Houses 1250 - 1700, Their dating and development, HCC 2003, the building is similar in construction to Pendean Farmhouse at the Weald and Downland Museum, see <http://www.wealddown.co.uk/Buildings/Pendean-Farmhouse-from-Midhurst-Sussex>. *Whiteman* suggests that it is a timber framed small holding, with a central chimney and hearth with bread oven. He believes that it was extended on the south side and given a new roof in the 19C, with additions at both ends in 1951.



[70] Downgate Farm

Not listed
C17

The Farm is “believed to date from the 17th Century (with later additions)”
Knight Frank Sales Brochure



[71] Downgate Cottage

Not listed
C18

Hampshire Treasure 2313 16 “ Now one dwelling though formerly two. Galleted malm-stone with brick dressings and ironstone between storeys. Tiled roof descends to door level at rear. Iron casement windows with square leaded panes.”



Steep Marsh, Burnt Ash Lane

[72] Kettlebrook Meadows

Not listed
1955

Designed by Eustace Salaman for his sister, Merula and brother-in-law, Sir Alec Guinness see http://en.wikipedia.org/wiki/Alec_Guinness and completed in 1955. “Modern in design.. the first storey was partly white-painted brick, partly faced in flint; the second clad with cedar weather-boarding; and the shallow roof was tiled with slate. There was a wide balcony reached from the main bedroom; in the early years Alec would often sleep out on the balcony in a feather down sleeping bag.”
Piers Paul Read 'alec guinness' Pocket Books, Simon and Schuster 2003, p.257



Liss, Tankerdale Lane

[73] Tankerdale Farmhouse

Grade II

C16, C17, C19 and C20

English Heritage "Early and late C16, C17, early c19, C20 with varied walls; the bricknogged timber-frame is exposed in the north-west gable, the north-east elevation and the staircase wing, with close-studding infilled with ironstone in part: the lower walls on the other two sides are roughcast, on a plinth, the upper being tile-hung with scalloped bands. There is a massive tapered stack of stone and brick, attached to the gable. Tile roof, gabled and half-hipped; shafted middle stack. A three-bay lobby-entrance framed building, with later cladding; two storeys and attic, south-west front of 3 windows. Casements, the front has four large sashes: there are remains of diagonal oak mullions. A 6-panelled door in a plain frame, with moulded canopy on carved brackets. The interior: two massive chimney bressummers (one hidden) and a Tudor-arched fireplace in brickwork with chamfer. The winding stair-case is original, with moulded mullions to the small casements (some filled). The main floor beams are moulded. A small area of exposed purlin is inscribed M.E 1711."



A full description of Tankerdale Farm can be found in Roberts, Edward - *Hampshire Houses 1250 - 1700 Their Dating and Development*, Hampshire County Council 2003. He suggests the felling dates for trees are winter 1621/2 and spring 1623 and describes "A 3½ bay farmhouse with a rear outshot enclosing a stair tower, which rises to an original attic floor. A lobby entry, facing a back-to-back chimney stack, gives access on one side to a central hall and a heated kitchen beyond that. On the other side is a parlour above a coeval cellar. The internal partition between the rear outshot and the parlour is offset into the main body of the house so that, in effect, there is an internal jetty over the outshot at this point. The ground floor is close studded with ironstone nogging. The felling date of 1622 may relate to the inheritance of the property in 1623 by Thomas Eames, who had several pieces of land in Steep. The entry fine for the property remained constant for the next 200 years and the area of 78 acres recorded for the farm in 1842 probably represents something like its original size. If so, it was one of the largest farms in the parish. It is thus appropriate that the farmhouse should be unusually large for this area." *Pevsner* confirms this reference.

Sheet, Farnham Road

[74] Burnt Ash Farmhouse

Grade II

C16, C17, C18 and C20

English Heritage - "The bricknogged frame is exposed at the north end, other walls are of roughly-coursed malmstone with brick quoins and plinth, with centre of ironstone with brick dressings. Steep hipped tile roof, catslide at rear, one rear dormer with gable having a decorative bargeboard; shafted stack. A three-bay timber-framed building, formerly with jettied fronts at each side, refaced in two phases, the former recessed centre brought flush in ironstone, the sides in malmstone. West front of two storeys, three windows. C20 casements. Plain doorway. A stone plaque, in a brick surround with a hoodmould, is inscribed I.T.M 1656. Small C20 rear outshot, in style."



The AHBR records a Searchlight Battery based here during World War 2. HT 2313 15

Sheet London Road

[75] Adhurst St Mary

Grade II
1858, 1902

The building is currently at risk 2012

Pevsner “ Large stone mansion of 1857 - 9 by Philip Charles Hardwick (1822 - 92) see http://en.wikipedia.org/wiki/Philip_Charles_Hardwick for J.Bonham-Carter, MP for Winchester 1847 - 74 [http://en.wikipedia.org/wiki/John_Bonham-Carter_\(1817-1884\)](http://en.wikipedia.org/wiki/John_Bonham-Carter_(1817-1884))



Gabled with mullioned -and -transomed windows, essentially Tudor but with Gothic enrichments and some French Renaissance touches, e.g. the mansarded tower on the S front set at an angle. Plate glass sash windows throughout, no doubt original from the start and an early use. W. extension by Horace Farquharson, 1902-3 in matching style. A carriage arch connects the house with the former stables and coach house. Lodge and gates, dated 1861.”

English Heritage “ of a plain French Renaissance style. Polygonal sandstone walls with Bath stone dressings, finials, kneelers, chamfered reveals, 1st floor weathered band, plinth. Steep slate roof. Prominent stone chimneys, with moulded caps and bases, chamfered at the corners. A tall building of two storeys and attic, with prominent gables to full dormers and projecting features, two being associated with attached stacks, with an irregular pattern of windows, of two or three lights having mullions or mullions and transoms. Casements: one 1st floor splayed bay with a stone roof and moulded base resting on an attached column. Tudor arch to the porch, with a hoodmould surmounted by a cartouche with the date 1858. Range of lower and varied service wings at the south-east side.”

Whiteman suggests that “Bonham Carter bought Upper and Lower Adhurst Farms, then called Adda’s Farm. St Mary’s comes from St Mary’s Well in the grounds. See Place Names and Hampshire Treasures. House is in mixed mediaeval styles, with French touches. Extended 1902-04. During Great War used as hospital for wounded private soldiers. During 1939-44 an evacuation centre for Portsmouth High School for Girls.”

The Park is listed in the Hampshire Historic Parks and Gardens Register. The Family Papers can be found in - *Hampshire Record Office 94M72/F703/23 Family 94M72 E/B159 -163 Steep*

Midhurst Road

[76] Westmark Farm

Not Listed
C16

According to the HCC Archaeology and Historic Buildings Record this was first documented in AD 1504 as Westmark (west boundary farm). The outbuildings are listed in Hampshire Treasures No. 2313 22 as “Brick Barn of four bays with double hipped roof. Aisles on both sides and doors to east and west. Mostly original piers and timbers. Range of cow houses to the west. Semi-circular duckpond filled in, but malmstone retaining wall and brick capping remains”.



Bedales Schools

[77]

John Haden Badley originally founded Bedales at Lindford, near Haywards Heath in 1893 see <http://www.bedales.org.uk/> and as the school expanded, he sought the landlord's permission to extend the original Elizabethan manor house. *Holder* explains "initially the landlord consented, providing E.P. Warren was used as architect. However, when he realised that the scale of the extension....he withdrew his permission. This forced Badley to consider moving the school and led to its creation on its present site (in Steep)." The Steephurst estate of 87 acres consisted of a main house, a red brick Victorian villa, with some surrounding farm buildings. Further land was acquired from the adjoining Bonham-Carter estate.

Main Building

Not listed

1899, 1907, 1975

Pevsner notes " By E.P.Warren, built in stages 1899 - 1907. Eclectic in a Free Tudor style with William and Mary elements, brick and roughcast and arranged around two sides of a courtyard (roofed over in 1907 and again in 1975, now in use as an auditorium (The Quad)); classrooms on the ground and first floors, linked by round arched cloisters and dormitories above. Hall at the SE corner and to the E the headmaster's wing with a smaller service yard at the rear. Three projecting wings on the south front with shaped gables; the largest for the hall, with a huge stone mullioned canted bay window (marred by a late 1960's flat roofed addition)."



Steephurst

Not listed

C18, 1908

Holder suggests that this was the original house on the estate and "there had evidently been a house on this site since 1716, but it had been rebuilt as a Victorian red-brick villa. *Pevsner* notes that it is a "Former 18th Century farmhouse. Extended by Warren, adding an arcaded service court to the E, the S side with cross-windows and dormers echoing the Main Building. Further enlarged and remodelled in 1908 by W.F.Unsworth who completely encased, adding an extra storey, in the style of an East Anglian Tudor manor house. The top of the prominent water tower has a gabled roof pierced by a square capped by a pyramid." *Holder* says that "Unsworth's encasement of Steephurst turned an asymmetrical red brick building into a square, symmetrical rendered block"



Steepcot

Not listed
1908, 1966

Pevsner “ Unsworth, 1908, for staff accommodation. In a Domestic Revival style, with leaded casements and much tile hanging. Linked to Steephurst by a curved range 1966 - 70 by Greville Rhodes, with two tiers of windows in its long sloping roof.”



Drama Studio (Fairhaven)

Not listed
1908

Pevsner - “By Unsworth 1908, the former sanatorium, like a cottage hospital, rendered and tile hung, with a central gabled block and flanking two wings linking to pavilions with gabled hipped roofs.”
Holder suggests that it is a “symmetrical composition, placed at some distance from the main block, presumably to isolate any contagion”



Sotherington Barn

Not listed
C18, 1981

Re-erected with help from staff and students, 1981 - 3, a 18C aisled barn from Sotherington, Selborne, with pantile roof and brick nogging.



Bonhams Barn, the Bakehouse

Not listed
1984

Reconstructed in the Barnyard in 1984-5, “students who had been involved in the reconstruction of the Sotherington Barn in their first year at school and were now in the sixth form took charge of the project to build the bakehouse with very little professional help” <http://www.bedales.org.uk/history-of-bedales/>



Carpentry Shop

Not listed
2003

Nearby in Barnyard, an oak-framed carpentry shop, 2003 and two granary type buildings , one with square with turf roof and the other octagonal.

Memorial Library, Lupton Hall and corridor (formerly listed as 'Bedales New Hall and Memorial Library')

Grade I
1911, 1921



Pevsner and English Heritage note - "Designed by Ernest Gimson, built in two phases, the Hall 1911, the Library 1919 - 21, after his death. The commission was made and largely paid for by Gimson's former apprentice Geoffrey Lupton, a former Bedales' pupil, who built both parts - for the library he was assisted by Edward Barnsley see <http://www.barnsley-furniture.co.uk/superbasket/history> and supervised by his father Sydney Barnsley. Gimson's design was for the Hall and Library forming an L-shaped block on the E side, with unbuilt gymnasium N and laboratories to the W, round a quadrangle. An open corridor linked the hall to the main school block. The Hall is a cruck construction with five great oak trusses, the blades truncated at collar level with kingposts above. The Hall exterior has walls of hand-made local bricks in English bond, with plain openings: the end gables have kneelers and large circular openings, there is a semi-circular (staircase) projection. The roof of plain tiles has four triangular ventilating gables just below the ridge, and glazed gables at each side of the building. Regular fenestration of small windows, and a doorway under a hood adjoining the staircase. The west gable is masked below the circular window by a narthex, which has three semi-circular windows; to its south side is attached an open corridor protecting a flight of steps and then turning at right-angles to continue to the main block, with a central carriage opening. Interior: there are 6 bays separated by prominent roof trusses, with king posts, collars, arch braces, and crucks resting on short brick piers."

Pevsner and Holder state "Gimson revised the Library design in 1918 following the end of the War." *English Heritage* notes "It has similar details, with its two long elevations of Elizabethan style, showing a two-storeyed range with a deep parapet, lintel weathered bands, triple lights and two full-height bays (one of greater projection having the staircase within): there is a projecting porch with a gable above an arched doorway, approached by a flight of steps. Interior: the feature of the building is the barn-like timber frame of seven bays, with two-storeyed aisles: the massive framework includes King posts, arch braces to tie-beams and wall-plates, and wide floorboards. The furnishings are contemporary. The corridor has a tile roof, supported on trusses (reflecting the idiom of the buildings) with crucks on tie-beams, with verticals (arched on the inside) resting on a brick wall. The wider spacing of the through roadway is capped by a taller hipped roof."

Further details at <http://www.bedales.org.uk/the-lupton-hall/> and can be found in Bedales Schools, Memorial Library Conservation Statement, HGP Architects, Furzehall Farm, Wickham Road, Fareham PO16 7JH which provides a comprehensive assessment of the Hall, including its history. http://planningdevelopment.easthants.gov.uk/docsonlinefiles/49528_3.pdf Information about the building of the Library is in Carruthers, Annette - *Edward Barnsley and his Workshop, Arts and Crafts in the Twentieth Century*, White Cockade Publishing 1992

Olivier Theatre

Not listed
1994

Pevsner p. 497 “ Built 1994 - 6 by the Oak Design Group (Feilden Clegg Bradley Studios, Roderick James & Co. and Carpenter Oak & Woodland see - <http://www.carpenteroakandwoodland.com/timber-engineering/gallery/olivier-theatre-bedales-college>) and intended to demonstrate Arts and Crafts principles in its use of simple natural materials from sustainable sources and natural ventilation for the building. Square auditorium under the pyramidal roof which extends over side verandas and is topped by a square lantern; in front a foyer wing in the form of a five-bay aisled structure with central gallery lit by a clerestory and a glazed front wall. Both are oak framed with use of some of the stainless-steel fitch plates, fixing and tension elements, but the rear backstage wing is of Douglas fir. Cladding of horizontal boarding and roofs of zinc. Inside the auditorium is defined by four corner posts, connected at their heads by trusses, from which the balcony fronts suspended by steel rods. At each corner, staircases.”



RIBA Award 1997, Royal Fine Art Commission and BSKyB Building of the Year Awards 1998, Civic Trust Award 1999

The Orchard Building

Not listed
2003

Pevsner p. 497 “ Built 2003 -5 by Walters and Cohen. Two buildings, for teaching and administration, linked by an entrance block at right angles. Timber clad, two storeys with a third in the steep steel clad roofs with clerestories along the ridge: its design indebted to Chipperfield’s Henley Rowing Museum. Small rooms in projecting boxes along S sides. The link is lower, flat roofed and fully glazed.” A description of the commissioning of the building is at http://www.bedales.org.uk/static/html/pdf/Planning_the_Orchard_Building.pdf



Dunhurst

Not listed
1904 et seq

Holder - "In 1902 a preparatory school for Bedales was started in Hillcroft, Church Road, Steep (see above). This was set up by Russell Scott, under Badley's direction but was financially independent..by 1904 it required new buildings and Scott bought a small plot of land on the southern edge of the Bedales estate and contracted and chose as architect his wife's brother Percy Worthington. Dunhurst has been much altered and added to, however the garden front which faces down the drive to the south west is still as originally built. There is a school legend that it was to look like an extended farmhouse. However the garden front is too organised and grand to justify such a description. The facade is dominated by three large gables on the roof line, under these are two two-storey bays flanking a two-window section of elevation." *Pevsner* notes that it is "in an Arts and Crafts style. Mansard roof, the shallower upper pitch carried through to the gable-ends, the steeper lower pitch hipped. Three gabled dormers to the front and a pair of full height canted bays."



Dunannie

Not listed
1950s, 1990s

Pevsner - "The pre-prep school, with a long 1950s range, attractively remodelled by Devereux & Partners in 1990s."

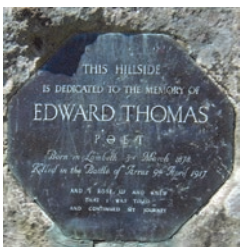
45



The Hangers Memorial Stone

[78]
Grade II
1937

*When first I
came here I
had hope
Hope for I
knew what.
Fast beat
My heart at
sight of the
tall slope
Of grass and
yews, as if
my feet
Only by
scaling its
steps of
chalk
Would see
something
no other hill
Ever dis-
closed. And
now I walk
Down for
the last
time....*



There is a full description of how the Memorial Stone was sourced from Kennett, Wiltshire and moved to the Shoulder of Mutton, Steep in The Edward Thomas Fellowship www.edward-thomas-fellowship.org.uk Newsletter 66, August 2011 by Colin Thornton, Hon. Secretary of the Fellowship.

“The sarsen stone, overlooking a view towards the South Downs, contains an octagonal bronze plaque, designed by Professor Patrick Abercrombie and is inscribed:

THIS HILLSIDE IS DEDICATED TO THE
MEMORY OF EDWARD THOMAS POET
Born in Lambeth 3rd March 1878
Killed in the Battle of Arras 9 April 1917
AND I ROSE UP AND KNEW THAT I WAS
TIRED AND CONTINUED MY JOURNEY

M. Whiteman The Edward Thomas Country

“Steep and Froxfield, at the foot and the top of the East Hampshire hangers, had a special place in his life. With his family he had three homes there, from 1906 to 1916, the longest period in his too short life that he stayed in any district, the period when he produced most of his prose and collected most of his impressions that went into his poetry. Those who know the area can recognise the references and can look at the very sights that inspired him. A large part of the poetry is suffused by the spirit of the place. His memorial, a Sarsen stone or boulder brought from Avebury in Wiltshire, was rightly set up in Steep, high on the hillside which he knew so well, beside a path which he climbed so often. It was in his mind during his last year, in the Army, when he went on writing poetry, disregarding the lines so that his hut-mates should not see he was writing verse. In 1917, at the age of 39, he could have stayed in home defence, but he volunteered for France. Only a few months before going there, he visited Steep for the last time in, as his friends remembered, a calm readiness to die for England, not from patriotism but from love.

If we know Steep, we know that he is walking down the Shoulder of Mutton Hill, one of the steepest climbs in the Hangers and recognisable from a great distance, with a mass of old yews to left.”

HT 2313 37



List of Architects A - Z

Baillie Scott, Mackay Hugh (1865 - 1945)
1931- Stonerwood

Bateman, Robert, - Collyers (1883 - 4)

Colson J. B. - Steep (C of E Controlled)
Primary School (1875)

Claxton, Kenneth - Millfall (1964), Millponds
(1972)

Cullinan, Edward - The Studio/Horder House
1958 (demolished 2009)

Edis, Sir Robert William (1839 - 1927) Steep
Church restoration 1874, Stoner House
1870

Farquerson, Horace (1874 - 1966) - Little
Langleys (c1912)

Keates. H.T. - Collyers (1883 - 4)

Fielden Clegg Bradley Studio - Olivier Theatre
(1994 - 96)

Gimson, Ernest (1864 - 1919) - Lupton Hall
(1911), Memorial Library (1922)

Gimson, Humphrey (1890 - 1982) - Five
Oaks (1913)

Hardwick, Philip Charles (1822 - 92) -
Adhurst St. Mary (1858)

Parker, Barry (1867 - 1947) Merries (1925),
Pennyfold (1905)

Powell, Alfred (c1865 - 1960) - Little
Hawsted (1902), Row Cottage (1911)

Rhodes, Greville (1916 - 2010) - Headmas-
ter's House (1973), Steeplehurst additions
(1966)

Salaman, Eustace - Ashford Cottage, (1960)
Kettlebrook Meadows (1955), Mill Corner
(1950s)

Triggs, Inigo (1876 - 1923) - Ashford Chace,
(1912) Island House, War Memorial (1919)

Unsworth, William Frederick (1851 - 1912) -
Restalls (1905), Garden Hill (c1903), Steep-
cot (1908), Steeplehurst remodelled (1908),
Drama Studio (Fairhaven) (1908)

Unsworth, son and Triggs - Mill Cottage
(1912), Ashford Chace (1912)

Unwin, Raymond (1863 - 1940) - Pennyfold
(1905), Rozel (1906)

Waterhouse, Alfred (1830 - 1905) -
Coldhayes (1869)

Walters and Cohen - The Orchard Building
(2003 - 5)

Warren, Edward Poileau (1856 - 1937) -
Bedales Main Building (1899 - 1907),
Foxcot (1903), Steeplehurst (extension)
(1908), The Lodge (c1904)

Worthington, Sir Percy Scott (1864 - 1939) -
Dunhurst (1904 - 5)

Thanks

The Parish Plan team is immensely grateful for the leadership and expertise of Tony Struthers. We would also like to thank Celia Storey for assisting with design, layout and photos and to other residence of the Parish for bringing together this collection of STEEP BUILDINGS AND MONUMENTS. Finally thanks to Hampshire County Council for their help in preparing the map.

STEEP PARISH COUNCIL



The following were members of the Steep Parish Plan Steering Group:

Tony Struthers (Chair)
Trevor Hines (Treasurer)
Fran Box
Linda Henderson
Jim MacDonald
Linda Munday (EHDC)
James Rush
Lucy Soal (EHDC)
Ray Street

Peter Cruttenden (Secretary)
Graham Banks
Terry Cook
Drake Hocking
Philip Mileham
Alex Patchett-Joyce
Geoffrey Russell
Celia Storey
Jeremy Young

