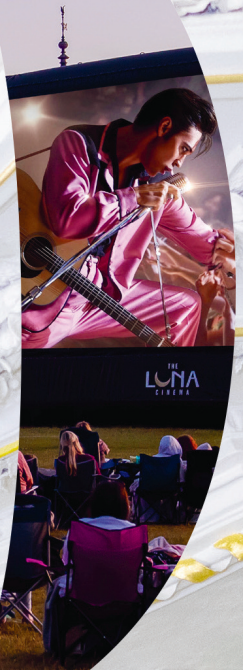
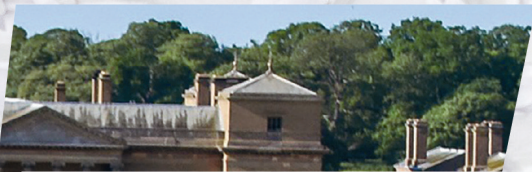


# Historic House

THE HISTORIC HOUSES MAGAZINE | WINTER 2023



*years of championing  
independent heritage*



2024 Media Pack





Young boy Vaughan

## Photos return home after a century

An album of touching Edwardian photographs of domestic scenes has been reunited with house member Isel Hall well over a hundred years after they were first shot.


Vivian Gwillim contacted Historic Houses in May 2019. 'When my mother died,' she told us, 'she left me a small Kodak photo album containing 24 black-and-white photographs taken at Isel Hall.' Vivian didn't have a family connection with Isel but thought the pictures might be of interest to the house's current owners, Mr and Mrs Lowe, who were delighted to receive them.

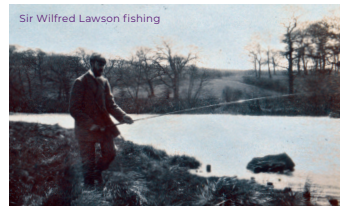
Esme Lowe dates the album to before 1911 using a clever bit of detective work. 'A photo of the sunken garden doesn't show the sun dial which has a 1909-1911 inscription on it,' he says.

The candid, informal shots show the then-owner of the house, Sir Wilfred Lawson, 3rd Baronet of Brayton, who later became a radical Liberal MP, at various pursuits including fishing, and a young woman, Josephine, probably his youngest sister. A slightly older woman referred to as 'C.L.' is his wife Mary Camilla Lawson (née Macan), who herself stood for Parliament in 1922.



Mary Camilla Lawson

Although the couple never had children of their own, there are lots of youngsters in the album, including a young boy called Vaughan who is shown feeding some tame fox cubs from a bottle, and an unnamed girl playing with puppies (whose mother, Dinah, does merit a mention!). The liveliest shot shows a group out for a picnic, one figure swigging from a bottle. We can be fairly sure the contents are innocuous enough, though – Sir Wilfrid was, like his father, a staunch teetotaler and his wife a leading light of the British Women's Temperance Association. 



Sir Wilfred Lawson fishing



'An unconscious group on Crummock'



Dinah's puppies

### HERITAGE OPEN DAYS

2019 will see the longest festival ever, with Heritage Open Days extending across ten days from 13 to 22 September. It's the 25th anniversary of the celebration of all things heritage related, when sites big and small across England, including Isel Hall, featured above, invite the public in for free. This year's theme is 'People Power', in part to mark the 200th anniversary of the Peterloo massacre.

Doors Open Days in Scotland and Open Doors in Wales occur across all September weekends as part of European Heritage Open Days, which is how the 300 free events are directly marketed in Northern Ireland, where they will take place on 14 and 15 September.

[heritageopendays.org.uk](https://heritageopendays.org.uk)

# Nothing tells a nation's story like its homes.

Historic Houses represents Britain's largest collection of independently owned, lived-in, historic houses, castles and gardens. Its quarterly magazine, *Historic House*, reaches over 70,000 members who visit the houses and gardens and 1,500 historic house owning members which includes virtually all the finest historic houses and estates in Britain. The members collectively represent a large and financially significant market.

The magazine contains features on its member properties and owners, including what it's like to live in and run a historic house, as well as an advice section for owners, and provides inspiration and ideas of historic houses and gardens for people to visit. 26 million visits are made to Historic Houses member properties each year.

The magazine is themed around rooms of a historic house with sections that include The Garden Room (gardening feature), The Library (book reviews), The Games Room (crossword), The Guest Room (a guest writer) and The Pantry (recipes from member properties) amongst others.

Our places matter

# They do make them like they used to



Sarah Roller, Historic Houses Policy & Education Officer, considers the role of historic houses in helping keep time-honoured techniques alive.



Photos from left: Kirsty Cassels, Fintan Morrison, Esme Walker, participants of the heritage craft skills programmes. Photos courtesy of The Prince's Foundation



Chair-maker Richard Platt, at the Marchmont workshop. Photo courtesy of Marchmont House

Most historic houses were built — at least in part — before the industrial era. Their construction by hand was a labour of love, manpower, and money. Big houses were a statement of power and status above all else, and only the wealthy could afford the talented craftsmen who worked, painstakingly, for months or years on the more intricate details or unusual designs that were so prized. As construction techniques from brick making to roof laying have advanced technologically, many skills that were previously

ubiquitous have faded into obscurity. Lime rendering, gilding, stonemasonry, and stucco work are just a selection of the crafts which are fast becoming scarce in the UK.

The 2022 Harewood Biennial, *Radical Acts: Why Craft Matters*, explores in depth why craft is a 'radical act' in the contemporary world, and how it might help us address urgent crises in life and society. Craft requires love and patience, time and dedication; it's meaningful and lasting, rather than something easily bought and disposable. In a

world of machines and efficiency, it is quietly remarkable to slow down and take such care over construction and decoration. However, if our unique historic houses, castles, and gardens are to retain the features that make them special, this is exactly what they will need. Repairs cannot be replicated by machines or in factories, and people cannot learn techniques overnight.

In a world often driven by efficiency and cost, it can be hard to champion the need for traditional heritage skills.

Specialist knowledge needs to be passed from master to pupil over a period of months or years, but the repair work which needs them is often urgent. Nonetheless, teaching these skills to a new generation is vital if we are to ensure the longevity of our historic buildings and to

employment while carrying out vital work to Wentworth Woodhouse's historic fabric. With the opportunity to work on specialist technical areas such as leadwork, stucco work, and gilding, as well as broader stonemasonry, roofing, and carpentry, the summer schools promise bright futures for

mud buildings used by local school children on the education farm, where they come to learn about food systems and farming. Spending time out and about in the parkland, whether it be building or sketching, gives those learning a chance to chat to the local community, who have free

ensure that traditional building techniques — a part of our cultural heritage — are not lost.

The importance of the skills is increasingly being recognised, to the benefit of communities as well as buildings.

Heritage skills are one of the core funding areas of The Hamish Ogston Foundation, which is co-funding a Heritage Skills Summer School at **Wentworth Woodhouse**, Yorkshire, with Historic England, encouraging young people in the local area into traditional skilled professions and providing opportunities to begin learning a centuries-old craft. The summer school is part of a wider five-year programme, helping people into long-term

those who participate, as well helping to secure the future of an important house.

The Prince's Foundation, based at **Dumfries House**, Ayrshire, follows the same ethos: their heritage craft skills programmes are aimed at those already working in construction, design, or arts. *Building Crafts* and *Building Arts* encompass everything from decorative plasterwork and stained glass to stonemasonry, thatching, plastering, and lime rendering. As part of their studies, participants are required to collaborate on a project to erect a structure in the grounds. Past groups have built everything from summer houses to traditional thatched

access to the Dumfries House Estate and enjoy seeing and hearing what's going on.

Passing down heritage skills helps many of our historic buildings to thrive, but it also helps support the UK's creative industries. Hugo Burge, of **Marchmont House**, drew on the existing wealth of talent in local craftspeople and artists in the Scottish Borders when restoring Marchmont, and has since invested in creating *Creative Spaces* residencies at Marchmont, alongside co-founding the *Marchmont Workshop*. The *Creative Spaces*, he said, are, 'a source of creative energy — we have nine permanent members of our artistic community, but our artist residencies also brought

## The Readership

- Typically fall into the Mosaic groups C (Country Living) or B (Prestige Positions). They tend to be affluent homeowners, often retired and living comfortably.
- More than half live in houses with four or five bedrooms.
- 90% are aged 46 or over; 78% are aged 56 or over
- 26 million visits are made to Historic Houses member properties every year (to put that in context, 24.5 million visits are made to National Trust historic houses each year).

Owners (house members of historic houses) who own both historic buildings and gardens, are interested in architectural services, fine arts, auction houses, insurance, home security, legal and tax advice.

Professional employees working at historic houses, interested in home and garden products, professional advisory services and contractors.

Visitors to historic houses and gardens, interested in events, lifestyle products, home improvements, gardening, cars, food and drink.

## Magazine Advertising Rates 2024

If you are interested in advertising in Historic House magazine please contact Maz Oakley on 01462 896688 or email [historichouse@hall-mccartney.co.uk](mailto:historichouse@hall-mccartney.co.uk)

ADVERTISEMENT	1 ISSUE	2 ISSUES	4 ISSUES
(height x width in mm)	Colour	Colour	Colour
Full page (250 x 190)	£950	£880	£810
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Half page	£620	£570	£520
Vertical (250 x 93)			
Horizontal (123 x 190)			
Quarter page (123 x 93)	£495	£450	£395
Eighth page (59.5 x 93)	£350	£300	£270

### Advertisement deadlines

Issue	Spring	Summer	Autumn	Winter
Month published	March	June	September	December
Copy deadline	1 February	2 May	1 August	24 October

Copy requirements: high resolution (press ready) PDF with CMYK images and postscript fonts embedded.

### Loose insert service

Weight (per item)	Whole Membership (39,000)	Just Full Members (2,000)
4-10gms	£2,105	£620
11-15gms	£2,485	£750

Inserts over 15gms will be subject to a separate quotation.

Advertising agency discount 10%. All advertisement and loose insert rates are plus VAT.

Please note that all advertisements and loose inserts are vetted by Historic Houses and a sample of loose inserts should be supplied to the publishers for approval well in advance of the publication date.

For more information please visit [historichouses.org](http://historichouses.org)

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