

accessible for public use because a Council error had omitted to budget for the annual running costs of £6,350. However, this was later put to rights.

The village green was first enclosed by railings in 1742 and from eighteenth-century illustrations it appears to have been a simple grassed area surrounded by wooden palings, although until circa 1745 there were a number of large elm trees. An early map of the wider area of 1805 shows the Green with cruciform paths; the 1st edition OS Map, surveyed in 1868 indicates not only this cruciform arrangement but additional paths crossing the corners. (*fig. 37*) It is not until the local council's acquisition of the ground in 1874 that the layout is more elaborate, with its curving paths, public amenities, shrubberies, plane trees and flowerbeds. In 1928 the gardens were described as 'enclosed by palings and laid out as an attractive ornamental garden with well-kept lawns and flower beds. . . and some well-grown trees'.¹³ The gardens visited in 2002 retained their notable plane trees, grass, formal roses and shrubs, having a circular bed at each end, that in the north planted with a single tree and in the south laid out as a rose garden, in the centre of which a plaque commemorated Arnold and Verna Rosen 'Good citizens and Good Fabians'.

However, at the beginning of the twenty-first century, the Green is poised for change. In 2001 Islington Council launched a consultation exercise with local residents and businesses to create a new 'Vision for Newington Green' with the goal of 'improving access . . . and making the Green a safer and more attractive place to be'. Three design ideas for a new layout of the Green, together with traffic options, were drawn up by consultants Colin Buchanan and Partners and presented to the public. Following the initial consultation, detailed designs were prepared and shown in late 2002, and the final plans have just been presented at an event held on the Green on 19TH and 20TH July 2003, attended by around 250 people. Funding has been secured and implementation is due to commence later this year, with completion anticipated in 2004. In addition to re-landscaping, the planned improvements include a Greenspace Rangers'

office, new seating, lighting and bicycle stands as well as new road crossings to improve access to the Green.

As Keeper of the Inventory for the London Parks and Gardens Trust, I will look forward to watching these developments progress, and hope that - in addition to the capital costs that have been secured - adequate revenue monies are identified, so that Newington Green, and indeed all Islington's public green spaces, will be well-maintained for the pleasure and safety of its old and new visitors.

EASTBURY MANOR HOUSE GROUNDS

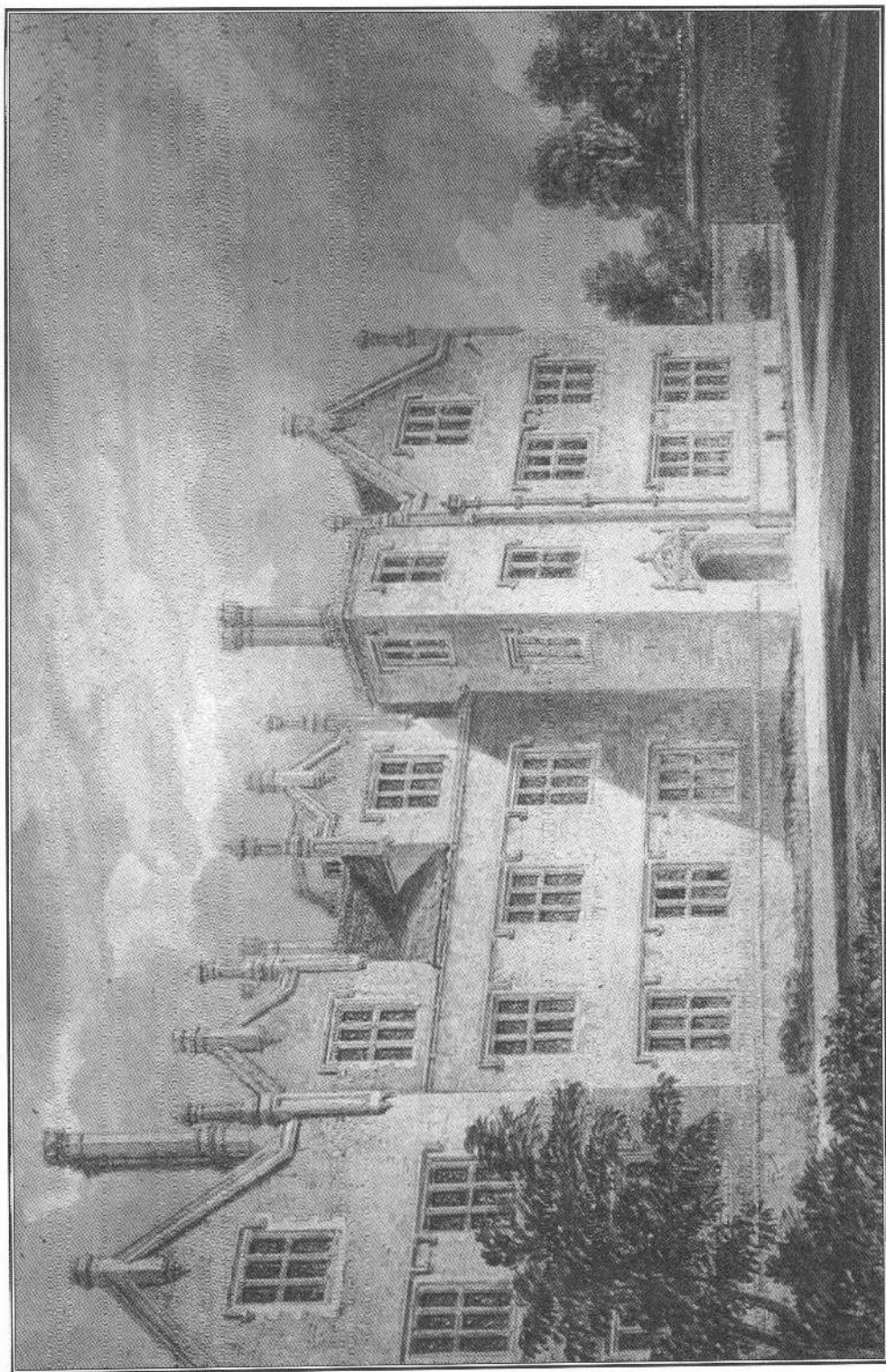
By Maryla Hunt

Eastbury Manor House and what remains of its grounds are situated just south of Ripple Road, Barking, in the centre of Eastbury Square. The property was acquired by the National Trust in 1918, and has been leased to the London Borough of Barking and Dagenham since 1934, during which time the house has been used as a Museum, Welfare Centre and latterly an Arts and Heritage Centre.

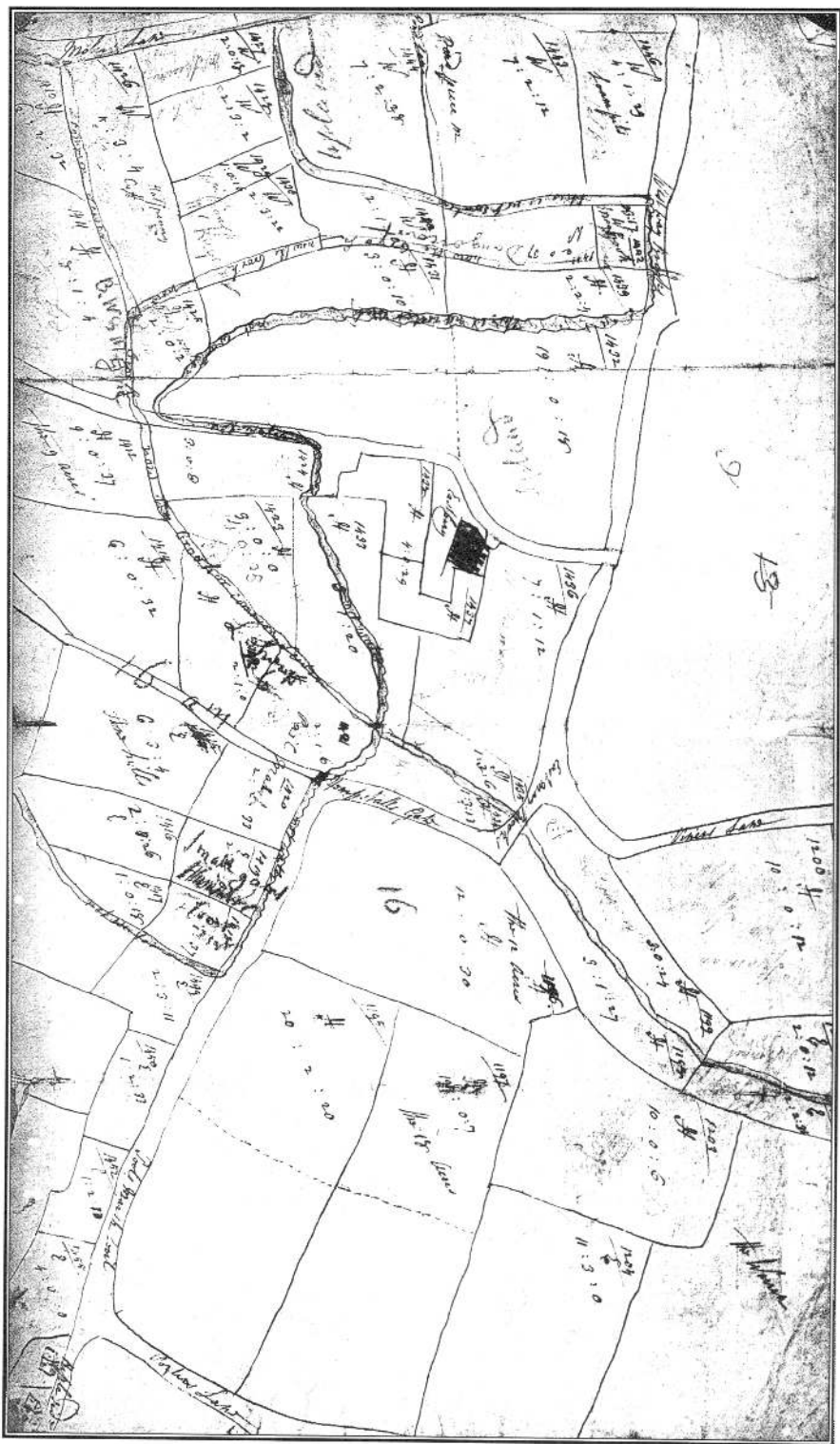
From at least the eighteenth century Eastbury Manor House has been recognised as a building of more than local importance. It was depicted as early as 1780 and was the subject of books and illustrations throughout the nineteenth century. (*fig. 38*) Since Thomas Jekyll in the mid-seventeenth century, topographers and historians have considered it to be of note and it occupies a central position in the architectural history of the sixteenth century. The house has been left relatively free of additions and remodelling due to its divided ownership from early in the eighteenth century, and it remains one of the best examples of a gentry house built when the ideas of the Middle Ages were giving way to the influence of early Elizabethan England. Its sixteenth-century Walled Garden is of significant historic interest, as few survive from this period. The gardens are unattributed and represent only a remnant of the original estate, but, in spite of their truncated size, they continue to create an important setting for the house.

A great part of this area of Essex, 'the hundred or half-hundred of Becon-tree',

13. *Report of the Royal Commission on London Squares*, (London: HMSO, 1928).

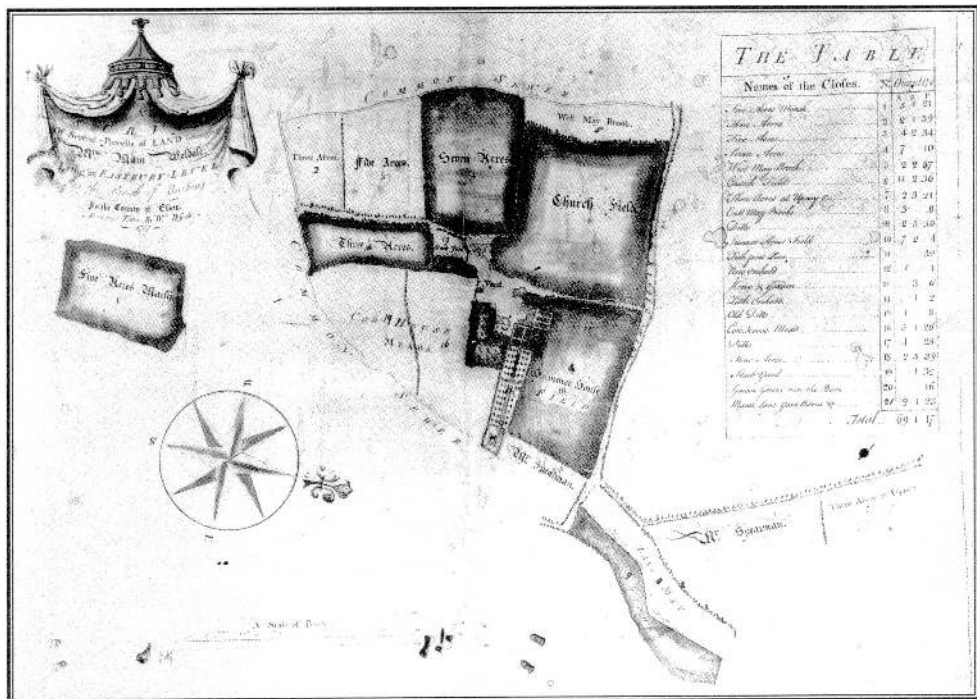


36. Victorian illustration of Eastbury Manor House and north Walled Garden, 1823
(COURTESY ESSEX RECORD OFFICE)



39. Detail of Vicar's Tithing Book, 1660s
(COURTESY ESSEX RECORD OFFICE)

EASTBURY MANOR HOUSE GROUNDS



40. *A Survey of Several Parcels of Land belonging to Mrs Mary Weldale lying in Eastbury Level in the Parish of Barking, W Wyeth, 1737*
(COURTESY ESSEX RECORD OFFICE)

41. Detail of the above
(COURTESY ESSEX RECORD OFFICE)

belonged to the Abbess and Benedictine nuns of St Mary's monastery of Barking, founded in or before 675AD. The Abbey formed the nucleus of Barking throughout the Middle Ages with its extensive lands of great value, particularly after improvements by draining and embankment. During the fourteenth century, wealth was derived from wool produced on the Abbey estates, but serious flooding in the late fourteenth and early fifteenth centuries crippled the Abbey economy. In the area to the north of the marshes, as far as Hainault Forest, the valley gravel favoured early settlement, and much of this area had probably been brought under arable cultivation well before 1066. The forest to the north was swine-pasture, while marshland to the south was sheep-pasture. Records in 1321-22 list oats, rye, wheat, and lenten and winter barley being grown on the farms at Dagenham and Westbury - Eastbury's neighbouring manor - as well as 700 sheep, 500 pigs, 380 geese, 800 chickens, 80 ducks, and 350 doves.

The marshes of Barking, lying between Ripple Road and the Thames, covered around 1300 acres; in most parts the land is less than 10 feet above sea-level, although in the Middle Ages it was probably several feet higher, but even then flooding was frequent. From the thirteenth century attempts were made to keep the sea out by means of walls and drainage ditches, primary responsibility for which rested on the tenants of the marshland and especially on the Abbey at Barking. During the fourteenth and fifteenth centuries contributions towards repair of the marsh walls was enforced by commissions of walls and ditches. After 1427 such commissions began to acquire a statutory basis, and by 1532 this had evolved into the Commissions of Sewers, set up under the Statute of Sewers. The 'levels' or areas within which Commissioners of Sewers carried out their duties began to emerge in the late sixteenth century, and by 1563 Eastbury marsh, an area of 192 1/2 acres, was under the jurisdiction of a court of sewers as part of Barking. The gathering of rushes, the only form of floor covering even in the grander houses, was an important industry on the Barking reaches, as was basket-making. In the south of the parish traces of the marshland commons survived until the eighteenth century. The Eastbury, Westbury and Ripple levels

then contained 183 parcels of marsh totalling 1601 acres, divided among 48 owners, most of whom also held land in the 'uplands of Barking'. Tanning, a big concern during the Middle Ages, was still being carried out in 1520, with London skinners holding property in Barking.

The name Eastbury is ancient, 'belonging not unto a village or hamlet...but unto this mansion alone', and must have implied that a house of some rank occupied the site, possibly as 'long ago as in Saxon times'. The manor of Eastbury was one of the demesne tenements of the Abbey of Barking. In 1331-2 a reeve of Eastbury is mentioned in farming accounts and in 1534 'all that the messuage or ffarms called Estbury...and all man. of lands meddowes mershes outmarshes...' were leased by Nicholas Stodard from the Abbess of Barking. Following the Dissolution of Barking Abbey in 1539, records show that for the next six years the annual rent for Eastbury was paid to the Crown, Henry VIII. A local agrarian boom appears to have taken place and among the newcomers to the area were merchants with wealth and business connections in the City of London.

In 1544 Sir William Dedham obtained a grant of Eastbury from the Crown, together with the manors of Gaysechams, Stonehall and Westbury. He was the first private owner and looked upon the estate solely as a source of revenue and there is no evidence that he lived here or at any of his other manors nearby. A small house occupied by a tenant that originally stood at Eastbury was almost certainly built of wood. At the time of Dedham's death in 1548 the Eastbury estate included '200 acres of arable, 300 acres of pasture, 50 acres of meadow, 60 acres of woodland, 200 acres of furze'. As absent landlords, neither he nor his daughter who inherited the manor is thought likely to have built Eastbury House. It is probable that it was the new owner, Clement Sysley, who was responsible for its construction. Sysley had moved into the area from East Ham and acquired Eastbury in 1557 through his agent John Kele. In 1965 Pevsner described the house as a 'very valuable medium-sized Elizabethan Manor House'; it was probably completed c.1572 and tradition has it, according to W H Black, of 'the date 1572 having been cut in brickwork in some part of the hall'

and of 'a date 1573 on a leaden spout on the south side of the house'. The surviving walled gardens to the east and west of the house are also mid-sixteenth century in date. However, in 1912 the London Survey Committee gave a possible date for the house as earlier than the dissolution of Barking Abbey, due to 'a striking absence of Renaissance details', while several of the architectural features were deemed to 'show late Gothic or Tudor forms'. The Committee's view was that, had it been built after the Reformation, it showed 'an unusual conservatism and devotion to traditional features'.

With its north-south alignment, the house turned its back to the south, the front and the hall facing north. This seems certain to have been in response to its location on the edge of the marshland, and the frequent threat of flooding. Level ground gently abutted the front of the house, while behind the land dropped away towards the marsh. The house was fortress-like with towers at the rear commanding extensive views over the marshes and towards the River Thames. Walled gardens flanked the house in a formal relationship, their geometry comprising a basic square form. The east garden was reached via a private door from the lobby, and was overlooked by the two parlours lying north and south of the lobby. This is likely to have been the herber or pleasure garden, placed below the great chamber and best guest room, which is thought very probably to have been located on the first floor in the east wing. Given the prevalence of knot gardens, it is highly likely that this was laid out on the basis of geometric knot patterns. The garden on the west side lay beyond the kitchen, so would have been the kitchen garden. On the north side was a courtyard giving access to the front-door.

Throughout his life, Sysley acquired land, including meadows, pastures, freshwater marshland, orchards and many acres of woodland, together with the properties that went with them. Upon his death in 1578, his heirs inherited a large amount of property and land in the locality of Barking, Eastham and Westham. Eastbury Manor was left to his wife Anne for life, with reversion to his son Thomas. It remained in his and his wife's family for fifty years, apparently the longest phase of settled habitation by owners of Eastbury.

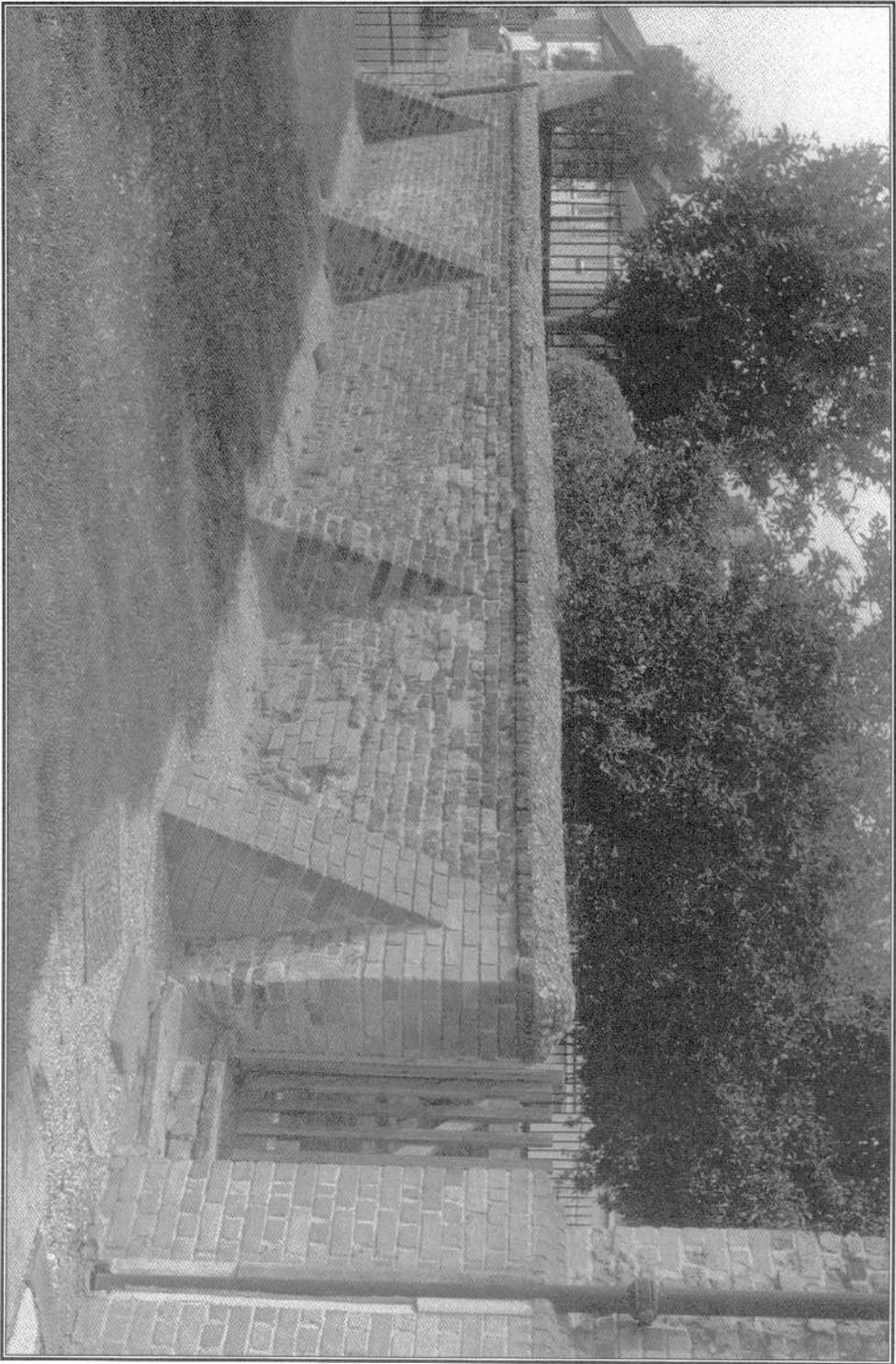
In 1603 the house was leased by John Moore whose family coat of arms is on the south wall of the painted room over the hall,¹ and who were connected by marriage to influential Catholic families. The high degree of interior decoration dating from the late sixteenth or early seventeenth century would in all probability have been reflected in the gardens, and the social life attached to the Moore family would have warranted this. A survey of Essex made during the reign of James I describes it as the 'Manor of Eastbury Hall'.

In 1629 the manor was sold to Jacob Price, following the death of Anne Steward in 1610, and later that of Augustine Steward the younger. In 1646 it was acquired by William Knightley of Kingston-upon-Thames, whose son then sold it on to his mother Susan Knightley in 1649. In 1650 she sold it to Thomas Vyner, alderman of London. The manor then remained in the ownership of the Vyner family until 1690 when the estates were divided, and a relative, Elizabeth Tombs, received Eastbury. It is not known if any of these owners occupied the house. The Vicar's Tithe Book of 1669-72 shows the occupiers of both Eastbury and Westbury Manors to be the Fullers, who were big graziers.

The 1660s Vicar's Tithe Book has the earliest map showing Eastbury in any detail. (*fig. 39*) The house is portrayed diagrammatically with an entrance to the property extending off the approach road towards the front of the house. Field boundaries show a squared-off 'U' shaped area extending east from the house and wrapping around to its rear. A further area at the back of the house continues the enclosure as far as the approach road. This road led south towards the East Mays Brook, which ran through the fields close by the house to the south and west. The same mapping was evidently used in the early eighteenth century when drainage improvements were carried out, the diverted East May Brook labelled 'now the brook or common sewer'.

During the eighteenth century, with Eastbury in divided ownership and occupied by lessees, the house became degraded into a farm-house and no doubt the gardens also suffered, although the kitchen garden would have remained in use. Daniel Defoe described Eastbury in the mid-1720s as 'a great house,

1. Later drawn by T H Clarke in 1834.



42. Kitchen Garden: southern wall with piers
(PHOTOGRAPH: EDA, ENVIRONMENTAL DESIGN ASSOCIATES, LONDON)

ancient, and now almost fallen down'. His descriptions of the surrounding countryside infer the possible reasons for the lack of any lengthy residence by Eastbury owners over the centuries: he writes of a 'country rich in land, than in inhabitants, occasioned chiefly by the unhealthiness of the air', while at the same time 'the lands are rich, and as it is observable, it is very good farming in the marshes'.

In 1737 a very elegant map was produced in colour for Mary Weldale, one of three sisters who had inherited the estate in 1731. (*fig. 40*) It provides a clear picture of the layout of the gardens, orchards and fields, with a Table giving names, numbers and acreage. It appears to have been an accurate drawing, since the dimensions of the House, the Walled Garden and the New Orchard match very closely those on the 1st Ordnance Survey Map of 1862. Given the size of the trees in the orchards, it would have appeared a mature landscape. The outline of the older orchards is similar to that of the 1660s Tithe Map, and is likely to date from the original overlay. The formal design of the New Orchard and pond suggests that these were laid out towards the end of the seventeenth century while Eastbury was in the ownership of the Vynier family.

Three walled gardens are shown: to the west, east and north of the house, the walls coloured pink and the paths clearly visible. (*fig. 41*) Within the Walled Garden that remains today, the present path extending from the house is shown, as is a cross-path off-centre towards the east, no longer extant. The perimeter path is shown extending along the east face of the house and around the base of the south and east walls; along the north side of the garden it is aligned with the north face of the house, leaving a long bed between path and north wall. The north garden has three platées of similar size, while no divisions are evident in the kitchen garden on the west. However, walls are shown extending around the kitchen garden (*fig. 42*) and into the north garden, with no entrance off the approach road to the front door of the house. The only path shown in the kitchen garden is along the west face of the house, and this may by then have become the entrance path to the front door. It is interesting that all illustrations of this period, and later, show the rear rather than the more formal front of the house. This was obvi-

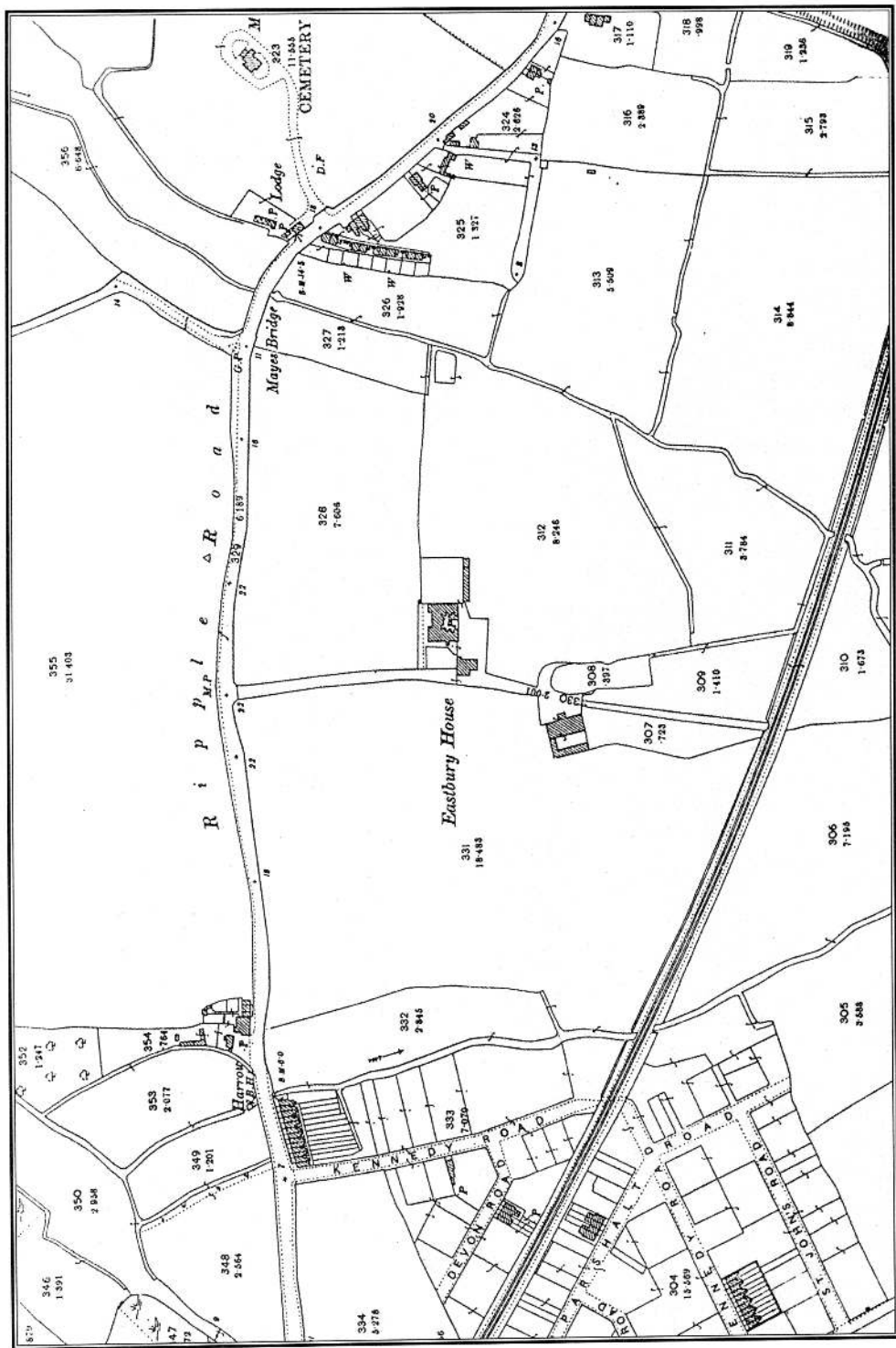
ously the most dramatic viewpoint, but had it also become the main point of entry to the house by this stage?

The Little Orchard (14)² appears unenclosed with small trees, while the Old Orchard (15) has large mature fruit trees planted in rows. The New Orchard (12), extending east from the Walled Garden, has been laid out in a formal manner, with a central alley or path extending its full length on the same alignment as the central path in the Walled Garden. Here the fruit trees are set out on a geometric grid, and the orchard is enclosed by hedges, its southern edge comprising a former field boundary. At the end, a square ornamental pool called Fish Pond Piece (11) has been created, which appears to be separated from East Mays Brook. An island with a small building on it is shown in the centre. The field to the north of the orchard with a large single tree in the centre is named Summer House Field (10), although there is no indication of a summer house. The rear of the house appears open, with no wall between the west and east wings to create the courtyard. A building adjoins the kitchen garden to the south, with a much larger building further south adjacent to the Stack Yard (19), behind which is an area of vegetation. There are two small buildings on the south side of the Yard, and extending south from the Yard adjacent to the Stack Yard are two abutting ponds. A lane runs south from the Yard past the Stack Yard, and south between Three Acres (18) and Five Acres (3) fields. The East May Brook is shown diverted away from the house around Cow House Meads (16) and is inscribed Common Sewer. This straightening of the brook would have carried the water away from the house and reduced the marshiness of the field. In 1742 a further survey was carried out for Mary Weldale, showing the same layout of fields but lacking any detailed information.

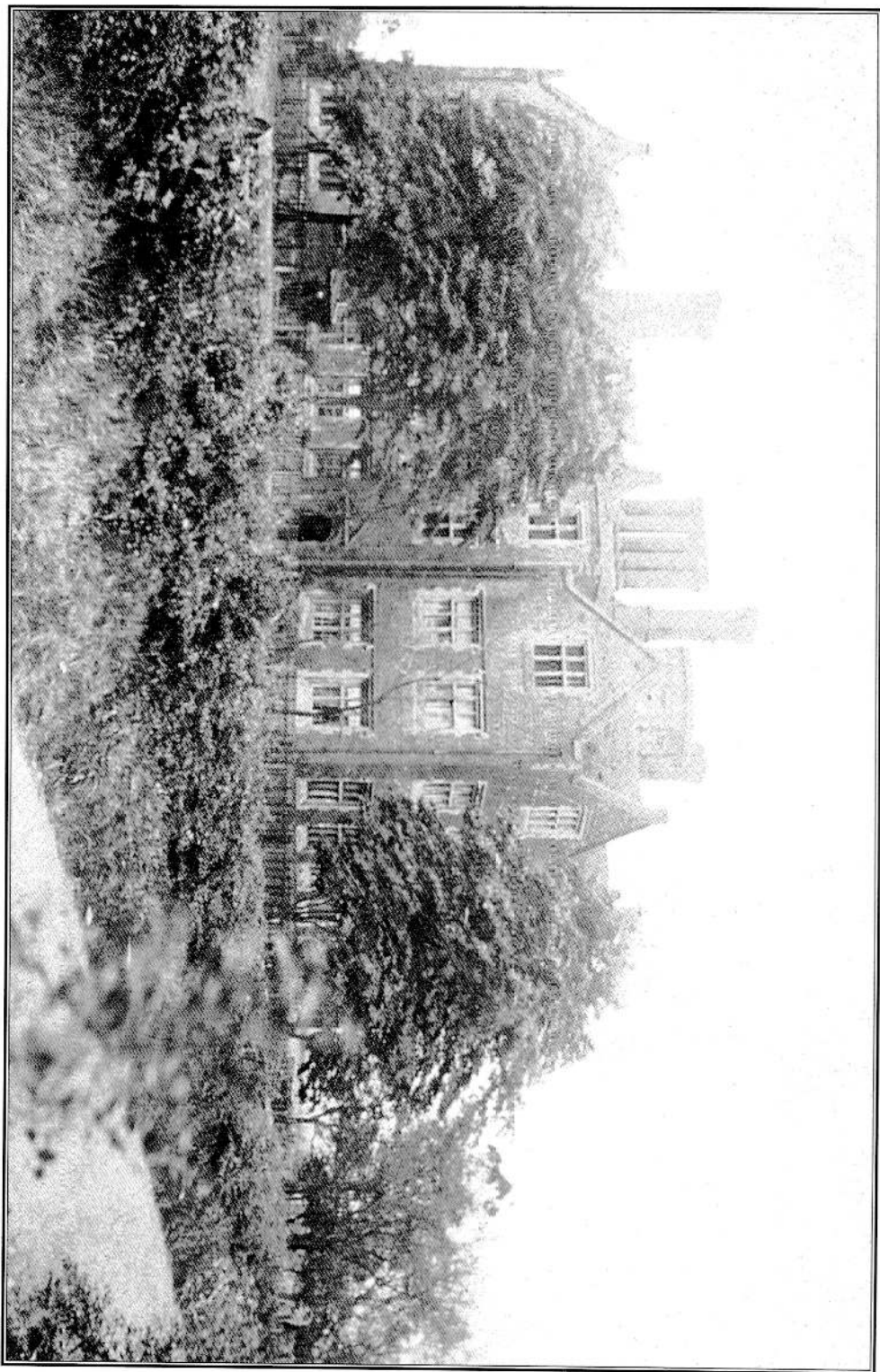
The Chapman and André Map of 1772-74 clearly shows the low-lying position of Eastbury and its close proximity to the marshes of Barking Level. (*fig. 43*) It also indicates the modest extent of the gardens at Eastbury despite the grandeur of the house, when compared with the estates of Parsloes and Valence, with their gardens, parkland and woods, situ-

2. Bracketed numbers in the text that refer to the Table in *fig. 40*.

EASTBURY MANOR HOUSE GROUNDS



44. 2nd Ordnance Survey Map, 1897
(COURTESY ESSEX RECORD OFFICE)



45. Photograph of hedge-lined approach road, with Eastbury Manor House and trees in the background, 1910
(COURTESY ESSEX RECORD OFFICE)

ated on higher ground to the north. The 1740 Eastbury and Westbury Levels Map showed that the southerly extent of the Upland at Eastbury was defined by Great Mays Brook, which ran close by the east and south sides of the house.

During the mid-eighteenth century, Eastbury House – and undoubtedly its gardens – fell into disrepair as a result of the continuing divided ownership of the estate and the occupation of the house by a succession of tenant farmers,³ followed by the period of ownership by the Sterry family which lasted from the late eighteenth century until World War I. Between 1809–1834 William Scott held the tenancy, during which time several of the chimney pieces were sold, while others went to the owner of Parsloes, and much of the oak flooring was lifted and used to repair the barns. Around 1833 the remains of the east turret, which had burnt down in 1814, was demolished for its materials. An etching dated 1833 shows the rear of the house with three doors, one an entry into the south parlour. By 1834 the house was in a very dilapidated state, the leasehold farmers no longer living in the house but using it as a farm building for storage and accommodation for their workmen. However, the 1831 Tithing of Eastbury Map showed the outline of garden and orchard areas to be unchanged since 1737. All three walled gardens were still intact, as was the pond with its island at the end of the orchard. In 1834 W H Black described the grounds: the box plants in the 'Pleasure Garden' (Walled Garden) had 'grown rank and high, and yet show somewhat of the old plan on which the ground was laid out'. He goes on:

Beyond this was the orchard, where some old fruit trees yet stand, and the fish-pond is full of weeds and rushes. On the southern side is a farm-yard with barns and other out-houses, and all the adjacent land, which doubtless was formerly kept in beautiful array, is now in accordance with the desolate and neglected state of Eastbury – a mansion fitter for a prince than a peasant.

Black also suggests that the niches in the Walled Garden had originally held statues that were removed at the time of the Gordon Riots in 1780 on the orders of Mrs Scott and thrown in the pond. However, this does not correspond with the dates, as William Scott did not

take over the lease of Eastbury until 1809.

By the 1840s Wasey Sterry was seriously considering pulling the house down, but was dissuaded from doing so by the efforts of an Essex antiquarian, Edward Sage. Sage, however, was critical of Sterry's work to the house, writing in 1841 that he has 'spoilt the interior by modernising, in a *cockneyfied* manner, the quoins of the west wing on the ground floor, and converting the residue of the house into stables, granary and coach-houses'. By 1847 the Eastbury estate only comprised 65 acres. In 1858 the lease was taken over by the Whitbreads, who were 'Farmers, Graziers and Compressors of Hay', and in 1861 W D Collier wrote that the 'Mansion has long been partly unoccupied'.

The 1st Ordnance Survey Map, dated 1864, provided a measured survey of the house and grounds. A wall joining the two wings at the rear of the house was clearly shown, with a pump marked in the rear courtyard. The paths within the Walled Garden divided it into four quadrants, each containing large shrubs and formally set out. The perimeter path was shown some distance from the face of the house, the north end of which was obscured by an enclosure. On the north side of the garden, the path was now closer to the wall, with a similar spacing for the east and south sides of the perimeter path. Paths were also shown in the kitchen garden, with a square area occupying most of the garden. The north wall had gone, and along with it the north walled garden. A boundary line, likely to be a paling fence, extended along the front of the house from the approach road to a small outhouse built out on the north side of the Walled Garden. The map showed that the ornamental fish pond surrounded by trees was still present, but the orchard that formerly led to it had been lost, except for some hedgerow trees along its former boundaries. The older orchards had also gone, and in their place at the rear of the house there was a collection of buildings and outhouses. The two large barns remained, with much of the former yard now enclosed. The ponds remained to the south, with drainage ditches extending south and east. Ripple Road had been realigned from its position beside East Mays Brook and ran in a south east direction from Mayes Bridge, and remnant marsh remained on either side of West

3. In 1796, Daniel Lysons, called Eastbury 'a manor or manor-farm'.

May Brook, severed by the new London, Tilbury and Southend railway line, built in 1860.

An undated post-1860 *Plan of a Freehold Estate in Barking* labelled the Walled Garden as 'Garden', and also showed the area of the kitchen garden in outline. The word 'waste' appeared across the ornamental fishpond and island, and also in the yards to the south of the house. The south pond was shown as lozenge-shaped, whilst the field to the south of the house appeared to have remained wet, now called 'Cart Shed Marsh'. A collection of six sheets of measured drawings of the house was made by Walter L Spiers dated 1871, which also included a conceptual design for the Walled Garden. These were presented to the Victoria and Albert Museum in 1906, as the Phene Spiers Collection.

In 1871-2, the condition of the Walled Garden was included in a description of Eastbury by T E C Streatfield, which also made reference to the former north garden:

The enclosed space to the east of the house, now used as a kitchen garden, was probably the 'green' or 'lawn' and formed but a portion of the original pleasure grounds which extended also, no doubt, to the north of the house, as far as the main road. It is remarkable that the present garden walls have not been set out square with the house, but incline on plan some 16 inches to the north. At the north-west corner, the main entrance to the garden, through folding iron gates, is quite simple in design, but apparently of the date of the house. The garden wall is 15 inches in thickness and about 9 feet in height finished at the top with plain brick-edges, there being no remains of the ornamental coping.

His measured drawing of the Walled Garden showed the wall at the north-west entrance extending only a short distance away from the house, with a path alignment reflecting this. This would appear to date from the original overlay and to be a remnant of the wall and path layout as shown on the 1737 Map. The far side of the path is shown dog-legging closer to the north wall.

In 1875 essential repairs were made, and James Thorne in his *Handbook to the Environs of London* of 1876 wrote that Eastbury 'had become almost a ruin, but has been restored by its present owner'. However, in 1880 the house still presented a ruined and dilapidated appearance. The 1897 2nd edition Ordnance Survey Map showed an outline of the Walled

Garden, the kitchen garden with an enlarged path along the face of the house, and the ornamental fish pond without the island. (fig. 44) By then there were only three barns to the south of the house and a single pond.

The deterioration of the house and gardens continued until the end of World War I under the ownership of Francis Sterry. (fig. 45) During 1913-14 he had started to sell the estate for building development and the house was once more in danger of destruction. Slum clearance was accelerating, with the Council beginning to build housing estates at Greatfields, Eastbury, Upney and elsewhere.

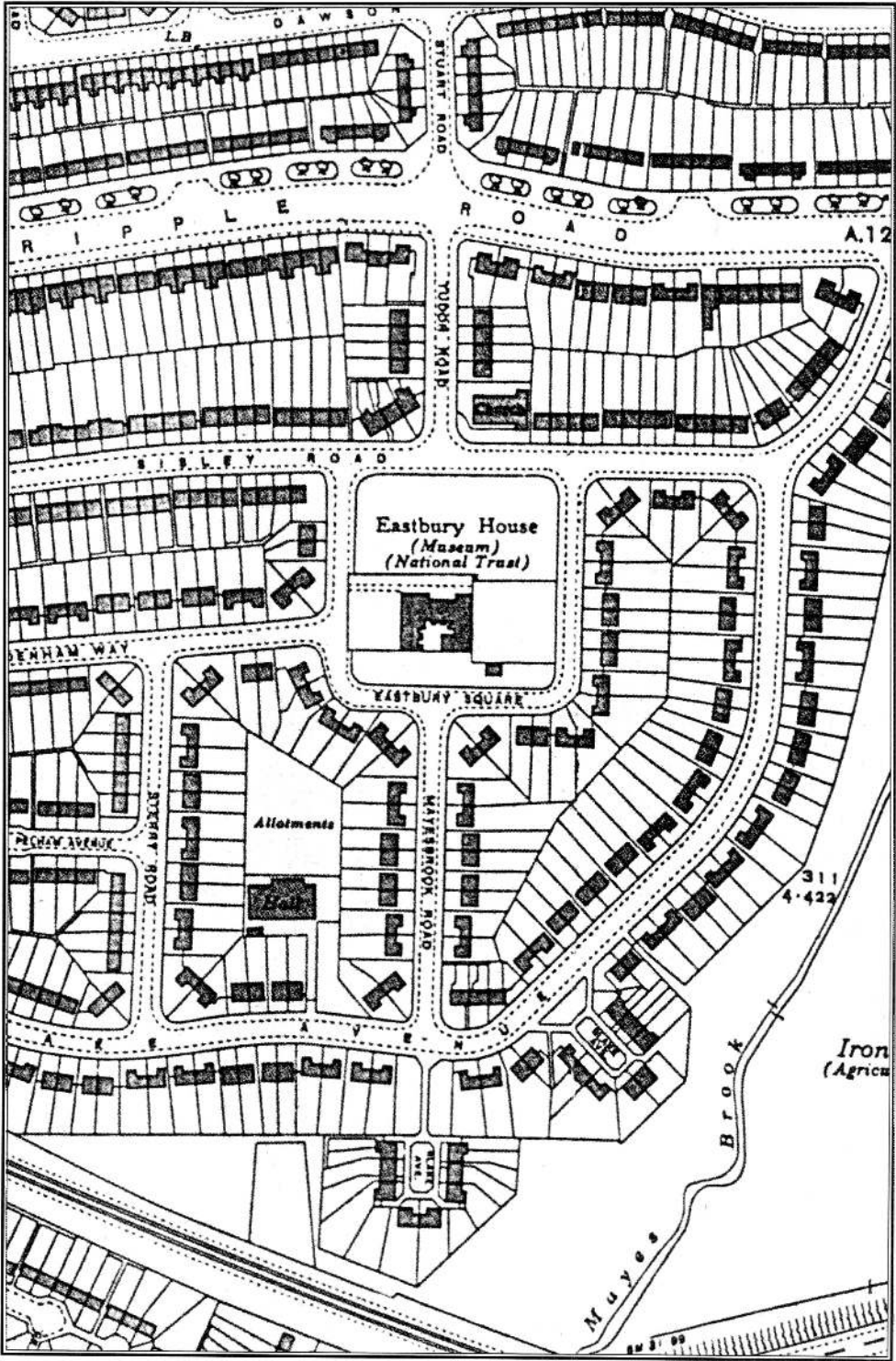
In 1916 Eastbury House was bought by Percy A Bayman, and the following description of the gardens was included in the London Survey Committee monograph of 1917:

The eastern wing looks out on a square walled garden, some 100 feet square, now used for vegetables. ...The original sixteenth-century walls are still largely intact, having a brick chamfered plinth and coping. On the east side are four niches, and two on the south wall, with triangular shaped heads, formed by two sloping bricks. The openings are 18 inches in height and 11 inches wide, the depth also being 11 inches. There has been some speculation on the purpose of these niches, which occur not infrequently in the garden walls of sixteenth-century houses. ...It has been suggested that they were formed to hold lanterns, or even cages for birds. ...In some parts of the country similar holes were used for bees, but those at Eastbury are small for this purpose... The opening in the east wall to the former orchard had been enlarged in modern times...The south and west walls of a second square garden remain on the west side of the house...To the south of the house is a pond, and there are a number of trees around the building.

Generally it was in the richer houses that bird-cages were placed in wall niches during the summer and it is now thought likely that the niches at Eastbury were bee boles, for the placement of portable beehives. Great importance was attached to bee-keeping in the Middle Ages as a part of the manorial economy, and Essex was known for the craft of 'bee ceorls'. Bee boles were commonly at least 14 inches deep, although some have been found in Tudor brick walls with a depth of only 9 inches, and a south or south-east aspect. Their origin is unknown, but they may have been introduced by the Romans. The earliest that have been dated with any certainty are found in Tudor walls and tend to have triangular



46. Photograph of Walled Garden, Eastbury Manor House (undated)
(COURTESY ENGLISH HERITAGE)



47. Revised Ordnance Survey Map, 1939
(COURTESY ESSEX RECORD OFFICE)

heads, as at Eastbury; later examples were predominantly round-headed. They seem to have gone out of fashion after the introduction in 1862 of moveable frame hives in England, and the last known example still in use was in Kent in 1913.

An undated photograph from the early twentieth century shows part of the Walled Garden visible, overgrown and planted with vegetables. (*fig. 46*) Beyond the walls to the east can be seen the edge of the ornamental fish pond surrounded by trees, with open fields and hedgerow trees, including elm, along the field boundaries. In 1918 Eastbury was saved by the action of the Society for the Protection of Ancient Buildings, which raised necessary funds, and the London Survey Committee, whose monograph was published. The National Trust purchased the house, walled gardens and sections of land in front and to the rear of the house, and from 1918 part of the house was used as an ex-servicemen's club.

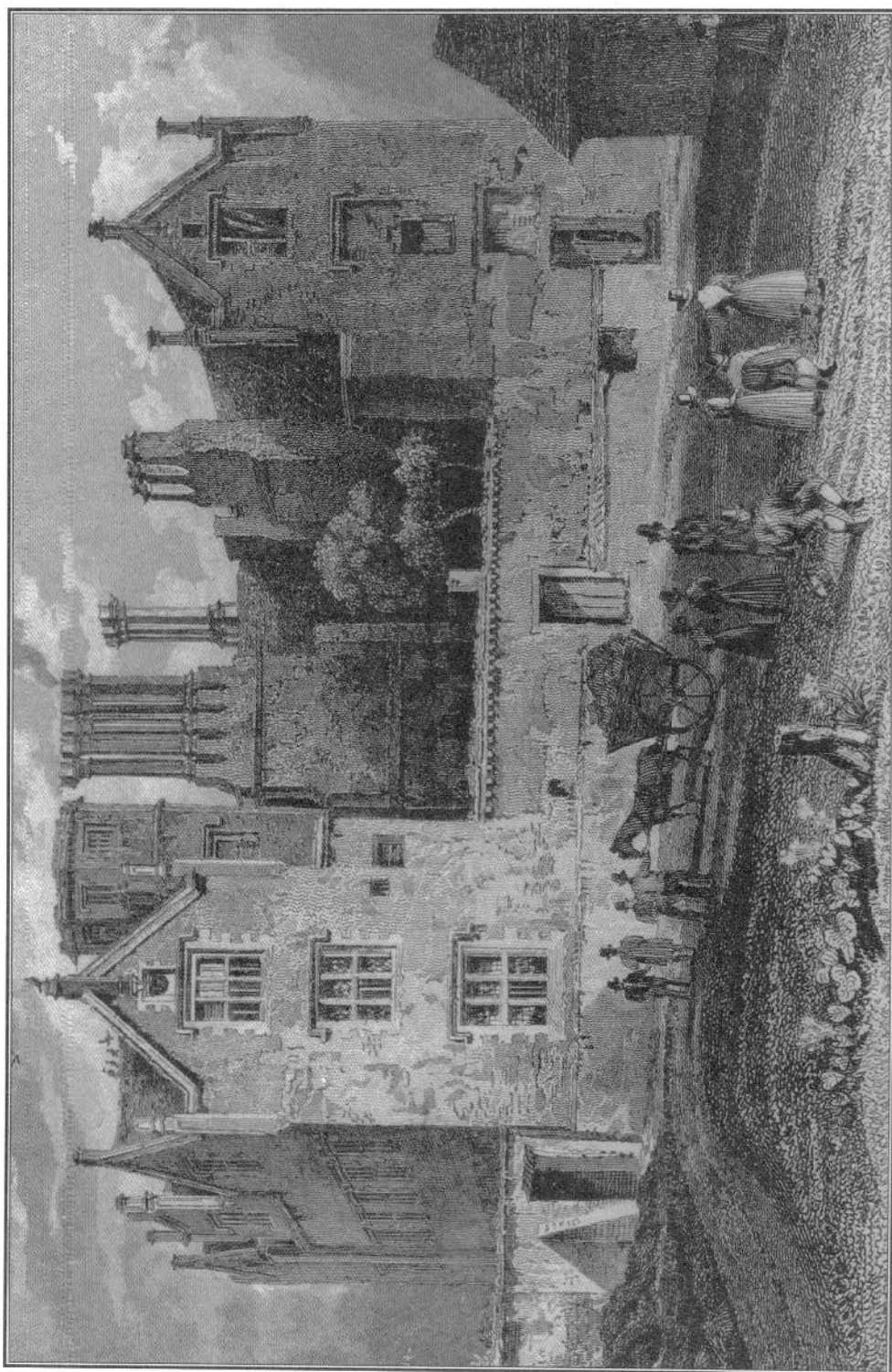
By 1921, although housing estates were extending east from Barking, the area around Eastbury between West and East Mays Brook remained open fields. However, in 1929 the Barking Urban District Council produced a plan for the Eastbury Housing Scheme with a network of roads subdividing the fields of Eastbury. No additional land, beyond two pieces that infilled the area owned by the National Trust, was allowed around the house. By the time of the 4th Ordnance Survey Map in 1939 house building had been completed and the urban scene of today was in place. (*fig. 47*). The setting of Eastbury House had been transformed from that of an open rural landscape to a miniature square-shaped island encircled by a road. (*figs. 48 & 49*)

Repairs were undertaken during the 1920s, but by 1932-33 the house was unoccupied and was suffering damage from hooligans. In 1934 it was leased to Barking Borough Council and in 1935, after conversion work by the architect William Weir, the house was opened as a Museum and remained in use as such until 1941, when it suffered slight bomb damage. The current garden overlay dates from circa 1935, with a new path laid from the front door across the lawn towards Tudor Road, flanked by linear beds of lavender and other plants. The two lime trees outside the front door were mature by then, reaching as high as the chimneys. The quadrants in the

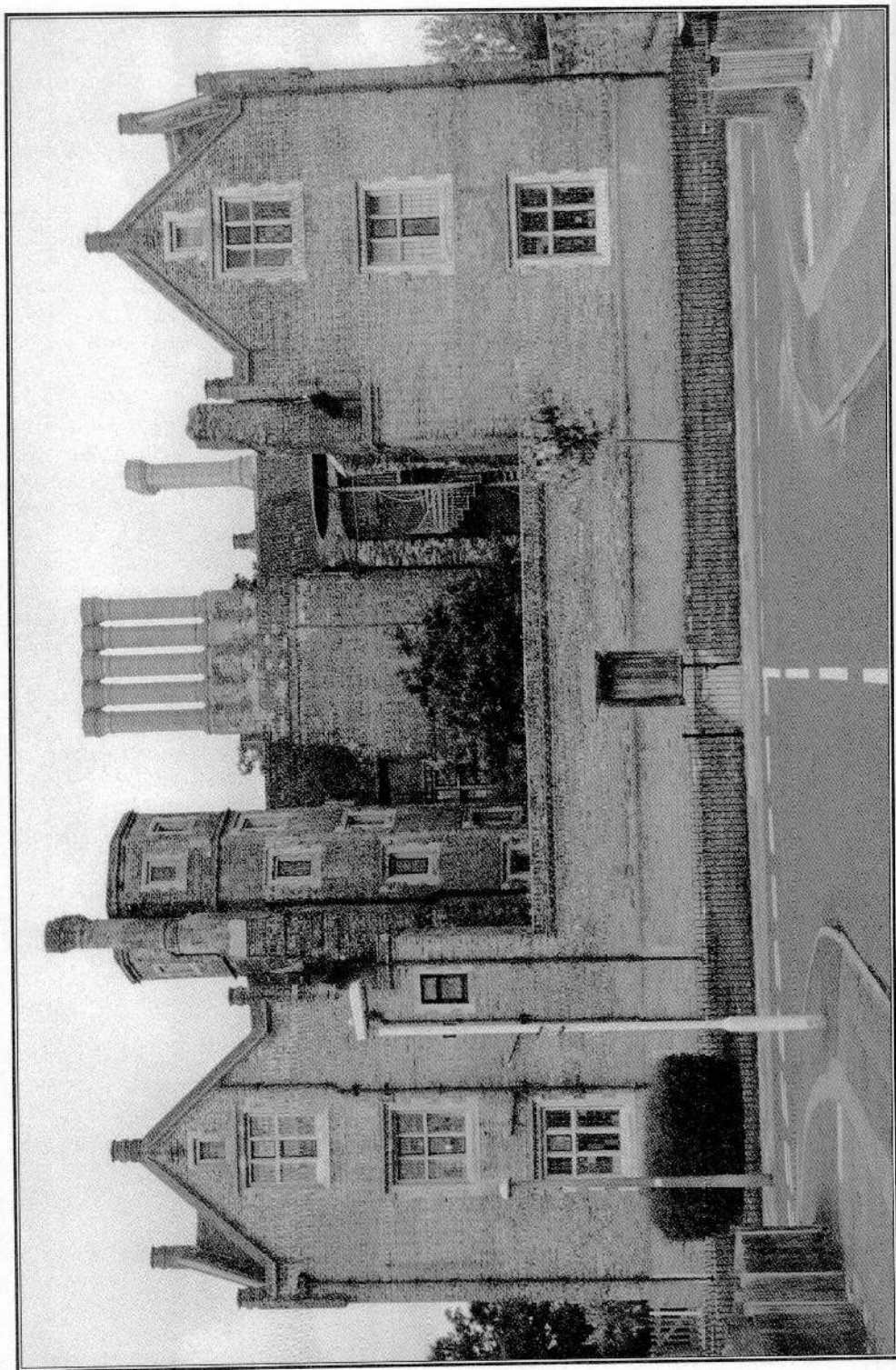
Walled Garden were maintained as lawn, with beds containing small shrubs at the base of the house. Two new public toilet buildings were shown on the outside of the north-west and south-west corners of the Walled Garden.

Since World War II the house and gardens have been used continuously by local organisations. In 1954 the house and garden walls were listed, and by the late 1950s the house was in use as an Arts and Cultural Centre, and also as an Occupational Centre. The Walled Garden was used by the physically handicapped, and in 1960 a solarium was constructed here. However, in 1961 this latter was found to have been built without permission and in 1968 it was removed when the Occupational Centre was relocated. The house was extensively restored in 1964 and Barking Arts Council took over its management. In 1972 the house opened to the public, and in 1991, under the management of the London Borough of Barking and Dagenham, it became the Arts and Heritage Centre that it is now. In 1995-96 major repairs and renovation to the house were undertaken, and a further Heritage Lottery funded programme of work to the house and gardens is currently being undertaken which involves repairs and restoration of the original spaces with a view to maximising their flexibility for future uses.

A Resistivity Survey was undertaken in September 1995 by Newham Museum Service who used a Geoscan RM15. Within the Walled Garden the most distinctive low density readings related either to recent ground level activity or 'a much earlier landscape', with three other groupings of low resistance readings suggesting 'an earlier layout of trees or shrubs'. On the front lawn, the north-east area 'displayed a number of undulations on the surface'. It was thought that the printed grid revealed 'the outline of a likely building' with the mass of low density readings suggesting 'a period of backfilling'. Archaeological investigations were then carried out in 1996 by the Newham Archaeological Service to a brief drawn up by English Heritage and with the agreement of the National Trust. Within the Walled Garden there was evidence of pits, some containing domestic rubbish, others 'possibly relating directly to gardening activities'. A 'buried disused gravel path not dissimilar to the paths of the present garden layout' appears



48. South View of Eastbury House, near Barking, Essex drawn by Bartlett, engraved by W Walkins (undated)
(COURTESY ESSEX RECORD OFFICE)



49. South View of Eastbury House, 2002
(PHOTOGRAPH: EDA, ENVIRONMENTAL DESIGN ASSOCIATES, LONDON)

to confirm the position of the cross-path shown on the 1737 Map.

As part of the Heritage Lottery funded project for the house, improvement to the grounds was also agreed and a phased programme of works commenced in 2002. Significant trees and good specimens are to be retained, with most of the remainder to be removed. The recommendations for the grounds were divided into four broad areas: restoration of the paths in the Walled Garden based on the 1737 Map and the re-creation of a sixteenth-century pleasure garden; rebuilding of the North Walled Garden and re-creation of a pleasure garden based on the 1737 Map; rebuilding of the north wall to the kitchen garden with re-creation of the kitchen garden layout based on the 1st Ordnance Survey Map; and re-creating a more open and natural landscape to the front and rear of the house outside the walled gardens.

The aim of the landscape project is to conserve remnant historic features, to re-create historic elements and features, and to remove aspects of the modern overlay, with a view to allowing the grounds to once more complement Eastbury Manor House, while also providing an active contemporary space for use by the local community.

A NOTE on THE LONDON INVENTORY of HISTORIC GREEN SPACES

By Todd Longstaffe-Gowan

In April 2003 the London Historic Parks & Gardens Trust launched *The London Inventory of Historic Green Spaces* at a Conference held at the Guildhall, London. This database - formerly known as the *Inventory of Public Parks, Gardens, Squares, Churchyards and Cemeteries of Local Historic Interest* - was the culmination of seven years of research that commenced in 1994 soon after the Trust was founded, with the aim of celebrating the wealth of historic green sites across Greater London. The initial phase of research was undertaken by a group of garden historians, including Hazel Conway, James Edgar, Ruth Guilding, David Lambert and Todd Longstaffe-Gowan - who have also contributed to this *Journal*. By 1995 some 1,250 sites had been identified across Greater London, a number of which were successfully put forward to English Heritage as candidates for the *National Register of Parks and Gardens of Special Historic Interest*.

Some updating was undertaken by energetic volunteers in subsequent years, but the *Inventory* remained filed away in the Trust's picturesque office on Duck Island Cottage in St James's Park.

In 1998 funds were raised from English Heritage, Historic Royal Palaces and the Pilgrim Trust in order to appoint researchers to review and update the *Inventory*, and Transport for London supported the project through its generous provision of an annual travel pass. The research was largely carried out by Sally Williams - recently appointed KEEPER OF THE INVENTORY - with archaeologist Lesley Howes reviewing four of the South London boroughs. The *London Inventory* currently contains over 2,250 sites and discussions continue within the Trust to explore its future publication in different forms in the anticipation that one day it will be widely available.