SHARING REPTON: HISTORIC LANDSCAPES FOR ALL

Garden History Lucky Dip

Expert Level prompt sheets

The Garden History Lucky Dip is an activity to encourage informal interest in garden history. The Garden History Lucky Dip uses everyday objects to introduce a particular topic. The prompt sheets were developed to lead the conversation about the topic, stimulating discussion within a small group of participants. The sheets provide short stories about garden history to generate interest and inspire further involvement.

The Garden History Lucky Dip activity is intended to be an interactive workshop, and is suitable to do within an hour, easily conducted over a lunch break or long tea break at an event, AGM, or other meeting.

The prompt sheets are aimed at three different levels of interest and knowledge in garden history.

> **Expert Level** is aimed at those who have experience and expertise in garden history and who are interested to share and debate with others of the same level.

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https://www.audreygerber.co.uk/

THE GARDENS TRUST

CELEBRATING HUMPHRY REPTON · 1752 ~ 1818 ·
A LIFE IN LANDSCAPES *from* PAGE TO GARDEN

HERITAGE FUND

Object: Brick
Subject : Walled gardens

Prompt questions:
Where would bricks be used in a garden?
Lead conversation to walls, and then introduce the walled kitchen garden.

Conversation teasers:
What would bricks add to a walled garden? [shelter from wind, protection from deer and rabbits, warmth from the sun (south facing walls, espaliered fruit trees.)].
What are the three main things that plants need to grow? [water, sunshine, soil]

Garden History story:

Walled gardens were important to the grand estates of the 17th and 18th centuries in Britain.

Not only did they feed the large family, but also needed to feed any visitors and all of the servants – this could easily be as many as **25 people in the house, and 12-16 men working** in the garden and wider estate as woodsmen, gamekeepers and dairymen.

Walled gardens were often more than an acre in size, and grew vegetables, fruit, herbs and flowers. In 1844, **Queen Victoria's Kitchen Garden was 33 acres large, with 150 gardeners**.

Warmth and sunshine were enhanced by the brick or stone walls.

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HERITAGE FUND

Some walled gardens had a **hot-wall,** which provided extra warmth to grow fruit trees for better yield and for earlier harvest. Early ideas for a hot wall were based on ways to **capture extra sunshine**, or to reflect the sun's heat back onto the trees. Examples of this are lining a wall with lead or tin plate, or glass. The next development was to build **sloping walls** warmed from underneath by small stoves, or wooden walls heated from the back by piles of fermenting dung. The next advancement was to build flues into the wall to allow warm air from stoves to move through the wall.

There are many clues that a wall may have been a hot wall.

- A hot wall is generally much wider, at least two feet thick.
- Archways low down on the northern side of a south-facing wall indicate the site of fireplaces. These are often silted up, overgrown, or even bricked up.
- A hot wall would have a series of holes or pipes in it to carry smoke and heat from fires through the wall, though the presence of cavities does not always indicate a hot wall, because brick walls were often built with cavities for economy.
- Regular patches of newer bricks higher up on a wall reveal the position of the flues for cleaning which were later blocked up.
- The rubble of collapsed walls might show signs of soot which would have collected in the flues.

Examples of heated walls are: Belsay Hall, Tatton Park, Norton Conyers, Croxeth Hall, Castle Howard, and Audley End.

Reference: A history of Kitchen Gardening, Susan Campbell

Object : Toy sheep, cow or deer
Subject: Ha ha

Prompt question:
Why would you not want animals in your garden?
Lead conversation – eat plants, could be dangerous, loss of estate stock.

Conversation teasers:
How else would you keep animals out of the garden?
Hedges – hedges are closely planted and clipped to form a barrier.
Fences and railings – designs changes over time.
Walls-where stone was plentiful, walls were used to demarcate field boundaries and to contain farm animals.

Garden History story:

In the 18th century gardens were large and open, with views outward to the farmland which surrounded the house. Farm animals were not wanted in the garden, and yet it was desirable to have views uninterrupted by hedges. The Ha-ha filled both purposes: keeping farm animals away from the house, and allowing seemingly continuous pasture to extend across the estate. The Ha-ha is simply a sunken ditch which divides the farm pasture from the garden, yet which is only visible from a few yards away. It consists of a retaining wall constructed of brick or stone on the garden side, and a sloping bank on the pasture side. The name comes from the startled cry of aha on seeing a deep ditch so close by.

Open sweeping landscapes enhanced by mature trees are the essence of the **English Landscape Garden**, and evidence on surviving sites suggests that **form dominated design** with little regard to colour. **There is however evidence that colour was part of the design, and flowers and flowering shrubs were certainly included.**

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- Tree planting at **Rousham** was deliberately designed, with "the greens [should be] ranged in large masses as the shades are in painting, to contrast the dark masses with the light ones, and to relieve the dark mass itself with little sprinklings of lighter greens here and there".
- An 1838 account of **Painshill Park** describes "a wood….composed of the most elegant trees, full of the lightest of greens, and bordered with shrubs and with flowers", and "thickets ….of flowering shrubs".
- Bills of plants delivered to **Petworth** between 1753 and 1756 include roses and ornamental shrubs, most probably for planting inside the ha-ha.

Reference: Flowering of the English Landscape Garden. Mark Laird

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HERITAGE FUND

Object: Pineapple
Subject: Fruit for the estate table

Prompt questions:
Do you know where pineapples come from and how they got to England?
What would be needed to grow pineapples in England?

Conversation teasers:
Have you tried any new fruit? Do you know where it was grown?
Can you think of another example of fruit or vegetables that we eat often that came from a foreign land/faraway place?

Garden History story:

The pineapple first became known to Europe in 1493 (4th November, to be exact!) when Christopher Columbus landed on the island now know as Guadaloupe., South America There are also reports from 1536 of pineapples in Venezuala, also in South America.

The name pineapple was given because the explorers thought it resembled the shape of a pine cone, and was edible, just like an apple.

Despite attempts to bring pineapples to Europe, it was rare that they survived the long journey. It was not a simple matter to just fly fruit in from tropical regions as we do now. And so there were many attempts to grow them here.

The popular picture of King Charles II (1630-1685) being presented with a pineapple by his gardener John Rose (c1621-1677) was commonly suggested to prove that pineapples were grown in England circa 1670. In fact, the picture shows a pineapple that was brought to England attached to an entire plant in a pot. **It was only in about 1720 that the secret of growing pineapples in England became known.** Do you know what the secret was? – it was heat, though it needed the addition of oak bark tan to fermenting dung to produce enough heat.

When researching garden history, artworks can provide very interesting insights, yet this example shows how misleading they might be.

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HERITAGE FUND

Art can be a representation of the owner or designer's intention, or of the artist's desire to please, and not be a true picture of reality. The paintings of **Ernest Arthur Rowe**, however, were accurate representations of gardens. He travelled in England and Europe in the **19th century,** painting gardens for sale to, or on commission for, their owners. His paintings were also used as book illustrations, such as **Thomas Mawson's 'Art and Craft of Garden Making'**, and **Walter Wright's 'Hardy Perennials'**. The fact that his paintings were provided to estate agents for sales catalogues is likely evidence that they were accurate. **The detail in his paintings of Hatfield House and Montacute was used in the garden restorations.**

Reference:
https://www.rct.uk/collection/406896/charles-ii-presented-with-a-pineapple

Thomas Mawson's 'Art and Craft of Garden Making'

https://archive.org/details/artcraftofgarden00mawsrich/page/n10/mode/2up

Walter Wright's 'Hardy Perennials'. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilisation as we know it.

Object: Plant in Jar
Subject: Plant collectors, Wardian case

Prompt questions:
I wonder what the benefit would be to keep plants in a glass jar?
Answers – sea and salty air, humidity, light

Conversation teasers:
Do you grow indoor plants? Where do you get your indoor plants from generally? Cuttings from friends? Supermarkets? Garden centres?
Why are they grown indoors? Answers- warmth, shade, humidity

Garden History story:

The air in London in the early 19th century was so polluted – mainly by soot- that plants struggled to survive outdoors. **Dr Nathaniel Ward developed a glass ca**se that protected plants and enabled them to grow. The idea came to him almost by accident. He placed a chrysalis of a sphinx moth in a wide-mouthed lidded glass jar, burying the chrysalis in moist leaf mould. To his surprise seedlings germinated and thrived in the sealed bottle. **The first two plants that germinated in the bottle were the grass, *Poa annua*, and the fern *Lastrea felix* mas (now *Dryopteris felix*-mas).** These glass cases were called **Wardian cases**, and became immensely useful in bringing plants in from other countries.

- During development of the case, Ward noticed that plants with smooth leaves suffered from sooty pollution less than those plants with leaves that were hairy or resinous. This explained, in his mind, the miserable appearance of most conifers.

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Pollution in London in Victorian times was the reason for the London Plane being so popular and planted so widely. **The London Plane not only survived in the highly polluted air, its bark offered a means of removing some of it from the air.**

- Pollution that collects on the bark doesn't smother the tree, the bark flakes off to form the characteristic mosaic pattern, and at the same time removing pollutants.
- The London plane is believed to be a chance hybrid between the oriental plane and the American plane, though there is some debate about its origins.
- London's oldest and largest plane tree at Barn Elms was planted in 1685 on land belonging to the Archbishop of Canterbury.

https://archive.org/details/ongrowthplantsi00wardgoog/page/n6

Wardian case Public Domain,
https://commons.wikimedia.org/w/index.php?curid=783650

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HERITAGE FUND

Object: Bridge model
Subject: Designed serpentine lakes

Prompt questions:
Where in a garden would you see a bridge?
How often can these fit into a small garden? Maybe across a pond or stream

Conversation teasers:
What can we tell from how a bridge looks; what does the design of a bridge reveal?
Answers: shows the design trends of the time, particularly architectural; what materials are available; what mode of transport crossed the bridge (foot, carriage, railway)

Garden History story:

In the **18th century** landscapes of England, bridges became increasingly ornamental. Their style varied from classical to rustic, and were often used as eyecatchers to highlight a viewpoint in the landscape.

Lancelot Brown **(1716-83),** known as **Capability Brown because he would tell his clients that the site has 'capability' for improvement,** was Britain's most celebrated and prolific landscape gardener. He designed and installed around 200 landscape parks, creating an artistic and horticultural revolution with **worldwide influence**. One of the characteristics of a Brownian landscape is a **serpentine lake**. These were often lakes that were designed to look like rivers.

- The placement of a bridge was often selected to create the illusion that the stretch of water, the serpentine lake, was in fact a river, not a static lake.
- The bridge was also part of the architectural design, almost like a sculpture.

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The lakes that are a notable theme of Brown's landscapes were more than ornamental. **Brown was considered to be an exceptional hydrologist,** and lakes had function in draining land for agriculture that would otherwise be unproductive.

Croome Court was Brown's first commission after leaving Stowe. Croome is sited on a plain between the rivers Avon and Severn.

- Browns work involved digging culverts, and installing underground drains that channeled the water from the marshland into the newly created 'river' called Seggy Mere.
- What looks like a river is actually a narrow lake, one and three quarter miles long, which winds artistically across the parkland.
- Carefully placed islands, bridges and plantings disguise the fact that this is a lake and not a river.
- The design includes a shallow 'carriage splash' on the route that guests were driven around the estate to admire the park.

There are **200 surviving sites** with which Brown is reliably linked.

- Three quarters of these are on the Historic England Register of Parks and Gardens.
- 35 are listed as Grade I
- 6 are considered to be Heritage at Risk.

There were others who worked in the same manner as Brown, though they are lesser known, and only slowly are their lives and work being recorded, though some were trained by him. (**John Haverfield, John Spyers, Richard Woods, and William Eames.**) Ref; Miles Hadfield

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HERITAGE FUND

Object: Cut grass
Subject: Large sweeping lawns

Prompt questions:

If you didn't have a lawnmower, how would you keep you grass neat?
Answers – scythe, goats and sheep, No grass, low growing meadow.

Conversation teasers:

What would you do on a lawn? Answers – sport, sunbathe, walk the dog,
What are other examples of inventions that changed gardening? Lead conversation to secateurs and when these were invented, what was used until this invention (knives, knives and more knives); hosepipes and water fittings, lead story to central dipping ponds in kitchen gardens being functional not ornamental.

Garden History story:

The garden style of the early 18th century was for large sweeping landscapes. Although the appearance was natural, there was a distinct art in the planning and management of these landscapes. They were characterised by large lawns stretching away from the house. The idea was to create an effect of open space and views across the countryside. *How were these lawns maintained?*

The management of these large lawns was not easy, and having a large, beautiful lawn was a sign of wealth and status. Sometimes they were kept trimmed by grazing of sheep. More commonly they were cut using a scythe and weeded by hand. The lawns were rolled a night or two before scything to allow the dew to settle on the flattened grass blades. Rammers were implements used to flatten the lawn where work casts or molehills disturbed the smooth surface.

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Where did the term 'lawn' come from?

- The term 'lawn' has meant many things over time. The word **laund or lawnde** is found in Middle English dictionaries and poetry, and refers to an open clearing of pasture within a wood. Lawn in any spelling is not mentioned in **John Evelyn's 'Sylva' of 1664**.
- By the **18th century** the word used is '**lawn',** and this is mentioned many times in **Philip Miller's 'The Gardener's Dictionary' of 1768**. Miller defines a lawn as a great plain or park adjoining a noble house, ranging in size from large lawns of 16 hectares to modest lawns of 4 hectares. The purpose of a lawn, similar to nowadays, was to give a sense of space and openness.
- **In 1822, Loudon's 'Encyclopaedia of Gardening'** comments on "The superiority of British turf". The term in French, *pelouse*, derived from the word *poilu*, meaning hairy, referred to an area covered with uniformly low growing plants, common in the 17th century.
- In 18th century France, the term and the practice expanded to match the English lawn, known as *pelouse de gazon* – a lawn of turf.

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Object: Tree bark or leaves
Subject: Old trees in the landscape.

Prompt questions:
Why are old trees special?
Answers to tease out – landmarks in the landscape, shade and fresh air, nature as birds and bugs (Moccas oak estimated age of 900 years supports a rare beetle population.)

Conversation teasers:
An arboretum is a collection of trees, a pinetum is a collection of conifers. Where would you find evidence of tree introductions into Britain? (letters, diaries, ship's inventories, nursery catalogues).

Garden History story:

Trees form an important part of heritage landscapes because they reach a great age. This enables the original design to be seen decades and even hundreds of years later.

- The English oak can live to more than 500 years.
- The Yew tree and the Redwood also live for 5 centuries and more.
- Next oldest are Lime, Beech, Plane, Sweet Chestnut, Hornbeam, and the evergreen Holm Oak.

The arboretum became a popular in British gardens in the **19th century.** The collection of trees of an arboretum was laid out by either aesthetic or taxonomic principles, but the interest was predominantly botanical.

Westonbirt Arboretum in Gloucestershire was laid out in 1829 in a *patte d'oie* of avenues, based on aesthetic principles. The arboretum was the passion of **Robert Staynor Holford,** who amassed an impressive collection, dominated by conifers and maples.

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These were highly exotic trees in the early 19th century, and it was through family contacts that 21 year old R.S. Holford gained access to plant material. Earl Somers in particular brought many new specimens into England, and many of his introductions can be seen at Westonbirt, and also at Eastnor's arboretum. The desire to create estate arboreta generated seed-sharing networks, and interesting rivalries. The arboretum at nearby Tortworth Court was established by the 3rd Earl of Ducie between 1853 and 1921, and at that time it rivaled the collection at Westonbirt.

Westonbirt now has **15,000 specimens of 2,500 species**. Notebooks of RS held in the Westonbirt archives list costs, dates of planting, and information about plant sources for the original planting.

Arboreta in the 19th century were often included in public parks, illustrating the desire of this period to **combine recreation and education.**

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Object: Piece of Glass
Subject: Protected cultivation

Prompt questions:
What are the properties of glass that would be useful in a garden? (Answers – shelter, warmth, to see what is growing)

Conversation teasers:
How do plants that are cold sensitive survive if they don't have us to protect them with a glasshouse? (drop leaves, die back to a bulb, produce enough seed to regenerate the next year (annual plants))
What do you eat that is grown in protected cultivation?
What else could be done in a glasshouse to help plants grow? (warmth – underfloor heating)

Garden History story:

- Abolished in 1851, a hefty tax on glass made it very expensive. Introduced in 1696, the tax added more than 300% the cost of glass. France and Scotland also had a window tax.
- In 1848 sheet glass was introduced, and panes of glass became reasonably priced.

It was these two events that contributed to a rapid rise in the popularity of glasshouses.

- The **Great Conservatory at Chatsworth House** was the largest of its kind in England on reaching completion in 1841. It had 4 underground boilers providing heat, and an underground tramline was constructed to deliver the 300 tonnes of coke and coal used in a single winter. It was too expensive to run, and was destroyed in 1920.
- The **Crystal Palace** was built in London for the Great Exhibition of 1851. Designed by Jospeh Paxton, it was large enough to hold a full sized Palm Tree. The entire design was factored around the dimensions of the largest pane of glass available at the time: 120cm long by 25cm wide. This created great efficiency of construction using millions of panes of glass of identical size.

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- It was not just the glass that made these glasshouses impressively successful. The 200 tonne iron structure of the **Palm House at Kew Gardens** was modeled on ship building structures and techniques, and this is the first example of using these principles architecturally. The curved profile of the design is angled to maximize light interception. The Palm House has just been restored for its third time. It was constructed between 1844 and 1848 and has had two previous restorations: one in 1955, and the second in 1988.
- Predating the Kew Palm House by 20 years, the glasshouse of **Bicton Park** was built to a futuristic curvilinear design, holding 18,000 small panes of glass within thin iron bars. These iron bars run vertically, with no horizontal glazing bars. Hundreds of small glass panes with convex lower edges overlap the pane below.

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Object: Sprig of Rosemary
Subject: Herbs, early gardens

Prompt questions:
For what purposes are plants grown beyond their ornamental properties?
Answers: Function – trees for wood, hedges for boundaries, plants to eat, plants for medicine. Lead conversation to properties of rosemary.

Conversation teasers:
What other gardens might have herbs in them? Kitchen gardens. Sensory gardens – designed for those with poor sight so they can touch and smell to experience plants. Also texture, rough, smooth, prickly, soft grasses. Sound of leaves in wind, poplar, grasses.

Garden History story:

Rosemary itself that we know as a culinary herb was grown for its medicinal properties. Early gardens were mostly functional, producing herbs for remedies.

Most of the common herbs for culinary and medicinal use are well known by tightly conserved common names. One of the challenges, though, of identifying what plants were grown in history is that **names have changed over time.** It was for accuracy of identification and use for medicinal purposes that books on plants first started being written.

Latin was the language for science and education, and it was Leonart Fuchs, the German physician and botanist, who is considered to have started the use of Latin names for plants with the publication in **1542 of 'De Historia Stirpium Commentarii Insignes'**. Considered to have set a new standard for accuracy and quality, it contained names and descriptions for 497 plants with more than 500 woodcut illustrations. Originally published in Latin and Greek, within a couple of decades it had been reprinted 39 times, and translated into Dutch, French, German, Latin, and Spanish, and later into English.

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The binomial naming system for plants was introduced by **Linnaeus in 1753.** This was formalized in 1867 with the Laws of Botanical Nomenclature, and reviewed in 1906 as the International Rules of Botanical Nomencalture, **amended in 2005** with the Vienna Code, the Melbourne Code in **2011,** and the Shenzen Code of **2018.** History does not stand still!

Early botanic gardens were established to maintain plant collections, and to study plant growth and use.

The earliest university botanic garden in the world is still in existence today. Established in **1545, Orto Botanico in Padua, Italy,** is surrounded by a high wall to deter thieves that wished to steal the rare and useful plants in the collection. Plant collections in the garden were organised according to their botanical classifications that were based on morphological characters.

This method is also evident in the **Oxford Botanic Garden (founded in 1621**), and the **Chelsea Physic Garden (established in 1673)**.

Kew Gardens have recently reviewed their botanical collection, and, in 2019 established the Agius Evolution Garden. The collection is planted in eight sections, grouped according to their genetic relationship, based on **DNA similarities instead of physical similarities**. Who would have thought that the London Plane tree and the Lotus flower are related.

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Object : Packet of seeds
Subject: Plant introductions

Prompt questions:
Where do these seeds come from?
Where do garden plants come from, and why would we want to introduce plants from other parts of the world. (New fashion, prestige, competitive nursery business)

Conversation teasers:
What are your favourite flowers? Do you know where these come from?
What are the problems with bringing plants in from other countries (climatic differences, pests and diseases)
Do you recognise any plants in the UK that you have seen in other countries?

Garden History story:

These seeds of the Californian Poppy (*Eschscholzia*) were found in the wild in 1816 by a plant hunter to the far western section of North America.

Throughout garden history there has been a quest for new plants, and exploration and exchange has lead to introductions of new plant varieties. **Early collecting trips were funded and directed by royalty and wealthy individuals,** and new introductions were a display of power and wealth. Later trips were instigated by commercial nurseries wishing to improve the range and variety of their stock to attract customer attention.

- Clarence Elliott undertook many trips to collect alpine plants, including Corsica in 1908, and the Falklands in 1909. Later trips were to the Dolomites, Pyrenees and the Alps, and in 1927-28 he travelled to the Andes and Chile. The variety of Nepeta 'Six Hills Giant' that is still very popular, was introduced by Elliott's nursery.

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- Plant hunting was a dangerous activity. Ernest Wilson broke his leg in two places while collecting in China in 1910. He was caught in a landslide, and had a limp for the rest of this life.
- After many successful trips to North America – collecting a total of 50 new trees and 100 herbaceous plants, including the Douglas Fir, *Ribes sanguineum* and lupins - David Douglas was killed in Hawaii when he fell into a pit dug to trap wild bullocks.
- Despite surviving malaria and attacks from wild animals, George Forrest dies of a heart attack on a collecting trip in Yunnan, China.
- Reginald Farrer, who introduced many alpine plants for rock gardens, died in Burma at the age of 40, believed to be from diphtheria.

Today's plant hunters still face difficulties when exploring wild places for new plants. Natural dangers such as earthquakes, floods and landslides seem tame in comparison to armed rebels.

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Object: Toy instrument
Subject: Bandstand

Prompt questions
What sort of music might you hear in a garden, or a park. Answers: a band or a concert.

Conversation teasers
Have you been to a concert in a park? Was it a temporary stage? Did you take a picnic? How big was the park? Is there a café?
If the participant has a country of origin different from UK, or has a wide cultural knowledge, ask about designed public open space in other countries.

Garden history story

Bandstands became popular in British parks in the 19th century, with music seen as an uplifting influence. . Visiting parks on a Sunday was widely encouraged to get fresh air, and to provide distractions from unsociable behaviours. At the height of their popularity, there were over **1,500 bandstands in Britain.**

The structure of a bandstand as a raised platform with a roof served a double purpose. The roof obviously kept the band sheltered from the elements, and the built structure provided a cavity to reflect and amplify the sound. The style was often a cast iron structure with a high pitched or circular roof. The bandstand was open to the sides, and listeners could sit all around. An example of this is Abingdon bandstand.

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- Only a few – less than 15 – were built like a stage in a theatre. These were particularly designed for acoustics, with the shape providing excellent sound projection. An example of this is the bandstand in **Centre Vale Park, Todmorden**, built in 1914. The style is highly decorative, with distinctive balustrade, consoles, a prominent flowing cornice, and window surrounds and metal grilles to the sides of the building. As with many bandstands when their popularity waned, this fell into disrepair. It has recently been given a reprieve, and restoration works are planned.
- The semi-elliptical bandstand in **Victoria Park in Bath**, built in 1887, is considered to be a relatively unusual type of bandstand. It is axially aligned with the centre of the Royal Crescent, and is constructed with acoustic principles dominating design.
- The **precursor to the Victorian bandstand** were the balconied pavilions of the Pleasure Gardens of the 17th and 18th centuries. The difference between a park and a pleasure garden was two-fold: Firstly, a pleasure garden provided extravagant night-time entertainment, and, as such, was the equivalent of the night club of contemporary times. Secondly, the Pleasure gardens attracted crowds of people, commonly thousands.

Reference: Bandstands, by Paul Rabbitts.

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Tennis ball – Games in parks and gardens

Prompt questions
What could be the link between a tennis ball and gardens? – answers: playing tennis on public courts, throwing a ball for a dog, family fun cricket in the park.

Conversation teasers
What games are played in your local park? Is there space in your park just to run around or kick a ball?

Garden history story

Public spaces in history relate back to the commons and moors close to towns that remained open since medieval times.

In the 18th century the formal **Pleasure Gardens** provided limited opportunities for exercise and recreation, though were more accessible that the private gardens of Georgian residential developments. It was in Victorian times that parks were encouraged in response to a report of the House of Commons that highlighted the issues associated with unplanned urban development, and a highly industrialised society. Access to open, natural space was seen as a solution to reduce drunkenness, encourage family bonds, and prevent diseases arising from lack of exercise and fresh air.

Birkenhead Park, Merseyside, is generally acknowledged as the **first publically funded park** in the world. Designed by Joseph Paxton and opened on 5 April 1847, it featured a sophisticated layout, and rich planting, and took five years to build. It is interesting to note that the park was built before residential development started. Public money was raised to purchase the 91ha site, and plots of land on the edge of the park were sold to fund its development. Prior to this, parks had been funded by private individuals or private organisations.

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Royal Victoria Park in Bath was opened in 1830. It is considered to be a very early example of a **municipal park**, with the current design essentially unchanged from the original layout. Managed initially by a committee of wealthy Bath residents and financed by voluntary contributions, the park came under ownership of Bath City Council in 1921.

During the 19th century all of the top designers were involved in creating public parks.

These designers included Paxton, Loudon, James Pennethorne, John Nash, Edward Kemp, John Gibson, Edward Milner, Joshua Major, and William Barron. In terms of **design theory, expenditure and acreage**, Victorian parks demanded no less than the English landscape gardens of the 18th century.

Garden History Lucky Dip: Expert level prompt sheet.
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