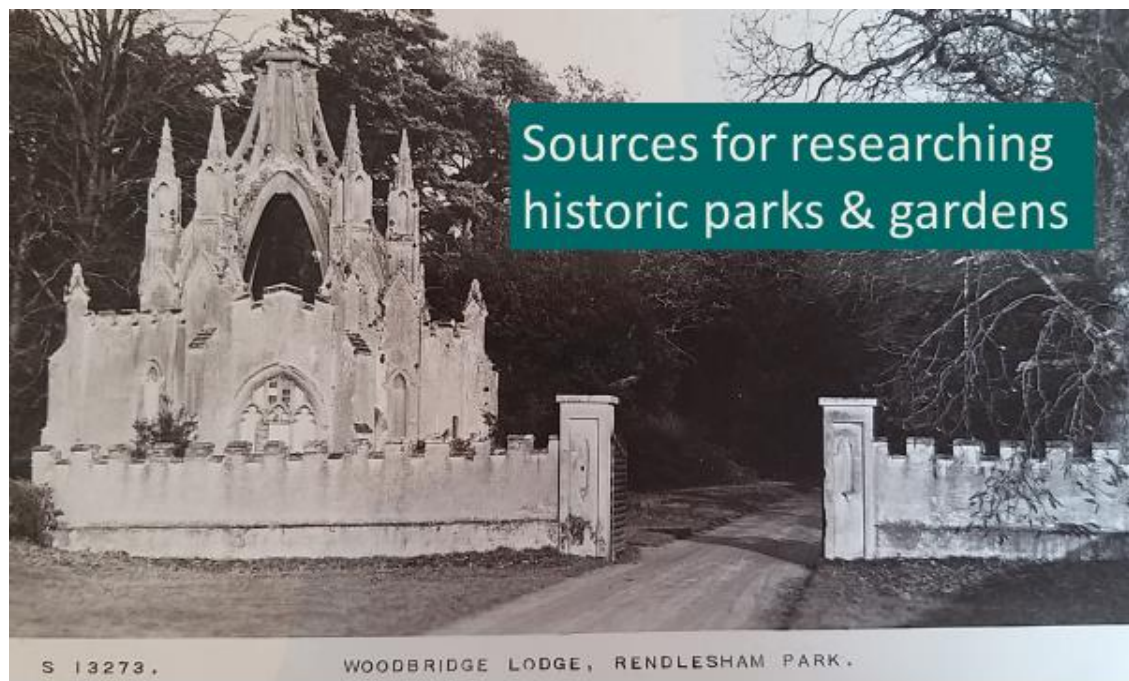


## Slide 1



[thegardenstrust.org](http://thegardenstrust.org)

[@thegardenstrust](https://twitter.com/thegardenstrust)

In our last session we looked at the many places you can find information about your chosen park or garden, online. From heritage databases to Historic England's Register of Parks and Gardens, and from Victorian Ordnance Survey Maps to 21st Century LiDAR surveys. There is a wealth of informative sources out there, some have been researched and specifically put together for sharing online whilst many are original items which have been photographed or copied. Some of these sources are freely available to view whilst others languish behind paywalls waiting to be discovered.

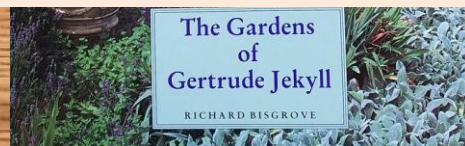
Although this session is part of the Suffolk's Unforgettable Gardens Story project, the way we find and interrogate historical sources will be the same in other parts of the country.

## Primary & Secondary Sources



A primary source is a first-hand or contemporary account of an event or topic.

Secondary sources usually use primary sources and offer interpretation, analysis, or commentary.



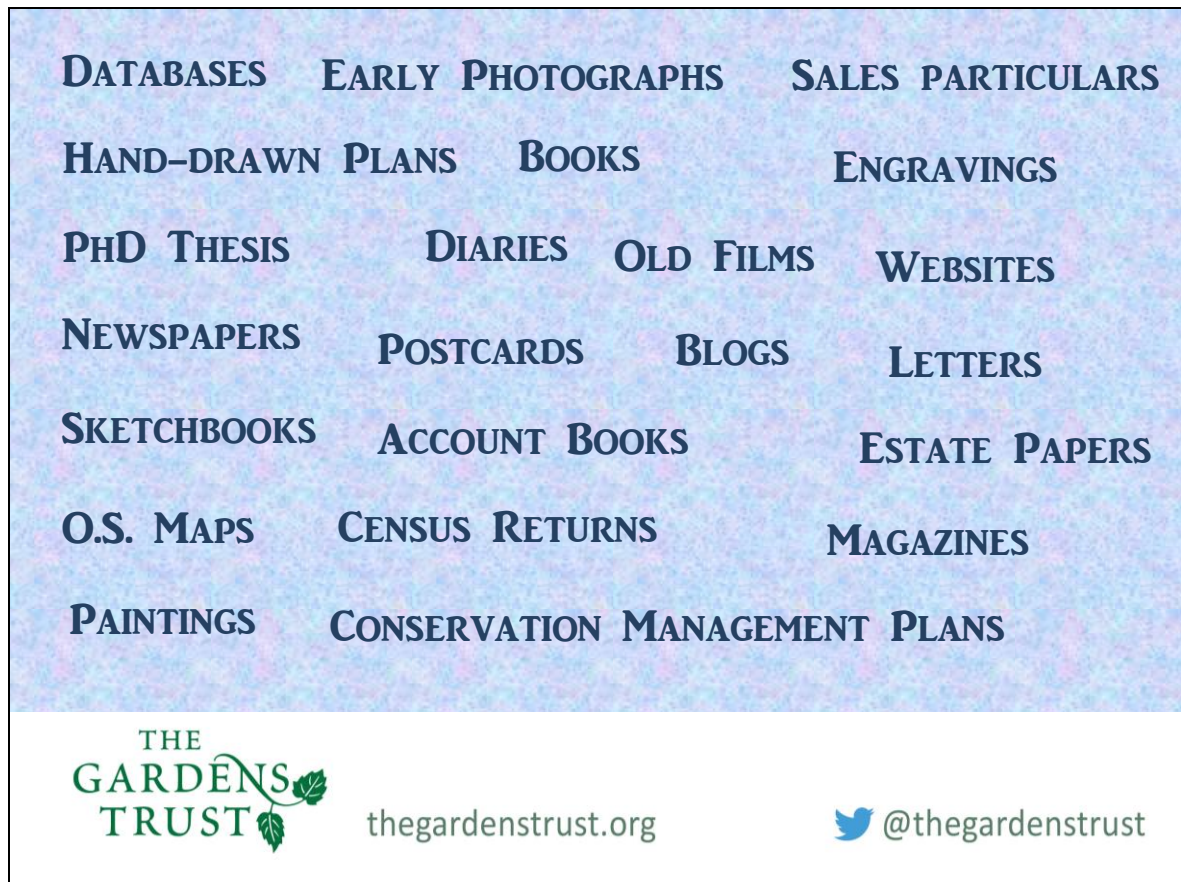
Sources for historical research fall into 2 main categories – primary sources and secondary sources. Although there are a few tertiary sources out there too, which I'll mention shortly.

I looked for some good definitions of primary and secondary sources and the majority agree along these lines.

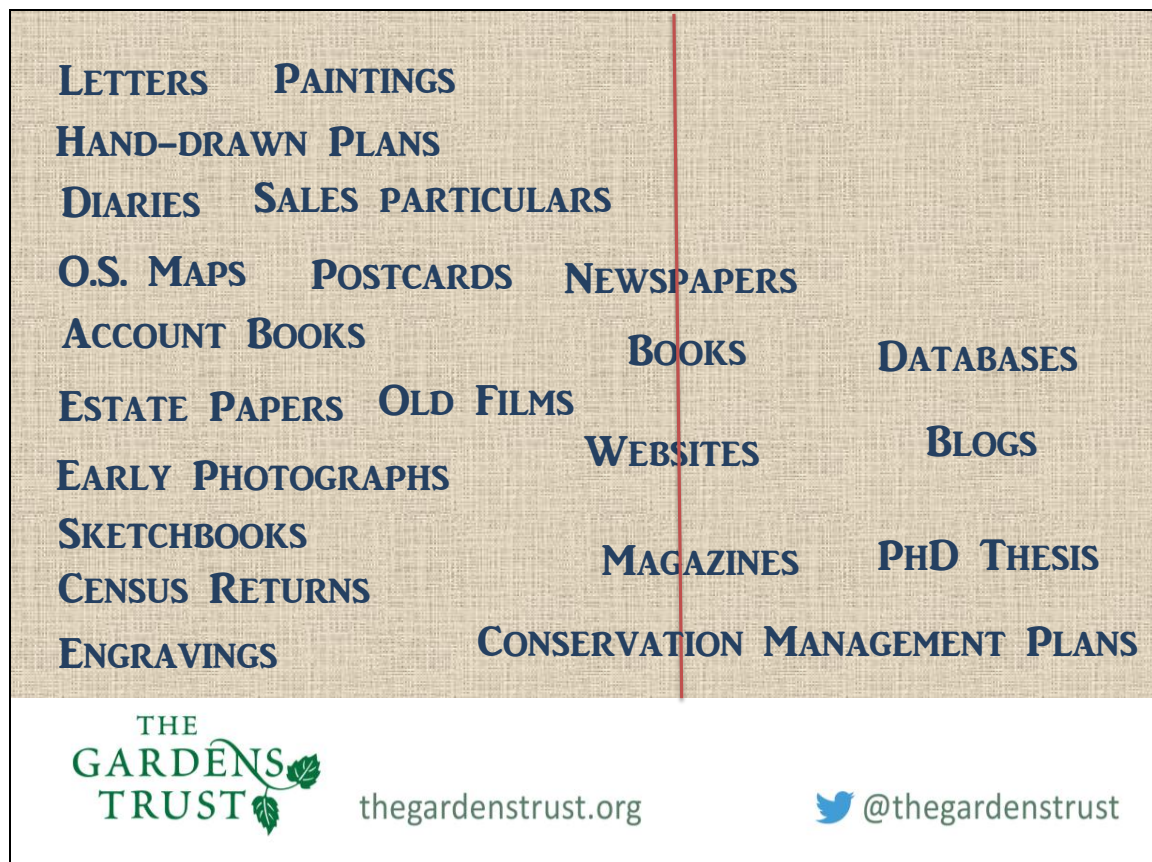
Primary Sources are anything that was written or created at the point of history you are studying. Yes, they can show bias, either conscious or unconscious, by the person who has written or created the source. But often they are faithful records of events, transactions or activities of their time. Here is a 1990s aerial photograph of Nowton Park in Suffolk, it shows exactly what the park looks like at the time the photo was taken.

Secondary sources are everything else which has been written or created subsequent to the period of history and has been reinterpreted by a third party.

My example here: Richard Bisgrove has looked at the plans, plants lists, and gardens associated with Gertrude Jekyll, and produced his book.



Here are some possible sources we can use to find out information about a park or garden, which do you think are Primary Sources?

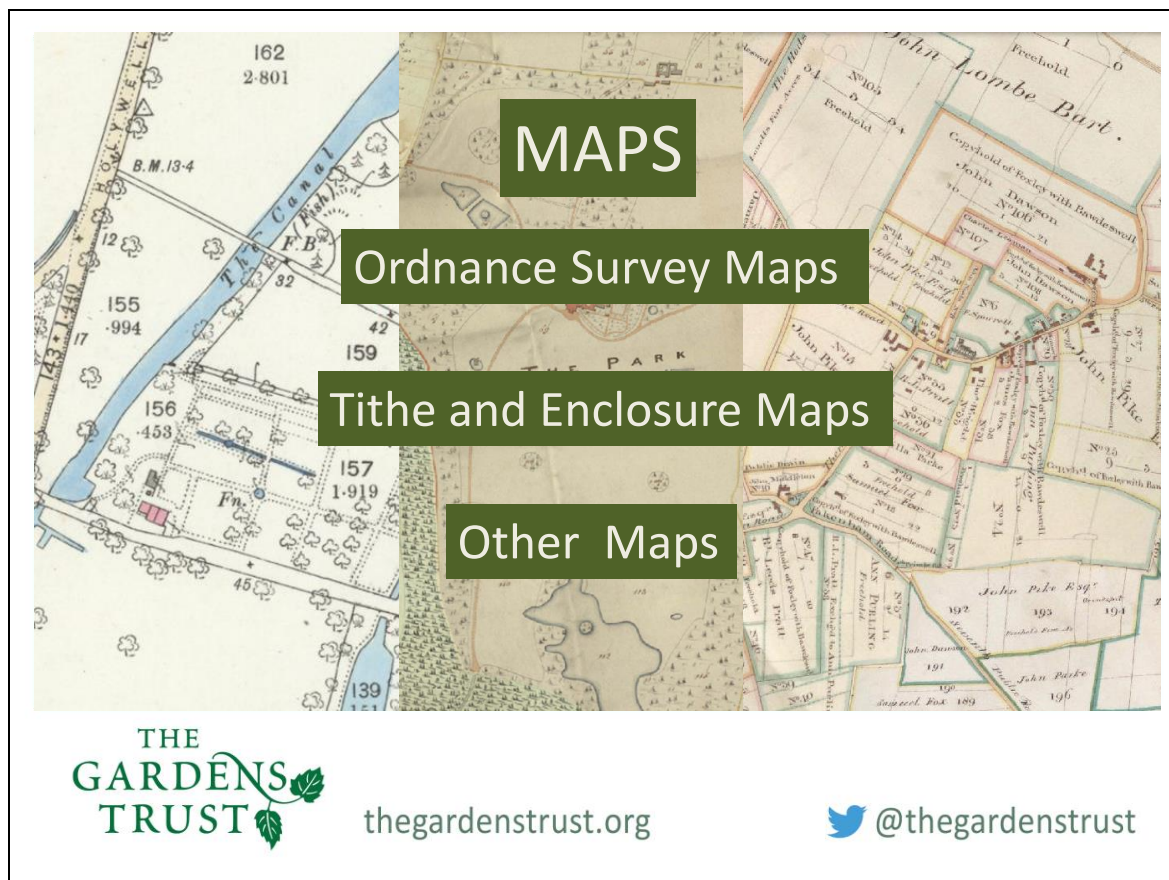


I had a think about this and came up with quite a large group of primary sources on the left and not so many secondary on the right – although I had these 5 in the middle which I thought could be both.

I have some doubts even now, but it is important to keep in the back of your mind the origin of the information you are reading or looking at, and whether someone could have misinterpreted or altered it or just presented it with their own spin on things.

I mentioned earlier that there are a few tertiary sources too, these would include encyclopaedias, textbooks and some websites and blogs – in other words whenever secondary sources have been collected together rewritten and published.



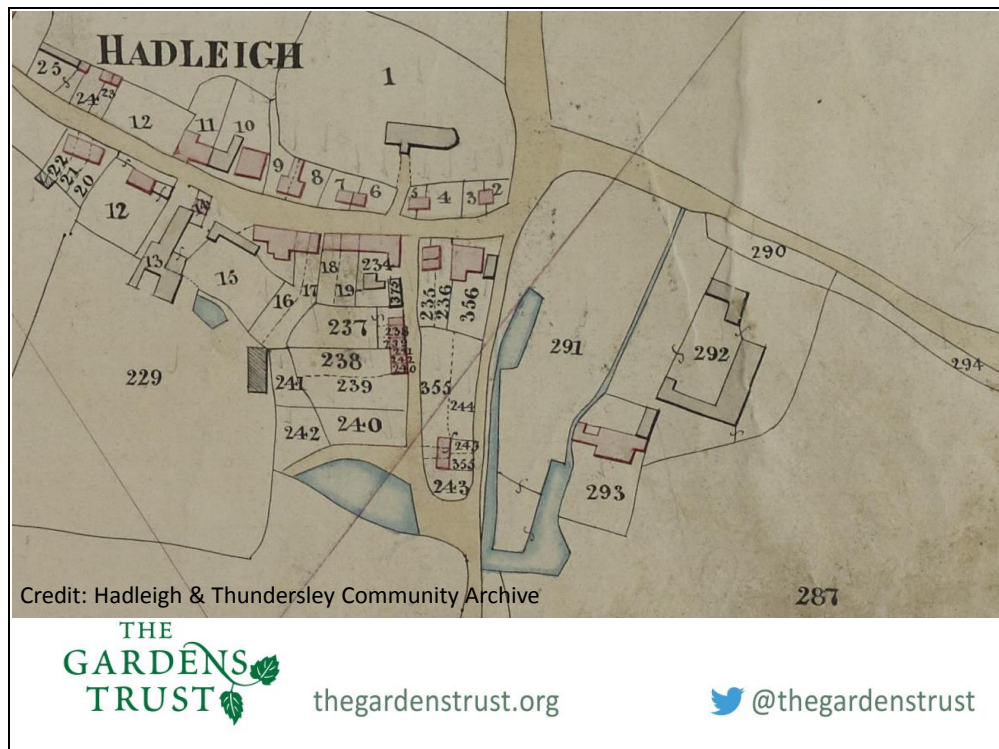


Let's look at the different types of maps that can help us with our research. Maps are usually primary sources. They are surveyed and drawn up to record how the landscape looks at a particular moment in time.

We looked at the early Ordnance Survey maps last week. OS mapping has been very accurate from the 1880s so I think we can safely say that these maps are primary sources, and we can trust the information we find on them.

The next group of maps I'd like to show you, date from the beginning of the 19th century – these are Tithe and Enclosure Maps

## Slide 6



Tithe maps date from the middle of the 19th century.

Before 1836, tithes were paid to the church in 'produce from the land' (crops, animals, timber, fish etc. whatever people could spare) The 1836 Act for the Commutation of Tithes in England and Wales, meant that parishes were responsible for working out the monetary value each householder was due to pay. Therefore, Parish Tithe maps were drawn up to determine the amount of rent payable from each parcel of land, whether it held the dwelling, other buildings or just the land itself.


If you are fortunate to be researching a site in a county where the tithe maps have been digitised, then there is a good chance they are available online. However, at the moment, this is not a free option for the Suffolk Tithe Maps. I could not find a clear image of any Suffolk Tithe maps online and so have popped over the border to Essex to find this one of the centre of Hadleigh.

Tithe Maps are all similar and show us a lot of detail particularly if they are accompanied by their apportionment document. Inhabited buildings are shown in red, churches, farm buildings etc are in grey and every single parcel of land has its own number.

The apportionment document will tell you the size of the parcel of land, who owned it, and who lived on it or worked it, if it was not the owner. Often fields have their own name which can give you a clue to what they are used for or their geology or aspect. Not shown on this map detail is woodland, but it is normally shown with tree symbols – often with different symbols for deciduous and evergreen trees.

It is interesting to note that Tithes remained payable on farmland until the 1930s.

## Slide 7



The screenshot shows the TheGenealogist website interface. At the top is a navigation bar with links for TreeView, Search, News & Articles, Shop, and Help & More. The main content area features a large image of a historical tithe map with the text "Tithe Records" overlaid. Below the map is a video of a man standing in a field. To the right of the video is a sidebar titled "Other Collections" listing various record types: The 1939 Register, Adoption Records, Birth, Marriage & Death Records, Census, WW1 Wounded, Distinguished Conduct Medal, Directories, Education, Electoral, Landowner, Lloyd George Domesday Survey, 1910, International Records, Map Explorer, Military, Military Medal, Non-Conformist Records, Parish Records, Welsh Parish Records, and Prisoner of War. At the bottom of the page is the logo for The Garden Trust, the website URL thegardenstrust.org, and the Twitter handle @thegardenstrust.

THE GENEALOGIST

TreeView Search News & Articles Shop Help & More

Tithe Records

Other Collections

- The 1939 Register
- Adoption Records
- Birth, Marriage & Death Records
- Census
- WW1 Wounded
- Distinguished Conduct Medal
- Directories
- Education
- Electoral
- Landowner
- Lloyd George Domesday Survey, 1910
- International Records
- Map Explorer
- Military
- Military Medal
- Non-Conformist Records
- Parish Records
- Welsh Parish Records
- Prisoner of War

Many family historians want to get an insight into where their ancestors worked and lived. Now they are able to search for their forebears within the fantastic resource that is the comprehensive collection of Tithe records for England and Wales online at TheGenealogist

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How can we view a Tithe Map?

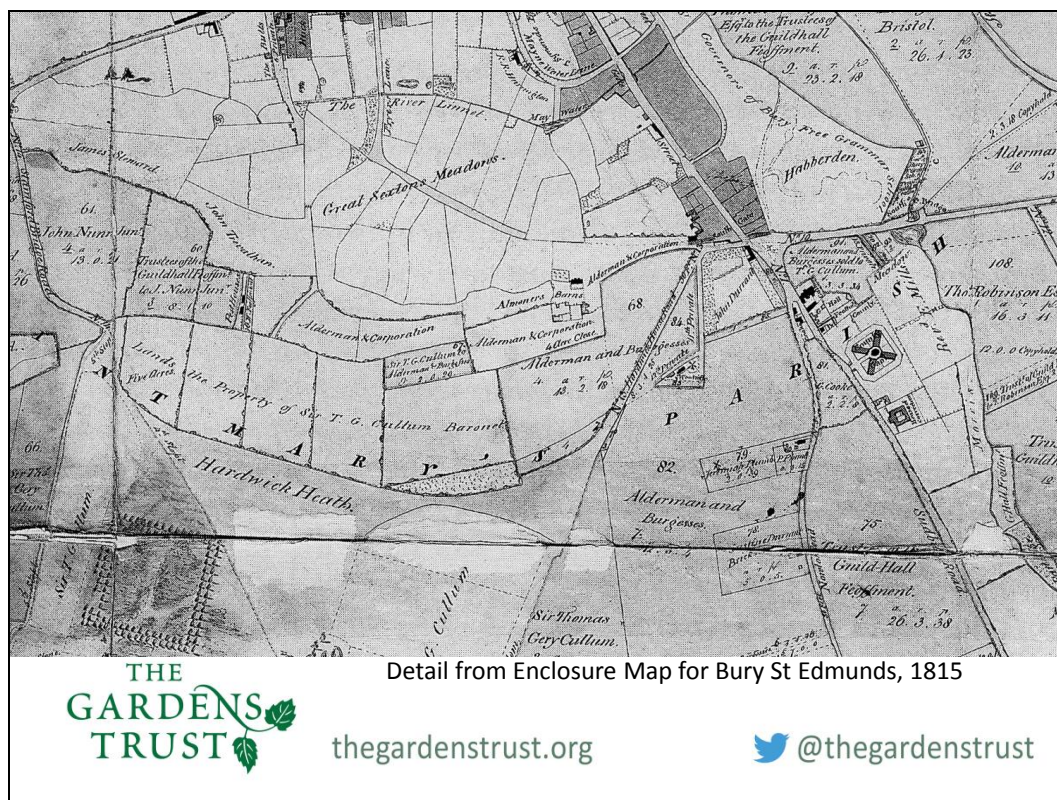
Many counties' record offices or local heritage centres have digitised their tithe maps and made them available online. If not, you can visit your local archives in person and ask to see a tithe map – which might be the original or, more likely, a copy of it.

If your search to find a tithe map to view is not successful, then you can view them online on the Genealogist website. There is a short video about Tithe Maps on their website and you can search to see what maps they have, for free. But if you want to view the maps you have to pay a subscription. There are a number of different subscription rates depending on the time span you sign up for or you could sign up for a limited number of searches. If you can, make a list of all the items you would like to see, before you sign up and download or copy them all in the shortest time possible.

If you are volunteering for the Suffolk's Unforgettable Gardens project, then please don't take out a subscription, we are not expecting you to do this. Karina is going to sign up, on behalf of the project and you can ask her for images of the maps or any of the other information you think might be on this website.



## Slide 8



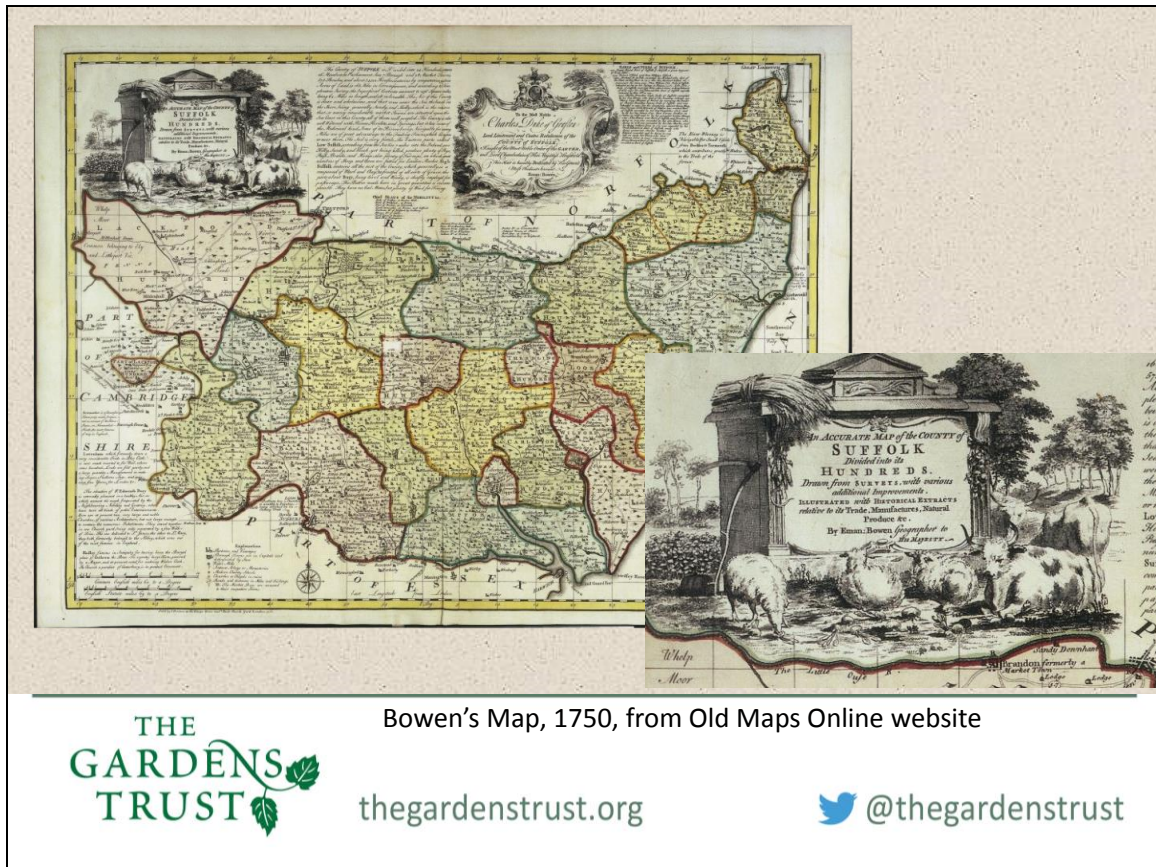
Slightly earlier than Tithe maps are the Enclosure Maps from the early-19th century. However not every parish needed to commission an enclosure map.

Enclosure maps are large scale and of mainly rural areas. Accompanying them are Enclosure Awards, which are legal documents created to record redistribution or reorganisation of land, providing legal proof of historical ownership and the boundaries of landholdings. They may include details of roads, rights of way, waterways, drainage and so on, as well as details of the parcels' landowners, whether they're individuals or institutions. In my opinion they are not as useful to us as the Tithe maps, as they were drawn up to reflect and consolidate the power of the people who commissioned them.

This is the 1815 Enclosure Map for the area to the south of central Bury St Edmunds, from the St Edmundsbury Chronicle website and shows various town organisations owning some of the land, such as the Aldermen & Corporation, The Almoners, The Trustees of the Guildhall and The Governors of Bury Free Grammar School, alongside several individuals. On other enclosure maps you see evidence of the earlier Medieval strip fields and, in villages, the same names appearing lots of times in different parts of the parish – again a throwback to an earlier fair division of land and soil qualities.

The maps you are interested in might be digitised and online from your local records office or you can enquire at The National Archives in Kew. A book called *The Enclosure Maps of England and Wales*, by Roger J. P. Kain, John Chapman, and Richard R. Oliver 1595-1918 (Cambridge University Press, 2004), might be available to view in the bigger libraries or at Kew, there is mention of a website and the ability to ask for material from the UK Data Archives: [hds@essex.ac.uk](mailto:hds@essex.ac.uk) but I haven't had any personal experience of doing this.

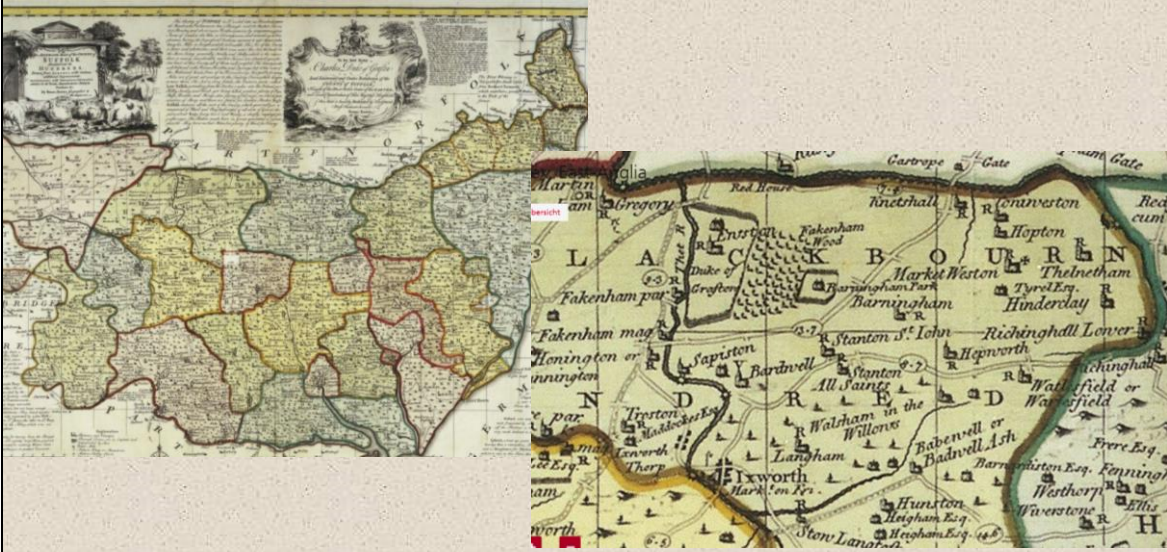




We will now take a brief look at earlier maps that you might come across. Always ask yourself, who commissioned the map or drew it and for what purpose? Early maps can have been surveyed with a good degree of accuracy, but they can be way off beam, and it is not always possible to overlay them on an OS map, but studying the relationships between the houses, the church, waterways, and the road network, can give you a good idea of how they compare with modern maps and the lie of the land today.



Some of these earlier maps will have been digitised and placed online, but a great number will only be available by visiting county record offices or possibly other archives who might hold originals or copies. This particular 1750 map is by E. Bowen who describes himself as Geographer to his Majesty. It is dedicated to His Grace the Duke of Grafton and it says in the title panel, top left, that it is an *accurate map of the county of Suffolk divided into its hundreds drawn from surveys with various additional improvements*. In other words, Mr Bowen hasn't gone out and surveyed the land himself he has borrowed information from other mapmakers and embellished it with descriptions and pictures relevant to the county's trade, manufacturing businesses and natural produce.

Bowen's 1750 Map: <https://www.oldmapsonline.org/map/unibern/000993585>



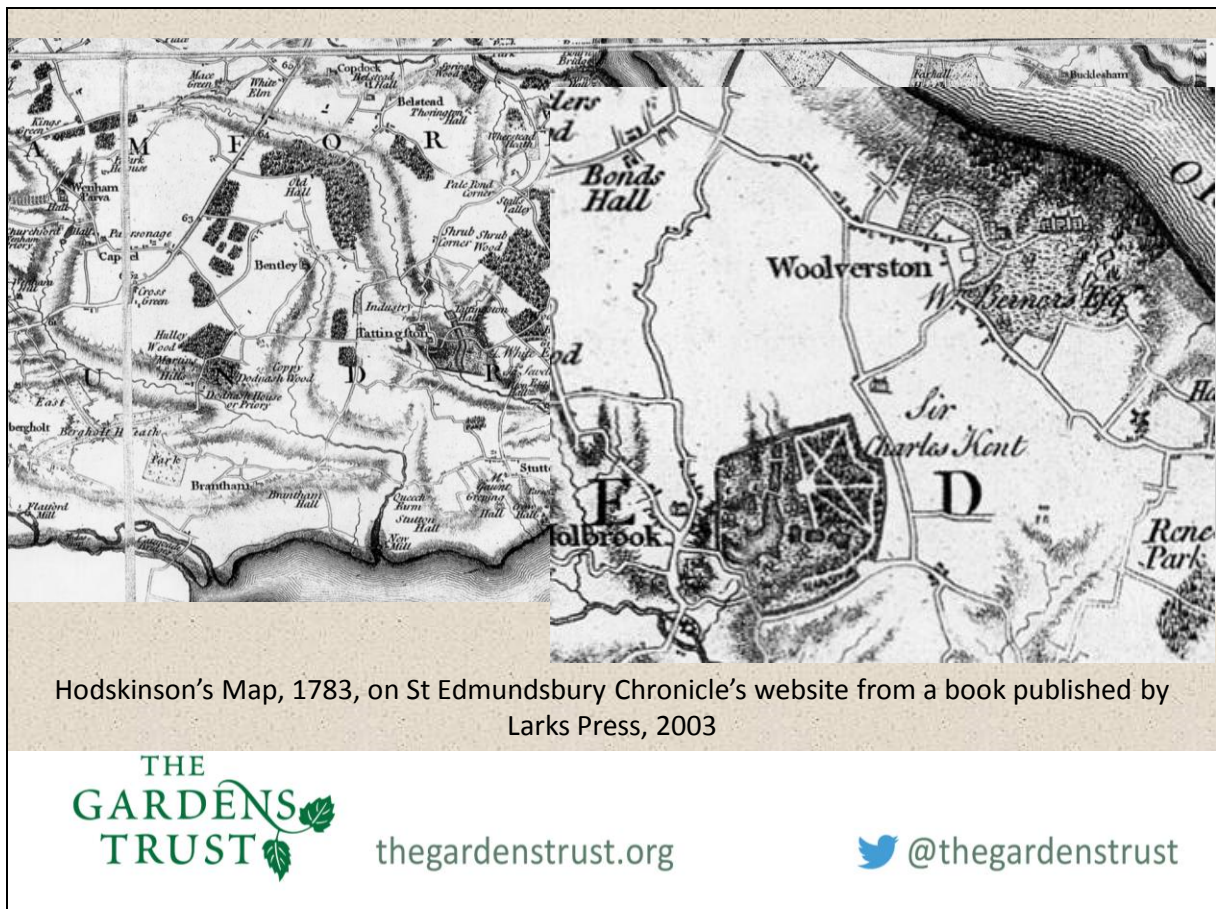
A hundred was **the division of a shire for administrative, military and judicial purposes under the common law**. Originally, when introduced by the Saxons between 613 and 1017, a hundred had enough land to sustain approximately one hundred households headed by a hundred-man or hundred eolder.

Bowen's Map, 1750, from

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There is a bit of information we can take from county maps such as these, we can see areas of enclosed parkland, which quite often have developed from Medieval deer parks. We can also see that over the church symbols there are Vs and Rs – denoting a vicarage or rectory – and the pattern of major routeways between settlements, river courses and some landowners' names. But most importantly we can see how the county was divided into Hundreds – smaller divisions of a county for administrative, military and judicial purposes. Knowing which Hundred your park or garden is in, is vital when you go looking for information from older topographies because the parishes are listed alphabetically within each Hundred





The maps of counties are rather small scale to be a huge amount of help with our research, however fascinating they are to read but there are other early printed maps which show the landscape in more detail.

For Suffolk there is Hodkinson's Map of 1783. This is in several sections but helpfully you can view many of the West & Mid Suffolk images on the St Edmundsbury Chronical website: <http://www.stedmundsburychronicle.co.uk/mapshome.htm>

In this section showing the Shotley Peninsula, in the south of Suffolk we can now see parks more clearly and the contours of the land, with waterways and woodland marked. There's a very nice landscape shown at Holbrook, complete with a lake crossed by two bridges and what looks like a wilderness with an arrangement of straight allees. At another site, further to the north-east, on the banks of the Orwell, we can see a depiction of Woolveston Hall with its church nearby, in a parkland setting.

Slide 12



Before engraved and printed maps came on the scene, land surveys were drawn up by hand and if you wanted a copy it would have to be painstakingly copied by someone who was literate and had the materials and skills. Therefore, many early maps will not have survived. Those which have survived can be quite difficult to navigate. I came across this on the St Edmundsbury Chronicle website – can you find Bury St Edmunds on here?

This is part of the Gough Map of around 1410 – it shows monastic sites in Norfolk and Suffolk, not gardens or estates, but it is a good reminder that we are so used to expecting north at the top of maps, but it hasn't always been the case. If I rotate this map, it will make more sense!



Slide 13



This map is fun to look at but doesn't give us any information about designed landscapes.

Hand drawn maps were drawn for a purpose and usually commissioned by a landowner to display their property and holdings. They can be quite detailed and of interest to garden researchers. You might find some of these maps online, but they usually require a trip to an archive or local heritage/history centre.

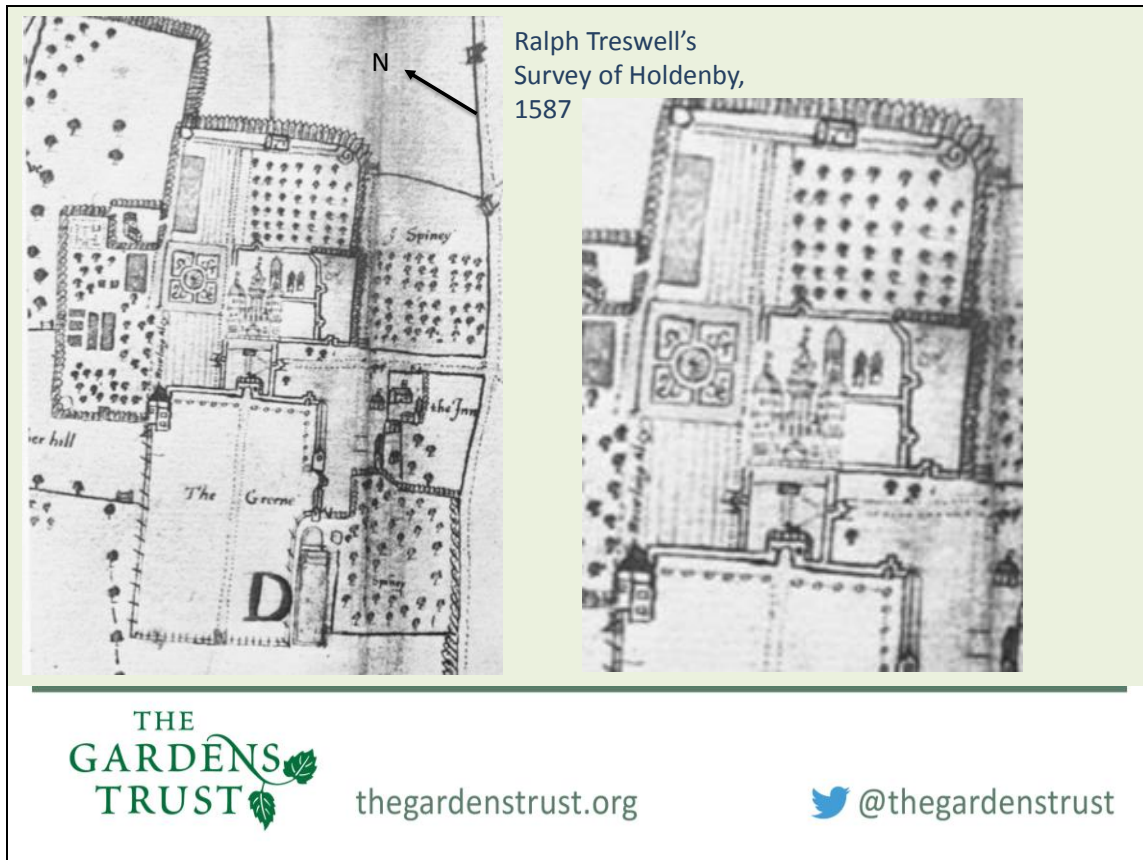


This is a delightful 1755 map of small estate belonging to Mr Samuel Wardly, in Worlingworth, Wilby and Brundish. It is on the Cambridge Digital Library website: <https://cudl.lib.cam.ac.uk/>

This is a source well worth having a look at wherever you are researching a park or garden. Both Oxford and Cambridge have items in their archives from across the country.

This plan does not have a scale but does have a table of land parcel sizes so this could be to do with inheritance & drawing up a will or just wanting a record of what Mr Wardly owned. He appears to have a distinct area of orchard across the road from his house. Every access gate is carefully noted along with several ponds in the fields, and a farmyard or stables near the house. In fact, this pond looks like a canal and if we zoom in closer, we can see what looks like a jetty structure. Was the jetty used for fishing or just taking in the views? There is another small building in the garden too – could that be a summerhouse or glasshouse? We can also see from this map who all Mr Wardly's neighbours were.

This is very modest estate compared to some and if you are really fortunate you might come across a much more complicated landscape



I couldn't immediately find a more elaborate early estate plan online for Suffolk, so I am showing this one of 1587 at Holdenby in Northamptonshire. The Hatton family were movers and shakers in Elizabeth's court with Christopher Hatton rising to the rank of Lord Chancellor. He saw the completion of a grand house with an equally grand landscape and gardens around it.

As is usual, the house itself is lying on its back so you can see one of its main elevations and other smaller buildings are shown in a similar manner. There is so much garden information on this map from the paling fence that ran around the formal gardens (to keep the deer out) to trees in straight lines indicating an orchard. There are garden paths and several round features, which look like viewing mounds, including a snail mound in the top right corner. There are walled courts with ornate gateways – some of which still survive – and garden buildings (maybe the tower-like feature was a banqueting house) and a formal parterre to the west, flanked by extensive terraces on the hillside. Even on more modest sites, early maps and sketch plans can tell you a lot about the status and purse of the owner, how they used the land around their home and if they were following the garden fashions of the period.

There is so much we can learn from maps, from the detailed large-scale OS maps to the quick amateur sketch maps drawn by someone for a specific purpose. Always keep in mind – who drew up the map, for what purpose and is it original or is it someone's copy?



Other pictorial sources come under these categories and, probably everyone's first thought when looking for images is to Google their site using the Images tab and see what comes up. Many useful images have been found this way, so I'm not knocking it! If you are aiming to use these images for a publication or a website, just because they are publicly viewable on the internet, that is not permission enough for you to use them and tracking down the owner to get permission can be incredibly difficult. Copying them for your own research is fine.

There is now a wealth of searchable image archives and collections online, so let's have a look at some of the most popular . . .



## UK Online Image Archives

British Library: <https://imagesonline.bl.uk/>

Bridgman Images: <https://www.bridgemanimages.co.uk/en/>

Historic England: <https://historicengland.org.uk/images-books/photos/>

National Trust: <http://www.nationaltrustimages.org.uk/>

National Archives: <https://www.archives.gov/research/alic/reference/photography>

Francis Frith: <https://www.francisfrith.com/uk/search>



[thegardenstrust.org](http://thegardenstrust.org)

 [@thegardenstrust](https://twitter.com/thegardenstrust)

These sites are all free to search and you can view low resolution images but if you want to purchase digital files of an image, they can get quite expensive. If an image is for your own use or for a non-profit making purpose, it's worth asking if there is a discount to the prices quoted. If you are going to be researching for the Suffolk project, please check with Karina before purchasing an image

British Library (<https://imagesonline.bl.uk/>)

Bridgman Images (<https://www.bridgemanimages.co.uk/en/>)

Historic England (<https://historicengland.org.uk/images-books/photos/>)

National Trust (<http://www.nationaltrustimages.org.uk/>)

National Archives (<https://www.archives.gov/research/alic/reference/photography>)

Francis Frith is (<https://www.francisfrith.com/uk/search>)

'Actress Lady de Bathe, formerly Lillie Langtry, at work on a farm near Newmarket.

Date taken 01 Jan. 1919'



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There are also likely to be image collections in your locality – try the county record office, local heritage societies, interest groups or local press archives.

This image is from the PA Images website and a quick search for Suffolk gardens threw this up – I wonder which farm this is, near Newmarket? Does anyone have a doubt about the information with this photo?

The website is a secondary source, and I don't have any reason to doubt who the lady in the picture is, or where it was taken, but I do have a doubt about the date it was supposed to be taken, if Lady de Bathe is picking outdoor tomatoes!

Slide 19

Makenisi Bata, from Fiji has come to England as a children's maid with Lady Rodwell, wife of the Governor of Fiji. She has been appointed London Correspondent of "Na Mato", the Fijian national newspaper. In the photograph she is seen at Lady Rodwell's home in Nolbrook, Suffolk.

Photo taken Sept 1923



From the same website, this photo was shown next to the previous one. We can see a glimpse of the parkland beyond the ha ha and a gravelled terrace running round the house, but it's a super piece of social history connected to the site. I can't find a Nolbrook in Suffolk so I think it must mean Holbrook unless anyone knows different.

Also, not only was Makenisi working as a children's maid in 1923, but she was also writing for a Fijian national newspaper – I wonder if her articles are viewable, and do they describe the grounds around this house or any other gardens she saw? This is the kind of rabbit hole you can find yourself looking down and unless you have a lot of time on your hands, this would probably be a source too far to find these newspapers!

## US Online Image Archives

Huntingdon Library: <https://hdl.huntington.org/>

Granger Historical Picture Library: <https://www.granger.com/>

Avery Library: <https://library.columbia.edu/libraries/avery.html>

University of Florida: <https://maps.uflib.ufl.edu/>



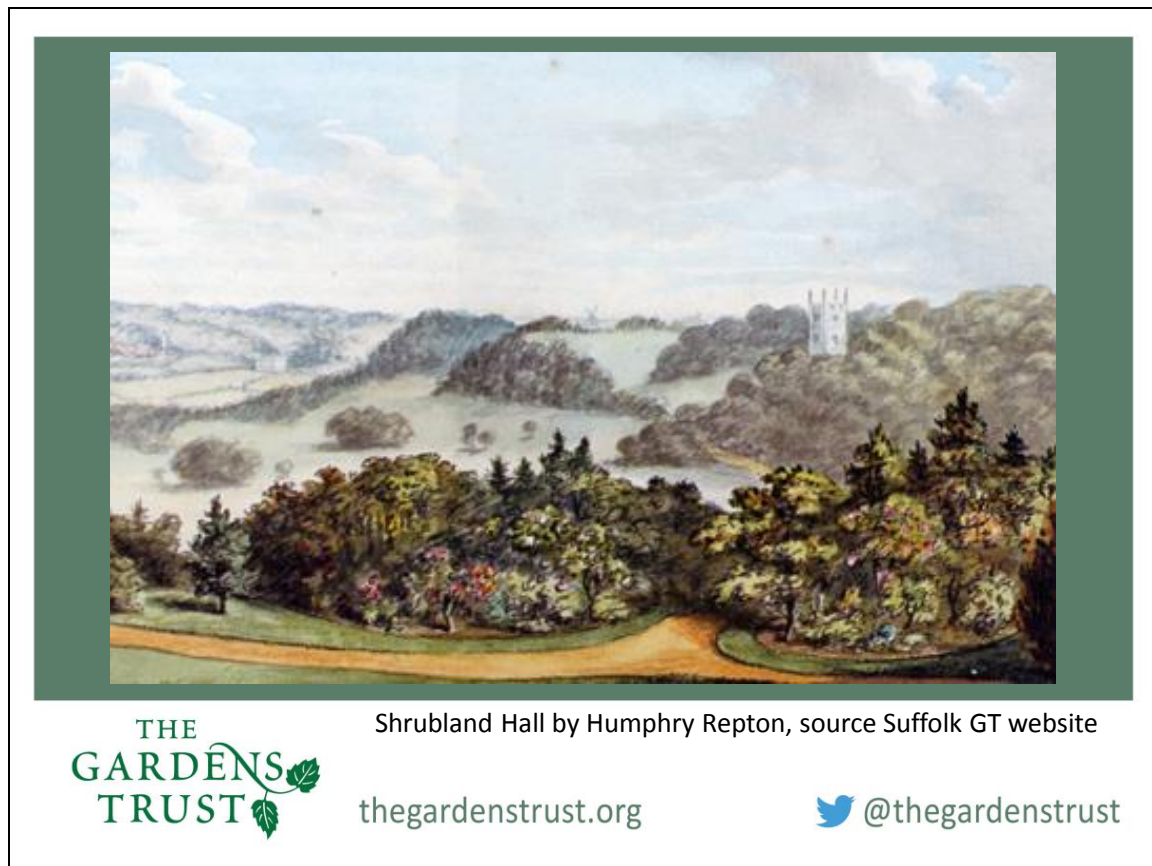
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We don't have to confine our search for images to the UK, many overseas universities and fine arts collections have purchased, or been given, UK material. These are four in the United States that I have used in the past but there will be many more, I'm sure. Some, I have had to contact directly to obtain the image files for the pictures I've found on their websites and for others I have been able to download directly high-resolution images.

The US sites are often very generous in allowing you to use their images for free, with the appropriate accreditation. However, if the material you are interested in hasn't been photographed and digitised then you may have to pay quite a lot and then wait several months to see your files produced.





It is wonderful if you find out that paintings and drawings exist for the park or garden you are interested in, and even better if you can see them in person.

With any painting or sketch, you should always allow for some artistic licence, but they can be an accurate record of what the landscape was like, even if they have been executed by an amateur hand. A fine, commissioned painting to hang on a country house wall is not likely to show negative aspects of the landscape but more to demonstrate the good taste and status of the owners.

This is a painting by Humphry Repton showing his design for Shrublands Hall – can we say that this is what the gardens looked like at the beginning of the 19th century? No, we know that Repton designed parks and gardens for his clients, but we also know that he left it to them to arrange the work with their own staff or local contractors, so we can't say for definite that it did look like this. Other sources from that period might confirm, or not, whether work was carried out. However, Repton's Red Books with his 'before and after' illustrations and written descriptions, do give us an idea of what the landscape looked like at the time of his visit.



Thornham Hall, painting property of Lord and Lady Henniker, photo: Suffolk's Gardens & Parks, T. Williamson, 2000

This is an example of a painting that garden researchers love. Sorry, this is a detail of a black and white photo of a colourful early 17th century oil painting of Thornham Hall in North Suffolk. To me this looks like a keen amateur artist, as the perspective is all over the place, but it is a more reliable source showing what the gardens looked like than the Repton painting we have just seen. Formal grass plats lie on either side of the central path to the porch, with circular gravel or earth features, each with a square planter and topiary clipped cone or possibly an obelisk and a climbing plant – we would need to see the original to determine which it is. There is a wall in a foreground creating an enclosed court in front of the house, with many stone or terracotta planters containing single specimens of plants on its top. In front of the wall is an ornamental gate flanked by stone piers topped with pineapples. A fashionable garden for its time and very believable as there appears to be no other reason for creating this painting apart from producing a picture or practising artistic skills.

This is the type of painting which is hidden away in corridors and back bedrooms of houses. So, if you can arrange a visit, do ask if they have any landscape or garden pictures in the house. If the owners are recent to the property, pictures like this might have gone with the family who owned it before – you might enquire with them if they still have images, or plans or documents, of their former family home.

Works of Art



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Garden at Stowlangtoft Hall by Edward Adveno Brooke

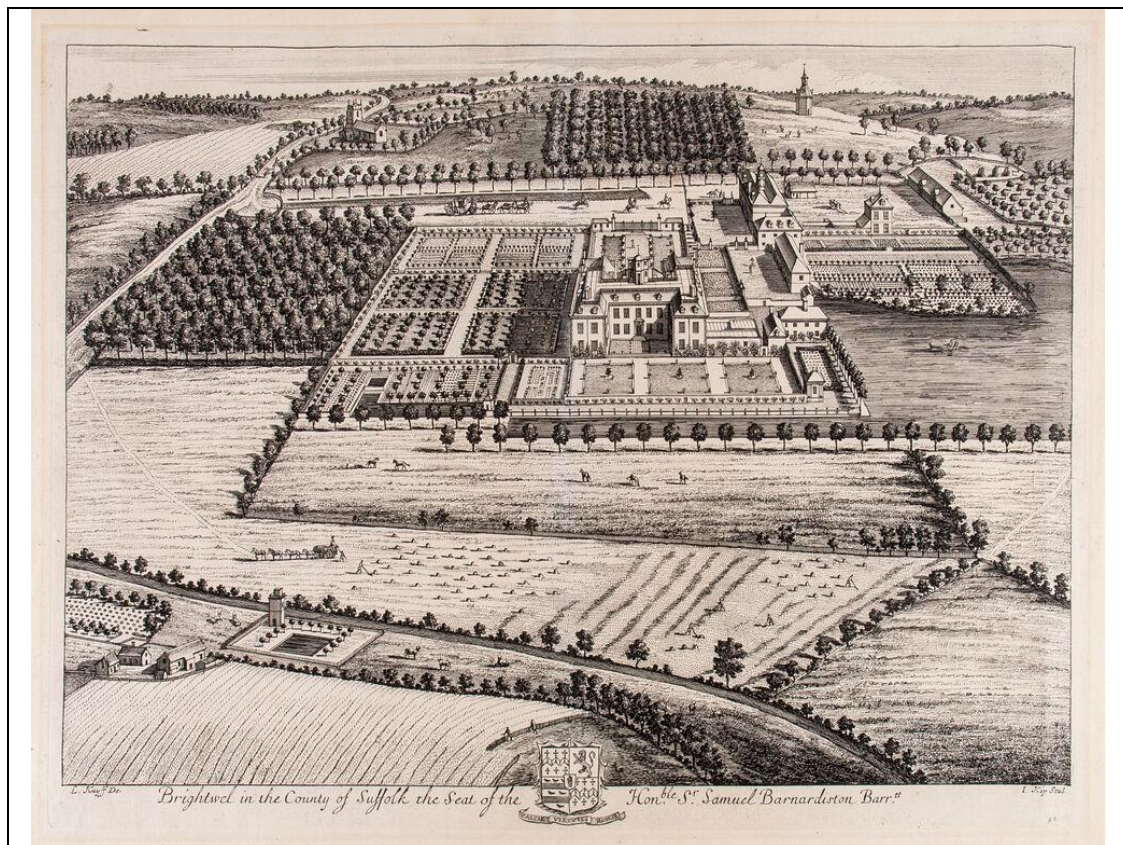
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This turned up on an art website and shows the garden and part of a glasshouse at Stowlangtoft Hall and was painted by a well-known Victorian artist Edward Adveno Brooke. The website also says that for \$262.00 you can have your own version of this painting by 'an experienced artist'! Which makes me wonder if this is the original or a copy itself?



Slide 24



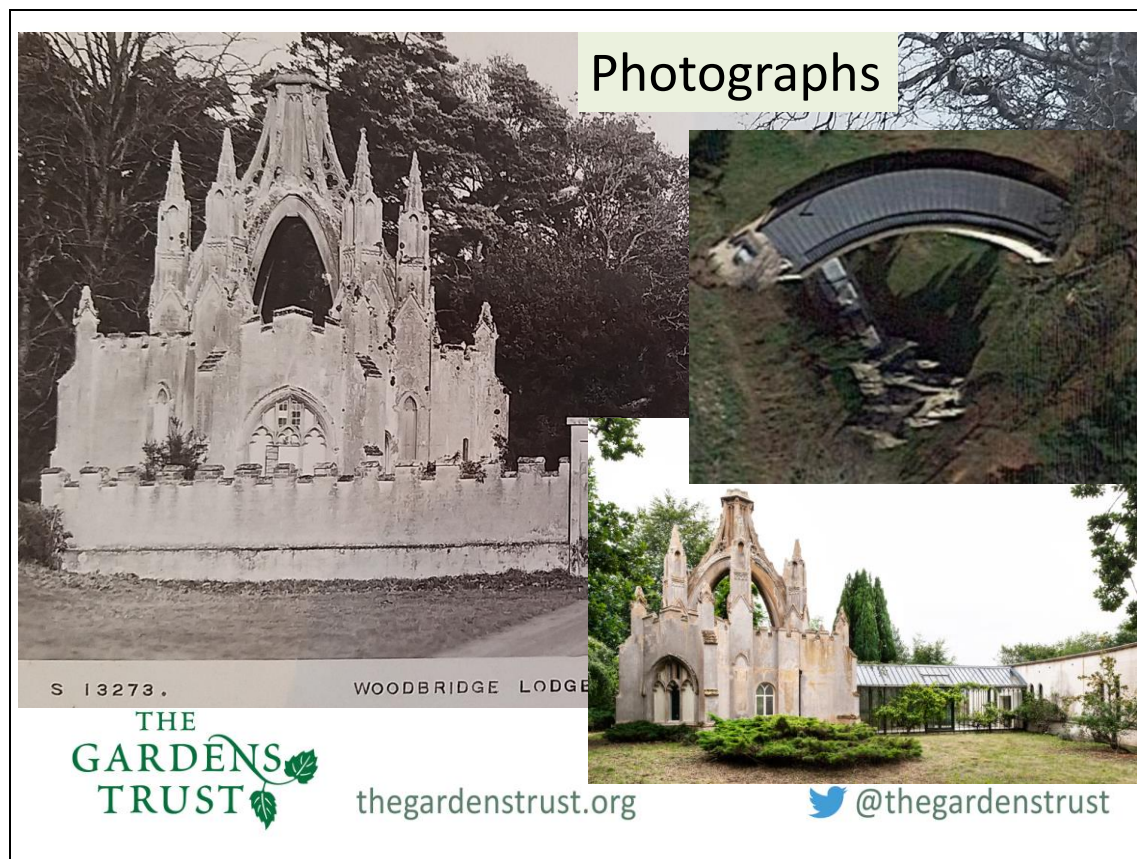
We can study engravings in the same way as paintings.

This large engraving is by Jan Kip and Leonard Knyff for their book *Britannia Illustrata* (1707) and shows Brightwell in East Suffolk. When you see an image like this it is hard to believe that such landscapes could have existed when there is very little sign of them today. A quick check online and I read that Brightwell Hall was demolished in 1755 but traces of the park's parterres and garden walks still remain, I wonder if anyone has researched this site yet?

Not all engravings will be as grand as a Kip and Knyff drawing but there may well be one of your site if it appeared in a topographical book – someone's travels around your county in the past.

Look out for engravings from books, which often come up for sale online and can be relatively inexpensive compared to buying image files from digital archives.



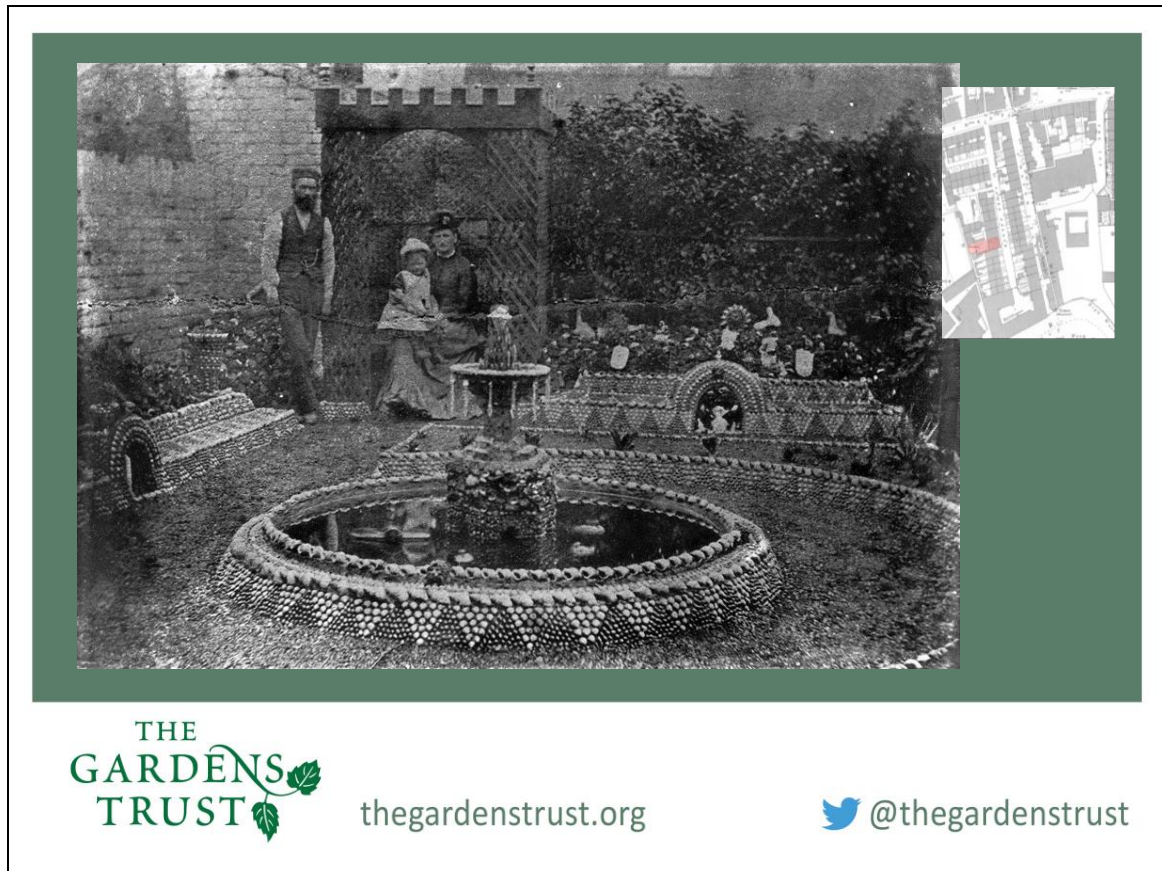


From the mid-19th century onwards, photography becomes an important recording method. Photographs were taken for private family albums, publications, advertisements, sales particulars and postcards. Sometimes the garden is the central focus and other times it appears in the background of group portraits or special events.

This is an early 20th century postcard which tells us it is the Woodbridge Lodge at Rendlesham Hall – and what an incredible lodge cottage it is! A confectionary of a building, I wonder what it was like to live in. A quick look on Google Earth tells me it still exists, although the impressive hall was demolished in 1949. Recently this restored lodge with an award-winning modern glass-walled building with a link walkway, was sold a couple of years ago.

Social media can be a very quick way of identifying parks and gardens too – often in a matter of minutes. Don't keep your images to yourself, if you have permission to share them it's worth posting them in local interest groups on Facebook, Twitter or Instagram. You are likely to receive lots of anecdotal evidence but maybe someone will have new material to share back?

The advent of photography and increasingly affordable cameras led to more modest gardens being recorded too . . .



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This is up there, amongst my favourite Victorian garden photographs.

Taken in the early 1870s it shows a couple and their son, sitting in this amazing shell garden at the back of their small, terraced house in Norwich. It's a rare photograph of a backyard garden, in a city slum area, made from whatever materials they could get hold of - in this case, a variety of shells obtained from the fishmonger's shop around the corner. According to their descendants, it was a well-known garden and the couple welcomed visitors from quite a distance.

It is so fortunate that this photo survives, because this whole area was badly devastated in the 1912 August floods and the shell garden was completely washed away overnight.

## Slide 27



Last week we looked at aerial photography, using Google Earth, for 21st century images but of course aerial photography has been around a lot longer. Your county record office may hold collections taken for military surveys in the 1940s and 50s and there may even be a dedicated section on their website.

This is an example from the Britain from the Air website:

<https://www.britainfromabove.org.uk/> and is a resource run by Historic England that makes available a large collection of old aerial photos – this photo was taken of Rendlesham Hall in 1921, and we can clearly see the formal terrace and gardens in front of the house, with a section of the *ha ha* in front, only 28 years before it the house was demolished.





Charles Barry's 1850s garden at Gawthorpe Hall NT, Lancashire,



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Very hot, dry summers and the increasing number of drone operators has seen the growing number of aerial surveys looking for parch marks such as these at Gawthorpe Hall in Lancashire. This garden layout from the 1850s disappeared after the Second World War but its design re-appears every so often when the weather conditions are right. The lighter coloured turf indicating drier compacted pathway material beneath the mown grass.

Your local archaeological unit or society may have collections of aerial photographs that they have commissioned.



## Accounts Books



<https://www.rhs.org.uk/education-learning/libraries-at-rhs/collections/library-online/capability-brown-account-book>

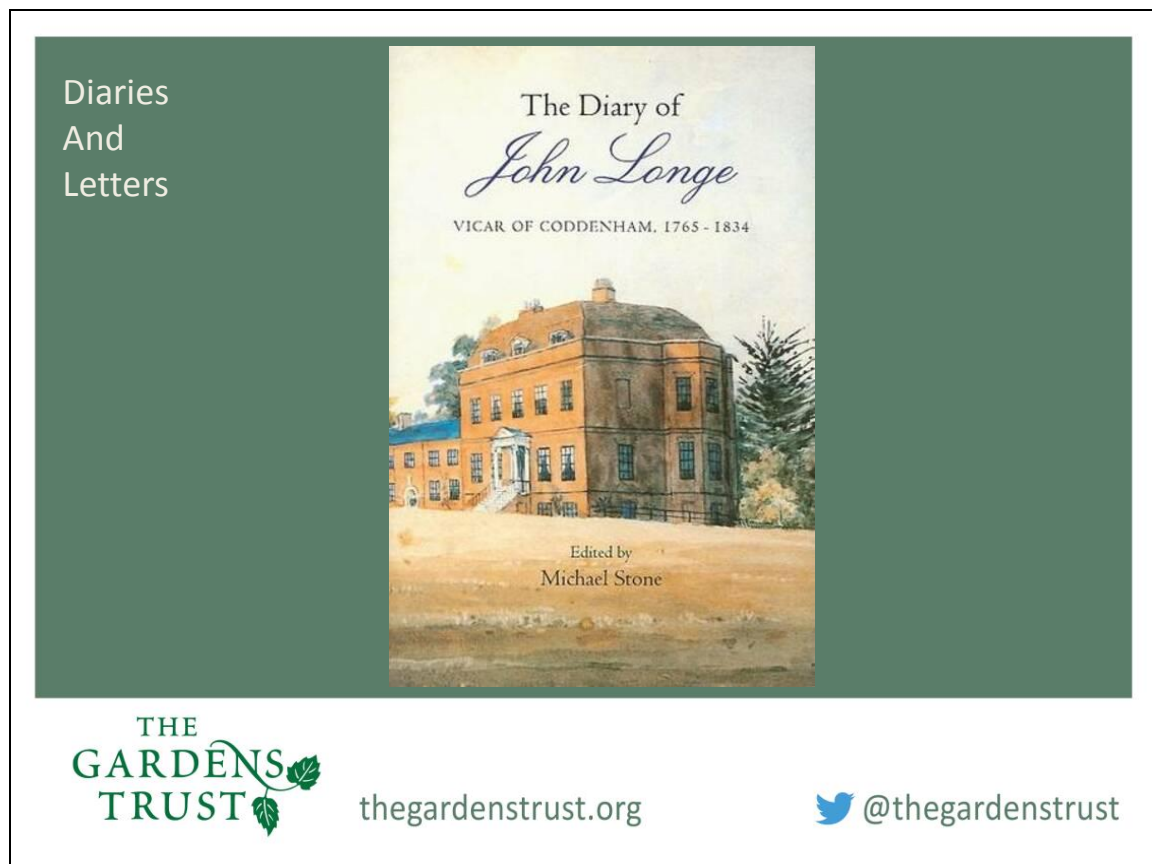


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Let's start written sources of information by looking at account books and other estate papers. Although the handwriting can be hard to decipher, they can itemise exactly how much money was spent buying a certain number of trees on a certain date, or how many men were required to dig a particular pond. From that information you can extrapolate what existed and when it was created. Unless account books are still with the same family, they are likely to be held in your county record office.

This accounts book belonged to Capability Brown and the RHS have digitised it and made it available online. Each page is given over to one of his clients and every time Brown or the workmen complete a task, the list and the amount due is updated. A very useful document indeed because it tells us where he worked, who commissioned him, what he changes he made to the landscape and how much he was paid. If more of his account books are found, who knows what new Brownian sites, we might learn about?



Diaries and letters are also invaluable, again, if you can unpick the handwriting. You might find, for example, the 18th century lady of the house writing to her sister and describing her day spent in her garden or reporting on the work that has been carried out on a new garden area or building.

Some diaries have helpfully been transcribed for you – although when published in book form, they are often described as having extracts from a diary rather than the whole thing. If I was researching near Coddendam, north of Ipswich, I might have a quick read of this diary. Many clergymen were avid gardeners and could describe works carried out and the plants in their grounds, or those of their neighbours, in their diary.



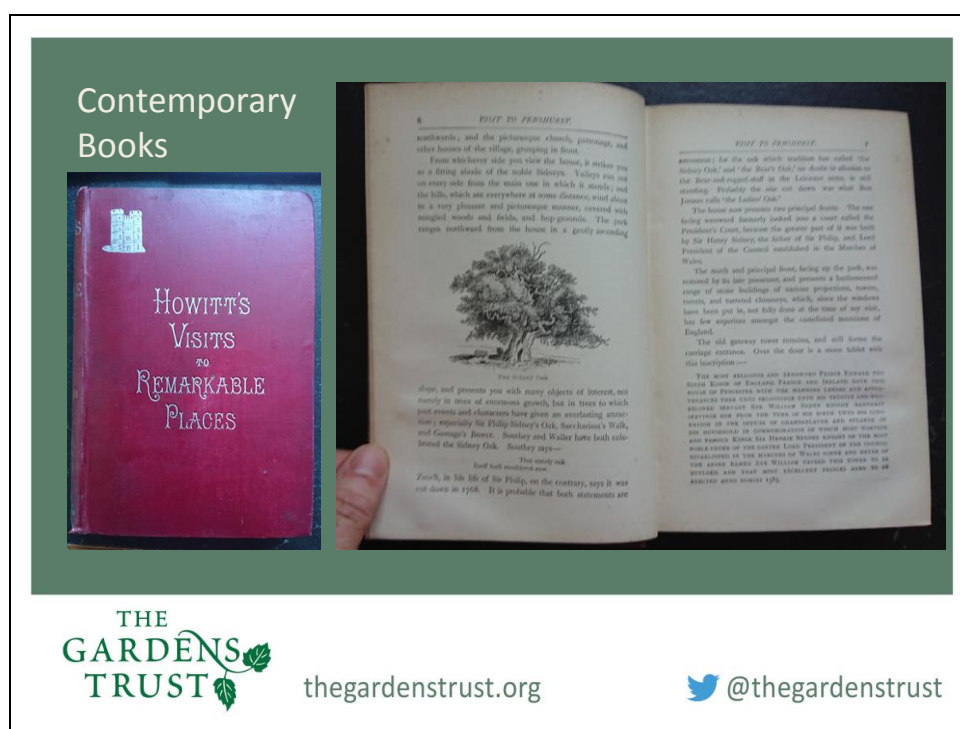
Sales Particulars

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From the early-19th century onwards, sales and auction particulars become common at the point when a property changed hands. Their descriptions include details of the main dwelling, ancillary buildings, the extent of the grounds and what they are being used for, as well as information about the gardens and glasshouses. For many, the description is accompanied by plans and illustrations, showing the extent of the property and land use.



Books written in the past can be useful too, although beware of writers showing bias because they did or didn't get on with the owners (some accounts can be quite scathing) or there's been a bit of embellishment because they wanted to sell their book. The Victorians loved travelling and there are lots of books detailing their journeys and what they saw – these can be very informative. This book from the 1890s, for example, includes a visit to Penshurst, a famous Kent garden, and talks about the trees there which helps us to picture the garden at the time.

Depending on how many copies were published and how rare they are, you may be able to borrow books from your library service, or they may be read in a reference section in your county record office or local studies centre. The RHS Lindley library lends out books - unless a title is in their archive section, in which case you would need to book an appointment to go and read it in their Research Room.

Many older books are now available online as e-Books. If you search for the title and the site you want, Google Books might show you the relevant part of the book you are interested in.

If you are a member of a university or another educational establishment you will have access to JSTOR, with its huge collection of literature. If you are not a student or connected to such an establishment – can you think of someone who is, and could they look up the material for you?

It is also worth having a look on eBay or Abebooks for a 'readers copy' of the title you're after. A 'readers copy' is booksellers' speak for a very poor conditioned copy with very little value!



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## Lindley Library

Our beautiful library in London specialises in botanical art and garden history

The library holds unique collections of early printed books to modern titles on botanical art, the history of horticulture and practical gardening.

It also holds the Botanical Art collection of the RHS, the archives of the RHS and the personal archives of notable gardeners and garden designers.




### Open on two floors

The **Upper Reading Room** allows open access to our lending library and free public exhibition area. See our [exhibitions & events](#).

The **Research Room** is open by advanced appointment to provide access to our

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#### Exhibitions & events



Find out what's going on at our libraries from fascinating talks to world renowned botanical art exhibitions.

If you are interested in exhibiting art or photography at an RHS Show, please see our [shows and events](#) section

at-rhs/events-exhibitions

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This is the website for the RHS Lindley Library with collections in London, Wisley and Harlow Carr. You can search their online catalogues to see if they have the book, you are after  
<https://www.rhs.org.uk/education-learning/libraries-at-rhs/visit-the-libraries/lindley-library-london>

## Slide 34



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Contemporary magazine and newspaper articles are also great for descriptions of gardens. Country Life magazine is a very well-used resource for garden historians – as a 20th century UK publication, chronicling affairs of interest to the upper class, Country Life has significant coverage of gardens; art history and architecture and local archives may have many editions or all the full run from 1897.

The British Newspaper Library online offers an immense back catalogue of newspapers, and you can find all kinds of descriptions of gardens in there – there's a fee to search the archive but you can pay for short bursts of time, so in order to save money be as organised in advance as you can. <https://www.britishnewspaperarchive.co.uk/>

The Gardeners' Chronicle is also very useful – it was a British weekly horticultural periodical which ran for nearly 150 years. It was founded in 1841 by the horticulturists: Joseph Paxton, Charles Wentworth and John Lindley and the printer William Bradbury. It originally took the form of a traditional newspaper, with both national and foreign news. Among the vast number of subjects covered there is a lot of material sent in by head gardeners, nurserymen, plant breeders and keen garden owners, covering every conceivable aspect of horticulture. There are lots of descriptions or passing mentions of specific gardens in it, your garden of interest might be there. The adverts are wonderful to study too!

(<https://onlinebooks.library.upenn.edu/webbin/serial?id=gardenerchron>)

Searching these sources is made much easier if you already have the date, or at least the year, of an article, but it can be a long and fruitless search if you have to wade through too many editions in the hope of finding anything of relevance.

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Secondary Sources: **Books**, reimagined images, blogs and modern: film dramas, magazines and artwork



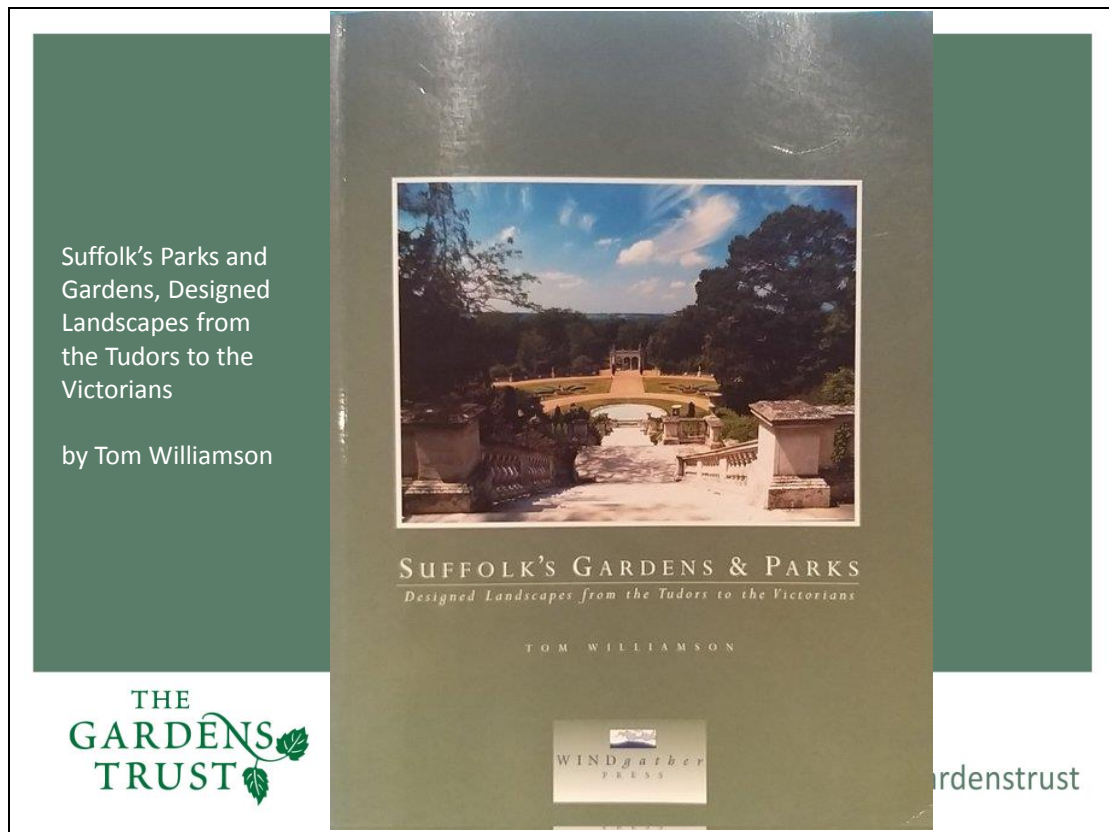
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Briefly on secondary sources:

There have been lots of books produced in more recent times, although garden history is a relatively young subject so it's unlikely that they'll include a huge amount on your specific site, unless it is a well-known garden, studied by many or the subject of a guidebook.

These are just three examples of the kind of book you might find useful. A good book on the work of a garden designer or landscape architect, will give you information and a comparison with other sites, if your landscape was created by the same person. This one here is a great overview of Humphry Repton's landscapes by Stephen Daniels.

A good glossary of garden terms and features is this one by Michael Symes, in the middle, and lastly, your county gardens trust may have published a gazetteer of their historical gardens, or a themed book such as this one on the Walled Gardens of Suffolk written by Suffolk Gardens Trust in 2014.



As far as Suffolk goes this is the most comprehensive book on Historic Parks and Gardens in the county. Published in 2000, and written by Prof. Tom Williamson, it contains many interesting sites and images.

Other counties have similar gazetteers by individuals or the appropriate county garden trust. Track down a copy and have a look to see what is said about your site, or not; who were the families and designers working in the county; and what were the garden fashions or what was being grown locally, to help you get a picture of what your site might have looked like.

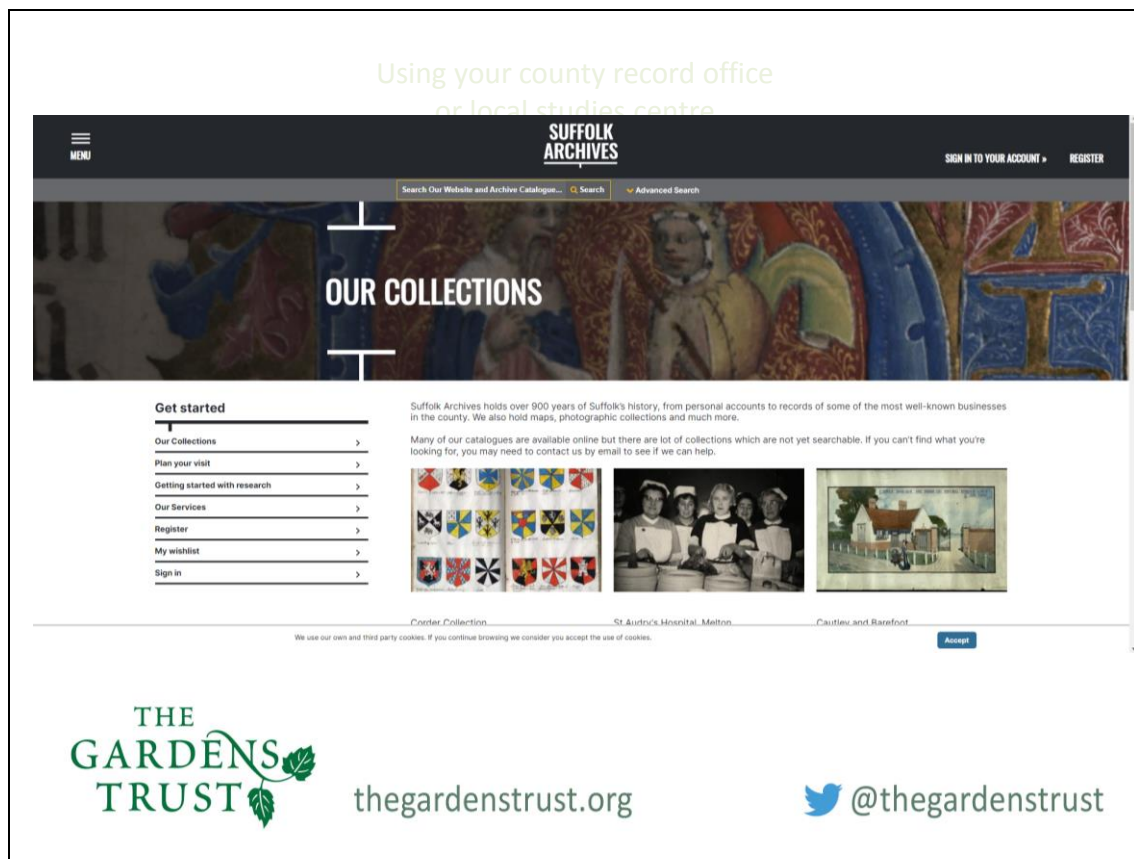




Over the last two decades, blogs have become very popular online and can be a good source of information.

Obviously, I must say here, that David Marsh's weekly blog for the Gardens Trust is the most excellent of them all for us! The link to his blog can be found at the top right corner of the Gardens Trust's homepage and you'll be taken straight to his most recent edition. However, you can search the numerous blogs David has written for a topic or site, using the box on the right. This is a superb example of an eminent garden historian making his research available to all – and for free.

There are, of course, other good blogs out there to discover, but as with any secondary source the content may be highly accurate, or it could be subject to a bit of embellishment or, on occasion, just incorrect.



The last 2 and a half years have been frustrating times for academics, students and local historians alike! Archives were closed to the public for long periods, but most have reopened, even if access means booking an appointment to visit. Find your local archive website and check before you travel.

Also, all county record offices and local studies centres are unique, and it is worth spending time exploring their websites, to work out how to register, search their online catalogues and how you can order items before you arrive – this saves time on the day you visit, and you can order more items while you are there.

This is the Suffolk Archives website: <https://www.suffolkarchives.co.uk/collections/>

## Slide 39

Menu

SUFFOLK ARCHIVES

Sign in to your account • Register

Search Our Website and Archive Catalogue... Search Advanced Search

SPANTON-JARMAN COLLECTION (K505)

Get started

Our Collections >

Plan your visit >

Getting started with research >

Our Services >

Register >

My wishlist >

Sign in >

The Spanton-Jarman collection (K505) consists of 4000 negatives. It includes the work of:

- Harry and Oswald Jarman
- William and William Silas Spanton
- John William and John Palmer Clarke

The collection gives a fascinating glimpse into life in Bury St Edmunds and smaller towns and villages from the 1860s to the outbreak of WW2.



Miss Amelia Hitchins' School, Southgate Street, Bury St Edmunds, c1885 (BA-K505/31)

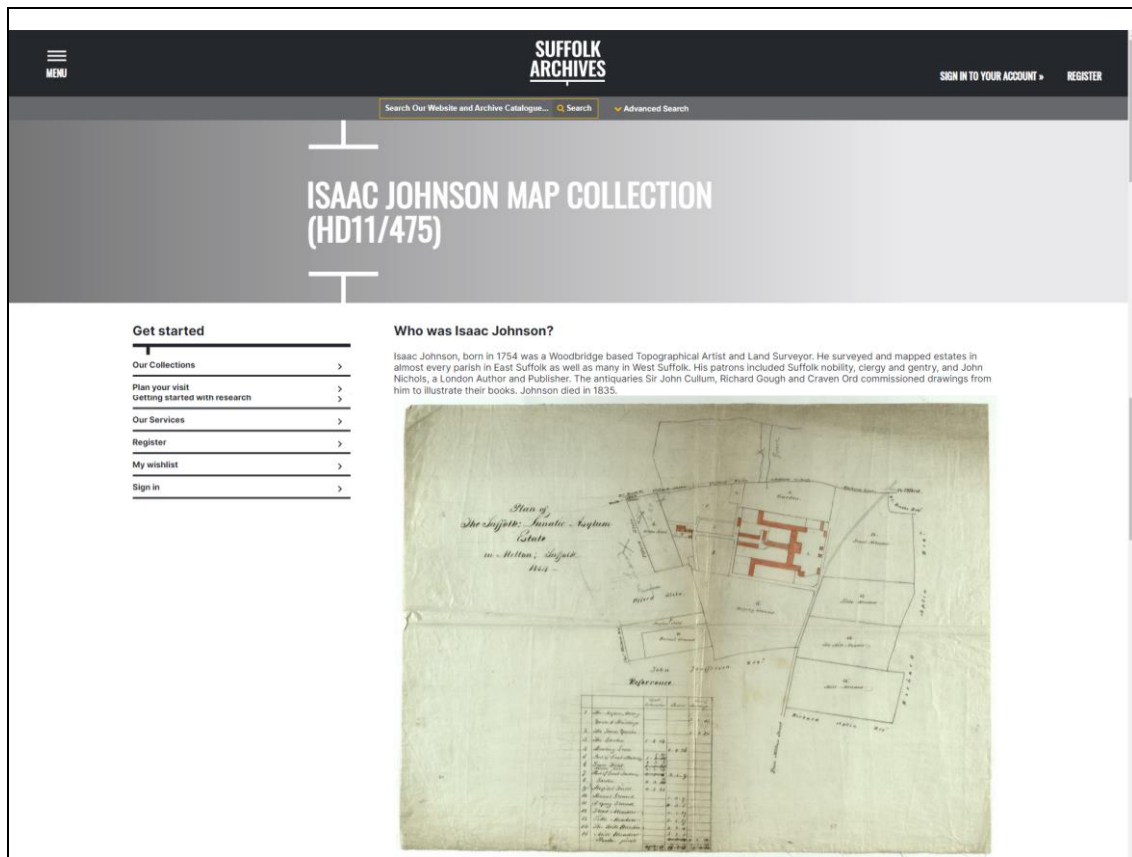
**William Spanton**  
By 1864 William Spanton had established his 'Repository of Arts and West Suffolk Photographic Establishment' at 16 Abbeygate Street. He was a man of many parts, combining the conduct of the 'Repository' with work as a house decorator, paper-hanger, plumber, glazier, carver, gilder and painter. He also designed the four-storeyed house in Abbeygate Street in which he had his business.

Increasingly the documents held in archive centres are being photographed and many can be found online as time and funds exist to do the work. The Suffolk Archive website is typical in that its home page tells us about specific collections of material it holds as well as information about how to use the online catalogue and what to do if you want to visit.

A quick perusal of this website and the Spanton-Jarman Collection comes up. It says it holds 4000 images, from the 1860s to the outbreak of WW2, in the Bury St Edmunds area and other smaller towns and villages in Suffolk. Many county archives have photographic collections of their own.



## Slide 40

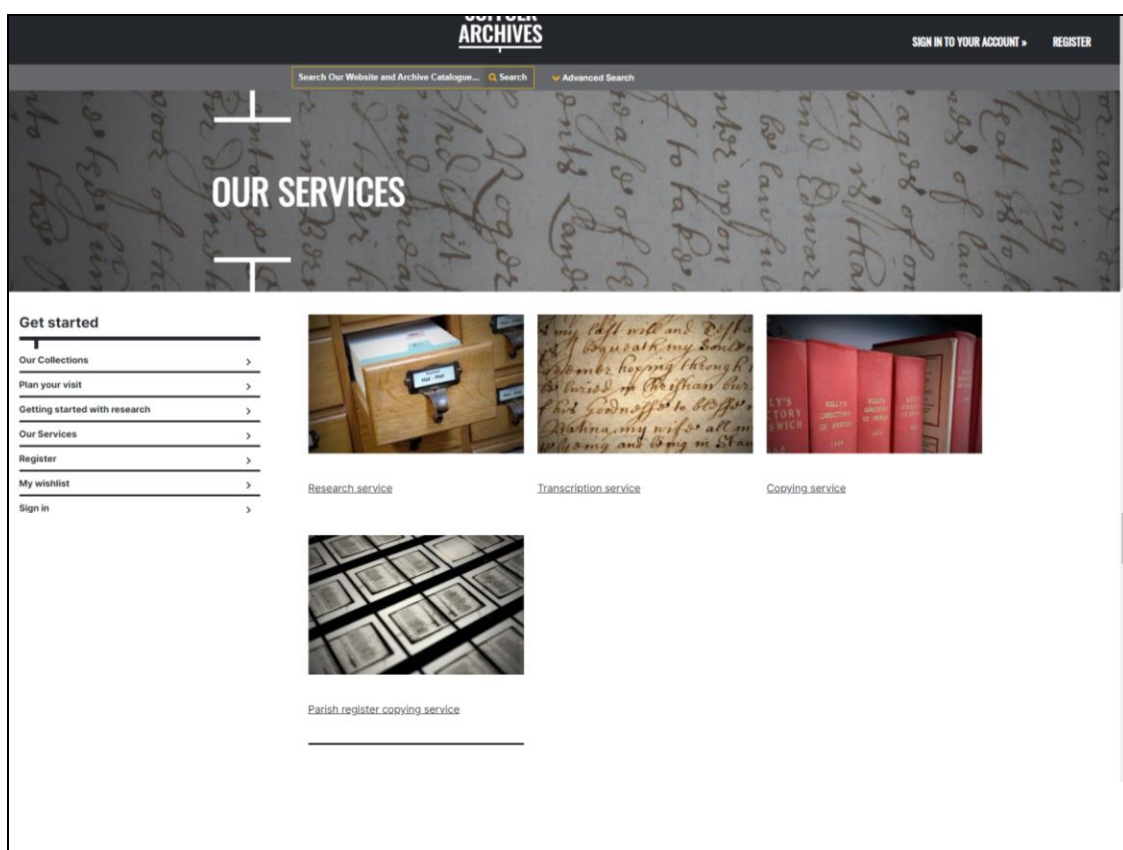


Another useful collection on here, is the Isaac Johnson Map Collection.

Isaac Johnson, born in 1754 was a Woodbridge based Topographical Artist and Land Surveyor. He surveyed and mapped estates in almost every parish in East Suffolk as well as many in West Suffolk.

Only 50 of the 2000 maps and plans in this collection have been digitised so you would need to go in, search the catalogue and look at them in person.

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There will be list of services the archive centre can carry out for you – this can become rather expensive but if you live a long way from an archive and you only want one item copied it could be worthwhile paying for one of these services.

If you are looking at documents older than the 18th century you might need some help with transcribing the different styles of handwriting.

Making a first visit to a record office or local studies centre can be quite daunting – so maybe go with someone else or look out on their website for a 'behind the scenes tour' or an induction session – a lot of archives run these because, believe it or not, they do want us to visit!

I know that in December Karina has organised a tour for the Suffolk volunteers, to The Hold in Ipswich. Bury St Edmunds also has a branch of the Suffolk Archives, which is open 4 days a week and concentrates more on published material and reference books, journals and newspapers.

County archives will contain a lot of primary sources – you might be able to see the originals, or you could be asked to look at copies, microfilms or microfiche slides. There is often access to websites such as Find My Past, Ancestor or digitised newspapers from their computer terminals so you can look for contemporary articles such as census information – which is available from 1840 onwards.

Before visiting your county record office  
or local studies centre

What will you need to obtain a readers' ticket or gain access  
to the search room?



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Before you set off to visit your local archive centre it pays to do some preparation beforehand.

It used to be the case that you applied for your readers ticket on your first visit to an archive. This may still be the situation, so look on their website to see what you need to provide in the way of identification (passport, driving licence and proof of address are the usual requirement) and whether you can obtain your pass on the day or if you need to apply in advance.

This is my expired reader's pass for the British Library. For the BL, with its photo pass, it is definitely best to apply in advance, to save you a lot of time when you arrive on the day and then you can reserve items in advance too. (<https://www.bl.uk/help/how-to-get-a-reader-pass> )

A lot of county records offices used to be part of the County Archive Research Network, or CARN as it is usually referred to. Your CARN card would give you access to other record offices around the country. This is not always the case now and I know that Bedford and Yorkshire Record Offices are not part of the scheme and maybe others are not too – so check before you visit.

For busy search rooms you would be advised to book a table in advance, for a morning, afternoon or all-day session. If you are hoping to look at maps, tell the staff, so they can assign you a larger table



All archive centres should have a locker for you to store items you are not allowed to take into the Search Room – so remember to take a £1 coin for those that require it.

The picture shows what you can take into the Search Room, and as you can see here, I use a clear plastic bag to hold pencils, an eraser, pencil sharpener, tissues and my readers' pass. You can normally take in laptops/phones (on silent) and a notebook but sometimes you may be asked to show there is nothing stowed away in either of these when you leave. Only wear the clothes that you will keep on during your session, scarves and coats etc should be stowed in the locker along with backpacks and handbags.

You must only use pencil in a search room – so take a few in with you and take care not to write on top of any documents. The search room staff can provide you with soft weights to keep documents flat and book cushions to support older items with vulnerable spines.





Photographs: You may know in advance that you want to take pictures of your documents, or you may come across something during your session. You cannot just whip out your phone and take a few snaps, you need to apply for a photography permit from a member of staff. Different archives have different systems – you may be able to pay a small amount for a 30-minute session or pay a bit more for morning, afternoon or all-day permit.

There will be a form to fill in, where you will be asked to give details of what you are photographing and what your purpose is – for your own later reference or for use in a publication etc.

If you want to buy a short time permit you need to be organised and get everything ready, this will be more difficult if you want to snap a larger number of items and you can only have four items out on your table at a time.

For larger objects such as maps, there may be a special low table or a set of steps you can borrow to be able to get a good shot from above.

You will not be able to use a flash and you may be directed to a side of the room away from sunlight – ceiling lights can be a nuisance too, casting shadows or reflecting on items in protective clear sleeves. Ask for help and advice if you need a very clear image.

Not everything you would like to photograph might be permitted, sometimes owners of the deposited items may have placed a photography ban on them, or you may need their permission to reproduce the photos as well as the permission of the archive centre.



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In the archive centres, I have worked in, the staff have been incredibly helpful, both answering enquiries in advance and in the search room itself. They can help you navigate the catalogue, find your way around the folders of information and microfilm collections. Often, if you can't find what you need from the catalogue, staff may have knowledge of new, unlisted acquisitions. It is exciting to be presented with a large box of uncatalogued documents, recently arrived from a country estate cellar – however, the documents themselves might be quite grubby and difficult to read – but it's worth a try.



*Thank you for listening*

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It is worth saying again, with any source we use, always ask yourself is this an original primary source or has someone else been involved?

Also, who created this source and what was their reason for doing so?

Good luck with your research we look forward to seeing the results, whether they are part of the Suffolk Unforgettable Gardens Project, or another county garden trust's inventory or book, or for your own individual research project. Don't keep your research to yourself – it's too valuable, and it could be of immense help or interest to others in the future.