Suffolk's Unforgettable Garden Story: Research Training for Volunteers

Garden History for Absolute Beginners

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An Absolute Beginners' Guide to Garden History

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Garden History Lucky Dip!

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Question: *What does a pineapple have to do with garden history?*

Answer:

A. Medieval monks grew pineapples in their herb gardens

B. A pineapple was first grown in England in 1720

C. Bandstands were invented as a frame for growing pineapples

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Question: *What does a tennis ball have to do with garden history?*

Answer:

A. *Sports have been played in parks and gardens for hundreds of years*
B. *Henry VIII would only visit gardens that had a tennis court*
C. *Tennis was invented as a way of spreading seeds across a garden*

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Question: *What does a brick have to do with garden history?*

Answer:

A. *Bricks were invented by Louis XIV, owner of the garden at Versailles*

B. *Bricks are used to line 18th century lakes*

C. *Brick-built walled gardens were vital to 17th and 18th century estates*

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Question: *What does a packet of seeds have to do with garden history?*

Answer:

A. The world's first garden was made when a packet of seeds accidentally spilt

B. Plants have been taken from across the world as seeds to create England's gardens

C. Hyde Park was designed on the back of a seed packet

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Question: *What does a cow have to do with garden history?*

Answer:

A. Gardeners love steak

B. Manure has helped fuel the greatest gardens

C. Ha-has were invented to keep cows out of gardens

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Photo by Wolfgang Hasselmann on Unsplash

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With apologies to those of you who already have some knowledge of historic designed landscapes…

As we don't have much time, for this presentation, I'll be sticking to parks and gardens but do be aware that designed landscapes can be ANY landscape designed for pleasure and to be looked at and enjoyed, not just used for production, as a vegetable garden might be. So can include cemeteries, institutions such as universities, business premises, war memorial gardens… etc

Going back as far as possible, the earliest pleasure gardens in Britain belonged to the Romans, but we only find archaeological remains of these now.

We do have above-ground remains of the next earliest: deer parks.

Deer could only be hunted in the king's forests, until the Middle Ages. Then licences were given to wealthy Norman landowners to enclose large areas of woodland and pasture and stock them with deer for hunting. They were seen as status symbols.

'Parks pales' were a high bank with a deep ditch on the inside, to stop deer escaping. Cunningly, deer were allowed in via deer leaps (sort of pathways), but not out. The remnants of these parks often survive as remnant ditches and banks from the pale and are fairly easy to spot on early maps – little round enclosures.

Belton Hall, Lincs, thanks to Tamsin McMillan for pic.

The 12th century onwards gave us the 'Hortus Conclusus', small secluded enclosed garden, wattle fences, scented flowers, herbs, flowery meads, shaded walks, pools and fountains.

Monastic gardens are an obvious example. Until the dissolution of the monasteries in C16, monastic gardens were cultivated to provide food for the community and often included an orchard, dovecot and fishpond. Medicinal plants and herbs.

Image Medieval pleasure garden illustration from Roman de la Rose, ca. 1490-1500 held by the British Library.

This is recreated C16 garden at Kenilworth Castle, created purely for the visit of Elizabeth I.

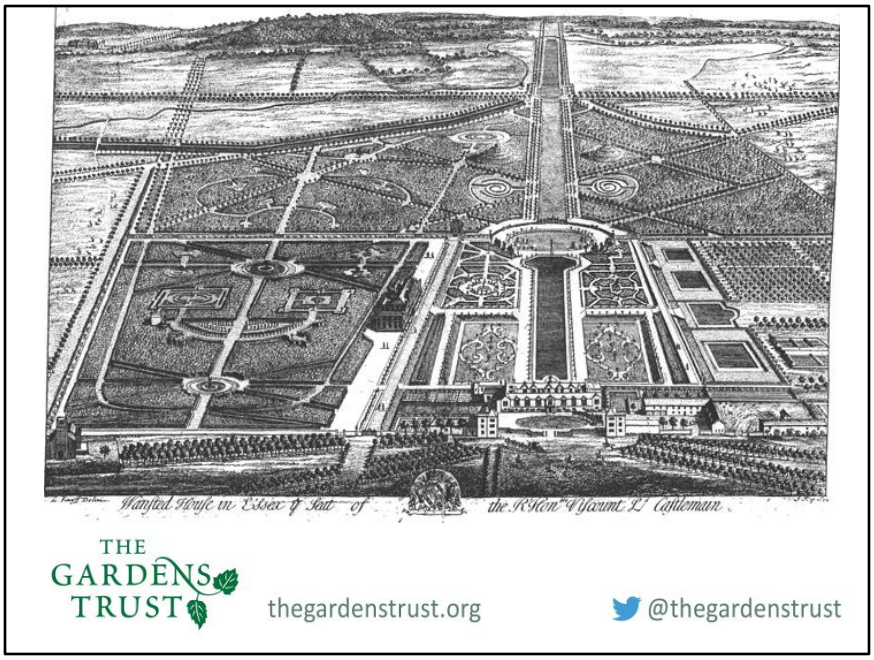
After the civil wars and the gloom of the Commonwealth, a new, exuberate and large-scale style emerged, with the Restoration of Charles II in 1660.

These Grand Manner gardens, influenced by the French baroque and Italian Renaissance gardens wealthy gentlemen would see on their Grand Tour, were on a huge scale, with avenues, parterres (to be viewed from above), canals, statues, rides, wildernesses. The large areas of land required for these new landscapes had been, in part, freed up by the dissolution of the monasteries, from 1535.

Hampton Court Privy Garden – Using incredibly detailed accounts, the garden has been restored to how it would have looked for William III in 1702.

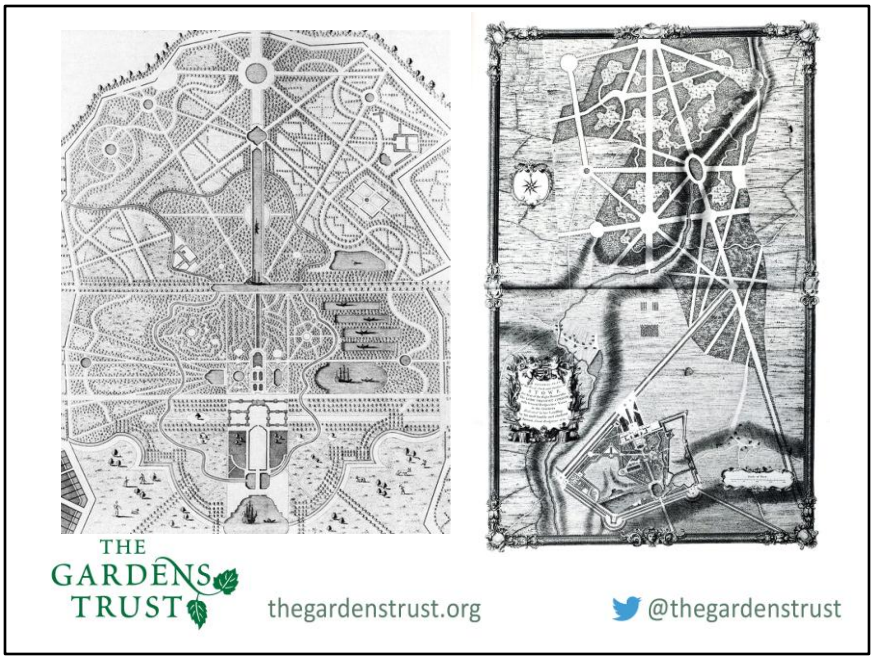
17th century – influences from France, Dutch, avenues, parterres (viewing from above), canals, statues, rides, wilderness.

Hampton Court Privy Garden – Using incredibly detailed accounts, the garden has been restored to how it would have looked for William III in 1702.



Early 18th century formality –
Wanstead Park, Essex, Jan Kip, view to the west. Date circa 1710-1715.

Landowners were using design to dominate the landscape and say “all this is mine”! They even asserted their authority over their farmed wider estate (and sometimes over land which was NOT theirs!), by extending ridiculously long avenues right from the pleasure grounds to the edges of their estate and beyond, and by dotting ‘eye-catcher’ buildings in apparently random places out of the garden, which could just be glimpsed along one of the avenues.



From around 1730, the Georgians started to see Grand Manner layouts as overly stiff and expensive to maintain, and a shift away from strict formality began.
Designers like Charles Bridgeman, Stephen Switzer and William Kent started to introduce curves and wiggles, in paths and lakes, and to even bring views of farmed landscapes into the garden. These new ideas still tended to be part of an overall geometric design

Left, Stephen Switzer, 1718, design for a forest or rural garden
Right, 1739, Bridgeman's plan for Stowe, Bucks

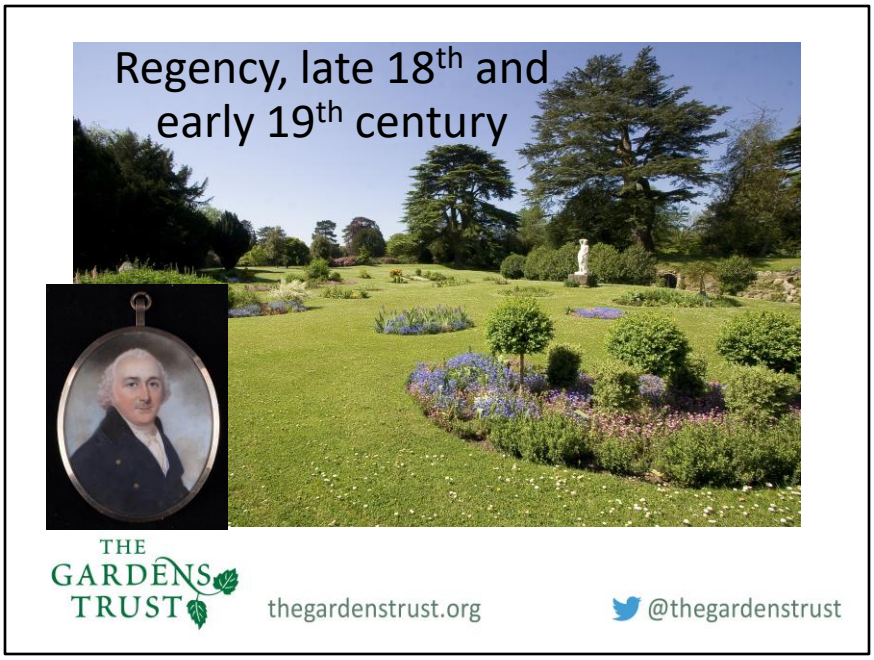
Later in the 18th century, the landscape park, for which Britain is famous, emerged.
Lancelot 'Capability' Brown (1716 -1783).
Serpentine lakes, grass up to house, clumps of trees, rolling hills, long views, and Classical temples.
Formal elements had no place and were gradually erased. !

One of the big themes of garden history that you will find time and time again is the earlier landscapes, especially all those formal gardens, being replaced in the 18th century by these kind of naturalistic parks

A note whilst we're in this period that another big theme of garden history is garden creators taking inspiraiton from gardens abroad, eg with the fashion for grand tours, like the 18th century gap year.
Thinking about international influence, there was a very dark side too, which people are becoming increasingly aware of at the moment. The relationship between many of these big expensive gardens and things like the profit made from empire, from things like the slave trade.

Croome Park, Worcestershire – photo: Sally Bate

Pic: Burghley, Lincs. – Linden Groves



After a while, the smooth lawns and tranquil lakes of the landscape parks of the 18th century came to be seen as rather bland. There was an appetite for decorative planting, around the house, and for some texture and excitement in the parkland. Regency, ie early 19th century pre-Victorians – reintroduction of some flowers, flower gardens near the house, parkland beyond.

Big name here is Humphry Repton (1752 – 1818).

This pic is of the restored Rose Garden and Flower Garden at Ashridge, Hertfordshire, one of Humphry Repton's most significant commissions.

Humphry Repton used his famous Red Books, with before and after flaps to illustrate to his clients how he would improve their estates.

19th century, Victorians. Went a step further.

Carpet bedding, hardy and half-hardy annuals, rose arches, tender tropical plants, topiary, small fussy, high maintenance beds.

Blickling Parterre (Norfolk) in 1900 - Markham Nesfield

In this period, the Victorian era, the big features were – plant hunters, Italian gardens, bedding plants, plant collecting, arboretums, lawns, glasshouses.
Kitchen gardeners also became much more extensive and efficient during this time, using modern technology to grow huge ranges and quantities of plants.

Big theme of garden history is the moving of plants across the empire.

Biddulph Grange, Staffordshire/Cheshire

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London Road Cemetery, Coventry (Grade I RPG - Joseph Paxton, 1847; v early example of a municipal cemetery);

Obviously cemeteries not limited to the Victorians, but they really took off in this period as designed landscapes.

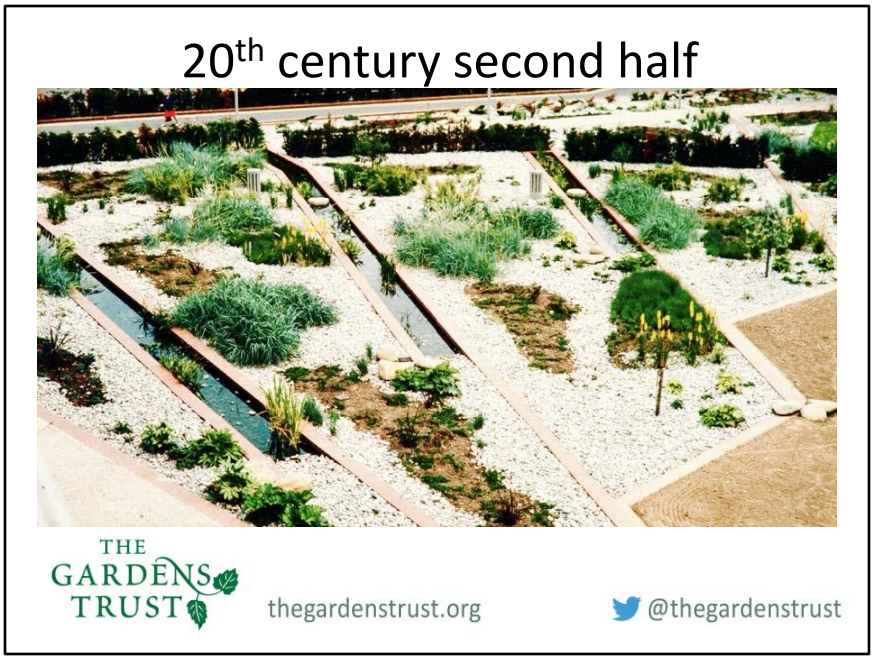
20th century - Arts and Crafts, Gertrude Jekyll. Formal shapes with romantic planting inside, compartments, nostalgic, using colour as an artist might.

[Hidcote, Lawrence Johnston, Glos.]

Big theme of early 20th century is the impact of the First World War on the big country estates – cf Downton Abbey – struggling to survive, many being sold off for development, converted to insitutional use etc.

Second World War impact – you'll often see historic gardens and parklands having taken a hammering from being used as army accommodation, or ornamental lawns being replaced with potato growing as part of dig for victory.

Then a wave of restorations from 1980s to the present day.



Mid-late 20th century – civic spaces, institutional landscapes, hard landscaping, planting designs.

Hounslow Civic Centre by Preben Jakobsen 1977. Image copyright Landscape Institute / Museum of English Rural Life

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Sylvia Crowe's Commonwealth Institute, London

21st century.

Olympic Park, London pre-2012

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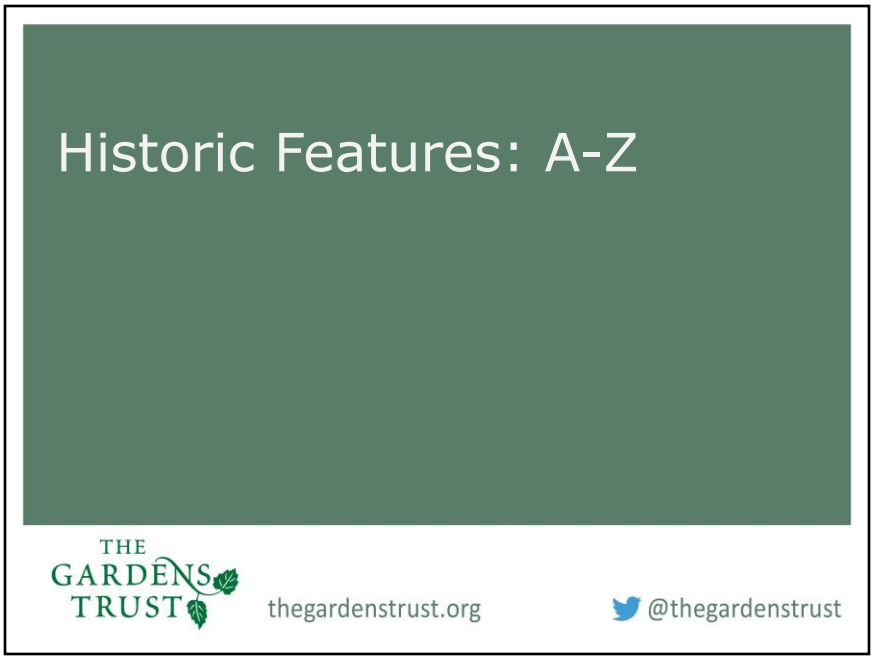

There is no way we can teach you to be garden historians in a brief powerpoint presentation, but we can give you a flavour of the kind of things to look out for, either in archives or on the ground.

Definitions are thanks to Michael Symes in his ‘A Glossary of Garden History’, published by Shire Books.

Approaches

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Cranborne, Dorset. Thanks to Sally Jeffery

"The drive or road leading from an estate entrance to the house. Humphry Repton distinguished between a drive, which toured around all the places and views of interest within the park, and an approach, which should lead in a winding but not too tortuous way to the house, affording some views of scenes or objects which could be explored subsequently. At Blaise Castle, Bristol, there are both an approach and a drive." (Michael Symes, A Glossary of Garden History)

Benmore Arboretum, Argyll - thanks to Christopher Dingwall

"A collection of trees of different sorts. The concept developed from the 17th century in Britain. The principal interest is botanical, but arboreta can be laid out artistically with regard to groupings and walks, as at Westonbirt Arboretum, Glos." (Michael Symes, A Glossary of Garden History)

Arch

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Triumphal Arch, Holkham Norfolk - thanks to Sally Bate

"In gardens, an arch can be of various materials, such as trellis, stone or brick. Ornamental arches were often used as garden features and eyecatchers, eg Hadrian's Arch on a hill at Shugborough, Staffordshire (c1760), or the Triumphal Arch at Holkham which is large enough to serve as a dwelling." (Michael Symes, A Glossary of Garden History)

Archaeology

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Clumber Park, Notts, old paths showing in daisies - Thanks to Tamsin McMillan for pic

Belton, Lincs - thanks to Tamsin McMillan

“A tree-lined way or approach, usually long and broad (originally, simply an approach). It can be inside or outside a garden or carry the garden out into and through the park, such as the gigantic avenues at Cirencester Park, Glos, or Badminton, Avon. As part of formal designs avenues are normally straight.” (Michael Symes, A Glossary of Garden History)

Bandstand

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Langold, Yorkshire - thanks to Tamsin McMillan

Kedleston, Staffordshire - thanks to Sally Jeffery

"Bridges in English gardens became progressively more ornamental in the 17th and 18th centuries, to the extent of a 'dummy' bridge at Kenwood, London. The architectural style varied considerably: there are classical bridges at Chatsworth, Derbyshire, and Weston Park, Staffordshire (James Paine), Chiswick, Middlesex (James Wyatt), and Clumber Park, Nottinghamshire (attributed to Stephen Wright), while simple rustic bridges of wood with a diagonal criss-cross designs abound. Palladian bridges are a category of their own: the simplest structure is the timber bridge illustrated in Woollett's 1760 engraving of Painshill, Surrey, while the stone bridge at Stourhead, Wiltshire, is based on Palladio's bridge at Vicenza and that at Castle Howard, North Yorkshire, on his work at Rimini. But the most elaborate and beautiful are those with colonnaded superstructures, namely that at Wilton House, Wiltshire (1735-7), and its copies at Prior Park, Avon, and Stowe, Buckinghamshire. ... Bridges may affect the way water is shaped. They may also fulfil a symbolic function, as for instance in Japanese gardens, where they may link two conceptually distinct areas." (Michael Symes, A Glossary of Garden History)

Buildings

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The Tea House 200 Yards East Of Great Saxham Hall- thanks to HE

Canals

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Little Thurlow Hall, undesignated - thanks to Edward Martin

Canals and formal ponds featured in 17th and early 18th century parks and gardens. These formal features were conceived in tandem with avenues and cascades and created a variety of moods - still water providing calm, cascades adding drama and fountains creating splendour.

“In gardens, an artificial sheet of water, usually rectangular in shape. The purpose may be functional (as a reservoir) as well as decorative , but the latter usage is particularly marked in formal gardens of the grand French manner. In Britain the Long Water at Hampton Court, Middlessex, is a notable instance of a dominating canal on a main axis relating to the house”. (Michael Symes, A Glossary of Garden History)

Cascade

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Dunvegan Castle, thanks to Christopher Dingwall

“A fall of water, natural or, more often in gardens, artificial. ... In England there were few formal cascades – the best-known is at Chatsworth, Derbyshire – but Brown created some naturalistic ones, eg at Blenheim, Oxfordshire, and Ashburnham, East Sussex, while nature was given a helping hand by means of strategically arranged rocks for the series of cascades at Hackfall, North Yorkshire.” (Michael Symes, A Glossary of Garden History)

Clumps

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Ampthill Great Park, Bedfordshire x 2 - thanks to Sally Bate

"A number of trees planted together to form a distinct group. William Kent designed layouts at Euston Hall, Suffolk, and Holkham, Norfolk, where there were several clumps forming a pattern ... Kent planted tightly on purpose, the idea being that the weaker trees would be weeded out as the clumps grew. 'Capability' Brown is the most famous exponent of clumps, his favourite motif being to place clumps of beech on top of hills and slopes, as at Petworth, West Sussex." (Michael Symes, A Glossary of Garden History)

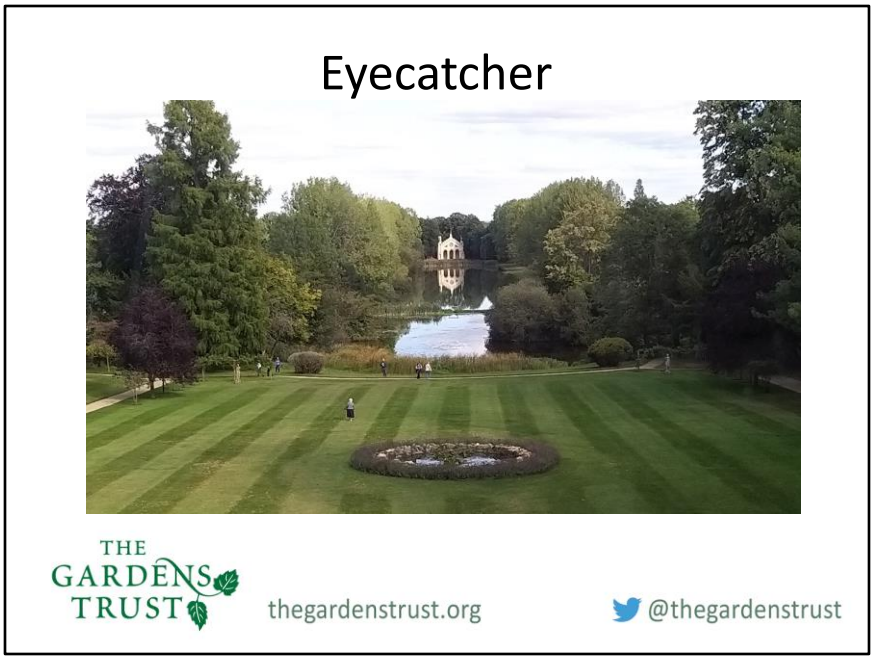
"

Belton Hall, Lincolnshire - thanks to Tamsin McMillan

“A large park for keeping deer. In medieval times the prime purpose was hunting, and the park would sometimes be surrounded with a ditch and have entrances known as ‘deer leaps’ by which the deer could enter by t not leave.” (Michael Symes, A Glossary of Garden History)

The word park originally meant no more than a piece of ground, often woodland, enclosed for the keeping of beasts of the chase. Many of the parks we know started this way including Ashridge, Knowsley and Hatfield. The concept of the deer park was introduced by the Normans and formed an integral part of the manorial system, playing a major role in the economy and the leisure pursuits of the Lord of the Manor.

Deer parks were fenced around with a deer proof boundary: an internal ditch about six feet deep and an outer bank of around six feet in height with a fence or pale along its top. Thus deer could leap into the park, sometimes over a purpose built deer leap, but could not escape. The parks were often round or oval in shape to minimise on fencing, whilst sometimes part of the boundary was terminated by water.



The Pavilion at Shotover Park – thanks to Sally Bate

A building or feature, often on an eminence, designed to draw the eye towards it and encourage the viewer to journey out into the landscape

Flowerbeds

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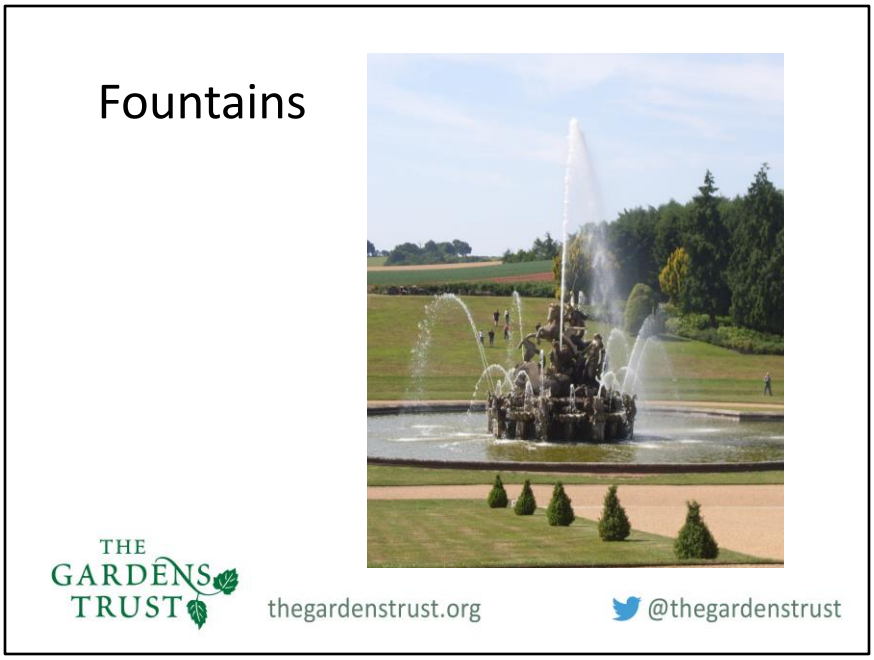
Drift planting at Kelmarsh, Northamptonshire - thanks to Sally Bate



Perseus and Andromeda Fountain, Witley Court, Worcestershire - thanks to Sally Jeffery

“Fountains may consist of jets of water into the air or of structures sometimes with elaborate groupings of figures from which or over water pours. They have played a key part in gardens since Roman times... “(Michael Symes, A Glossary of Garden History)

Gateway

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Gateway, 60 Metres North West Of undesignated Nettlestead Chace - thanks to HE

"The gate to a park or estate may range from a simple wooden construction to a fine-quality wrought-iron piece as in many 17th or 18th century estates." (Michael Symes, A Glossary of Garden History)

Gate pier: "The upright at each side of an entrance gate. They may be decorative, often in keeping with the architecture of the house, and sometimes surmounted by a finial." (Michael Symes, A Glossary of Garden History)

Glasshouse

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Losely, Surrey - thanks to Sally Jeffery

(Greenhouse) “A building with extensive use of glass to protect plants ... From cold and permit them maximum sunlight. Although known from the 17th century, the greenhouse came into its own in the 19th, with the development of glass roofs.” (Michael Symes, A Glossary of Garden History)

Grotto

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Wardour Castle, Salisbury, Hampshire- thanks to Sally Bate

"A cave-like chamber, often decorated with minerals, shells or pebbles. The 16th and 17th century French and Italian grottoes would be architecturally formal on the outside but inside would contain lavish ornamentation ... In Britain the grotto became more naturalistic outside as well as within during the 18th century, from Stephen Wright's grotto at Claremont, Surrey (1750). Some were extravagant creations taking several years to build, such as the spar-decorated grotto at Painshill, Surrey". (Michael Symes, A Glossary of Garden History)

Ha-Ha

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Glamis Castle - thanks to Christopher Dingwall

"A sunk ditch, invisible from more than a few yards away, which divides the garden from pasture land outside. The purpose was to 'call in the country', to bring the fields into the garden and unify the two in design terms. The construction was as illustrated, with a retaining wall of brick or stone on the garden side and a sloping bank on the pasture side. This prevented cattle from getting into the garden. The device was in widespread use in the 18th century. The name derives from the cry of exclamation (it should be 'aha') as one comes unexpectedly upon the ditch." (Michael Symes, A Glossary of Garden History)

Hodsock Priory, Notts - thanks to Tamsin McMillan

"The first important icehouse in England was built c1600 at Holkham Hall, Norfolk. Often recessed into the side of a hill, typical icehouses had a shaft or well, made of brick or stone, which was packed with crushed ice, sometimes salted to harden it. The entrance was lined with straw for insulation; good drainage was necessary. Icehouses were essential adjuncts to large houses in the 18th and 19th centuries for the preservation of (especially) meat and could be elaborate Gothic or classical structures such as those at Dodington House, Avon." (Michael Symes, A Glossary of Garden History)

Redgrave Park, undesignated, thanks to Edward Martin

Water has formed a key element in parkland design with features ranging from medieval and later fishponds through to formal canals and the widening a rivers to form great sinuous lakes as Brown and others did at so many of our great parkland landscapes.

From the 1740 and 50s onwards the trend was towards the informal and irregular and became a feature of the Brownian era of parkland.

Vast sheets of water provided for fish and wildfowl, whilst also providing recreational opportunities e.g. boating for the family and visitors and greatly enhancing the setting of their seat. More productive water features survive, often silted up or hidden amongst trees. Duck decoys, osier beds and fish ponds survive in some parts of the country. Importantly, ponds also provide watering points for grazing livestock and were an important part of parkland management.

“A prominent feature in many gardens, often artificially created or adapted. The traditional placing of a lake has been in the middle ground of a large garden, with a

lawn or parterre in the foreground and a park in the background, perhaps with ornamental plantings. Lake-making could achieve great subtlety: the lake at Cirencester Park, Glos, was a very early example of one that concealed its ends, while the Broadwater at Oatlands, Surrey, was contrived to give a trome d'oeil effect of flowing under Walton Bridge. The lake at Painshill, Surrey, has immense subtlety in not being able to be seen all at once and continually changing its shape and apparent area. 'Capability' Brown constructed many fine lakes, none more splendid than his masterpiece at Blenheim, Oxfordshire, where he saw that by damming the river Glyme and widening the water under Vanbrugh's massive bridge (and indeed flooding its lower chambers) he could create a perfect proportion of bridge and water."
(Michael Symes, A Glossary of Garden History)

Landscape parks

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Old Warden Park, Bedfordshire - SB
Designs often made use of pre-existing elements: roads were closed and used as drives, mature hedgerow trees were incorporated into planting design to provide instant maturity and in many cases existing planted elements e.g. earlier formal avenues were retained in part, for example to form clumps.

Parkland provided a buffer between a gentleman's residence and the local population, often being bounded by a perimeter woodland belt that might contain a drive or ride providing a circular tour of the landscape. The landscape park was contrived to provide a number of experiences and provoke a range of emotions:

Hidden and discovered views surprised and delighted
Short views and medium views to eye catchers and buildings reminded you of the wealth and power of your host
Long views to the contextual parkland setting gave the impression of wide land ownership and rooted the design in its locality
The still water of lakes and ponds with their reflective qualities added a tranquil element, whereas
Waterfalls and streams added drama and movement

The paths, drives and rides took you through the landscape, carefully unveiling the series of experiences.

Parkland landscapes were and are also productive and this influenced the aesthetic. Permanent pasture grazed and animated by cattle, sheep and deer was visually and productively important. The distinctive browsing line created by grazing animals on the underside of trees is a characteristic feature of parkland.

Lodges

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Bowood (Golden Gates, by Barry) - thanks to Sally Jeffery

"A dwelling at the entrance of an estate. The architecture of a lodge and the gate piers can be of great interest and quality and often bears a relationship to the house... Or to some feature in the grounds to which attention is to be drawn, or it serves to establish an appropriate feelings (eg Repton's castellated ledge at Blaise, Bristol, which anticipates the earlier-built Blaise Castle, to be seen later in the approach). A large estate can have several lodges: there is a particularly attractive collection – five lodges and two gates – at Clumber Park, Nottinghamshire. A hunting lodge would provide a temporary stop during hunting or a viewing station for the chase". (Michael Symes, A Glossary of Garden History)

Memorial

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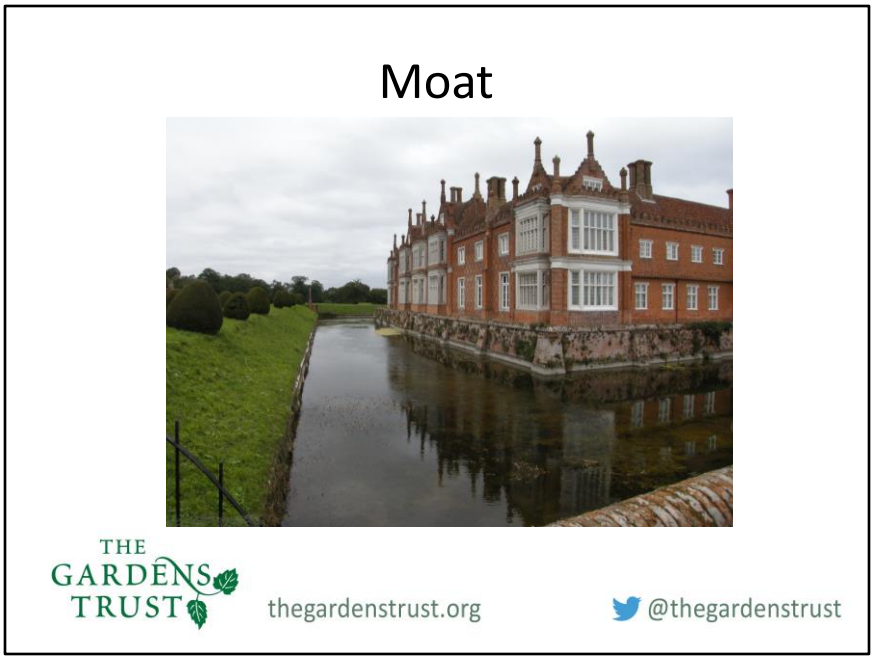
Queen Catherine's Cross, Ampthill Great Park, Bedfordshire – thanks to Sally Bate

Memorials come in all shapes and sizes. From commemorating famous people, famous events and/or members of the owners' families.



Helmingham Hall, Suffolk - thanks to Sally Jeffery

“Originally a strip of water surrounding a castle for defensive purposes, the moat from Jacobean times could be used to surround country houses purely for ornamental effect. Sometimes a moat dating back to an earlier time has subsequently been made a decorative feature, as at Hever Castle, Kent.” (Michael Symes, A Glossary of Garden History)

Mount

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Lyveden New Bield, Northamptonshire - thanks to Sally Jeffery

"An artificial hill to provide a good view in (especially) Tudor gardens. In 1529 the mount at New College, Oxford, was made, which survices, and four years later the great mount at Hampton Court, Middlesex, was constructed, with spiralling walks and a gazebo on top. ... Mounts could eb quite large – 10 metres was a recommended size. Francis Bacon praised them in 1625, and by the early 18th century there was one established in Kensington Gardens, London, subsequently planted up for emphasis." (Michael Symes, A Glossary of Garden History)

Obelisks

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Chiswick, London - thanks to Sally Jeffery

“A tall pillar that tapers as it rises, then angles more sharply into a point at the top. The most common form is four-sided, though Batty Langley (1740) also designed triangular, octagonal and circular models.

Orangery

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Mount Edgcumbe, Devon - thanks to Tamsin McMillan

Parterre

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Bramham, Yorkshire - thanks to Tamsin McMillan

Perimeter Belt

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Berrington Court, Herefordshire – thanks to Sally Bate

Belts of trees planted around a landscape park to encircle the land owned and, give privacy and make the viewer think there is more beyond which belongs to the park.

Picturesque Walk

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Quarry Bank, thanks to Sally Jeffery

Pigeoncote, dovecote

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Loseley, Surrey - thanks to Sally Jeffery

Pool

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Winterbourne Gardens, Birmingham -thanks to Tamsin McMillan

Ornamental feature is a pool, a more natural body of water is a pond

Railings

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Blenheim, Oxfordshire - thanks to Sally Jeffery

Raised terraces and walks

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Raised walk, Loseley, Surrey - thanks to Sally Jeffery

Rockeries

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St John's Gardens, Oxford – thanks to Sally Bate

Seat

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Blaise Castle, Bristol – thanks to Linden Groves

Bolwick Hall, Norfolk – thanks to Sally Bate

Victorian Additions
As interest in plants and plant collecting grew there was a new influx of tree species for wealthy land owners to collect. Arboreta sprang up and exotic coniferous trees found their way into planting schemes.

Specimen trees

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Cedars, Clumber Park, Notts - thanks to Tamsin McMillan

Stables

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The Stables, Thornhall Hall– thanks to HE

Statues and Sculptures

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Duke of Sutherland at Cliveden, Bucks - thanks to Sally Jeffery

Terraces

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Drummond Castle - thanks to Christopher Dingwall

Urns

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Bramham, Yorkshire - thanks to Sally Jeffery

Urns are made of stone, iron or bronze, sometimes they are commemorative and most have an ornate lid, others don't. They provide a focal point and can be on a plain or ornate base/pedestal – some overlap with vases.

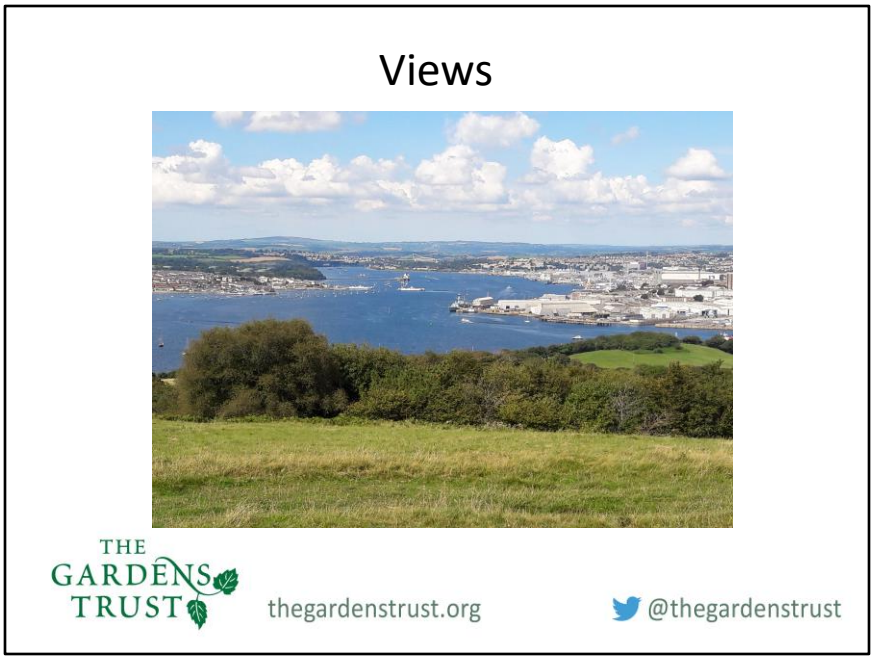
Sweet chestnuts at Greenwich Park, London - thanks to Sally Jeffery.

Tree planting was not only an essential visual component in the idealised parkland landscape, but also provided cover for foxes and other game and, in time, would provide a profitable source of timber. Great numbers of tree were planted in the 17th, 18th and 19th century, for example at Holkham Hall over 2 million saplings were planted across 720 acres of the estate c.1780 – 1800. The increase in demand for tree stock along with a greater interest in the variety of tree species led to the development of the nursery trade.

Veteran trees are of great value in terms visual interest and provide a dramatic visual reference to historic landscape design and structure. These trees also have immense nature conservation value due to their dead limb, hollows and holes which provide habitat for bats, birds and specialist invertebrate species.

There are threats to this important resource as they are of course living and subject to external forces. The great hurricane of 1987 devastated the treescape across UK parkland, as did Dutch Elm disease in the 1970s. Current problems include the

outbreak of oak dieback, pathogenic problems with alder and ash, and leaf miner in horse chestnut.



Mount Edgcumbe, Devon - photo thanks to Tamsin McMillan

There are a variety of types of views to be found within designed parkland including:

Static or set views from the house to a particular point in the landscape to an eyecatcher such as a temple or folly.
Kinetic views which relate to the changing and unfolding sequence of views along a drive or path.
Broad or panoramic views which relate to the wider setting of the designed parkland.

Walls

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Garden Walling To South Of Little Glemham Hall – thanks to HE.

Perimeter walls common around deer parks, made of stone or brick with capped tops or crenulated.

Walled Gardens

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Stow Hall Gardens, Norfolk – thanks to Sally Bate

Wilderness

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Possible wilderness at Bramham Park, Yorkshire – thanks to Tamsin McMillan

NB Wilderness is not at all as it's name suggests! Actually quite formal!

Flitwick Great Park, Bedfordshire – thanks to Sally Bate

Woodland

As well as specimen trees, there are several other tree planting forms that appear in parkland. Woodland would have been the estate's main source of timber and is usually fenced to exclude grazing animals. It would have provided cover for game and may have been managed under a coppice with standards regime – essentially cutting back underwood on a 7-12 year rotation whilst managing the larger trees for timber over a longer period.

Many woodlands pre-date the creation of parkland and you might find ancient wood banks along their boundaries. Woodland with more regular or geometric outline is often more recent in origin and may have been established for game cover or timber.

Zig Zag Path

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Plantation Garden, Norwich – thanks to Sally Bate

A method of getting people up to higher parts of the garden, gives a shallower ascent for walkers and barrow-pushers alike!

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Some resources

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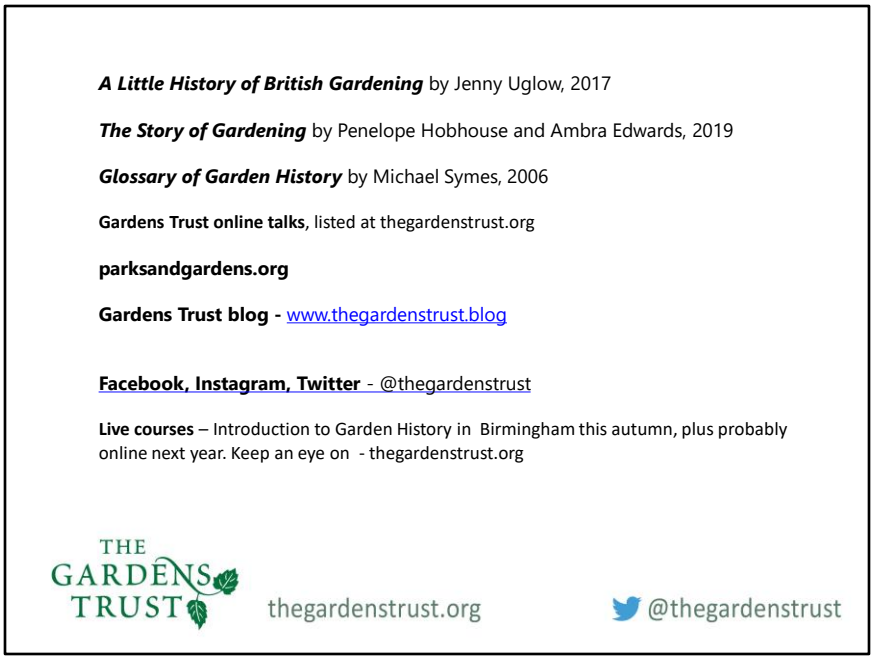

GT on-line programme - because there is stuff which is suitable for beginners ie Unforgettable gardens on Weds evenings etc etc.

Live courses - Intro at Birmingham this autumn

The cheapest /easiest read intro book is Jenny Uglow's - p/back for less than £10 and easily available secondhand.
The revised Hobhouse/Edwards books is excellent - and actually worth the investment of £35

Symes, Michael, Glossary of Garden History (Shire publications, 2006)
Parks & Gardens UK : www.parksandgardens.org

Parks and Gardens UK is the leading on-line resource for historic parks and gardens aiming to provide freely accessible, accurate and inspiring information on UK parks, gardens and designed landscapes and all activities concerned with their promotion, conservation and management.

weekly blog on all aspects of garden history which you can find at www.thegardenstrust.blog There are now nearly 350 readable but well-researched articles on all aspects of garden history including many covered on the course. Easy to sign up to get it in your inbox early every Saturday morning so you have something to read over breakfast! Just go right to the bottom of any post and you'll find the sign-up box.

Just before I hand back to Karina, apologies, but please allow me to put in a small plea. This event has been organized by the Gardens Trust – a charity dedicated to conserving, researching, and sharing historic designed landscapes like the ones we've heard about tonight. Today has benefitted from grant support, but a lot of what we do relies on the generosity of our members or supporters. If you've enjoyed this evening and want to support us to support you, please consider joining or donating, via this weblink

We hope that you can while away some happy hours researching sites that are important to you.

Make a note of where you found information so that you can find it again or credit it correctly if your research is destined for a publication or exhibition.

There are undoubtedly people in your County Garden Trust who can answer any questions if you get stuck or have problems using the sources mentioned here.

We are here too and if we can't answer your question, we can probably think of someone who can!

Happy researching ☺

Sally