Whistle stop tour of garden history and garden features

1.

The history of gardens and gardens styles is a subject meriting its own series of talks, and so this evening I hope to give you a very brief overview of how the fashions for designed landscapes have changed over 2000 years in Britain.

For this talk I will mainly be sticking to parks and gardens, but when we talk about 'garden history' we mean any designed landscape, whether it has a practical use or purely for pleasure or whether it's for the setting of a large house or an institution. So, the designed landscapes that the Gardens Trust is interested in researching and helping to conserve also include: public parks, cemeteries, landscapes around industrial sites, or institutions such as hospitals, schools and workhouses.

The more we can learn about historic landscapes, the people who owned them and/or designed them, and how they have changed over the years - the more we understand them today and can help others appreciate how special they are.

2.

Archaeological evidence informed this illustration of what Fishbourne Palace could have looked like after 75AD

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The earliest gardens or more likely plots of lands around dwellings, in Britain, would have supplied inhabitants with food and medicinal herbs. We know the earliest pleasure gardens in Britain belonged to the Romans, but we only have found a few archaeological examples of these.

The most extensive site to be excavated was at Fishbourne Palace, near Chichester in West Sussex - the largest Roman Palace found north of the Alps. Archaeologists uncovered a formal courtyard with well-made paths, and planting trenches for the ornamental low hedges you can see flanking the central path here.

3.

Depiction of a medieval hunting park from a 15th-century manuscript version of *The Master of Game*, MS. Bodley 546 f. 3v

Medieval

Belton Park, Lincolnshire

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The earliest Medieval designed landscapes, we have evidence for, are deer parks. There is written evidence for deer parks in Saxon times, and by the Doomsday Survey in 1086, there were 36 of them in the country.
Deer could only be hunted in the king's forests, until the Middle Ages, when licences were given to wealthy landowners to enclose large areas of woodland and pasture, and stock them with deer for hunting and they soon became seen as status symbols. Nottingham Castle Park was the oldest of the Royal Deer Parks of Sherwood Forest. The Medieval park outline is still preserved on the landscape today in the large circular steep-sided bowl of ground it occupied to the west of Nottingham Castle.
Deer Parks are quite easy to spot on early hand drawn maps and plans, as they are shown as roughly circular with a fence or wall surrounding them. Inside the boundary was a large ditch to prevent the deer from leaping out over the fence or wall. Many had deer-leaps built into the fences, these were ramps that allowed deer to jump in but not out.
This is a stylised painting of a deer park from a medieval manuscript and shows not just deer being hunted but wild boar, rabbits and foxes too.

4.

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

Monastic gardens in priories and abbeys are an obvious example of these gardens as well as those at the larger houses of the ruling classes. Until the dissolution of the monasteries in C16, monastic gardens were cultivated to provide food, herbs and medicinal plants for the community. Their landscapes often included an orchard, dovecot and fishponds.

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

None of these Medieval gardens have survived on the ground but one or two gardens in the country have recreated their own Hortus Conclusus using the written and image records.

5.

This is the recreated C16 garden at Kenilworth Castle, the original garden here was created purely for the visit of Elizabeth I. Robert Dudley wanted to impress Elizabeth, and she must have given him quite a bit of warning because not only did he build a huge garden on this site, but he made alterations to the castle to provide modern and comfortable lodgings for the Queen and her courtiers.

Again, this is a beautiful garden to visit and English Heritage have created the garden using a description in a letter sent by Robert Langham in 1575 describing the garden and festivities put on for Elizabeth. Also, there were some clues from recent archaeological investigations they could use. We can't be absolutely sure what Dudley's garden looked like – but it was something like this.

6.

17th and early 18th century

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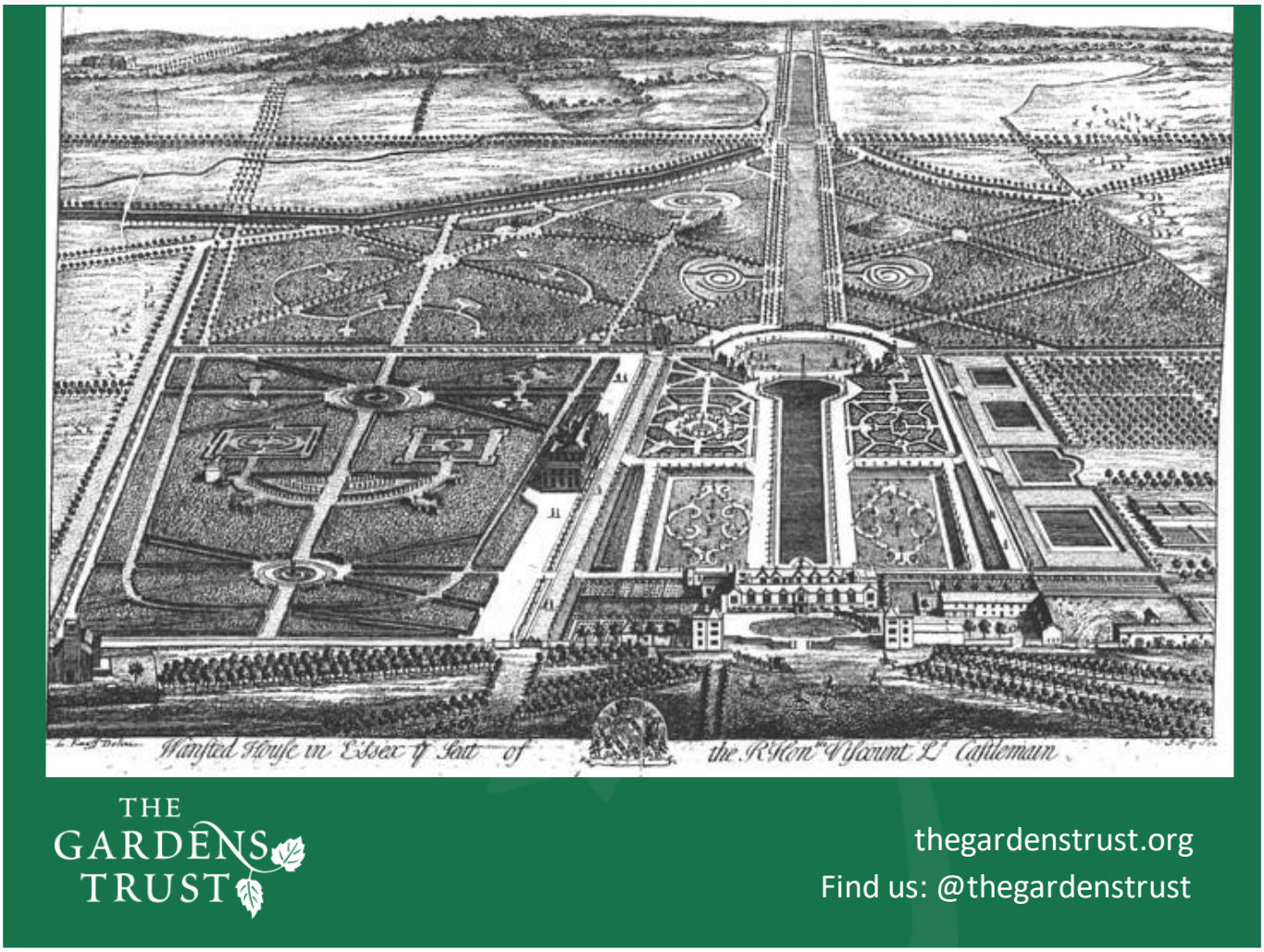
After the civil wars and the gloom of the Commonwealth, a new, exuberate and large-scale garden style emerged, with the Restoration of Charles II in 1660.

These Grand Manner gardens, were influenced by the French Baroque and Italian Renaissance gardens that wealthy gentlemen would have seen on their Grand Tours of Europe. They were built on a huge scale, with avenues, parterres (to be viewed from above), canals, statues and 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.

This is the Hampton Court Privy Garden, which was recreated using incredibly detailed accounts that have survived and after archaeological excavations in the early 1990s. It was built directly in front of the new King's Suite designed by Sir Christopher Wren, when the gardens here were widened in 1690 across the front of the new façade. . This is as an accurate recreation as can be achieved and gives a very good idea of how the gardens looked for William III in 1702. But this is a very rare example and the vast majority of Grand Manner gardens in Britain have not survived, apart from earthworks and terraces in some landscapes.

7.

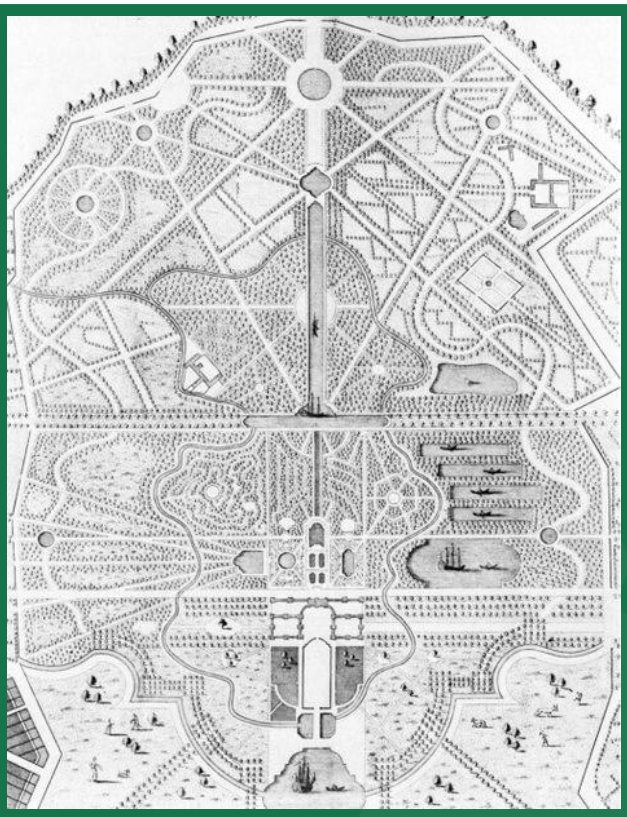


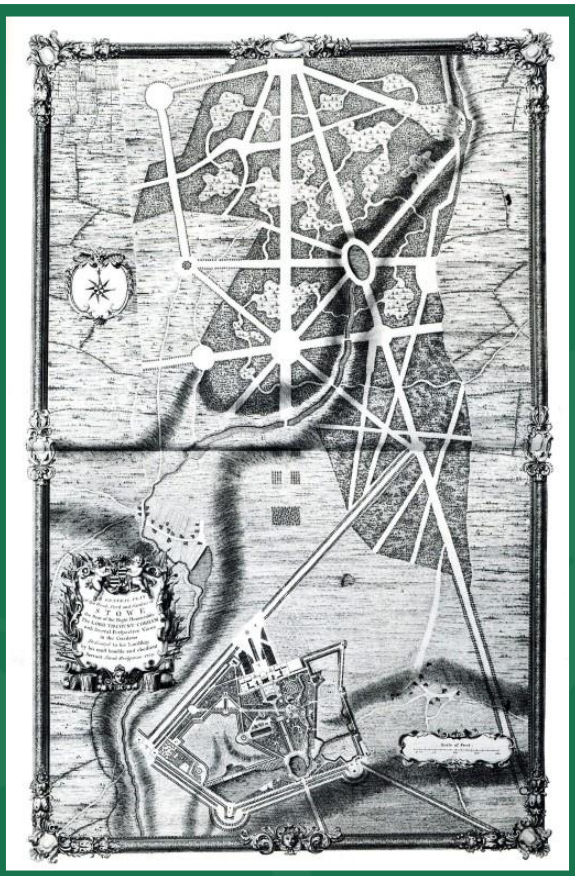
This is an early 18th century engraving of the very formal gardens that are supposed to have existed at Wanstead Park, Essex, drawn by Jan Kip, in circa 1710-1715.

You can see that the property owner, Viscount Castlemain, was using this design to dominate the landscape and make it clear to others that "all this is mine"!

Rich landowners asserted their authority over their farmed wider estates and sometimes over land which was not even theirs, by extending ridiculously long avenues right from the pleasure grounds near the house to the edges of their estate and beyond. They dotted 'eye-catcher' buildings in apparently random places out in the garden, but these could be glimpsed along avenues, as the owner and his guests travelled around the gardens.

8.





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From around 1730, the Georgians started to see Grand Manner layouts as overly stiff and very expensive to maintain, and therefore a shift away from this strict formality began.
Designers like Charles Bridgeman, Stephen Switzer and William Kent started to introduce curves and wiggles, into paths and lake edges. 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.

9.

Later in the 18th century, the landscape park emerged, for which Britain is famous for in historic garden styles. The most famous garden designer from this period was Lancelot 'Capability' Brown (1716 -1783) and this is his landscape at Croome Park in Worcestershire.

You can see the house in the middle of its parkland, with tree planting in clumps and a belt of trees in the distance. An artificially broadened stream is crossed by a Chinese bridge leads to more drives around the wider park.

The formal garden elements we've just seen on the last slide had no place in the landscape park and gradually formality was altered or erased. Also many of these parks were built on completely new sites as the landed gentry sought to show off their wealth and status by building new huge mansions and forming these landscape parks often covering hundreds of acres. The wealthy were continuing to send their younger generations off on their Grand Tours of Europe. They brought back with them paintings of classical landscapes showing ruined temples and lakes and sweeping countryside. They were looking to hang these pictures on their walls and then be able to look outside and see a similar landscape in their park. Thinking about international influence however, there was a dark side too, as these grand building projects were mostly funded from the profits from the empire and the slave trade.

10.

This is part of Capability Brown's landscape and lake at Burghley House in Lincolnshire. Often these landscapes are described as looking natural, but they are not! Brown had huge teams of workers with trusted foremen in charge. They dammed streams to make broad waters as at Croome or lakes like this one. Contouring of the land took place to give parks interest with the parkland coming right up to the base of the house. Trees were planted on a grand scale to form clumps to draw the eye or frame a view, belts of trees planted around the edges of the park often with drives within them. Every so often a gap in the belt of trees would provide views across the park to the house or other buildings such as temples, boathouses, summerhouses, chapels, obelisks and statues – all designed to catch the eye, make you stop and admire them, and lead you on to explore more.

11.

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.

The main influencer in the Regency period was Humphry Repton (1752 – 1818) but there were others all trying to fill the landscape designer gap left when Capability Brown died in 1783. Although Repton had a successful career putting forward designs for over 400 sites across England, he didn't end up being as wealthy as Brown. His method of selling his ideas to clients was the creation of a Red Book. Repton designs are mentioned 5 times in Jane Austen's novels and the newer smaller villa style houses being built at the time, wanted their own copy of a Repton Red Book – the late 18/early 19century equivalent of a coffee table book today. The customised books contained a survey plan with numbers or letters, which were referred to in the book's chapters about which existing features to keep and what should be changed – according to Repton. His piece of genius was the inclusion of several watercolours of the views when he visited and then lifting flaps were added to demonstrate what he thought the landscape should look like. It was up to the owner to assemble teams of workers and make the changes, or not.

There are several Red Books available to view online, but as Repton's career progressed, he moved away from the landscape parkland coming up to the house and by the 1810s/20s he was advocating island beds in lawns close to the house. He still recommended views across the parkland beyond but punched holes in Brown's belts or left gaps in between clumps of tree planting. For the smaller parks this was a great way of borrowing someone else's landscape and making your own appear much larger. landscape

This photo is of the restored Rose and Flower Garden at Ashridge, Hertfordshire, one of Humphry Repton's most significant commissions. The plant collecting mania was reaching new heights with lots of new introductions from around the world and these beds would allow people to walk around and admire them. Glasshouses were becoming more popular and soon were filled exotic tender plants to impress your guests with.

12.

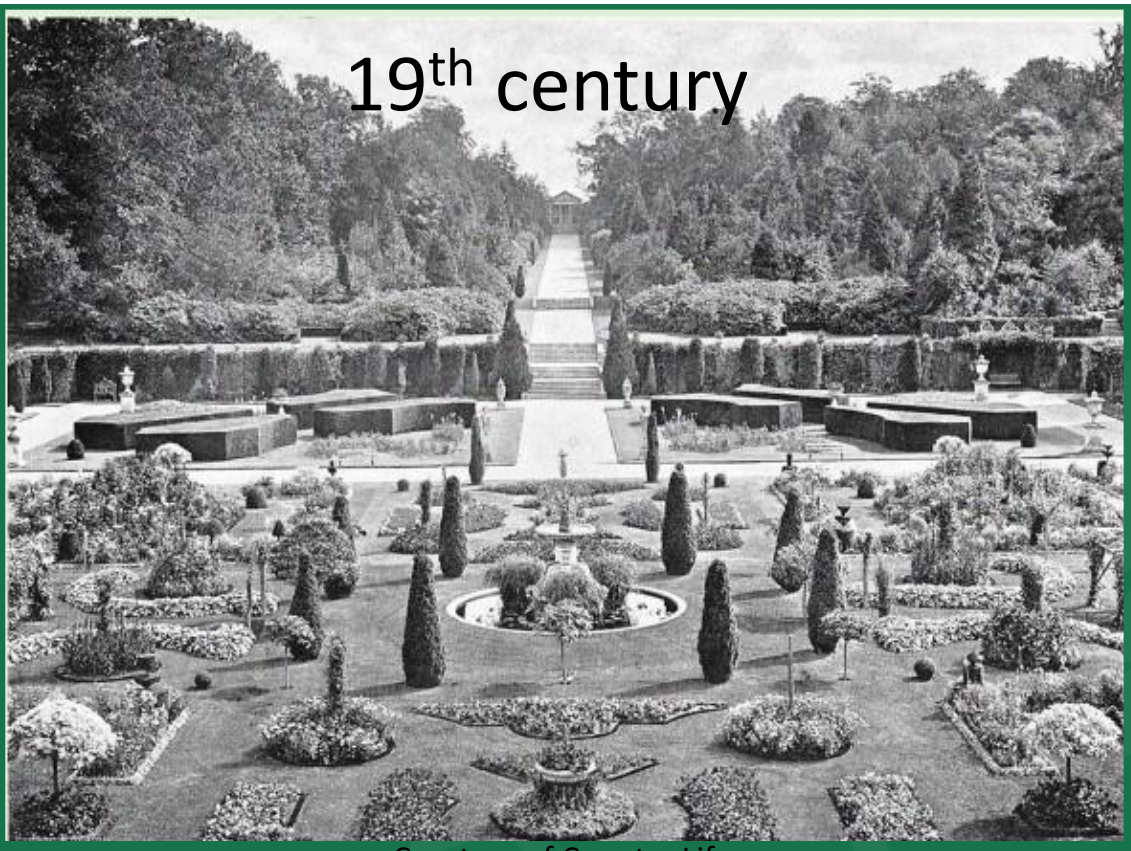
Moving into the Victorian era, it was a time of plant hunters, Italian gardens, bedding plants, plant collecting, arboretums, lawns and glasshouses.

Kitchen gardens became much more extensive and grew crops more efficiently, using modern technology to grow huge ranges and quantities of plants. There was large-scale movement of plants around the Empire, professional plant hunters were funded by rich landowners.

This is Biddulph Grange, Cheshire and shows a collection of rhododendrons and azaleas – much loved by the Victorians – these shrubs originate from the Himalayas, Turkey, North America, Japan and Taiwan.

12a.

19th century



Courtesy of Country Life

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By the end of the 19th century the fashion for flower beds, started in Repton's time, had gone into overdrive. The Victorians, with their large teams of gardeners and glasshouse technology were planting their terraces and parterres with carpet bedding, hardy and half-hardy annuals, rose arches, tender tropical plants, and topiary, in their numerous, small, fussy, high-maintenance flower beds.

One of the big names in parterre designs was William Andrews Nesfield, along with his sons (Arthur) Markham Nesfield and William Eden Nesfield. William senior had been an English soldier fighting under Wellington in Spain and at the Battle of Waterloo, and his love of order and symmetry became his design style, and the fashion spread.

This is the Blickling Parterre (Norfolk) in 1900 – it was designed by William Andrew's son Markham Nesfield, and the central square lawn of the parterre contained 80 beds alone, many others were established in the garden spaces around the parterre. There was a garden team of 20 gardeners for the just the ornamental formal gardens of this property.

13.

Cemeteries were not limited to the Victorians, but they really took off in this period as designed landscapes, with plantings of a wide range of trees and shrubs newly arrived from countries across the world. Evergreens were particularly popular, as they not only represented the feeling of everlasting life in the next world, but they were easy to maintain and didn't cause much in the way of clearing up, as deciduous trees do.

This is the London Road Cemetery, Coventry (Grade I RPG) it was designed by Joseph Paxton, 1847 (of the Chatsworth and Crystal Palace fame) and is a very early example of a designed municipal cemetery. These contemplative gardens today are still much visited today and have become wildlife havens in towns and cities.

As well as cemeteries, public parks also started to appear in towns and cities in this period. There was seen a need to provide freely accessible green spaces for the health of the rising urban populations, often living in crowded and squalid conditions.

14.

Moving forward to the 20th century –and we see the rise of the Arts and Crafts movement, and gardens changed to reflect this too. The most famous garden designer, plantswoman and author from this period is Gertrude Jekyll working from her home in Munstead Wood, which has recently been given to the NT. Gertrude drew up planting plans, arranging informal drifts of plants , often repeated down the length of a border. These became much copied due to her popular books and magazine features. Gertrude drew plans to accompany the buildings designed by the rising star of architecture Edwin Lutyens. They collaborated on many sites, with Edwin using local stone in his buildings and for garden structures, such as his famous columned pergolas which Gertrude covered in roses, clematis, wisteria and honeysuckle.

This is Hidcote Garden in the Cotswolds, it's not a Jekyll designed garden but belonged to plant collector Lawrence Johnston. It is a good example of an arts and crafts garden and is split into garden rooms with formal hedging, walls and topiary. The gardens rooms might have different themes or colour palettes and would be full of romantic planting – using colour combinations more like an artist would. Dividing panels, plant supports and pergolas were made of rustic poles, and summerhouses and other garden buildings would be made of the local stone or local brick, or wood, similarly roofing materials such as terracotta tiles, slates, or thatch of reeds or straw or heather might be chosen – matching buildings in the area.

More modest gardens associated with townhouses and smaller dwellings found this an easy style to copy, sometimes growing fruit and vegetables in amongst the ornamental plants. The Edwardian period is considered the golden era of gardens in the UK, but this was all set to change after the effects of the First World War. Many of the larger gardens fell into decline in the 1920s, without the number of men to tend them and the rise of labour costs. Big estates struggled to survive, and a lot were sold off or converted into institutions and schools.

Those that survived in any form took another knock during the Second World War, when they accommodated the armed forces, became military hospitals or were given over to the government for training facilities and offices. Parklands and lawns were dug up for fruit and vegetable production or were turned into training landscapes with trenches and bunkers.
It has been argued that we haven't really moved on from the Arts and Crafts Garden and the style still has a great appeal today, forming, in many people's mind what a good garden should look like.

15.

However, In the mid- to late- 20th century after WW2, there were a lot of modern building programmes - not just residential schemes but new civic spaces and institutional landscapes. These included a lot of hard landscaping, often with more minimal planting designs using a smaller range of plants.
Good examples of these landscapes are now valued but are often the most at risk from demolition. This is the Hounslow Civic Centre designed by Preben Jakobsen 1977. Much admired at the time but now completely gone to make way for new development on the site.

16.

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Modernist landscape design did not really take off in Britain and landscape architect, Christopher Tunnard, would eventually leave England to work in America, where this design style was valued more.

This Modernist landscape was designed by Sylvia Crowe at the Commonwealth Institute, London. Considered the second most important Modernist building in London, after The Festival Hall on the South Bank, Crowe's design for the gardens aimed to give

- broad simple plains of surface material
- structures appearing to float above the pools of water
- elegantly thin railings
- water to reflect sky and provide the subtlest of sounds
- and to house the spectacular array of flags advertising the coming together of the Commonwealth Nations, that could be seen from way along Kensington High Street.

The building is still there and now a design museum, but Crowe's landscape is no more.

17.

21st century

Pensthorpe

Olympic Park

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Moving into the current century what garden designs are in fashion today?

Sustainability in gardens and the ability to withstand hotter summers and periods of heavy rain have come to the fore. Influenced by designers such Dan Pearson and Piet Oudolf, wildflower meadow planting such as this ornamental meadow at the Olympic Park, London in 2012, and prairie-style planting seen at Pensthorpe in Norfolk.

Following on from influential plantswoman Beth Chatto's mantra of planting the 'right plant in the right place', plants are grouped in drifts, complementing and supporting each other, prairie planting and including lots of herbaceous perennials and grasses, have become very popular and much copied. They require less maintenance, they contain winding paths, they support wildlife and give a more naturalistic wild look than the formal gardens of the early 20th Century.

Wouldn't it be great to have a crystal ball and see what gardens will look like in a 100-years' time?

18.

You've been listening to me quite a long time, so here's an activity you can join in with.
I'm now going to whizz through some garden and park features you may come across when you visit sites or are looking at pictures and maps.
These 4 features all start with the letter A, if you recognise any, type it the chat box what you think they are?

Clockwise from top left:
Arch, in this case a triumphal arch at Holkham Park in Norfolk, many are more modest and don't contain rooms
Avenue, parallel lines of tree planting in the landscape. Sometimes there is one line of trees on either side of the drive or path, sometimes you get double lines of trees on either side – very often with one species of trees on the inside and another on the outside. This is the avenue at Belton House, Lincolnshire.
Arboretum: "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) and this is the arboretum at Benmore, Argyll
Approach: "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) This is the approach at Cranborne in Dorset.

19.

Clockwise from top left:

Bandstand: This bandstand at Langold in Yorkshire is a modern brick-based, slate-roofed example. Many are made out of cast iron and date from the Victoria era, others are more like a building with a projecting stage and covered back.

Bridges: Bridges can be substantial stone structures like this one at Kedleston, Staffordshire, or that at Clumber Park in Nottinghamshire, some even have a stone-columned structure above to take shelter from the rain of sun and make a very big statement in the landscape. Bridges can also be more modest wood or metal structures to connect up drives and paths and enable travels around the landscape.

Cascade: Cascades are man-made waterfalls where rocks have been sculpted and water courses diverted to form either a natural looking cascade like this one Dunvegan Castle in Scotland or the famous one in the ornamental gardens at Chatsworth. Cascades can also be built at the outfall of a lake like the one under the Kedlestone bridge, top right.

Canals: 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. Canals could have also had a practical purpose and used as fish ponds. This canal is at Little Thurlow Hall. Another well-known example is the huge canal at Hampton Court on the central axis of the garden.

20.

Clockwise from top left:

Clumps of Trees: Much favoured by Capability Brown who planted groups of trees in his landscape parks, sometimes with smaller species such as hawthorn around them. They directed the eye and framed views. Clumps were either planted specially with nursery-grown trees or woodland was partially cleared to leave clumps of mature trees.

Deer Parks: Created from the Saxon times onwards. 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 original deer park, here at Belton, has been expanded over the centuries to form the landscape park seen today.

Eye Catchers: A building or feature, often on an hill or slope, designed to draw the eye towards it and encourage the viewer to journey out into the landscape, This beautiful temple is built at the far end of the canal from Shotover House in Oxfordshire.

Dove Cote: These can be round like this example at Rousham, square or octagonal. The lord of the manor was allowed a dove cote or pigeon cote, to provide meat at lean times and eggs. It was a status symbol in villages and no one else would be allowed to have such birds to eat the corn in his lordship's fields!

21.

Clockwise from top left:

Fountains: “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) This is the Perseus and Andromeda Fountain, Witley Court, Worcestershire

Gateways: “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)

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) This gateway is at Stow Hall Gardens, Downham Market.

Grottoes: “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, like this example at Painshill in Surrey which is very large and extravagant. It took several years to build and contains thousands of crystals on the ceilings, walls and simulated stalagmites.,

Glasshouses: Glasshouses can be simpler forms such as this lean-to example at Losely in Surrey or long extensive ranges against heated walls or later on with boiler houses attached and long networks of cast iron piping to keep tender plants and crops growing throughout the year. Many glasshouses are free standing with pitched roofs, some on flat ground others you step down into and walk along between the staging. If they have arches low down in the front walls, then there’s a good chance vines were grown inside but their roots were outside. Some designs

enabled manure to be shovelled underneath in brick barrel-roofed chambers with ventilation holes, the rotting process produced the heat needed to grow the most exotic and tender of plants such as pineapples.

22.

Clockwise from top left:

Ha Ha: A ha ha is an invisible boundary when seen from afar but keeps deer, sheep and cattle out of the ornamental gardens it encircles. The vertical face can be made of stone, brick, or possibly in the past, timber. The ditch makes it very difficult to jump up into the gardens, but this boundary feature means that designed views form the house and gardens are uninterrupted and extensive. This stone ha ha is at Glamis Castle in Scotland.

Ice House: "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) This example is at Hodstock Priory, Nottinghamshire.

Lodges: 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 (e.g., 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) This is one of a pair of single storey lodges at Kimberly park, Norfolk.

Lakes: 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. They were often vast sheets of water for fish and wildfowl and 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 fishponds 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 tromp 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) This lake is at Lyme Park, not only does it look beautiful viewed from the house, but it acts as a reflecting pool when viewed from this angle.

The lake shown is at Lyme Park, Cheshire. Not only does it look beautiful when seen from the house, but it acts as a reflecting pool to show off the mansion, when viewed from this angle.

23.

Clockwise from top left:

Memorials: This memorial in Ampthill Great Park is to commemorate Katherine of Aragon, another similar cross nearby was built by the Duke of Bedford to commemorate those lost in the First World War. M memorials in private gardens can be grand or quite modest, commemorating family members, events that took place there or even headstones for much loved pets.

Mount or Viewing Mound: "An artificial hill to provide a good view in (especially) Tudor gardens. In 1529 the mount at New College, Oxford, was made, which survives, and four years later the great mount at Hampton Court, Middlesex, was constructed, with spiralling walks and a gazebo on top. ... Mounts could be 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)

This one is part of a rare surviving Elizabethan garden at Lyveden New Bield in Northamptonshire.

Moats: Moats can be on a grand scale and show off a house such as here at Helmingham Hall, Suffolk. They may be much more modest in size for smaller manor houses and private dwellings, and rather than being defensive, help to provide a barrier to keep out animals, a fishpond for food stocks, and a reflecting surface to show off the building.

"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)

24.

Clockwise from top left:

Orangery: a particular type of glasshouse, sometimes free standing like this example at Mount Edgecumbe in Devon, sometimes they are attached to the main house and accessed from inside. An orangery is for growing tender fruit trees such as oranges, lemons, limes, grapefruit etc. which would be grown in pots and moved outside in summer. They were kept heated over the winter and were somewhere to sit indoors when the weather wasn't good. They usually have a covered roof (slates or tiles) and large sash windows on their south-facing side.

Obelisk: "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. (Michael Symes) This four-sided obelisk is at Chiswick, West London.

Perimeter Belt: Here at Berrington Court, Herefordshire, shows belts of trees planted around a landscape park to encircle the land owned, give the grounds privacy and to make the viewer think there is more beyond which belongs to the park, a style favoured by Capability Brown.

25.

Clockwise from top left:

Parterre: An example of an early parterre design recreation at Bramham, Yorkshire. A parterre is a flat ornamental garden near the main residence, the intricate designs can be enjoyed by looking down from the first-floor windows. Parterre literally means on the ground in French and early 16th century designs were picked out in areas of turf (such as Bramham) coloured sands or stones and maybe low hedges defining the beds' edges. In Victorian times when parterres came back in fashion there was a much greater range of colourful plants used to furnish the numerous beds.

Pool: Smaller than a pond or lake, a pool often has a raised or built edge in brick or stone. It might contain ornamental plants, fountain and fish and often acts as a focal point in an ornamental garden, or if in a walled kitchen garden, it could have been spring fed and acted as a dipping pool for irrigation purposes. This pool is at Winterbourne Gardens, Birmingham.

Picturesque Walks: These are paths in a garden or parkland which have been deliberately designed to take the visitor on a winding picturesque journey, taking in natural features such as rock structures or cliffs, rivers and hills, often furnished with grottoes, temples, rustic summerhouses etc. This one at Quarry Bank, Cheshire uses the contours of the land, the winding River Bollin and careful tree planting to entertain the family and visitor and detract and contrast with the hectic life endured by the millworkers nearby.

26.

Clockwise from top left:

Rockery: Much loved in the late-18th, 19th and early 20th centuries, rockeries were constructed from natural boulders, if they were available in the locality or easily transported or, from the 1760s, artificial boulders which were made by a company run by Eleanor Coade in Lambeth, London.

Rockeries in full sun were a chance to collect and show off a range of alpine plants suited to this drier free-draining environment and a rockery brought them up closer to eye-level. Other rockeries were fashioned more in the shape of shady gorges and grew ferns and mosses, with trickling water cascades.

This example is at Brodsworth in South Yorkshire.

Raised terraces and walkways: Here at Losely again, in Surrey, raised walkways were common around Elizabethan gardens so you could look down onto the plants and water features. By the early 18th century architects such as Charles Bridgeman made long raised terraces popular giving views into the tree plantings, avenues and beside canals. Feet stayed drier for promenading with guests, and they exerted the owner's dominance on the land he or she owned.

Railings: Used to exclude the public and make a statement. They could keep undesirable animals out of gardens or keep them in. Some are quite plain and simple estate fencing which become invisible from a distance, others were very ornamental, with gates, such as these at Blenheim, Oxfordshire.

27.

Clockwise from top left:

Seats: one step down from a temple or summerhouse, they are somewhere to sit on a walk around the gardens and could serve as an eye-catcher too if they were a classical design and made of smart materials such as this stone example at Blaise Castle in Bristol.

Shrubberies:

As interest in plants and plant collecting grew in the 19th century, there was a new influx of shrubs and tree species for wealthy landowners to collect. As we have already seen Arboreta sprang up and exotic coniferous trees found their way into planting schemes. Often in these less formal areas of the garden or pleasure ground, the trees would be underplanted with shrubs such as rhododendrons and azaleas, as seen here at Bolwick Hall, in Norfolk.

Statues: Come in all types and sizes, most common are figures whether they are real people, like this statue of the Duke of Sutherland at Cliveden in Buckinghamshire, or figures from the classical stories. Animals and birds were popular too. They may be loaded with meaning or commemorative, or they could have been chosen on artistic merit and sited carefully to catch the eye at the end of an avenue or placed is a hidden area to surprise the visitor.

Stables: Stable blocks and yards can be grand and provide stalls for large numbers of horses and grooms, or relatively small for the more modest home. They can be found at the back of the main house or sited some distance away. It is quite common to find kitchen gardens nearby, convenient for the carting of manure to improve compost made on site or produce heat for tender cropping glasshouses. This brick example is at Thornham Hall in Suffolk.

28.

Clockwise from top left:

Terraces: terraces are cut into a hillside to provide level ground for planting and pathways, this example is at Drummond Castle in Scotland.

Veteran or Ancient Trees: Our parklands hold the majority of the country's veteran trees. It is common to find trees that are 400 or 500 years old and sometimes almost double this age. They can be the remains of an early formal garden or avenues, the species you find most often of great age are Sweet Chestnuts (like this veteran at Wolterton Hall, Norfolk), Oaks and Limes.

Views: deigned landscape will often take advantage of natural views such as this one from Mount Edgcumbe in Devon, looking out across to the mouth of the River Tamar and Plymouth. Some views have been carefully constructed by using tree plantings and can be from the house into the gardens; across the gardens as you traverse around them or looking out of the gardens or park to borrow the landscape beyond – maybe to a church tower, a river valley or a particular hill.

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

29.

Clockwise from top left:

Walled Gardens: The most obvious reason for walling a piece of land for a kitchen garden is to keep out pests, animals or humans!. But walls provide shelter and raise the temperature to promote quicker growth and allow tenderer crops such as apricots, nectarines, peaches and grapes to be grown. The walls of an old kitchen garden will tell you a lot about what was there if it has now become just an empty space. Numerous nail holes in the mortar show climbing plants have been trained up there. Brackets at the top could be to hold canvas frames over tender fruit trees on a frosty night. Rendered/painted section of brickwork and heightened sections of wall could have been the site of glasshouse. A line of bricks on their sides, across a wall, could indicate flues in the structure for carrying warm air from hearths stoked by the garden boys. Doorway and gateways can get blocked up or enlarged to allow in machinery. Foundations of glasshouses with pits beside them could be where an early boiler room was situated.

Woodland walks: some areas of trees were planted specifically to provide shady walks away from the house, others were carved out of ancient woodland stands, with evidence of coppiced chestnut and hazel over the centuries to provide building and joinery materials. Look for raised banks on their perimeters and round shapes on maps – could have been a deer park?

Wildernesses: Wildernesses were popular in the large formal gardens of the 17th century. They are not wild but laid out in formal designs with allées (straight pathways through trees) pathway crossings (like the one shown, at Castle Wentworth in South Yorkshire) glades, clipped hedges surrounding stands of trees. Places to walk, meet up, and hide away from prying eyes.

Walls: Often used to divide up gardens into rooms in the late-19th century Arts and Crafts period, but also were earlier features forming courts and yards around Tudor and Elizabethan houses. Some of these areas would be for practical use such as laundry washing and drying, but also for different garden areas. Walls that are wavy along their length are known as Crinkle Crankle walls – popular in the East and Southeast of the country, and thought to have originated from Holland, they require less bricks in thickness as the curves gives them their structures. Crinkle Crankle walls provide sheltered bays which focus the sun's rays to ripen fruit.

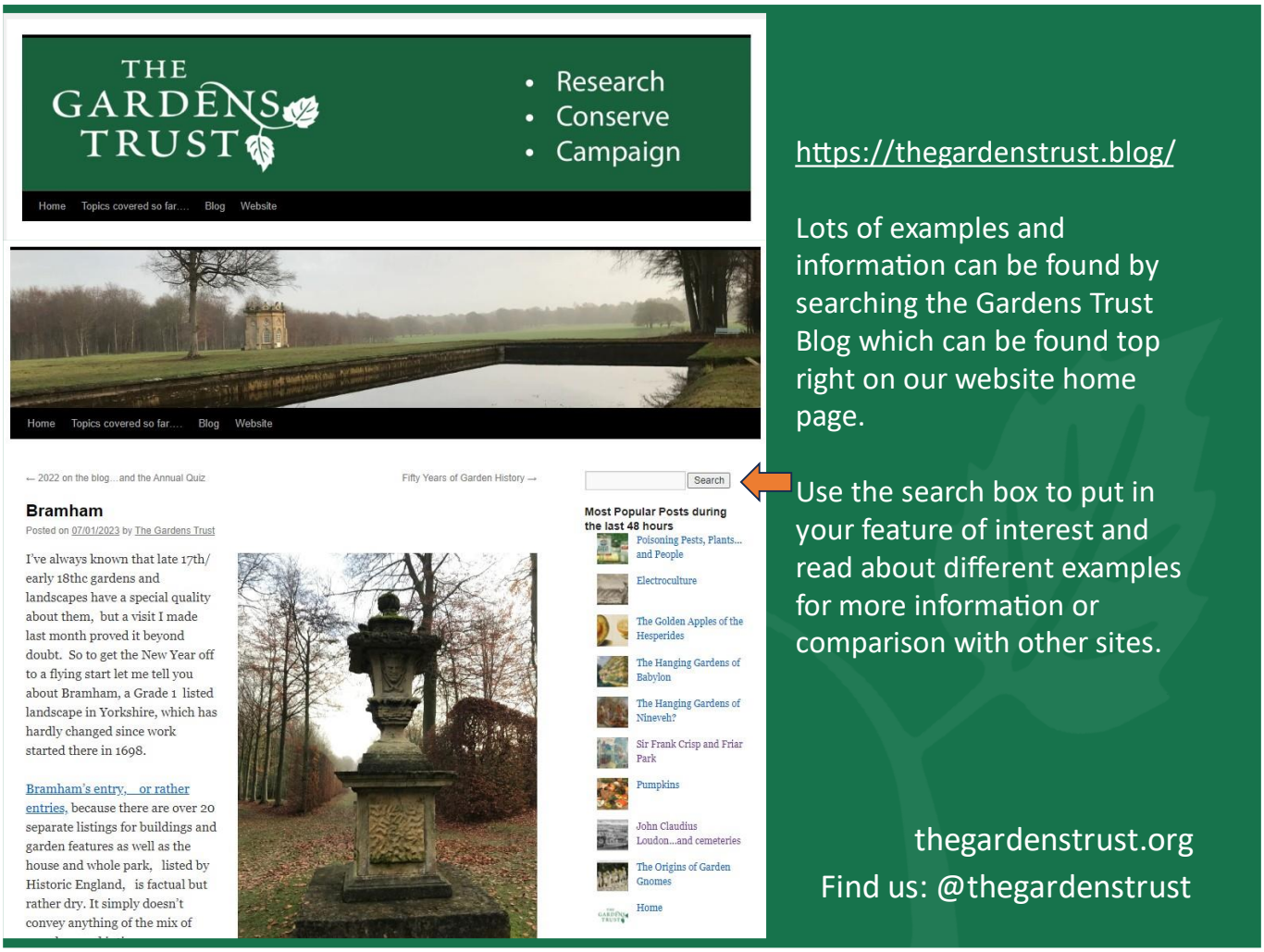
30.

Lastly, a Z feature – a zig zag path. Designed to provide an easy sloping path up steep banks, such as this former limestone quarry wall, in the Victorian Plantation Garden in Norwich.

31.

There are other more unusual garden features, that I haven't had room to include, but the best glossary of garden history is this one by Michael Symes. Shire books reissued it (on the right) in a different cover, but they are the same inside. This book is out of print now but it's well worth borrowing it from your library or it can be bought second-hand quite cheaply from various online websites.

32.



Another place to find out information or look for similar features to the ones you are interested in is the Gardens Trust blog.

Find our home page and the blog button is top right and will take you to the latest article such as this one on Bramham. You can sign up to receive this free blog every Saturday and very usefully you can search it for gardens, garden styles, garden features and people associated with historic parks and gardens by using the search box highlighted.

33.

End.
Thank you for listening and hopefully I have given you lots of information to help you become garden detectives and help find out their histories and stories, as well as record their condition today.