



Lancashire Gardens Trust NEWSLETTER

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HERITAGE OPEN DAYS 2012

Established in 1994, the annual Heritage Open Days are a celebration of England's architecture and culture and are organised by volunteers as free events for local people. This year Lancashire Gardens Trust worked with Burnley Civic Trust to organise two events at Cliviger on Saturday the 8th September.

In the morning Roger Frost, the chair of Burnley Civic Trust, spoke about the history of the Church of St. John the Divine at Holme-in-Cliviger and conducted a tour of the Church and its graveyard where several notable Burnley people are buried including General Scarlett who led the charge of the Heavy Brigade at Balaclava and Lady O'Hagan of Towneley Hall. The church was built by Thomas Dunham Whitaker of The Holme and was consecrated in 1794. Within the church are private chapels of the Whitaker and the Thursby/Ormerod families.



Photo by Nick Warne, Friends of the Holme

In the afternoon, on behalf of Lancashire Gardens Trust, Susan Barker led a walk along part of the footpath circuit created by Thomas Dunham Whitaker as part of his landscape works at The Holme in the late 18th Century. The route taken, now public footpaths, was once the Whitaker family's private route to Holme Railway Station and includes a network of three stone bridges over and under the rail-line and two tunnels under the road. These structures were all created with the arrival of the railway in the mid 19th Century by Thomas Hordern Whitaker, the grandson and heir of

Thomas Dunham Whitaker. The walk continued along the pack-horse trail to the fishponds and back to St. John's Church.

Both events were well attended and, as an added bonus, it was a lovely sunny day. Lancashire Gardens Trust members who visited The Holme in July 2011 will be pleased to know that local people have now formed an action group, **The Friends of The Holme**, with the aim of restoring and protecting The Holme and its landscape.

Susan Barker

PAST AND PRESENT AT WHITWORTH PARK

Discover the history of Manchester's Whitworth Park on Oxford Road – the adjacent Whitworth Art Gallery is 'the gallery in the park', where an exciting redevelopment extension is underway and Sarah Price, gold medal winner at RHS Chelsea and co-designer of the riverside site at the Olympic Park is bringing her talents to a landscaping project.



A Victorian postcard

Whitworth Park officially opened on 14th June 1890 to widespread acclaim. Newspaper reports lavished praise on it, calling it Manchester's prettiest park and reporting that it was abundantly visited, perhaps with as many as 6 to 8,000 people on one day (Manchester Examiner and Times, 16 June 1890). The park was created from the lands of two large houses built as a result of the newly-wealthy middle classes moving out of the increasingly crowded city centre and into the semi-rural suburbs which surrounded it.

Grove House was a modest home built some time between 1819 and 1848 and occupied by John Hopkinson, later Mayor of the City until 1889. Rusholme House was built in 1810 by the Entwistles, a wealthy banking family and was occupied by a number of notable Manchester families including the wealthy industrialist Crompton Potter, uncle of Beatrix Potter. After his death in 1884 the trustees of his estate allowed people from the local area to walk over the wooded parkland to the rear of the house.

One of these trustees, Robert Darbishire, applied to the Council to turn this space into a public park, yet was turned down. In 1887 however Joseph Whitworth died, leaving money for philanthropic works and the legatees, who included Darbishire promptly took over Rusholme House, its grounds and adjacent Grove House in order to preserve the space for the public. In 1888 Rusholme House was demolished while Grove House remained standing in order to provide a temporary home for the Whitworth Institute Art Gallery, which was replaced by the current building in 1908. The park and gallery were intended to complement one another as one site 'primarily for the benefit, both mental and physical, of the artisan population' (the Daily Dispatch, 1904).

The Art Gallery was considered 'the most important adjunct of the new recreation ground' (Manchester Evening News, 1904). Despite its great popularity the park proved a drain on the resources of the Whitworth Institute and so a 999 year lease was agreed in 1904 with the Manchester Corporation taking over the upkeep and expenditure. A speech by the Lord Mayor at the transfer ceremony declared that 'a well-organised community should have healthy bodies as well as cultivated minds' and 'many of the evils of town life could be counteracted by the exercise of healthy sports and pastimes' (City News, 1904).



A sylvan prospect today

Like other parks of the time, Whitworth Park was furnished with a lake, bandstand, pavilions and shelters, drinking fountains, formal planting features, walkways and carriageways, statues, gates and railings. It is these features that the Whitworth Park Community Archaeology and History Project have begun to uncover. The dig's first season has uncovered the foundations of the bandstand, one of the wonderful red blaze pathways and the area surrounding the lake edge. These will be further investigated next year – meanwhile we will be analysing some of the smaller objects uncovered. The buttons, brooches, combs and marbles that people lost or left behind as well as the drink bottles and tea cups thrown away in the park; they tell us a lot about how people used the park every day.

We hope to augment this knowledge with a series of oral history interviews to tell us about some of the less well documented times in the park's history. For example, following the first World War the park and gallery's fortunes changed dramatically with visitor numbers declining rapidly, a growth in vandalism and the removal or change of park features. By 1950 the lake was converted into a paddling pool and was finally filled in and covered over in 1953 (The Manchester Guardian, 14 November, 1952). Furthermore in 1958 the Observatory was burnt down and never replaced. While the park was no longer the attractive and popular place it used to be during the 60s and 70s Whitworth Park provided a significant site of protest for the local

community who held rallies against racial discrimination as well as Trade Union marches. However, a number of negative press reports and the removal of railings and benches during the 80s and 90s further altered the reputation of the formerly admired park.

Thankfully, due to the hard work of the Friends of Whitworth Park, it is returning to its original purpose 'as a place of quiet resort for the benefit and use of the public, especially children, in the spirit of the founders' (Friends' Future Planning Document, 2005).

Ruth Colton, Project Assistant, Whitworth Park Community Archaeology and History Project

VISIT TO THE HIMALAYAN GARDEN, HAREWOOD HOUSE

May 2012

A group of LGT members joined with the Hardy Plant Society NW to see restoration work going on at Harewood House, near Harrogate, Yorkshire, with expectations running high. Many of us thought we knew the gardens of Harewood; my recollection dated back 15 years at least, when we admired the Victorian south parterre re-instated to the designs of Sir Charles Barry. But the walks below here were simply entitled 'shrubberies beside the lake', and the visitor was not encouraged to explore beyond the set path. What lay beyond? Did we need a machete and a passport? The weather was decidedly hotter than normal.



The hybrid Rhododendron 'Sappho'

On arrival we fortified ourselves with copious refreshments and climbed up to the conference room; Trevor Nicholson as head gardener greeted us and presented a picture of the research and enthusiasm which has resulted in the opening of a new attraction at Harewood – the Himalayan Garden. Serendipity is the coming together of happenings which produce a surprising outcome.

And so it was here: John Sales was historic gardens advisor at the National Trust, and in retirement he came to advise the 8th Earl on new possibilities, from 1998 to 2004; Trevor Nicholson, already a climbing enthusiast, made



some memorable visits to the Himalayan region and western China between 1999 and 2003; Lord Harewood was inspired by his grandmother, the Princess Mary's love for the rock garden which she and his grandfather created together in the damp valley at the foot of the lake. All this synergy fuelled a deeper and deeper exploration into the nature of a Himalayan habitat; together they planned to reproduce the habitats needed for Himalayan plants:

A sub-tropical zone where bamboo, bananas and ginger plants grow.

A temperate zone where many rhododendrons grow among evergreen oak and spruce and where lichens and mosses cover ground and plants; the shrubs thrive in high humidity, a temperate climate, and a highly organic, acidic soil. Most importantly they need shelter from wind and from sun.

A sub-alpine zone where sunny, damp meadows lie at the foot of great screes and are watered continually by springs coming from melted snow; to reproduce this we can create a bog garden on the fringe of woodland.

An alpine zone where snow covers plants for many months keeping them dry, then sun and wind attack them during a short summer, keeping them close to the rocks. This most difficult habitat is the challenge which every alpine enthusiast has to embrace in order to grow the tiny jewels which are so highly valued.

Expanding the layout of the existing rock garden made in the 1920s and 1930s, John Sales has developed a route where the visitor is led from one habitat to another. We entered into the Gorge, where over 200 tons of stone have been assembled to create a dramatic Open Sesame; alpine plants from the higher altitudes stud the great boulders like jewels – rings, necklaces and brooches shine out from the pink-grey rock-face. Trevor tells me that more of these have been planted since our visit; *Gentiana*, *Adonis*, *Saxifraga*, *Androsace*, *Leontopodium* and several species of the tiny *Primula*, *P. petiolaris*, *P. whitei* will accompany species of orchid. The Himalayan Foxtail Lily, *Eremurus himalaicus*, a lovely white rocket spire has been planted on the surrounding slopes which display conifers and shrubs from high altitudes; we admired the Bhutan Pine, *Pinus wallichiana* introduced in 1823, and the glowing, deep red bark of *Betula albosinensis*. Princess Mary and the 6th Earl sought advice from the Royal Botanic Garden, Edinburgh and benefitted from the expert guidance of Sir William Wright-Smith; at this time the RGB was receiving seeds and herbarium samples from some of the well-known plant-hunters of the day, George Forrest, Frank Kingdon-Ward and Reginald Farrer.



We progressed deeper into the valley led by gardener Jim Hatfield, to witness the vibrant colours of candelabra primulas mingling and shining like a great sari spread across the ground; here and there were groups of Himalayan poppy – Frank Kingdon-Ward’s sensational discovery was *Meconopsis betonicifolia* – in shades of blue, pale, Wedgwood and turquoise. In the distance was the sound of splashing water, for here the stream carries away water from Lancelot Brown’s long, curving lake, and his signature feature, the waterfall, increased in volume with our every advancing step.



In this dense, warm and moisture-laden zone there are stands of bamboo and trees resembling those from sub-tropical climes, but the Chusan Palm *Trachycarpus fortunei* is fairly hardy and a new planting of the bamboo *Fargesia robusta* will be cold-tolerant and non-invasive. Here also is the banana, *Musa basjoo* introduced in 1889. It was a pleasure to linger on the bridge across the waterfall and look down on the steps, sparkling with foam in the sunlight; I imagined the thrill felt by those

adventurers who pushed their way through jungle, then scrub, across scree and rock-face until they came to a ravine; the way across might have been just a swaying net of knotted liana ropes. The 6th Earl sponsored one of Frank Kingdon-Ward’s expeditions, and in his book *Land of the Blue Poppy* Frank wrote:

Convinced as I am that with its wonderful wealth of alpine flowers, its numerous wild animals, its strange tribes, and its complex structure it is one of the most fascinating regions of Asia. I believe I should be content to wander over it for years. To climb its rugged peaks, and tramp its deep snow, to fight its storms of wind and rain, to roam in the warmth of its deep gorges within sight and sound of its roaring rivers, and above all to mingle with its hardy tribesmen, is to feel the blood coursing through the veins, every nerve steady, every muscle taut.

To reach the other side of the stream is an adventure in itself; some of us took the low road and crossed the waterfall bridge; the more nimble-footed did a hop-step-and jump over the stepping stones, and yet a third division marched north to cross by the new, arched bridge made of local green oak. On this side the topography changes, slopes become steeper, paths zig-zag between majestic trees; here dappled shade gives the best conditions for those aristocrats of the woodland garden, rhododendrons. Sir Joseph Hooker made the pioneering expedition into Himalayan regions in the 1840s and his books lit a spark which grew into a forest fire. The sheer glamour of the huge trusses of flower excited garden owners and made them long for some woodland and acidic conditions; those who could afford to became the great collectors and breeders of the many new hybrids – the Rothschilds of Exbury, the Williams of Caerhays, the Aberconways of Bodnant. At Harewood the Lascelles also collected new species, and now these number over fifty; the hybrids number another thirty.



On display here are two of Hooker's introductions, *R. wallichii* with trusses of lilac-mauve, and *R. thomsonii* a deep crimson. Peter Cox writes of it in *Larger Rhododendron Species* (1979):

A species of many virtues with its fine, dark red flowers, often brilliantly glaucous young leaves and lovely peeling, smooth colourful bark; honey from its nectar is sweet and Tibetans sometimes eat the flowers.

A stunning discovery among the woodland 'floor' was the sight of two kinds of *Arisaema*, *A. griffithii* and *A. nepenthoides*; both Cobra lilies resemble a snake coiled ready to strike its prey, and whilst they were introduced in 1855 and 1824, only recently have they achieved a following among fans of the weird, the green and the unassuming. Of the 600 kinds of plant which thrive here in optimum conditions, it is only possible to highlight a few. And other seasons bring new stars onto the stage.

The final *coup de théâtre* in our journey was the Stupa, created in 2004/5, sponsored by the 8th Earl and supervised by master builder Lama Sonam Chopel from Bhutan. These buildings represent the spiritual path suggested by Buddhist teachings, and many of them occur across the Himalayas where people gather to talk, play and walk around the tall, tower-like structure; it symbolises peace and tranquillity. Our journey through the very varied zones of this dramatic region certainly filled me with a sense of wonder and admiration.

FRANK KINGDON- WARD

My most appreciative feelings are for the explorer Frank Kingdon-Ward, and I wanted to find out more about his life and ambitions. Imagine my surprise to find that he was born in Withington, Manchester! His father rose to hold the Chair in Botany at Cambridge and Frank followed in his footsteps with a love of nature and geography. He was inspired by books about exploration, and his first teaching post in Shanghai was just a means to an end; soon he was joining expeditions and learning his craft, taking specimens, gathering seed, recording habitats. In 1911 he was invited to collect for Arthur Bulley of Ness, and one by one Frank added to the list of botanical wonders discovered on his many journeys. Peter Cox remarks that Frank travelled further than any other plant hunter, his territory spreading from the Tsangpo river in the west to the Mekong river in the south east, encompassing Tibet, Sikkim, Bhutan, South China, Burma, Yunnan,



Szechuan, and northern parts of Laos and Thailand. On 22 journeys he collected seed and herbarium specimens over 45 years; he recorded accurate observations on plant performance and growing habitats with great precision, so that breeders today still refer to his notes. These are his best-loved introductions:-

<i>Primula burmanica</i>	1914
.. <i>alpicola</i>	1940
<i>Meconopsis betonicifolia</i>	1924
<i>Rhododendron wardii</i>	1913
.. .. <i>macabeanum</i>	1928
.. .. <i>cinnabarinum</i>	1928

Lilium mackliniae

1948

About the lily he wrote: *The half-nodding bell was a delicate shell-pink outside, like dawn in June, with the sheen of watered silk; inside, it was like faintly flushed alabaster... When a breeze swept through the meadow, hundreds of lilies bowed their heads and swung their bells to and fro, the whole slope twinkling and dancing joyfully.* To see this we must return again next June.

Elaine Taylor

ROSES AT DUTTON HALL

The rose must be the most admired flower of all time; it is certainly still Britain's most popular one, as voted in a RHS survey recently, coming just ahead of the lily. Late June is a wonderful time for roses, and we were welcomed by rose-grower Catherine Penny to Dutton Hall, Ribchester; she and her husband Andrew have cared lovingly for a stone farmhouse with C17 ancestry, and created the perfect setting for this most versatile flowering shrub, in all its huge variety of colours and forms. The adjacent stone buildings and walls are the frame for swathes of climbers and ramblers, the prim path between gate and front door is a plain, structural foil for the arching shrubs; on our guided tour we saw examples of the earliest-known shrubs growing in the open ground, trained simply over cradles of curved willow and hazel stems.

John Gerard mentions 5 'Ancestor roses' in his Herball: *R. gallica officinalis*, the Apothecary's rose, very fragrant when dried; *R. alba*, the white Rose of York, a semi-double which can grow to 2.5 m, with golden stamens; *R. damascena*, the damask, a crimson hybrid which can flower twice, much used in the middle east to make the perfume base Attar; *R. moschata*, a vigorous climber producing clusters of flower on long stems; *R. centifolia*, the Hundred Petals rose featured in Dutch paintings.



Many civilisations have cherished this flower. In Persia and Turkey it was distilled into Attar and used in perfume and as the delicious flavouring to sherbet drinks and Turkish delight. The Kashan rose with a nightingale is a favourite motif in wall paintings and carpets, to symbolise eternal spring, and revive the spirits through the searing hot summer days. Roman gardeners adopted this flower from their Empire; it twines throughout the frescoes in the houses of Pompeii and Herculaneum. The avid gardener Pliny knew 12 varieties and is the first to record a plant 'with a second spring', which flowered twice. Some superior varieties would have reached Britain with Roman families, for their medicinal uses and for decorations. In



mediaeval religious houses the rose was much used to decorate the church for festivals. The mediaeval art of chivalry was encapsulated in *Le Roman de la Rose*, the tale of a suitor

trying to win his lady's hand is fraught with troubles and temptations, but he succeeds and she is symbolised by a red rose. A contemporary tale takes another turn altogether; the virgin Mary was portrayed in a walled garden, and the red rose symbolised the spilt blood of Christ, her bridegroom. The juxtaposition of the sacred and the profane recurred often at this time.

One story persists, that in 1275 Edmund 1st Earl of Lancaster, brought a red rose bush from his home in Gaul, and it became *Rosa gallica*; he chose it as his emblem, whereas his cousins of the family of York chose the white *Rosa alba*. The 'cousins' war' was brought to an end with the marriage of Henry Tudor and Margaret of York, and the union was celebrated with the fusion of the 2 roses.

Elizabeth, the last of the Tudor dynasty, became associated with our native *R. eglantheria* as the symbol of her single status. It was embroidered on her dresses and quoted in literature by Spenser, Shakespeare and



Marlowe. At Kenilworth, a privy garden was made for her by hopeful husband-to-be Lord Leicester. There are *R. gallica*, *damascena semperflorens*, *alba semi-plena*, *alba Céleste*, *gallica versicolor* (York and Lancaster) *moschata* on arbours and a hedge of *R. eglantheria*. They all provide the perfume which Elizabethans valued so highly.

At Dutton Hall we saw examples of the next great introduction, the 'mossed' rose, a hybrid of *R. centifolia*, which featured prominently in exquisite Dutch still-life paintings; were these a

glorious way of displaying a nursery catalogue, or the eclectic taste of the owner?



Ashridge

The Empress Josephine consoled herself during Napoleon's long absences by making a fabulous, enclosed garden just for roses; she gathered together hundreds of varieties, hybrids bred from the original ones paired with new discoveries from China – the Bourbons and Tea-scented ones. It is said that during the Anglo-French wars hostilities were suspended in the channel to allow the delivery of a consignment for L'Hayë-les-Roses. The fashion soon spread, and Humphry Repton designed beautiful examples for his clients, the most famous at Ashridge for the Duke of Bridgewater; he clearly had a taste for more than just canals and railways.

Victorians too followed this format and Robert Marnock's design for Warwick Castle has recently been re-created: it is a secret enclosure ringed by tall trees and the plants are trained on arches, in swags between poles, and arranged in circles. It has quite a French feeling.



R. 'Cardinal de Richelieu

The 20th century has seen a divergence in trends, and one group of enthusiasts sing the praises of the perfectly-formed flower with a high point and tight petals which curl gently at the tip, the star of the show-bench. Another view was championed by Gertrude Jekyll who wrote lovingly of old-fashioned roses with crumpled, silky petals and a delicious perfume. The cause was taken up again by Vita Sackville-West and Graham Stuart-Thomas; both enthralled us – she with her poetic descriptions and he with his delicate paintings. A new planting style is displayed in Beth Chatto's garden where vigorous roses take their place among an assortment of other shrubs. It is a story full of romance and intrigue, of colourful characters and exotic countries, and makes up the heady mix which is England's favourite flower. Our day at Dutton Hall began in sunshine and the roses shone, but later against the backdrop of a leaden, stormy sky, the colours deepened and positively glowed. Carol Klein visited not long after us, and we could enjoy the experience again, on television.

Elaine Taylor

JOSEPH F BARWISE (1874-1965)
Recipient of RHS Victoria Medal of Honour
1958

Barwise Picnic Area and Car Park at Towneley Park, Burnley is named after Joseph Barwise

who ran a Dahlia Nursery from the site from about 1914 until his death in 1965.

Joseph was born in Cockermouth but by 1885 his family had moved to Lancaster where he trained and worked as a wood carver. By 1911 he had moved to Burnley where he lived with his brother and young family and is shown in the census as a wood carver. His brother is shown as an unemployed joiner/cabinet maker but in 1914 he is shown in a trade directory as a gardener. Joseph joined his brother at Towneley Nursery and in 1923 it is Joseph who is Nurseryman at the premises, his brother having moved elsewhere.



Information about Joseph's work appears in local newspapers and in an article in the 1952 National Dahlia Society Annual. It was in the 1920's that he started to specialise in dahlias and raise seedlings, mostly of the small paeony-flowered type. When it lost its popularity he began to concentrate on double dahlias of the decorative and cactus types suitable for garden decoration and cutting. His flair for



hybridisation resulted in quite a number of remarkable varieties and his dahlias were noted for their strong stems and intensity and purity of their tints.

About 1930 he began to submit his new varieties for trial at the Royal Horticultural Society at Wisley and in 1946 Towneley Nursery was chosen as one of four dahlia trial growing grounds in Britain. In 1947 out of 15 varieties accepted by RHS for trial at Wisley eight were from Towneley Nursery. Joseph Barwise won many awards from the British Dahlia Growers Association and the Royal Horticultural Society. He was a founder member of the BDGA and about 1959 was made an honorary member in recognition of his work. His variety 'Fortune' (1937) gained him gold medal from RHS and NDS and in 1948 he was awarded the Dahlia Growers Blue Riband for new variety 'Florist'.

One of his greatest honours in 1957 was the Victoria Medal of Honour from the RHS for outstanding service to horticulture and he named one of his dahlias 'Burnley' in recognition of the award. He also received the National Dahlia Society gold medal for advancement of dahlia culture.

He had an international reputation – in 1965 many of his varieties were still being grown in Australia, New Zealand, USA and on the continent. A local newspaper article in 1960 refers to Mr. Barwise in 'retirement' but still working 11 hours a day in summer and www.dahliaworld.co.uk attributes a total of 236 varieties to Mr. Barwise, from 1930 to 1963. At the present time only five of his varieties are available in the National Dahlia Collection – Bloodstone (1939), Winsome (1940), Reedley (1947), Cheerio (1949) and Yellow Pet (<1951). However, he named many of his varieties after local people and places and some of these may have been handed down through the years and still be growing in local gardens.



In addition to his horticultural achievements his wood carving career appears to have been equally successful with his works, reportedly, to be seen in the Savoy Hotel, London; the Caledonian Hotel, Edinburgh; Simpsons in the Strand and many Scottish baronial mansions. He continued his wood carving whilst a nurseryman including a lectern for St. Stephen's Church, Burnley in 1949, a pedestal for a font for a chapel in Newchurch-in-Rossendale (1958) in memory of a friend, a mahogany frame to hold his RHS Victoria Medal certificate (1958) and in 1964 he presented an emblem carved from a Cherry

Tree at Towneley Nursery to the British Dahlia Growers Association.

Susan Barker

CLAUGHTON HALL



On 9th August we were fortunate to be the guests of Francis and Jenny Fitzherbert-Brockholes at their home Claughton Hall, near Garstang. The Victoria County History records that Claughton lies in the parish of Garstang, in the hundred of Amounderness; one ancestor was a benefactor of Cockersand Abbey, another named Brockholes devised his estate to the Fitzherberts of Staffordshire, (where a descendent Lord Stafford now lives.) The house was described as a noble mansion, surrounded by a well-wooded park of 500 acres, abounding with game, and commanding beautiful views. It is noted also that a Roman Catholic chapel in Grecian style has a very handsome interior; there was a small cotton mill, and the smithy with its equipment can still be seen today. It can be added nowadays that this very historic Lancashire village boasts 5 listed buildings; a public house, a smithy, the church of St Thomas mentioned above, a house in May Lane and even the canal bridge built by John Rennie in 1797.

After greetings and coffee, we were invited into the dining room to study documents laid out on the table; maps and photographs, hand-drawn plans and published engravings helped us to piece together the story of this beautiful landscape. The approach had skirted a park on rising ground where we could see groups of

trees arranged here and there, some in circles, some in crescents, all fenced to protect them from browsing cattle. There were mostly beech and oak, some ash and hazel mixed in, specimens were oak and sycamore (considered very ornamental when it was first introduced) and some horse chestnut. The graceful arrangement of mature parkland trees was complemented by grazed grassland over undulating ground, hidden from view and then enticingly revealed by gaps in the perimeter belt of trees. A lodge in the form of a Tuscan temple guards one entrance, set back within its wing-walls, its former drive now hidden in trees. Another former entrance on Old Lodge Lane has twin 'peppercot' buildings which resemble the Smithy Lodge at Heaton Park. Tuscan Lodge



once took the visitor through parkland, in and out of copses of woodland and then to a wide, flat bridge over the narrow stretch of water known as the Fish Pond or Long Water. There, a view was opened onto another bridge, a single elliptical arch built of dressed sandstone with contoured keystones; this was the previous approach route, but the bridge is narrow, and perhaps was not wide enough for the latest carriages. It was logical to assume that an improved, wider approach was planned at the same time as the Fish Pond, which stretches in a long, narrow serpentine form within view of the house's south-west facing front. Water from a stream behind the house was brought through a culvert to form a long, sinuous stretch on lower ground; its entry is surrounded by a copse and so is the exit, making the whole



appear completely natural. Originally a crossing was made near the centre of the Fish Pond, again clothed in a copse and featuring the lovely sandstone single arch bridge. The composition has great quality and beauty, and Francis and Jenny have embarked on restoration work.

After our picnic lunch on the terrace, we took our map and went to explore other parts of this multi-layered garden. The house was re-built to modern standards in the 1950s, and more recently the present owners have added their own personality to its surrounds, with a long yew avenue leading away from the house. The large walled kitchen garden, with C18 foundations, has been planted with a central avenue of step-over apples presiding over



ribbons of wild strawberries. More fruit covers the high walls, enough vegetables and salad are grown for the family's enjoyment, and the long greenhouse shelters fuchsias, pelargoniums and tender perennials. The great glory is the south-facing wall on the exterior of this space; here, a

long herbaceous border glows with a tapestry of colours and shapes, and its great depth allows large groups of plants to give a bold display. Butterflies and bees were plentiful and obviously knew this was a feast; many of the perennials have been raised from seed by Jenny.



The family have found in some late C 18 accounts a reference to a frame made by the Lancaster furniture firm Gillow, with the attribution 'for Mr Emes'. It is very tempting to attribute the design of this landscape to William Emes (1730-1803); he worked in the same style as Lancelot 'Capability' Brown, and whereas Brown rose to great fame and undertook commissions for the aristocracy, Emes was offered commissions by gentry families as well. It is interesting that at Eaton Hall, Cheshire, Lord Grosvenor asked Emes to replace Brown. His fee may have been more reasonable; on the other hand he worked in north western counties mostly, from the Midlands to Cheshire and into eastern Wales. The quality of his designs can be see today, at Heaton Park in Manchester, at Kedleston and Calke in Derbyshire, at Cholmondley and Oulton in Cheshire, and at Chirk and Erddig in Wales. At Erddig his water engineering is superb; from the little brook Afon Ddu, water is raised 90ft to fill the canals in the garden beside the house. The ram pump is fed by a cup-and-saucer weir which channels the water from the brook down into a tunnel, where a vortex builds up great pressure. He did not alter the lovely C17 formal garden there, but concentrated his 'improvements' on the land to the front of the

house, creating his signature features of small, curving plantations, undulating ground and a perimeter belt of trees.

One of the great number of Victorian head gardeners, Thomas Baines, grew up at Claughton, and there learnt the skills which took him to the top of the ladder; he remarked *‘in most of the old establishments fruit and vegetable culture were the chief considerations’*. *‘I had a good opportunity of seeing such work practically carried out; and in addition alterations on a large scale were continually going on under the personal direction of the late Squire, who was known to be one of the very best landscape men of his time. Here were large open breadths to deal with, that gave scope to the planter in massing trees of distinct colours at different elevations, and which the undulating nature of the land admitted’*. Thomas Baines went on to work for a Mr Behrens in Ardwick and then for Mr Micholls in Bowden, and supervised the cultivation of the best florist flowers of the day, the fruit and vegetables, and collections of orchids, heathers, ferns and fine foliage plants in the stove- and greenhouses. He was an avid reader and spent many years in his youth attending night-school. He was born in 1823 in the entrance lodge to Claughton Hall.

Elaine Taylor

RESEARCH AND RECORDING



17th century summerhouse, Turton

Since Lancashire Gardens Trust’s research team carried out the initial site visits and recording (validation) of over 300 Historic Designed Landscape sites in the present Lancashire County there has been a lull in visiting sites for research and recording activities. The validated sites have now been re-assessed for importance and 19 national, 59 regional, and 117 local sites have been identified. Forty-seven sites were identified as lost or with no landscape design significance.

While the steering group is actively revising the report on the project, with the intention of launching it in Spring 2013 to an audience chosen by the County Council, the research team is now back in action, on a trial basis, visiting the nineteen sites initially assessed as of potential national importance. We aim to sharpen up our skills of reading and assessing designed landscapes and to gather more information about each site individually.



Castellated railway bridge

Our first visit on the 11th September was to Turton Tower. Following a short briefing about the site and the research already carried out we toured the landscape and its views, buildings, structures and other features discussing them

and the likely age(s) of those that remained and also what might have been lost. Tantalising glimpses of the sixteenth-century designed landscape survive, with an overlay of mid-Victorian re-shaping, undertaken when the railway cut through the estate. In the afternoon we gathered around a table in the house to share our thoughts and opinions about the Turton Tower designed landscape.

Leighton Hall, Yealand Conyers is the destination for our next research day on the 16th October. All existing and prospective new members of the research team are welcome to attend.

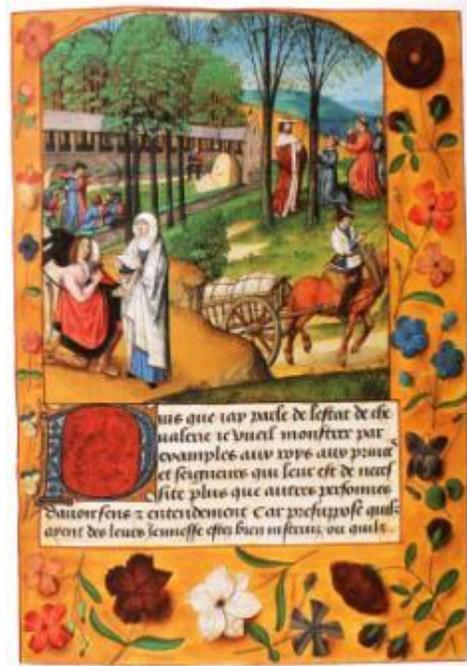
If you think you would like to help with research or would like more information please contact: Nigel Neil (Tel: 07968 621 530) or Susan Barker (Tel: 01282 423016, or email: burnleybarker@btinternet.com)

A TUDOR PAGEANT

The Queen's Diamond Jubilee in 2012 was the catalyst for celebrations of many kinds, and the locations were royal palaces, cathedrals and the river Thames. Spectators came in thousands to enjoy the colours, music and pageantry; the Tudor monarchs also used this art to reinforce their claim to the throne and to forge a bond with their supporters and peers.

The Tudor dynasty was founded by the father of Henry VIII and ended with his younger daughter Elizabeth; this fairly short span however saw such a great flowering of the arts in England that it is known as the Golden Age, and garden style became a major stream. Sir Francis Bacon wrote in his *Essay on Gardens*:

God Almighty first Planted a Garden. And indeed, it is the Purest of Humane pleasures... And a Man shall ever see, that when Ages grow to Civility and Elegancie, Men come to Build Stately, sooner than to Garden Finely: as if Gardening were the greater Perfection.



Henry Tudor spent his youth in exile at the court of Burgundy, and brought back a love of rich and colourful ornament and the tradition of entertaining in the open air. He had attended a royal wedding feast held on an island, then guests were taken by boat to a theatrical performance in a woodland glade. Exotic beasts were adopted as emblems, and a love of flowers is shown in contemporary paintings. The garden was the chosen location for great events.

As Henry VII he set about preparing Richmond Palace for the celebration of his son Arthur's marriage; a sketch shows viewing galleries and turrets overlooking oblong plats (beds) and a circular maze; guests could enjoy shooting, archery, bowling and card games. Henry VIII also pursued Burgundian style, with an array of emblematic beasts in his Whitehall palace garden; a griffin, a yale and a greyhound represented the various families in his ancestry and re-inforced his claim to the throne; but Cardinal Wolsey's more adventurous garden at Hampton Court had Italianate grandeur, and Henry took it for his own.

Renaissance ideas began to filter through; the imposing 3-storey gatehouse was built in stone instead of timber and displayed the 3 Greek orders of architecture, Doric, Ionic and Corinthian columns. Fine examples survive at Tixall, Staffs (1591) and Lostock, Bolton

(1575). Printed pattern books started to arrive; the French engraver du Cerceau published fine views of chateaux and their extensive gardens, showing many square and oblong compartments; the Dutch artist Vriedeman de Vries published a set of bird's eye views showing tunnel arbours, elaborate fountains and topiary specimens, shown in perfect perspective.



De Vries perspective view, arbours and topiary

The new Humanist ideas spread from Italy; this re-discovery of poetry and literature by Greek and Roman authors – Virgil, Ovid – prompted an appreciation of landscape values too. Vistas were to be enjoyed, an elevated site gave healthy air, a simple layout of terraces filled with ‘quarters’ and citrus trees was the early ideal; a fountain was a luxury only some could aspire to. The Roman poet Ovid’s ‘Metamorphoses’ was greatly admired. One of the stories told how the goddess Diana was bathing naked in a woodland pool when the hunter Actaeon espied her; she turned him into a stag and he was torn apart by his own hounds. This story was interpreted with enthusiasm by courtiers wanting to impress Queen Elizabeth I. Her progresses were famous: she and her court spent many ‘away-days’ each summer, visiting her ministers. At Nonsuch, Lord Lumley made a grove to Diana, the chaste huntress, who by now symbolised the queen. A courtier wrote: ‘We came to a rock out of which natural springs gushed into a basin, and on this was portrayed with great art the story of Diana’ Ben Johnson wrote of ‘the Queen and huntress, chaste and fayre’.

In 1575 Robert Dudley, Lord Leicester, made one last attempt to woo Elizabeth for his bride;

he organized an entertainment at Kenilworth Castle which lasted 19 days. The 700-acre park was put to work – hunting, jousting, theatre in the woodland, naval battles on the lake, by night torchlit processions through wooded walks, fireworks reflected in the lake; but for more intimate moments Dudley built the Privy Garden, for the chosen few. It featured many details drawn from ‘The Dream of Poliphilus’ by Colonna – an aviary decorated with coloured jewels, arbours covered with scented roses, a marble fountain showering fine jets of water into a basin filled with gold and silver fish;



Dudley added his own emblem, the bear with a ragged staff, and obelisks made of porphyry. There was a raised walk to view its beauty from above. There were no paintings or drawings done; English Heritage have used archaeology, the Leicester archives, some contemporary pictures, and the works of John Gerard and John Parkinson as planting sources; the result is the first attempt to create a true Elizabethan garden with all its colour, perfume, glitter and panache.

The Humanist ideal, of a garden designed to complement its villa, was brought to England by Robert Smythson, master mason; using the pattern books of Sebastiano Serlio he made designs for Lord Burghley at Wimbledon, for Bess, Countess of Shrewsbury at Hardwick, at Longleat, Woollaton, and Somerset House. A



common feature was the very English Long Gallery planned to look down on the Privy Garden, as at Haddon Hall. Here, the Privy Garden stands high on its buttressed walls and the balustraded walk atop these walls gives magnificent views over the Wye valley and the Derbyshire hills; just as the Florentine villas of the Medici look over the river Arno and the Tuscan hills. Leonbattista Alberti's humanist concept, a united villa and garden interpreted in England. Prince Arthur was a regular visitor to Haddon, and Sir Thomas More was a regular visitor to the Medici villas.

The banqueting house was essential. Here the most important guests were brought for the final course of dinner – quince cakes, marzipan, gingerbread and spiced wine. At Haddon it stands on the corner of the Privy Garden, at Hoghton it stands on the corner of the castellated wall, overlooking the Lancashire plain. For Lord Burghley at Theobalds the banqueting house *'was set with 12 Roman emperors' heads in white marble, the ceiling excellently well-painted with naked men and women, the room well-lighted with glass of 2 colours'*.

Sir Francis Bacon made the most beautiful part of his garden at a mile distant from the house at Gorehambury. At the end of a tree-lined walk, guests were entertained in a water-garden, made of symmetrical pools arranged around islands. The large island had *'a curious banqueting house, a gallery open to the water, a terras above it, a supping room open, a dnying room, a bedchamber, a room for music. The architecture was Roman and the floor paved with black and white marble'*.

The whole effect must have been a tapestry: each island was treated differently – a tree house, a grotto, a Parnassus rock, a mount covered with flowers, a paved picture, and an arbour of musk roses.

This was an age of artistry, invention, and creativity. Although a Renaissance influence was evident in several ways, the English style came through in the interpretation. The great difference between French and Italian gardens as opposed to English ones was always the lavish use of plants here. Our climate favoured them and our curiosity encouraged more and more introductions. This Golden Age was to be admired by successive generations for its forms and its patterns, but the true spirit of the Tudor garden in all its sensuality should be more widely appreciated.



CONSERVATION & PLANNING SMITHILLS HALL, BOLTON

Bolton.gov.uk Application PA 88293/12

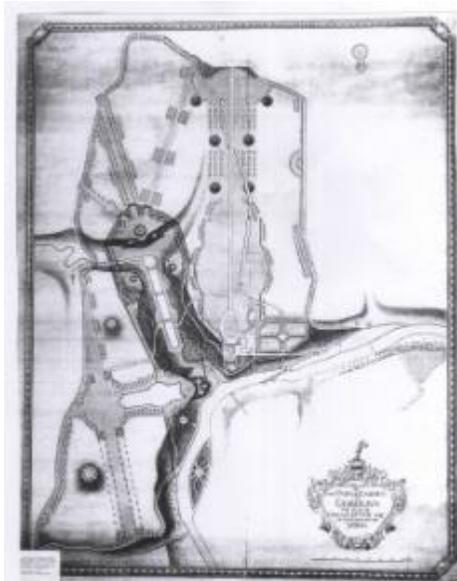
This is a Grade II park/garden surrounding the Hall, Grade I and its Coach House, Grade II. At the core of the site, the Hall has a terrace designed by the Revivalist architect George Devey, to overlook the lake, ravine and waterfall designed in Sublime Picturesque style by James Pulham. In the direct sightline is Devey's coach-house and stables amid light deciduous woodland. A group of councillors bought the Coach house 20 years ago, and now



seek to convert it into executive apartments and build 21 houses on its surrounding ‘previously developed’ land. It is Green Belt land, and in the council’s Core Strategy Smithills Hall park and garden is described as ‘for recreation’. English Heritage is involved, and LGT has, upon request from the Director of Planning, sent two letters emphasising the significance of the site and the desirable setting for the listed buildings.

GISBURNE PARK

This has recently been awarded a Grade II by English Heritage; a study by consultants found that some features had been constructed as shown on a plan drawn by Lord Petre. He was a talented amateur landscapist of the early C18 and worked in the ‘extensive rural gardening’



The Park and Garden at Gilsbourne (Gilsbourne Park) 1731

style pioneered by Charles Bridgeman and Stephen Switzer. A planning application has been presented, retrospectively, for the building of a manège near the stables; it is feared that vital landforms may have been eroded as a result.

CLITHEROE CASTLE

It is proposed to remove the public toilets sited in the wall of the castle in Woone Street; the gap will be made good with a similar stone and suitable landscaping added. This is a Grade I building and a Grade II park/garden, and this change will enhance the surround.

LARGE HOUSING DEVELOPMENT NEAR CLITHEROE

RibbleValley.gov.uk
Application ref. 3/2012/0942

One of our HDL sites is Standen Hall, Pendleton; it is a country estate taking in Pendleton village and hundreds of acres of prime pasture. The hall is magnificent; built of



sandstone ashlar with 3 storeys and 7 bays, in 1750s, it is listed Grade II*; clustered around it are its home farm, bothy Gd II, the walled garden, a small lake, and the remnants of a highly complex garden – rose garden, croquet

lawn, ornamental woodland etc. It is much simplified now. The estate dates back to 1400. The Trustees of Standen Estate have applied for planning permission to build circa 1100 houses on the fields, bringing housing up to the northern boundary of the garden. A new school is proposed and a new traffic junction on



Across the lane from 1,000 houses

the A59 at Four Lane Ends. We have been asked to comment, and shall emphasise the harm to the setting of the listed buildings; we shall request more consideration for a buffer between the garden's boundary and that of the new housing.

LIONS On a lighter note, there has been a request from Stowe Landscape Garden to find any of the statues which left Stowe in 1922, during a mighty week-long auction sale. John Magee, a Bolton brewer, went to the sale and purchased some attractive statues, 2 shepherds, 2 shepherdesses and 2 lions. He duly presented



them to Blackpool's new park, Stanley Park, and they were installed, to great effect, in the sunken Italian garden; the 4 figures stood on plinths around the central fountain and pool, and the two majestic lions kept watch on top of the flight of steps leading up to the Art Deco pavilion. The figures have been stolen, twice, for their lead; fortunately, they can be re-cast because the firm still has the moulds. As for the lions, they were copied in the 18th century from the Borghese lions in Rome; now, copies will again be made and sent to Stowe.

IN MEMORIAM

We have sadly to report the following deaths: Norman Woffenden, member and husband of Beryl, of Turton, Bolton. They have been keen supporters of LGT, the Whitworth Art Gallery, and of Turton Tower, and have been to many of our events.

Trish Wilkinson.

She was a loyal member of the Research & Recording group of volunteers pursuing our HDL project, and brought much research expertise to the work.

Robert Crook

Our Trustee and Council member, Gill Crook lost her husband, Rob.

We extend our heartfelt sympathy to Beryl, Graham and Gill.

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Our events appear on our website, and you can print a Membership Application Form to give to anyone who shares our interests and aims.

Editor
Elaine Taylor

Any articles, snippets of news, reminiscences
about gardens and parks?

We want to know what is happening near you

Items please for the next issue to the editor

enq@lancsgt.org.uk

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