

**WILLIAM ANDREWS NESFIELD [1794-1881]
ARTIST AND LANDSCAPE GARDENER**

By

Shirley Rose Evans

**A thesis submitted to the University of Plymouth in partial
fulfilment for the degree of:**

DOCTOR OF PHILOSOPHY

**University College, Falmouth
September 2007**

ABSTRACT

WILLIAM ANDREWS NESFIELD (1794-1881) ARTIST AND LANDSCAPE DESIGNER

Shirley Rose Evans

Contrary to past opinions William Andrews Nesfield's garden layouts were not solely designed to provide appropriate accompaniments to the Elizabethan and Jacobean revival architecture of his brother-in-law Anthony Salvin (1799-1881). Nor were they conceived chiefly to provide his wealthy patrons with a variation on the French seventeenth-century *parterre-de-broderie*. Undoubtedly, this device helped to forge a sympathetic bond between Nesfield and his patrons, for it had been a symbol of power and status in seventeenth-century France when it was associated with the upper echelons of French society. It therefore represented to the aristocracy and upper gentry of nineteenth-century Britain, during the time Nesfield was engaged in landscape design, a symbol of their continuing power and influence.

The above factors were a means to an end for Nesfield, and helped him to become firmly established as a successful landscape designer. But the most crucial element to be considered, when attempting to reach an understanding of Nesfield's garden design philosophy, is his spacial awareness which demanded that both the strictly formal area in the environs of the house and the more naturalistic landscape beyond be adapted and integrated into a cohesive whole. He did this by assimilating the individual parts through visual assessment, transferring his findings to his drawing board and then applying these findings to the ground. As an experienced professional landscape painter, skilled in the arts of observation and perspective, he was able to adapt the classical concept of the unity of all the parts for his own use and then incorporate within the two divergent areas of his overall designs the fundamental elements of variety, consistency, simplicity, breadth and repose.

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ACKNOWLEDGEMENTS

My interest in garden history was stimulated when I discovered William Andrews Nesfield's involvement with the gardens at Crewe Hall in Cheshire. Nesfield's plans relating to the above estate were very impressive, but surprisingly little had been written on this important mid nineteenth century garden designer. Also, apparently there appeared to be little primary source material available. This led to my determination to discover more about him.

Over the years I have been indebted to members of the Nesfield family, particularly Mr. John Davis and the late Dr. John Nesfield. I would also like to express my thanks to two Friends of the Royal Society of Watercolour Painters, Mr. James Gibb and Mr. David Mitchell and the library staff at University College, Falmouth particularly those involved with obtaining Inter-Library loans. To my tutors Professor David Cottingham, Dr. Nancy Roth and Dr. Timothy Mowl and the staff associated with the various estates, estate offices, museums and libraries throughout the British Isles which I have consulted over the years.

My particular thanks go to my own family and the family of the late Robert Markham Nesfield, but especially to Robert, my mentor and friend, without whose unfailing support and loyalty this study could not have been completed.

DECLARATION

This study was financed by the author and no outside assistance was sought.

A programme of research was undertaken prior to commencing the degree of Doctor of Philosophy. This included two visits to Australia to consult the private Nesfield Archives and one to Paris to consult papers associated with the garden designs of Jacques Berain. In the British Isles I visited the estates and gardens where Nesfield had been involved in landscape gardening, where I had discussions with the present occupiers by personal contact or correspondence. Museums, libraries and estate offices were consulted and also institutions connected with Nesfield's military and watercolour careers.

DURING THE RESEARCH PERIOD I HAVE PUBLISHED:

In The Antique Collector October 1992.

Two articles in the Country Life magazine: 8 April 1993 and 12 May 1994.

Turner Society News, August 1994.

Contributed to booklet for English Heritage relating to Witley Court, Worcestershire.

Book entitled Nesfield's Monster Work: The Gardens of Witley Court, 1994.

PRESENTED PAPERS AT CONFERENCES:

Attended committee meeting at Brancepeth Castle, County Durham which eventually led to the opening of an exhibition relating to the life and work of William Nesfield at the University of Durham Library, 6 August – 23 September 1994. I provided the organizer Professor Michael Tooley with the reference material which enabled him to compile the material for this conference.

Presented a paper at the bicentenary conference, The King's Manor, York, 20 July 1994.

Presented a paper for the Warwickshire Gardens Trust, 1995.

Presented a paper at the Royal Botanic Garden, Kew, 1996..

Presented papers at University College Falmouth: April 2001 and February 2005.

Presented a paper at Bristol University, 4 November 2004.

PRESENTED REPORTS FOR:

A Historical Buildings Evaluation for the Conservatory Garden, Alnwick Castle
Northumberland, June 1998.

Prepared an evaluation on William Nesfield's designs for the Avenue Gardens, Regent's
Park London for the Land Use Consultants, London.

Advised the Land Use Consultants regarding Tregothnan Hall, Cornwall and Crewe
Hall, Cheshire.

ATTENDED CONFERENCES:

Methodological Embodiments 9 July, 2000 History of Art and Visual Culture, Summer
School organized by the Association of Art Historians, University of Reading.

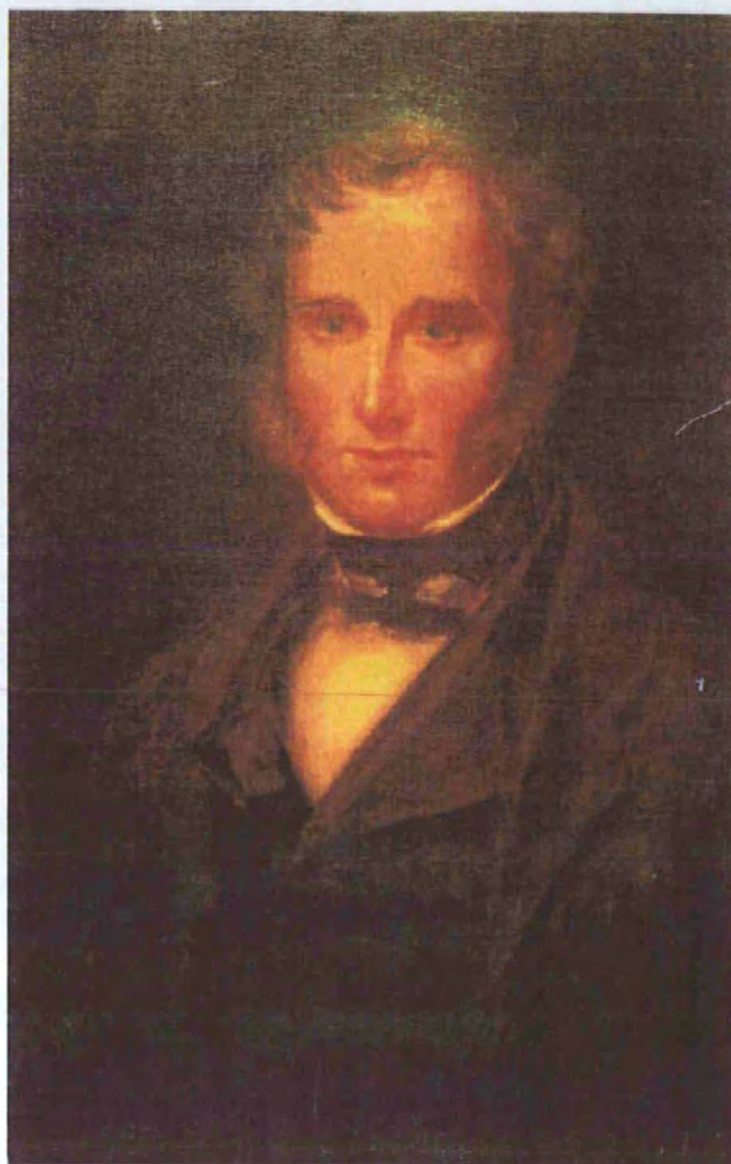
Word Count of main body of thesis: 50,000.

Signed: Shirley R. Evans

Date: September 2007.

VOLUME ONE

WILLIAM ANDREWS NESFIELD [1794-1881]
Artist and Landscape Designer.



1. WILLIAM ANDREWS NESFIELD
Oil on Canvas 24 x 30 ins.
By James Duffield Harding c. 1840

INTRODUCTION:

My interest in William Andrews Nesfield commenced when visiting the Crewe Hall estate in Cheshire, where my husband had undertaken his B.A. thesis in 1986. At Crewe the name Nesfield was associated with both the landscape and the designing of a number of estate cottages. My curiosity aroused, I decided to research the archives in the Cheshire Record office in Chester, where I discovered that Nesfield had carried out extensive changes to the landscape at Crewe, including a grand formal garden, and that his eldest son, the architect, William Eden Nesfield (1835-1888), had designed some of the estate cottages.

Five years were spent collecting archive material throughout the British Isles. This included contacting the National Trust, the Royal Horticultural Society, country house estate offices, museums, County record offices and Land Use Consultants in London. Where appropriate site investigations were undertaken and by this method a list of approximately sixty-seven sites was systematically built up where it was known Nesfield had been involved.¹ Information relating to Nesfield's military career was also gathered from the Record Office at Kew and the Ministry of Defence in London. In these archives there were records of the regiments to which Nesfield had been assigned, his discharge papers and a map he had drawn of the Niagara Falls region of Canada. The Royal Society of Water-colour Painters in Blackfriars in London was also visited as Nesfield had been a member of this Society for nearly three decades. However, although I had assembled a large archive, and knew of Nesfield's involvement with the Old Water-colour Society, I still did not fully appreciate that his commitment to art was to be central to his garden designs.

The confusion surrounding Nesfield's real contribution to garden history, and the reason why he had taken up this career instead of remaining in the military, was not resolved by scholarly research undertaken in the past. I had also been informed by an

¹ See Appendix One for a list of William Nesfield's commissions.

eminent garden historian that the bulk of the Nesfield archives had been lost at sea enroute for Australia. When Nesfield died in 1881 his obituaries had been short, partial and ambiguous.² This was especially true of the one written by a leading advocate for a change of style in gardening, William Robinson (1838-1935). In Robinson's obituary of Nesfield he described his designs as:

mostly a revival of the Dutch and hard early geometric style of a period when our garden treasures and tree flora were very poor, and when formation in tree and garden seemed to please by contrast – The gardens on each side of the Palm House at Kew afford good evidence of the utterly unsatisfactory character of this style of gardening formal to weariness and only potent in preventing vegetation growing or being arranged in any graceful or natural way. The pounded brick and stone notion was also a revival of Mr. Nesfield's. He approached landscape gardening from the artificial side – not as one loving Nature so much that man's garden art should serve her, but rather that the geometry of a past age should form the foreground of what might be the fairest scenes in our garden land and dominate the whole landscape art, and a very artificial one, for its own sake rather than Nature in her wealth, simplicity, and dignity.³

Robinson's and Nesfield's approaches to garden design were undoubtedly poles apart, and Nesfield's formal gardens were obviously an anathema to Robinson. Whereas Nesfield dealt with garden design, Robinson was a working gardener and his first concern was with plants. The myth perpetuated by Robinson continued. In the 1960s the garden historian, Edward Hyams stated that Nesfield worked in partnership with the architect Sir 'John' Barry as a garden team.⁴ Hyams was presumably referring to Sir Charles Barry (1795-1860). He then went on to quote Derek Clifford, a fellow garden historian, who thought that Barry 'contrived the terraces and the sunk gardens which were necessary for the display of Nesfield's work ... Nesfield's own object was to make a flat picture in colour, which, by virtue of Barry's shaping of the ground in three dimensions, could be seen as a whole.'⁵ However, contrary to Clifford's remarks, it was Nesfield who carried

² Obituaries in The Times, 5 March 1881, p. 10; Journal of Horticulture, vol. 2 n.s. 1881, pp. 191-192; The Gardeners Chronicle, 12 March 1881, p. 342.

³ William Robinson's Obituary to William Nesfield appeared in The Garden, 12 March 1881, p. 296.

⁴ Edward Hyams. The English Garden. Thames & Hudson Limited, London, 1964, p. 122.

⁵ Derek Clifford. in Edward Hyam's The English Garden. p. 122.

out all the planning required for the shaping of the ground, including the terraces and walks, which were necessary in order to lay out a formal garden. He had never needed to form a partnership with Barry as he was well qualified to undertake these designs himself, having been taught architectural perspective, surveying and map-making whilst a gentleman cadet at the Royal Military Academy, Woolwich. After quoting Clifford's work, Hyams continued: 'The detail of Nesfield's work was, in short, repulsive and he was one of those responsible for that disagreeable kind of gardening known as bedding out. He may have come, too, under the pernicious German influence in the latter part of his career.'⁶

I had assembled a comprehensive list of Nesfield's commissions through site investigations and by consulting contemporary reports on Nesfield's formal gardens in a number of garden journals. However, this did not greatly increase my understanding of the essential factors which underpinned Nesfield's landscape design philosophy. It was, therefore, difficult to challenge Robinson's and Hyams' opinions that Nesfield had merely been someone who copied the work of others. At this stage in my research the focus was widened to include the work of Nesfield's eldest son, William Eden Nesfield (1835-1888). Fortunately, when visiting Radwinter in Essex where William Eden had undertaken alterations and improvements to the church, I was told of a Nesfield connection in Australia. It transpired that this extensive archive held by Nesfield's great-grandson, had not previously been researched.

Subsequently four weeks were spent in Australia examining the archive in 1990 and 1991. The papers included Nesfield's 'Reminiscences', which covered the period from his birth to the end of his military career, and correspondence which contained communications with other members of the family. There was a large portfolio of over 300 watercolours and drawings, which demonstrated that Nesfield was an advocate of the picturesque style. There were also many of Nesfield's plans and plantings for a variety of

⁶ Edward Hyams. p. 122.

estates. Nesfield's county maps were important as they listed the names of his patrons and their estates and added many more commissions to my original list. It was, however, the Reports, which contained Recommendations and Criticisms which Nesfield sent to his patrons, together with his comments in his copy of William Sawrey Gilpin's Practical Hints Upon Landscape Gardening of 1835, that alerted me to the importance of the wider landscape beyond the formal garden in Nesfield's landscape design philosophy. There was also a large Book of Patterns which Nesfield adapted for his own use when designing parterres. This demonstrated conclusively his interest in French and not Dutch (Robinson 1881. op.cit) seventeenth-century design. The Nesfield Archives added a further 180 sites to my original list of commissions.⁷

Initially, my Australian research concentrated on Nesfield's 'Reminiscences'. These spanned the years from his birth to when he left the army. They demonstrated how Nesfield's early life, education and a number of outside influences helped to shape his opinions and provide him with considerable self-confidence, whilst his army career would have taught him self-reliance. These were qualities which would be indispensable to him when he took up landscape design. From this material I was able to deduce the reasons why Nesfield ultimately chose to leave the army and take up a career as a professional artist. This analysis forms the basis of the initial part of the thesis.

Early research had already proven how crucial had been Nesfield's friend and brother-in-law, the architect Anthony Salvin (1799-1881) to Nesfield's decision to become a landscape architect. Salvin was designing Elizabethan-Jacobean revival style mansions for his patrons, and was committed to historical accuracy in his work.⁸ The Nesfield Archives confirmed that Nesfield adopted this approach and applied it to his gardens. This interest in the past was linked to the changing patterns in society and was crucial to the way in which both Salvin and Nesfield were to approach their work.

⁷ See Appendix One for a list of William Nesfield's commissions.

⁸ Jill, Allibone. Anthony Salvin: Pioneer of Gothic Revival Architecture. Lutterworth Press, Cambridge, 1987.

Nesfield's own research into the past had led him to sources relating to the 'Old Masters in Gardening', a term used by him when referring to a group of French seventeenth-century artist-designers, whose work was ultimately to lead to his decision to introduce the *parterre-de-broderie* as the focal point in his grand designs. The work of these artists was contained in the Book of Patterns discovered in the Archives.

From comments made in Nesfield's copy of Gilpin's Practical Hints Upon Landscape Gardening it was obvious that Nesfield and Gilpin were in accord in their opposition to Lancelot Brown's (1716-1783) handling of the landscape. This dissatisfaction with Brown's work had been first aired at the end of the eighteenth-century, in the writings of the Herefordshire landowners Sir Uvedale Price (1747-1829) and Richard Payne Knight (1750-1824). These issues were to be integral to the debates in landscape design aesthetics and resulted in a tentative move back to some elements of formality in the garden.

It is only necessary to consider the stark contrasts between the landscapes designed by Brown, the formal gardens of Nesfield and Robinson's more naturalistic style to appreciate how important gardens can be as a gauge to discerning changing patterns of society. During Brown's time the aristocracy had no concerns regarding their established place at the apex of English society. Their landscapes were developed to signal their interests, which included sport, recreation and extending their agricultural incomes from land. Brown's designs provided them with open, free-flowing views, containing wide carriage drives with defined boundaries and the ability to graze their animals and grow crops.⁹ [2] They had little cause to advertise or be concerned about their status in society.

⁹ Tom, Williamson. Polite Landscapes: Gardens and Society in 18th century England. Alan Sutton Publishing Limited, 1995.



2. Lancelot Brown's Landscape at Paulton's, Hampshire for Hans Sloane between 1772-1774.

By the 1830s, however, when Nesfield began to design gardens, England was undergoing an industrial revolution and the aristocracy perceived themselves to be under threat. This threat came not only from industry but also from the working classes and the nouveaux riches and the fear of a French style revolution in England. These factions were advocating greater political involvement, thus threatening what the aristocracy considered to be the acceptable status quo. Nesfield's formal gardens, especially his use of the *parterre-de-broderie*, came as a direct response to this threat. Their controlled, stylized outlines were intended to depict nature under control in the vicinity of the house. They served to display the wealth, power and authority of their owners through their expensive, complicated patterns. [3]



3. William Nesfield's Formal Gardens at Broughton Hall, Yorkshire for Sir Charles Tempest.

By the 1880s the stiff, enclosed gardens derived from seventeenth century France and indicative of power and authority were no longer relevant and Robinson's freer style became readily available. [4]



4. Gravetye Manor, West Sussex, Watercolour by Beatrice Parsons.

By comparing the landscaped parks of Brown in the 1770s, Nesfield's geometrically conceived formal gardens of the 1840s and the more naturalistic style of Robinson in the

latter years of the nineteenth-century, the cyclical changes in garden style becomes evident. Therefore, if it is accepted that social and economic change results in subsequent changes in fashion, which includes gardens, then the use by Nesfield of the French seventeenth century *parterre-de-broderie* is of particular social significance. This device and the reason for its introduction will be considered in the thesis.

The discovery of the Nesfield Archives in Australia is crucial to any analysis of Nesfield's landscape design philosophy. Previous to visiting the Archives, I had gained a certain appreciation of the importance to Nesfield of the rural landscape through my research at the Royal Society of Water-colour Painters in Blackfriars, London and by reading various comments Nesfield had exchanged with his patrons. For example he explained to Lord North that 'unless a Professor is a Landsc' Painter & had really studied Nature for many years with his pencil – it is utterly impossible he can if ever so well educated tutor his eye to refinement in form – sensitiveness as to beauty does not come by inspiration but by deep thinking as well as observation.'¹⁰ However, it was only through my research in Australia that I was able to appreciate how crucial the landscape was to be in Nesfield's designs and that the formal garden in the environs of the parent house was only a small part of his overall plan. What the Archive reinforced was Nesfield's great knowledge of trees and their siting in the landscape. Nesfield confirmed that trees were what he knew most about, knowledge he acquired when he was a boy and accompanied his father on many visits to the estate of Sir John Eden of Windlestone Hall in County Durham.¹¹ This knowledge was enhanced through a series of lectures Nesfield undertook with the president of the Old Water-colour Society, Copley Van Dyke Fielding. These lectures were entitled 'Rules for Sketching', with one lecture being specifically dedicated to the sketching of trees in the landscape.¹²

¹⁰ William Nesfield to Lord North, Wroxton Abbey, Oxfordshire, 6 March, 1846: Bodleian Library, Oxford MSS North a 17[R] 2.

¹¹ Sir John Eden was a close friend of the Revd. Nesfield and godfather to William Nesfield's eldest son, after whom he was named.

¹² The Nesfield Archives contain 42 pages from Nesfield's Notes.

Nesfield's ability to design Arboretums, which he did for example at the Royal Botanic Gardens, Kew, Keele Hall, Staffordshire and Clumber, Nottinghamshire, can be attributed to the knowledge he gained at Windlestone Hall and during his artistic training.

Nesfield's Reports to his patrons are probably the most important documents in the Archives, as they relate to this thesis. They demonstrate that Nesfield's first concern was for the landscape beyond the environs of the house. This commitment to the picturesque landscape began as soon as he approached the estates of his patrons. For example his comments at Garnstone in Herefordshire read:

It ought first to be observed that the district thro' which the London road passes, is so charmingly varied and rich in details all the way from Gloucester up to the verge of the Park, that the inference is, if the general scenery is so striking, the focus of the property ought surely to be more so, or at all events on a par with it. Immediately on entering the Park however, the transition from cheerfulness to dull monotony is so remarkable, that a bad first impression of the Place is at once conveyed ...¹³

Nesfield maintained that he was engaged in the 'Art of Painting Using Nature's Materials.' To discover how he defined such a statement the question that I needed to answer was: how was Nesfield able to amalgamate such diverse features as the picturesque landscape and the formal garden into a unified whole? An answer to this was contained in a large Book of Patterns in the Archives, which Nesfield had used as his reference material. This book was to demonstrate conclusively that it was from this era that Nesfield gained his inspiration when designing parterres. During my research into these artist-designers I had discovered that Jean Berain had been a designer of stage scenery, using single point perspective. It was this device which Nesfield used to unify his formal gardens and the landscape beyond. This was a classical, painterly concept which enabled Nesfield to bring balance and harmony to all the parts, allowing the eye to move through

¹³ See Appendix Two, p. 112.

an axial alignment beyond the sunken panel of the parterre to the picturesque scenery beyond. Its use set Nesfield's designs apart from his predecessors and contemporaries. These classical concepts were vital elements in Nesfield's philosophy and have hitherto been overlooked by garden historians.

To ignore Nesfield's early life, education, military career and his interest in art, would only have led to a distorted view of his work, as these factors helped to form his character and enabled him to design and execute the strictly formal gardens which were his trademark. They are, therefore, important components in reaching an understanding of his contribution to garden history. The early chapters of this thesis, therefore, deal with this period of Nesfield's life. As they fall into a convenient chronological pattern, this was the method adopted. However, once Nesfield took up landscape design as a career, the landscape design commissions he received and the methods he applied required a different approach, and this could not be achieved sequentially. This was because Nesfield's larger projects, often occupied him for decades and, therefore, he was employed by a number of patrons at the same time. Although dates are important and are recorded, my methodology now centred around where, why and particularly how Nesfield achieved his objectives. His philosophy was to prove to be very different from that envisaged by some garden historians. This was confirmed from an analysis of Nesfield's reports and correspondence, without which my final analysis could not have been reached.

The purpose of this thesis, therefore, is to dispense with a number of false notions relating to Nesfield's landscape design philosophy and to present future garden historians with a wider understanding of his work. It will question Robinson (1881) and Hyams' (1964) conclusions that his designs were:

Formal to weariness.

A revival of the Dutch style.

That Nesfield ignored nature, implying that he was simply a parterre builder.

That he worked in partnership with Barry.

That his approach to garden design was solely from the artificial side.

CHAPTER ONE

A MAN OF HIS TIME

In the paternalistic, hierarchical social structure in England at the time Nesfield was born on 19 February 1794, money although important, was not the significant commodity in defining social status. Class still played the defining role in English society, and Nesfield's position within this hierarchy, and his close ties with the aristocracy, helped define the way he designed his landscape gardens and ensured his acceptance by his future patrons, who came mainly from the old landed classes. During the nineteenth century this section of society were jolted into an awareness of just how precious to them was the retention of their position in society, as landowners in a small oligarchy at the apex of a hierarchical structure. It was a position they had maintained through education, as magistrates and judges, as officers in the army and navy and as members of the House of Lords. This they considered to have been their birthright for generations, in a society where 'men took their places in an accepted order of precedence, a pyramid stretching down from the tiny minority of the rich and powerful through even larger and wider layers of less wealth and power to the great mass of the poor and powerless.'¹⁴

The Nesfields were an old family who could trace their lineage back over 800 years to Dagobert II, a prince of the Merovingian throne and a member of the Arian-Celtic church who married Imayne de Nesfield the daughter of a Saxon landowner, a union from which the Nesfields descended.¹⁵ When Nesfield's parents married they went to live in a house on the Lumley Park estate in County Durham belonging to the Earl of Scarborough. Nesfield's father was the Revd. William Nesfield (1758-1828), who was the perpetual curate at the church of St. Margaret and St. Cuthbert at Chester-le-Street, and from 1800 the Rector of St. Brandon's Church, Brancepeth and St. Michael's, Witton Gilbert. Nesfield's mother was Elizabeth (nee Andrews) of Shotley Hall in

¹⁴ Harold Perkin. Origins of Modern English Society. Routledge & Kegan Paul, 1969, p. 17.

Northumberland and Hallgarth Street, Durham. She was the eldest daughter of John and Elizabeth (nee Bright) and on her father's death in 1793, together with her four sisters, she inherited £7000.¹⁶

Nesfield was the eldest child and consequently held a special position within the family circle. The following assessment by his niece, Eliza Anne Salvin goes some way to explaining the self-assurance which was always part of his persona. She maintained that 'he was always kept at a marked distance from his brothers & sisters, being the eldest, with every fault leniently judged. When at home he was a visitor of whom much was made, and although this risked making him selfish and overbearing, Nesfield was always good-natured and did not take advantage of the indulgences granted him.'¹⁷

Nesfield began his education at Durham School on the Green opposite the Cathedral when he was six years old. The headmaster was the Revd. Dr. Brittan who, according to Nesfield, was: 'a very surly old fellow and a desperate flogger.'¹⁸ The previous year in 1798, the Revd. Nesfield had moved the family to Old Elvet, a prosperous area of Durham to a house opposite his mother-in-law which was 'one of the best in Durham with a large garden.'¹⁹

In 1801 Nesfield was sent to a preparatory school at Hyde Abbay, Hampshire in order to prepare him for Winchester College. Whilst he was there he received a severe flogging and several days indoors for absconding with two other boys. Although Nesfield was accepted into Winchester College in 1803, by 1804 his father decided there was no advantage to be gained from his being so far from home and removed him. Although Nesfield was to arrive back at Durham relatively unscathed, the coach he had been travelling in had been upset in thick fog outside Leeds. He was fortunately sitting outside

¹⁵ I am grateful to Dr. John Nesfield for this information.

¹⁶ Indenture drawn up 22.3.1793 at the time of the marriage of William and Elizabeth Nesfield: University of Durham, Department of Paleography and Diplomatic.

¹⁷ Eliza Anne Salvin. *Reminiscences & Notes of By-gone Years*. London Borough of Barnet, Directorate of Education Services, Libraries Department, MSS. Acc. 678777.

¹⁸ William Nesfield's *Reminiscences*, unpublished MSS. held in the Nesfield Archives.

¹⁹ Ibid.

at the rear with the guard and was less hurt than many of the other passengers, although he was badly bruised and shaken. [5]



5. Framwellgate Bridge, Durham, Watercolour by William Andrews Nesfield.

Nesfield later continued his education at the Grammar School at Bury-St-Edmunds in Suffolk, where he received the sad news of his mother's early death in childbirth.²⁰ While he was there he spent his holidays with his paternal grandfather who flogged him for 'blowing his hen's eggs, which were set for hatching.'²¹ Nesfield's memories of his early education were, therefore, of severe floggings together with the 'fagging, bullying, bad food on wooden trenchers (not plates) chapel twice every day and on Sundays 3 times, besides going to Cathedral twice' which was his fate at Winchester.²² His only respite were the holidays he spent with his aunt and uncle, Lord and Lady Winchester near Amport in Hampshire, when he was at Winchester.²³ He spent two years at Bury-St-Edmunds with the intention of eventually going into the Church, but he took a fancy for the army after meeting his cousin, Captain Hustler of the Engineers. Unfortunately, he could not be received as a Cadet at Woolwich without passing a sharp mathematical examination. His eldest cousin, the Revd. James Hustler, a Fellow of Trinity College,

²⁰ Death Certificate for Elizabeth Nesfield: County Hall, Durham, EP/Du SO 157.

²¹ Taken from William Nesfield's Reminiscences: For information relating to the Revd. William Nesfield, vicar of All Souls Church Wickhambrook see Bury-St-Edmund Record Office, Tithe Book HD 919/3.

²² William Nesfield's Reminiscences.

Cambridge offered him tutorial assistance, along with free board in his rooms in the Library Court. Nesfield said of this time 'thus I felt in clover particularly as I dined at the Fellows table, not with the undergraduates – in fact I had a jolly time at Cam.'²⁴

From early childhood Nesfield had been subjected to years of severe discipline. He had experienced only spasmodic periods of family life and admitted to feeling a stranger from his parents. [6]



6. The Revd. William Nesfield, Oil painting by Ramsay of Newcastle-on-Tyne 1813.

By 1808, after his mother's death, the Revd. Nesfield moved the family to the rectory at Brancepeth, where in 1809 he had remarried. His new wife was Marianne (nee Mills) of nearby Willington Hall. [7].

²³ William Nesfield's maternal aunt, Anne Andrews (1773-1841), 2nd daughter of John and Elizabeth Andrews, married Charles Ingoldsby Paulet, 13th Marquess of Winchester (1764-1843) in 1800: Amport House: A Short History, Royal Air Force Chaplain's School, 1986, p. 12.

²⁴ William Nesfield's Reminiscences.



7. The Rectory, Brancepeth.

In 1809 Nesfield appeared for a cadetship at the lower barracks in the Arsenal at Woolwich. After passing the required examination he went for six months infantry drill to Great Marlow, and then on to the lower cadet barracks, and after a further six months to the upper barracks on the common at Woolwich. Obtaining a commission in the military at this time was very expensive and some cadets who were unable to afford to purchase a commission, went into the line. This lack of finance applied to Nesfield, for after his father remarried he started a second family. However, through the auspices of Lady Winchester, who wrote to the Duke of York on Nesfield's behalf, he was on the 10 July 1812 gazetted as 2nd Lieutenant of the 95th Rifle Regiment. A few months later he was ordered to Spain at short notice and he had little time to pack up and march to Portsmouth to take his place in a transport ship which was ready to sail at Spit Head. Nesfield wrote that during the voyage, when crossing the Bay of Biscay 'by some blunder we ran aground with another vessel containing a troop of Life Guard (in the dark). Fortunately however the sea became more calm towards daylight and as both ships were immovable, we packed our traps and reached the shore without accident.'²⁵ [8]

²⁵ William Nesfield's Reminiscences: Nesfield Archives.



8. San Sebastian from the Bay of Biscay, 1812, Watercolour by William Nesfield.

They made for Santander and Nesfield was billeted with a doctor who, after reading the Latin inscription on his sword, which mentioned Lady Winchester, assumed he was of noble blood. This ensured him a comfortable billet. Nesfield's time in Spain was short, as his father interceded on his behalf with Mrs. Drummond, the daughter of William Russell who owned Brancepeth Castle. He asked her to request her husband, Colonel Gordon Drummond, who commanded the North West army in Upper Canada, to appoint Nesfield as his extra A.D.C.²⁶ 'As Colonel Drummond admired Nesfield's talent for drawing & hoped that he would make good use of his pencil & brush in Canada he was apparently pleased to do so.'²⁷ Consequently, Nesfield made his way to Brancepeth, until he was obliged to return to London to exchange into the 76th Regiment (as was the custom) and outfit for the staff. He was then appointed to the 89th regiment, after which he returned to Brancepeth for a few months as no fleet was ready for Canada until the ice disappeared from the St. Lawrence river and Newfoundland coast.

On the morning of Wednesday 5 May 1814 Nesfield travelled to London on the Wellington stage coach. At Darlington he was joined by Newbey Lowson (1773-1853), the squire of Witton-le-Wear. Lowson was a neighbour of the Nesfield family at Brancepeth, and was to play an important role in influencing the way in which Nesfield's

²⁶ Gordon Drummond married Margaret Russell in 1807 and the Revd. Nesfield performed the ceremony at St. Brandon's Church, Brancepeth: Durham County Record Office, EP/Br 12 Reel M. 142/184.

²⁷ Eliza Anne Salvin's *Reminiscences*, op.cit.

Picturesque ideals developed when he became interested in painting rural scenery. The two men spent time together in London as Nesfield explained in his Reminiscences:

Mr. L. & I met the following day for the purpose of going to the exhibition at Somerset House, also to the one in Spring Gardens afterwards to view Mr. Cordelius Varley's improved Camera Lucida. Dined at the Marquis of Winchester's on Saturday, at Colonel Erskine's on Sunday and on Monday at Miss Andrews, St. James Palace where I met Mr. Lawson. After dinner we all went to Ashley's Amphitheatre. On Tuesday morning I had an interview with Lord Henry Paulet, Brother to Marquis of Winchester at the Admiralty who was kind enough to get me on board the Leopard.²⁸

This glimpse of the few days Nesfield spent in London before he was ordered to Portsmouth to join the fleet sailing for Canada, demonstrates the social circles he was moving in at that time and the activities which interested him. Presumably the Miss Andrews he met at St. James Palace was one of his maternal aunts, Astley's Royal National Amphitheatre of the Arts, despite its impressive name, was a variety theatre situated near Westminster Bridge, opposite the old Houses of Parliament. It had been a popular venue since the middle of the previous century, staging a variety of entertainments, including plays, pageants, music hall and circus performances.

One week later Nesfield was en route for Portsmouth, arriving at 8 o'clock on 11 May just as the Leopard, the ship which was to take him to Canada, was bending her sails. An obliging lieutenant ran to the signal post on the ramparts, telegraphing to the Leopard to lay to. As the Leopard had by this time run aground, a short distance from Spit Head, owing to having little sea room, Nesfield was able to board the vessel. They then sailed for Ireland to pick up a convoy and whilst leaving harbour at Cork their ship was run down by a large transport vessel. It shivered its bowsprit to atoms, resulting in a new bowsprit having to be rigged out of spars once they were out to sea. Their next calamity before reaching Canada, occurred off Cape Ray in the Gulf of St. Lawrence. On 28 June in fog the

²⁸ William Nesfield's Reminiscences: Nesfield Archives.

Leopard struck the rocks at the east point of the island of Anticosti. Nesfield wrote of that occasion:

We were in bed at that awful moment, very soon awakening after the first thump, dressing ourselves in great haste. The shock was so tremendous each roll the vessel gave that everyone was knocked off his legs, unless holding a rope. The whole ship was very naturally in the greatest uproar and confusion, the women and children running upon Deck naked and screaming dreadfully many of the men were very little better.²⁹ [9]



9. Iceberg from the Leopard in the Atlantic, Sketch by William Nesfield.

Although every effort was made to refloat the ship, this proved impossible, so eventually rafts were constructed and they made it to shore, just one and a half miles away. There Nesfield was stranded until on 2 July a Halifax fishing boat bound for the Labrador coast was pressed into service. Nesfield, several senior naval officers and an officer of the Royals embarked carrying dispatches for the commander of the forces. Some six months later, after a long and arduous overland journey and many sleepless nights, Nesfield reached Fort Erie, where Colonel Drummond had his headquarters. On his arrival he was glad to find a corner in one of the wigwams with some straw and wrapped in his old cloak Nesfield had his first sound sleep for weeks. On 4 November 1814 the American commander, General Brown, decided to retreat to Buffalo and Blackrock, fearing that his supplies would be cut off during the Canadian winter. This decision virtually saw the end of hostilities. Nesfield recorded his opinion of both General Brown and the Canadian

²⁹ William Nesfield's Reminiscences: Nesfield Archives.

settlers during the time he was in Canada. He said of Brown that he was 'a man of the meanest birth who from working his way thro the Yankee world as a petty merchant of potash, made some money and then became a great but unlearned member of the United States Society.'³⁰ Nesfield's description of the settlers, whom he considered only emigrated to Canada because they were not able to make their way in England, was:

These noble well bred members of Parliament are the dregs of the world for tho people of the greatest landed property in Canada, they have been obliged to quit England to escape from a halter. This is positively the case with the major part of them and the idea of their being members of a House of Parliament is too ridiculous. However, they fancy themselves great statesmen and carry their heads not a little high.³¹

From the above quotation it would appear that Nesfield had nothing but disdain for this section of the immigrant population and this was possibly, or even probably, a view which would have been held by many of the patrons for whom he would later design gardens.

Nesfield was to survive relatively unscathed from his time in Canada, apart from an incident when his servants set fire to the old chateau, the residence of the Governor where, on 3 February 1816, Sir Gordon Drummond was entertaining the high society of Quebec.³² Apparently his servants had rested their stove directly onto the floor instead of on a metal pan. The flames had to be put out by tearing up the floor of their sleeping room and throwing snow and water on the beams. Unfortunately, the ceiling of the orchestra in the ballroom fell down and the water from above deluged the whole chateau. Nesfield was blamed for this incident, although it was not his fault, and it was considered by his superiors that a trip to Upper Canada would help, and this he did whilst matters cooled off.

³⁰ William Nesfield's Reminiscences: Nesfield Archives.

³¹ William Nesfield's Reminiscences, op.cit.

³² Whilst in Canada Gordon Drummond his Knighthood as K.C.B. and was presented with a Commission of Governor of the Canadas.

Nesfield spent two years in Canada carrying out the duties of A.D.C. to Sir Gordon Drummond, one of which was to produce two large watercolours of the Niagara Falls, one from the American side and one from the Canadian side, together with a large map of the area.³³ [10]



10. Niagara from the Canadian Side, Watercolour by William Nesfield.

Whilst waiting for a ship to return him to England, Nesfield made good use of his time and artist's eye to capture the foreground, middle and far distance at Kingston dockyard. [11]

³³ William Nesfield's map of the Niagara Region is in the County Record Office, Kew.



11. The Dockyard, Kingston, Canada, Sketch by William Nesfield.

Nesfield did not enjoy his time in Canada, and the intervention of his father on his behalf which enabled him to take up his post as A.D.C. to Sir Gordon Drummond was a mixed blessing. His disillusion with military life can be witnessed in a letter he wrote to his father whilst in Canada:

I think you will say that Bill was born go be hung for neither Bullet or wave ever brought me low as yet, thank God! I am a tolerably lucky hand & can say that the idea of a Peace I am sure would restore me to health immediately – how happy shall I be if ever I saw the day when the Gen'l & I start for dear old England once more. I vow and swear ardently that if ever my foot is safe on her shore, my bones shall never again desert her.³⁴

Nesfield returned to England on 21 June 1816, where he was promptly placed on half pay. Apart from a spell as a tutor at the Military Academy, Sandhurst, which he acquired with the help of Lady Winchester, this was his lot until 1818 when he resigned his commission. By this time he was twenty-four years of age, disillusioned with military life and determined to become a professional painter. As a consequence Nesfield returned to the family home in Brancepeth, where he spent the next three years painting and sketching with this object in mind. [12, 13]

³⁴ Letter from William Nesfield to the Revd. William Nesfield: Nesfield Archives.



12. Brancepeth Castle and Church, Watercolour by William Nesfield, Nesfield Collection.



13. Weatley Farm, Brancepeth, undated watercolour by William Nesfield.

The Brancepeth years also enabled Nesfield to renew his friendship with Newbey Lowson, who introduced him to a circle of influential friends. Lowson was already an important member of the Nesfield family social circle and it was probably through his influence that Nesfield decided to pursue a career as a professional painter. Lowson was a wealthy bachelor, collector, antiquarian and amateur artist who enjoyed picturesque

scenery and subscribed to topographical magazines.³⁵ He was also acquainted with Henry Vane, 3rd Earl of Darlington, who lived at Raby Castle. Lord Darlington was a patron of the painter James Mallory Turner (1775-1851) and Turner invariably stayed with him when visiting County Durham. Nesfield was a great admirer of Turner's work and spent time copying Turner's Liber Studiorum which he collected in a small notebook of over one hundred drawings.³⁶ A comparison between Turner's work and that of Nesfield was made by the critic and writer John Ruskin (1819-1900) who wrote of Nesfield 'He is a man of extraordinary feeling, both for the colour and spirituality of a great waterfall, exquisitely delicate in the management of the changeful veil of spray or mist, just in the curves or contours and unequalled in colour except by Turner.'³⁷ Nesfield went as far as facing the real difficulties associated with landing on the remote island of Staffa off the Isle of Mull in Scotland, in order to paint Fingal's Cave, as Turner had done before him. Newbey Lowson is reputed to have been Turner's travelling companion in 1802, when the painter visited the continent after the Peace of Amiens was signed in March of that year.³⁸ In 1820 Nesfield and Lowson followed in the footsteps of Turner, visiting France and Switzerland.³⁹ Nesfield wrote of this time that they 'a pied with our rucksacks via Dover, Calais (No steamers then) Paris and then Rhine up to Basle – thence to Neufchatel, Geneva, Lausanne, Val d'Costa, etc; returning by the weary Diligence to Paris and home – no railway.'⁴⁰ [14]

³⁵ Cecilia Powell. Turner Society News; No.54, February, 1990, pp. 12-15.

³⁶ This sketch book is held in the Victoria & Albert Museum, Drawings and Paintings Collection.

³⁷ John Ruskin. Modern Painters; vol. III, pp. 343-344. Completed in 5 volumes 1860.

That Nesfield was acquainted with Turner is confirmed in John Ruskin's diary of 6 July 1841 when Ruskin commented that he had 'Dined with Turner, Jones and Nesfield at Griffin's yesterday. Quoted in Finburg, 1961, p. 384.

³⁸ Cecilia Powell. *Ibid.*

³⁹ Shirley Evans. Turner Society News; No. 67, August 1994, pp. 3-4.

⁴⁰ William Nesfield's Reminiscences: Nesfield Archives.



14. Swiss, W. A. Nesfield 1820, Watercolour by William Nesfield.

Among the first works Nesfield exhibited at the Society of Watercolour Painters were those he undertook on this tour, they were: Chateau di Jaro Near Aosta, Piedmont; New Bridge near al Daxio Grande, Canton of Ticino, Switzerland; Chateau de Dussell, near Chatillon, Val d'Aosta, Piedmont; Bridge over the Reichenbach, Canton of Berne, Switzerland and the Falls of Teufels, Bruke, Canton of Uri, Switzerland. The three years Nesfield spent in Brancepeth were, therefore, to reinforce in him a desire to become a professional painter. He also became acquainted with Anthony Salvin, who was living at the Rectory whilst working on the restoration of Brancepeth Castle. Nesfield's friendship with Salvin developed to a point where the two men decided to set up in London together, Nesfield to train as a painter of watercolours and Salvin to pursue his desire to become an architect, specialising in the Gothic revival. They took rooms at 52 Newman Street off Oxford Street, where Nesfield received lessons from Anthony Van Dyke Copley Fielding (1787-1855). Fielding was an important member of the Society of Watercolour Painters, being its Secretary in 1818 and from 1831-55 its President. Notes from fifteen of Nesfield's lectures survive, and show that the syllabus covered the basic elements of painting skills, outline, shading, trees, perspective, reflections, form, tints and colouring.⁴¹ These were to reinforce the earlier lessons Nesfield had been given when a gentleman

⁴¹ These Lecture Notes are held in the Nesfield Archives.

cadet at the Royal Military Academy, Woolwich. There his drawing master had been Thomas Paul Sandby. Sandby was a member of a family of talented painters, his father being Paul Sandby R.A. (1730-1809) who together with his brother Thomas (1723-1798) were primarily topographers and architectural designers. They were skilled in the use of perspective and innovators in the art of landscape painting, producing romantic, imaginative landscapes. It has been said of Paul Sandby that he was 'almost the first of the English artists to introduce his countrymen to the beauties and picturesque antiquities of Scotland and particularly of Wales.'⁴² His son succeeded him as drawing master at Woolwich in 1797 and the Sandby tradition of 'combining the art of watercolour with architectural design and perspective'⁴³ were crucial to Nesfield's own philosophy when he took up garden design. Nesfield certainly followed in the footsteps of Paul Sandby when he began painting the rural scenery of Scotland and Wales. [15, 16]



15. Mill near Pembroke, Watercolour by William Nesfield.



16. Tobermoray, Sketch by William Nesfield.

⁴² Iolo Williams. Early English Watercolours. Kingsmead Reprints, Bath, 1970, p. 32.

⁴³ John Harris. The Artist and the Country House. Sotheby's Publications, 1979, p. 309.

This interest in the wilder, rural areas of the British Isles can be traced back to the Revd. William Gilpin (1724-1804). As early as the middle of the eighteenth century Gilpin was publicising the sketching and painting tours he was taking to the remoter areas of the British Isles, which were eventually to have great appeal for both professionals and amateurs alike. During the summers of 1768-76 he undertook a series of tours to the remoter corners of England and these were later published, the first and most popular being The Lake District Guide of 1786. It was to be Gilpin's evaluation and analysis of the scenes he witnessed that fired the imagination of amateur painters from the leisured classes, as it was an occupation that could be undertaken by both sexes. It was a time when the Napoleonic wars prevented people from travelling abroad, but it was also an interest which was to continue after the war ended in 1815. Watercolour materials were portable, there was a steady flow of literature demonstrating the techniques of the art and they captured their subjects so well before the advent of photography. It led to the more affluent members of society being able to travel, with their paints, brushes and guide books to the remoter regions of the British Isles looking for the kind of scenery which included waterfalls, mountains, hills, old cottages, woods, lakes, crumbling ruins, medieval monasteries and abbeys, and it was an interest which was taken up by professional artists.

Nesfield exhibited ninety-one paintings at the Society of Watercolour Painters annual exhibitions, only resigning in 1852, due to pressure of landscape design work.⁴⁴ When Nesfield took up landscape gardening in the late 1830s it was the nostalgic vision of an English rural Arcadia which he endeavoured to reinstate in the landscape parks of his patrons' estates. After his time in Canada Nesfield did not enjoy journeying abroad and as far as is known, apart from his trip with Lawson in 1820, through France and Switzerland, he never undertook to travel abroad again. Among Nesfield's contemporaries at the

⁴⁴ Resolution passed 14 June 1852 at a meeting of the Society of Watercolour Painters. William Nesfield joined the Society of Watercolour Painters on 1 April 1823 and was made a full member in June of the same year. See *The Old Water-colour Club*, Vol. XXVII, pp. 29-31, J. L. Roget, *History of the Old Water-Colour Society*, Vol. 1-2, 1891. Newspaper cuttings retained by the Revd. Nesfield are held in the Nesfield Archives and demonstrate that Nesfield was regarded as a valuable addition to the Society.

ociety of Watercolour Painters were William Havell, John Varley and David Cox and it suited Nesfield to travel around the British Isles with this group of friends. [17, 18, 19]

One of these painting trips was recorded:

Nesfield was one of a party of painters, including avid Cox at the Devonshire Arms, near Bolton Abbey, in September 1844. As was their wont, they were comparing their day's sketches in the inn parlour, when our artist signified his dissatisfaction with his own work by crumpling it up and throwing it towards the fire. Kindly old David, ever ready to encourage others, at once started up and saved it, declaring that it was a really fine work.⁴⁵

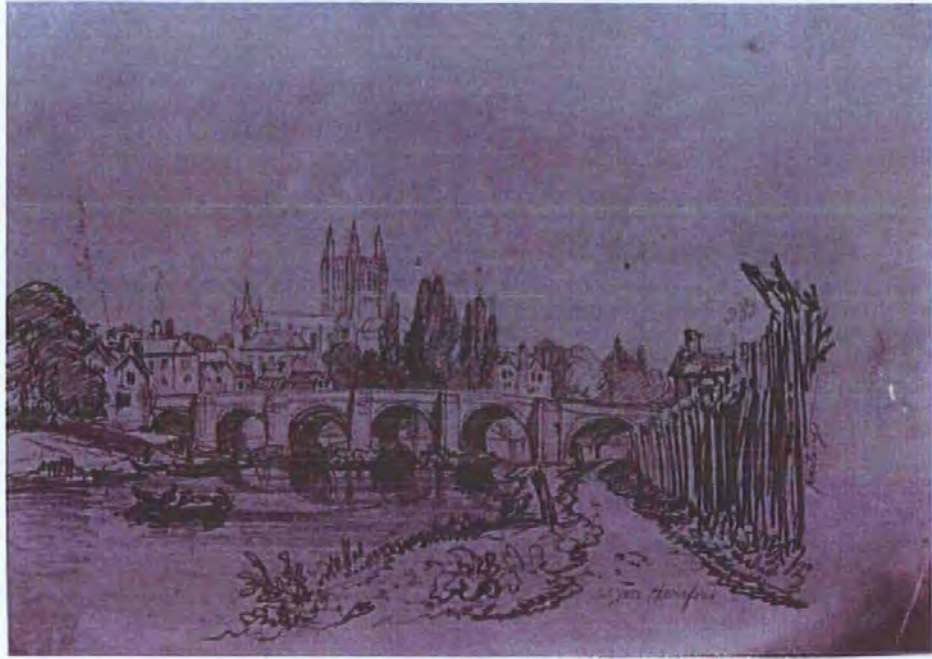


17. Kilwelly Castle, from the south west, Watercolour by William Nesfield.



18. Ross Castle on the Lower Lake, Killarney, Ireland, Watercolour by William Nesfield.

⁴⁵ J.L. Roget. "History of the "Old Water-Colour Society" 1891. vols. 1-2 pp. 83-4.



19. Hereford, July, 1832, Sepia by William Nesfield.

Nesfield's privileged education made him proficient in mathematics, French and Latin the last undertaken with the intention of going into the Church as his father and paternal grandfather had done.⁴⁶ His time at the Royal Military Academy, Woolwich and in the military was intended to make him an officer and gentleman. Ironically, however, these early experiences meant that he was perfectly placed to design gardens for his wealthy patrons. His practical skills of surveying, architectural perspective and his knowledge of the art of topography meant that he could prepare plans on paper for the intricate *parterres-de-broderie* he produced for his patrons and then lay them out in 3-D on the ground. Nesfield's commitment to the picturesque landscape of the British Isles convinced him that it was necessary to be an artist in order to lay out gardens. This is an opinion he reiterated in correspondence with the Duke of Newcastle:

With reference to the cascade which I criticised at Clumber, I suggested improvements upon what was an evident failure from beginning to end. Your Grace's remark that "there are few who have sufficient of the artist in them to execute a work of this kind" is perfectly correct – As a painter I have studied from Nature for the last 18 years & have drawn the character of torrents & cascades, perhaps with as much assiduity as any Artist in England, which assertion may be borne out by my works in the Watercolour Exhibition Pall

⁴⁶ William Nesfield's Reminiscences: Nesfield Archives.

Mall East. I much regret, tho at the same time am not surprised, from my estimation of your Grace's just taste, at the disappointment you have experienced in finding that it, belongs to, the Painter alone, to see, that, put into execution, which his feelings & impression received from Nature, could alone have designed & have carried into effect.⁴⁷

Without the early influences discussed in this chapter would Nesfield ever have considered landscape design as a profession? From the above extract we learn just how important art was to Nesfield and this aspect of his life had its roots in his association with Paul Sandby, Newbey Lowson, William Mallory Turner and John Ruskin. Nesfield's classical education, along with his association with the aristocracy, ensured that he had the confidence to freely express himself when dealing with his wealthy patrons. Therefore, by 1839, when the above letter was written, Nesfield was well underway to being accepted in the field of landscape design.

⁴⁷ Correspondence between William Nesfield and the Duke of Newcastle, Clumber Hall, Nottinghamshire, 8 June 1839: University of Nottingham, MSS. Ne C7 302/21.

CHAPTER TWO

THE ROLE OF HISTORY

When Nesfield returned to the village of Brancepeth in County Durham after relinquishing his commission in the military in 1818, two incidents occurred which were to be relevant to his garden design philosophy: a restoration of the medieval fortress of Brancepeth Castle, and a renewed acquaintance with Anthony Salvin (1799-1881), who was to become Nesfield's friend, colleague and brother-in-law. In his Reminiscences Nesfield indicated that it was Salvin who suggested he design the formal gardens to accompany the Elizabethan-Jacobean mansions that Salvin was altering and building from the 1820s. Salvin was aware that Nesfield's expertise as a surveyor and mapmaker would enable him to provide the plans and then lay out, on the ground, the formal gardens to accompany his designs. He was also conscious that Nesfield, after his marriage to Emma Anne Mills in 1833, needed to secure his finances, as he had only his small army pension and any money left him by his mother and what he made from selling his paintings.⁴⁸ His shortage of money is confirmed in a letter he sent to Salvin, whilst on his honeymoon, in it he explained that he had only £10 left to last him until Christmas.⁴⁹ There is also evidence in this letter of Salvin's early attempts to obtain commissions in garden design for Nesfield:

...you tell me to write to my Lord w'h of course, I am very ready to do being determined to tip him the bilk, but I am a little bit puzzled in what manner to shape my communication perhaps you could give me an idea on this subject – I want if possible to be picked up at Durham (wh you told me he would do) yet I fear it will look like sponging if I proposed it. Of course I look to economy wh must never fail me – if you

⁴⁸ William Nesfield met his wife whilst she was visiting her brother's home Newton Hall near Durham, which he was tenanting from Matthew Russell of Brancepeth Castle. They were married on Thursday, 13 July 1833 at 3 o'clock from Emma's family home at 35 Pulteney Street, Bath in what Nesfield described in his Reminiscences as 'a canny quiet way'. Emma was well connected, her father being Henry Foster Mills of Helm Park, who was Chancellor of York Minister. Nesfield proposed to her in a letter, which is held in the Nesfield Archives, addressed to my 'Dear Pupil', as he had been giving her lessons in watercolour painting during her visit to Newton Hall.

⁴⁹ Letter from William Nesfield to Anthony Salvin, 29 July 1833, Durham University Library, Salvin MSS. See also A Chequered Career, 15 Years in Australia and New Zealand, William Henry Nesfield, 1881, in which Henry Nesfield discusses his father's lack of monetary skills. Bodleian Library, Oxford.

will therefore put me up to this business I shall consider it an act of kindness.⁵⁰

Unfortunately, there is no further indication to confirm that this 'act of kindness' by Salvin refers specifically to a garden design commission for Nesfield. However, if this were the case, then it implies that Nesfield's first attempt to get into landscape gardening was as early as 1833, and was in Scotland as he goes on to say 'I have talked over Scottish affairs with my wife & proposed that she sh'd meet me in Edinbro' on my return from my Lord's when a very snug little expedition shall be made chiefly by steamer about the clyde' &c w'h will be a Honeymoon affair.'⁵¹

Without Salvin's intervention it is doubtful whether Nesfield would have considered the possibility of taking up a career in garden design. After all it was a completely new departure for him, and presumably he knew little or nothing, at this stage, about adapting a garden to suit the style of the house it was to accompany. Salvin's own desire to pursue rigorous research into old buildings can be traced back to the restoration of Brancepeth Castle. Salvin was the pupil of John Paterson, the architect in charge of the scheme, and lived at the Rectory with the Nesfield family during the three years it took to complete the restoration. The early nineteenth century saw an upsurge in the restoration and building of castles. There were a number of reasons for this interest, Mark Girouard has suggested that 'Castles were picturesque, they were romantic, they stood for tradition, authority and military glory.'⁵² As early as 1773 Richard Payne Knight built Downton Castle in Herefordshire, in what was described as a 'Picturesquely, irregular composition.'⁵³ James Wyatt designed a castle for George III on the banks of the Thames at Kew in 1802, whilst Robert Smirke was responsible for Lowther Castle in Westmorland in 1806 for Lord Lonsdale and Eastnor Castle in Herefordshire for Lord Somers between 1810 and 1820. The Brancepeth Castle restoration was a vast programme, which took three years to

⁵⁰ Letter from William Nesfield to Anthony Salvin 29 July 1833: op.cit.

⁵¹ Ibid.

⁵² Mark Girouard. The Return to Camelot. Yale University Press, New Haven and London, 1981, p. 44.

⁵³ Ibid. p. 40.

complete from 1818 until 1821. Three hundred men were employed and the cost exceeded £18,000, and it must have been an amazing sight in this small village, with its single street leading to the Rectory and Church. The Castle had been purchased in 1796 by William Russell, a self-made man, who made a fortune through a mine foreclosure. When he died his son Matthew inherited the property. Matthew married Elizabeth Tennyson, the aunt of Lord Alfred Tennyson, the future poet laureate. The Tennyson family 'had a strong romantic streak and a passionate interest in the Middle Ages.'⁵⁴ The restoration programme was in the true spirit of the Medieval Revival, and the driving force behind it was Elizabeth Russell's brother, Charles Tennyson, the Castle restoration being the perfect foil for his romantic vision. Tennyson had inherited Bayons Manor in Lincolnshire on the death of his father and added d'Eyncourt to his name in the romantic belief that he was 'through his mother's family descended from the holders of the Barony of d'Eyncourt, formerly Lords of this manor.'⁵⁵

This major restoration can be seen as an instance of the zeal to resurrect the past which was a defining factor in insulating the upper classes from the social changes taking place around them. This had its roots in the French Revolution and culminated with the Industrial Revolution. History was to play the dominant role in the values aspired to by many members of the landowning elite, in their desire to reinvent a past which was more acceptable to them than the times in which they lived. This led to a growing desire to return to the perceived romanticized values and customs of the Middle Ages and to a Gothic revival in architecture. The Middle Ages were, therefore, envisioned by many members of the aristocracy and upper gentry as a golden age of stability and faith, which glorified war through a chivalric code. They popularized their version of the period with King Arthur and his Knights, and their mythical high standards of loyalty, bravery and heroism whilst rescuing damsels in distress. They felt a rapport with these knights who

⁵⁴ Jill Allibone. Anthony Salvin: Pioneer of Gothic Revival Architecture. Lutterworth Press, Cambridge, 1987, p. 32.

⁵⁵ Giles Worsley. England's Lost Houses from the Archives of Country Life. Aurum Press, 2002, p. 157.

had fought an enemy using a code of chivalry that ensured that both sides would behave in a civilized and gallant manner which the landed elite felt would have matched their own if they had been in a similar position. This behaviour they perceived as being appropriate to the place in society they had occupied for generations, associated with traditional high standards of conduct, which only they could understand. By evoking a world of 'noblesse oblige', in which they could take pride in their ancient lineage, they aimed to reach an understanding of the processes that had helped shape that past and, thereby, mould it to suit their needs and concerns in the present. In this way they strove to insulate themselves against the slowly creeping tide of industrialization, population growth and the burgeoning industrial towns. This intellectual play-acting, therefore, was intended to symbolize their unease at the unprecedented social and economic changes taking place around them, and what they perceived might lead to the end of their ordered way of life.

The romantic vision of the Middle Ages can, therefore, be seen as one solution through which the upper classes could adapt to these changes. It was a phenomenon that was to manifest itself in every aspect of civilized life, from art and architecture to poetry, literature and county histories, in the work of the antiquarian and in garden design. Horace Walpole's (1717-1797) seminal Gothic novel The Castle of Otranto was published in 1764 and Thomas Warton's The History of English Poetry in 1774. It is alleged that Bishop Percy's Reliques of Ancient English Poetry of 1765 inspired Sir Walter Scott (1717-832) to bring the Middle Ages to life for a wider audience, and to write his Border Minstrelsy in 1802 and in 1804 translate the medieval ballad Sir Tristram. Scott's down-to-earth, colourful heroes and their heroic deeds, which covered a period from the twelfth to the fifteenth centuries, were so popular that when Ivanhoe was published in 1819 'twelve thousand copies were sold in the first few weeks following its publication.'⁵⁶ A group of enthusiastic antiquarians, including Thomas Hearn and William Byrne, sought out ancient remains in the countryside of the British Isles. Their series The Antiquities of

⁵⁶ Joanna Banham. William Morris and the Middle Ages. Manchester University Press, 1984, p. 25.

Great Britain, published between 1778-86 and again in 1806, was mainly concerned with castles and monasteries. Rosemary Sweet has written that 'Hearne's engravings were not simply exercises in picturesque composition, but showed meticulous attention to architectural detail and a high level of accuracy.'⁵⁷ Whilst in 1815 Sharon Turner wrote a History of the Anglo-Saxons from the Earliest Period to the Norman Conquest. There was also a revival of old customs and traditions through organized pageantry and fancy dress. The most famous being the Eglington Tournament, which took place in 1838 on the Scottish estate of Archibald, Earl of Eglington and Winton. Although the tournament cost an estimated £40,000 and received a great deal of publicity, it must be regarded as a failure, as it was accompanied by a torrential rain storm. It nearly bankrupted Lord Eglington, his descendants paying off his debts for years after the event.⁵⁸

Alongside this historical interest in the Middle Ages and a Gothic Revival, the importance of historic connections in the garden was also beginning to be considered from the early years of the nineteenth century. For example John Claudius Loudon's (1783-1843) Encyclopaedia of Gardening of 1822 included a section on garden history and George William Johnson (1802-1886) became the principal authority on the history of horticulture, after his definitive History of English Gardening was published in 1826.

Salvin came from an old and illustrious family, which could trace its ancestry back to the tenth century and the reign of King Stephen. It was said of him that this desire on his part to re-establish the Salvins of Sunderland Bridge among 'the landed gentry at once fuelled his professional ambition and made 'Old England' images come so naturally to him.'⁵⁹ These were sentiments that would have been echoed in Nesfield's own pride in his family lineage and they helped forge a link between the two men. This was reinforced during the three years of the restoration of Brancepeth Castle. The Russell involvement with the Middle Ages and Salvin's concern with historic authenticity, which led him to

⁵⁷ Rosemary Sweet. Antiques, Antiquarians: The Discovery of the Past in Eighteenth Century Britain. Hambledon, London, 2004, p. 320.

⁵⁸ See Ian Anstruther, The Knight and the Umbrella: An Account of the Eglington Tournament 1839. Geoffrey Bles, 1963.

join the Society of Antiquarians, must have made a deep impression on Nesfield.⁶⁰ Later this desire to seek out authentic historic sources was to be transferred to his gardens.

When Salvin took up architecture his churches were to be Norman, Early English and Decorated Gothic in style. His meticulous research into medieval buildings earned him a reputation that led to restoration commissions at the Tower of London, Windsor Castle and Durham Cathedral. Salvin collected prints and engravings of old buildings and made scrap books full of drawings of costumes, furniture and armour.⁶¹ This extracting from old texts and self-instruction was necessary at this time, when little had been published on the subject. A notable exception was Thomas Rickman's researches on practical ways in which to define the stylistic development of Gothic architecture. These were published in 1817 as An attempt to discriminate the Styles of Architecture in England. There was also minor but increasing scholarly study of ecclesiastic buildings, such as John Britton's research on cathedrals and other ancient buildings.⁶²

Salvin's domestic buildings were, with few exceptions, Elizabethan or Jacobean revival in style. For these he aimed to emulate the great prodigy houses built during the reign of the Tudors and early Stuarts, such as Wollaton in Nottinghamshire, which was begun in 1580, Hatfield House in Hertfordshire of 1607 and Blickling Hall in Suffolk designed in 1616. New domestic buildings in the Gothic style had been few in the eighteenth century, as classicism was the dominant style. Exceptions were Horace Walpole's Gothic Strawberry Hill in Twickenham. This was being built in 1740, and Walpole carried on the theme internally, adapting 'medieval tombs and screens to make chimney-pieces for living rooms and alcoves for bedrooms.'⁶³ There were early experiments in Gothic by the wealthy aristocrat William Beckford (1760-1844) at Fonthill

⁵⁹ Mark Girouard. The Victorian Country House. Clarendon Press, 1971, Forward.

⁶⁰ Salvin became a member of the Society of Antiquarians on 4 March 1824.

⁶¹ Jill Allibone. *op.cit.* p. 13.

⁶² For John Britton's work see Autobiography of John Britton, 2 vols., London, 1825; John Britton and the Genesis of the Gothic Revival, J. Mordaunt Crook in John Summerson [ed]; Concerning Architecture: Essays on Architectural Writers and Writing, Presented by Nikolaus Pevener, London, 1986, pp. 98-119 and John Britton, Architectural Review, 77, 1957, p. 367.

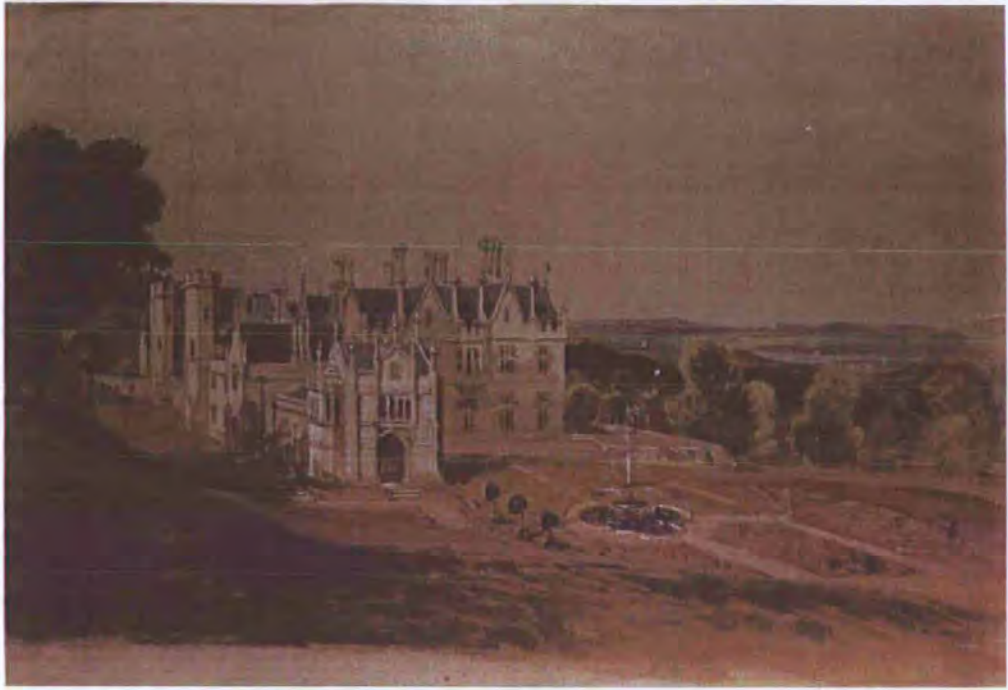
⁶³ Mark Girouard. The Return to Camelot. *op.cit.* p. 21.

Abbey in Wiltshire between 1785 and 1812, which the architect James Wyatt designed for him in a 'synthesis of English and Portuguese Gothic.'⁶⁴ By the 1820s Sir Walter Scott was re-designing Abbotsford in Roxburgh in the Gothic style. The first major public building to be specifically commissioned in the Gothic style had, however, to wait until 1837 when the Palace of Westminster was built by Sir Charles Barry (1785-1860) and Augustus Welby Pugin (1812-1852). Salvin was to be one of a small group of architects who began, in the early nineteenth century, to take a serious interest in authentic old buildings and their preservation. They included William Wilkins (1778-1829), who remodelled Tregothnan in Cornwall for Lord Falmouth, and in 1810 designed a new wing at Pentille Castle in the same county. There was also William Burn (1789-1870) and Edward Blore (1787-1879), who was a Fellow of the Society of Antiquaries and responsible for twenty-two topographical works, and who published Monumental Remains of Noble and Eminent Persons in 1826. Nesfield was acquainted with Blore, for whilst he was beginning extensive improvements to the Crewe Hall grounds in Cheshire for Lord Hungerford Crewe, which included a large formal garden, Blore was also there carrying out restoration work.

Salvin had been very successful in his own career from an early date. By 1838 he had already designed two important country houses: Mamhead in Devon between 1825 and 1838 for Sir Robert William Newman, the senior partner in a prosperous firm of general merchants. It was described in 1830 as 'A splendid mansion of the Elizabethan character, the oriel windows, tower staircases and numerous chimnies, the gables crowning the attics, and the total absence of ecclesiastic architecture, are the characteristic features.'⁶⁵ Nesfield was well aware of this commission, as he was to execute a watercolour of the garden at Mamhead, showing a simple formal flower bed and fountain. However, there is no evidence to suggest that he ever carried out a landscape commission on this estate. [20]

⁶⁴ Mark Girouard. The Victorian Country House. op.cit. p. 40.

⁶⁵ Gentleman's Magazine: 1830, I: p. 541.



20. Mamhead, Devon, Watercolour by William Nesfield.

The second commission by Salvin was at Moreby Hall in Yorkshire, between 1828 and 1833 for Henry Preston. Both Mamhead and Moreby were built in the Tudor style. Salvin also carried out extensive alterations and additions to the fifteenth-century Methley Hall in Yorkshire between 1830 and 1836 for the 3rd Earl of Mexborough. It has been said that from this time there was ‘a decided increase in his sensitivity to the actual appearance of old houses.’⁶⁶

Nesfield’s relationship with Salvin was a close one. They were to share similar ideologies and ideas, and after Salvin married Nesfield’s sister, Anne, in 1826 Nesfield was to make the Salvin’s home at 33 Somerset Street, near Portman Square his base until he himself married in 1833. Nesfield had a great respect for Salvin’s ability as an architect, referring to him as ‘the great man’, and his influence on Nesfield was seminal. Salvin enabled Nesfield to gain a firm foothold as a garden designer, by introducing him to his own patrons. He was also responsible for ensuring that historical accuracy was one of Nesfield’s main considerations when he took up garden design. Nesfield wrote that

⁶⁶ Jill Allibone. p. 32.

'having for many years studied our old English Architecture I cannot help expressing a patriotic veneration for it (if I may use the term) & am therefore naturally zealous in rescuing places, really worthy of restoration, from their debased condition.'⁶⁷

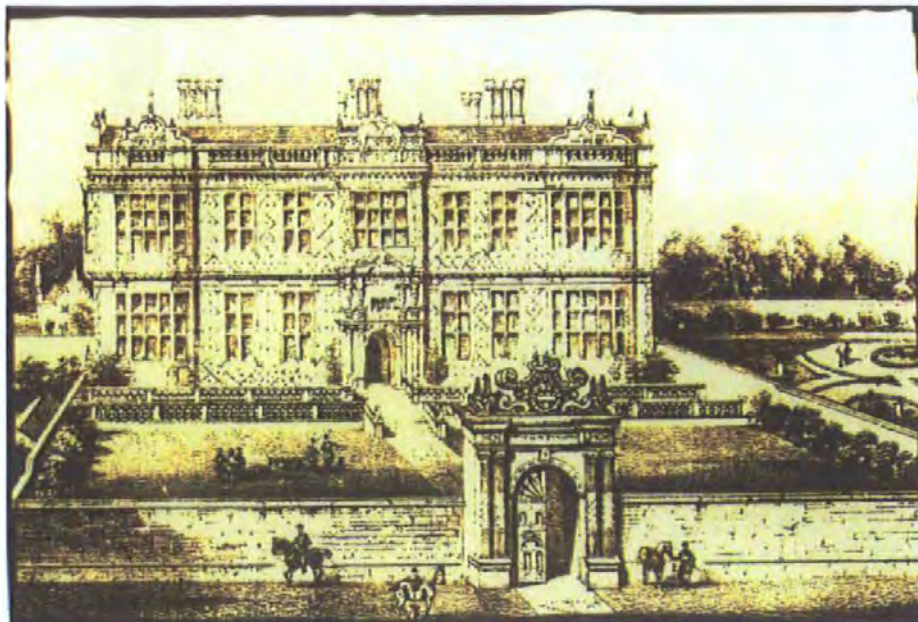
The ideology that increased in popularity from the late eighteenth century, and gained in momentum in the nineteenth, emphasizes the impression that many members of the landed elite were seeking reassurance and consolation from the changes that were beginning to take place after the French Revolution, through a romanticized notion of the past. This culminated in a growing number of architects providing this section of society with architecture that reflected an earlier age. Salvin, with his knowledge and respect for historical precedents, built or adapted properties that reflected the age of the Tudors and early Stuarts. Nesfield was able to take advantage of both Salvin's expertise and the introductions he received to Salvin's patrons. However, this did not imply that either Salvin's architecture or Nesfield's gardens faithfully reproduced what would have existed in the eras of the Tudors and Stuarts. Salvin's architecture has been described as a 'fusion of styles which came together to denote traditional values and 'Old English' hospitality.'⁶⁸ This fusion of styles and a desire to denote traditional values are two philosophies which can also be credited to Nesfield, whose designs included elements from the gardens of the early Tudors; the great Prodigy houses of Elizabeth I's reign, parterres derived from seventeenth century France, which Charles II re-introduced into England when he came to the throne in 1661, and the idealized, picturesque landscapes derived from those drawn and painted by Nesfield. This amalgamation of styles was very appealing to his patrons for he had a lucrative career which lasted for almost four decades. An example of how readily his designs were accepted by his patrons becomes apparent through his work for Lord Hungerford Crewe. His success at Crewe is highlighted by remarks made by the Revd. Edward Hinchliffe, the vicar of the nearby village of Barthomley. Hinchliffe had seen Nesfield's plans which he anticipated would return Crewe Hall, which had been built in

⁶⁷ North MSS, Bodleian Library, Oxford, a 17 R 2.

⁶⁸ Forward by Mark Girouard in Jill Allibone's Anthony Salvin: Pioneer of Gothic Revival Architecture.

1633, to its former glory. In 1856 Hinchliffe published his book entitled Barthomley, in which he gave an interesting insight into his opinion regarding previous garden restorations at Crewe and his nostalgia for the formal gardens which had previously existed:

Time came when national taste as to buildings, and the laying out of grounds, experienced a wretched change and retrograded, and languished almost to extinction. Some aspiring landscape-gardeners resolved to introduce, what they were pleased to designate, English scenery, and, in order to do this, they deemed it necessary to demolish all terraces, balustrades, straight walks, box embroideries, beds, cut out in lace-like patterns, &c, &c. To them a Dutch garden was an abomination; an Italian one a heresy: let England have its own style; and let this be formed in walks through shrubberies, imitating nature, and dotted about on grass-plots; let everything architectural and avowedly artificial be carefully eschewed. Bring your approach sideways to the house, and not at right angles to the front: separate the two by an invisible iron fence, so that your house will appear to stand in simple majesty in the midst of its park, and our oxen, and deer, and sheep, may enjoy the privilege of peeping in at the windows of your well furnished rooms. Now a gentleman adopting these tenets came unluckily to Crewe Hall. He drew his lines, erected his batteries, and nature laid siege to art. What Royalists and Parliamentarians did not – that did he down went garden walls, and garden houses, and parterres and avenues.⁶⁹



21. Crewe Hall in the Seventeenth Century from the south entrance

⁶⁹ Edward Hinchliffe. Barthomley. Longman, Brown, Green & Longmans, London, 1856, p. 328-9.

The artist's impression of old Crewe Hall shows the garden as the Revd

Hinchliffe admired it, with a formal parterre to the east of the house. [21]

Nesfield submitted his preliminary report for Crewe Hall in 1842. Over twenty years later he was still proffering advice to Lord Crewe. An indication that Victorian taste for formality in the garden was still in vogue at this late date is demonstrated in a letter Nesfield wrote to Lord Crewe in July 1865.

July 11/65

My Lord,
I beg to offer my best thanks
for a cheque received this morning
I am glad to learn that the gardens
are satisfactory – Indeed it is
particularly gratifying to me to hear
from visitors so flattering an account
of my work at Crewe.
I am My Lord
Yur faithful Se'nt
W. A. Nesfield.

The Lord Crewe.⁷⁰

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⁷⁰ Cheshire County Council, Chester Record Office, Letters from W. A. Nesfield to Lord Crewe, 1855-66. DCR/15/2.

CHAPTER THREE

SOCIAL CHANGE AND A RETURN TO FORMALITY IN THE GARDEN

The link between the unprecedented social and economic changes which were taking place in the nineteenth century in England and the popularity of Nesfield's *parterres-de-broderie* is too obvious to ignore. By the 1830s the pace of life Nesfield would have known as a boy and young man was fast changing. Ian Anstruther has nostalgically described how the changes brought about by the power of steam led to a revolution in travel: 'the homely plod of hoof and sail and the ancient limits of a day's journey started to crumble and disappear.'⁷¹ This led to a growing nostalgia amongst the old landed classes for the paternalistic, hierarchical system which had been in place for generations and a way of life that was seen as strictly English. These changes also brought confusion for aligned to the dislike for the growing industrial towns, where dirt and squalor was inevitably to be the result of over-crowding and unsanitary conditions, there was also a fascination with the new innovations that industrial change brought. Some landowners undoubtedly benefitted through mineral rights discovered on their land and in some cases from commercial investment. These were conundrums which the landed elite endeavoured to mitigate by metaphorically 'pulling up their drawbridges' as they sought to reconcile themselves to changes which they perceived, could have an impact on their power base as landowners in a small oligarchy at the apex of the hierarchical structure of society. The struggle which ensued between the aristocracy, a growing middle class and the working class has been described as a 'friction of interests.'⁷² The changes which led to this friction of interests were complex, and in the case of the old landed classes the time it took for the full effects to be realised was protracted. However, ultimately, these changes were to seriously challenge their position at the top of the hierarchical system.

⁷¹ Ian Anstruther. *The Knight and the Umbrella*. Geoffrey Bles, 1963, p. 3.

⁷² Eric Evans. *The Forging of the Modern State: Early Industrial Britain 1783-1870*. Longmans, 1989, p. 171.

One solution put forward was to reinforce the bond between master and man, thus ensuring the stability of the country as it gradually shifted from a rural to an industrial nation. This solution, combined with an attachment to the rural scenery of the British Isles was the underlying philosophy of Sir Uvedale Price (1747-1829), the statesman Edmund Burke (1728-1787) and the writer on picturesque scenery the Revd. William Gilpin (1724-1804). They considered that a contented workforce was less likely to wish to spark a revolution, as had happened in France. For Price and Gilpin absentee landlords were a bone of contention and they maintained that 'the ancient country seats of the nobility have an essential part to play in the landscape of dignified images that sustained tradition, property and the capacity for self respect, grace and manners, taste and elegance.'⁷³

The notion of connection and mutual dependence that Price sought through his commitment to his estate was a philosophy shared by Burke, who maintained that landlords who stayed on their estates produced a stable society which was far better for the security of landed property than any armed militia would be. Burke cited the French Revolution as an example where the care of those less fortunate was ignored with disastrous results. From his vicarage at Boldre in Hampshire, the Revd. Gilpin wrote a series of articles and sermons which demonstrated that he regarded the ownership of land as a trust, and the landowner as a central and unifying figure in the small community of servants, tenants and labourers. The landowners' role was to protect his 'inferiors' and secure their comfort in a life which would be spent almost permanently on his estate, spending his income to improve and maintain that estate for the benefit not only of himself but also for the comfort of his employees. Neither Price, Burke nor Gilpin could have had any knowledge of how the growth of the industrial towns would divide man from master, but their conviction that once men were divorced from their roots the whole system of society could change was certainly borne out.

⁷³ Nigel, Everett. The Tory View of Landscape. Yale University Press, New Haven and London, 1994, p. 101.

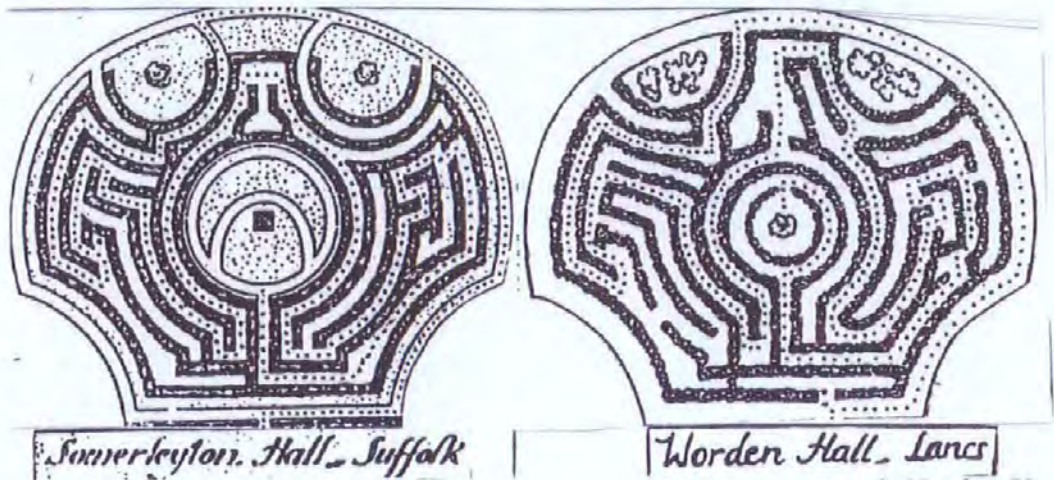
English society was ruled from 1760 until 1820 by George III (1748-1820) a monarch who, it has been said 'instinctively revered ancient institutions, above all the Church and the monarchy. He disliked and distrusted change.'⁷⁴ These were views which would automatically endear him to the aristocracy and the gentry. Nesfield had been born into this Georgian society and his family background ensured that he was very much part of the old paternalistic system of society, the standards of which were advocated by Gilpin, Burke and Price. He would, therefore, have empathized with the concerns of his future patrons. The patriotic zeal for king and country was being played out when Nesfield was pursuing his classical studies at the grammar school in Bury-St-Edmunds between 1804 and 1806 when the French Revolution was still uppermost in the memories of the landed classes and the Napoleonic war still had a decade to run. It was this patriotic fervour which led Nesfield to give up the idea of following his father and paternal grandfather into the church and to join the military instead. These romantic ideals were re-ignited when he returned to the quiet backwater of Brancepeth in 1818 and the Gothic Revival, an interest in a romanticized past and a return to a more structured design in the garden coincided with these social changes and the concerns felt by the aristocracy and the landed elite.

History, therefore, was to play a defining role in the nineteenth century and Nesfield did not hesitate to mix historical elements into his formal gardens. They included motifs from both the Tudor and Stuart periods as well as inspiration from the early eighteenth century. He referred to the engravings of county seats in the 1707 Britannia illustrata, a publication which contained over seventy-seven bird's-eye views, drawn over a period of eight years by Leonard Knyff (1605-1721) and then engraved on copper by Johannes Kip (1653-1722).⁷⁵ Nesfield also sought inspiration regarding garden statuary from a Dutch publication of 1730, entitled *Cierand der Lusthooven Beftaande In*

⁷⁴ Mark Girouard. The Return to Camelot: Chivalry and the English Gentleman. Yale University Press, 1981, p. 22.

⁷⁵ William Nesfield referred to the importance of Kip's folio works in his Plan 1: Gd. Plan of Details of Parterre, Entrance Court at Wroxton Abbey, Oxfordshire, March, 1846. This Plan is held in the Nesfield Archives.

allerhaude foorten van Drooge en Natte Kommen Parterres Graswerken en Fonteynen To dienft van alle Liefhebbers der Buite plaatzen Kunfig by cengefeld door JVOM FAC ET SPERA TE KEYDEN BY Hendrik en Daniel Van Damme.⁷⁶ On at least two estates Nesfield incorporated a maze, popular in the Tudor period. These are still extant and can be found at Somerleyton in Suffolk and Worden Hall in Lancashire. [22]



22. Comparison between the Mazes at Somerleyton Hall and Worden Hall
Dotted line indicates path to the centre of the maze in each case.

Nesfield also used ornamentation from the reign of Henry VIII, in particular he copied the heraldic devices of the Earls of Scarborough who owned Lumley Castle in County Durham. Nesfield had been born in a house on the Lumley Park estate, and would have known of the great pride the Earls of Scarborough took in their lineage. Lumley Castle, which Nesfield would have known as a child, contained sculpture, inscriptions and heraldic devices 'lauding the family and its achievements over the centuries.'⁷⁷ Their ancestor John Lord Lumley had inherited in 1578 Henry VIII's great Tudor palace of Nonsuch from his father-in-law Henry FitzAlan, 12th Earl of Arundel. John's main obsession was his family's genealogy, so under his auspices Lumley Castle was gradually transformed into a shrine devoted to the family's achievements over the centuries.⁷⁸

76. The translation from this book reads: Jewels of Parks Existing in many kinds of dry and wet bowls, parterres, lawns and fountains to serve all lovers of country estates, Henrik and Daniel Van Damme. I am grateful to Markham Nesfield for supplying this translation.

⁷⁷ Roy Strong, The Renaissance Garden in England, Thames & Hudson Limited, London, 1998, p. 63.

⁷⁸ John, Lord Lumley devoted his time to his family genealogy after being excluded from office and court life as a result of his involvement in the Ridolfi Plot to assassinate Elizabeth I.

The Lumley Inventory of 1580 still survives in the possession of his descendants.⁷⁹ It is a unique document listing not only the contents of his collections and containing his pedigree but also including watercolours of the furniture, tombs and sculpture he had commissioned.⁸⁰

In the gardens at Nonsuch he replaced Henry VIII's heraldry with his own and this included two marble columns flanking a central fountain. The columns were referred to in 1650 as 'the Fawlcon perches', a misreading of the Lumley popinjays.⁸¹ There is a drawing in the Lumley collection which matches this description exactly. [23] Whether Nesfield ever saw this drawing is not known but his interest in medieval historical detail is apparent at Tregothnan in Cornwall where he designed a similar device on one of the gateways for his patron, Lord Falmouth. [24]

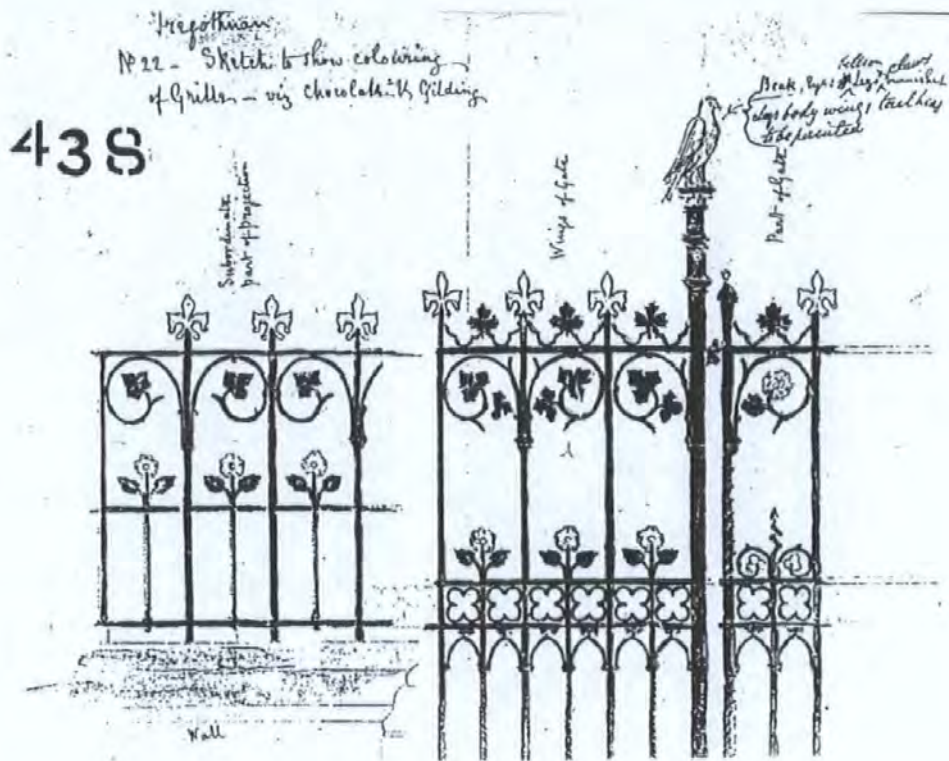


23. Perch Surmounted with Lumley Falcon.

⁷⁹ The Earl of Scarborough, Lumley Castle Archives.

⁸⁰ Roy, Strong. *op.cit.* p. 64.

⁸¹ *Ibid*



24. Falcon at Tregothnan, Cornwall Labeled Tregothnan
No. 11: Sketch to show colouring of Grilles, viz chocolate & Gilding, Drawing by William Nesfield. Heraldic symbols, monograms and family crests were also used by Nesfield.

These devices had been used in France to announce 'the status of the owner from at least the beginning of the sixteenth-century.'⁸² One example was at Anet, where in 1547 Diane du Poitiers had a large DH emblazoned on the parterre. They were also used during the Elizabethan period. Nesfield incorporated monograms in a large number of his *parterres-de-broderie* examples could be found at Stoke Rochford in Lincolnshire, Brodick and on the Isle-of-Arron, Drayton House in Northamptonshire, Alton Towers in Staffordshire and Eaton Hall in Cheshire.⁸³ There are also examples of sundials at Crewe Hall in Cheshire, Stoke Edith in Herefordshire and Stoneleigh Abbey in Warwickshire.

Nesfield's most important contribution to his patrons' formal gardens, however, was his use of the seventeenth century French *parterre-de-broderie*. This was the most sophisticated and complicated of all the parterres. It was a Renaissance ideal of harmonious proportion that had originated at a time when an all powerful monarch, Louis

⁸² Kenneth Woodbridge. Princely Gardens: The Origins and Development of the French Formal Style. Thames & Hudson, 1986, p. 197.

⁸³ These designs are in the Nesfield Archives.

XIV, employed an army of gardeners to shape, trim and rake and ensure the pristine symmetry of clipped box and topiarized evergreens and carefully graded colours in a controlled area of ground. With its strict symmetry and evocation of the past when power and privilege had been the undisputed prerogative of a small select few, it was to have a great appeal to Nesfield's patrons. *Parterres-de-broderie* were intended to be viewed from the most important rooms of the parent house or from a raised terrace. They were enclosed in a frame by means of low walls or open grille work and their use was explained by Nesfield as being: 'indispensible and should be varied by solid and balustraded panels to agree with the parapet of the house.'⁸⁴ So necessary did they become to his patrons that they were to ensure Nesfield's position as the undisputed landscape designer for nearly four decades.

Together with the interest in what the landed classes perceived as their 'romantic' past, was a move back to more geometrically conceived designs in the garden. A disillusionment with the open spaces advocated by Brown took place as early as the late eighteenth-century, although it must be acknowledged that even Brown introduced a certain amount of colour, floral display and formality into his designs.⁸⁵

Another theory put forward to justify a change in style was new thinking regarding what constituted 'perfect nature'. The old argument associated with the traditional doctrine of original sin and the understanding of Nature having originated from the hand of God, only later to be defiled by man, was no longer tenable. Metaphysical theories, which had been accepted for generations had been set down in Thomas Burnet's (c1635-1715) Sacred Theory of the Earth of 1686. Burnet's proposition that 'the earth originally was a paradise,

⁸⁴ William Nesfield to Henry John Lombe of Bylaugh Hall, Norfolk, Chancery Lane Record Office, London, MPA 66[3] ex C. 103/31.

⁸⁵ It must be acknowledged that even Lancelot Brown introduced a certain amount of colour, floral display and formality into his gardens. In 1771 at Lowther Castle in Westmorland, Brown proposed a circular flower garden with a serpentine walk to one side of the great lawn he had created in 1763. Whilst at Brocklesby in Lincolnshire and Burton Constable in East Yorkshire, he situated the flower gardens off-axis or aligned on the side axis of the house. See Mark Laird The Flowering of the Landscape Garden, University of Pennsylvania Press, 1999, p. 382.

with a smooth and unobjectionable skin marred by neither mountains nor oceans,⁸⁶ had largely been superseded by the latter years of the seventeenth century. By this time ideas relating to the way man saw himself had radically changed. A more enlightened philosophy contended that men had minds of their own, divorced from these passive theological arguments. Thus the mind was no longer seen as a passive reflector of the external world, but as being self-determining and active. Consequently, it was now possible to put forward the notion that there was nothing natural about the English landscape, it having been altered and cultivated by man for generations. The proposition, therefore, could be developed that if it did not derive from unaided Nature, why pretend otherwise? Thus the possibility of landscape, which had obviously been designed by man with little or no help from God, became acceptable and the way was open once again to design gardens where Art would triumph over Nature. This was fostered by a growing understanding that to imitate was a deception representing an interpretation of the real thing. By the 1790s, therefore, Brown's landscapes began to lose their appeal and a more geometrical structure to the garden began to reappear.

At Nuneham Courtney, Oxfordshire the second Earl of Harcourt was assisted by the landscape gardener and poet, George Mason (1725-1797) who laid out picturesque flower beds away from the mansion. These designs were based on Jean-Jacques Rousseau's novel of 1761, *La Nouvelle Heloise* which Paul Sandby Snr. painted in 1772. [25]



25. George Mason's Flower Garden at Nuneham Courtney.

86. For Thomas Burnet's theories see Marjorie Hope, *Mountain Gloom and Mountain Glory*, 1959.

These flower beds were not, however, geometrically conceived, but were informal picturesque creations in keeping with the landscape in which they were placed. Neither were they situated below the main façade of the house as they would be in the nineteenth century. An exception to the rule, however did occur at Hartwell in Buckinghamshire, the seat of Sir William Lee and his wife Elizabeth, both enthusiastic gardeners. Mark Laird cites a sketch planting plan in the Bodleian Library, Oxford depicting sixteen flower beds which were circular, elliptical and kidney-shaped and suggests that: 'The disposition of flowers in 10 of the beds suggests residual elements of the grid of quincunx arrangements that had dominated the plat-bands and straight border since the time of London and Wise – an astonishing degree of continuity.'⁸⁷ The gradual awakening of interest in colour and formality, as a relief from Brown's bland landscapes was reinforced by Uvedale Price and Henry Holland (1745-1806) who declared that old, venerable avenues should be preserved, a notion that grew in popularity. As Brent Elliott has observed: 'thereafter it became a consistent theme that venerable avenues ought not to be destroyed, even when the writers opposed the planting of new ones.'⁸⁸ The introduction of the terrace as an architectural platform and transitional zone between the house and the garden was a crucial element in ensuring that the symmetrical, formal garden could be aligned on the most important rooms of the parent house. As Price explained in 1794:

Nothing, I think, can be more natural, or more pleasing than to discover that intense design has been at work in the immediate environs of a house ... Any sudden transition from the manifest design which must necessarily be displayed by the architecture itself, to that absolute wildness which is to be found in untamed nature, must always be harsh and unpleasing. Straight terraces, terraced walks, statues, fountains, flights of steps, balustrades, vases, architectural seats, and formal parterres, knots and flower beds, are therefore most naturally the more immediate accompaniments of a mansion. They are employed for the purpose of softening off art into nature, and thus removing the harsh effect of sudden transmission, in the same way that an artist softens off hardness of outline in his picture.⁸⁹

⁸⁷ Mark Laird. op.cit. p. 363.

⁸⁸ Brent Elliott. op.cit. p. 57.

⁸⁹ Uvedale Price. Essays on the Picturesque. re-print, 1842, p. 162.

Price bitterly regretted destroying the flower garden on his estate at Foxley in Herefordshire: 'not from disliking it: on the contrary it was a sacrifice I made against my own sensation to the prevailing opinion I doomed it, and all its embellishments with which I had found such an early connection to sudden and total destruction.'⁹⁰

These opinions developed alongside the growing interest in historical accuracy which John Claudius Loudon's (1783-1843) Encyclopaedia of Gardening of 1812 helped to promote. There were examples of random serpentine flower beds illustrated in Maria Jackson's Florist's Manual of 1823. So that by the time George Johnson wrote his History of English Gardening in 1829, the reaction against gardens being associated with the outlying landscape, and a move towards history and artifice in the garden, was well underway. Johnson was amongst a number of writers, journalists and gardeners writing about the necessity of emphasizing that the garden in the environs of the parent house should look artificial in line with the architectural structure it was intended to compliment. Johnson condemned: 'the more easy mode Brown and his corrupt imitators adopted.'⁹¹ He wrote that their designs were 'so palpably and ignorantly unvarying that it soon roused the satire of better judges.'⁹² Johnson traced the changes in garden style from the Romans through to the time in which he was writing. Regarding the close of the eighteenth century as a time of great improvement in gardening. Humphry Repton's (1752-1818) gardens were becoming increasing antiquarian in nature, even taking the form of geometric parterres, as at Beaudessert in Staffordshire, where in 1813 he placed a parterre across the façade of the house. At Ashridge in Hertfordshire he emphasised the necessity of returning: 'to those ancient trim Gardens, which formerly delighted the venerable inhabitants of this curious spot.'⁹³ Repton is credited with laying out flower beds in the environs of the house,

⁹⁰ Charles Mackintosh. The Flower Garden. S. Orr & Company Limited, London, 1838, p. 4.

⁹¹ George William Johnson. A History of English Gardening. Baldwin & Cradock and Longman & Company, 1829, p. 267.

⁹² George William Johnson. *Ibid.*

⁹³ Humphrey Repton. Fragments on the theory and Practice of Landscape Gardening. London, 1816, p.69.

and there are examples of isolated island beds designed by him in 1808 for the Royal Pavilion Brighton (for the Prince Regent), where Repton used French style basket-ware containing flowers. Mark Laird has remarked on Repton's interest in the use of French motifs such as parterres, trelliage and corbeilles.⁹⁴ The circular Corbeille (flower pots or large nosegays) were French motifs and demonstrate Repton's familiarity with the French garden. [26]



26. Humphry Repton's Watercolour for Brighton Pavilion.

Repton's visual standards and sources differed from Nesfield's as his formal designs were largely set in a framework of the picturesque informal garden. Nevertheless, both had a desire to do away with hard and artificial lines and open up wide vistas and incorporate well disposed trees into the landscape. That Nesfield was in accord with Repton's interpretation of what constituted a Picturesque scene is not in doubt, and there is evidence to suggest that Repton could have provided the catalyst which prompted Nesfield to install the *parterre-de-broderie* as the central feature of his designs. Nesfield undoubtedly admired Repton above all other influences that would have impinged on him at the start of his landscape design career. For example Nesfield would have been in agreement with Repton's 'Appropriation' theory, which proposed that an estate should display a united and

94. Mark Laird. The Case of Humphry Repton's penchant for the French Style of Planting. Garden History: 1996, pp. 153-169.

uninterrupted appearance. Repton had a commonsense attitude to the laying out of gardens so that the domestic fronts were in alliance with the parent house: 'The intimate connexion between the kitchen garden, for produce, and between the stables and the garden, for its manure, is so obvious that every one must see the propriety of bringing them as nearly together as possible, consistent with the views from the house.'⁹⁵ This common-sense view also applied to Repton's opinion that the garden:

is an artificial object, and has no other pretence to be natural, than what it derives from the growth of the plants which adorn it, their selection, their disposition, their culture, must all be the work of art, and instead of that invisible line, or hidden fence – which separates the mown turn from the lawn fed by cattle it is more rational to shew that the two objects are separated, if the fence is not unsightly – otherwise, we must either suppose that cattle are admitted to crop the flowers and shrubs or that flowers and shrubs are absurdly planted in a pasture exposed to cattle, or which is more frequently the case, we must banish flowers entirely from the windows of a house, and suppose it to stand on a naked grass field.⁹⁶

In 1839 Charles McIntosh (1794-1864), the head gardener at Claremont in Surrey and later Dalkeith in Edinburgh, wrote The Flower Garden in which he observed: 'We cannot see why the smaller beauties of the flower garden should not require attention, as well as the larger beauties of the lawn, vista and the approach.'⁹⁷ McIntosh was a practical gardener with a wide experience in the gardening world and contributed to the gardening magazines of the day, founding the Cottage Gardener in 1848, which in 1861 was to become the Journal of Horticulture. He was also a barrister and garden historian and, therefore, was interested in the move towards history and artifice in the garden and the argument that as gardens were made by man they should compliment the architecture of the parent house. McIntosh was influenced by the French philosopher Victor Cousin (1792-1867) and his book The Philosophy of the Beautiful, which had been translated by

⁹⁵ John Claudius Loudon. The Landscape Gardening and Landscape Architecture of the late Humphry Repton, Esq., being his Entire Works on These Subjects. New Edition, Longman & Company, London and A. & C. Black Edinburgh, 1840, p. 329.

⁹⁶ John Claudius Loudon..ibid.

⁹⁷ Charles McIntosh. The Flower Garden. ibid.

Jesse Cato Daniel in 1848. Cousin wrote on what he considered constituted Beauty, maintaining that: 'in order that an object may be beautiful it must express an idea, second it must present unity which manifests the idea, third it must be composed of different, and determined parts; in other words, the three conditions of Beauty are, the moral idea, unity and variety.'⁹⁸ Nesfield's own commitment to the Renaissance principles of unity and variety in both the landscape and the garden is reinforced in Cousin's writing. This is a theme which was taken up by Shirley Hibberd in his publication Rustic Adornments for Homes of Taste, which was published in 1856, 1857 and reissued in 1870. Hibberd observed that it was necessary to:

Subordinate every detail to the production of a complete effect. Every contrast should help to conserve and strengthen the harmony of the whole, the details should assist each other in creating a succession of pleasing, cares, anxieties, and occupations, and a varied scene of ever changing delight. It should be borne in mind by every cultivator of taste in gardening, that a garden is an artificial contrivance, it is not a piece scooped out of a wood, but in some sense a continuation of the house. Since it is a creation of art not a patch of wild nature, so it should everywhere show the evidence of artistic taste in every one of its gradations, from the vase on the terrace to the "lovers" walk in the distant shrubbery.⁹⁹

Although McIntosh's publication The Flower Garden was largely devoted to the practical area of gardening, giving advice on, for example, rock work, water basins, seed sowing, the growing of bulbs and the preparation of soil, his interests went much further. He endeavoured to place the various styles into categories: 'Like all the fine arts, gardening has at different periods been practical in particular styles – all, as markedly distinguished for their several peculiarities as the Egyptian, Grecian, Roman, and Gothic styles of architecture, or the Italian or Flemish styles of painting, and every such style must, more or less, have had its foundation in human nature, having the prevalent acquired

98. Victor Cousin. The Philosophy of the Beautiful, translated with notes and an introduction by Jesse Cato Daniel, William Pickering, London, 1848, pp. 133-134

99 Shirley Hibberd. Rustic Adornments for Homes of Taste. 3rd Edition, Groombridge & Sons Limited, London, 1870.

taste grafted upon and intermingled with the innate principles of taste.¹⁰⁰ McIntosh listed what he understood to be the main characteristics in these gardens and categorized them accordingly:

ITALIAN characterised by one or more terraces, sometimes supported by parapet walls, on the coping of which vases of different forms are occasionally placed, either as ornaments, or for the purpose of containing plants. Where the ground slopes much, and commands a supply of water from above, jets-d'eau and fountains are introduced with good effect. FRENCH The French partially adopt the Italian style close to their chateaux and houses; and, beyond the terraces, lay out parterres, sometimes in very complicated figures.

DUTCH The leading character of the Dutch style is rectangular formality, and what may sometimes be termed clumsy artifice, such as yew trees cut out in the form of statues, though they require a label to inform the observer what they mean to represent.

ENGLISH It is generally understood, that the style termed English in gardening consists in an artful imitation of nature, and is consequently much dependent on aspect and accessories. In the true English style, accordingly, we have neither the Italian terrace, the French parterre, nor the Dutch clipped evergreens.¹⁰¹

There was still uncertainty, however, throughout the 1830s regarding the appropriate style to be adopted in the flower garden. For example in 1834, although the editor of the Gardeners' Magazine proclaimed that to be a work of art the landscape garden had to be artificial, he apparently was unable to decide on what form this return to artificiality should take, indiscriminately labelling design parterres, 'Classical', 'Gothic', 'Elizabethan', 'Dutch' and 'French'.

By the early 1840s the subtle changes in garden design which had taken place from the Tudor to the Stuart period was better understood. Covered walks, bowling greens, bowers, mazes, mounts, knot gardens containing herbs and native flowers, topiary, small fountains, canals and heraldic decoration on painted wooden poles were attributed to the Tudor period. By contrast in the reign of James I a distinctly Italianate style prevailed,

100. Charles McIntosh. op.cit., p. 8.

¹⁰¹ Charles McIntosh. op.cit. pp. 9-23.

with the architectural alignment of the house with the garden, hydraulics, straight approach roads, stone steps, balustrades and long straight avenues.

When Nesfield began to develop his formal designs in the late 1830s, the foremost garden writer and publicist was John Claudius Loudon. Nesfield was not always in agreement with Loudon's theories, and he would not have approved when Loudon promoted what he termed the 'Gardenesque' in 1832. He meant by this term the isolation of trees and flowers as individual specimens. Nesfield was concerned with propounding the philosophy that it was necessary to subordinate detail to the overall effect as a way of achieving variety and harmony.¹⁰² However, in the early years of his landscape design career Nesfield was anxious that his patrons should appreciate that such an influential individual approved of his work and he would have appreciated Loudon's interpretation of what constituted a Picturesque landscape which was 'the imitation of nature in a wild state, such as the painter delights to copy'¹⁰³ When in order to discuss an article that Nesfield was to write for the Gardeners' Magazine, Loudon visited Nesfield's home in Fortis Green, Nesfield used it as an opportunity to impress his influential patron the Duke of Newcastle who owned Clumber Park in Nottinghamshire. This is confirmed when Nesfield recorded the visit in a letter to the duke: 'At the same time I was drawing the plans for Arboretum & French garden, Mr. Loudon happened to call – and I showed him the designs which he highly approved of – the latter was especially admired in as much as he begged for a tracing of it for his publication.'¹⁰⁴

By the early years of the nineteenth-century the tentative return to artifice in the garden, and the rejection of the landscape park associated with Lancelot Brown was complete. Brown's destruction of the terraces, steps and statuary associated with the Jacobean period being considered as something to be regretted, as was his 'destruction of

¹⁰² See Appendix Two for William Nesfield's Reports to his patrons which define his landscape design philosophy.

¹⁰³ John Claudius Loudon. The Suburban Garden. 1838, pp. 164-6.

¹⁰⁴ Correspondence between William Nesfield and Henry Pelham-Clinton, 4th Duke of Newcastle, 8 June 1838, University of Nottingham MSS Ne C7 302/21.

villages and even towns if they were in line of sight of the landowners mansion.¹⁰⁵ A psychological need on the part of the landed classes could also be defined, related to the sense of unease felt by them with the onset of the monumental social and economic changes associated with the nineteenth-century. The open landscapes designed by Brown were replaced by a need for more controlled environment.

¹⁰⁵ Watkins David. The English Vision: The Picturesque in Architecture, Landscape and Garden Design. John Murray, 1982, p. 181.

CHAPTER FOUR

ESTABLISHING A STYLE

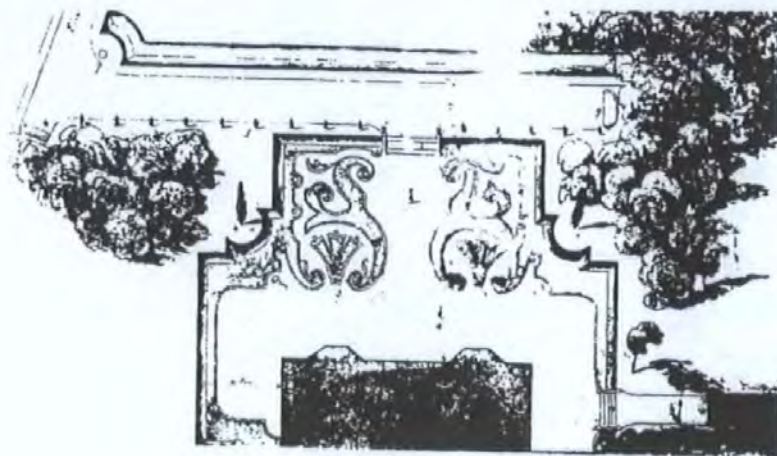
The two components in Nesfield's gardens that made his designs unique, were his use of the French seventeenth-century *parterre-de-broderie* in his formal gardens, and his integration of the picturesque landscape beyond the confines of that garden. His primary purpose was to achieve a unity between these two areas, which he did by employing the concepts of variety, simplicity, breadth and proportion and instigating a boundary line which usually consisted of low balustrades, between the artificial and the naturalistic. The area around the house, in order to compliment this man-made structure, was artificially conceived whilst the area beyond was naturalistic.

Nesfield's first known professional commission in landscape design was in 1834 at North Runcton, Norfolk for the banker Daniel Gurney. This was a commission that came through the recommendation of Salvin. Between 1833 and 1836 Salvin was carrying out extensive additions to the Hall, an old Tudor mansion, which he was restoring in a sympathetic style.¹⁰⁶ Nesfield mentioned in a report to Daniel Gurney that his intention was to incorporate a parterre in the area adjoining the house. However, this was to be a very simple affair compared with the sophisticated designs he was to achieve by the 1840s. At North Runcton he provided compartments containing patterns composed of florets. His report read:

In consequence of the bases of the North East and West fronts being so much below the natural level of the existing ground it becomes necessary to remedy this defect, otherwise the houses will look as if sunk in a drain or ditch – there appears therefore no other expedient, than that of an excavated Parterre bounded by a terrace, which latter will in a great measure appear raised instead of being the result of excavation should the level of the terrace be raised a few inches above the park, this effect will be still further increased – The decoration of this parterre ought to partake of a totally different character from that of the flower garden, & it is proposed, instead of dug beds, to introduce grass plots cut into scrolls with various vases & green house plants set

¹⁰⁶ Jill Allibone. Anthony Salvin: Pioneer of Revival Architecture, pp. 159 and 178.

according to plan – The adopted style of the house fully warrants this ancient mode of gardening, besides it is very desirable on account of its neatness in winter, the only change it undergoes is the absence of green house plants &c. which might even be supplied by small evergreens in tubs or terracotta pots. It will be necessary to sacrifice portions of the evergreen shrubs on the left and of the deciduous trees on the right, to make room for the slopes of the parterre, the extremities of which must necessarily be influenced by the width of the house – should it be desirable to reserve the sycamore near the small dining room window, there will be no objection to it being left on a circular mound, or in the middle of the slope provided if it happens to interfere with the line of excavation.¹⁰⁷ [27]



27. Plan for the Garden Front at North Runcton, Norfolk.

The Runcton Hall commission was undertaken by Nesfield during the time he and his wife were living with Emma's mother at Pulteney Street, Bath after their honeymoon. In 1835, whilst they were waiting to move into one of a pair of Italianate style villas that Salvin was designing at Fortis Green in Finchley, north London, their son William Eden was born. The Nesfields moved to Fortis Green in 1836, which at this time was a rurally situated area, with comparatively easy access to central London and the great coach routes. [28]

¹⁰⁷ Gurney MSS. I am grateful to Dr. Jill Allibone for this information.



28. Our House, Fortis Green, North London, Watercolour by William Nesfield.

Whilst at Fortis Green Nesfield was to repeat the simple scroll-like patterns he had used at North Runcton in his own garden. This garden was on a long, narrow site consisting of approximately 5 acres of land belonging to Nesfield and an equal amount belonging to his neighbour. So as not to obstruct the all important view towards Highgate Church and Kenwood House, and create the illusion that the grounds were larger than they actually were, Nesfield undertook to develop both gardens.

The sloping field beyond the gardens was divided by unobtrusive wires so that the upper half, belonging to Nesfield, was combined with the lower, belonging to his neighbour. Below the terrace, which was bordered by flowerbeds, were peaches, while nectarines and apricots adorned the greenhouse wall. The geometric garden, which Nesfield placed below the terrace, adjoining his own house, contained scrolled beds containing low flowers, surrounded by gravel and edged with box. Below were herbaceous borders, beds and a lawn with trees on either side. [29]

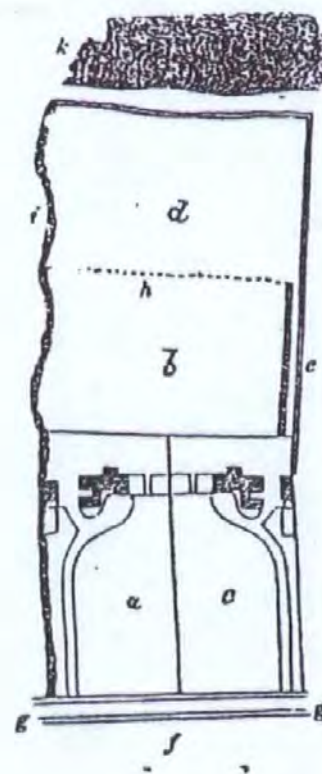


29. View from the Lawn Front at Fortis Green.

By 1838 the property had attracted the attention of John Claudius Loudon who included it in his series on Suburban Gardens, under the title of “Descriptive Notices of select Suburban Residences, with Remarks on each intended to illustrate the Principles and Practice of Landscape Gardening”. Attention was drawn in Loudon’s article to how Nesfield’s work, both as an artist and a garden designer, was viewed at this time:

Mr. Nesfield has long been well-known as a landscape painter of eminence, and as connected with the Society of Painters in Water-Colours. He has lately directed his attention to landscape-gardening, and that with so much success that his opinion is now sought for by gentlemen of taste in every part of the country.¹⁰⁸

Attention was given in Plan 3 of Loudon’s article to the way Nesfield had divided up both his own land and that of his neighbour, so that advantage could be taken of the space available to them both. Plan 3 in the article shows where both Nesfield’s house and that of his neighbour were placed in the landscape (a c) and how their entrance gates (gg) were positioned. Nesfield also took the time and care to ensure that where the ground was planted thickly for one villa, it was planted thinly for the other, and vice versa, so that each villa might aid the other in producing its general effect, and in sacrificing as little ground as possible in planting. [30]



30. Plan 3 in Loudon’s Article.

¹⁰⁸ Article entitled Fortis Green, Muswell Hill, The Villa of W. A. Nesfield, Esq. The Gardeners’ Magazine: February, 1840, pp. 53-58.

The ground owned by Nesfield and his neighbour covered $8\frac{1}{4}$ acres, with $4\frac{1}{4}$ acres belonging to Nesfield. This was marked by a boundary hedge (l) Nesfield's land extended across both properties (b), whilst his neighbour owned a grass field (d) which gave him access to the public road (ef). Nesfield's division of the land longitudinally was part of his purchase agreement, as it enabled him to create the illusion of more space. This he did by using a wire fence (h), which was virtually undetectable from the houses. In the distance was woodland (k) belonging to the Earl of Mansfield, which was part of the Earl's grounds at Kenwood House. This, together with the spire of Highgate Church provided a fine view for both Nesfield and his neighbour. The care Nesfield took to ensure that both he and his neighbour would benefit from the 'borrowed' landscape beyond their respective grounds demonstrates Nesfield's spacial awareness and ability to visualize the advantages to be gained from dividing the ground up in the above manner. It also displays his concern for the Renaissance principles of unity of all the parts. Both were to become important concepts in his garden design principles.

Nesfield also used his expertise as a painter to provide Loudon with at least one watercolour to be included in Loudon's book The Trees and Shrubs of Britain which was published in 1838. [31]



31. Watercolour by William Nesfield entitled Muswell Hill, Drawn for Loudon's Book,

The year 1834 can be regarded as a convenient watershed to mark Nesfield's debut as a landscape gardener. It was in this year that Nesfield's near contemporary in garden design, the seventy-four year old William Sawrey Gilpin (1762-1843), the nephew of the Revd. William Gilpin, commenced his last commission at Scotney Castle in Kent, and so left the field clear for Nesfield to succeed him. By that date Nesfield's career in landscape design was getting underway, and he was keeping individual maps for the counties on which he hoped to obtain commissions. On his map for Kent, Nesfield listed Scotney Castle, where Salvin was designing a new house in the Tudor style for Edward Hussey. The old castle at Scotney was situated on low ground and deemed to be unhealthy. Therefore, the decision was made to build a new mansion situated on higher ground, and this was designed by Salvin between 1835 and 1843. It overlooked the fourteenth century castle and its seventeenth century wing, which was deliberately ruined so that both the castle and this addition could be used as 'eye catchers'. It was Gilpin, already established as a Picturesque improver, whose romantically picturesque conception was accepted. Between the new mansion and the old castle Gilpin planted up an old quarry, so the viewer could look across the valley taking in both the quarry and the romantic ruin of the castle in the distance. The difference between the garden design principles of Nesfield and Gilpin becomes obvious at Scotney. Nesfield would never have submitted a design which was both completely asymmetrical, informal and placed between one architectural structure and another. Therefore, the plan he submitted at Scotney was for formal parterres in the environs of the new mansion. The old castle at Scotney was probably the last strictly romantic design in England before the beginning of Queen Victoria's reign in 1837.

Another early commission was at Clumber Park in Nottinghamshire, where in 1838, Nesfield provided his Explanation of Improvements for an Arboretum for Henry Pelham-Clinton 4th Duke of Newcastle (1785-1851). This was intended to unite with the lower

end of the pleasure ground at Clumber, 'Thus creating a new and highly interesting feature which will not only counter balance the perpetual parallelism between the pleasure ground and the lake but will heighten the effect of extent and product variety.' The entrance to the Arboretum was to be through a wire trellis. This suggests that Nesfield could have been imitating Humphry Repton, (1752-1818) for Repton was a landscape gardener whom Nesfield admired. Repton referred to the use of trelliswork in his publication Fragments on the theory and Practice of Landscape Gardening of 1816 and had made use of it in a Rosary at Ashridge, Hertfordshire in 1813. The trellis at Clumber was intended by Nesfield to arch over the walk and gradually lead down to the lake, where Nesfield proposed to site a hexagonal rustic hut or temple. In front of this hut was to be 'a mass of various shaped beds for the genus *Rosa* which should be principally of the dwarf species having a few high plants in the middle.' Nesfield also prepared a list of scattered plants that could be used in a Rosarium. They included a variety of Cotoneasters, *Crateagus* (hawthorn); *Pinus*; *Pyrus* (Pear); *Amelanchier* (Service Tree); *Mespilus smithii* (Medlar) and *Prunus* (Cherry). Nesfield's remarks on the general planting of the Arboretum are interesting for he said that all plants 'which belong to the same order whether trees, low trees, grafted dwarfs or shrubs should be planted as contiguous to one another (i.e. in families) as the broken outlines of the design will admit thus avoiding as much as possible a mixed character.' Nesfield pointed out that 'as the spaces between the trees in mass will be wide for several years, they may be occupied by duplicates and as the low trees and shrubs must be placed on or near the margins it will be necessary to thicken them with common undergrowth, such as laurels, Portugal laurels, green holly, privet and box but it should be all evergreen to produce a quiet background, as a contrast to the flowering exotics.'¹⁰⁹

¹⁰⁹ The Report from which these excerpts were taken is held in the Nesfield Archives.

As a painter Nesfield had drawn and painted many waterfalls and he was asked to make suggestions regarding the siting of a Cascade at Clumber.¹¹⁰ Nesfield also mentioned the “French” garden he had designed at Clumber, although there appears to be no further record of this work. However, an aerial photograph of 13 July 1949 shows the outline of beds and walls in the formal garden.¹¹¹ [32]



32. The Duke of Newcastle's Great House.

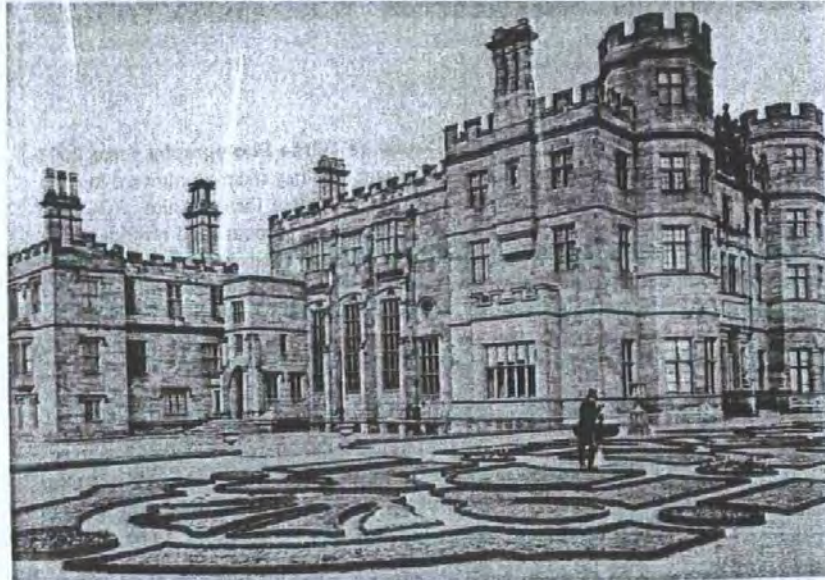
Although Clumber was an early commission for Nesfield, he considered his most important one to be that for the 3rd Earl of Mexborough of Methley Hall in Yorkshire during the 1830s. Lord Mexborough had come into his estates in the West Riding of Yorkshire in 1830. Salvin was to spend six years at Methley, from 1830 until 1836, carrying out improvements to the Hall, parts of which dated back to the fifteenth century. This was a commission which would have appealed to Salvin's interest in the past, and he

¹¹⁰ See Appendix 2 for Nesfield's Report on the Waterfall at Clumber, p..

¹¹¹ Nesfield wrote: At the same time I was drawing the plans for Arboretum & French Garden, Mr. Loudon happened to call – and I showed him the designs which he highly approved of – the latter was especially admired in as much as he begged for a tracing of it for his publication. Correspondence between William Nesfield and Henry Pelham-Clinton, 4th Duke of Newcastle, 8 June 1838, University of Nottingham, MSS. Nc C7 302/21. Nesfield was paid £39 6s. for services at Clumber in 1837.

based his designs on the nearby sixteenth century Heath Old Hall.¹¹² Methley Hall was demolished in 1959. However, Nesfield said of Lord Mexborough that he was ‘the jolliest kindest fellow I ever knew and through his recommendation my employment became very extensive and enabled me to have a clerk James Howe who was an excellent surveyor & therefore very useful.’¹¹³ Nesfield’s remarks regarding a ‘French Garden’ for Clumber Park in Nottinghamshire and the following illustration, which depicts Nesfield’s *parterre-de-broderie* at Methley, demonstrate that by the mid 1830s he had established his intention to make the French seventeenth century parterre the central motif in his formal gardens.

[33]



33. The Parterre-de-Broderie at Methley Hall, South Yorkshire.

The connections Nesfield made through Lord Mexborough proved to be a turning point in his career, making him less reliant upon Salvin’s assistance. Networking and nepotism were not new to Nesfield, and it would have been unusual if he had not made full use of his connections through his maternal aunt Lady Winchester, as he had been able to do during his time in the military. Nesfield’s association with the aristocracy could not

112. For Anthony Salvin’s work at Methley Hall see Jill Allibone, Anthony Salvin: Pioneer of Gothic Revival Architecture, Lutterworth Press, Cambridge, 1987, pp. 32, 71, 157.

113 William Nesfield’s autobiographical Notes, Nesfield Archives.

have failed to impress his patrons, especially in the early years of his career when most of them came from the old landed classes.

Nesfield had few rivals, for by the time his career really took off in the early 1840s both Repton and Gilpin were dead. However, two important designers of the period with whom he was involved were Sir Joseph Paxton (1803-1865) and Sir Charles Barry (1785-1860). Paxton was Head Gardener to the 6th Duke of Devonshire and his main claim to fame, for which he received a knighthood, was the vast Conservatory known as the Crystal Palace, which he designed for the Great Exhibition in Hyde Park, London in 1850. However, Paxton was primarily a designer of public parks and cemeteries, as opposed to private domestic estates and gardens. A Member of Parliament for Coventry, a publicist and railway magnate, he founded and edited a number of horticultural magazines, including the Horticultural Register and Paxton's Magazine of Botany. He also wrote a practical treatise on the cultivation of dahlias, a pocket Botanical Dictionary and Paxton's Flower Garden. There appears to have been a certain amount of professional jealousy on Nesfield's part, for he is reputed to have described Paxton as: 'that arrogant young puppy.'¹¹⁴ Whilst Nesfield considered John Fleming, the Duke of Sutherland's Head Gardener, as: 'the cleverest fellow we have anywhere what is highly to his credit he is no puppy like a certain spoiled individual we hear of in Derbyshire.'¹¹⁵ Presumably the 'spoiled individual' was Paxton. Charles Barry, on the other hand, was an architect and designed the new Houses of Parliament which were formally completed in 1852, when he received his knighthood. Although both Barry and Nesfield were involved in the layout of the Duke and Duchess of Sutherland's estate at Trentham Hall in Staffordshire, it was Barry who designed the formal gardens at Trentham. Barry may have acquired the commissions at Trentham and also at Dunrobin in Scotland and Shrubland Park in Suffolk

¹¹⁴ I am grateful to Robert Markham Nesfield for this information.

¹¹⁵ Correspondence dated 11 May 1850, Castle Howard Archives. I am grateful to Eeyan Hartley for this information.

for the Sutherlands, because Nesfield had been dismissed from the Sutherland estate at Cliveden in Buckinghamshire. The grand parterre at Cliveden was designed by John Fleming, the Head Gardener, after 1849. The incident was recorded by Nesfield's son, Arthur Markham Nesfield.

At the Duke of Sutherland's was a wood on the hill – which my Lady was not fond of – add to it said my father – you must not take it away. So some hanging woods were staked out to get some antagerustic lines – it was done, but with deer in the park they were obliged to enclose all the new plantations with large hurdles – when the bill came in to the duke he kicked up a thundering row with the Duchess about the expense – and after explanations my father got his conge and has never been there since.¹¹⁶

The rejection of Nesfield's services was, however, an isolated circumstance. He usually had no difficulty in retaining his commissions, which sometimes meant he was retained on an estate for decades. His charges were not modest as can be appreciated from the comments made by Ralph Sneyd of Keele Hall in Staffordshire: 'I have Nesfield here for a very few hours, at a great many guineas an hour – and I am deeply engaged in the management of the very unmanageable ground in front of my house.'¹¹⁷ Nevertheless, the employment of a surveyor at lesser rates enabled him to reduce costs considerably. Nesfield's Table of Charges read:

In consequence of Mr. Nesfield being frequently requested to explain his Terms for professional services in Landscape Gardening he deemed it expedient to state them in detail thus: For personal attendance a visit 5 Guineas per diem. For time on a journey 5 G's per diem exclusive of travelling expenses. For ground Plans, Sections, Reports, Working Drawings, Tracings Landscape and other sketches to illustrate proposed Improvements, and special appointments in London for conferences according to the Time occupied at the rate of 5 G's per Diem.

In some cases it is necessary by way of avoiding a prolonged visit on the part of Mr. Nesfield to take with him or send his Assistant to survey, take Levels, transfer Designs to Ground or Instruct Gardeners or Clerks of Works in carrying out proposed operations, for which the charge is One Guinea per Diem, exclusive of travelling expenses by second class and also his Time on a Journey.¹¹⁸

¹¹⁶ Arthur Markham Nesfield's notebook, Nesfield Collection.

¹¹⁷ Ralph Sneyd to H. W. Vincent, Spring 1844, University of Keele Archives MSS. S[RS/HWV].

¹¹⁸ University of Keele Archives MSS S 80/91 [Box 38].

Nesfield was required to travel great distances, often under the most uncomfortable circumstances during his career. In the winter of 1842, for example, he wrote from Haverland Hall, Norwich to Rowland Egerton Warburton of Arley Hall in Cheshire:

I came here this morning for the first time across a cold country in an open carriage dreadfully petrified, after w'h I had to explore & walk all day w'h had so knocked me up that I feel totally incapable of reconsidering my own misdoings & yr ideas with any degree of unfatigued judgement & as I find her even a more difficult & intricate case to contend with than yr's my time tomorrow will be stretched almost beyond concert pitch especially as I must travel in the ev'g 28 miles to Flixton Hall (not per comfortable rail) – at all events on Satdy ev'g I will steal off to my bedroom & thus be enabled to digest y'r scheme.¹¹⁹

Nesfield's working methods involved him in providing a preliminary visit, and after surveying the landscape he invariably provided a written Report, setting out his Recommendations and Criticisms. If his comments met with his patrons' approval he would then draw up detailed plans for their consideration. These were often changed many times before a satisfactory one was arrived at, this was particularly true in the case of the plans and plantings he submitted for the formal gardens he designed in the environs of the house.

Apart from the aristocracy and upper gentry Nesfield also acquired commissions from a group of wealthy entrepreneurs. They had acquired their fortunes through such diverse sources as cotton, banking, railways, finance, foreign trade and commerce, and desired to acquire land and a title, and thus gain entry into what had been the closed world of gentility.

¹¹⁹ Correspondence between William Nesfield and Rowland Egerton Warburton, 8 December 1842, Arley Hall Archives.

CHAPTER FIVE

THE OLD MASTERS OF GARDENING AND THE RENAISSANCE IDEAL

After a few years of living at Fortis Green Nesfield moved his family to Eton:

Emma grew weary of such retirement so we determined on living at Eton to educate Wm. & so I sold the place thro an Agent at Highgate who humbugged me dreadfully – on leaving however for Eton there happened to be no vacant house, tho one was expected occupied by Selwyn Curate of Windsor – Thus I waited patiently & lived in a house in cloisters belonging to one of the Canons of Windsor ... When Selwyn was appointed Bp of New Zealand we moved to the house he occupied at Eton.¹²⁰

However, by the early 1840s Nesfield found it increasingly inconvenient to be so far from London, consequently:

after about 2 years at Eton Emma looked about for a London House & at last hit upon 3 York Terrace under a Mr. Olive who lived at No. 4 at whose death his nephew the Rev. John Olive became my landlord as well as an excellent neighbour. He had an only Daughter who when marriageable to Lord Kilcaurcy, wanted to raise cash for her & so sold his 3 houses for that purpose i.e. Nos. 2 3 & 4 – but as my lease had 2 yrs to run No. 3 sold for only £500 to me. On becoming firmly established my new profession flourished rapidly but I did not for several years resign at the W.C. Socy – i.e. till it was impossible to devote even a small amount of time for the brush.¹²¹

By the 1840s, therefore, Nesfield had defined and shaped a gardening style from which he rarely deviated. The most important device in his formal gardens situated in the environs of the parent house was to be the seventeenth century French *parterre-de-broderie* Nesfield could have consulted a number of references relating to this device, one of which could have been a slim volume entitled The Parterre: or Whole Art of Forming Flower Gardens, published in 1837. This book contained advice on how to plant a parterre, and was accompanied by illustrations for which the author claimed to be indebted

¹²⁰ William Nesfield's autobiographical notes are held in the Nesfield Archives. A daughter was born to the Nesfields at Eton but died soon after birth and buried in the Chapel yard. Arthur Markham Nesfield was also born there and christened by Emma's brother, David Markham in the Royal Chapel.

¹²¹ This note is held in the Nesfield Archives.

to 'The French, as I learn from the Sier Liger of Auxerre, to whom I am indebted for some very valuable information throughout my work, and whose name I very gladly quote, to prove that these inventions of mine are not merely chimeras of the brain.'¹²² Nesfield's primary source, however, was a large book of parterre patterns, into which he cut and pasted a number of *parterre-de-broderie* designs, all apparently French in origin, although the book also contained twenty-four pages of thirty designs by unknown artists.¹²³ It has not been possible to ascertain for certain where Nesfield obtained these patterns, one source could have been the British Museum, the Prints and Drawings Department holds a number of patterns. These patterns were collated into one volume in 1850 and include the work of five of the designers referred to in Nesfield's book. The only designer whose work is missing from the collection in the British Museum is Jean Berain's. The Biblioteque Nationale de France in Paris holds three large volumes of his work which contain interiors and theatre sets by him. In one of these books are also a number of *parterre-de-broderie* designs.¹²⁴ This book of parterre patterns Nesfield claimed was the only one he ever needed to refer to.¹²⁵ By adapting *parterres-de-broderie* it becomes apparent how important it was to Nesfield to choose artist designers of the highest quality. It is significant that at least two of these designers were architects, for Nesfield was anxious to assure his patrons that his designs were regarded as being as important as architecture and painting. It would have been a deliberate strategy on Nesfield's part to use a central motif in his formal gardens which, in the past, could only have been available to the monarchy and aristocracy and by so doing assure his patrons that he had the necessary

¹²² C.F. Ferris. The Parterre: or Whole Art of Designing Flower Gardens. Edward Bull, Holles Street, London, 1837.

¹²³ This book of designs is held in the Nesfield Archives.

¹²⁴ The book of patterns in the Department of Prints and Drawings in the British Museum, London was rebound on 9 April 1939.

Jean Berain's designs are held in the Department des Estampes et de la Photographie son les cotes, 58 rue du Richelieu, Ed 65a and Ed 65C.

¹²⁵ When a contemporary asked Nesfield how he could continue making so many fresh plans each with a different design, he is recorded as having replied: 'Look here, friend – producing a very large book which was designs from end to end – when I have exhausted and adapted all these to suit my purposes I should by that time be a very old man.' (Taken from a lecture on Landscape Gardening given by William Miller at the Athletic Institution, John Bright Street, Birmingham 4 November 1901, p. 9).

skills to plan and transfer these designs to the ground. It proved that he was the right man, in the right place at the right time for it was the *parterre-de-broderie* that helped bolster the self-esteem of his patrons at a time of unprecedented social and economic change. Therefore, although the move back to formality in the garden had been a tentative one from the late eighteenth-century onwards, as the Industrial Revolution gained in momentum, it was no coincidence that it brought a change in the formal garden which was to last for nearly four decades.

The designers in Nesfield's Book of Designs included Jacques de la Barauderie Boyceau (d. c.1633), of whom it has been said: 'The whole tenor of his landscape design doctrine bespeaks a true worship of aesthetic beauty. By enveloping the practice of gardening in an aesthetic atmosphere, he thereby establishes landscape design as an Art.'¹²⁶ By collaborating closely with the architect, Boyceau was to establish landscape gardening as an honoured profession and ensure that the French garden was seen for the first time 'as important an art form as architecture, sculpture and painting for the grand theatrical designs of Le Nôtre.'¹²⁷ Boyceau was the first to differentiate between the ordinary gardener (*jardinier du roi*) and the designer of gardens (*intendant des jardinier du roi*). He has also been credited as being the first to site the *parterre-de-broderie* in direct relation to the palace.¹²⁸ This was at the Palais du Luxembourg in Paris which he designed for Marie de Medici. [34]



34. The Luxembourg Gardens, Paris.

¹²⁶ Franklin Hamilton Hazelhurst. Jacques Boyceau and The French Formal Garden. University of Georgia Press, 1966, p. vii.

There are sixteen pages of twenty-two designs by Boyceau in Nesfield's book of designs.

¹²⁷ Franklin Hamilton Hazelhurst. Antoine Le Pautre: A French Architect of the Era of Louis XIV. New York University Press for The College Art Association of America, Ibid. p. 85.

¹²⁸ Robert W. Berger. 1969, p. 66.

By establishing landscape design as an honoured profession, the principles established during these early dynasties laid the foundations for the aesthetic and intellectual theories which were to be fully realised during the reign of Louis XIV. Jacques Boyceau was attached to the powerful household of Duc Charles de Biron and has been described as a soldier, philosopher, scientist, botanist and poet. He lived in an age when it was not considered incongruous for a soldier to be an artist, diversity and versatility being seen as a virtue. He was a favourite at the French court, coming to prominence during the reigns of Henry IV, Maria de Medici and Louis XIII. By 1610, the year of Henry IV's assassination, he was already recognised as an outstanding designer.

Boyceau emphasised the importance of differentiating between the knowledgeable designer, who understood the artistic requirements necessary to produce historical gardens and the mere tiller of the soil. A sentiment reiterated in the remarks of the Vicomte Amedee de Viart, who owned and created the park of Brunehaut in Essonne and in 1819 published Le Jardiniste modern, in which he coined two new terms 'jardinise' and 'jardiniste' to differentiate between the recognised artist who designs gardens and the workman who cultivates them.¹²⁹ These definitions were important to Nesfield as he wished to assure his patrons' that he was in the former category. [35]



35. Three Examples of Jacques Boyceau's Parterres.

¹²⁹ Mosser & Tyssot. (eds). The History of Garden Design: The Western Tradition from the renaissance to the Present Day. 1991, p. 368

Jean Le Pautre (1618-1682) was a designer and printmaker. He came, as many artists did in the seventeenth century, from a dynasty of designers and artists. They included architects, a draughtsman, a surveyor and a sculptor. He produced designs for the interior of Versailles and also statuary for the park and the *parterre-de-broderie* for the Bassin de Latone.¹³⁰ [36]

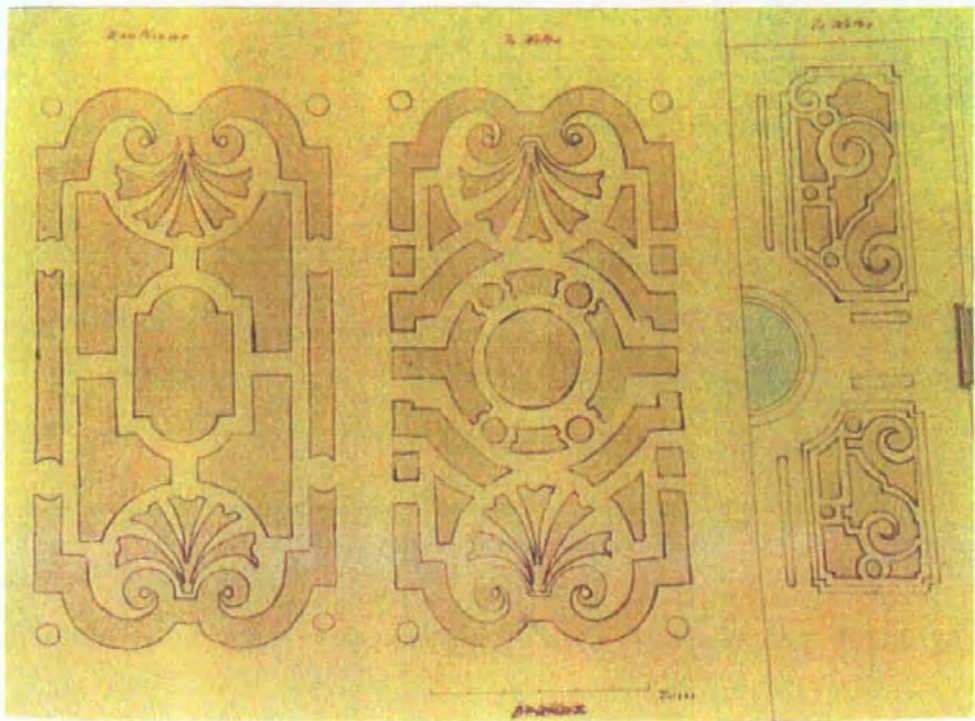


36. An Example of Le Pautre's Patterns

Andre Le Nôtre (1613-1700) is probably the best known of the six designers, especially for his grand siecle designs at Versailles for Louis XIV, where only the best sculptors and craftsmen were employed to enhance and beautify that estate. Although Le Nôtre is considered to be a near genius due to the enormous unified and sweeping vistas he devised at Versailles, with their unimpeded central controlling vistas to the horizon, he cannot be credited with having introduced the *parterre-de-broderie*. He had been apprenticed to Claude Mollet, who had worked for Henry IV at the Tuileries and Fontainebleau, where by 1614 the embroidered scrolls outlined in box of the *parterre-de-broderie* had emerged and where the gardens were related architecturally to the building.¹³¹ [37]

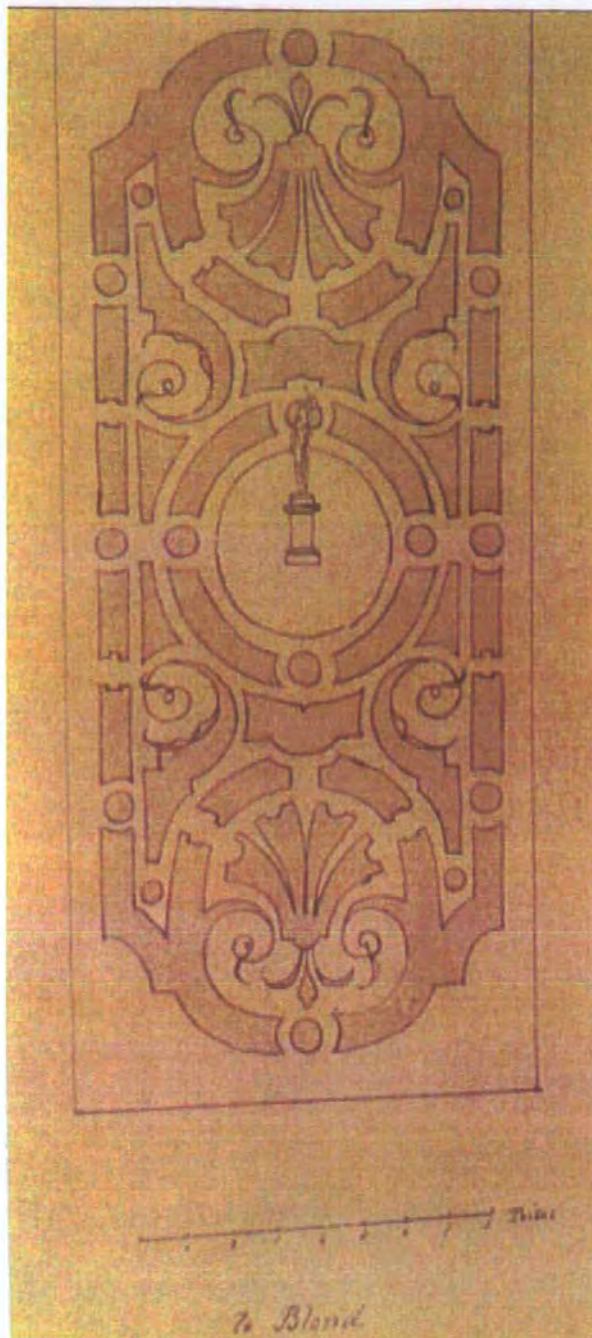
¹³⁰ There are three pages of four designs from Le Pautre in Nesfield's book of designs.

¹³¹ There are six pages of five designs of Le Nôtre in Nesfield's book of designs.



37. An Example of Le Nôtre's Patterns.

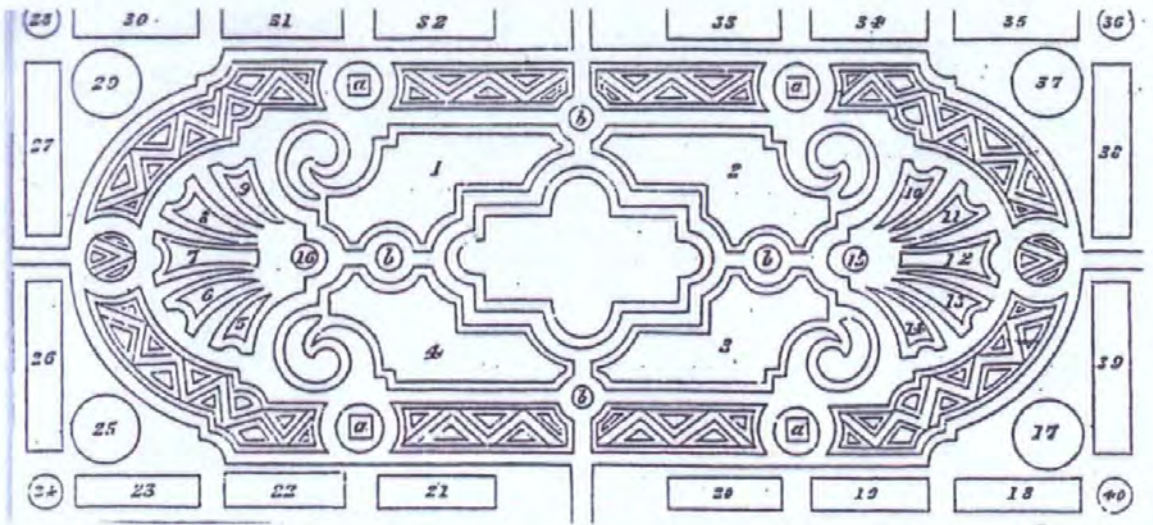
Jean-Baptiste Alexandre Le Blond (1679-1719) had been a pupil of Le Nôtre's. He later became architect general to Peter the Great of Russia, for whom he designed the Peterhof gardens in St. Petersburg. He also designed the Hotel de Vendome and the Hotel de Clermont in Paris, and his augmented edition of Claud-Louis D'Avilier's Courts d'Architecture of '1710 was an important book on architectural work. [38]



38. An Example of Le Blond's Patterns.

Le Blond engraved the plates for Le Theorie et la Pratique du Jardinage written in 1712 by Antoine-Joseph Dezallier d'Argenville, who was a man of quality, a lover of the fine arts and a scholar, having gathered together and catalogued all the available material on the subject of classical garden design at that time. This book became the principal reference on the subject in the early eighteenth-century, and went into a fourth edition in Paris in 1747. One of the designs from this book was re-produced by Nesfield for use at Worsley Hall in Lancashire for the Earl of Ellesmere. This is the only known instance

where it has been possible to verify that Nesfield replicated in its entirety a design belonging to one of these six artists. [39] He usually selected elements from different designs and adapted and altered them to suit his purpose. The same design had been published by Loudon as early as 1812, whilst similar designs had been used at Syon Park and Oxburgh Hall in the mid nineteenth-century.¹³²



39. Nesfield's Design for Worsley Hall, Lancashire.

Sieur Bouticourt (1618-82) was a designer and printmaker and was known to have been the Director of the gardens at the Palais Royale in 1790.¹³³ [40]



40. An Example of Bouticourt's Patterns.

¹³² Brent Elliott, Victorian Gardens, op.cit. p. 71.

¹³³ There are six pages of seven designs by Jean-Baptiste Alexandre Le Blond in Nesfield's book of designs.

Jean Berain (1640-1711) was a versatile artist, being an ornamentalist and engraver. He was the chief designer of scenery and stage machinery for the Paris Opera. In 1702 he designed the stage sets for Antoine Watteau's interpretation of the operas The Triumph of Venus and Les Bohemiens. Both these sets show gardens leading towards a palace from a single axial viewpoint of perfect symmetry, an important concept in the seventeenth-century French garden. In 1670, through the influence and support of Charles Le Brun (1619-1690), who had been a fellow student of Le Nôtre's at the studios of Simon Vouet, Berain became premier 'peintre du Roi' and was given control of the direction of the gardens at Versailles. In 1674 he succeeded Henri Gissey (1621-1673) as Dessinateur de la Chambre et du Cabinet du Roi and became one of the principle artists of the court, working for the Batiments du Roi and the Menus Plaisirs. In 1677 he was appointed Dessinateur des Jardins and designed a number of parterres. He was attached to the household of the Dauphin in 1680 and again in 1681.¹³⁴ [41]



41. An Example of Berain's Patterns

The importance Nesfield attached to Berain's designs is reflected in the number of them that he included in his Book of Patterns. Berain's skill in designing theatrical

¹³⁴ There are eighteen pages of nineteen designs by Jean Berain's in Nesfield's book of designs.

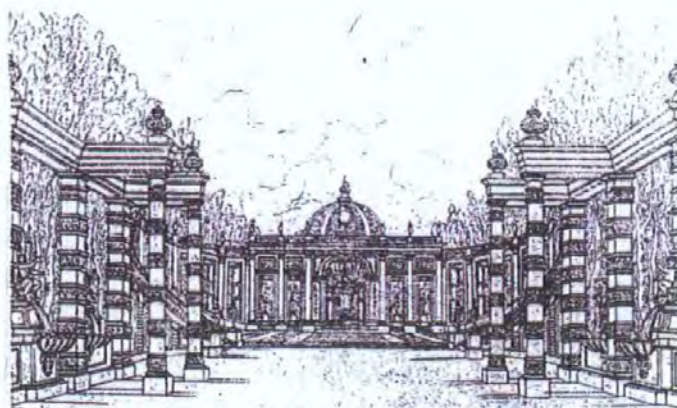
scenery is reflected in the way he visualised the garden as a concave stage set and a magical place:

of dreams and illusions but also as the practical realisation of these dreams. By its very conception, but the efforts created within it, the fabrique placed in it, the vistas contrived, it becomes more or less dramatic more or less charming. Nature is evoked and used according to the required effect.¹³⁵

What would have particularly interested Nesfield, from an artistic viewpoint, was Berain's use of single point perspective. [42]



— Atelier de Jean Berain: Projet de décor pour un paysage avec colonnade (vers 1700), contre-épreuve à la pierre noire, Archives nationales.



— Atelier de Jean Berain; décor pour *Le Triomphe de Vénus*, l'une des entrées des *Fragments de M. de Lully* (1702) ?, dessin à la pierre noire, Stockholm, Konstakademie.

42. Stage Sets by Jean Berain.

¹³⁵ Michel in Mosser and Tyssott, op.cit., p. 243.

This concept had come to the fore in England in January 1614 when the painter and architect Inigo Jones (1573-1652), who had been part of the entourage of the Earl of Arundel, returned from Italy. There he had made a study of classical antiquity and Roman antique sculpture, and was to be responsible for the elaborate stage sets which accompanied the royal Stuart masques and entertainments. He made use of the prescenum arch, the purpose of which was to direct the eye to a focal point. Of particular importance to the development of garden design was The Masque of Blackness, when Renaissance scientific perspective was first applied. It was this performance which was to lead to 'the architectural alignment of house and garden, the use of monocular perspective in planning and a preoccupation with hydraulics in the form of highly symbolic fountains'.¹³⁶ Unity and the organization of space which were defining aspects of the Renaissance and fundamental to the Italian Renaissance, which was to be applied to gardens, helping to link it axially to the building of which it was an adjunct so that the garden was no longer an isolated enclosure. This was the defining aspect of Nesfield's landscape designs, as he linked house, formal garden and the landscape beyond into one cohesive whole. He adopted strictly 4-way symmetry in the environs of the parent house. A typical Nesfieldian layout would include an elaborate gateway from which a formal avenue led to an entrance court aligned on the central axis of the main façade of the house, giving the design harmony and order. He explained his theories to his patron, Sir John Guest:

Every house of pretension had its outworks which formed essential component parts thereof consequently without such adjuncts a mansion was incomplete as whole outworks were comprehended within a line of circumvallation and consisted of from one to three fronts – one devoted to Entrance Court their object was twofold viz a fence against cattle and in an artistic sense to act as a line between Art and Nature.¹³⁷

Crewe Hall in Cheshire is a good example of an estate where Nesfield carried out 4-way symmetry around the mansion for Lord Hungerford Crewe, and where his purpose

¹³⁶ Roy Strong. The Renaissance Garden in England. Thames & Hudson Limited, London, 1998, p. 168.

was to restore and enhance the original character of this Jacobean garden. Leading from the front of the house is a long straight drive, which was sketched by Nesfield in 1864, this was flanked by sweet chestnut trees, with a set of gates abutting the public road, where passers-by could admire the great house in the distance. [43].



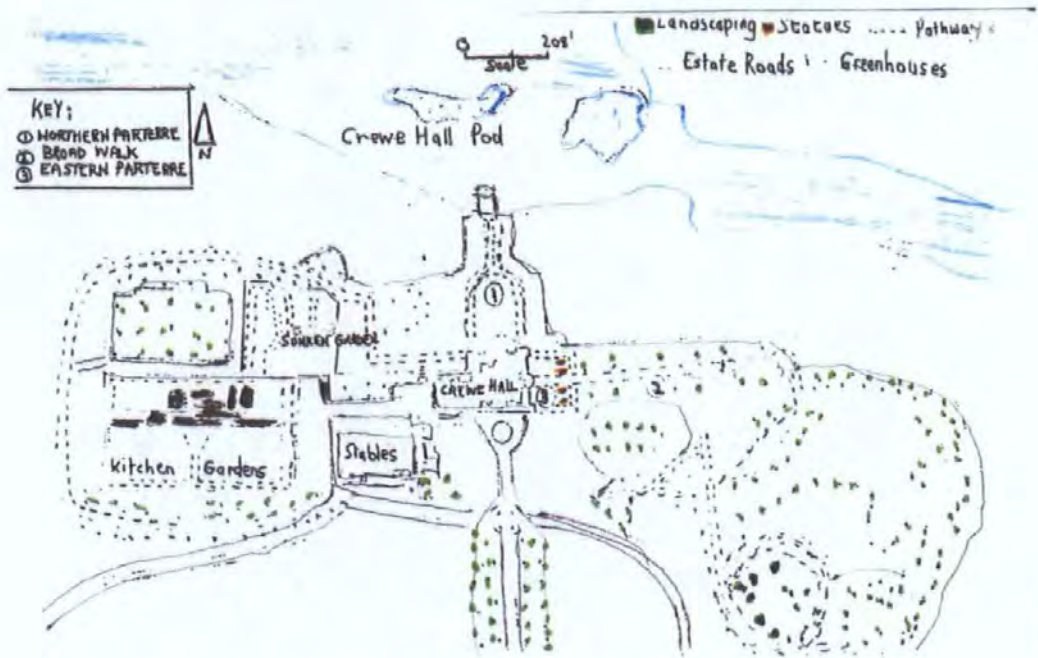
43 Crewe Hall, South Front Vista from Room above Porch.
Pencil Sketch by William Nesfield 24 July 1864.

The drive leads to the southern entrance of the Hall, where there is an entrance court with low balustraded walls, instead of the high walls associated with the Jacobean period. Nesfield's preliminary report of February 1842 demonstrated his desire to produce a scheme for the Entrance Court, which would reflect the Jacobean period. However, his scheme initiated low walls instead of the 'lofty' ones associated with an earlier period:

Report in his work on Landscape Gardening & Architecture has observed of Crewe that "modern taste" has thrown down the ancient palisade & lofty walls – these being removed, other expedients must be adopted to restore the native character of Crewe Hall" – The proposed ground plan has been desired with this express object, only instead of "lofty walls" comparatively low ones will be substituted – The areas within the proposed walls are furnished in the geometric or artificial manner the character of which is deduced from authorities of the olden time – thus a whole will be created in harmony with the Building.¹³⁸

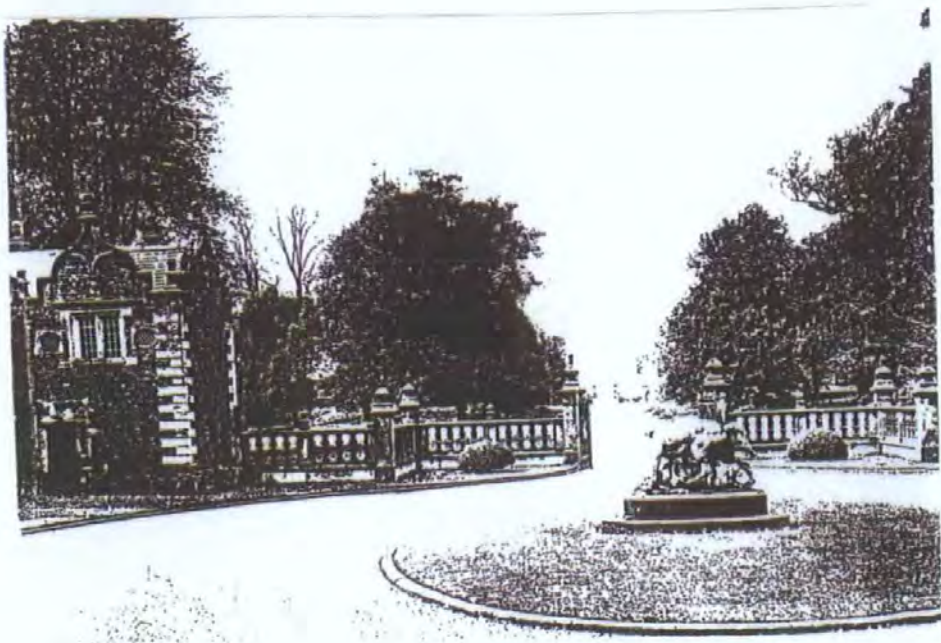
A plan of the gardens, with the mansion as the focal point and the northern parterre, leading to the lake designed by Repton makes Nesfield's 4-way symmetry clearly understood. [44]

¹³⁷ Report from William Nesfield to Sir John Guest, Canford Manor, Dorset. See Appendix 2 p. 97.



44. Plan of the Gardens at Crewe Hall, Cheshire.

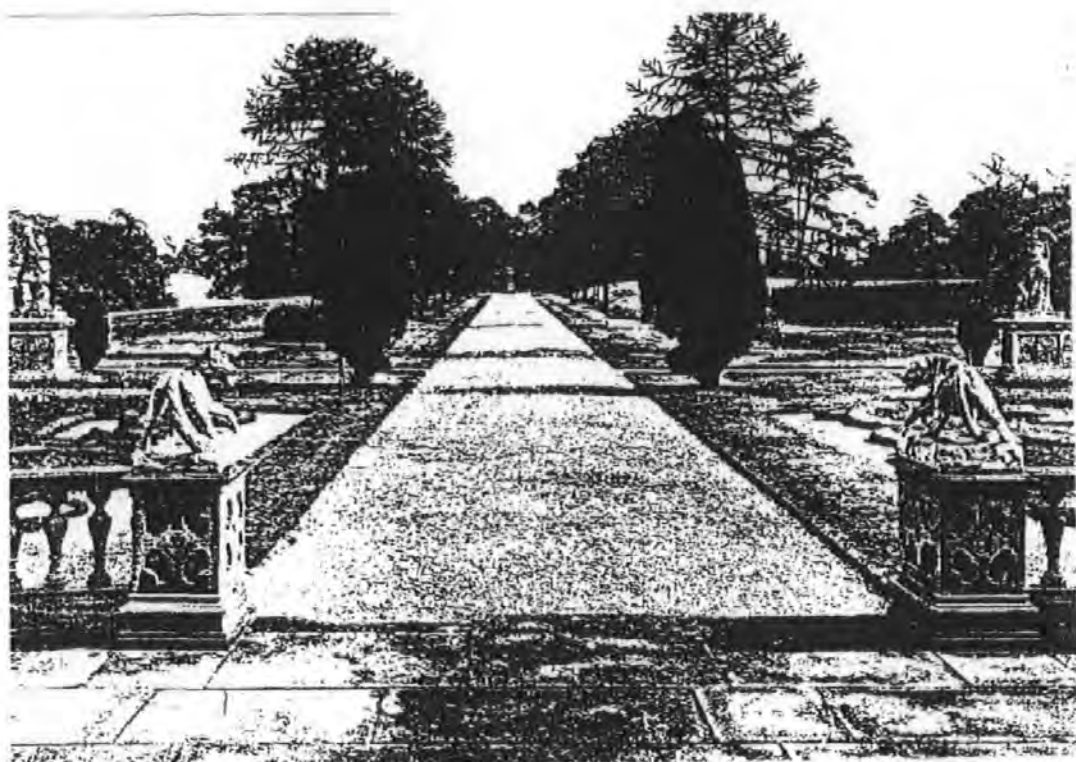
Examples of the Entrance Courts designed by Nesfield survive at Tregrehan in Cornwall, where Nesfield placed a stone Lion on a plinth, a play on the name of his patron Edward Carlyon, and Dorfold Hall in Cheshire, where the architectural feature is a large sculpture of a Mastiff and Pups. [45]



45. Entrance Court at Dorfold Hall, Cheshire.

¹³⁸ Cheshire Record Office, Chester DCR/15/2.

On the west front, at Crewe, was a kitchen garden and on the east a broad walk surrounded by two small parterres with statues and evergreens leading from low balustrades flanked on each side by two large lion statues. [46, 47]



46. The Broad Walk, Crewe Hall, Cheshire.



47. The Eastern Parterre, Crewe Hall, Cheshire.

On the fourth front of the house, facing north, and overlooking the most important rooms, Nesfield designed his most prestigious arrangement, in which he included a *parterre-de-broderie*.

CHAPTER SIX

THE PARTERRE-DE-BRODERIE IN THE FORMAL GARDEN

The importance of historical precedents to Nesfield can be appreciated at Wroxton Hall in Oxfordshire, where his patron was Lord North. At Wroxton the old abbey buildings had been rebuilt in the reign of Henry VIII, although nothing remained of the original Tudor garden. Nesfield was anxious to bring it back to formality as he explained:

As regards Wroxton, an antiquarian question naturally arises – viz how is it that there are neither outworks nor even indications of what they may have been? To which may be replied that as numerous Country Mansions in the Kingdom (of the same period) which have remains of a line of circumvallation, yet in old prints (especially in Kip's folio works) are to be found convincing proofs of original construction the inference is that Wroxton has not been an exception to the old principle but has been demolished like Longleat, Burley, Crewe and many other places ... under this impression therefore the aim of the accompanying design is to restore its legitimate style, and so establish that indispensable link between Art and Nature viz a geometric ground adjunct – without which (in an Artistic sense) no house is perfect.¹³⁹

Nesfield advised Lord North that: 'Having for many years studied our old English Architecture I cannot help expressing a patriotic veneration for it.'¹⁴⁰ The above statements could only have derived from the influence that Salvin had on Nesfield's garden design principles. Nesfield would have been very conscious, especially in the early years of his career, that it was essential he take into consideration Salvin's commitment to historical accuracy and be sympathetic to his wishes. He was, after all, designing gardens to accompany Salvin's Elizabethan and Jacobean revival architecture. One property with which Nesfield would have been familiar was Harlaxton Hall in Lincolnshire, the property of Gregory Gregory (1786-1854). This was one of Salvin's commissions between 1831 and 1837 where he had employed styles ranging from the late sixteenth to the early

¹³⁹ North MSS. Bodleian Library Oxford, A.17R.2.

¹⁴⁰ North MSS. Ibid.

seventeenth centuries. It was one of Salvin's most impressive undertakings during the time Nesfield and he were still closely associated.

The grandeur of the gardens at Haxlaxton were illustrated in four watercolour perspectives produced by Salvin's offices in 1834. They were reported on by John Claudius Loudon in his Gardeners' Magazine, after a visit he made to the property whilst on a tour of Staffordshire and Lincolnshire in May 1840: 'The terraced gardens will be on seven different levels, communicated by flights of steps, ornamented with vases, figures and numerous other suitable objects, and, in appropriate places, there will be canals, basins, and fountains, summer-houses, shrubs clipped into artificial forms, &c.'¹⁴¹ The rich decoration associated with the Jacobean period was Nesfield's preferred style, and he must have gained much inspiration from the mansions and grounds associated with Salvin's Elizabethan and Jacobean architecture. Harlaxton being a prime example of this.

The Italian Renaissance garden reached France in the sixteenth century through dynastic marriages between French kings and members of the Medici family of Florence who were wealthy bankers and patrons of the arts. Catherine de Medici (1519-1589) married Henri II, who was responsible for the initial designs for the Tuileries in Paris and Marie de Medici (1573-1642), the wife of Henri IV, instigated the building and gardens at the Luxembourg Palace in Paris. The inspiration for these gardens came from the Pitti Palace and the Boboli Gardens in Florence in the fifteenth and sixteenth centuries. They brought to perfection the notion of control through iconography and symbolism, thus emphasising the absolute power of the owners. At the Medici villa in Fiesole near Florence, for example between 1458 and 1461, Michelozzo Michelozzi designed what has been described as the first true Renaissance villa for Cosimo de Medici (1389-1464) which looked across to the palaces and domes of Florence and the distant hills.

The great French gardens were, however, slow to emerge and although the French were to adopt Italian design, they adapted it to suit their flatter terrain, so their

designs became less rigidly geometrical than the Italian model, with a unity and harmony that provided a more structured layout which was completely their own. Gardens were still laid out on a symmetrically longitudinal axis, with a side axis running parallel, but the strictly geometrical designs within the pattern disappeared to be replaced by flowing curvilinear designs of plant-like shapes of scrolls, florets and rays, whilst retaining the symmetrical rectangular shape. The narrow alleys in between were marked out in low box and infilled with coloured gravels and low growing flowers divided by straight axial avenues, leading the eye down to an elevated architectural feature.

The Baroque garden reached perfection in France at Vaux-le-Vicomte which was built, and its gardens laid out, between 1656-1661 for Nicolas Fouquet (1615-1680) by Le Nôtre. The primary purpose for the building at Vaux was as a backdrop for lavish entertainment and to advertise the power of its owner, a conceit which ultimately led to Fouquet's downfall, when Louis XIV saw its magnificence and craved it for his own. As a result, Fouquet was thrown into prison where he languished until his death. With its double water theatre, river gods and their attendants, Vaux was the forerunner of the superb gardens at Versailles, designed for Louis by Le Nôtre after 1660. Apart from Le Nôtre, Louis acquired from Vaux the services of the architect Louis Le Vau (1612-1670) and the painter Charles Le Brun (1619-1690), to achieve a scheme at Versailles which was to be the envy of all who witnessed it, the whole being a song of praise to Apollo, whom Louis wished to emulate in his role as the Sun King. Thus an interest in the arts, combined with the need to establish a power base were abiding principles of the Renaissance. The most prestigious gardens were, therefore, designed during the reign of Louis XIV, and the ultimate awakening which occurred during his reign marked an extraordinary blossoming of the arts. Versailles at the end of the seventeenth century was inspired by a 'drive towards artistic perfection.'¹⁴²

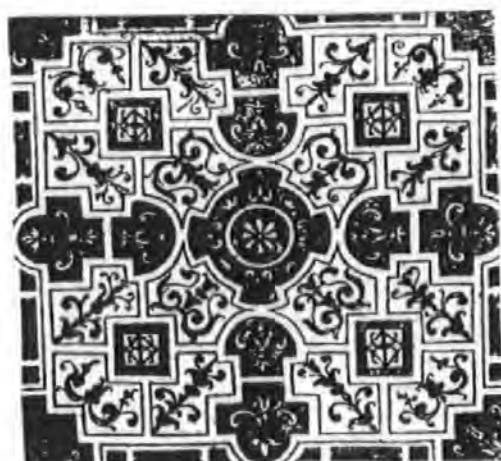
¹⁴¹ Priscilla Boniface. (ed). *In Search of English Gardens: The Travels of John Claudius Loudon and his Wife Jane*. Guild Publishing, London, 1987, pp. 189-202.

¹⁴² Jacques Girard. *Versailles Gardens: Sculpture and Mythology*. Sotheby's Publications Limited, 1985, p. 98. See also John Dixon Hunt, *Greater Perfections: the Practice of Garden Theory*. Thames & Hudson,

The first *parterre-de-broderie* is reputed to have been laid out on the instructions of the architect Etienne du Perac for the Duc d'Aumale at Anet, St. Germaine-en-Laye between 1582-1595.¹⁴³ It was designed by Claude Mollet, a member of a great French gardening dynasty, who is reputed to have introduced *Boxus* (box) from Italy. [48, 49]



48. A Design for a *Parterre-de-Broderie* in the Style of Claude Mollet

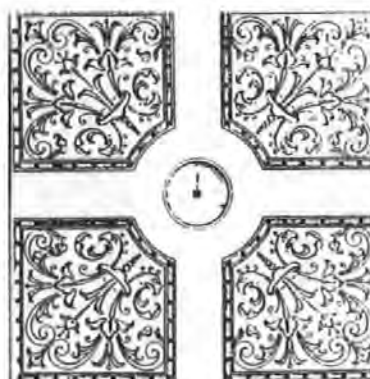


49. *Parterres-de-Broderie* in Front of the Tuileries, Paris by Claude Mollet.

London, 2000, p. 98: 'all great European gardens of the seventeenth and eighteenth centuries were developed as expressions of their owners status and position in the world, we know, because the gardens made it their business to alter visitors to this fact.'

¹⁴³ George and Susan Jellicoe. ((eds). The Oxford Companion to Gardens, Oxford University Press, 1986 p. 378.

These early attempts were the forerunners of the later, much more elaborate designs created by his son, André (d. c.1665), who formulated the archetypal French garden plan of rectangular beds divided by paths into a regular grid arranged symmetrically about a central axis. [50]



50. A Design for a Parterre-de-Broderie in the Style of André Mollet

The *parterre-de-broderie* arrived in England in the reign of Charles I and his French queen Henrietta Maria, when the garden designer André Mollet was active in laying out royal gardens. The most significant were at Wimbledon House and St. James Palace, where the *parterres-de-broderie* he devised were to be the forerunners of the Baroque gardens of Charles II's reign. Gardening patronized by royalty became defunct during the Civil War and the *parterre-de-broderie*, pioneered by the Mollets, disappeared until after the Restoration of 1660, when the French style became dominant. A number of French gardeners were attracted to England as Charles II had spent the years of his exile in France and Holland, where he would have had the opportunity to see the great French formal gardens at first hand. André Mollet's publication Le jardin de plaisir of 1651 was an influential treatise on the French principle of classic design. André Mollet and his brother Gabriel were still in England when Charles returned, and within two years of his accession he sent for Le Nôtre who redesigned parks at Whitehall and Greenwich.¹⁴⁴ Two royal

¹⁴⁴ For sources relating to Le Nôtre's visit to England: see Warrant from Treasurer, Book X, October 15, 1662, p. 137: 'To permit Le Nôtre, the King's Architect, to transport six horses to France custom free as by

English gardeners, John Rose (1629-1677) and George London (d. 1714), both visited France, Rose having been sent by the Earl of Essex to study at Versailles under Le Nôtre early in his career. They became gardeners to Charles II who was, consequently, able to take advantage of men trained in the French tradition. It was a style which was to be virtually lost in England with the onset of the eighteenth century, when classical parks, with their array of artificial buildings, followed by the English landscape parks of Lancelot Brown and his school of design held central stage for most of the eighteenth-century.

It was not until Nesfield became a landscape gardener in the 1830s that the *parterre-de-broderie* was re-introduced. Although the vastness and wide sweeping vistas of Versailles could never have been attained by Nesfield, as a design on such monumental scale could only have been afforded by someone with the power of an absolute monarch such as Louis XIV. The principles embodied in Versailles were, however, the same as those aimed at by Nesfield for his wealthy patrons. There had been other isolated instances of parterres being introduced in the 1830s, an example being at Audley End near Saffron Waldon in Essex. At Audley End in 1831 where a simple floral parterre was planted on the eastern façade of the mansion by William Sawrey Gilpin, on the instructions of the 3rd Lord Braybrooke. The design is reputed to have been taken from an eighteenth-century pattern book, and included plants such as geraniums, fuschias, old rose varieties, eschsholtzias with evergreen trees providing a backdrop around the outer edges. The criticism levelled at this parterre design was that 'it ought to have been sunk to have done it justice, and so viewed from a terrace, but in consequence of the low position of the house that idea was no doubt found to be impractical.'¹⁴⁵ When carpet bedding became popular later in the century it replaced the original planting scheme so that by 1884 50,000 plants were needed.¹⁴⁶ This was not the case at Oxburgh Hall in Norfolk, where a *parterre-de-broderie* was laid out to the east of the Hall and was almost identical to one of

royal warr warrant recited', Fox Helen M., Andre Le Notre Garden Architect to Kings, B. T. Batsford Limited, 1962.

¹⁴⁵ The Garden; 21 July 1877, p. 57.

¹⁴⁶ My thanks to Teresa Widd for this information.

the designs illustrated in Le Theorie et la Pratique du Jardinage by Antoine Joseph Dezallier d'Argenville (1680-1763), which was published in 1709. The design was used in a garden near Paris, where it was seen around 1845 by a member of the Bedingfeld family, who had owned Oxburgh Hall since the fifteenth century. Instead of dwarf box hedges to surround the plant-like shapes that made up the pattern and gravels, they planted cotton lavender (*Santolina chamaecyparissus*, Rue (*Ruta graveolens* 'Jackman's Blue) with panels of French marigolds (*Tagetes patula*) and *Ageratum houstonianum*. These are the only known examples of *parterres-de-broderie* of the mid nineteenth century, apart from the ones which Nesfield was to provide for his patrons.

With their controlled symmetry and restricted colour palette, Nesfield's *parterres-de-broderie* were made up of a number of components. They were situated axially to the main rooms of the parent house and were intended to be viewed from an elevated position, usually a raised terrace. The gardens were laid out on a symmetrically longitudinal axis, with a side axis running parallel. They were enclosed by balustrades and were approached by steps, both of which gave light and shade and so added to the variety of the composition. The centre-piece of these gardens was a *parterre-de-broderie*, the most sophisticated and complicated of all the parterres, extremely costly to install and requiring a regiment of skilled gardeners to maintain. Nesfield explained that:

The area of a parterre was regulated according to the size of the house and dealt with as artificially as art could desire by means of grass slopes, terraces, panels, verges, sculpture, fountains, box embroidery, flowers and other exotics. The details should invariably be worked into rich compartments, the main and flanking centres of which should be formed upon the most important windows or doors according to circumstances. The business then of an artist is to create an agreeable combination of the aforesaid materials in such a manner as to produce a concentration of effect upon the said principles as he would enhance the focus of a picture on canvas i.e. by keeping accessories subordinate thus there would be a gradation from the highly artificial to the neutral character.¹⁴⁷

Evergreens were important and box was used to edge the plant-like shapes within the parterre itself, as well as being used to edge the perimeter of the whole parterre. Clipped box was known to have been used in Roman gardens, although John Parkinson (1567-1650) in his Paradisus on Sole Paradisus Terrestris of 1629 said that in England at the time he was writing box was a novelty. In a letter to Sir William Hooker, the Director of the Royal Botanic Gardens at Kew, Nesfield explained that evergreens should be:

clipped into various artificial shapes i.e. to be orthodox – therefore any natural forms which are most quaint & formal of course will answer best – such as



upright common Juniper – Irish Yew – Red Cedars, large box – small leaved Phillyreas – Portugal Laurels as standards – the Phillyrea does capitallyclipped as a round ball or standard thus at any rate the more you ring the changes on the spiral – the round or the pyramid like Versailles the better they should be drilled gradually in some space till fit for parade.¹⁴⁸

To give height to the sunken, flat design Nesfield used a large architectural feature in the *parterre-de-broderie*. He favoured the armillary sphere, and examples of these sundials were at Crewe Hall in Cheshire, Stoke Edith in Herefordshire and Stoneleigh Abbey in Warwickshire.¹⁴⁹ Tazzas, vases and finials were used around the *parterre-de-broderie* interspersed with clipped evergreens. [51, 52, 53]

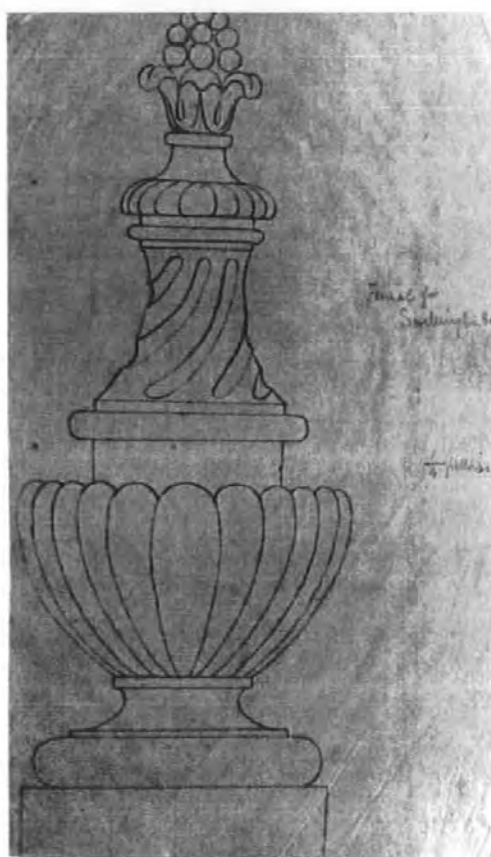
¹⁴⁷ Correspondence between William Nesfield and John Manners-Sutton of Kelham Hall, Nottinghamshire. Nesfield Archives.

¹⁴⁸ Correspondence from William Nesfield to Sir William Hooker, 19 November and 28th December 1848, Royal Botanic Gardens, Kew, English Letters.

¹⁴⁹ The armillary sphere or equatorial sundial is French in origin. The rings represent the great circles of the Heavens, put together in their relative positions as symbols of eternity. The time being indicated by the shadow cast by the shaft which passes centrally through the sphere.



51. Lynford Hall, Geometric Elevation of Proposed Tazza for Basin of East Parterre.
February 1859.



52. Finial for Swillington Hall.



53. Proposed Tazza for Holkham Hall, Norfolk.

Plants were not key components in the *parterre-de-broderie* as they did not always conform to the military precision associated with the pristine look of clipped evergreens and well raked gravel. As Nesfield's own botanical knowledge was limited, a restricted planting palette suited him. He used a small and predictable range of low growing plants, graded in blocks of one colour, with the lighter colours at the front. By a gradual building up of related shades and tones Nesfield produced a progression of colour. Keeping the plants and box low in the parterre meant they could be viewed from the parent house, whilst carrying the eye beyond. Reduced colour towards the end of the parterre with the use of compartments of grass enabled the parterre to blend into the parkland. Nesfield's awareness of the subtle blending and grading of colour is highlighted in his suggestions for Stoke Edith in Herefordshire. [54]¹⁵⁰

¹⁵⁰ Herefordshire Record Office, Hereford. Foley Collection

All plants nearest the house should be as low as possible & pegged – those for the subdivision at the North end of Compartment may be as high as the most dwarf Geraniums. The foliated beds must have particularly low flowers or their forms will be confused – The endeavour should be to make gradations of one colour in the same bed, if long, as for example, the south scroll, where the deepest scarlet commences at the circle A & blends imperceptibly towards B into orangy red & thence towards C into salmon red. At D the gradation is from deep yellow to very brilliant pale yellow at E & so on throughout in the purples, blues &c – The darkest & most sober colours should be in the North beds to advance the more positive Colours at the South end – The foliated Beds Nos. 1,2,3 should gradate in colour from light rose No.1 to the deepest rose or maroon No.3. The flank foliated Beds No.4 should contain the deepest blue possible. The Scallop to be prismatic by means of light colours, yet gradating at the south ends from darker, shading to very pale & by way of enhancing the dark introduce white spots of verbena – No.5 Yellowish white such as Mignonett 6 very bright bluey white 7 Real white 8 pale blue.



54. The Parterre-de-Broderie at Stoke Edith, Herefordshire

When Nesfield began his landscape gardening career he would have studied the colour theories then in current use, whilst bringing his own artistic skills to his designs. One gardener whose colour theories were so close to Nesfield's own that he must have had an influence on him was John Caie (1811-1879). Caie was head gardener to the Duke of Bedford at Bedford Lodge, Kensington and in 1838 he produced an article for the Gardeners' Magazine setting out his scheme for Bedford Lodge. This Caie followed by articles on colour schemes for the garden, and certain of his principles can be seen to have been repeated in Nesfield's own work. They included the principle that colours should be presented in solid masses and not mixed together, for solid masses allowed the eye to rest instead of continually agitating it by small juxtapositions, and further that the eye's first impression ought to be one of dignity and greatness of expression. Caie also maintained that the height of plants should be in proportion to the size of beds and arranged for

contrast. Colour should be clean, simple and intelligible. Order, he maintained, was the source of peace and this could only be achieved by balance and proportion.¹⁵¹ The impact Caie had on establishing the bedding-out system was discussed by the gardener David Taylor Fish (1824-1901): 'Take, for example, the bedding-out system, of which in its best form he was undoubtedly the original. He was possessed with, lost in it, for years.'¹⁵² Nesfield was, therefore, able to make use of bedding plants, an important horticultural resource which was not available in seventeenth-century France, when the parterre was formed solely with low box and different coloured sands and gravels. Between the 1830s and 1840s a range of plants were introduced from South Africa and North America which could be bedded out each summer and discarded when they became untidy. They included pelargoniums, lobelias, verbenas, petunias, calceolarias and salvia splendens. They were to be 'intensively hybridized, and by 1850 the bedding range covered six colour groups, yellow, purple, scarlet, blue, pink and white.'¹⁵³ By the careful juxtapositioning of one shade against another, Nesfield rescued these plants from becoming garish, as was the case with some of the bedding-out schemes in the late Victorian period, especially in public parks. Also by the 1850s, the zonal hybrids of pelargoniums were in demand, together with the Regal and Scented-leaved varieties.

To ensure that vast quantities of bedding-plants were available each year, ranges of glass houses became popular with many wealthy Victorians, especially when sheet glass was invented in 1833. When the glass tax was lifted in 1845, thus reducing its price, greenhouses began to proliferate. Their use was not universal, however, for as late as 1856 Nesfield commented to Lord Crewe that Whitaker, the head gardener on the Crewe estate, had suggested digging trenches to contain bedding-plants throughout the winter months:

¹⁵¹ See Brent Elliott. *op.cit.* for Caie's influence on garden design.

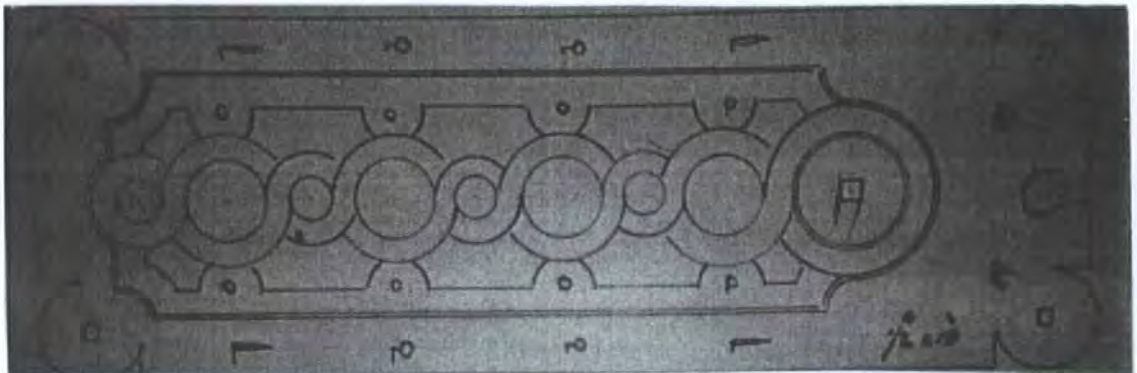
¹⁵² *Gardeners' Chronicle*: 1879, pp. 442, 489, 534.

¹⁵³ Brent Elliott. *op.cit.* p. 89.

¹⁵⁴ Letter from William Nesfield to Lord Hungerford Crewe, 5 September 1856, Cheshire Record Office, Chester, DCR 15/2

Whitaker's suggestion is a very wise one inasmuch as the amount of plants which this new Parterre must require will be very considerable & if purchased every year could not cost less than £150 or thereabouts, whereas the expense of pits will in the long run be absolute economy, independent of the advantage Gardeners will have in being able to preserve quantities of flowers which must otherwise perish. I should say the saving will nearly cover the outlay for the pits almost in one year.¹⁵⁴

Coloured gravels had been part of the knot gardens of Tudor England and they were used as infills between the plant-like shapes of the *parterre-de-broderie* to lend interest in the winter months. They could be made of stones, glass or pounded brick. Nesfield also used friezes or ribbon borders to good effect. Examples could be found at Stoke Edith in Herefordshire and at Witley Court in Worcestershire where their purpose was to divide two distinct areas of the garden and at Crewe Hall in Cheshire, where they were used on either side of a path which led to the lake. [55]



55. An Example of a Frieze Border at Stoke Edith in Herefordshire.

By utilizing the designs of some of the most important artist-designers in seventeenth-century France Nesfield sought to assure his patrons that as he was following in the footsteps of the Old Masters of Gardening a link between the art of gardening and that of painting was established. Only an artist, Nesfield assured his patrons, could appreciate the qualities of beauty and aestheticism necessary to carry out landscape

gardening. Nesfield's status as an artist and its relevance to his garden design principles is explained by him, in his report to his patron Lord Howe of Gopsall Park, Leicestershire.

The parterre was rendered as conspicuous as possible by being centrally placed on a public room or garden front, indeed the old Masters were so fastidious regarding the design of a Parterre that it was as conformable to the rules of art as the composition of a Picture on canvas, their aim was concentration & such a combination of accessories as conduced to richness without confusion, but more especially to variety altho symmetry was invariably adopted.¹⁵⁵

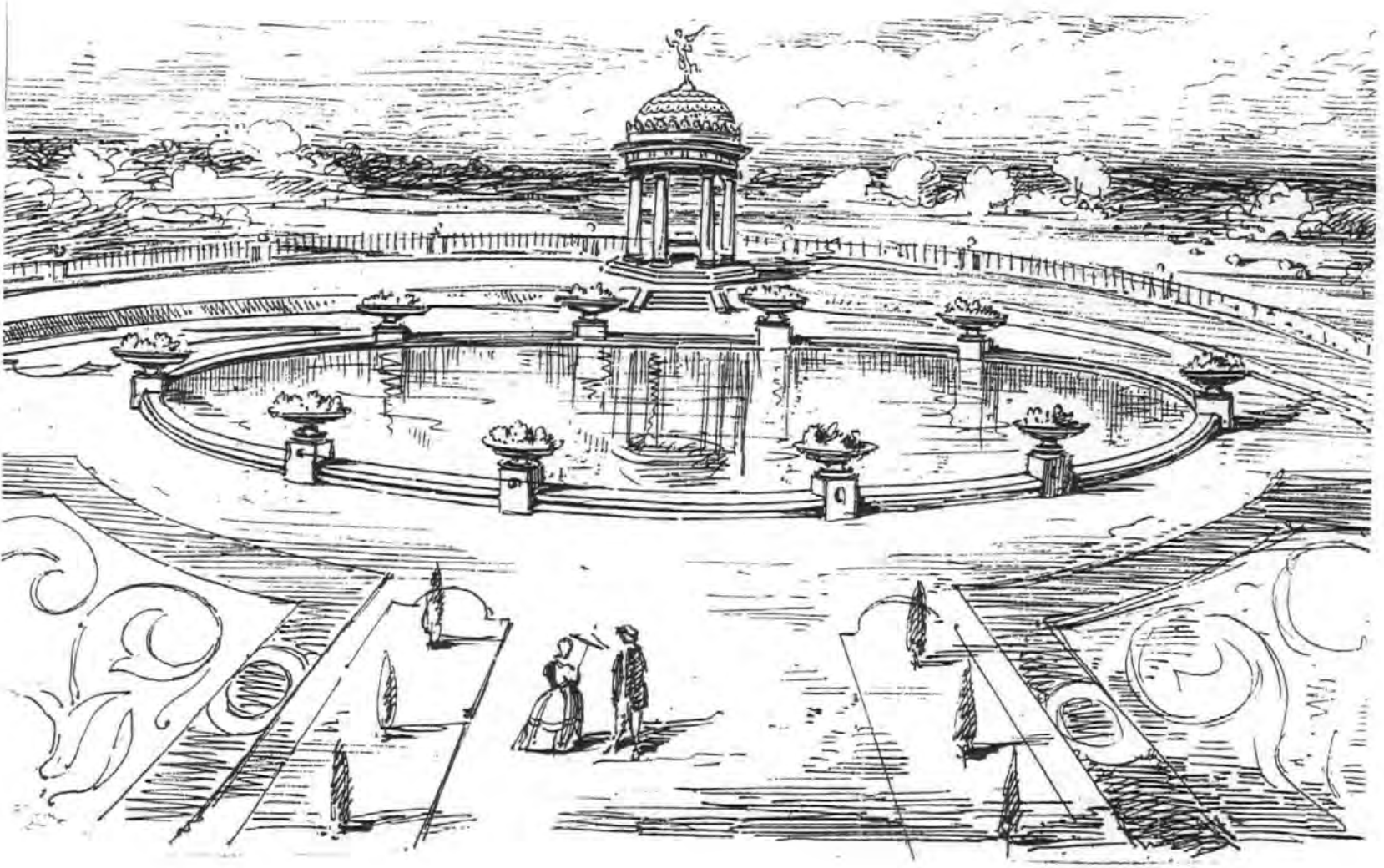
¹⁵⁵ Report to Lord Howe of Gopsall Hall, Leicestershire, See Appendix 2, p. 119. The Report is held in the Nesfield Archives.

CHAPTER SEVEN

EMBROIDERED GARDENS

Nesfield had hit on a winning formula when he decided to make the *parterre-de-broderie* the principal feature in his formal gardens for its use ensured that he was never without garden design commissions. Therefore, although Nesfield's use of this device means that he cannot be regarded as an innovator, it was to be the trademark which secured for him his very lucrative career in landscape gardening. He would, therefore, have been very foolish to have deviated from installing a device which was obviously a 'must have' factor for his patrons at this time.

Few examples of exceptions to the rule of the *parterre-de-broderie* being the principal device in Nesfield's formal gardens exist. However, at Henham Hall in Suffolk, where his patrons were the Earl and Countess of Stradbroke, correspondence demonstrates that no matter how persuasive Nesfield could be, the wishes of the patron often had to come first. At Henham the Countess desired a scheme that was unlike any other, and Nesfield obliged with a pavilion. Although strict symmetry was maintained and, according to Nesfield's rough sketch, he obviously still intended to include a *parterre-de-broderie* as part of his design. [56]



56. Plan for a Pavilion at Henham Hall, Suffolk.

3 York Terrace,
Regent's Pk N.W.
March 3/59.

Madam – Since addressing your Ladyship yesterday it has struck me that I ought to have sent some idea if my proposition for the Pavilion as the point d'appui of the Garden – I have therefore done a very hasty & rough sketch which probably may partly convey my meaning – I would design the Pavilion something like the circular one at the Borghese Palace at Roma yet not a copy – At any rate I am persuaded that such a feature reflecting the Water & accompanied by the 10 Tazzas for flowers would produce an ensemble such as you desired – viz unlike any other place – Should the scheme be approved of course I would go more earnestly to work by entering into the refinement of proportion & details to scale upon a large drawing I am Madam
Your faithfully Servant
W. A. Nesfield.
The Countess of Stradbroke.¹⁵⁶

March 3/59
Regent's Pk N.W.
Madam Since addressing your Ladyship yesterday it has struck me that I ought to have sent some idea of my proposition for the Pavilion as the point d'appui of the Garden – I have therefore done a very hasty & rough sketch which probably may partly convey my meaning – I would design the Pavilion something like the circular one at the Borghese Palace at Roma yet not a copy – At any rate I am persuaded that such a feature reflecting the Water & accompanied by the 10 Tazzas for flowers would produce an ensemble such as you desired – viz unlike any other place – Should the scheme be approved of course I would go more earnestly to work by entering into the refinements of proportion & details to scale upon a large drawing I am Madam
Your faithful servant
The Countess of Stradbroke - W. A. Nesfield

It can be appreciated from a letter Nesfield sent to Arley Hall in Cheshire, where his patron was Rowland Egerton Warburton that he sometimes had to compromise his own artistic principles when he said: 'my chief aim is always to be guided by the suggestions of employers provided they can reasonably be adopted.'¹⁵⁷ However, Warburton's wishes would have meant that Nesfield needed to retain a Mulberry Tree within his formal design, and this prompted the further comment that: 'I really am at a loss to know upon any artistic principle to include it in the Design ... The present requirement is so palpably at variance with the governing mode of treatment of a Parterre (i.e. if I am to believe Kipp & a host of other authorities) that I must at once avow my utter inability to advise otherwise

¹⁵⁶ Suffolk Record Office, Ipswich, HA 11/C46/10 [40].

¹⁵⁷ Letter from William Nesfield to Rowland Egerton Warburton from Arran, 25 July 1847, Arley Archives.

than a removal of the said Plant however flourishing it may be.¹⁵⁸ Strict symmetry was always the rule of thumb as far as Nesfield was concerned.

It was not Nesfield's innovations that were of prime importance to garden history, but rather the social implications associated with his use of the *parterre-de-broderie*. The significance of this device's ready acceptance by many members of the landed classes during the middle years of the nineteenth century, is what makes Nesfield's use of the *parterre-de-broderie* so important during this period of social transformation.

Although little remains in situ of Nesfield's formal gardens the plans, plantings and correspondence available from a variety of sources, and especially the Nesfield Archives, demonstrate the success of his use of the *parterre-de-broderie*.¹⁵⁹ Therefore, although little is known of his intentions at Methley Hall in Yorkshire and Clumber Park in Nottinghamshire, two of his earliest commissions, there are a number of *parterres-de-broderie* designed by him which have been well documented. An early commission of the 1840s, at Worden Hall in Lancashire, demonstrates that by this time Nesfield was making use of the *parterre-de-broderie* and also that Salvin was instrumental in introducing him to his patrons. Between 1840 and 1846 Salvin was asked to provide alterations and additions for James Nowell of Ffarington, who had inherited this property aged 25 in 1837, on the death of his father.¹⁶⁰ This was one of Salvin's few forays into Italianate villa style architecture. Sometime during these five years Nesfield designed a formal garden on the south front of the house and a maze of hornbeam hedges with a central mound, surmounted by a single hornbeam tree with a fool's or false entrance between stone pillars. The formal garden was enclosed by pierced stone balustrades and contained one large central *parterre-de-broderie* on an axial line with the Hall. It was

¹⁵⁸ Op.cit.

¹⁵⁹ See Appendix Four for a list of William Nesfield's commissions.

¹⁶⁰ The house had originally been known as Shaw Hall and dated from between 1672 and 1680. Salvin rebuilt the house, apart from three rooms on the south and a Grecian style Gallery above. I am grateful for information of Worden Hall to Elizabeth Shorrock of the Leyland Historical Society. See also Jill Allibone, Anthony Salvin – Pioneer of Gothic Revival Architecture, Lutterworth Press, Cambridge, 1987, p. 165. The house was destroyed by fire in 1941.

surrounded by two gravelled beds on which were grass plots and a tazza for flowers. The *parterre-de-broderie* was made up of liminal scrolls banded by low growing flowers, presumably of one colour and variety with a small fountain to give height. [57]



57. The Formal Garden at Worden Hall, Lancashire.

In the early 1840s Nesfield was to design one of his most impressive creations on the northern front of Crewe Hall in Cheshire. The *parterre-de-broderie* which was to elevate Nesfield's designs above those of his contemporaries and become his garden design signature was at its most impressive at Crewe. Nesfield explained his intentions regarding the northern garden to Lord Hungerford Crewe in his Preliminary Report of February 1842:

As this front of the House is Northern & overshadows the ground, this portion of the Parterre will not be congenial to herbaceous plants therefore various devices will be adopted in grass & box upon gravel & with the addition of architectural objects such as Statues, Vases &c much rich and appropriate variety will be gained. Embroidery consists of symmetrical or other figures formed with outlines of low box – the old Masters filled the intervals with different coloured sands but small light coloured pebbles will do better set in Mulgrave cement.¹⁶¹

The purpose of the garden was to form a striking foreground to the lake which had been designed by Repton to be looked down on from the Long Gallery of the Hall. The

¹⁶¹ Cheshire Record Office, Chester, DCR/15/2.

parterre-de-broderie itself was a large rectangular sunken panel with broad pathways on either side which led to a central path at the northern end. On each of the sides were two reflecting guilloches or cable friezes, culminating in a statue of the Sea God, Neptune. The *parterre-de-broderie* was infilled with red and blue gravel, to reflect the diapered red and blue brickwork of the Hall.

Box cut to three inches high by two inches deep provided a solid outline for the central motif of the *parterre-de-broderie* which was a large floret and the plant-like arabesque shapes derived from the French *parterre-de-broderie*. This led to an armillary sphere which formed the centre of a Quincunx at the southern end of the parterre to give height and lead the eye down to the lake. The whole was framed by a border which contained low growing flowers, surrounded by clipped evergreens interspersed with tazzas, enclosed by a low balustrade. Although there is no vestige left on the ground of the actual *parterre-de-broderie*, the design has been well documented and photographed over the years and the plot on which it was situated is still in place. [58]



58. The Northern Parterre Garden at Crewe Hall.

Arley Hall in Cheshire had been the principal seat of the Warburton family since 1469 and in the 1840s Nesfield obtained a commission from Rowland Egerton Warburton

(1804-1891). When Warburton came into his inheritance in 1826 he decided to build a new house and in 1831, when he married, the project went forward. Both Warburton and his wife were amateur artists, enthusiastic garden designers and antiquarians and:

Rowland was proud of the history and antiquity of his inheritance. Influenced by the 'Romantic movement he wished to escape from neo-classical architecture, and, as an enthusiast for religious revival, he wanted his new house to suggest something of the piety of the Middle Ages as well as the grandeur of Elizabethan England.'¹⁶²

Attention to historic detail was clearly important to Warburton and it is therefore no surprise that Salvin was asked to design a private Chapel to the east of the house in the Gothic style. This he did between 1842 and 1845. This concern for historic accuracy is evident in Warburton's correspondence when he stated that the ornamental angels in the Chapel, who were holding shields 'should be in the fashion of the time in which the Chapel may be supposed to have been built.'¹⁶³ Nesfield was aware of Warburton's interest in historic detail and that he was doubtful about the use of a *parterre-de-broderie* in the vicinity of the private Gothic Chapel. By November 1842 after studying plans for the Chapel front Nesfield was going into detail in his correspondence with Warburton regarding the positioning of the *parterre-de-broderie*.

As for the more minute detail it w'd be needless thinking of it yet, tho you will perceive I have already indicated the sites of yr principal points for sculpture &c. With reference to the balustred wall I have made what I conceive an amendment to yr's because as the main flight of steps ought undoubtedly to be placed in the centre, their effect w'd be had if they projected upon a segmented front, therefore I have given you an angular form answering to the shape of a bay window & I have also simplified the number of angles you made near the steps at the end of the chapel – the outward wall opposite the steps (by way of an opposition of lines) ought to be rectangular but whether to carry it farther into the park remains for discussion, I feel that it is far enough only it will (as I have shown it) effect the rectilinear direction of the lower walk on acc't of the projection of the yews – yet I think a curve to the walk w'h is to be carried behind them & also a break outwards of the subordinate wall w'h will be hidden in the plantation will be matters of no moment as far as general effect is concerned – therefore the alteration of these will rest

¹⁶² Michael Flower. Arley Hall, Cheshire. January 1982, p. 4.

¹⁶³ Letter from Anthony Salvin to John Lewis, Clerk of Works, 23 December 1842, Arley Hall Archives.

with you – The Column for the proposed globe dial is recommended as an architectural stop to the descending line of the steps as well as a legitimate terminus – The Friezes for high flowers are very important & likewise a certain space of blank turf towards the balustraded wall – this latter is for the sake of having a quiet background to the openwork &c I must be in yr neighbourhood again in Feby when I hope to have a finished plan for you but I must beg of you to make such observations as you deem necessary in pencil upon the sketch & return it to me at yr leisure - & you may rely on it that I will spare no pains in the detail & in fact will do it over twenty times till we get it right.¹⁶⁴

This letter is very revealing as it indicates that as far as the strict formality of the formal garden was concerned Nesfield was not prepared to compromise. Where, however, formality would not be affected, as for example where the curve of the walk would be carried behind a line of yews and so would not be seen when viewing the parterre, Nesfield was quite prepared to bow to the wishes of his patron. The use of an ‘architectural stop’ and the reasons for its use are also discussed in this letter.

Nesfield suggested that he and Warburton should meet at Crewe Hall to discuss his work for the: ‘sake of criticism & information to us both, since I want someone like yourself to tell me when I am wrong having too much my own way at Crewe ... I quite subscribe to the old adage that “two heads are better than one” i.e. provided they come from the same school.’ Warburton was still not happy about strict formality in his garden and although Nesfield had no wish to lose this valuable commission he was anxious to reassure Warburton about the superiority of the *parterre-de-broderie* compared with an old design which Warburton had seen in a picture at Crewe Hall:

I ought to observe that my chief aim has been to provide for Winter effect & that I tried geometric forms (as you call them) for the beds, against my conscience, but they were so insufferably commonplace that you must excuse me if I differ from you – indeed I candidly confess that I should be shy of owning such a design as that to which you alluded in the Crewe picture, although it was old – first because in the works of former days, we have sufficient evidence that there existed 2nd as well as 1st rate Art, which many hundred prints in my possession will prove – I regret being unable now to give you a long yard on the subject, therefore must be content

¹⁶⁴ Correspondence between William Nesfield and Rowland Egerton Warburton, 13 November 1842 from Methley Park, Leeds, Arley Hall Archives.

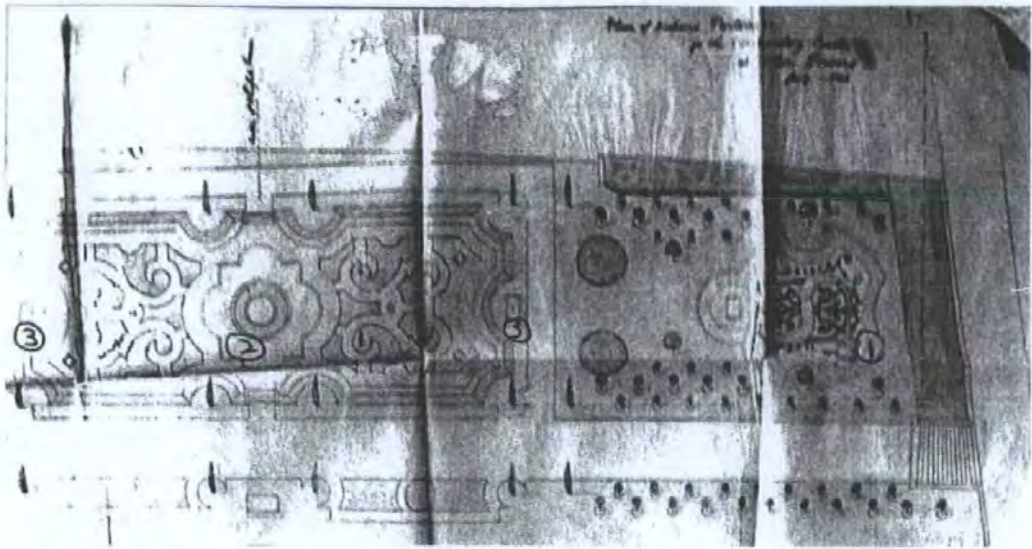
to state that to the best of my judgement, you advocate the refinement of elaboration internally, so should you be governed in a minor & yet an harmonious degree externally – be it further remembered that this quaint but good old manner of gardening is bona vide architecturally & that a Parterre professes to be a component part of the great artificial mass of the Building.’¹⁶⁵

Nesfield’s desire to impress on his patrons that his designs were superior to the ‘insufferably commonplace’ ones of an earlier era is reflected in this letter. It demonstrates that Nesfield was closing his eyes to the possibility that the earlier design seen by Warburton at Crewe Hall, would probably have been more suitable for an area which adjoined a small Gothic building rather than the elaborate *parterre-de-broderie*, which required a much grander setting. Nesfield’s *parterre-de-broderie* was eventually put in place at Arley, as an adjunct to Salvin’s private gothic style Chapel, rather than as part of the main garden which Rowland and Mary Egerton Warburton designed themselves.

During the 1840s Nesfield received a commission to design a *parterre-de-broderie* at Alton Towers in Staffordshire in the Countess of Shrewsbury’s private garden. Due to its position, sandwiched between the armoury, the house conservatory and the chapel; it was known as the Conservatory Court and had no open vistas. This was a departure from Nesfield’s usual schemes, where the parterre could be viewed from the most important rooms of the house before opening up to the open vistas beyond. This scheme incorporated two parterres: in one were Rose, Shamrock and Thistle emblems, infilled with coloured gravels together with a small fountain standing on carved lion’s paws flanked with three tazzas. In the other was a large monogrammed ‘S’ in box embroidery to represent the family name of Shrewsbury. In 1857 this garden was described as containing: ‘some fine specimens of sculpture by Nys, who flourished in Rome in 1721 ... a copy of the Warwick Vase in marble, on a tripod stand of the same material, a David strangling the lion, and a Flora in white marble.’¹⁶⁶ [59]

¹⁶⁵ Arley Hall Archives.

¹⁶⁶ E Aveno Brooke. Gardens of England, London 1857.



59. Plan of Proposed Parterre &c For the Conservatory Court at Alton Towers.
January 1846 Scale 1 in.= 10 ft.

The commission Nesfield received at Broughton Hall, near Skipton in Yorkshire, for Sir Charles Tempest, was also in a restricted area. In this case the problems Nesfield had to contend with related to the steeply sloping contours of the ground around the Hall as well as the limited space available. He was, however, able to reassure Sir Charles that although: ‘you have certainly given me the most difficult job I have experienced but I am one of those who cannot endure to be beaten, hence my endeavours shall be untiring.’¹⁶⁷

To add to Nesfield’s problems a conservatory was to be built on the south side of the Hall, for which he was required to level the ground. Nesfield’s solution was to design a small parterre, with support walls and steps. He also provided a basin with shells and dolphins and reshaped the curving shrubs above the high ground. To the east Nesfield designed a parterre on a steep slope, into which he introduced a scroll and feather design. This was situated within two lines of box, on coloured gravels, with yellow spar round the outside and crushed tile and spar in red, white and blue to fill the interstices of the box.

[60. 61]

¹⁶⁷ Letter from William Nesfield to Sir Charles Tempest, 12 January 1855, Broughton Hall Archives.



60. The East Parterre.
Broughton Hall, Yorkshire.



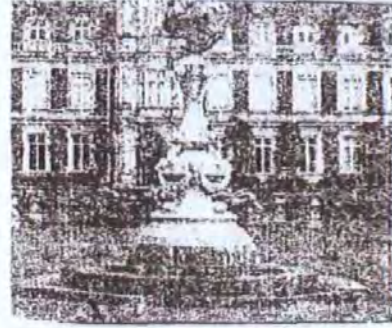
61. The North East Parterre.
Broughton Hall, Yorkshire.

On the north east corner Nesfield placed a gazebo, whilst above, on the high ground, where space was at a premium he introduced statues of a Piping Shepherd and Shepherdess, Haymakers and three figures known as Faith, Hope and Charity. From the gazebo a path led along a woodland walk to Broughton Brook where Nesfield placed a shepherd boy with a dog.

In 1846 Nesfield travelled to East Anglia to undertake a commission at Somerleyton near Felixstowe for Sir Samuel Morton Peto (1809-1889). This time Nesfield's patron was not a member of the old landed class, but a railway speculator and builder. There Nesfield designed a large formal garden to the west of the house overlooking the park with its ancient lime avenue. Nesfield incorporated a terrace with balustrades which overlooked an elaborate *parterre-de-broderie*, a motif which the Sale Particulars when the estate was sold in 1861 suggested was based on an old church hinge. It was outlined in box and infilled with glittering white chippings, and included an equatorial sundial on a richly carved marble pedestal. It was surrounded by vases and topiarized evergreens, culminating in a low balustrade that separated it from the park. Sixteen symmetrically placed green and golden topiarized Irish Yews separated it from the rest of the garden. [62, 63]



62. The Parterre-de-Broderie.
Sommerleyton Hall, Suffolk.



63. The Equitorial Sundial.
Sommerleyton Hall, Suffolk.

The gardening journals of the day were complimentary about Nesfield's contribution at Somerleyton, particularly about how he managed to link the west garden with the flower, winter and kitchen garden. It was noted that:

The design is laid down on white gravel, with massive Box edgings to the various scrolls and beds. The white gravel forms a good contrast to the dark green of the Box, and brings out the figures in bold relief, altogether the effect is very good, the design possesses more breadth and boldness than we usually see in Nesfield's designs. The beds were exceedingly well arranged as to colour.¹⁶⁸

The garden was maintained until the onset of World War II when it was grassed over to prevent the white chippings being seen by enemy aircraft.

Between 1846 and 1847 Salvin designed a mansion in the French Empire style, with a mansard dome over the centre bay, at Oxon Hoath in Kent for Sir William Geary Bart. This was a deviation from Salvin's usual Elizabethan and Jacobean designs but, according to the architectural historian Jill Allibone, Sir William was a Francophile and collected French eighteenth-century furniture. In May 1847 Nesfield submitted a plan for a Parterre and Rosarium to accompany the new house. Nesfield produced his usual layout which included two reflecting parterres on each side of the central avenue, surrounded by topiarized yews, similar to the ones he had introduced at Somerleyton in Suffolk. [64]

¹⁶⁸ The Florist; November 1857, p. 328.

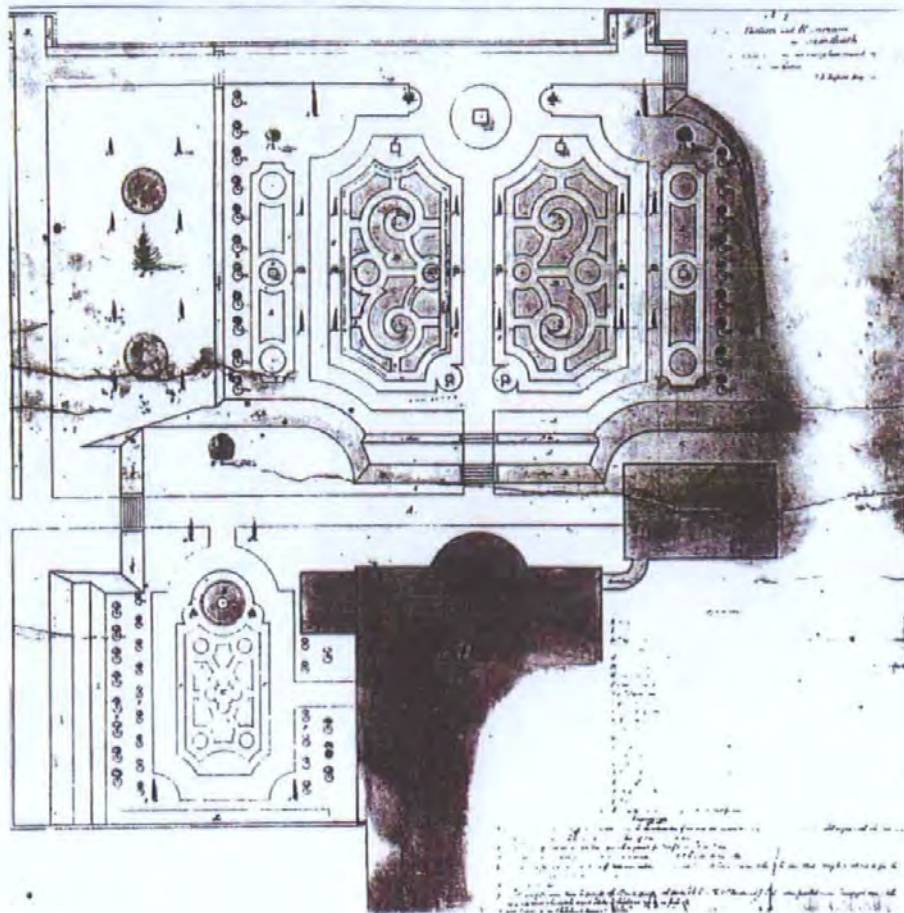


64. The Topiarized Yews at Oxon Hoath, Kent.

At Oxon Hoath he suggested the use of stone kerb edgings instead of the usual box to surround the parterres. This was a feature he recommended to his patrons, for although it was a more expensive option than box, it saved on time and labour as it did not need constant trimming like box.

In the subsidiary pleasure garden at Oxon Hoath, Nesfield designed a Rosarium which was destroyed in the Edwardian period to make way for a Billiard Room. The plants Nesfield used in this garden reflected those in his main parterre garden. They included the conifer *Juniperus excelsa*, whose sword-like dark green leaves contrasted well with *Quercus ilex* (Holm Oak) which is a round-headed evergreen and a *Yucca gloriosa* whose architectural value was in its use as a border for miniature roses infilled with white gravel to give contrast.¹⁶⁹ The plants Nesfield incorporated in his formal garden schemes rarely varied, he was no plants-person and the ones he used were always tried and true varieties. [65].

¹⁶⁹ Oxon Hoath Archives.

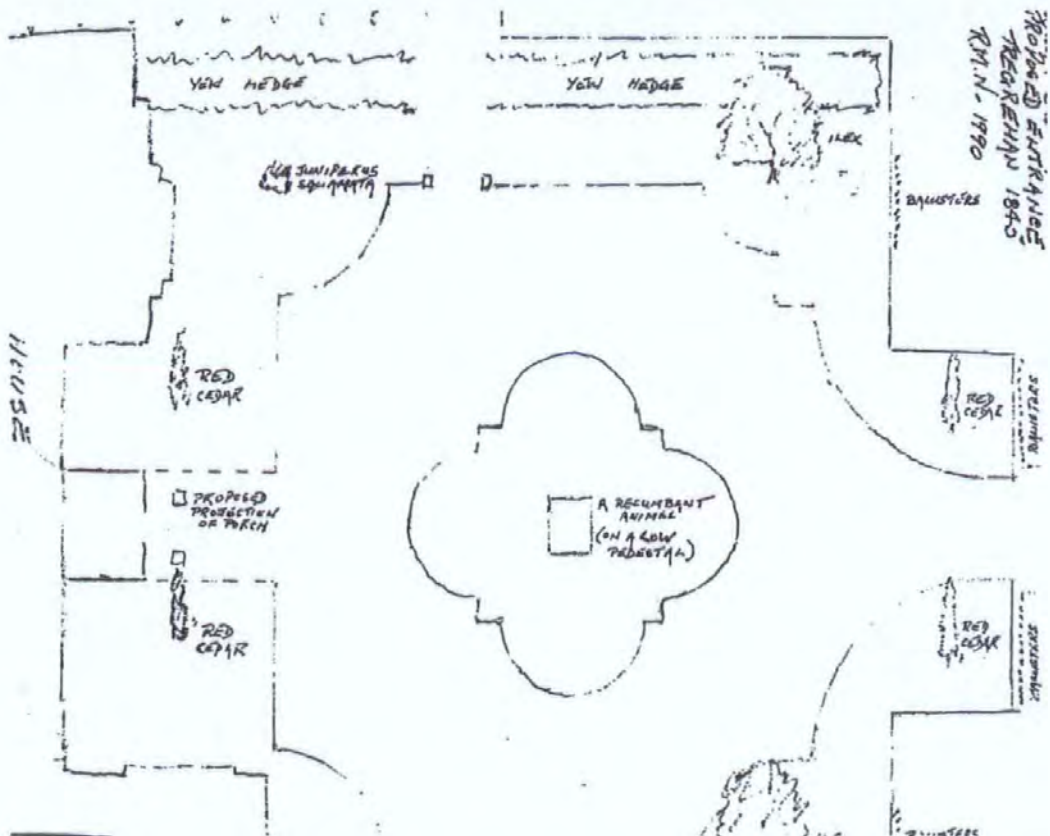


65. Nesfield's Plan which includes the Parterre and Rosarium at Oxon Hoath May, 1847.

In the mid 1840s and again in the following decade Nesfield was in Cornwall. In 1845 he was working at Tregrehan for Edward Carlyon, where to the south of the house Nesfield designed a formal garden, which included two reflecting *parterres-de-broderie* intersected by a central path, containing the traditional arabesque scrolls outlined in coloured gravel. As a terminus he provided a small fountain and statues depicting 'The Seasons' completed the composition. The parterre fell into disrepair but the fountain and statues remain as does the view towards St. Austell Bay. To the west of the house Nesfield provided a small subsidiary garden which contained succulents. There is also a small fountain in the Kitchen garden, similar to the one at Worden Hall in Lancashire. [66. 67]



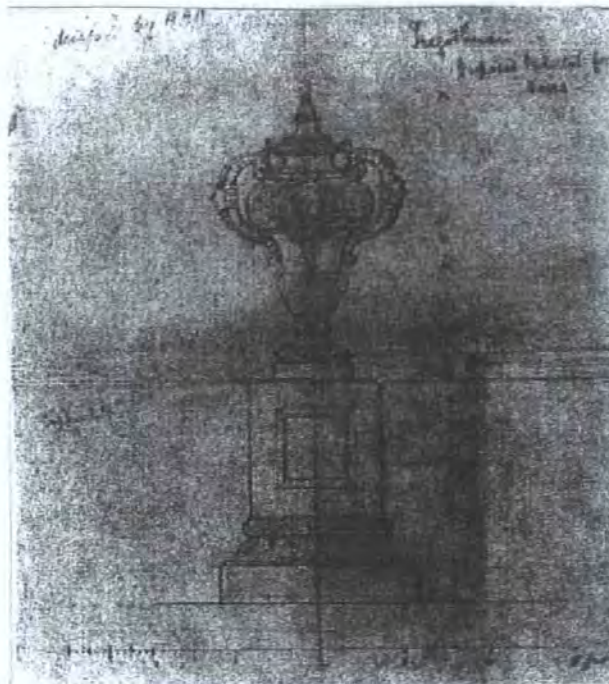
66. Small Fountain at Worden Hall, Lancashire.



67. Rough Sketch of William Nesfield's Overall Garden Plan for Tregrehan, Cornwall.

Whilst Nesfield was engaged at Tregrehan he was asked by Christopher Henry Thomas Hawkins of Trewithen, near Truro to prepare a plan for an approach and site for a lodge. This plan, dated 10 May, 1845, does not appear to have been implemented and there is no evidence of a formal garden at Trewithen. In the latter years of the 1850s Nesfield returned to Cornwall to effect improvements to the grounds at Tregothnan for Evelyn Boscawen, 6th Viscount Falmouth (1809-1889), who succeeded his cousin the 2nd

Earl Falmouth in 1852. Together with his brother, the Honorable and Reverend John Townsend Boscawan of Lamorran, the 6th Viscount introduced changes to the gardens and engaged Nesfield. The estate at Tregothnan lies 5 kilometres from the village of St. Michael Penkeril and was acquired by John Boscawan in 1334. It was damaged in the Civil War but rebuilt in 1650. The house was again rebuilt on the original site by the architect William Wilkins in the Gothic style between 1816-1818. Nesfield designed a pleasure ground to the south and south east of the house. Whilst the architect Louis Vulliamy has been credited with designing the forecourt railings which lead from the main drive, there is evidence to suggest that Nesfield was the designer and there are plans at Tregothnan that appear to confirm this. The drive is enclosed from the north east and south east by wrought iron gates, which stand on a low stone wall supported by elaborate octagonal stone piers set on square bases and surmounted by crowned sea lions holding the Falmouth Arms.¹⁷⁰ Nesfield's involvement at Tregothnan was extensive and there is a sketch by him for a Pedestal, and a similar Pedestal is still in situ at Tregothnan. [68]



68. Pedestal for Tregothnan, Sketch by William Nesfield

¹⁷⁰ Report on Tregothnan by the Register of Parks and Gardens of Special Historic Interest, October 2000.

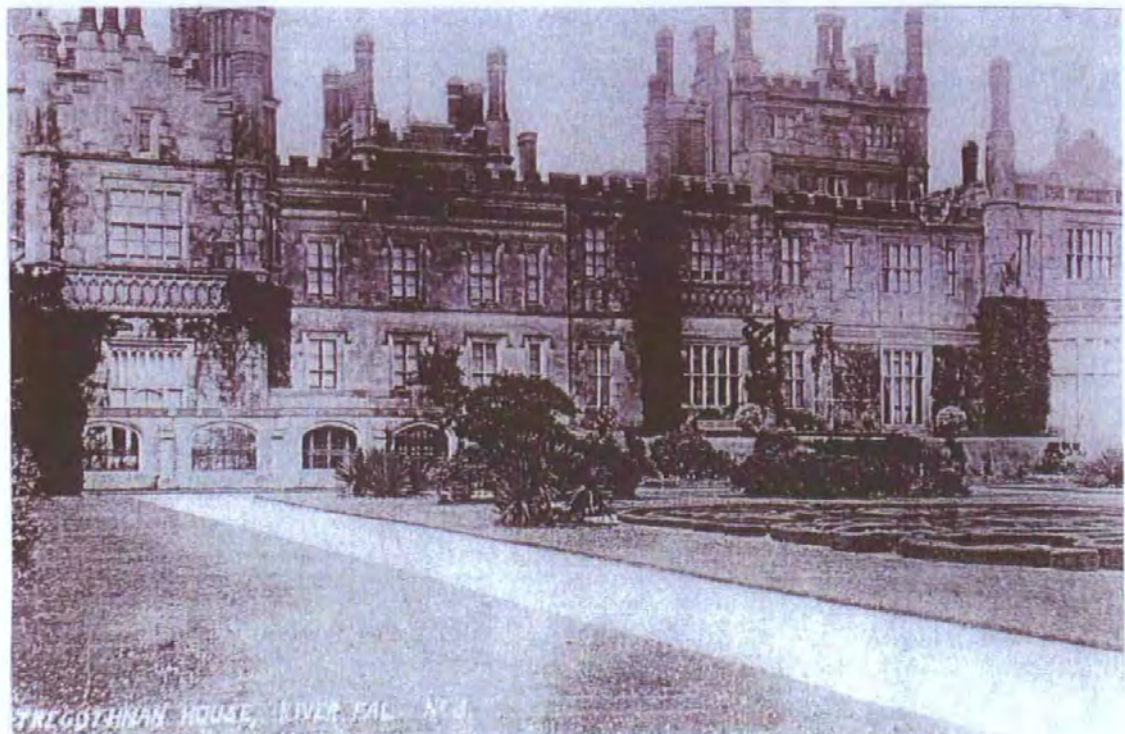
The Nesfield Archives also hold a plan for Nesfield's elevations for a parterre parapet dated March 1859, and his design for the compartment for the west parterre. The *parterres-de-broderie* no longer exist at Tregothnan but a photograph obtained during a dry spell reveals the outlines of two formal parterres to the south of the house. Although the shape of these parterres and the corner bastions are the same as Nesfield's original designs, the complicated scrolls and rays have been simplified. This is not unusual with a Nesfield design, which were very costly to maintain. [69, 70, 71]



69. Tregothnan Parterre West Compartment.
 $\frac{1}{2}$ " = 10 ft.

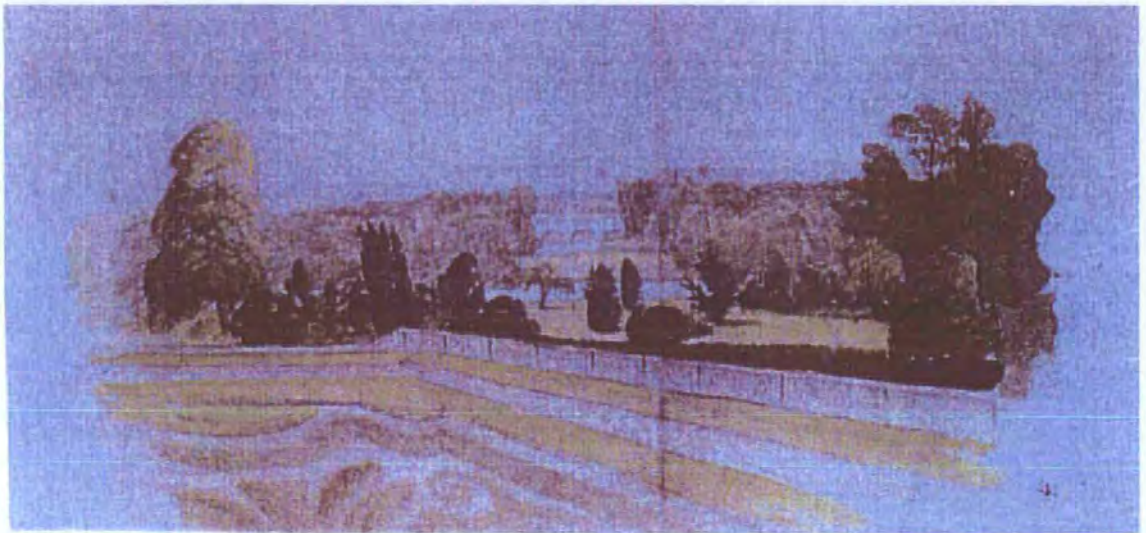


70. Pencil sketch Labelled 'Ld. Falmouth's



71. Tregothnan House, River Fal.

In the late 1840s Nesfield was engaged at Eaton Hall in Cheshire, where he was asked: 'to extend the garden over part of the area covered by the formal garden in the 18th century.'¹⁷¹ New plantations were formed and shaped to enhance the middle distance view from the main rooms of the house, which took in a framed view of the ancient Beeston Castle, seven miles distant. This was a view which would have given Nesfield great satisfaction as it incorporated both the formal garden in the vicinity of the mansion and the informal outlying landscape. [72]

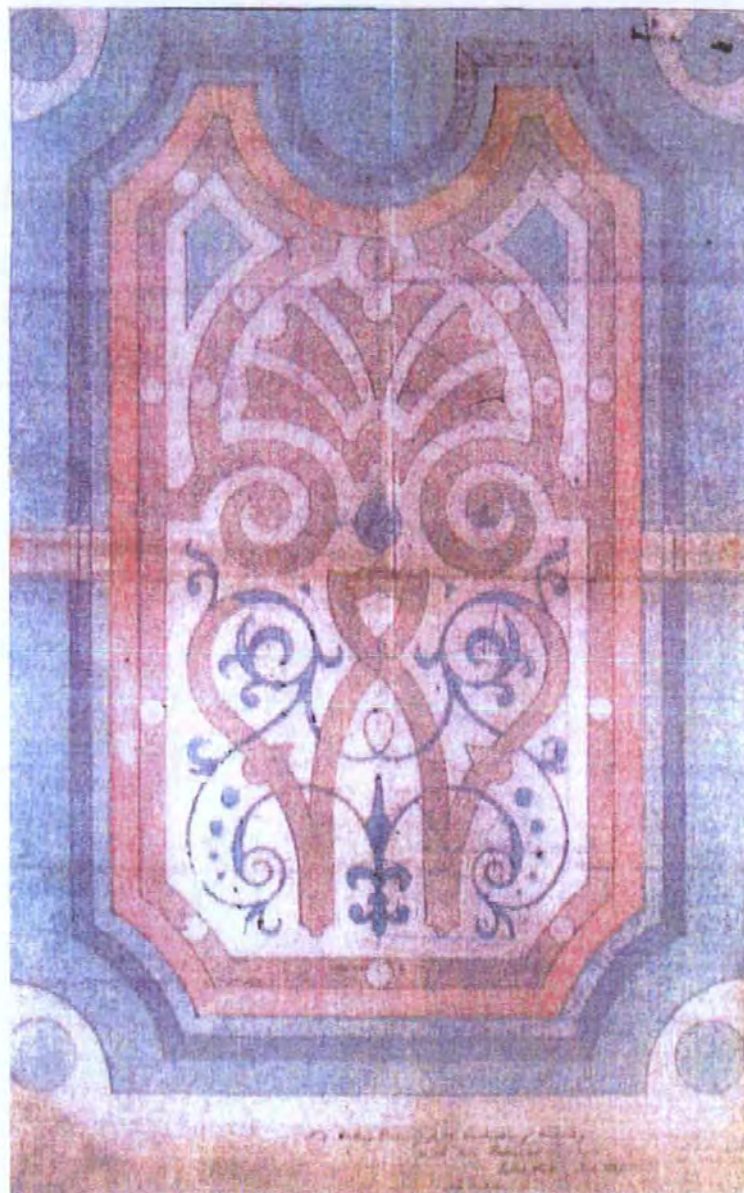


72. Eaton Hall, Cheshire: View Towards Beeston Castle.

There had been a number of houses on the site erected over the years, but the Eaton Hall Nesfield's formal garden accompanied was completed around 1825. It had been designed in Gothic style by William Porden, but was substantially altered by William Burn in the 1840s. By the 1850s new woodland approaches and parkland had been introduced at Eaton and although there is no suggestion that Nesfield was responsible for these alterations, to the east of the mansion he did lay out two large and impressive reflecting *parterres-de-broderie*, in sunken panels. They contained scrolls and rays outlined in box and in each compartment he incorporated large monogrammed "Ws". This symbol commemorated Robert 2nd Earl Grosvenor (1767-1845) who was created Marquis of

¹⁷¹ The Gardeners' Chronicle: 1871.

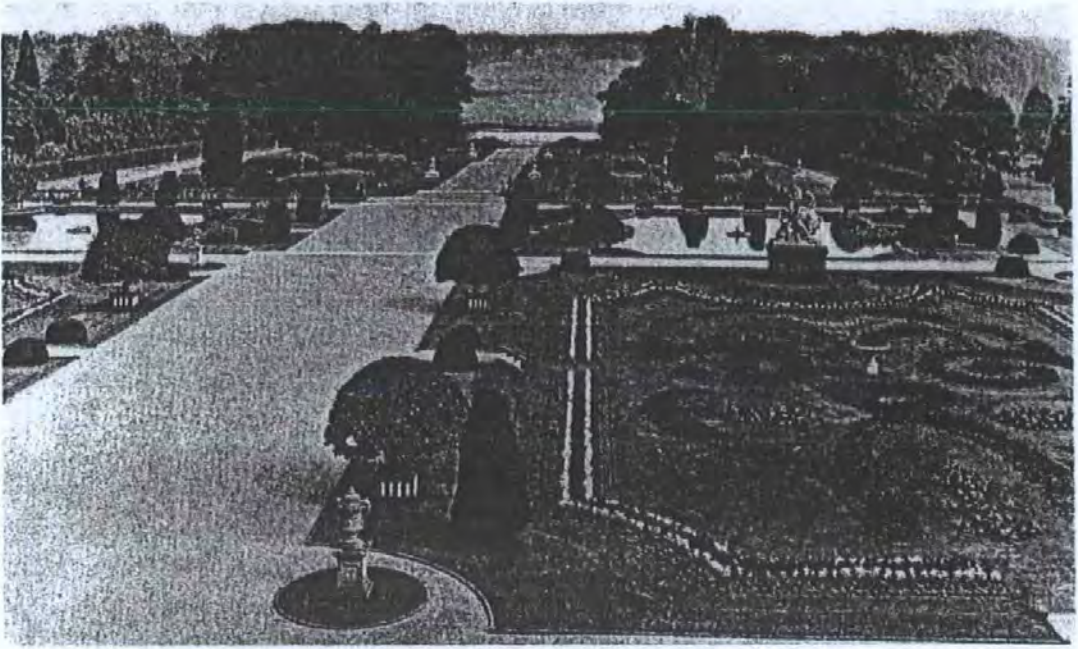
Westminster in 1831. This title passed to Nesfield's patron Hugh Lupus (1825-99) as 2nd Marquis (created 1st Duke of Westminster in 1874). The parterres were situated on each side of a central avenue which contained reflecting guilloches. The central avenue led down to a small artificial lake which in turn led on to the River Dee. [73]



73. No.9 Working Drawing for the Construction of Embroidery on the Main Parterre at Eaton Hall, Jany. 1849, Watercolour by William Nesfield.

The approach to the parterres was from a raised terrace by a central double flight of steps dropping down to a further four, with a matching pair placed at the far end of the parterres. The architectural features were two large groups sculpted in 1852 by Charles Raymond Smith, depicting the "Great Hunter". [74] Smith was well-known to both Nesfield and Salvin for he had been responsible for carving a series of life-sized statues at

Mamhead Park in Devon and a small fountain to accompany the *parterre-de-broderie* designed by Nesfield at Keele Hall in Staffordshire.



74. The East Garden Parterres at Eaton Hall, Cheshire, c. 1851

From the two main *parterres-de-broderie* steps led down to two smaller panels with scrolls, reflecting the same planting material used in the main parterres which included:

A: Purple Verbena; B: Alyssum; C: Scarlet Pelargonium; D: Pink Pelargonium; E: Scarlet Verbena; M: Yellow Calceolaria; I: Tropaeolums; J: Box; K: Heliotrope; N: Lobelia.

The parterres were surrounded with topiarized evergreens, shaped into cones and pyramids, and six large vases were used to mark the cross-axis on either terrace. In 1857 the completed gardens were described as having:

...box edged elegantly scrolled flower beds are planted with verbena, calceolarias, geraniums and various sorts of gay flowering character whose rich tints harmonize so well with the several features of the place. Lines of lavish yews and others of the same order, with box trees cut in spherical form are interspersed at regular intervals. The whole being surrounded by a stone balustrade, thickly studded with shields bearing the numerous heraldic devices of the family.¹⁷²

¹⁷² E. Aveno Brooke. The Gardens of England. London, 1857.

In 1847 Nesfield was in Scotland, at Balcaskie near Pittenween in Fife, where his patron was Sir Ralph Anstruther. On the 3 June 1848 Nesfield wrote to Sir Ralph regarding the layout for a formal garden. In this particular case his use of coloured gravels was under discussion, for the inclusion of gravels had been questioned by Sir Ralph and Nesfield was anxious to reassure him of their importance:

Harmonious variety is the most essential ingredient in every work of art (having any pretension) whether relating to form, expression, or colour, the adoption therefore of different coloured gravels is not only in accordance with the maxim, but with that of the old Masters in gardening, who carried refinement far beyond what our ideas of the expense of good keeping are accustomed to – the term “fantastu” however as applied to the subject in question, is I conceive hardly admissible unless decoration generally by means of colour is irrational such as the varieties in the Marble Hall at Versailles etc. Innumerable examples of illuminated ceilings and wall panels in England as well as abroad, also external walls constructed of variously coloured bricks with stone dressings, stone and flint – combinations of different granites etc. Why should such textures be advocated but to avoid monotony and insipidity? Suffice it to observe that in the olden time changes of colour were rung in every manner Art could devise.¹⁷³

Nesfield’s plan for a parterre at Balcaskie included the initials AA to represent his patron’s name of Anstruther and included the following suggestions:

No.1 Plan of proposed details for a parterre on the Terrace at Balcaskie May 1848 (on sides) frieze compartments which are rendered simple in order to enhance the richness of the main centre.

SP. very elaborate centre: Scroll of AA – box edged, coloured gravel, Verbena of different colours etc: *Prunus laurocerasus* and *Phillyrea* at ends, plus standard roses. NB. steps on East end of Terrace only.¹⁷⁴ [75]

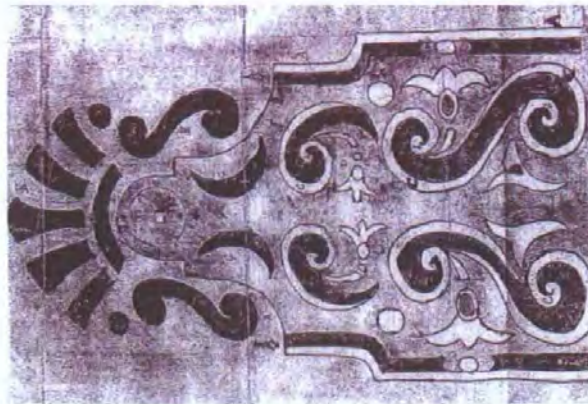
¹⁷³ A copy of this letter is in the Nesfield Archives.

¹⁷⁴ Balcaskie Archives and I am also grateful to Professor Michael Tooley and Sophieke Piebenga for added information.



75. Central Frieze for Balcaskie, Fife.

Nesfield's sensitivity to any criticism levelled at him regarding his artistic abilities is apparent at Stoke Edith in Herefordshire, where his patron was Lady Emily Foley. In December 1853 Nesfield received two letters from Lady Emily relating to a parterre design he had submitted for Stoke Edith, in which she asked him: 'would or could you condescend to arrange something that would look well resembling in a slight degree one or other of these two sketches?'¹⁷⁵ The designs had been drawn up by a contemporary of hers, Lord William Graham. [76]



76. A Parterre Design: Thought to be one of the two attributed to Lord William Graham.

Nesfield's reply of 2 January 1854 demonstrates how quickly he was on the defensive at any apparent criticism of his own design, for in his reply he said he had been studying Art and Nature for thirty-six years and it was only: -thro unremitting practice that the mind becomes more sensitive to the least trifling deviation from the latter.' He

¹⁷⁵ Lady Emily Foley to William Nesfield, letters dated 21 and 22 December 1853, Hereford Record Office, Foley Papers.

explained that ‘an error in Art may be compared to the offence which the touching of a false note would cause to the ear of a cultivated musician.’¹⁷⁶ Nesfield used his criticisms of Lord William Graham’s parterre design to set out all the attributes without which he considered that garden design would not constitute a good picture, For example, although he considered colour important he considered that it was Form in pictorial Art that: ‘most justly precedes colour and if this were not so, we might then be content with the most hideous objects if they were only beautifully coloured.’ He quoted from one celebrated artistic Author who maintained that: ‘Proportion is to form what time is to music or measure to Poetry.’ The crowding together of features, such as a group of flower beds, Nesfield maintained: ‘is not only as objectionable as overloading a small room with furniture which is not only adverse to Repose but is the very means to make little appear less.’ Every object whether artificial or natural, Nesfield said, has Expression: ‘or why rid a fine Tree of inferior and offensive accompaniments?’ It is necessary to avoid compounding small parts with large so that neither are sufficiently distant from one another if this is not achieved: ‘Simplicity fails.’ Breadth in a parterre, Nesfield maintained, was another important factor especially where it acts: ‘as a frame to a picture with the aid of a general surrounding walk.’ Nesfield likened the shapes in his parterre design to music when he explained to Lady Foley that: ‘Some few lines are intentionally single (i.e.3 inches square) acting with others on a graduated scale as the octaves in musical chords in fact they constitute the charm of good composition inasmuch they not only produce Variety but give energy to all the broader lines which are as base notes.’ The most important principle, however, in Nesfield’s opinion, was Consistency: ‘w’thout which the most valuable materials must inevitably be non-effective.’¹⁷⁷

Nesfield’s designs were eventually put in place, but not until he had produced at least three other plans for *parterres-de-broderie*. [77]

¹⁷⁶ Letter from William Nesfield to Lady Emily Foley, 2 January 1854, Hereford Record Office, Foley Papers.

¹⁷⁷ William Nesfield to Lady Emily Foley, 2 January 1854, Hereford Record Office, Foley Collection.



77. Unexecuted Parterre-de-Broderie Designs produced by William Nesfield.

Nesfield's final design for Stoke Edith contained large liminal scrolls on the four corners with a floret running up the centre, culminating with a volute. The architectural feature he provided to give height to the scheme was an armillary sphere. Nesfield made use of topiarized evergreens and the plat bandes which acted as a frame for the device contained low growing flowers. The arabesque shapes were outlined in box and laid on coloured gravels. Two lines of box infilled with gravel were used to outline the plant-like shapes and statues were strategically placed on each side of the parterre, together with tazzas for flowers. [78]



78. *Parterre-de-Broderie, Stoke Edith.*

The unification of house and terrace with the formal garden was an important architectural principle. By 1853 Nesfield was discussing with Lady Foley stone lions, holding heraldic shields, which were to be installed on top of two piers attached to the balustrades linking the house with the garden. If the stone lions on their pedestals had been placed in isolation this important unifying effect would have been lost and Nesfield used the phrase 'architectural principle' in the same manner as he would allude to the Old Masters in Gardening, when referring to what he considered to be good, authentic garden practice. Nesfield would have been well aware of these architectural implications through his association with Salvin and it was a good strategy on his part to assure his patrons that his abilities went beyond those of the landscape gardener and the artist. The strategies employed by Nesfield appear to have been acceptable to Lady Foley for by 1859 he was

giving her advice regarding interior decoration. A Duchess of Lady Foley's acquaintance had advised that red blinds should be used on the windows at Stoke Edith, to which Nesfield replied: 'red blinds upon a red house, I confess disagreement with the Duchess – considering that the large pictures have already a very objectionable contrast to the nondescript painted panels below, it appears to me that red wd obviously disturb the colouring of the said pictures whereas a quiet grey, with a very tender pinky border & diaper would be less violent.'¹⁷⁸

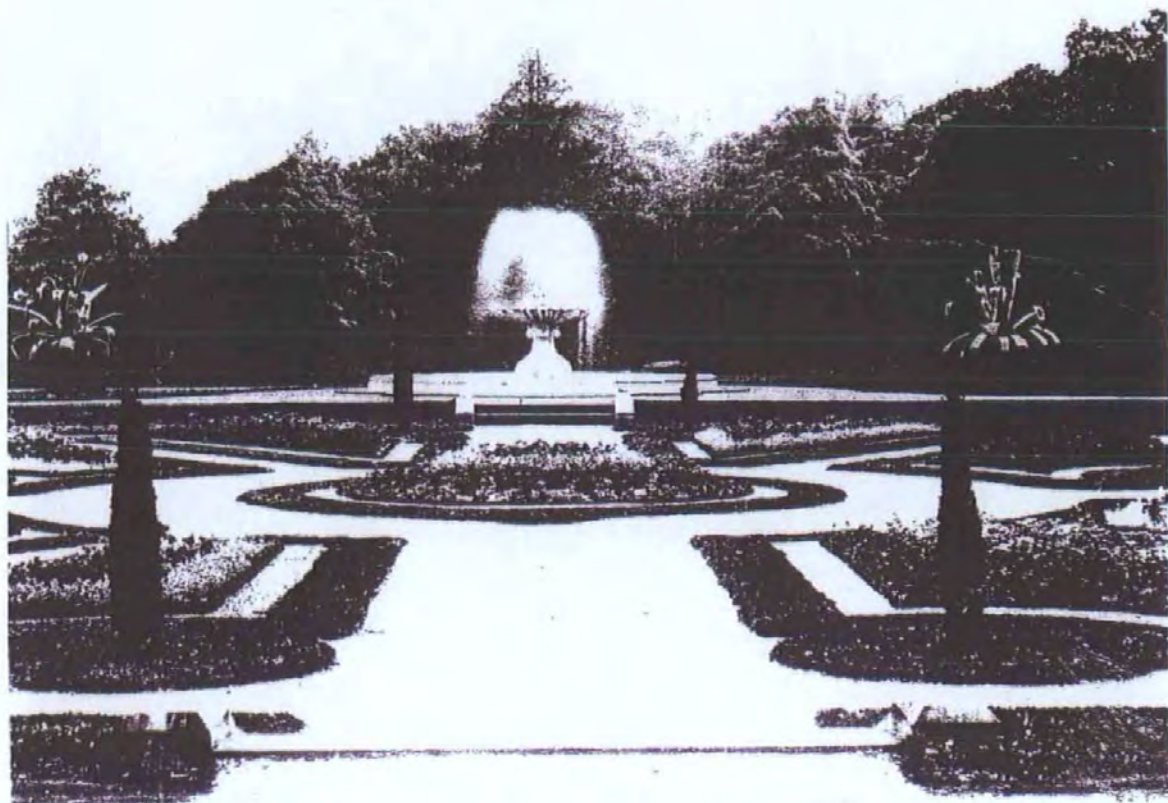
Nesfield's habit of passing on advice to his patrons was not new, and his comments did not always relate to professional matters. For example Nesfield advised Ralph Sneyd of Keele Hall in Staffordshire about a remedy for Sneyd's nervous condition:

I am truly sorry to learn that you have been so severely dealt with by the worse of all enemies, viz. Nerves in bad humour – Having formerly suffered considerably myself, I know how to feel for you – perhaps it may not be credited, but I found unremitting cold bathing (winter & summer) with plenty of exercise a complete remedy.¹⁷⁹

Unfortunately, no communication exists relating to whether Sneyd took up Nesfield's suggestion of unremitting cold bathing. In 1845 Nesfield was called in by Sneyd to give general advice on the estate. Nesfield also designed a formal garden at Keele, although whether this was designed by him before Salvin was asked to build a new Hall in 1854 is uncertain. In 1985 the parterre garden at Keele was re-designed in a simplified form. [79, 80]

¹⁷⁸ Hereford Record Office, Foley Papers.

¹⁷⁹ Letter from William Nesfield to Ralph Sneyd, University of Keele Archives.



79. The Parterre Garden, Keele Hall, Staffordshire, c. 1870.



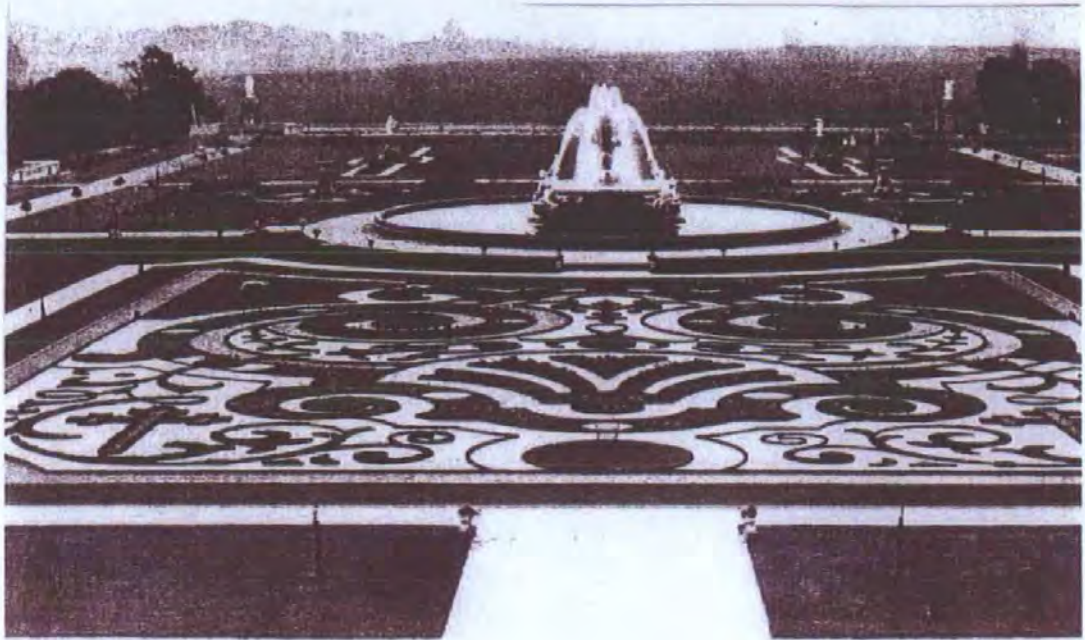
80. The Parterre Garden at the University of Keele, Staffordshire: Redesigned in 1985.

In August 1850 Queen Victoria visited Castle Howard in Yorkshire on her way to Balmoral and recorded in her diary: 'There are no flowers about, & but a few gravel walks, but Ld. Carlisle intends to have flower gardens, where now there is nothing but grass, with an obelisk in the centre.'¹⁸⁰ The Queen was right in her assumption as Nesfield had by this date already written to Lord Carlisle's agent on 2 November 1849 regarding the: 'grandwork in front of the Castle I advised his Lordship to postpone till after the Queen's visit.'¹⁸¹ By September 1850 work had commenced on the pleasure grounds to the south of the mansion, which consisted of a large *parterre-de-broderie* and a huge fountain, designed by Nesfield, known as the Atlas fountain. It depicted Atlas carrying a Globe on his shoulders, surrounded by Triton outriders blowing conches. The engineers were Easton & Company and the fountain figures were cast in Portland stone by the sculptor, John Thomas, who was to be responsible for the decorative sculpture on the entrance piers of Buckingham Palace. The six foot diameter globe was made in London, using £50 worth of copper. By December 1850 Nesfield had submitted a scale drawing for the fountain figures and in February of the following year Lord Carlisle had seen all the detailed plans and given his final approval. Ten pieces, weighing a total of 24 tons, were sent from London by rail to Castle Howard railway station and the tazzas, pedestal, shells and basin were executed by local masons working from models that Thomas sent from London. Thomas's total bill, with the provision of models, supervision and the cost of transport was £1183 10s. 5d. whilst expenditure for the pleasure grounds from 22 July 1850 to 23 December 1852 reached £3579 9s. 2d. The work was completed to schedule by October 1852. [81]

In the west garden there was a centrepiece of a marble statue of a Boar brought from Florence in 1788 by Frederick 5th Earl of Carlisle. Nesfield also undertook alterations to the south and north lakes, which included a Prince of Wales fountain, a cascade, basin and waterfall. He also planted a lime avenue and relocated a number of statues.

¹⁸⁰ Castle Howard Archives.

¹⁸¹ Op.cit.



81. The Parterre-de-Broderie in the South Garden at Castle Howard c. 1870.

Nesfield's association with Castle Howard was a long one, his last communication being in April 1865 when he wrote to Henderson regarding the death of the 7th Earl of Carlisle, which had taken place on 5 December 1864: 'I feel his loss keenly not so much as a Client but as a most kind friend for upwards of 20 yrs.' Nesfield also remarked on: 'the departure of 2 other most friendly clients in the prime of life – viz Dukes of Newcastle and Hamilton. He said he could look back over his career of thirty-four years and derive 'much satisfaction at the many pleasant days spent at C. Howard, Clumber & I(sle) of Arran where my works are pretty strongly marked.'¹⁸²

Nesfield's south parterre survived until changing fashions swept it away in the 1890s in favour of an easier arrangement of lawns and yew hedges whilst the south lake's formal banks were softened and naturalised.¹⁸³ [82]

¹⁸² Castle Howard Archives.

¹⁸³ The above information is held in the Castle Howard Archives. I am grateful to Eeyan Hartley for all the above information which he supplied in a Report dated 20 January 1988. Reference is made to William Nesfield's View of Castle Howard painted for Her Majesty by order by Lord Carlisle in his Accounts for Castle Howard between October 1848 and July 1852 for which he had charged £31 11s. 6d.



82. Watercolour by William Nesfield for Queen Victoria's visit to Castle Howard.

At Witley Court in Worcestershire in the late 1850s, Nesfield undertook what he described as his “monster work”. It was described in this manner not only because the project went on well into the 1860s but because financially it was an extremely lucrative commission for him. The estate had been purchased in 1837 from the 4th Lord Foley by the Trustees of William Humble Ward, 11th Baron (1818-1885), who was later to be the 1st Earl Dudley. As a result of the Industrial Revolution Lord Ward was reputed to be one of the richest men in Britain, his wealth deriving from coal, iron, limestone and fire clay mines, iron smelting works, chemical factories and railway construction. Consequently when Lord Ward came into his inheritance he was able to transform the mansion at Witley into a seventeenth-century Italianate-style villa, employing the architect Samuel Whitfield Daukes (1811-1880) to undertake the task.¹⁸⁴

Nesfield's theatrical backdrop to the alterations on the south and east fronts of the mansion were intended to compliment Daukes' large new conservatory, and the existing Ionic stone porticos. The Ionic porticos were designed by John Nash (1752-1835) for the

¹⁸⁴ Shirley Evans. Nesfield's Monster Work: The Garden of Witley Court. Peter Huxtable Designs Publication, 1994, p. 10.

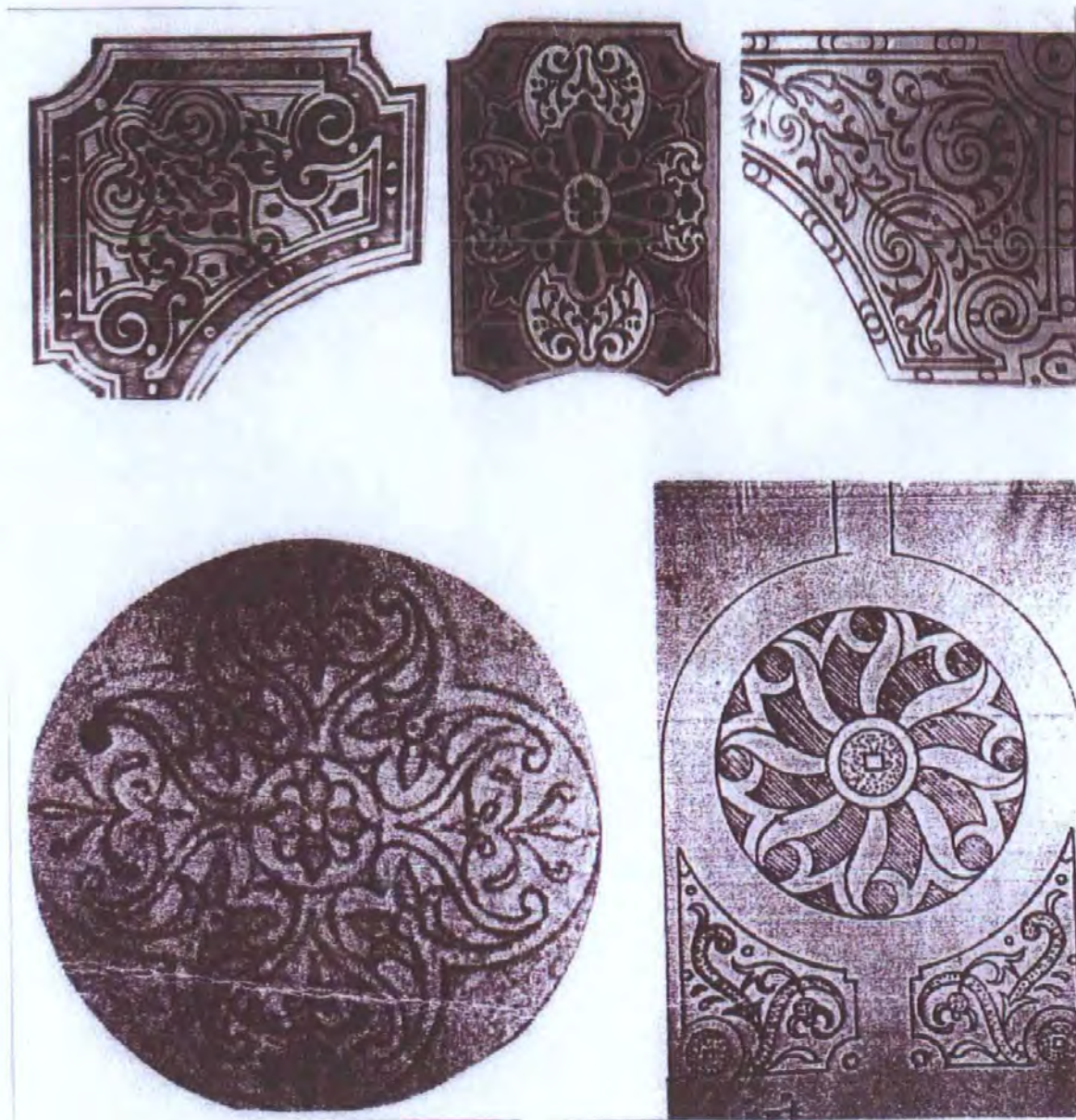
3rd Baron Foley, around 1805. The porticos to the south of the house, were eight columns wide and two deep and raised up on a new terrace, these were said to have been: 'the largest of any country house in Britain.'¹⁸⁵ Nesfield's scheme included a flight of steps with a curved balcony which led down from Nash's portico:

A stone balustrade with steps enclosed the formal garden, separating it from the informal deer park beyond. A central avenue led to the Perseus and Andromeda fountain and then to elaborate gates which were erected to commemorate Queen Victoria's Silver Jubilee, these had been exhibited at the Paris Exhibition of 1862 and were known locally as "The Golden Gates", having originally been gilded. The stone terminals featured carved lions' heads, presumably to echo the two stone lions that guarded the portico steps, and supported garland decorations surmounted by two stone vases, decorated with flowers and swags.¹⁸⁶

Nesfield's designs were reproduced in the Gardeners' Chronicle and Agricultural Gazette of 21 June 1873. In this instance Nesfield installed two symmetrically placed circular flower beds into the south garden, surrounded by bastions of rhododendrons and azaleas. In place of a *parterre-de-broderie* as the main feature, he substituted a massive Baroque fountain. A number of designs for his flower beds were submitted before one was found acceptable to Lord Ward. [83]

¹⁸⁵ *Ibid.* p. 23.

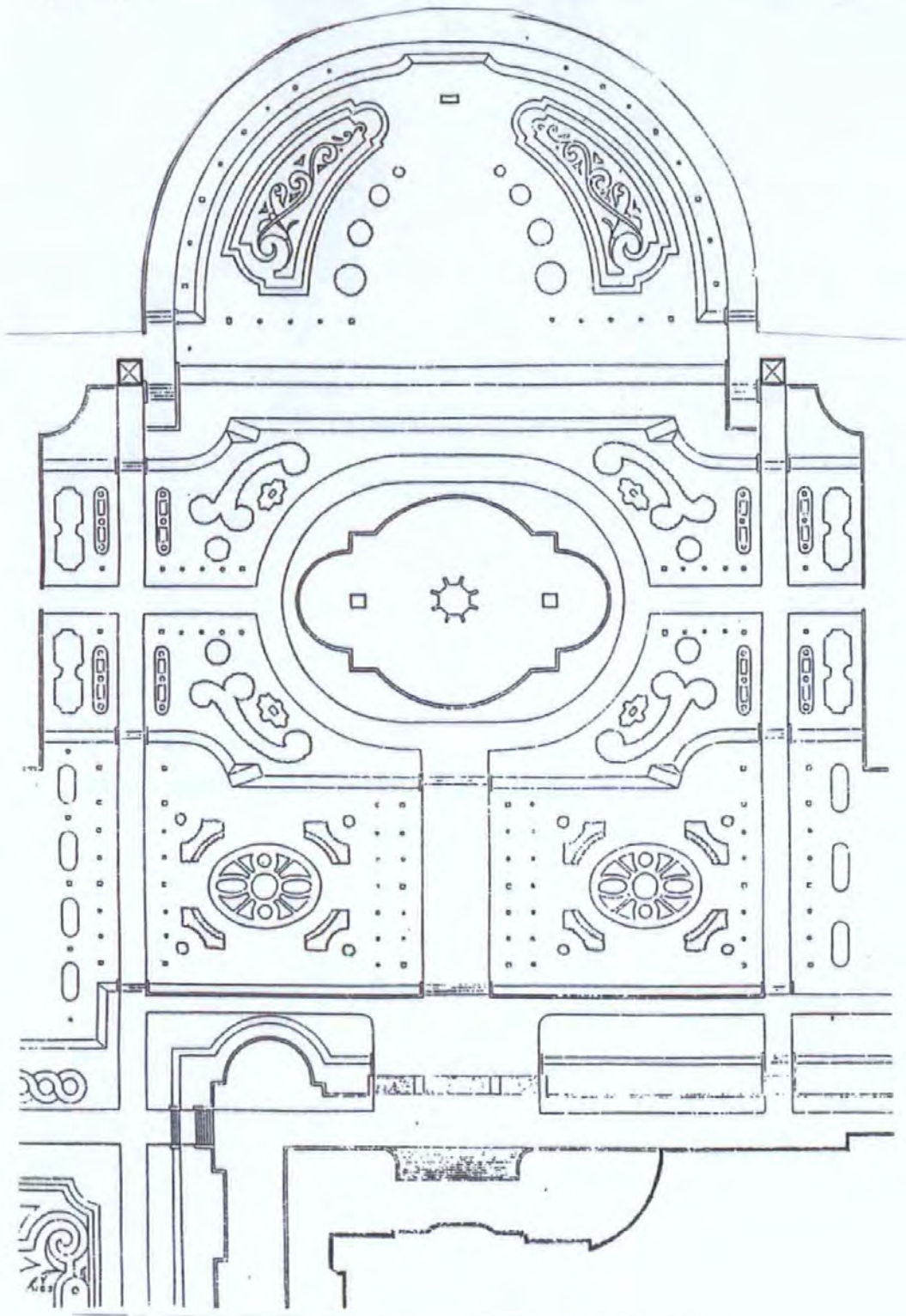
¹⁸⁶ *Ibid.* p. 31—32.



83. Designs for Unexecuted Flowerbeds in the South Garden at Witley Court.

To the north of the fountain were two flanking pavilions, for which Nesfield drew a sketch and the whole scheme was surrounded by low pierced balustrades, giving the impression, as Nesfield always aimed to do, that the formal garden was a picture set within a frame.

[84, 85]



84. An Overall Plan for the South Garden at Witley Court c. 1870.



85. The *Parterre-de-Broderie* for the South Garden at Witley Court.
Watercolour by William Nesfield.

The Perseus and Andromeda fountain Nesfield designed as the centre-piece for this garden was reputed to be the largest in Europe at the time, and was carved in Portland stone by the sculptor James Forsyth. Two Sea Nymphs, featured as outriders, were carved by Charles Raymond Smith. The engineers were Easton and Company, who had also worked with Nesfield on previous commissions, notably at Castle Howard in Yorkshire. Eighteen thousand litres of water were pumped from the nearby Hundred Pool to a reservoir a kilometre away and thirty metres above the level of the house. It was driven by a 40-horse power steam engine, coupled to two Cornish boilers. This water supplied the fountain and the main jet, which issued from the open mouths of sea monsters, the latter reaching a height of thirty-six metres. There were also numerous subsidiary jets and sprays, whilst the dolphins had reeds fitted inside their open mouths, which could be adjusted to make varying pitches of sound as the water jets issued from them. Beneath the fountain were three chambers, reached by a passageway which started outside the balustraded grounds.¹⁸⁷ Mythological figures for fountains were inspired by the statues and fountains of the late fifteenth-century Italy, which often took Greek and Roman legends as their subjects. Nesfield's Classical education would have taught him the significance of these legends, and that figures representing Greek and Roman mythology had been discovered on ancient Roman sites that were being excavated at the time, such as

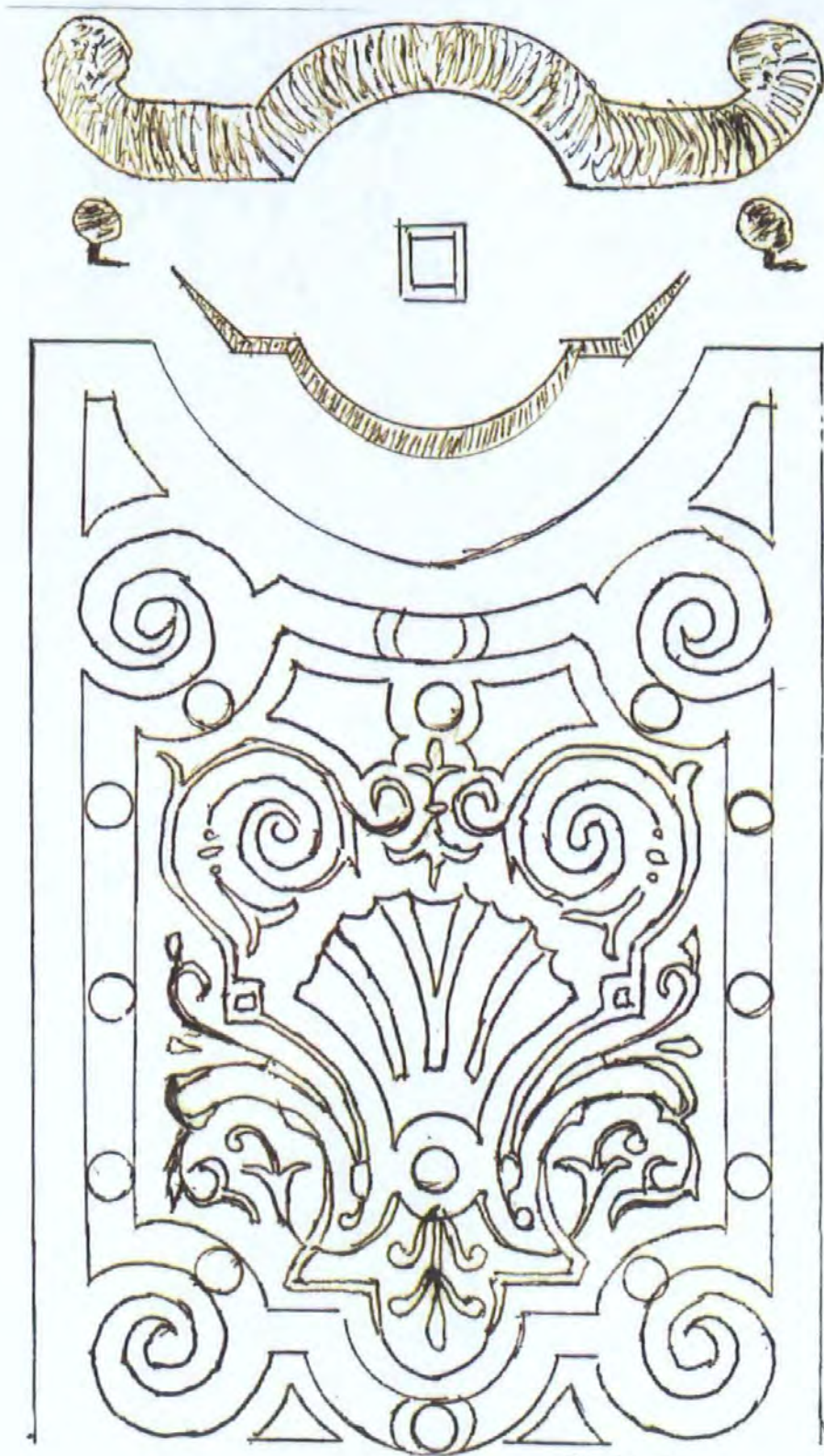
¹⁸⁷ Robert Walker. Witley, Worcestershire: A Record of a Parish. 1985, p. 20.

the villa of the Emperor Hadrian at Tivoli. The group in the Perseus and Andromeda fountain was of Poseidon riding Pegasus the winged horse, a creature which had sprung from the neck of Medusa when she was killed. These myths and legends relating to the sea were of course highly appropriate for fountains. [86]



86. Centre-Piece for the Perseus and Andromeda Fountain at Witley Court.

To the east of the mansion, overlooking the ballroom Nesfield provided a subsidiary garden which included a *parterre-de-broderie* surrounded by clipped evergreens and ornamental vases filled with flowers. The fountain in this garden denoted Flora, the Goddess of Spring, standing on a pedestal holding a cornucopia, from which a jet of water issued. [87]



WITLEY COURT
 1/2" = 10'

87. Proposed Parterre Design for the East Garden at Witley Court.

Nesfield surrounded Flora with four Tritons blowing jets of water from conches. According to the legend Triton was the son of Poseidon and Amphithia, and is portrayed as a fish with a human head and torso. The inspiration for these Tritons could have come

from a variety of sources. For example there was one made for Chatsworth in Derbyshire and one by Cibber of about 1690 at Petworth in West Sussex. Nesfield also included smaller jets and shells around the one hundred and sixty-four foot circumference of the basin. [88]



88. Statue of Triton for the East Garden at Witley Court.

The gardens at Witley Court retained their popularity into the Edwardian period when the 2nd Earl of Dudley took up residence. They acted as an impressive backdrop to the many house parties which the 2nd Earl and Countess were to host.

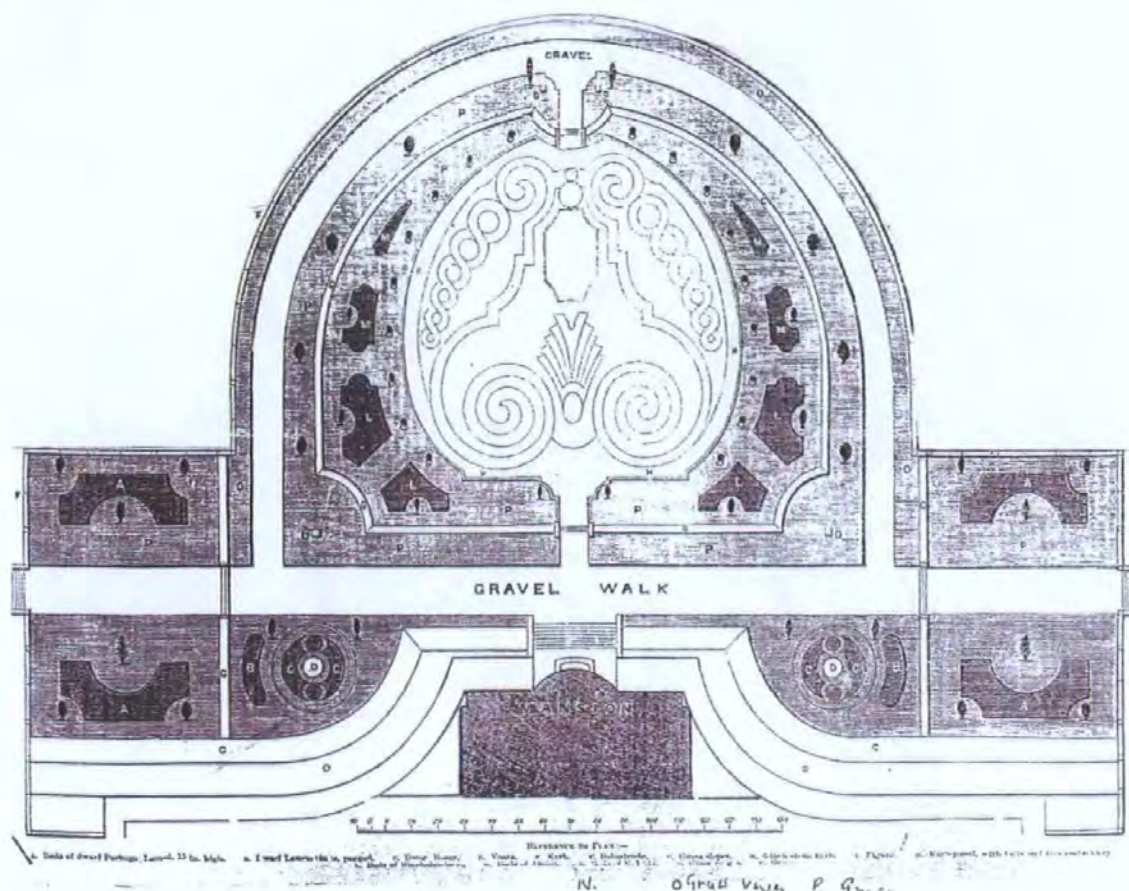
Prestigious commissions such as Stoke Edith, Castle Howard and Witley Court helped maintain Nesfield's reputation into the late 1860s. That his formal gardens were still popular in the late 1860s is confirmed at Woolverstone Park in Suffolk. The mansion was built in about 1776 for Mr. W. Berners and the same family still owned the estate when Nesfield was called in. Nesfield's work at this time was still being highly praised and an article together with pictures of his parterres and planting plans was published in 1869:

I have never seen a happier combination of Box embroidery, flowering plants, gravel, and Grass than in the garden at Woolverstone. It is perfect of its kind, Mr. Nesfield will excuse me for saying it is the masterpiece of all his productions, and I have seen many of them. The size of the parterre is perfectly adapted to the position, neither too large nor too small. It is about 450 feet long and 250 wide. Even the retaining wall appears to have been specially designed for Woolverstone – just the right thickness, weight &c. The only possible fault I could discover was that probably the first raised terrace at the base of the house is too narrow. Had that terrace been wider, and the main gravel walk thrown back further, the house would have had a nobler base, and the effect would have been more perfect. With this single exception the garden seems perfection itself, it is 6 feet below the house and can therefore all be seen at once. The beds of shrubs and evergreen trees prove a refreshing setting for the bright coloured gravel, brilliant flowers, and massive grandeur of the steps, wall and house. As a further relief the mass of thriving shrubberies come in well at each end, and carry the eye from the brightness within the garden to the tops of the trees in the park ... The water in the centre is only a basin for convenience, not a fountain. The latter would have been a mistake in the presence of the noble Orwell ... The house and garden have an elevation of 100 feet above the Orwell, and the former is placed at about 200 yards from the river. The situation therefore commands not only the river itself but the opposite bank the whole of the opposite side of the river, from Downsham Reach, near Ipswich to Livingston Creek, getting towards Harwich is nearly an uninterrupted line of wood and park scenery.¹⁸⁸

Nesfield's scheme for Woolverstone consisted of a large *parterre-de-broderie* which was almost circular in shape, with liminal scrolls on each side of a central ray, whilst the dominant feature was a statue set in a water basin. He made use of colourful bedding plants in blocks of one colour. The whole scheme was axially aligned to the mansion and approached by steps which led down to a gravelled terrace walk and the whole was bounded by beds of evergreen shrubs, rhododendrons and azaleas.

The colours used on the two plans for Woolverstone Park are the author's own interpretation of how the *parterre-de-broderie* would have appeared, when laid out by Nesfield. Not all the plants used by him are still in circulation, and although numbers 10

and 17 are shown on the Gardeners' Chronicle plan they were not included on the planting list. [89, 90]



89. Overall Plan for Woolverstone Park, Suffolk.

Key to Plan: A: Beds of Dwarf Portugal Laurel 15 ins. high; B: Dwarf Laurustinus; C: Dwarf Roses; D: Vases; E: Kerbs; F: Balustrade; G: Green Slope; H: 6 inch Stone Kerb; I: Figure; K: Kerb Panel with Beds and Box Embroidery; L: Beds of Rhododendrons; M: Beds of Azaleas; N: Beds of ?; O: Grass Verges; V: Grass.



90. Parterre Design for Woolverstone Park, Suffolk.

Planting Plan: 1: *Coleus Verschaffeltii*; 2: *Bijou Pelargonium*; 3: *Purple King Verbena*; 4: *Indian Yellow Pelargonium*; 5: *Andre Verbena*, circle of *Aurea Floribunda Calceolaria*; 6: *Lady Middleton Pelargonium*; 7: *Orange Nosegay Pelargonium*; 8: *Flower of the Day Pelargonium*; 9: *Stella Pelargonium*; 11: *Amaranthus melancholleus*; 12: *Mrs. Pollock Pelargonium*; 13: *Purple King Verbena*; 14: *Centaurea lidissima*; 15: *Christine Pelargonium*; 16: *Ariosto Verbena* edged with *Golden Chain Pelargonium*; 18: *Calceolaria aurea floribunda*; 19: *Seedling Verbena*; 20: *Countess of Warwick Pelargonium*; 21: *Coleus Verschaffeltii*; 22: *Golden Chain Pelargonium*; 23: *Lobelia speciosa*.

CHAPTER EIGHT

THE LANDSCAPE AS PART OF THE GARDEN

Although the formal garden with its *parterre-de-broderie* was an important component in Nesfield's garden design schemes, it was the picturesque landscape beyond which was his dominant concern. This was the factor that underpinned all his decisions when he drew up his plans, and it was an ideal from which he never deviated. His first act, therefore, when he was summoned to an estate was to concentrate on the landscape beyond the confines of the formal garden.¹⁸⁹ Nesfield's concern for the naturalistic parkland beyond the formal garden stemmed from past influences. For example the knowledge he had gained from Paul Sandby, his drawing master at the Royal Military Academy, whilst he was a gentleman cadet. Together with the skills in which he and his fellows had become proficient:

Copying from drawings, which qualified them for Drawing from nature, teaches them the effect of Light and Shade, and makes them acquainted also with Aerial Perspective – Taking views about Woolwich and other places.¹⁹⁰

Added to these factors was the encouragement Nesfield had received from Newbey Lawson, himself an enthusiastic painter of rural scenery. This probably contributed to Nesfield's decision to become a professional watercolour painter of the picturesque. These were factors which were further enhanced by the teachings on Picturesque theories of Sir Uvedale Price. Therefore, a nostalgic vision of an English rural idyll, combined with the Renaissance theories of harmony and unity, which had their roots in classicism, were to be the guiding factors Nesfield adhered to.

The theories associated with the Renaissance had occupied the minds of artists, philosophers, writers and scholars for generations and were the principles which were

¹⁸⁹ See Appendix Two of this thesis for Nesfield's Reports to his patrons. The original Reports are in the Nesfield Archives.

¹⁹⁰ Records of the Royal Military Academy 1741-1892, Sandhurst College Library.

reiterated by Nesfield again and again in his Reports to his patrons. These classical concepts had originated in the hillside gardens of Imperial Rome, when paths and avenues, aligned to the windows and doors of the main façade of the villa, with long vistas leading to a piece of statuary, as a focal point, were put into practice. The same classical principles were adapted by the fifteenth-century Italian architect and humanist scholar Leon Battista Alberti (1404-1472). Alberti maintained that beauty came from a harmony of all the parts. In his Treatise De re Aedificatoria libra X, written in 1452, he wrote that gardens should occupy the foreground overlooking the owner's land, taking in the hills and mountains beyond. This philosophy of leading the eye towards the middle and distant landscape was central to Nesfield's garden design principles, but was an aspect of his work which has not always been linked to his designs by reporters writing about his gardens. One exception was the report on Woolverstone Park in Suffolk which is referred to in Chapter Seven of this thesis. The writer of the report commented:

As a further relief [from the parterre] the mass of thriving shrubberies come in well at each end, and carry the eye from the brightness within the garden to the tops of the trees. in the park ... The house and garden have an elevation of 100 feet above the Orwell, and the former is placed at about 200 yards from the river. The situation therefore commands not only the river itself but the opposite bank the whole of the opposite side of the river, from Downsham Reach, near Ipswich to Livingston Creek, going towards Harwich, is nearly an uninterrupted line of wood and park scenery.¹⁹¹

These comments typify the kind of scene Nesfield was aiming for in his overall plans, i.e. the linking of the formal with the naturalistic.

Although what defined a Picturesque scene changed as the eighteenth century progressed, its underlying theme always signified a landscape in which a painter would find pleasure. Early in the eighteenth century the term had come into fashion through travel by the wealthier members of society, as the eldest sons of the aristocracy undertook a Grand Tour, which enabled them to study the antiquities which were being discovered

¹⁹¹ Gardeners' Chronicle and Agricultural Gazette: February 1869.

during these years, particularly in Rome, where the villa of the Emperor Hadrian was being excavated. It was a definition which was to change once again later in the eighteenth century when the landscaped parks of Lancelot Brown were seen as the epitome of the perfect landscape. By the end of the century, however, they too were being criticized, for Brown's designs, which professed to be naturalistic, were far from being so, as they had been shaped and altered by him. Nesfield and his fellow members of the Society of Watercolour Painters were interested in rural landscapes associated with the Picturesque, therefore, it was natural that whenever possible Nesfield transferred his impression of the naturalistic landscape into his designs. This, together with the unifying concepts of harmony and unity between all the parts associated with the Renaissance ideal, were the factors which underpinned Nesfield's work. To understand the philosophy behind Nesfield's garden design schemes, therefore, these Renaissance principles need to be understood. They enabled him to unify the parent house with the formal garden and the landscape beyond, and this was the defining achievement of his career. In this respect his vision went beyond that of both W. S. Gilpin and Repton, in that he encompassed all these elements into one cohesive whole, whereas neither Gilpin nor Repton had the vision to include a strictly symmetrical formal garden in their designs.

Nesfield undertook a vast amount of work around the estates of his patrons, which included the siting of mansions and lodge houses, the positioning of avenues and suggestions for the concealment of railway lines. Although Nesfield could never have hoped to emulate what Le Nôtre accomplished at Versailles in the seventeenth-century for Louis XIV when: 'the army drained 37,000 acres of land and diverted an entire river thirty miles to supply water for the fountains, which eventually numbered 1400.'¹⁹²

Nevertheless, the engineering skills and his awareness of architectural perspective taught to him whilst at Woolwich enabled him to carry out excavations, study the

¹⁹² Marian Moffatt, Michael Fazio, Laurence Wodehouse: A World History of Architecture. Laurence King Publishing, London, 2003, p. 385.

landscape, assess its potential, transfer his plans from the drawing board and project his ideas to the ground.

The parent house was to be the pivotal and focal point in Nesfield's schemes. Exactly where the building was situated in the landscape was always, therefore, an important consideration for him. At Barham Court in Kent, where his patron was Lord Gainsborough, Nesfield had nothing but praise for this estate, and where the house was situated in the landscape.

With reference to the house which a landscape painter would pronounce a picture because in his language it is complete as a composition and the reason why it is thus complete is because in the foreground the lawn is furnished with some remarkably fine detached trees which happen to be so grouped as to form a beautiful balance to each side of the picture thus at once directing the eye in a combination of interesting features viz the flat meadows the bending course of the Medway Teston Bridge which is an old and picturesque structure, the Farleigh Road which winds so agreeably up the first hill with its hanging wood down to the water and the distant hill varied by masses of wood, hop grounds, etc.¹⁹³

Nesfield criticised the siting of a number of houses, his main observation being their failure to command a strategic position which prevented them achieving a view towards the middle and far distance. He said of Offchurch Bury in Warwickshire: 'that the house stands on the lowest ground which evil is aggravated by the general floorline being on the same level 1' below the surface.'¹⁹⁴ Nesfield also advised on the siting of new mansions. At Mentmore in Buckinghamshire he had the option of two sites which he labelled B and N:

Reference to Site N.

- No. 1 East, south, east main façade which with bay windows will command the best portions of the high hills to the left and the well-wooded hill and church tower of Mentmore.
- No. 2 South, south, west façade defended from south west winds by a conservatory 3, and commanding a garden view.
- No. 4, 5 South north east front commanding the terrace and dressed ground and distant country towards Leyton.
- No. 6 Parterre.

¹⁹³ See Appendix Two of this thesis pp. 64-65. The original report is in the Nesfield Archives.

¹⁹⁴ Ibid. p. 157.

- No. 7 Basement Terrace ending on a pavilion seat 8.
 No 9 Entrance front and county. 10. Domestic Offices.
 No 11 Drying ground.
 No 12 Kitchen Garden and Gardeners House 13.
 No 14 Garden Slope.
 No 15 Space for forcing pits etc.
 The garden within the walls of 1¼ acres , making with the slip a road of three acres.
 No 16 London Approach and Lodge 2. 17.
 No 18 Stable approach which will be marked from the house.

Nesfield recommended Site N for the following reasons:

	SITE B	SITE N	B	N
0 Natural platform for the house and offices	None	Very spacious	0	1
1 Aspect	South	ESE	0	1
2 Drainage	Good	Good	+	+
3 Shelter	Rather free to s.w	More exposed	½	+
4 Position of the property	Command limited	Very extensive	0	1
5 General view from the princial façade	Very little variety	Most expansive range and beautifully varied in every respect	+	+
6 Old trees in immediate connection	Well furnished	None	1	0
7 Kitchen garden	No convenient suitable site	Particularly good	0	1
8 Main other approaches	Extremely difficult	Excellent in all essentials i.e. regarding the non-invasion of the private fronts.	0	1
9 Proximity to present stables which are to e be permanent	Tho rather distant nearer than N	Very distant	1	0

At Helbeck Hall, Warsop, South Yorkshire Nesfield chose from three sites and his recommendations read:

The leading requisites of three proposed sites for a mansion composed of Warsop Estate.

Woods Field No. 1.

Aspect of ground south

Shelter and drainage complete Natural Platform sufficiently spacious for all purposes i.e. neither cutting or removing would be requisite beyond the usual quantity for foundations cellarage etc.

Main Approach

Difficult because it is proposed to form a lake upon whose dam the road is to be carried commencing at the old mill which would cause so large a curve that the effect would be tantamount to leaving the house long after having viewed it adding to which a complete concealment of the dam would be nearly impossible without making it very extensive.

Back Approach

Objectionable because difficult to conceal without injuring the effect of many fine trees and shutting off the ground too much.

View from the Main Façade rather close though a tolerable spacious lake can be formed having natural trees in its vicinity well grouped but the most interesting view towards the Bath hill would be very oblique and the hillside of the lake too parallel for pictorial effect besides there is no extreme distance.

Position on the Property

Rather more central than the other two proposed sites not very conspicuous as a feature in the general landscape.

Woods Field No.2

Aspect of ground due south

Shelter and Drainage complete. Natural Platform spacious for all purposes

Main Approach

Direct to the east front i.e. without any diverging after the house is once viewed although little of it would be visible at all except very near

Back Approach

Perfectly masked because it would enter north behind a hill

View from the Main façade

By far the most perfect of its kind on the property because the Bath hill valley would only be about ten degrees west of south and would therefore be very agreeably foreshortened also a very picturesque small lake can be obtained where there is a good combination of mature trees. The hill immediately opposite the south front would partially foreshorten and portions of extreme distance can be obtained east and west which as far as landscape composition is concerned would become an important desiderata.

Position of the Property

Lateral though not evidently so being perfectly masked by large trees and although the neighbouring property abounds with beautiful wood yet if most of it were eventually removed this site would not be materially affected thereby particularly as the stable offices and kitchen garden would occupy the weak point.

Eyres Field Sheep Pasture

Aspect of Ground south east

Shelter and drainage complete, Natural Platform ample.

Main Approach

Particularly objectionable because the house will not only be visible from the Mansfield road which would indicate that a communication was not likely from that quarter but as the Sukeham Road is to be connected into an approach its unlucky contrary direction would aggravate the evil.

Back Approach

Must invade the main one

View from the Main Façade

In a pictorial sense particularly objectionable inasmuch as the opposite hill would not only run parallel with the house but its outline is tame and monotonous and the young plantations upon it are crude and disagreeably shaped and there is no extreme distance at all in fact this site bears no comparison with either No. 1 or No. 2

Position of the Property

Lateral under very unfortunate circumstances because on the south west the house would be completely shut in by a considerable deciduous belt and although it is composed of beautiful deciduous trees for grouping yet any opening would immediately create vistas to Capt. Hall's property. As regards a conspicuous feature of the general landscape this site would be well adapted. Consequently the house would be very good to look towards but quite the reverse to look from. Whichever site is decided upon the removal of a farmstead will be necessary and the Sukeham Lane could under any circumstances become an approach it would be desirable to render it eminently so by placing a lodge east of the turn from the Mansfield Road.

When several sites are proposed for consideration it sometimes becomes difficult to determine which is the most desirable the following tabular form therefore may serve to show at once that which possesses the most advantages i.e. by estimating the requisites of several sites according to their comparative merits for instance one site might have twice or thrice as good a natural platform as another though in many other respects far inferior it might as two or three to one.

	Woods Field No.1	Woods Field No.2	Eyres Field
Aspect of Ground	1	1	1
Shelter and Drainage	1	1	1
Natural Platform for the house and offices	1	1	1
Back Approach	1	2	0
Main Approach	1	3	2
Views from the main façade in an artistic sense	1	2	0
Position of property	1	1	0
Comparative Totals	7	11	5

As will be appreciated from the above Tables, shelter, not only from the elements, but from intrusion from outsiders, together with good drainage were important considerations when deciding on the site for the mansion. However, Nesfield's main emphasis was on the necessity of a natural platform on which to place the house in order to

lead the eye towards the middle and distant landscape beyond, and in order to facilitate the architectural alignment of the house with the formal garden.¹⁹⁵

At Idsworth in Hampshire Nesfield recommended a site for the house which took in: 'large undulating features intersected by distant downs and other properties good in outline and extremely well wooded.'¹⁹⁶

Many landowners were opposed to the phenomenon known as 'railway mania', which meant that 'Lines routed along river valleys to ensure gentle gradients almost inevitably coincided with landscaped parks.'¹⁹⁷ However, some landowners were actually to gain financially from these unwanted changes. They were able to negotiate for railway halts to be sited near to their estates, for their convenience and their guests. Stations 'often came to be seen as simply another estate building, with landowners treating them as additional entrance lodges.'¹⁹⁸ Nesfield compiled a number of reports for landowners to receive recompense if they felt the railway line impinged on their privacy.¹⁹⁹

When it became necessary to impose greater harmony on some of the diverse architectural accompaniments which had been introduced into the garden by the 15th Earl of Shrewsbury at Alton Towers in Staffordshire early in the nineteenth century, Nesfield was called in. In October 1844 Nesfield submitted his initial report to the 16th Earl, which included critical and remedial observations on 'the best mode of rendering the ornamental grounds more effective.'²⁰⁰ Nesfield's ability to undertake this task was confirmed in 1869 by Alexander Forsyth, the head gardener at Alton Towers, who wrote:

After fruitless attempts had been made by Lord and Lady Shrewsbury to agree about cutting down overgrown trees, &c., at Alton Towers, it was arranged that W. A. Nesfield, Esq., the eminent landscape gardener, should be called in, and that his decision (to use a law phrase) should be final and binding on both parties. This gentleman was particularly

¹⁹⁵ These Reports are in the Nesfield Archives.

¹⁹⁶ See Appendix Two of this thesis for Nesfield's Report on Idsworth p. 149. The original Report is in the Nesfield Archives.

¹⁹⁷ Tim Warner. Line of Most Resistance. Country Life: 4 April, 1991, p. 86.

¹⁹⁸ *Ibid.*, p. 87.

¹⁹⁹ See Appendix Two of this thesis for these Reports pp. 64-65; 130-134; 166-168. The original Reports are in the Nesfield Archives.

²⁰⁰ See Appendix Two of this thesis p. 54 for Nesfield's Report on Alton Towers. The original Report is in the Nesfield Archives.

fitted for such a task, being a landscape painter, as he could strike off at a heat the thing as it then was.²⁰¹ [91]



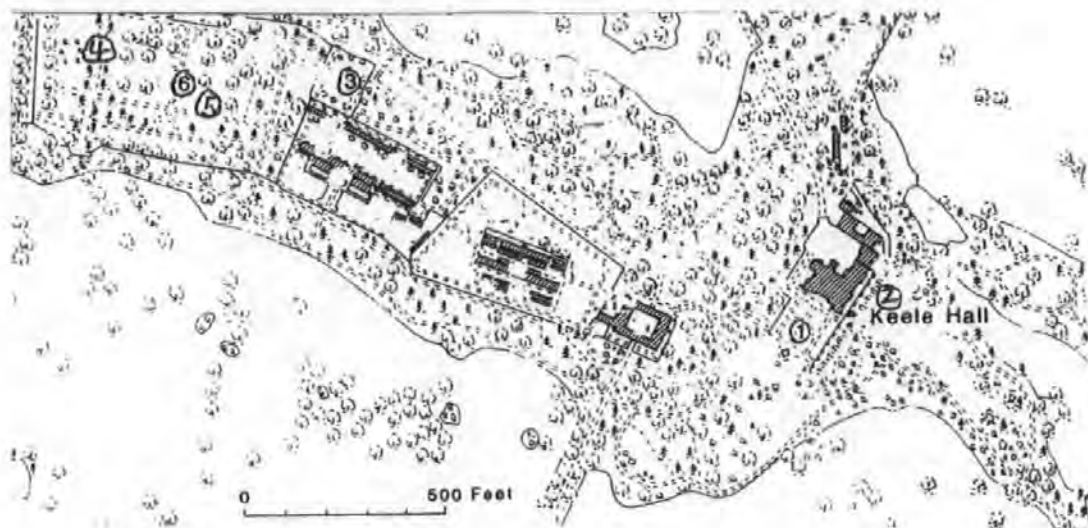
91. The Principal Gardens at Alton Towers, Staffordshire.
Pencil sketch by William Nesfield

Nesfield's association with the estate beyond the formal garden continued at Trentham Hall in Staffordshire. Ralph Sneyd of Keele Hall in Staffordshire wrote that he had: 'passed the whole day in staking out an approach from the Whitmore side with Messrs. Nesfield, Barry and Locke'²⁰² at Trentham. In addition to the formal garden Nesfield designed at Keele Hall for Ralph Sneyd in 1843 he was asked to prepare plans for the planting of an Arboretum, although it is not clear whether it was ever implemented. Nesfield also submitted a plan in November 1845 for a Pomarium Nursery which was to include Apple Standards, Pear Standards, Cherries, Plums, Dwarf Medlars, Apple ½ Standards, Filberts, Cobnuts and Hazels. He also submitted a plan for a Deodora Avenue in 1852, similar to the one he had already designed at the Royal Botanic Garden, Kew.²⁰³ [92]

²⁰¹ Gardeners' Chronicle: 1869, p. 416.

²⁰² University of Keele Archives, MSS. S.3707.

²⁰³ The plan for the Pomarium Nursery is in the Nesfield Archives.



92. Plan of the Keele Estate, Staffordshire.

Key: 1. Formal Garden and fountain (restored 1985); 2. Terrace designed by William Nesfield in 1844; 3. Italian Garden on site of eighteenth century Bowling Green, 4. Avenue of deodoras planted in 1852; 5. Ribbon Border; 6. Rosary.

In the early 1840s Nesfield was asked by Wilbraham Spencer Tollemache, of Dorfold Hall, Cheshire, who had recently married the daughter of the house, to submit his report for improvements to the landscape. Nesfield outlined his solution regarding a pool which wound its way along the drive at Dorfold, and stood in the way of the straight and imposing avenue which he intended should lead from the main Nantwich to Chester road to the door of the mansion. He advised filling in the pool, but Anne Tollemache was opposed to any alterations to the landscape of her beloved family home. Nesfield's response was: if the water were even limped ... but it is stagnant, and a receptacle for sewerage and decaying matter, and the situation right in front of the house is a propos to nothing.²⁰⁴ The scheme was eventually put in place many years later.

Nesfield could be critical of his patrons, as can be appreciated in a letter Nesfield sent to Rowland Egerton Warburton of Arley Hall in Cheshire: relating to Lord Hungerford Crewe of Crewe Hall in Cheshire:

I now think my visit to Cheshire very doubtful because some ignoramus has been frightening Lord Crewe about opening out the views I had suggested which consequently must condemn many 100 trees which can never be missed and His

²⁰⁴ Horatia Durrant. The Trials and Tribulations of a Landscape Gardener. Cheshire Life: 1954, pp. 18-19.

Lordship has so limited judgment that it is useless to argue the point – believe me.²⁰⁵

Apart from the felling of trees, some of which overshadowed the house and obscured the lake banks Nesfield also was responsible for a new access road, the thinning of plantations, the enlargement of the western end of the park and possibly a tunnel beyond the northern parterre, running under the lake to allow cattle to pass.²⁰⁶ Whilst Nesfield was involved with the estate, Lord Crewe was concerned by the encroachment of the railway town of Crewe, which was only two miles from his gates. His concern can be understood for the Grand Junction Act of 1833, gave Parliamentary sanction for the cutting of a railway line through the outlying hamlets adjacent to the area now known as Crewe. The population of this area had risen from 295 in 1831 to over 2000 in 1846 and still continued to grow, as did the railway complex.²⁰⁷ In 1849 the Turnpike Trustees, in conjunction with the Grand Junction Railway Company, borrowed £2000 from Lord Crewe to build a new road. It has been said that the reason he lent the money was so that he could close, and then provide an alternative to the right of way through the Home Farm, which led past the front of Crewe Hall.²⁰⁸ To hide the North Staffordshire railway line and the railway colony from Lord Crewe's view, Nesfield planted lines of trees. However, so quickly did the number of buildings attached to the railway network at Crewe increase that in 1864 Nesfield was compelled to write to Lord Crewe to say that:

Having recently visited Crewe Hall for the purpose of improving an oblong strip of land adjoining the Park, I found it expedient to design copious planting for about 1¼ miles in order to mark the high embankment of N.Staffs By now so conspicuous from the new approach to the Hall – within a range however of nearly 1/8th of a mile from the Crewe Station factory I found many old deciduous trees dying & others dead & the young plantations likewise exhibit signs of rapid deterioration arising evidently from the air being poisoned with large quantities of sulphurous acid gas – thus I despair of success.²⁰⁹

²⁰⁵ Cheshire Record Office, Chester, DCR/15/2.

²⁰⁶ Report on the Crewe Estate prepared by Land Use Consultants, London.

²⁰⁷ W. H. Chaloner. Social and Economic Development of Crewe 1780-1923. Manchester University Press, 1950, p. 5.

²⁰⁸ Ibid.

²⁰⁹ County Record Office, Chester, DCR/58/2.

One landscape designer of whom Nesfield approved, although not unreservedly, was W. S. Gilpin. Nesfield considered him to be 'a gentleman born and educated' and there are a number of parallels to be drawn between the two men. Both were in agreement regarding what constituted the perfect landscape. Gilpin wrote that: 'Composition in landscape embraced three distinct parts, the distant, the middle distant and the foreground.'²¹⁰ Nesfield's sentiments precisely. Both Nesfield and Gilpin were painters of landscape scenery by profession and turned to landscape design later in life. Gilpin was the son of the professional painter, Sawrey Gilpin (1733-1807) and nephew of the Revd. William Gilpin. Gilpin wrote in his Practical Hints Upon Landscape Gardening:

Taste, as connected with general feeling is more or less subject to the influence of fashion, We perceive this influence in dress, ornament, plate, &c. as well as in architecture and gardening; and as alteration usually ends in extremes, so with the last century taste has experienced the sweeping hand of reform. Simplicity became the standard of the day; and as the richly embossed plate of former times was more modern simplicity; so the ample terrace, with its massive balustrade, its steps, fountains, and alcoves, with all its rich, though formal, accompaniments of parterres backed by the sheltering skreen of venerable evergreens, fell beneath the indiscriminating hand of reform, and left the mansion stripped of those embellishments which time had, as it were, identified with its very existence, to lament over the insipid simplicity and baldness spread around it.²¹¹

Although Nesfield approved of these comments, proclaiming them to be 'very true' he also wrote: 'but why did not Gilpin study the old Masters and restore the barbarism he deprecates – He never aimed at anything beyond a terrace and that generally in the wrong place – but a geometric garden he never attempted.'²¹² Gilpin assisted his uncle in preparing at least one of his publications and was a founder member of the Society of Watercolour Painters. He was a drawing master at the Royal Military Academy at Great Marlowe, a post from which he was dismissed in 1820 after the cessation of hostilities with

210. William Sawrey Gilpin. Practical Hints Upon Landscape Gardening. T. Cadell, Strand and W. Blackwood Edinburgh, 1835. p. 29. This Report is held in the Nesfield Archives.

211. *Ibid.*, p. ix.

212. Nesfield in Gilpin *ibid* p. ix.

France. During the years Gilpin was at Great Marlowe, Nesfield was also there and Gilpin could have been his drawing master during this time. Gilpin undertook at least one picturesque tour and produced a manuscript entitled Tour through Part of North Wales, in which he approached the scenery of this wild part of the British Isles with the same 'painterly' eye which he was later to transfer to his landscape designs. His forte lay in the landscape beyond the environs of the house, as he maintained that he had been: 'bred to the study of Landscape Painting ... having for many years applied the principles of painting to the improvement of scenery.'²¹³ Both Gilpin and Nesfield objected to the work of Lancelot Brown and his fellow landscape designers. Brown's removal of cottages and even villages if they interfered with his vision of the perfect landscape, was one cause for concern. In W. S. Gilpin's publication Practical Hints Upon Landscape Gardening he adversely commented on the work of one improver:

At the mouth of the forge stands a picturesque cottage, as if placed by the hand of taste itself. The situation to which it was essential to raise a mound on the foreground, for the purpose of excluding it: this he has completely effected, and the cottage, has shut out the valley, the gorge, the river, and buried behind this mound the boles of the foreground trees, thus contriving to render abortive the judicious selection of the architect. A more glaring example of perverted taste cannot exist.²¹⁴

To which Nesfield replied in his copy of W. S. Gilpin's publication: 'unfortunately, there are many such who would rather be smothered with trees than that a farm house 3 miles off should be visible in a grand open space – I never allow such puerile reasons to thwart my schemes of operating but argue it out & set to work.'²¹⁵

Both Gilpin and Nesfield also objected to the 'Ha Ha' or sunken fence, a device used in order to give the impression of a landscape which flowed seamlessly from the environs

²¹³ Gilpin, *Ibid.*, p. viii.

²¹⁴ *Ibid.*, p. 186.

²¹⁵ Nesfield in Gilpin, *op.cit.* p. 186.

of the house into the landscape, a popular accompaniment to the landscapes of eighteenth century England. Gilpin's comment was:

I cannot but think that (with the exception of Sir Uvedale Price) the different writers upon the improvement of scenery connected with residences have, as far as I am acquainted with them altogether mistake the question of a separating fence. They think it is essential that no visible interruption should exist between the smooth and decorated lawn and the scenery, of whatever description, beyond it. To effect the junction they have recourse, as the happiest expedient, to a sunk fence, yet fearful of detection, they recommend various modes of hiding this fence, in effect which, they are likely to raise a far more objectionable line of separation than the rudest fence would be.²¹⁶

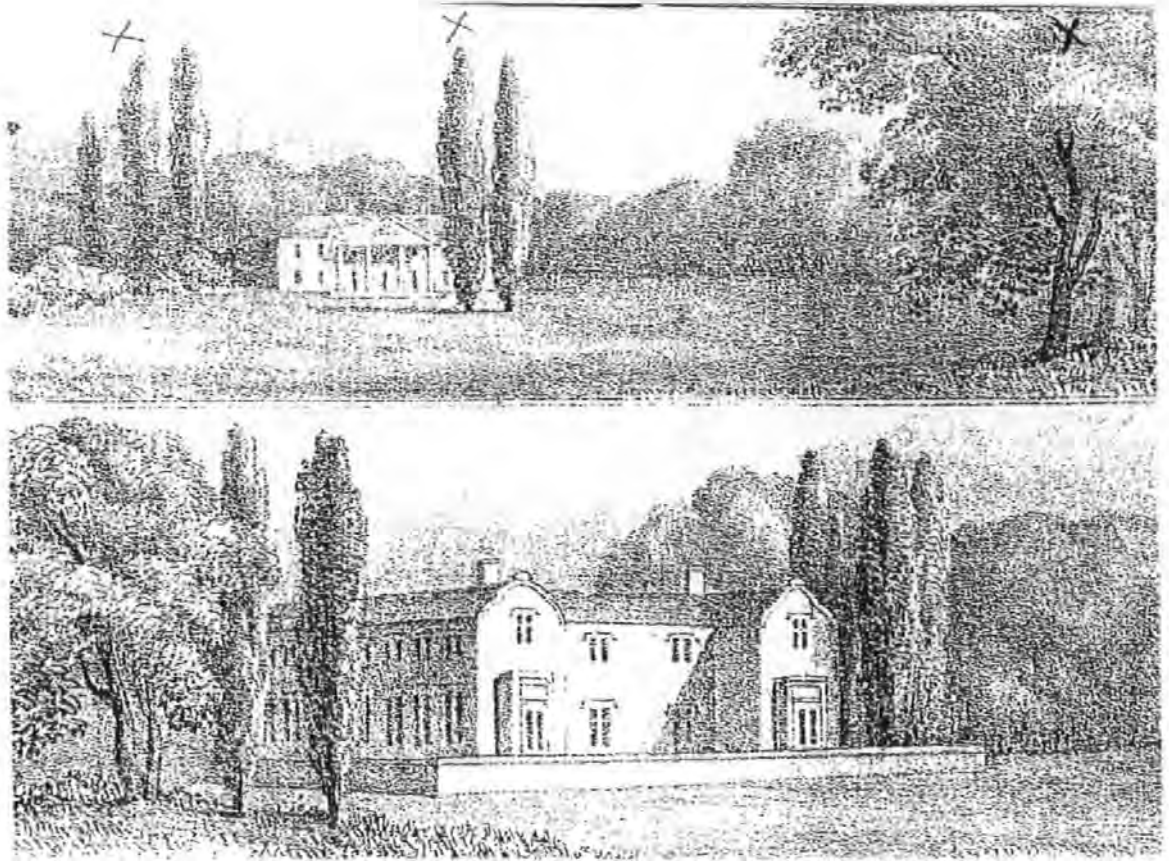
Nesfield's ripost leaves no doubt as to his opinion regarding contrivance, he disliked all forms of it, considering that if an object was man-made it should be shown to be so and not masquerade as something it was not. However concealed a sunk fence might be, the contrast in colour between a mown lawn on one side and a pasture on the other, he considered, was bound to indicate the line of separation. He stated: 'Sunk fences are abominations...the question is why should there be such a fuss about fences by unprejudiced people whatever is useful or indispensable is reconcilable. Therefore why not make a virtue of necessity & exhibit the truth by making fences ornate.'²¹⁷

When it came to placing trees in the vicinity of the parent house, Nesfield also disagreed with Gilpin. The balance of the composition was an important factor to Nesfield when forming a picturesque scene. Therefore, when Gilpin condoned the placing of some Lombardy Poplars and a group of deciduous trees in the immediate vicinity of the mansion. the crosses Nesfield placed over the trees demonstrates his disapproval and his comment was: 'These being too near the House take the scale out of it & everything else.'²¹⁸ [93]

²¹⁶ Gilpin, *Ibid*, p. 70.

²¹⁷ Nesfield in Gilpin, *Ibid*, pp. 70 and 78.

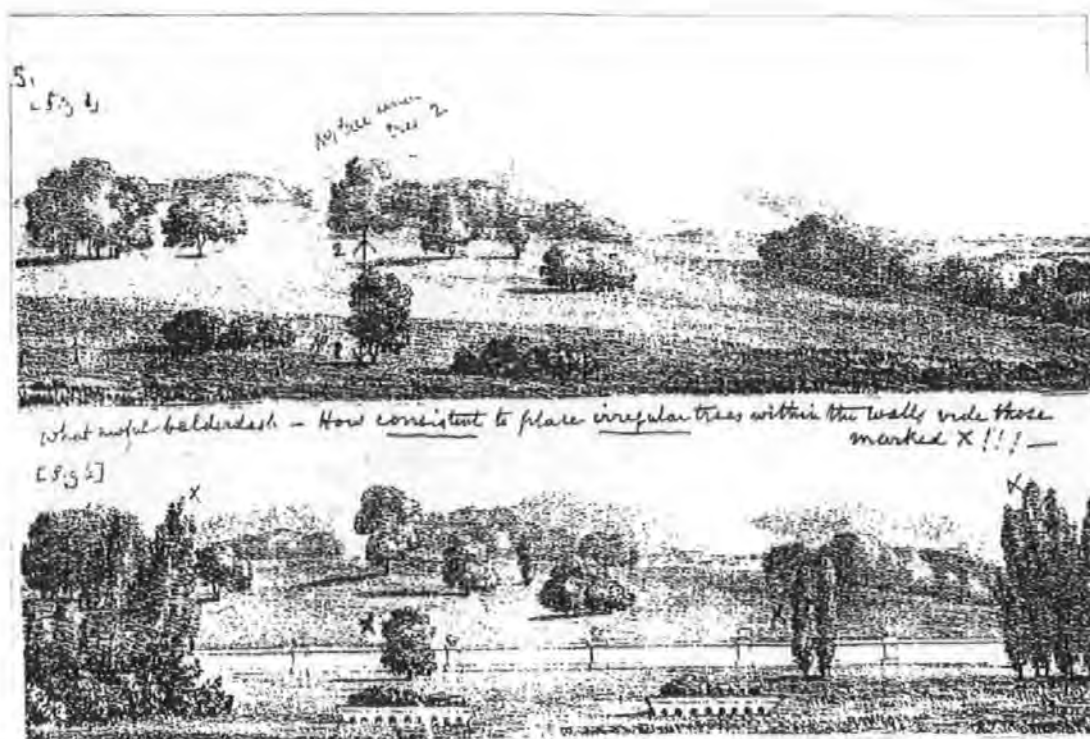
²¹⁸ Nesfield in Gilpin, *op.cit.*, p. 50.



93. William Nesfield in W. S. Gilpin's Practical Hints Upon Landscape Gardening

Nesfield's concern for the correct placing of trees in the landscape was a continuing theme in his annotated notes in Gilpin's Practical Hints Upon Landscape Gardening and was to be one of the major differences between the design principles of the two men. For example, the 'Before and After' sketches produced by Gilpin for plantations at Heanton near Oakhampton in Devon aroused Nesfield's displeasure. His objection focused on the two trees which were planted directly in line in figure 1 which he marked 1 and 2 on his drawing. Whilst his objections to figure 2 concerned the placing of irregular trees within the boundary wall which separated the formal pleasure garden from the parkland beyond. These have been marked with crosses by Nesfield. His comments read: 'What awful balderdash – How inconsistent to place irregular trees within the walls vide those marked X!!!.'²¹⁹ [94]

²¹⁹ Nesfield in Gilpin, *op.cit.*, p. 44.



94. William Nesfield in W. S. Gilpin's Practical Hints Upon Landscape Gardening

Nesfield maintained that in the case of the outline of a wood or copse Gilpin did not always practice what he preached:

The beauty of a wood depends mainly on the beauty of its outline; and that outline requires a variety, which can never be found in an insipid sweep, but which arises from the contrast of projection and recess, remembering that small variations will not correct the insipidity, and that the effect will be good in proportion to the boldness of the contrast.²²⁰

Nesfield's reply was: 'How very true yet how strange that he never practised this principle except on a small scale when he overdid it.'²²¹ Nesfield reinforced these remarks with pencil sketches, which he placed over the top of Gilpin's drawings to demonstrate his own interpretation of how woods and copses should be represented. He obviously considered Gilpin had failed to understand the finer points of a landscape composition. One drawing, which was heavily annotated by Nesfield, bore the cryptic remark: 'so much for a specimen of picturesque arrangement.' His criticisms read – AB – 2 quantities too

²²⁰ Gilpin, op.cit., p. 92.

nearly equal, CD – sentinels set at equal splays, EF – outriders & group in a line to say nothing of 3 at F forming a geometric figure.²²² [95]



95. William Nesfield in W. S. Gilpin's Practical Hints Upon Landscape Gardening

The siting of lodge houses was also within Nesfield's remit and when Gilpin wrote: 'A gate between pillars, if upon a large scale, seems to require a lodge for each flank; but such an arrangement, appearing as a sacrifice of comfort for display, is not, perhaps, in the best taste.'²²³ Nesfield's reply was: 'a pair of Lodges under any circumstances (grandeur out of the question because no excuse) is a vile perpetration!! Gilpin's remarks on this are very sensible – make a Gate & fence as grand as you like but stick to common sense & have but one lodge for the common comfort of the Lodge Keeper.'²²⁴ [96]

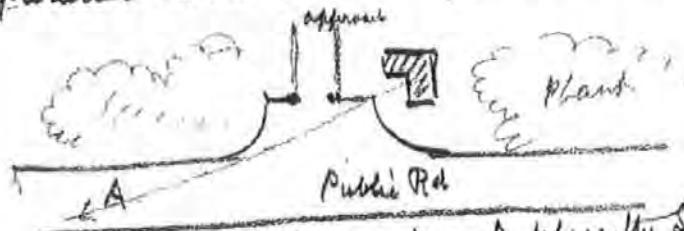
²²¹ Nesfield in Gilpin, Ibid., p. 92.

²²² Nesfield in Gilpin, p. 218.

²²³ Gilpin, op.cit., p. 221.

²²⁴ Gilpin, Op.cit. p. 221.

The site for a Lodge should be in the direction on a public road on which there is the greatest amount of communication with a mansion - & if it may be parallel with the said road place it as under



suppose the greatest traffic from A place the Lodge off site so that it may have the best command -

If a P. Road has a turn & opportunity offers place a Lodge thus



but never let an approach follow a public road nor make an acute angle with it strike in a thin belt according to the school of Arts
this is very common



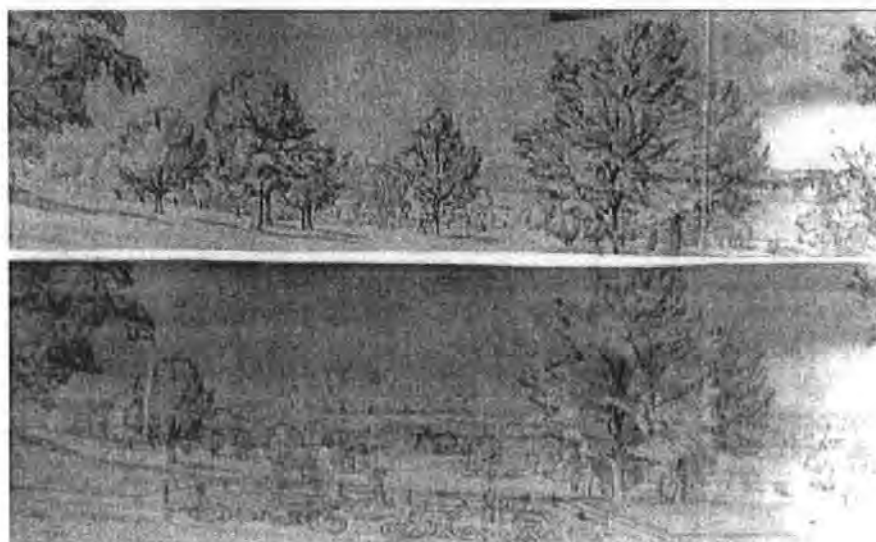
Therefore diverge at right angles if ever so short a distance or sufficiently so for effect -

96. William Nesfield's Sketch for the Positioning of a Lodge House.

Amongst Nesfield's annotated notes in Gilpin's publication were his comments relating to Humphry Repton (1752-1818) who in his time had been the most sought after and successful landscape designer in England. Nesfield said of him 'Repton was a very clever fellow & worked well to eradicate the mischief of Brown & Co altho he could draw landscape in a very humble manner, yet if he had been a first rater he would have been the greatest Lands Gardn that ever appeared.'²²⁵ A number of Repton's publications were in Nesfield's possession, and some of the remarks Repton made in his Red Books would have

²²⁵ Gilpin, op.cit., p. 146.

met with Nesfield's approval.²²⁶ For example, Repton approved of the retention of terraces: 'the great object is to give the ground near the house an appearance of dress and appropriate it to the mansion.'²²⁷ At Sufton Court Repton had suggested that the: 'middle ground should be envisaged as a frame for the park to be used in such a way as would not prevent the eye from passing through to the distant views.'²²⁸ Nesfield went so far as to copy Repton's notion of 'Before and After' drawings to emphasize to his own patrons how improved their landscape would be after he had adapted it. [97]



97. Aqualate Hall, Staffordshire 'Before and After' Sketches by William Nesfield.

It has been acknowledged that Gilpin enjoyed the strong backing of the Herefordshire squire and amateur philosophy Sir Uvedale Price (1747-1829), whose theories he put into practice. It was Price who suggested he try his hand at landscape design when he visited at Foxley in Herefordshire in 1820.²²⁹ Price's dedication and single-mindedness in re-organizing his estate led to his work being regarded by many, including Nesfield, as the epitome of the perfect landscape. He opened up distant views, planted, pruned and shaped

²²⁶ William Nesfield had in his possession: An Enquiry into the changes of taste in Landscape Gardening, 1806, and Observations on the theory and practice of Landscape Gardening, 1808 by Humphry Repton. He also consulted An Analytical Inquiry into the Principles of Taste by Richard Payne Knight, Papworth's Hints on Gardening and William Sawrey Gilpin's Practical Hints Upon Landscape Gardening, 1832 and 1835. These books are in the Nesfield Archives.

²²⁷ Humphry Repton's Red Book for Ferney Hall, 1789.

²²⁸ Humphry Repton's Red Book for Sufton Court, Hereford for James Hereford, 1795.

He put his theories into print in his Essays on the Picturesque which went into a number of editions between 1794 and 1801 and was reproduced in 1810. Nesfield considered Price to be a: 'first rate authority and a 'wonderful fellow.'²³⁰ Price's statement that he was practising picture making with the materials of nature was echoed in Nesfield's own comments to his patrons, when he stated that his landscape designs could be likened to the 'Art of Painting Using Nature's Materials'. Brown's designs, he maintained, impoverished and disfigured the English landscape, destroying harmonious connections, intricacy and variety, three essential qualities in producing the perfect scene. These principles were pivotal to Nesfield's designs. The wooded valleys, scattered hamlets, tree lined avenues, and the gardens of Herefordshire were well known to Nesfield for he painted there and undertook a number of landscape commissions in the county, and presumably he would have taken the opportunity to visit Foxley during these visits. [98] Nesfield, Gilpin and Price all retained a love for the natural scenery of the British Isles, and it was this scenery that Nesfield strove to incorporate in his overall designs.



98. Buttas Farm, near Garnstone, Herefordshire, 7 May 1847.
Watercolour by William Nesfield

²²⁹ Sopicke Piebenga, unpublished D.Phil Thesis, University of York, 1994, p. 76.

²³⁰ Nesfield in Gilpin, *Ibid.* pp. 15 and 165. Nesfield also sang Price's praises to his patron the 7th Earl of Carlisle of Castle Howard in Yorkshire and the Earl wrote in his diary in 1852 of Nesfield's 'pet author ... He raves as usual of Sir Uvedale Price's book, I am grateful to Eeyan Hartley for this information.

The attributes Nesfield considered necessary to produce a landscape painting were the same as those required to produce a Picturesque scene in nature, and when he was asked to give advice to his patrons regarding improvements to the vistas beyond the formal area around their mansions, the skills he deployed were the same as those adopted by him when sketching and painting the rural landscape of Britain. This is reflected in the reports which he sent to his patrons.

At Bourne Park in Kent Nesfield emphasised: 'that the proposition of a landscape improver was based on the same principles as those of a landscape painter,' whilst at Basildon Park in Berkshire he said that the landscape park should reflect: 'an accident in nature.' Nesfield's rule for achieving the perfect vista was to provide objects to interest the eye. For example, trees he considered could both enhance and open up the landscape.

His advice at Dorfold Hall in Cheshire was that: 'the removal of a few unimportant Trees on the west belt would loosen the present hard lines, improve the forms of the fine groups & give more diagonal extent.' Broad masses and broad openings were to be encouraged and confusion of foliage should be avoided, for the primary aim was to loosen hard and artificial lines. A contrast in shape and texture was also to be encouraged. At Peper Harow in Surrey he suggested that: 'cedars and round headed trees eliminated monotony and provided variety.' Nesfield's dislike of belts and clumps of trees is obvious. At Alton Towers in Staffordshire: 'they did not allow the eye to rest on anything interesting, they constricted the views and discounted largeness and space.'²³¹ Nesfield placed the greatest importance on the siting of trees in the landscape in order to open up views towards the horizon in the immediate vicinity of the house. Although he never claimed to be a horticulturalist, he had painted, measured and drawn trees from his youth and felt justified in maintaining that he knew a great deal about them.²³² It was an affinity he shared with Price who said: 'It is in the arrangement and management of trees, that the great art of

²³¹ See Appendix Two of this thesis for Nesfield's Reports to his patrons.

²³² Although Nesfield rarely contributed articles to garden magazines, he did write an article entitled A Slight Sketch of a visit to Allanton which was the estate in Lanarkshire of the late Sir Henry Steuart who was well known for his tree planting. Gardeners' Magazine: 1838, 14, pp. 14-18.

improvement consists ... they alone form a canopy, over us, and a varied frame to all other objects, which they admit, exclude and group ... Without them the most varied inequality of ground is uninteresting.²³³ However, Nesfield's image of the picturesque landscape did not mean that trees should interfere and obscure the views to the distant horizon, an error of which Brown had been accused with his belts and clumps of trees. It was the overall picturesque composition which concerned him and consequently he had no compunction at all in advising the axing of trees he felt either obscured or confused visual enjoyment of a scene. He explained as much to his patron, Captain Peploe of Garnstone Hall in Herefordshire:

...the whole place is overloaded with Foliage, now although Trees are the most elegant objects in the vegetable kingdom and indispensable in perfect landscape scenery yet be they ever so exotic or good of their kind the mind is dissatisfied, if instead of adding, they are detrimental in pictorial effect ...if certain removals are imperative individual merit should not for a moment preclude a display of remarkably distant and middle ground features and the amalgamation of the surrounding country with the Park.²³⁴

At Wingerworth Hall in Derbyshire Nesfield's advice to Sir Henry Hunloke was:

... additional small masses and groups of trees will be required to improve the abrupt termination of the belt and also enhance the character of the park scenery ... the removal of those trees which are not only unworthy in themselves but which compose badly with the landscape, on the other hand there are places which are too bald and objectionable in shape which will need planting with scattered trees, and in several instances with small masses and groups.²³⁵

At Crewe Hall in Cheshire Nesfield's desire was to open up the parkland, to form what he considered to be a painterly view. This meant that in his opinion many hundreds of trees that obscured the Hall from the North Staffordshire hills needed to be cut down.

At Barnham Court in Kent, however, where his patron was Lord Gainsborough,

²³³ Uvedale Price. *Essays on the Picturesque*. Farnborough, Volume 1, 1971, p. 259.

²³⁴ See Appendix Two of this thesis p. 112-113. The original Report is held in the Nesfield Archives.

²³⁵ *Ibid.* p. 178.

Nesfield had nothing but praise for the estate and the placing of the existing trees in the landscape.²³⁶

The artistic principles which Nesfield employed in his paintings of seascapes, waterfalls and rivers he was able to transfer to the waterworks on the estates of his patrons, in order to obtain the correct balance within his schemes. He was, therefore, also critical of any attempt at contrivance when it came to the placing of water in a natural setting. He asserted that a stretch of water should either be natural or artificial, not a mixture of the two. His criticism of the river at Peper Harow in Surrey, where his patron was the 5th Viscount Middleton, was that: 'The river which from its reflecting nature, cannot escape observation, appears neither natural nor artificial and is therefore totally out of harmony with its landscape, at least in its present condition. It ought to exhibit its character as a river, and should not evince the hand of art at all.'²³⁷

The ultimate criteria when attempting to reproduce a naturalistic stretch of water, Nesfield considered, was that it should blend into the scenery around it so that in time it would appear to have been the work of nature and not of man. This was Nesfield's intention at Bourne Park in Kent. He advised his patron, Mr. Bell, that 'Art in the present case can only propose that which time and growth must furnish, such as the feathering and picturesque growing of trees, broken banks, gravel beds, dots of thorn, gorse and rushes in fact anything that will conduce to the concealment of art.'²³⁸ On the suggestion of Mr. Bell, Nesfield also submitted proposals for an island, which he suggested should be modelled after an accident in nature. To be probable the accident should have some relation to the undulatory character of its neighbourhood. Mr. Bell objected that the island proposed by Nesfield was too large in circumference and in height. Nesfield disagreed. Using his knowledge as a painter to reinforce his argument, he explained that in natural lakes and sea lochs there were quantities of examples of abrupt islands even higher than

²³⁶ Appendix Two op.cit. p. 64.

²³⁷ See Appendix Two of this thesis p. 161. The original Report is held in the Nesfield Archives.

²³⁸ See Appendix Two op.cit. p. 81.

the mainland and consequently on the score of the improbability there was nothing to fear. Nesfield said he only regretted that there was no rock in the vicinity to cause a still greater abruptness, as on the lake at Trentham where the artist made a peninsular almost perpendicular from the models in Loch Fyne. Nesfield maintained, therefore, that Mr. Bell's objection was hardly tenable. A sketch in Nesfield's possession, of a remarkably picturesque rocky island in the middle of the River Tumel six miles from Loch Rannock surrounded by comparatively low ground, supported his argument. [99]



99. Near Mount Alexander on the Tumel. Watercolour by William Nesfield

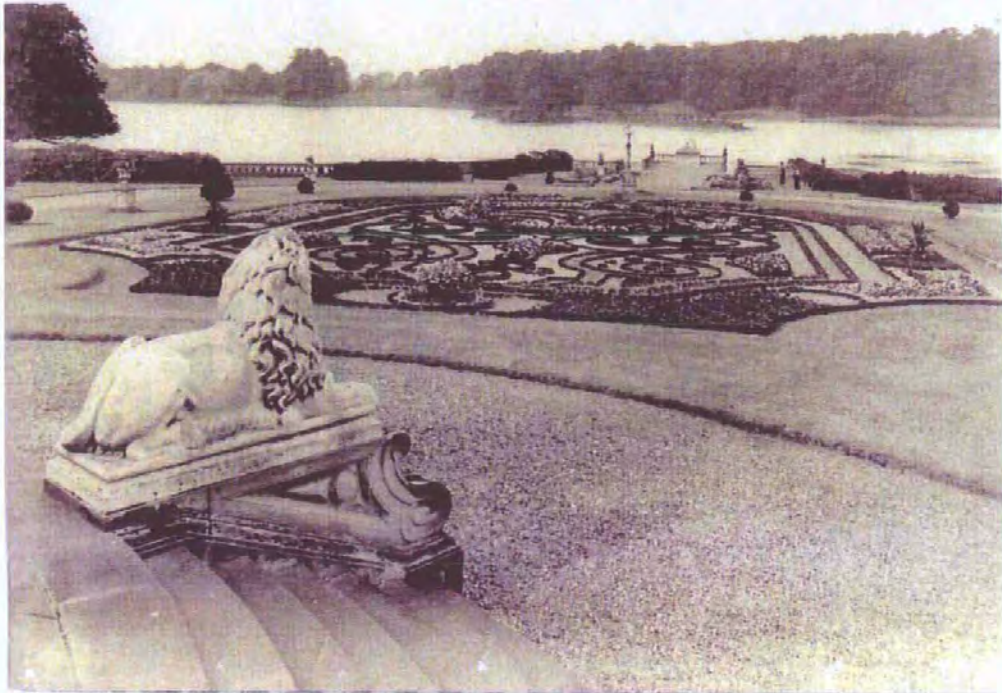
The 'Recommendations and Criticisms' Nesfield presented to his patrons and his annotated notes in his copy of Gilpin's Practical Hints Upon Landscape Gardening are crucial tools in reaching an understanding of his true contribution to landscape gardening. It is only through an analysis of this primary source material that it becomes very apparent that Nesfield was far from being a 'mere parterre builder'. Nesfield's reports contradict the notion that the landscape beyond the formal garden was not included in his schemes. On the contrary he began to assess the potential of the landscape as he approached the estate where he had been asked to proffer advice. He was offended if, when entering the estate, he did not see the picturesque, naturalistic scenes he witnessed when painting the rural scenery of the British Isles. In his report for High Legh in Cheshire Nesfield wrote:

Shortly after passing the Lodge gate, the first impression of High Legh is, very unfavourable since all its Trees, in mass, are superlatively corroded & entangled, & even those detached are so numerous that they rob one another of importance, first because (with very few exceptions) none stand alone, so as to become conspicuous points in a Feature, and what is suggested to the mind is the notion of driving thro a thick neglected Plantation, having the pretension only of being a subordinate portion of a whole, which sooner or later may open agreeably & so display a Mansion with its high dressed accompaniments – but what is the disappointment in being set down suddenly at the Hall door in the centre of the complication, without one single instance of repose or interest to compensate for such an error.²³⁹

Confusion, Nesfield considered, should be avoided at all costs, but this is what confronted him at High Legh, and therefore the acceptable first impression of breadth of scene was missing. This Nesfield informed his patron was ‘an acknowledged and governing Principle of Art of very long standing.’²⁴⁰

Nesfield was highly valued by his patrons for his engineering skills, his painterly eye and his ability to survey the landscape and establish a picturesque scene beyond the environs of the parent house. The breadth of scene Nesfield aimed to secure was nowhere more evident than at Crewe Hall in Cheshire. What he achieved at Crewe can be appreciated from the photograph taken in 1902, fifty years after Nesfield’s design was laid out. Although, even at this time, some trees were beginning to obscure Nesfield’s intended vistas, they were not yet a complete affront to the scene. [100] By 2004 the garden and the views past the lake had taken on a completely different character. The stone lions, steps and sundial remained but the statue of Neptune was by that date obscured by the plantation of trees, which in their turn cut out Nesfield’s intended vistas. [101] It is the intention of the present owners of Crewe Hall [a hotel chain], to reinstate Repton’s lake: unfortunately, at the time of writing, these plans do not include a restoration of Nesfield’s *parterre-de-broderie*.

²³⁹ See Appendix Two of this thesis, pp. 142-143. The original Report is in the Nesfield Archives.
²⁴⁰ Ibid., p. 142.



100. Site of Nesfield's Northern Garden, Crewe Hall, Cheshire. 1902.



101. Northern Garden, Crewe Hall, Cheshire. 2004.

Where Nesfield's landscapes do exist they are as much a trademark as the English landscapes of Lancelot Brown. However, many have now been lost or greatly altered, due to change of use, reduction in the size of estates and the vagaries of fashion. However, because of the availability of Nesfield's 'Recommendations and Criticisms' to his patrons, it is now possible to confidently assess his true contribution to the wider landscape that united his formal designs in the environs of the parent house.

CHAPTER NINE

PUBLIC COMMISSIONS

Nesfield received a number of prestigious public commissions, the majority of which were marked by the patronage of Prince Albert, the Prince Consort (1819-1861), whom Nesfield greatly admired, and of whom he said:

This clear headed working man is one who can never be replaced. Few know his real worth, except those with whom he has so assiduously conducted business. I could fill a quire in his praise, no doubt history will tell his character honestly.²⁴¹

Nesfield would have empathized with Prince Albert's interest in the Arts and Sciences, his methodical attention to detail, his tenacity of purpose and his strong work ethic. The Prince's wide interests included gardens, as a letter he wrote to his eldest daughter, the Princess Royal on 18 May 1859 confirms: 'the artist who lays out the work and devises a garment for a piece of ground has the delight of seeing his work live and grow hour by hour; and whilst it is growing, he is able to polish, to cut and care, to fill up here and there, to hope, and to love.'²⁴² Nesfield's public commissions were certainly assisted by the patronage of Prince Albert.

It was Prince Albert, as much as anybody, who during the years he was married to Queen Victoria, helped reconcile the conflicting ideologies of modernism and tradition, which were of particular concern to the upper classes. This interest was confirmed in a speech he made at the Mansion House in 1850 when he observed that no one who 'paid attention to the peculiar features of our present era, will doubt for a moment that we are living in a period of most wonderful transition, which tends rapidly to accomplish that great end, to which, indeed, all history points – the realisation of the unity of mankind.'²⁴³

²⁴¹ Correspondence from William Nesfield to Wibraham Spencer Tollemache, of Dorfold Hall, Cheshire on the death of Prince Albert in 1861. Taken from Horatia Durrant, Cheshire Life, February 1954, p. 19.

²⁴² John Matson. Dear Osborne. Hamish Hamilton Limited, London, reprinted 2000, p. 3.

²⁴³ David Newsome. Perspective and Introspection I an Age of Change. John Murray, 1997, p. 4.

The Earl of Lincoln (1811-1864), the first Commissioner of Woods and Forests from 1841 to 1846, invited Nesfield to submit plans for the Royal Botanic Gardens at Kew in 1844 and introduced him to Sir William Jackson Hooker. Hooker was appointed the first Director of the Royal Botanic Garden in 1841 when it ceased to be the property of the Crown and transferred to the Commissioners of Woods and Forests. The Earl of Lincoln was the son of Henry Pelham-Clinton, 4th Duke of Newcastle-under-Lyne (1765-1851). Nesfield had been corresponding with the 4th Duke from as early as 8 June 1838, when he discussed plans for a cascade, arboretum and French Garden for Clumber Park in Nottinghamshire. Another possible connection was Salvin, for although he was not personally involved at Clumber, the Earl was interested in the authentic restoration of medieval buildings and aware of the damage caused by: 'misjudged reconstructions under the name of restorations and repair.'²⁴⁴ The Earl had taken steps to preserve three castles belonging to the Crown and Salvin was called in to undertake the commissions, as he was well-known through his work at Brancepeth Castle and the pele tower for Mamhead Park in Devon.

Initially, Nesfield was requested to design an Arboretum at Kew and on 26 January 1844, he wrote to Sir William to inform him that he had 'received instructions from Lord Lincoln to prepare a design for an Arboretum at Kew & to confer with you on the subject – Will it be convenient for you to spare me a few hours on an early day next week?'²⁴⁵ It was not, however, until July 1845 that the report was submitted and it was not to be a scheme which was popular with everyone. When Nesfield proposed grading trees by height in the vistas and abandoning rigorous botanical order, the gardener and writer Robert Glendinning (1805-1862) accused him of 'sacrificing the object of an arboretum for the sake of appearance.'²⁴⁶ Nesfield's dedication to the picturesque had apparently clouded his judgment in his desire to group the trees, for the whole purpose of an

²⁴⁴ Jill Allibone, *Salvin: Pioneer of Gothic Revival Architecture*, Lutterworth Press, Cambridge, 1988, p. 7.

²⁴⁵ Royal Botanic Gardens, Kew, English Letters K-Z 1844, xxii.

Arboretum is to facilitate the scientific study of specific species, so that related species are grouped together. Nesfield's interest in artistic rather than botanical matters was also a factor which concerned Sir William, who was himself a dedicated plants-person. He was not, therefore, completely convinced that Nesfield was the man for the job, his own preference being Robert Glendinning. Therefore, on 1 February 1844 Sir William expressed his concern to Lord Lincoln:

I am no less obliged to your Lordship for instructing Mr. Nesfield to call here. I was all over the ground with him yesterday and much gratified with his intelligence and with the nature of his enquiries and he was much struck with the beauty and capability of the grounds. So far as I can judge from the little I have yet seen of him I should think him well qualified for what is expected of him. He perhaps favours too much the formal or what he called the 'geometrical' arrangements which to a certain extent with so noble a piece of ground may be desirable but I trust he has too much good sense to carry it too far.²⁴⁷

However, discussion over the Arboretum proceeded and Nesfield wrote to Sir William on the 2 February 1846 to inform him that he had discussed the cost of the Arboretum with Lord Lincoln which was to be £1290.

I have written to Lord Lincoln with whom I shall go systematically thro' the whole affair – and the moment there is aught to communicate you shall hear from me and when Lord L. gives me his (?) with reference to general propositions – a fair copy of the survey shall be made forthwith, the one now done being private for revision and correction.²⁴⁸

²⁴⁶ Brent Elliott. *Victorian Gardens*. B. T. Batsford Limited, 1986, p. 118.

²⁴⁷ Nottingham University MSS Ne C 8969/1-3.

²⁴⁸ *Ibid.*



102. General Plan of the Proposed Arboretum for the Royal Botanic Gardens, Kew.

The Plan is Labelled 'General Plan of Proposed Arboretum at Kew shewing the Portion of Ground attached to the RB Gardens which will become the Pinetum and the Key to this Plan reads:

The main walk A will have its geometric margins treated symmetrically from a group of horse chestnuts b consisting of Flower Beds & Shrubs of an avenue of Cedar Deodoras D.

The uneven ground at present in front of the Orangery so distorts the perspective as to render every attempt at harmony with the adopted character aborted unless it is entirely removed – & a flat compartment B substituted, whose subdivision by alleys and Plots are intended for a formal arrangement of exotic Tubs in Summer according to size.

It is proposed to place the large *Auracaria imbricata* on a mound about 18 inches high as a permanent Central –

The mound D (formed from spare soil) upon which a mass will be planted to mask Palm House which should not be distinctly noticeable until arriving at the Circle E.

A Transverse opening thro' the trees will be left to preserve the view from the Palace of the Temple I.

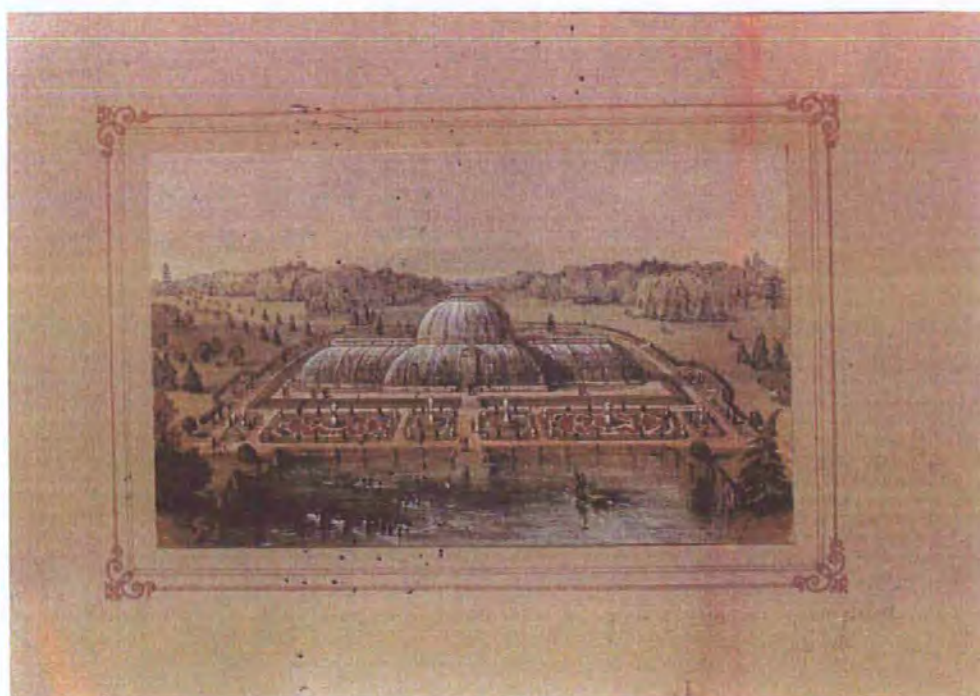
The accompaniment of the Palm house will consist of an architectural Terrace f an embroidered Parterre & three Vistas E.G.K. radiating from the Centre Door m.

The Green Circles indicate the Sites of Exotic Trees so arranged as to aid the completion of the Vistas &c.

The Pond which cannot be rendered altogether Geometric without considerably lessening it must nevertheless agree in character with the Terraces where it is to be enlarged xy.

As the Pinetum is to be shut off from the remainder of the arboretum by the present wire fence n it will be desirable to alter its direction (as indicated by r). The necessity for this is more evident on the general Plan.²⁴⁹ [102]

Although the plan was intended to explain the position of the Pinetum in relation to the Arboretum, it also demonstrates Nesfield's overall proposals for the area in the vicinity of the Palm House. The three radiating avenues he indicates on the plan are still in situ. One leading to the Pagoda, designed by Sir William Chambers between 1761 and 1762, another to the south east terminating in a large cedar, and a third, the Syon Vista, which leads from the main gate at Kew past the Orangery, also designed by Sir William Chambers in 1761, Nesfield planted *Deodora* conifers as indicated on the plan.²⁵⁰ A watercolour by Nesfield shows the formalized lake to the north of the Palm House, which was rendered geometrical according to Nesfield's suggestions. [103]

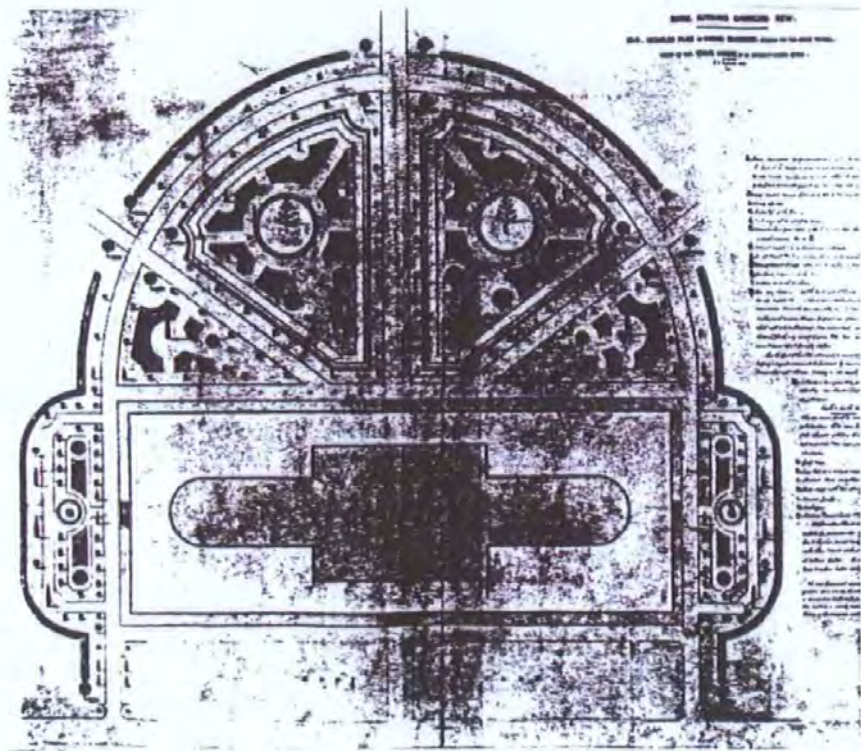


103. The Palm House at Kew depicts the Lake, Avenues and Parterres. The caption reads 'Punt a little out of perspective and going uphill'. Watercolour by William Nesfield.

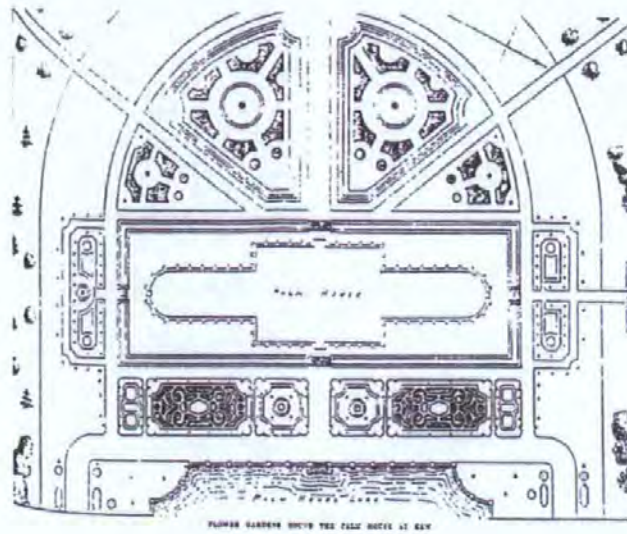
²⁴⁹ In the bottom right hand corner of the plan is written 'Copy of Plan received from Mr. Nesfield'.

²⁵⁰ This Avenue was restored in 2000. Only two original cedars remain the others have been replaced by 16 semi-mature Atlantic Cedars which are better suited to the climate in this part of the country.

Nesfield made the Palm House, which was built between 1844 and 1848 by the architect Decimus Burton in association with the engineer Richard Turner, the architectural focal point of his whole scheme, in the same manner as he used the parent house when working for private patrons. In 1848 he designed six parterres for the terrace facing the pond, and to the west of the Palm House his circular beds contained specimens of *Araucaria araucana* (the Monkey Puzzle Tree). [104, 105]



104. The Parterre west of the Palm House depicting the *Araucaria araucana* in each of the circular beds, 1848.



105. Overall Design for the Palm House.

Nesfield's commission at the Royal Botanic Gardens was an important one. It was his earliest public work, and was seen by large numbers of visitors to the gardens on a daily basis. His next public commission, however, should have ensured that his work was not only nationally but internationally recognised. This was to design formal gardens on the east front of Buckingham Palace, the area in which the statue of Queen Victoria now stands. Situated at the top of the Mall, Buckingham Palace has acted as a magnet drawing vast crowds to it on all great national occasions and if Nesfield's designs had been accepted they would have greatly added to his popularity.

In May 1846 six Commissioners had been appointed by Prince Albert to oversee the enlargement of Buckingham Palace. They included the Prime Minister, the Chancellor of the Exchequer, the Chief Commissioner of Woods and Works (Lord Lincoln), Earl de Grey and Frances Egerton (later Lord Ellesmere, and a future patron of Nesfield's).

It was intended that the gardens should complement the new east façade, completed in 1847 by Edward Blore, and which had been built to enclose the east courtyard. Consequently, on 31 December 1848, Nesfield submitted iconographical designs, together with his Report to the Commissioners. The designs consisted of:

Ground Plan of Architectural Gardens to occupy portions of St James's and the Green Parks east and contiguous to Buckingham Palace (Pen and Coloured washes 720 x 1000 mm).

A perspective of a fountain for the part of the garden lying to the S. of the principal approach to the palace Britannia on the apex of a rock directing Plenty to diffuse her gifts over the globe, which rests on the shoulders of Atlas attended by Commerce and Neptune and termination of basin and labelled Watercolour with white Pen and watercolour with white highlights, on linen-backed cartridge paper 295 x 695. Perspective showing same fountain as in No. 3 to a larger scale, St. George and the Dragon on the apex of a rock. Father Thames at the base with Fame and Victory on either side of him. Watercolour with white highlights on linen backed cartridge paper 490 x 613.²⁵¹

Looking from the central ante-court of the Palace towards a central approach Nesfield intended to place two reflecting parterres, the one on the left representing the Prince and the one on the right the Queen. They were symmetrical and identical, apart from the Prince of Wales feathers in the left-hand parterre and the monogrammed letters V.R. in the right. They both contained central scrolls terminated by rays, surrounded by topiarised evergreens. [106] By the 2 February 1850 Nesfield was able to write to the Right Honourable the Earl of Carlisle setting out the cost of his proposals, which amounted to approximately £45195 4s. 4d.²⁵² Unfortunately, these gardens were never implemented and the planting scheme has not survived to accompany Nesfield's plans, although his beautifully drawn designs are still extant.²⁵³ The high cost of the design could have been one reason for their rejection, for unlike Osborne House on the Isle-of-Wight, the privately owned home of the royal couple, the improvements for Buckingham Palace had to be paid for by Parliamentary grant.

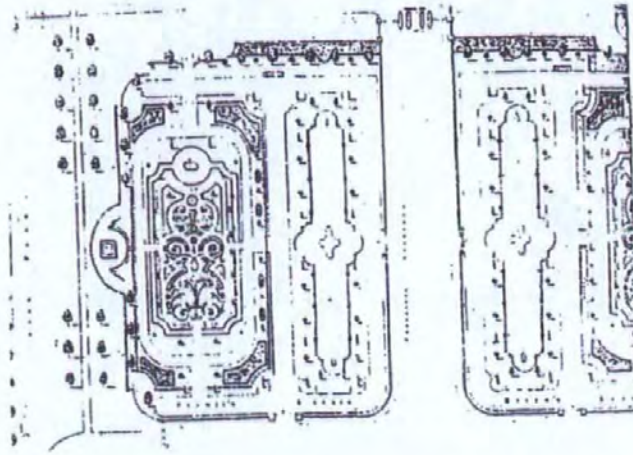
Although Nesfield was asked to undertake the re-erection of the Marble Arch in 1851, with the architect Sir James Pennethorne (1801-71), to its present site north of Park Lane, this must have been small compensation for the loss of this prestigious commission.²⁵⁴

²⁵¹ R.I.B.A. Portman Square, London. [PA 91/1 1 1-4].

²⁵² William Nesfield's costings for the Buckingham Palace gardens are in the Nesfield Archives.

²⁵³ These watercolour plans are held in the Victoria & Albert Museum, London.

²⁵⁴ Brent Elliott. *Victorian Gardens*. B. T. Batsford Limited, 1986, p. 74.



106. The Proposed Formal Gardens at Buckingham Palace.

It is tempting, however, to speculate that the designs for the Buckingham Palace fountains were adapted by Nesfield for his great fountain at Castle Howard in Yorkshire, which depicts Atlas carrying the Globe on his shoulders, and at Witley Court in Worcestershire. [107, 108]



108. Atlas Fountain at Castle Howard, Yorkshire.

107. Unexecuted Statue of Britannia.
Watercolour by William Nesfield.



Nesfield considered the Buckingham Palace commission so important to the advancement of his career that he refused at least one other commission in order to concentrate on the Buckingham Palace plans. This was at Bowood House in Wiltshire, for the 3rd Lord Lansdowne.²⁵⁵

However, the Buckingham Palace commission did bring him into close contact with the Prince Consort, and this was later to result in work at a number of Royal London parks.²⁵⁶ Nesfield also acquired two prestigious commissions during the 1860s, both through the auspices of the Prince. The first was for the Royal Horticultural Gardens at Kensington Gore. The gardens Nesfield designed there acted as the centre-piece for a Museum Complex dedicated to the Arts and Sciences which was opened by the Prince on 5 June 1861. The event which had enabled this scheme to come to fruition was the Great Exhibition of the Works of Industry of All Nations, which had been opened by Queen Victoria on 18 May 1851 in Hyde Park, and which is better known as the Great Exhibition. It was the first International Exhibition to be held in the United Kingdom, and was that rare occurrence: a complete success. Over six million people from all walks of life attended and this resulted in a surplus of £186,000 when it closed on 15 October 1851. Its leading light was Prince Albert, and its legacy was to be the Museum Complex at South Kensington. This scheme was the Prince's own idea, and it was said of him that 'it is to his energy and judgement that the world owes both the original design and its harmonious and rapid execution'²⁵⁷. It has been suggested that his inspiration could have come from the 'complex of university and museums at Munich laid out by von Klenze; in its breadth

²⁵⁵ Writing to Holkham in Norfolk on 11 February 1850 Nesfield said 'I must beg you to have the goodness to give me three or four months notice, because I have lately been employed by the Queen which will be a death blow to any usual space time'. Holkham Archives, EG 50 1849, p.24.

²⁵⁶ At Hyde Park Nesfield advised on improvements (1864) probably for the formulation of widespread bedding displays towards Hyde Park Corner and up the side of Park Lane as shown on the 1870 Ordnance Survey Map, Royal Archives Add. Q. 780. See also Hyde Park Historical Survey, Land Use Consultants, 1981.

²⁵⁷ Hermoine Hobhouse. A Quartier Latin of a Dignified and Popular Sort: Templegate Publishing Limited, The V. & A. Album 2, 1983, p. 367.

of scale and comprehensive nature it was much grander than any other contemporary scheme for an educational foundation in England'.²⁵⁸

Before the doors of the Great Exhibition closed, the Prince was already planning the Museum Complex in Kensington, and in 1853 the site was purchased. The surplus money from the Great Exhibition was doubled by the government and in August of that year the Prince set out his views in a memorandum and plan.

Approximately eighty-six acres of land were bought for the purpose, extending south from Hyde Park to the village of Brompton, west of central London. The area was to be centred on the Brompton Road and a three hundred yards approach along the Cromwell Road to a group of museums with the South Kensington Museum (renamed the Victoria & Albert in 1899) as its principal building. It was also hoped that the National Gallery would relocate to the site now occupied by the Albert Hall, but that august body refused to move from its home in Trafalgar Square.²⁵⁹ A committee was set up, which included one of the Prince's most staunch allies, Henry Cole (1808-1882), who had been invaluable as a hard-working stalwart of the Great Exhibition, and was to prove his worth in the creation of the Museum Complex and particularly the South Kensington Museum, as he had the necessary energy and drive to match the Prince's own. In 1852 the Department of Science and Art was established, headed by Henry Cole, Lyon Playfair (who became head of the Science Department) and Richard Redgrave (who was the Inspector of Art). Under their auspices the South Kensington Museum collection was built up.²⁶⁰

In 1858 Her Majesty's Commissioners for the Exhibition were approached by the Horticultural Society, which had been formed in 1804, mainly for the benefit of the aristocracy and landed gentry, by a small group of men, who included John Wedgwood and Sir Joseph Banks. They enquired whether they could have about twenty acres of land in order to have access for flower shows in the capital. This was a wise move on the part of the Horticultural Society for Prince Albert's interest helped to revive their flagging

²⁵⁸ Hermoine Hobhouse. *Ibid.* p. 367.

²⁵⁹ *Op.cit.* p. 367.

financial fortunes. Their total liabilities at this time were £10,752, however, by 1860 this had dropped to £4295, and from the beginning of that year 801 new Fellows had been enrolled.

In 1858 Prince Albert became their President and a new Charter transformed them into the Royal Horticultural Society.²⁶¹ On the 8 July 1859 it was agreed that an area of land in the Museum Complex should be granted to them. A circular was sent to the Fellows advising them of the conditions pertaining to these proposals which granted the Society a lease of the ground for thirty-one years at a cost of fifty thousand pounds. In turn they would be responsible for laying out the grounds at an equal cost.

It was proposed that the gardens should be at the heart of the complex, surrounded by museums representing trade, patented inventions, art and industry together with colleges of Art and Science. A twenty-two and a half acre site was earmarked for the garden adjacent to where the Albert Hall now stands. Nesfield was chosen by both Prince Albert and Henry Cole to undertake the detailed horticultural layout of the new garden.²⁶² Consequently, on 1 May 1860, in the Museum of Science and Art, he appeared before the Committee with his detailed designs for the gardens. Frances Fowke and Sydney Smirke were engaged as architects, Godfrey Sykes and Joseph Durham as sculptors and George Eyles, previously foreman at the Great Exhibition site, was engaged as foreman and eventual superintendent. Prince Albert took a great interest in the gardens and made regular visits to the site as the work progressed:

Nothing in any part relating to art was done without his personal inspection and approval, and in at least one instance,

260. Op.cit. p. 373.

261. See The Survey of London XXXVIII, The Museums Area of South Kensington and Westminster which was published for the Greater London Council, 1975, pp. 93 and 127. 'The Prince and Cole were content to settle for W.A. Nesfield, Barry's favourite Italianate gardener, to do the detailed horticultural layout ... The Prince and Cole both thought the formalist landscape gardener W.A. Nesfield suitable, and the Society engaged him. The Prince had been appointed Colonel-in-Chief to the Rifle Brigade in September 1852, on the death of the Duke of Wellington. This was Nesfield's old Regiment, another factor which could have added to the rapport between the two men.

262. See The Survey of London XXXVIII, The Museums Area of South Kensington and Westminster which was published

being dissatisfied with what had been done, he ordered it be altered at his own cost.²⁶³

The Prince's penchant for Italianate design was well-known from his own garden at Osborne on the Isle-of-Wight, which he and Queen Victoria acquired in May 1845. The gardens at Osborne were laid out by Ludwig Gruner of Dresden, the Prince's art adviser, under Prince Albert's close supervision. Osborne has been described as a villa looking back to the Italian Renaissance and it certainly contained Italianate elements, including terraces, balustrading, statuary, fountains and two large Medici Lions which had been recast from the ones seen by Prince Albert in Florence. Nevertheless, the gardens at Osborne were strictly a Victorian interpretation in the tradition of Thomas Hope's Deepdene which Loudon, in his Encyclopaedia of Cottage, Farm and Villa Architecture (1833), had hailed as 'the finest example in England of an Italian villa united with the grounds by architectural appendages.'²⁶⁴ Therefore, the Prince made it clear that he hoped the gardens at Kensington Gore would be in an Italian or Palladian style when the architectural structure was put in place. Not surprisingly the architects endeavoured to comply with Prince Albert's request. This must have been a problem on a relatively small, flat site in London when the features of the Italian Renaissance garden were steeply descending terraces, the use of mechanical devices, grottoes, and cascading water features. Nevertheless, this was partially achieved by the cast iron conservatory designed by Frances

Fowke, having a tessellated mosaic floor of Minton tiles based on Pompeian, early Italian and Renaissance models which included a copy of the altar slab from Santa Maria Trastevere in Rome. A series of arcades were built, representing fifteenth century Milanese brickwork, a Byzantine style Lateran model and an arcade based on details from the Villa Albani.²⁶⁵ This meant that the architectural structure within which Nesfield was required to lay out his designs was already in place when he was called in. The restraints

²⁶³ H. R. Fletcher. The Story of the Royal Horticultural Society, 1804-1969. Oxford University Press, 1969, p. 191.

²⁶⁴ Roy Strong. Royal Gardens. BCA with arrangement with BBC Books and Conran Octopus Limited, 1992, p.211

imposed on him as part of a team working within the remit of a Committee was not something he was used to, as on many of the private estates he was often given a free hand to develop an overall plan. In some cases he was also able to oversee the appointment of a head gardener to ensure his designs were kept in pristine order. However, Kensington was an important commission and one to which the public would have access. Therefore, although he did raise certain objections, especially to the installation of canals, which were not even Italianate in style but Dutch, he was overruled so that when the garden was later criticised and the Kensington Garden Committee consulted him about alterations he was quick to point out that they had originally rejected some of his suggestions.²⁶⁶

In a series of articles in the Gardeners' Chronicle and Agricultural Gazette, the first of which appeared on 26 April 1862, Nesfield wrote about the embroidered compartments he designed for the gardens at Kensington, whilst George Eyles described the method used for laying out and maintaining these beds. Nesfield repeatedly remarked on the fact that baldness which resulted in monotony should be avoided in the flower garden and this, he maintained, should be no exception at Kensington Gore where 'cutting beds upon Grass, either rectangular, circular, or tortuous which although effective during the flowering season, are yet wretchedly bald and unmeaning in our long winters', as it resulted in 'green as opposed to green (i.e. Grass and permanent shrubs).²⁶⁷

Therefore, although, he conceded dwarf evergreens such as Aubuca, Holly, Portugal Laurels applied to the scene in winter were better than nothing his solution was to use them sparingly with gravel, spar and slate.

Nesfield also designed four beds entirely of gravel and box, presumably as a gesture towards the Italianate style, where flowers were rarely used in parterres. He also included

²⁶⁵ Brent Elliott. Victorian Gardens. B. T. Batsford Limited, London, 1986, p.141.

²⁶⁶ Brent Elliott. Victorian Gardens. B. T. Batsford Limited, London, 1986, p. 143.

²⁶⁷ Gardeners' Chronicle and Agricultural Gazette; Saturday 26 April 1862.. See Appendix Two for Nesfield's Reports regarding avoiding baldness which resulted in monotony and Appendix Three for Nesfield's planting schemes for Friezes.

a maze, which would have been more at home in the gardens of Elizabethan England rather than as part of an Italianate scheme.

The initial response to the gardens was a favourable one, the garden writer Donald Beaton announcing that: 'I should hail the flowing lines of Mr. Nesfield, at Kensington Gore, as the best auxiliaries to what I have myself been aiming at in my doings and sayings for the last twenty years ... I never yet saw flower gardening carried on in such high order'.²⁶⁸ The opening of the gardens was to prove to be Prince Albert's last public appearance in London before his untimely death in December that year. The Prince's demise was to prove to be a tragic loss not only to the nation, but to the South Kensington project once his firm hand attention to detail, enthusiasm and vigour were removed. Factions soon began to develop within the Committee, and by the mid 1860s an adverse reaction was underway. There were disputes over the rent and in 1882, the year after Nesfield's death, the garden came under the direct management of the Commissioners, although the Royal Horticultural Society did not vacate the site until 1889. The garden was eventually swept away to make way for the Science Museum and Imperial Institute. After the Prince's death, Nesfield still had a number of important gardens to design and by the 1860s he had the assistance of his second son, Arthur Markham Nesfield (1842-1874) who was already making a name for himself as a talented garden designer.

In 1861, the year that the Royal Horticultural Society's garden was opened, Nesfield received what was to prove to be not only a prestigious commission but one that is still in situ today, having undergone a restoration programme. This was at Regent's Park in the Marylebone area of London. The development of public urban parks was a Victorian phenomenon, seen as a social necessity which reflected the social and economic conditions obtaining at the time. At the end of the Napoleonic Wars there was a vast growth in population, coupled with a rapid and unplanned proliferation of urban development. Therefore, by the time Queen Victoria came to the throne in 1837, overcrowding, poverty

²⁶⁸ Journal of Horticulture: I 1861, pp. 373-5.

squalor were commonplace for the poorer members of society. This resulted in growing unrest and unruly behaviour. Although in London there had been a tradition for generations of public access to open spaces, especially in the royal parks for walking, and, in the case of Hyde Park for riding. However, these privileges were not available to the poor, living in the overcrowded areas of east London where there was no access to this amenity. In 1833 the Select Committee for Public Walks confirmed the substantial loss of recreation areas available to the general public in major towns and set in motion an operation to provide for the benefit of the poor, not only in London but across the country. This was not an altogether altruistic measure, for it was hoped the recommendation would help to diffuse social tensions by providing physical, moral and educational benefits. There was also the possible added incentive that recreation areas could provide financial investment for entrepreneurs Regent's Park is an example of a public amenity being funded by new villas for the wealthy. The availability of fresh air to improve the health of the poor city dweller also, it was hoped, would mitigate the spread of disease, which was no respecter of persons and could spread to the more affluent areas of cities and towns. Manchester was one of the first towns to organise a plan of action. In 1844 a large public meeting was organised in the town hall where it was agreed that the acquisition of arks for exercise and active sports 'would contribute greatly to the health, rational enjoyment, kindly intercourse, and good morals of all classes of our industrious population.'²⁶⁹

The public parks associated with Nesfield, with their emphasis on complex geometric beds incorporating colourful floral displays, were an important new departure. Hitherto parks had been associated with open spaces for walking and recreation and Nesfield was to provide displays of bedding plants. This was a notion which did not become universally popular in municipal parks until the last quarter of the nineteenth century. In the 1850s in Hyde Park 30,000 bedding plants were laid out along the eastern

²⁶⁹ Hazel Conway. People's Parks: The Design and Development of Victorian Parks in Britain. Cambridge University Press, 1991, p. 50.

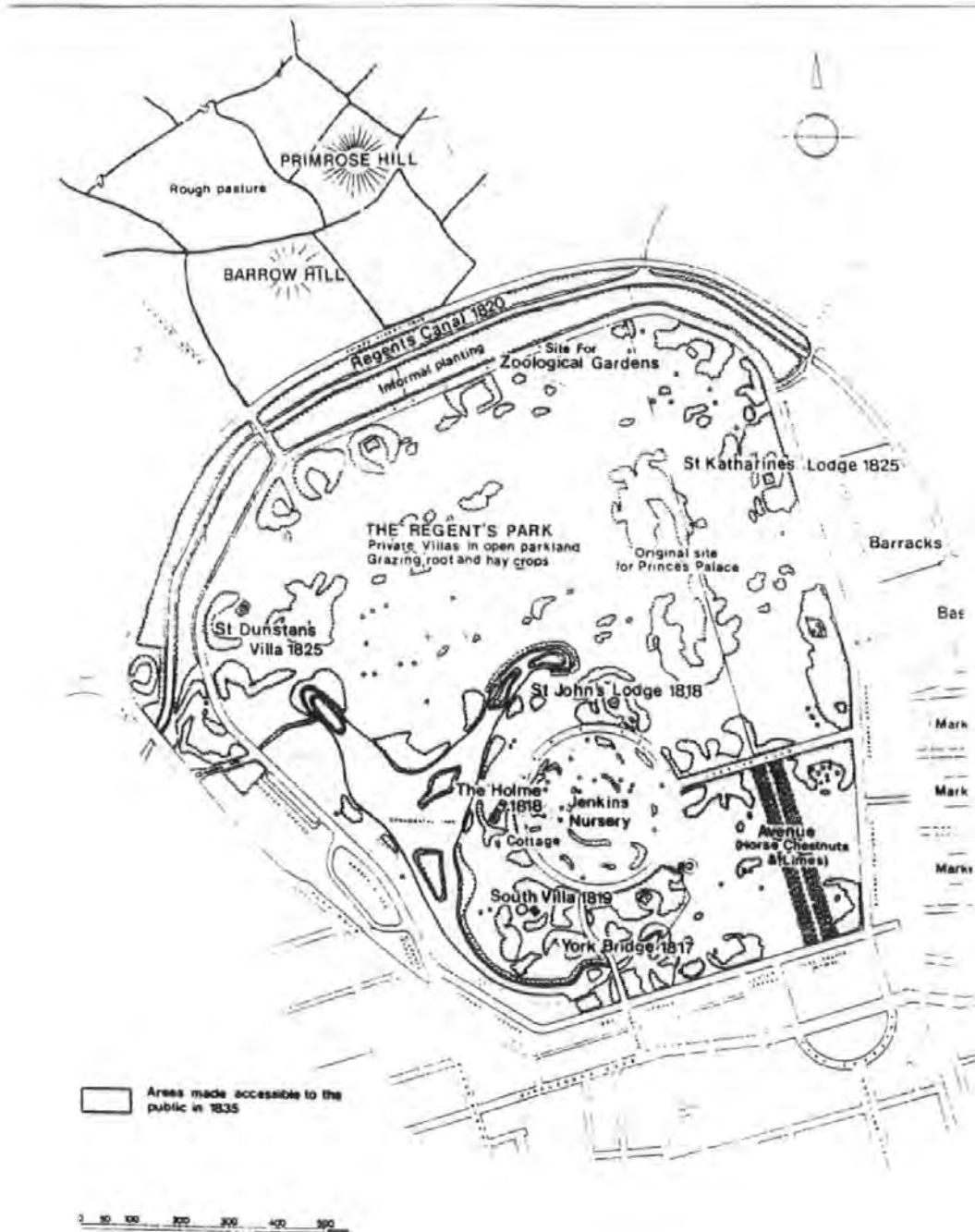
avenue of the Park by Nesfield and his younger son.²⁷⁰ The Nesfields, therefore, can be credited as being the first to copy the use of floral displays which had hitherto been the prerogative of large private gardens. The availability of floral displays in the centre of the city meant that not only were the poorer members of society able to see a display of spring and summer bedding without having to pay, so too could the better off. However, there were vested interests who were opposed to the notion of flower gardens in public parks. For example Joseph Paxton contested the idea in Parliament, possibly because he thought it would deter people from travelling out to Sydenham, where the Crystal Palace had been re-erected as a focal point in elaborate gardens. Sydenham was not a municipal park, an entrance fee being required.

Also in the 1860s Nesfield and his son Arthur Markham were engaged in designing the Broad Walk in Regent's Park in the Marylebone area of London. Until the eighteenth century, the Marylebone estate had been the property of the Crown, to whom it reverted in 1803 'after being leased to the Duke of Portland who also owned the land to the south and north of the park'.²⁷¹ By 1809 it was felt necessary that a main thoroughfare should be laid out to link the estate with the city and a new building estate on five hundred acres of undeveloped land was earmarked for reconstruction. A competition was organized, but none of the entries were acceptable to the Committee. Ultimately, it was offered to John Nash (1752-1835), and work began in the autumn of 1800. A lake was excavated, the ground re-modelled and planting of the proposed building sites got underway. As part of the scheme a small palace or 'guignette' was proposed for the Prince Regent (the future George IV). Although this was never built an avenue intended to lead to the palace, intersected by a Broad Walk, was constructed. Originally Regent's Park had been planned as a 'fashionable residential estate set in extensive private parkland and occupied by

²⁷⁰ For the improvements to Hyde Park, c.1864 see Royal Archives ADD. Q. 780 and Ordnance Survey Map 1870s. Arthur Markham Nesfield devised a Rockery in the Dell and sub-tropical garden, Gardeners' Chronicle, 1868, p. 941. (Information from Land Use Consultants, London).

²⁷¹ Ann Saunders. *Regent's Park: A Study of the Development of the Area from 1086 to the Present Day*: David & Charles, Newton Abbot, 1969, p. 61.

wealthy merchants and professional people.²⁷² The map of 1827 shows the Park when it was considered to be largely completed, with York Terrace, the future home of the Nesfield family, running along the southern edge of the Park. [109]



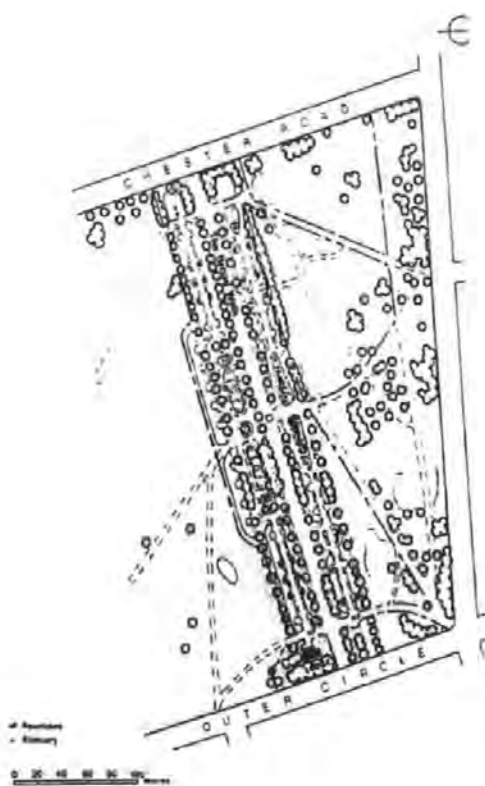
109. The Regent's Park and Primrose Hill, 1827 Map.

²⁷² J. Summerson., The Royal Parks Survey. Directorate of Ancient Monuments and Historic Buildings, Department of the Environment, 1981 pp. 56-60.

Regent's Park was partially opened to the public in 1835, and in 1851 the parkland of Regent's Park and Primrose Hill was transferred by means of the Crown Land Act from the management of the Commissioners of Woods, Forests and Land Revenues, Works and Buildings, to the newly formed Ministry of Works.²⁷³

In January 1861 Nesfield's professional advice was sought in regard to the removal of existing trees from the southerly end of the lower section of the Broad Walk. He recommended that some of the horse chestnuts which were stunted to such an extent they could not be saved, should be removed. In December of that year he put forward a plan for 'dress ground in a geometric arrangement'.²⁷⁴ Although the project started during the year of the Prince Consort's death, it was carried out under his direct instructions and, therefore, his patronage continued after the completion of the Royal Horticultural Society's gardens at Kensington Gore. Accordingly Nesfield was asked to undertake this work and in January 1863 his plans were approved by the Office of Works and became known as the Avenue Gardens. [110]

110. The Avenue and Shrubbery
Gardens, Regent's Park, 1865.

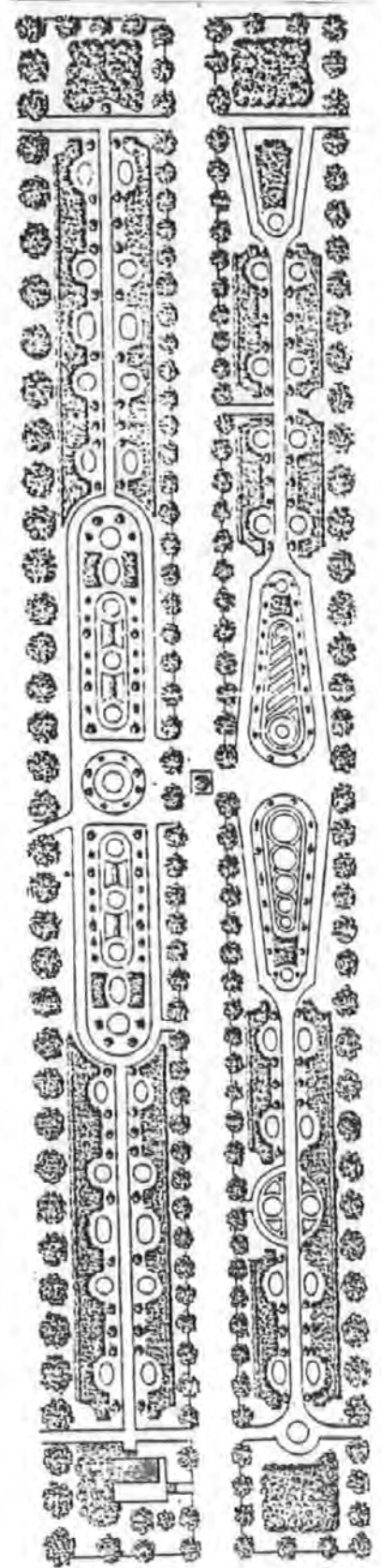


273. Crown Estate Commission, Crown Land Act, 1851.

274. Public Record Office, Work 16-168 & Work 16/33/9/1-4.

Nesfield's design consisted of strictly formal planting within a strong structure of straight vistas and axes, with stonework in the shape of tazzas and urns. It was conceived as a promenade along which many people were to pass daily. Therefore long, relatively narrow beds with many brightly coloured flowers was his solution, into these beds he introduced coloured gravels, box and topiarized evergreens. The design Nesfield instigated was a departure from the sophisticated parterres he provided for his private patrons, and many of them could be classed as simple flower beds.

The pattern rhythms were linear in their conception, being intended to lend variety and interest to the public as they walked up and down the central avenue. Whilst the beds were strictly formal they were not designed to reflect one another symmetrically across the avenue. When the design was put in place it must have had a strong appeal for the large numbers of people who passed along it daily, especially those who came from the poorer areas of London. [111]



The Avenue Gardens in Regent's Park.

111. William Nesfield's Original Plan

It was said of the project that it was: 'a characteristic development for the period, being a public garden, intricate in layout and planting design ... The Chestnut Avenue of the Broadwalk was thinned and retained and on either side was gravelled walks, box or stone edged flower beds, high vases full of flowers and statuettes strategically placed, all combining to create an Italian style garden. Turfed areas were surrounded by low railings and neatly clipped hedges and Lombardy poplars lined the straight walk. It was an intricate design of a complexity which satisfied the Victorian taste.²⁷⁵

An important component in the gardens was a large cable frieze consisting of six circles containing one type of bedding, each circle surrounded by a ribbon of Verbena Purple King and edged with Ceristium.²⁷⁶ [112] These friezes or embroidered compartments were popular by the 1850s and were devices which Nesfield used to great effect in a number of his gardens. At Witley Court in Worcestershire, where he used one to divide the south and east gardens, at Stoke Edith in Herefordshire and Tregothnan in Cornwall. The origin of these friezes can be traced to Italy, where the pattern was used in stone for church doors, an example of which can be seen in the Cosmati Pavement at Westminster Abbey in London.



112. The Cable Frieze in the Avenue Gardens: (after restoration).

²⁷⁵ The Regent's Park and Primrose Hill. Royal Parks Survey. July 1981, p. 31.

²⁷⁶ See Appendix Three for Nesfield's planting scheme for Regent's Park Avenue Gardens. His Plan is held in the Public Records Office, Works 16/33/8/13. These friezes were Italian devices used in church decoration and known as Cosmati.

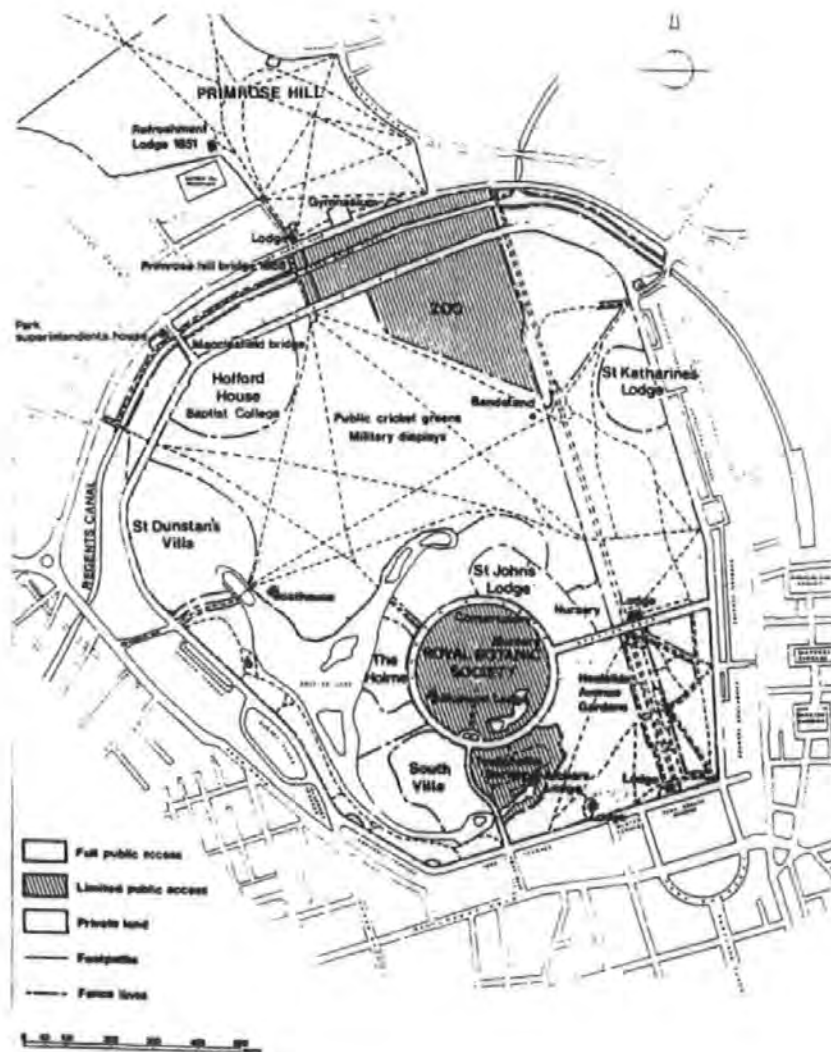
The gardens were laid out within four existing rows of trees. A row of Wych Elms formed the outer edge and on the inner a row of horse chestnuts. They were set on a square grid to which Nesfield added an inner avenue of poplars in the north and south compartments, of both the west and east sides. They consisted of gravelled paths bounded by turf panels in which were planted formal beds and individual specimen shrubs for the display of summer bedding and spring bulbs. They were edged with ornamental iron railings supplied by Hill & Smith. The plants were provided by James Vietch of Chelsea. Twenty-four curved flower beds, eight large Tazzas, five feet diameter with pedestals, eight upright vases with pedestals to stand about seven feet high, both to contain flowers, four ornamental kerbs to circular beds and a large Lion Tazza to act as the centre-piece to the gardens were bought from the artificial stone works of Austin and Seeley & Company of 371-375 Euston Road, London. [113]



113. The Lion Tazza in the Avenue Garden, Regent's Park.

By June 1863 the western side of the gardens was complete. The eastern side was finished in August, and the whole scheme was put in place by the Winter of 1863/1864. The scheme for Regent's Park was to be a family affair, for Nesfield's eldest son, William Eden Nesfield (1835-1888), who was an architect, designed a small lodge house in the

vernacular 'Old English' style as a terminus for the garden in 1864.²⁷⁷ It was said of this little building that: 'with its handsome gables and verandahs nestling among the trees, it will form an elegant finish to the vista in the western garden looking southwards.'²⁷⁸ The 1870 map shows the lodge house at the southern end of the Garden. [114, 115]



114. The Regent's Park and Primrose Hill 1870 Map.

²⁷⁷ Andrew Saint. Richard Norman Shaw. Yale University Press, Newhaven and London, 1983, p 45.

²⁷⁸ The Gardeners' Chronicle and Agricultural Gazette: 17 September 1864, p. 890.



115. Griffin Bed looking South to William Eden Nesfield's Lodge House.

Two years after the completion of the Avenue Gardens, Nesfield's son Markham Nesfield designed an additional area. It was known as the Coliseum Gardens, and described by Markham as a Picturesque Shrubbery. This was not a new idea but had been introduced in the 1830s.²⁷⁹ Here he planted over 150 plants, both evergreen and deciduous together with a water garden.²⁸⁰ Markham's use of exotic shrubs, trees and native specimens, viewed from circular walks, was one way of defining the term 'picturesque'. It was, however, a different interpretation from the one Nesfield Snr. and his contemporaries at the Watercolour Society would have understood the term, as they travelled the countryside, painting and sketching the rural landscapes of the British Isles. Markham travelled extensively on the continent, examining and recording gardens and nurseries, and could have become aware of Barillet's work in introducing exotic specimens into his designs, when in 1861 and 1862 he travelled in France and Holland.²⁸¹ Jean-Pierre Barillet-Deschamps (1824-1875) was an architect and landscape gardener. In 1860 he was made chief gardener to the city of Paris and designed the Bois de Vincennes in the Champ

²⁷⁹ Jan Woudstra and Ken. Fieldhouse. The Regeneration of Public Parks.. The Garden History Society, Landscape Design Trust and E. & F. N. Spon, London with support from English Heritage, 2000, pp. 95-106.


²⁸⁰ Markham Nesfield's original plans and plantings for the Picturesque Shrubbery at Regent's Park are held in the Nesfield Archives.

²⁸¹ Markham Nesfield's Notes relating to his tours on the Continent are held in the Nesfield Archives.

Elysses and Park Monceau and provided plans for the Bois de Boulogne and the Paris Exhibition of 1867. The caption on Markham Nesfield's Sketch Plan for the Picturesque Shrubbery reads:

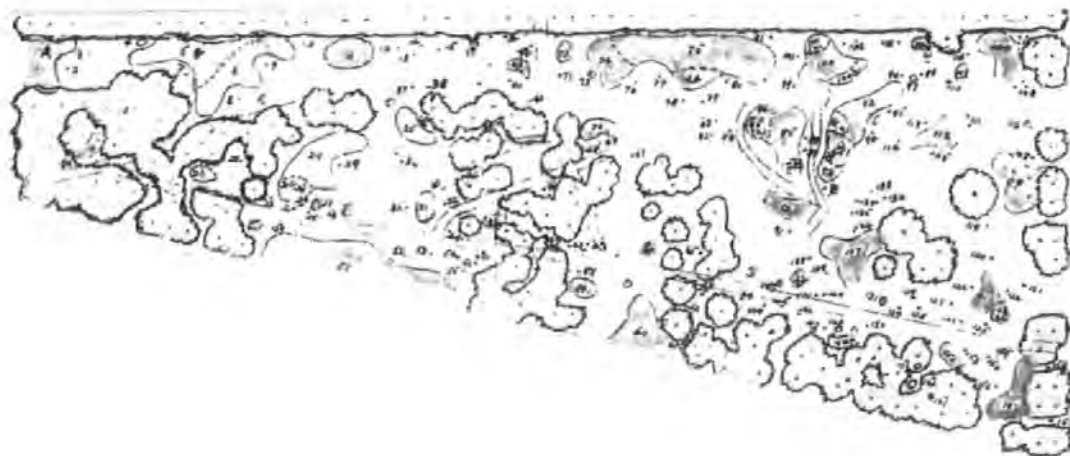
No.1 Concentrated display of all the new foliage plants as they are brought out by Mr. Barillett:

No.2 Evergreen and Deciduous plantings as Arbutus, Rhododendron, Laurestinus, Ilex, Mahonia, Collurel? and Aucuca yellow and green, etc. Snowdrop Tree, Sophora, Catonastia, Thorn, Acacia, Laburnum, Apple, Pear and Plum Trees etc. etc.

No.3 Water Garden – sides wattled with osier work and st? on its nor side near termination of Mound thus  to be filled with waterlillies, the Bull Rush, Egyptian Rush etc. and all common weeds, with ferns, forget-me-not and wood ivy and periwinkle, etc. margining its banks. (N.B. All water plants to be grown in it).

No.4 Large Mound to give an undulation of the surface and relieve its monotony.

N.B. This Shrubbery and Mound will act like a kitchen garden wall in stopping the draughts thro the Avenue Gardens.²⁸² [116]



116. Regent's Park: Sketch for a Picturesque Shrubbery as an Adjunct to the Avenue Gardens.

In the 1990s when the Avenue Gardens were sympathetically restored by the Royal Parks Department, together with the landscape architects, Land Use Consultants of

282. This plan is in the Nesfield Archives with Arthur Markham Nesfield's list of individual plants.

London, there was some anxiety amongst certain residents, who used the Park on a regular basis. However, the general opinion of this restoration is now one of satisfaction.

The Regent's Park project was intended to be Nesfield's swansong as by this time he was an old man. Markham had been indispensable to his father from the late 1860s, as is confirmed in a remark made by Nesfield to John Henderson, the agent at Castle Howard in Yorkshire: 'you ought however to be informed that I have no Clerks nor even an office but draw every line myself with the assistance of my 2d son Markham'.²⁸³ Although Nesfield was responsible for drawing up the original plans and plantings for the Avenue Gardens, it was Markham who produced the planting plans after the first year. These survive for 1864, 1866, 1867 and 1869.²⁸⁴ Sadly, however, at the age of thirty-three Markham was killed when he fell from his horse whilst travelling towards St. John's Wood in London.²⁸⁵ He left a wife and four young children, one of whom was born after his death. This must have been a devastating blow for Nesfield, but it also meant an end to any chance of a partnership between his two eldest sons. Nesfield himself died on 3 March 1881 at 3 York Terrace, Regent's Park. William Eden Nesfield was with him at this time and remarked: 'Had the privilege of 24 hours with the dear old Dad's last moments – his hand in mind – his end was very peaceful. Eden himself died in 1888.'²⁸⁶

²⁸³ Castle Howard MSS. Letter dated December 1860 from William Nesfield to John Henderson.

²⁸⁴ These plans are in the Nesfield Archives.

²⁸⁵ See Arthur Markham Nesfield's Obituary in *The Garden*: 20 June 1874, p. 538.

²⁸⁶ *A Deuce of An Uproar: William Eden Nesfield's letters to the Rector of Radwinter Church in Essex*. Letter dated 17 August 1881, published by Friends of Radwinter Church, 1988.

CHAPTER TEN

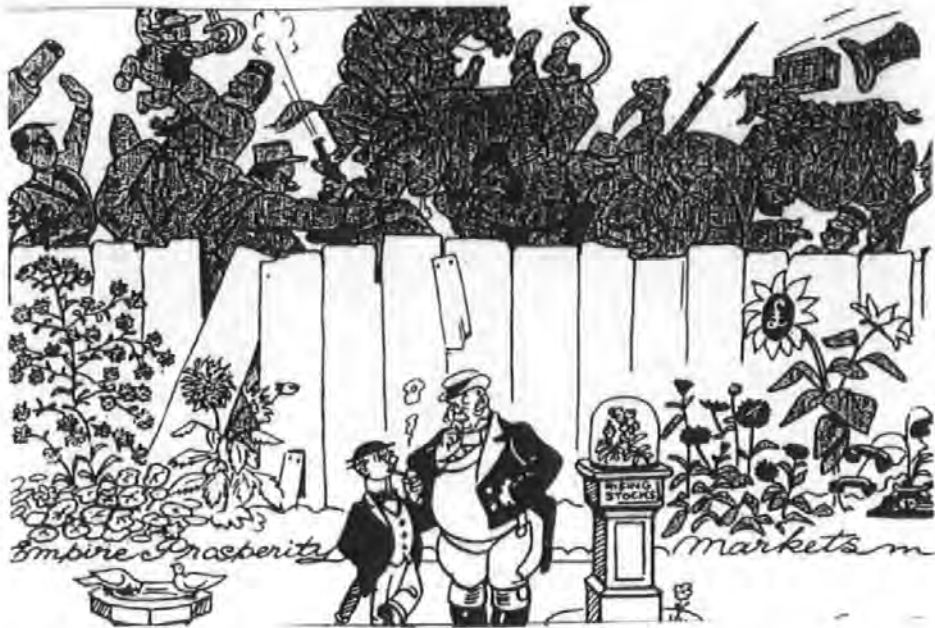
CONCLUSION:

The Introduction to this thesis drew attention to the 'false notions' that have perpetuated over the years regarding Nesfield's landscape designs. These mistaken notions regarding Nesfield's contribution to landscape design were perpetuated due to a change in fashion and life style. By the time Nesfield died in 1881 the fears that had dogged the old landed class during the early years of the nineteenth-century were no longer relevant; the whole social structure among the rich and very rich had changed. The 1880s saw the gradual emergence of a new upper middle class, a force to be reckoned with 'swelling the roll-call of the country gentry. Mainly owing to the influence of trade and commerce.'²⁸⁷ The formal gardens Nesfield designed which were intended to display his patrons' wealth, power and taste, were far too costly in manpower and time to be economically viable. They were, therefore, no longer the first choice of the growing nouveaux riches, who could now look elsewhere for their garden designs, although the debate continued between the advantages and disadvantages of the artificial and the naturalistic. This was fuelled by a growing interest in the Arts and Crafts Movement by the upper middle classes, and the publicizing by the gardener and writer William Robinson for more naturalistic planting in 'The Garden'.

Gardens have been created over the centuries for many reasons. For artistic fulfilment, to comply with a change in fashion, as a social statement, as a retreat from responsibility or as a form of escapism. There is an implication here that there is a psychological need on the part of mankind, to close their eyes to any unpleasantness around them. Nesfield's formal gardens reflected this wish and it was a sentiment which was reiterated in a cartoon which appeared in 1934, a few years before the outbreak of World War II. In the cartoon 'John Bull' and 'Mr. Average' both refused to acknowledge

²⁸⁷ J. Mordaunt Crook. The Rise of the Nouveaux Riche. John Murray, 1999, p. 9.

the rise of the powers that would ultimately engulf them a few years later. Their own concerns were related to the state of the pound and the rising stock market. However, it was particularly pertinent that this cartoon was set in another fantasy land: the English garden. [117]



117. Sketch reproduced in the Daily Express newspaper, 15 October 1934.

Status was of particular importance to Nesfield's wealthy patrons, as it was to Nesfield. His family background, education, his time in the army and his work as a professional painter, were all to prove to be indispensable when he did take up landscape design. He employed the leadership skills taught to him whilst in the army to persuade his patrons of the suitability of his designs. When combined with the self-confidence that had always been part of his personality, these were to prove to be formidable attributes. He could also add to the mix his close relationship with the aristocracy, through his maternal aunt, Lady Winchester. It meant he had the necessary qualities that made his work irresistible to them.

Negative remarks by Robinson in his Obituary to Nesfield were to add greatly to the perpetuation of the myth that Nesfield's designs were copied from the ideas of others. Robinson selected Nesfield's parterres at the Royal Botanic Gardens at Kew as 'good

evidence of the utterly unsatisfactory character of this style of gardening'.²⁸⁸ However, he failed to mention that the formal areas at Kew formed only a small part of Nesfield's overall designs for Kew, which is evident from the plan he prepared. Robinson's statement that Nesfield's designs were 'formal to weariness' failed to take into consideration Nesfield's blending of the artificial and naturalistic. For example at Kew he 'created a terrace as the platform for the Palm House. In front of the terrace he altered the outline of the pond, making one end an architectural basin and leaving the other informal, to make the transition between the terrace and the wider landscape'. Robinson's next criticism was that Nesfield 'approached landscape gardening from the artificial side – not as one loving Nature'.²⁸⁹ Once again Robinson is only considering one aspect of Nesfield's work, the formal layout around the house. However, this thesis demonstrates that the Reports which contained Nesfield's Recommendations and Criticisms showed that it was the landscape which dominated his initial response. It is only through consulting these Reports, therefore, that it becomes obvious that Nesfield was called in because of his growing reputation as someone who could 'at a stroke' analyse the potential of a landowner's landscape and come up with a solution.²⁹⁰

Nesfield's comments to his patrons commenced from the time he entered the gates of their estate and show a deep understanding of the parkland he was passing through, and the measures required to rectify areas which offended his 'painterly eye'. When studying Nesfield's watercolour paintings held by the Nesfield family and in other collections, it becomes very obvious that he was first and foremost a painter of picturesque landscapes and that his commitment to Nature cannot be questioned.

What was to make Nesfield's designs unique was his ability to manipulate the space at his disposal. Harmony and balance within art and nature, with the use of perfect symmetry and single point perspective, meant that the eye was directed through the bright and subtle glaze of colour in the parterre, with its low planting, towards the middle and

²⁸⁸ William Robinson's Obituary to William Nesfield, *The Garden* 12 March 1881, p. 296.

²⁸⁹ Brent Elliott. *Victorian Gardens*. B. T. Batsford Limited, 1986, p. 73.

distant landscape. Nesfield should, therefore, be seen as an artist who designed gardens, not a garden designer who happened to be an artist. His classical education would have ensured that he was aware that these were major preoccupations in Italian Renaissance principles, during the fifteenth and sixteenth centuries. Flowers were incidental to Renaissance ideals and not key elements within the design. However, Nesfield was able to make use of newly introduced bedding-out plants which he added to his repertoire. These included lobelias, verbenas, pelargoniums and calceolarias in blocks of one colour and in a variety of tones. Art and nature can be seen to have prevailed even in Nesfield's *parterres-de-broderie* with his use of natural materials, evergreens, gravels, stones and plant-like shapes within the designs themselves.

The importance of differentiating between where it was appropriate to apply strictly geometric designs and where more naturalistic planting should be employed was key to Nesfield's philosophy. The true purpose of his work was to create a unity of all the parts, including the parent house, the pleasure ground and the landscape beyond. Factors which had been overlooked by, or which were not known to Robinson, whose preoccupation with plants indicates a propensity towards tunnel-vision and a lack of understanding regarding these important principles. Inevitably, therefore, Robinson and Nesfield held two totally opposing philosophies. Robinson was a practical gardener with a consuming interest in plants, anxious to demonstrate that the notion of a piece of embroidery taking the place of plants was not, in his opinion, what constituted a garden. Nesfield on the other hand, rarely publicized his work and his garden design philosophy revolved around design. Nesfield maintained that only a professional landscape painter of long standing could hope to understand these nuances, as is discussed in his correspondence when he condemned 'professional pretenders to landscape Gardening from whom it is feared not much original design can be expected because there is not a man among them a real Artist.'²⁹¹ Nesfield maintained that in the vicinity of a man-made feature, such as a house, formality was

²⁹⁰ See Appendix Two of this thesis, pp. 54-179.

²⁹¹ Letter from William Nesfield to John Lindley 1 May 1862, Royal Botanic Gardens, Kew: Lindley Letters.

appropriate. This also applied to the public walkway he designed for Regent's Park in London. This opinion is reflected in an article Nesfield wrote in 1880, the year before his death. What he described as "tree mania" had descended on the Park at that time, 'because one principle seems to govern the very desirable introduction of trees, viz the "geometric" or formal manner, which although most fitting in some localities ... (because the "*genius loci*") respectively deems such treatment) it does not follow that alike modus operandi consistently applies to Regent's Park, the general feature of which being "picturesque" require that this character should be most scrupulously conserved to insure harmony in a pictorial sense.'²⁹² Nesfield's home in York Terrace overlooked the Park, and his romantic ideals deplored its gradual urbanization. His preference for rural scenery can be appreciated from his picturesque depiction of the lake in Regent's Park, which he painted for his youngest son Henry William Nesfield. Nesfield's caption for this painting reads:

Twilight, an idea of what the head of Lake of Enclosure
Regent's Park might have been before it was dressed for
Promenading, W.A.N. for H.W. Nesfield. [118]



118. William Nesfield's Impression of the Lake at Regent's Park, London.

²⁹² An Important Question Regarding Regent's Park 1880. Nesfield Archives.

My discovery of Nesfield's Book of Patterns in Australia established the identity of the 'Old Masters in Gardening', which he alluded to in his correspondence and reports. It highlighted why Nesfield was able to make a major advance in garden design, from the simple formal arrangement around the parent house he had used at Fortis Green and North Runcton, to the inclusion of the sophisticated *parterre-de-broderie*. This was to prove to be the ideal style of gardening for the mid nineteenth-century for it had the effect of creating an environment which helped to reassure Nesfield's patrons at a time of unprecedented change. It confirmed their continuing affluence through its exclusiveness, as it had originally been a symbol of power and authority in seventeenth-century France. This discovery refutes Robinson's remarks that Nesfield's designs were 'mostly a revival of the Dutch.'

By the middle years of the twentieth century the 'false notions' surrounding Nesfield's contribution to landscape design continued, with garden writers simply perpetuating what had gone before. It has been demonstrated in the Introduction to this thesis that Edward Hyams writing in The English Garden in 1964, maintained that Nesfield had 'worked in partnership with the architect Sir 'John' Barry as a garden team.' However, no evidence whatsoever could be found in either the source material or the Australian archive to suggest that the two men had ever been in partnership.

The negative treatment of Nesfield's contribution to landscape design continues, as there is still a general assumption amongst some garden historians and writers, that there is nothing more to discover about Nesfield. This is despite the celebrations in 1994 to mark his bi-centenary which drew attention to his important role, both as a painter and as a landscape designer. For example the 2004 edition of the Oxford Dictionary of National Biography demonstrates no new insight into Nesfield's important contribution to garden history or nineteenth-century art. Although it acknowledges that John Ruskin praised Nesfield's paintings in his third volume of Modern Painters of 1860. Nevertheless, it dismisses Ruskin's opinion, stating his 'watercolours are merely thoroughly well done,

rather than essays in poetic imagination.’²⁹³ This is despite the fact that Ruskin was a contemporary of Nesfield’s at the Royal Society of Watercolour Painters, and a highly regarded critic and writer. He thought a great deal of Nesfield’s artistic sensibilities and his comments suggest that they went far beyond the merely ‘well done’.

Most gardens represent the era in which they are created. Once that time has passed and the guiding hand of their creator is removed so the original intentions can be lost, together with the spirit of the place. Nesfield was a product of the age in which he lived and the class of society in which he moved. Once the concerns experienced by the landed classes, during the time he was actively engaged in landscape gardening had moved into the past, Nesfield’s contribution was never fully appreciated. No model of reconciliation was to appear until the garden partnership between the craftsperson Gertrude Jekyll and the architect Edwin Lutyens (1869-1944) was founded in the latter years of the nineteenth-century. It was then that the combined naturalistic planting of Jekyll was set within Lutyens geometry. Jekyll was an artist in the truest sense and would have appreciated Nesfield’s use of the natural scenery, and the way he brought his ‘painterly eye’ to his garden designs.

That Nesfield’s designs were unique was certainly appreciated by his patrons and held in high regard by contemporary writers during his lifetime, in spite of any adverse comments made later by his critics. A study of Nesfield’s county maps indicates that once he had completed a project a cluster of commissions would follow in that area. His popularity is demonstrated at the Grove, Rickmansworth in Hertfordshire where there is an example of how well received his work was by the majority of his patrons. Katherine Clarendon wrote that ‘When he [Nesfield] does come I mean to ask Tom to meet him for it is a great thing to have a person of that gentleman’s exquisite taste at one’s elbow & I have no doubt he will be good natured & run down per Rail and Back again.’²⁹⁴ Nesfield’s

²⁹³ C. Matthew and B. Harrison, B. (eds). Oxford Dictionary of National Biography. Oxford University Press, vol. 40, 2004, p. 439.

²⁹⁴ Correspondence between Katherine Clarendon and Mrs. George 4 November 1841: Bodleian Library MSS. W.1841.c.

popularity was also confirmed when the Atlas Fountain at Castle Howard in Yorkshire, designed by him, was switched on at the end of October 1853. The dowager Lady Carlisle and her daughters Lady Elizabeth and Lady Mary witnessed this event. In a letter to Lord Carlisle, Nesfield stated that 'the Committee of Ladies considered that matters could not be improved.'²⁹⁵ Nesfield's parterre at Castle Howard had unfortunately been grassed over, but the fountains and cascade have been restored and the following illustrations give a good indication of his intentions. [119, 120, 121] The aerial photograph shows Nesfield's landscape today. [122]



119. Atlas Fountain Castle Howard, Yorkshire.



120. Cascade in the Great Lake, Castle Howard, Yorkshire

²⁹⁵ Castle Howard Archives: I am grateful to Eeyan Hartley for this information.



121. Fountain in the South Lake, Castle Howard, Yorkshire



122. Castle Howard from the North.

Nesfield's patrons appreciated that he was a designer who could produce formal gardens, which although expensive to create and maintain, must have been breathtaking during their heyday and objects to promote envy. However, their admiration extended beyond their desire to own one of Nesfield's *parterres-de-broderie*, for they also appreciated that he was a man who through his artistic skills was able to unit the whole of their landscape into one cohesive whole as, for example, he did for Lord Hungerford Crewe in Cheshire. There he linked the four fronts of the mansion with the landscape beyond, using Repton's lake as a boundary between the artificial and natural. What these factors imply is that Nesfield's contribution to garden history is overdue for reassessment.

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44. Plan of the Gardens at Crewe Hall, Cheshire, Ordnance Survey, Cheshire Sheet LV 1 12 and LV 19, 1910.
45. Entrance Court at Dorfold Hall, Cheshire, Country Life:31 October, 1908.
46. The Broad Walk, Crewe Hall, Cheshire, Country Life: 29 March, 1902.
47. The Eastern Parterre, Crewe Hall, Cheshire, Country Life:29 March, 1902.
48. Design for a *Parterre-de-Broderie* in the style of Claude Mollet, Bibliotheque Nationale, Paris.

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49. *Parterre-de-Broderie* in front of the Tuileries, Paris, by Claude Mollet, *Bibliothèque Nationale, Paris*.
50. Design for a *Parterre-de-Broderie* in the style of André Mollet, *Theatre des Plans et Jardinages, 1643*.
51. Lynford Hall, Geometric elevation of proposed Tazza for Basin of East Parterre February 1850, drawn by William Nesfield, Nesfield Collection.
52. Finial for Swillington Hall, drawn by William Nesfield, Nesfield Collection.
53. Proposed Tazza for Holkham Hall, Norfolk, drawn by William Nesfield, Nesfield Collection.
54. Plan of the *Parterre-de-Broderie* at Stoke Edith, Herefordshire, by William Nesfield, Hereford Record Office, Foley Papers.
55. An example of a Frieze Border at Stoke Edith, Herefordshire by William Nesfield, Hereford Record Office, Foley Papers.

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56. Plan for a Pavilion at Henham Hall, Suffolk, drawn by William Nesfield, Suffolk Record Office, Ipswich, HA1C4610[4].
57. The formal garden at Worden Hall Lancashire, Leyland Historical Society.
58. The Northern Parterre Garden at Crewe Hall, Cheshire, Crewe Hall Collection.
59. Plan of 'Proposed Parterre &c for the Conservatory Garden at Alton Towers, January, 1846' by William Nesfield, Nesfield Collection.
60. East Parterre, Broughton Hall, Yorkshire, Author's Collection.
61. The north-east Parterre, Broughton Hall, Yorkshire, Author's Collection.
62. The *Parterre-de-Broderie* at Somerleyton Hall, Suffolk, Country Life: 3 June, 1982.
63. The equitorial sundial at Somerleyton Hall, Suffolk, Country Life: 3 June 1982.
64. The Topiarized Yew at Oxon Hoath, Kent, Author's Collection.
65. William Nesfield's plan of the Parterre and Rosarium at Oxon Hoath, May 1847, Oxon Hoath Collection.
66. Small fountain at Worden Hall, Lancashire, Author's Collection.
67. Rough sketch of William Nesfield's overall plan for Tregehan, Cornwall, drawn by Robert Markham Nesfield, Nesfield Collection.
68. Pedestal for Tregothnan, sketch by William Nesfield, Nesfield Collection.
69. Tregothnan Parterre, west compartment, watercolour by William Nesfield, Nesfield Collection
70. Pencil Sketch labelled 'Ld Falmouth's by William Nesfield, Nesfield Collection.
71. Tregothnan House, River Fal, County Record Office, Truro.
72. Eaton Hall, Cheshire, view towards Beeston Castle, Nesfield Collection.
73. No. 9 Working Drawing for the Construction of Embroidery on the Main Parterre at Eaton Hall, Cheshire, January 1848, watercolour by William Nesfield, Nesfield Collection.
74. East Garden Parterre at Eaton Hall, Cheshire, c. 1851, E. Aveno Brook, Gardens of England, 1857.
75. Central Frieze for Balcaskie, Fife, watercolour by William Nesfield, Balcaskie Collection.
76. Parterre design attributed to Lord William Graham, Hereford Record Office, Foley Papers.
77. Unexecuted *Parterre-de-Broderie* designs for Stoke Edith, Herefordshire, watercolour by William Nesfield, Hereford Record Office, Foley Collection.
78. *Parterre-de-Broderie*, Stoke Edith, Herefordshire, Country Life: 6 June 1903.
79. The Parterre Garden, University of Keele, Staffordshire, c. 1870, University of Keele Archives.

80. The Parterre Garden, University of Keele, Staffordshire, revised design 1985, Author's Collection.
81. The *Parterre-de-Broderie* in the south garden at Castle Howard, Yorkshire, c. 1870, Castle Howard Archives.
82. Watercolour by William Nesfield for Queen Victoria's visit to Castle Howard, 1852, Royal Collection, Windsor Castle, 229/88.
83. Designs for unexecuted flowerbeds in the south garden at Witley Court, Worcestershire, Nesfield Collection.
84. The south garden at Witley Court, Worcestershire c. 1870, Gardeners' Chronicle and Agricultural Gazette: 21 June 1873.
85. The *Parterre-de-Broderie* for the south garden at Witley Court, Worcestershire, watercolour by William Nesfield, Nesfield Collection.
86. Centre-piece for the Perseus and Andromeda Fountain at Witley Court, Worcestershire Author's Collection.
87. Proposed parterre design for the East Garden at Witley Court, Worcestershire by William Nesfield, drawn by Robert Markham Nesfield, Nesfield Collection.
88. Statue of Triton for the east garden at Witley Court, Worcestershire, Nesfield Collection.
89. Overall Plan for Woolverstone Park, Suffolk, Gardeners' Chronicle: February 1869.
90. Parterre Design for Woolverstone Park, Suffolk, Gardeners' Chronicle: February 1869.

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91. The principal gardens at Alton Towers, Staffordshire, pencil sketch by William Nesfield, Nesfield Collection.
92. Plan of the Keele Estate, Staffordshire, Reproduced in The History of Keele, Ed. Christopher Harrison, 1986, p. 89.
93. William Sawrey Gilpin's Practical Hints Upon Landscape Gardening, 1835, printed by T. Cadell, Strand and W. Blackwood and Sons, Edinburgh, with comments by William Nesfield, p. 50, Nesfield Collection.
94. Ibid. p. 44.
95. Ibid. p. 218.
96. William Nesfield's Sketch for the Positioning of a Lodge House in his copy of Practical Hints Upon Landscape Gardening.
97. Aqualate Hall, Staffordshire, 'Before and After' sketches by William Nesfield, Nesfield Collection.
98. Buttas Farm, near Gamstone, Herefordshire, 7 May 1847, Watercolour by William Nesfield, Nesfield Collection.
99. Near Mount Alexander on the Tumel, Watercolour by William Nesfield, Nesfield Collection.
100. Site of William Nesfield's North Parterre, Crewe Hall, Cheshire, 1902, Country Life Picture Library, 1902.
101. Historic Parks and Gardens of Cheshire, Landmark Publications Limited, 2004. Text Linden Groves, photography Richard Groves.

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102. General Plan of the Proposed Arboretum at Kew, Kew Library.
103. The Palm House at Kew, Watercolour by William Nesfield, Nesfield Collection.
104. The Parterre West of the Palm House, 1848, Kew Library.
105. Overall Design for the Palm House, The Garden: August, 1872.
106. The proposed formal gardens at Buckingham Palace. Victoria & Albert Museum. London.
107. Unexecuted statue of Britannia, Watercolour by William Nesfield. Nesfield Collection.

108. Atlas Fountain, Castle Howard, Yorkshire, Author's Collection.
109. Regent's Park and Primrose Hill 1827 Map, Regent's Park Survey, Directorate of Ancient Monuments and Historic Buildings, Department of the Environment, William Gillespie and Partners, Landscape Architects, July 1981
110. The Avenue and Shrubbery Gardens, Regent's Park 1865, Map. Ibid.
111. William Nesfield's original Plan for the Avenue Gardens, Regent's Park, London. The Garden: June 1873.
112. The Cable Frieze in the Avenue Gardens, Regent's Park,. London. Author's Collection.
113. The Lion Tazza in the Avenue Gardens, Regent's Park, London. Author's Collection
114. Regent's Park and Primrose Hill 1870 Map of Public Access and Facilities, Ordnance Survey 1st edition, Regent's Park Survey, Directorate of Ancient Monuments and Historic Buildings, Department of the Environment, William Gillespie and Partners, Landscape Architects July 1981.
115. Griffin Bed in the Avenue Gardens, Regent's Park, London. Author's Collection.
116. Sketch for a Picturesque Shrubbery, Regent's Park, London.by Arthur Markham Nesfield.

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117. Sketch reproduced in the Daily Express 15 October 1934.
118. William Nesfield's picturesque representation of the lake at Regent's Park, London. Professor M. J. Tooley's collection.
119. Atlas Fountain, Castle Howard, Yorkshire. Walter Scott postcard.
120. Cascade in the Great Lake, Castle Howard, Yorkshire. Author's collection.
121. Fountain in the Great Lake, Castle Howard, Yorkshire. Author's collection.
122. Castle Howard from the north. Skyscan Balloon Photo

VOLUME TWO

A BRIEF ANALYSIS OF WILLIAM NESFIELD'S LANDSCAPE DESIGN PRINCIPLES

Nesfield's career in landscape design coincided with the onset of the Industrial Revolution in England, at a time when many of his wealthy patrons were turning their backs on the verdant acres of greensward advocated by Lancelot Brown (1716-1783). Fashion and the social and economic conditions of the time led some wealthy landowners to seek a more secure, enclosed environment in the environs of their mansions, which the open spaces provided by Brown did not provide. This rejection of Brown's work also coincided with a growing interest by a number of architects in a return to gothic architecture, one of these architects being Anthony Salvin (1799-1881). It was fortunate for Nesfield that he had the necessary practical skills to design the strictly symmetrical devices which were called for as they were ideally suited to the Jacobean-Elizabethan revival mansions being altered and built by Salvin. If the ability to design and lay out on the ground these formal areas, together with the *parterres-de-broderie* which were Nesfield's trade-mark had been his only contribution to garden design then his dismissal by many garden historians would have been understandable. However, the Reports Nesfield submitted to his wealthy patrons, and which at the time of writing are held in the Nesfield Archives in Australia, are a valuable resource in demonstrating that this was not the case. These reports reveal the very essence of Nesfield's philosophy when he took up landscape design, and demonstrate that he had a firm commitment regarding how the landscape should look. His aim being to produce complete harmony within the whole landscape.

Nesfield asserted that the same principles that applied to landscape painting also applied to landscape improvement. Therefore, it was only a professional painter of wide experience who had the knowledge and sensitivity to produce a perfect composition. Thereby confirming his conviction that the perfect pictorial

composition could only be achieved by a professional artist.

In Nesfield's opinion where and how the parent house was sited was crucial, it should command a strategic position and achieve a view towards the middle and far distance. He maintained that the whole of the scenery should unite with the building. In order to comply with these principles the house needed to be set on a platform, with a terrace and balustrades looking down on a formal garden to harmonize with the architecture. The house was man-made, therefore, the features within its environs should reflect this.

Nesfield's aim was to achieve a broad general effect by enhancing breadth and largeness. By this he meant a landscape that was uncluttered, so that the eye did not become wearied by too much detail, as at Alton Towers in Staffordshire where he considered there was an 'indescribable labyrinth of puerile bits.'¹ In order to achieve this desired effect Nesfield sought to loosen hard and artificial lines so overcrowding could be avoided. Contrast between shape and texture should be encouraged and monotony should be avoided, variety would allow the eye to rest on something interesting and constricted views did not allow this. Trees he considered should unite with the landscape not dominate it. The clumps and belts advocated by Brown should be avoided, but conversely trees should not be too much scattered: broad masses and broad openings were to be encouraged. The aim, therefore, was a landscape which was beautifully varied and wooded with mature trees, no offensive lines but an agreeable blending together of extent and combination.

Nesfield's Reports, which contained his 'Recommendations and Criticisms' to his patrons have not previously been available to garden historians. However, it is only the opportunity to study these, combined with an understanding of how

¹ See Appendix Three p. 58.

important his artistic skills were to Nesfield which can lead to a complete appreciation of the philosophy which underlined all his landscape designs. It is then not difficult to understand how Nesfield reconciled his main focus of attention - the parent house - with the formal garden beyond, both being man-made structures. However, although nothing was more ordered and controlled than the *parterre-de-broderie*, which encompassed the classical rules of unity and proportion, these rules could in Nesfield's opinion equally be applied to the landscape beyond. What was needed to achieve this unity of purpose, however, was one essential ingredient, a professional 'painterly eye'. This was a belief from which Nesfield never deviated.

APPENDIX ONE

LANDSCAPE DESIGN COMMISSIONS.

AVON:

CLAVERTON MANOR, NEAR BATH:

Client: Mrs. Vivian

Dates: Not Known.

Summary of Work: Lodge.

Sources: Nesfield Archives where it is also listed on William Nesfield's county map; Gardeners Chronicle 1903, ii, p. 34, 1962 ii, p. 25, 1964, ii, p. 49; Country Life, 1970, v. 147, pp. 682-684; M. Allan Fison's Guide 1970, pp. 81-82; J. Sales West Country Gardens, 1980, pp. 139-140.

BERKSHIRE:

BASILDON PARK, NEAR READING.

Client: James Morrison M.P.

Dates: 1840 onwards.

Summary of Work: In March 1840 first report for parkland together with Recommendations and Criticisms

Sources: Nesfield Archives where it is also listed on William Nesfield's county map together with first report for parkland and Recommendations and Criticisms; Country Life 1977, v. 161: pp. 1158-61, pp.1298-1301.

NEW LODGE, WINDSOR PARK.

Client: His Ex. Van De Weyer (son of Belgian minister married Georgina daughter of 2nd Earl of Craven).

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's County map.

Additional Information: Arthur Markham Nesfield engaged in landscape design work at New Lodge in 1867 and 1868.

SANDLEFORD PRIORY, NEWBURY.

Client: William Charteris.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Dorothy Stroud, Capability Brown, 1975' pp. 195-197; J. Harris Artist and the County House, 1979, p. 267.

BERKSHIRE/continued...

SOUTH HILL PARK.

Client: Rt. Hon. W. G. Hayton M.P.

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

TITTENHURST, NEAR SUNNINGDALE.

Client: Mr. T. Holloway M.P.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map;

Gardeners Chronicle 1904, ii: pp.283-284, 285; v. p. 154: pp. 316-317; Gardeners

Magazine 1905: pp. 253-57; Country Life 1934, v. 75: pp. 265-67; 1935 v. 77: pp. 268-73.

BRECONSHIRE

TREBERFYDD.

Client: Mr. Raikes

Dates: 1852.

Summary of Work: Laid out gardens, incorporating the Raikes monogram in the parterre.

Sources: Mrs.Raikes, Treberfydd; Country Life, 1966, v. 140, pp. 276-279, 322.

BUCKINGHAMSHIRE:

ADDINGTON MANOR, NEAR WINSLOW.

Client: Mr. J. G. Hubbard (later 1st Baron Addington).

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

CLIFDEN.

Client: Duke and Duchess of Sutherland.

Dates: Not Known.

Summary of Work: Advised on the placing of trees in the landscape.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

BUCKINGHAMSHIRE/continued...

LATIMERS

Client: Lord Charles Cavendish

Dates: Not Known.

Summary of Work: Not Known

Sources: Nesfield Archives; County Hall, Aylesbury; Journal of Horticulture Cottage Gardener 1864, v. 32: pp. 333-36; pp.347-48; 1874, v. 52: pp.567-68.

MENTMORE

Client: Baron Meyer Amschal Rothschild

Dates: Not Known

Summary of Work: Recommendations for the best site for new mansion, engineering work for the supply of water to the house by Messrs. Easton & Company.

Sources: Nesfield Archives; Gardeners Chronicle 1879 i, pp. 747, 1890. i. pp. 488-489; 1899, p. 389; Journal of Horticulture Cottage Gardener, 1882, N.S. v. 5, pp. 478-480, p. 481; 1900, N.S. v. 40 pp. 219-225; Garden 1902, v. 62, pp.305-306; Journal of Horticulture Home Farmer 1912, N.S. v. 65, p. 55.

Additional Information: Gardeners Chronicle 17 June 1869. p. 389 reads: 'Nesfield's Italian garden, as good an example of this style as can be found in the country, will soon be finished.'

TAPLOW COURT

Client: Mr. C. P. Grenfell

Dates: 1858.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; County Hall, Aylesbury D/GR/18/26. J. Boydell History of the River Thames, 1794, v. 1 pp. 278-279; Gardeners Magazine, 1833, v. 9, pp. 658-660, 1837, v. 13, pp. 6-7; County Hall, Buckinghamshire, D/GR/18/26.

Additional Information: A letter of 23 February 1852 from William Nesfield to Mr. Grenfell reads: I am hampered with quantities of engagements & it is unfortunate that I did not receive earlier notice of your wishes ... I am to depart for Worcester on Monday & shall have much travelling afterwards with few & short intervals in town till 1st week in May ... I will send my surveyor - Mr. Howe - down during the week, and he will plot the work to be done on paper ... I will try and consult with you one day during Easter.' Mr. Howe went down to Taplow Court with his theodolite on the 14 March 1852, Nesfield Archives.

CAMBRIDGESHIRE:

HEMINGFORD PARK, NEAR ST. IVES.

Client: Dandy Sadler.

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a Plan for a Parterre; C. Holme Gardens of England in Midland South Eastern Counties, 1908, pp. 70-71; Ray Desmond, Biography of British Gardens, 1988, p. 148 listed as Helmingford Grey. .

CHESHIRE:

ARLEY HALL, NEAR GREAT BUDWORTH.

Client: Rowland Egerton Warburton.

Dates: 1842 onwards.

Summary of Work: Luggage approach to the west door of the house. An elaborate parterre-de-broderie constructed in the east garden to compliment the family chapel designed by Anthony Salvin and built between 1842-45.

Sources: Plan labelled – 2nd Plan, Detailed plan of proposed Parterre Nov. 1846 held in the Arley Archives together with correspondence. A further copy of the plan is in the Nesfield Archives and the estate is listed on William Nesfield's county map.

H. I. Triggs in England and Scotland, 1902, pp. 24-25; Country Life, 1904, v. 16, pp. 942-950; 1976, v. 160 Formal Gardens, pp. 950-952; G. Jekyll and G. S. Elgood Some English Gardens, 1904, pp. 125-128; C. Holme Gardens of England in the Midland and Eastern Counties, 1908, pp. 6-7; G. Jekyll, Garden Ornament, 1918, p. 420; M. Allan Fison's Guide 1970, pp. 214-215; A. Hellyer Gardens of Genius, 1980, pp. 105-109; A. Lees-Milne and R. Verey, Englishman's Garden, 1980, pp. 26-30, Garden, 1981, pp. 183-190; T. Hinde Stately Gardens of Britain, 1983, pp. 78-85.

BETLEY COURT, BETLEY, NEAR CREWE.

Client: Mr. Thomas Fletcher-Twemlow

Dates: 1858

Summary of Work: Plan dated 1st October 1858 for new entrance at front of house. Not Executed.

Sources: County Record Office, Stafford D.3098; Professor N. Brown.

CHESHIRE/continued...

CARLETT PARK, EASTHAM, WIRRAL.

Client: Mr. J. Torr

Dates: 1859 –

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map and on an Abstract of Accounts dated September 1859; N. Pevsner and E. Hubbard, Cheshire, 1971, p. 207; Peter de Figueiredo and Julian Treuherz, Cheshire Country Houses, 1988, p. 224.

Additional Information: House Demolished.

COMBERMERE ABBEY, NEAR WRENBURY.

Client: Lord Combermere

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives; F. O. Morris Series of Picturesque Views, v. 2, p. 43; G. Ormerod, History of Chester, 1882, v. 3, p. 416; Gardeners Chronicle, 1892, ii, pp. 363-364; N. Pevsner and E. Hubbard, Cheshire, 1971, pp. 181-182; J. Harris, Artist and the Country House, 1979, pp. 132-133; Memoirs and Correspondence of Viscount Combermere, 1866, p. 109.

Additional Information: The gates and lodge at Combermere are very similar to those at Dorfold Hall but it is not known whether they were designed by William Nesfield.. There is a small sketch of trees in the park by him. Lord Combermere served in the Peninsula Wars, Salamanca.

CREWE HALL, CREWE.

Client: Lord Hungerford Crewe.

Dates: 1842 Onwards.

Summary of Work: Large formal pleasure ground to the north of the house and a broad walk leading from the eastern parterres to the eastern pleasure ground. Boundary walls, gates and entrance courtyard, new access road and avenue to the southern entrance of the house, improvements to the kitchen garden, Extensive work on estate including the cutting and re-siting of trees and the thinning of plantations, the enlargement of the western end of the park, the planting of shrubs, the screening of the railway embankments of the North Staffordshire Railway. A small village green at Crewe Green, in the vicinity of the church. Possibly a tunnel to allow cattle to pass below the terrace (to and from Crewe Hall Farm) without disturbing the gardens.

Sources: Nesfield Archives; Royal Institute of British Architects; County Records Office Chester DCR/15/2; Land Use Consultants.

Additional Information: A small pencil drawing by William Nesfield of a view down the drive from the tower, Nesfield Archives.

CHESHIRE/continued...

TABLEY HOUSE, TABLEY INFERIOR, NEAR KNUTSFORD.

Client: Lord de Tabley (2nd Bart).

Dates: 1843.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with a ground plan of parterres and disposition of ground east and west fronts dated 1st November 1843.

Additional Information: From the Tabley Hall Collections Trust: The date of 1843 on William Nesfield's plan coincides with the time the 2nd Lord Tabley made extensive changes to the house, with the original front entrance to the house turned into the Garden Room and a new front door on the north side. William Nesfield's plan is aligned north-south when held in portrait mode and accurately reflects the shape of the building, the bulge being a Palladian-style portico over the old front door.

TOFT HALL, TOFT.

Client: Ralph Gerald Leycester

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

WYTHENSHAW HALL, WYTHENSHAW, NEAR MANCHESTER.

Client: Mr. T. W. Tatton.

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's County map.

CORNWALL.

TREGOTHNAN, NEAR TRURO.

Client: Lord Falmouth

Dates: 1850s

Summary of Work: Large parterres on the south front of the house.

Sources: Nesfield Archives where there is a design for proposed pedestal for vase together with designs for a parterre.

CORNWALL/continued...

TREGREHAN HOUSE, PAR

Client: Edward Carlyon

Dates: 1845 onwards.

Summary of Work: Parterre at the back of house containing statues, a fountain and formal flower beds. Carriage sweep to the front of the house incorporating the statue of a Lion, a play on the family name.

Sources: Nesfield Archives, Mr. T. Hudson; Gardeners Chronicle 1939, ii: p.120.

TREWITHEN, NEAR PROBUS.

Client: Christopher Henry Thomas Hawkins.

Dates: 1845.

Summary of Work: Not Executed.

Sources: Nesfield Archives where there is a plan for approach and site for a lodge dated 10th May 1845. Lodge not built and it is very unlikely that any work was carried out.

COUNTY DURHAM.

CLIFF HALL, DARLINGTON.

Client: Mr. A. Wilson.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

CUMBERLAND.

BARROCK PARK, HESKET.

Client: William James (now Powell).

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

CUMBERLAND/continued...

CASTLERIGGS MANOR, KESWICK
PATTERDALE HALL, NEAR AMBLESIDE.

Clients: John Marshall of Castleriggs M.P. for Leeds, 2nd son of Walter Marshall of Patterdale Hall.

Dates: At Castleriggs not known.
At Patterdale 1849 onwards.

Summary of Work: Not Known.

Sources: Nesfield Archives where both properties are listed on William Nesfield's County map together with a plan for Patterdale of details for the lower garden dated July 1849, executed by William Nesfield; A Guide to Country Houses of the North West, John Martin Robinson.

GREYSTOKE CASTLE, NEAR PENRITH.

Client: Mr. H. Howard.

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's County map; Gardeners Chronicle 1884, ii; Garden v. 33; A Guide to Country Houses of the North West, John Martin Robinson.

WHITEHALL, ALL HALLOWS, WIGTON POST TOWN.

Client: Mr. G. Moore.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's County map.

Additional Information: House demolished.

DERBYSHIRE.

BEAUCHIEFF ABBEY, NEAR BROMFIELD.

Client: Mr. Burnell.

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

LONGFORD PARK, ASHBOURNE.

Client: Hon. H. Coke

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

DERBYSHIRE/continued...

OSMASTON MANOR, OSMASTON.

Client: Henry T. Wright.

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's County map.

Additional Information: House demolished 1956.

SHIPLEY HALL, NEAR ILKESTON.

Client: Mr. A. Mundy

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's County map and Abstract of Professional Accounts September 1859.

Additional Information: William Eden Nesfield designed a farm house, lodge, labourers cottages and new porch to hall 1862.

STANCLIFFE, NEAR BAKEWELL.

Client: Mr. Whitworth.

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's county map;

Gardeners Chronicle 1884: 807-09; 1886, ii: pp. 210-211.

SUDBURY HALL.

Client: Lord Vernon.

Dates: 1852.

Summary of Work: Not Known.

Sources: Plan submitted for a parterre dated Sept. 1852 in the Sudbury Hall Archives and also included in An English Arcadia 1600/1990 by Gervase Jackson Stops.

WINGERWORTH HALL.

Client: Sir Henry T. Hunlock.

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives.

Additional Information: Arthur Markham Nesfield was engaged in landscape design work at Wingerworth Hall in 1864.

DEVON:

MARYCHURCH

Client: Isambard Kingdom Brunel.

Dates: 1848.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a plan for the layout of a small property and Recommendations and Criticisms.

WATCOMBE PARK, DEVON:

Client: Isambard Kingdom Brunel.

Dates: 1847.

Summary of Work: Not Known.

Sources: According to the Centre for the Conservation of Historic Parks and Gardens, University of York, Report dated 12 February 1985, William Nesfield: 'helped plan the Italian and other gardens round the house-site and the woodlands that sweep dramatically along the hillsides. Many kinds of recently introduced trees were obtained from Veitch and these are now very large'. Letters and sketch books referring to the estate are held at the University of Bristol Library.

DORSET:

CANFORD MANOR, CANFORD MAGNA.

Client: Sir John Guest

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's County map; Journal of Horticulture Cottage Gardener 1890, NS v. 21: pp. 82-183.

MOTCOMB, STALBRIDGE.

Client: Marquis of Westminster

Dates: Not known.

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's County map.

Additional Information: There is a drawing of the Market Cross, Stalbridge by William Nesfield dated 31 August 1854.

DORSET/continued...

PENNSYLVANIA, NEAR PENN.

Client: William Penn

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

ESSEX.

BIRCH HALL.

Client: Charles G. Round.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: House demolished 1954.

FELIX HALL.

Client: J. B. Western

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: House burnt down 1941.

FOREST HALL.

Client: J. M. Bramstone-Stone

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

WIVENHOE PARK

Client: Mr. Gordon Rebow

Dates: Not Known

Summary of Work: Not Known

Sources: Land Use Consultants, London have done a survey on the park, and have ascertained that William Nesfield's contribution was a considerable one as he seems to have laid out a large area of the park in addition to advice on the entrances and gate piers; Nesfield Archives where it is listed on William Nesfield's county map.

GLOUCESTERSHIRE:

ADLESTROP, NEAR STOW-ON-THE-WOLD.

Client: Lord and Lady Leigh.

Dates: March 1848.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with a Profile of Ground entitled: 'No. 1 Skeleton Plan to shew the Construction of Ground at Adlestrop, March 1848, W.A. Nesfield; Shakespeare Birthplace Trust, Stratford-upon-Avon.

ESCOURT GRANGE, NEAR TETBURY:

Client: Lord Blantyre

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where there is a Report on the Lake.

HIGH GROVE, TETBURY.

Client: Sir Edward Strachy.

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: Highgrove was sold to Mr. Hamilton Yatman in 1864 by Sir Edward Strachy of Somerset, from whom William Nesfield had worked elsewhere.

PULL COURT, NEAR TEWKESBURY:

Client: Not Known

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where there is a drawing labelled: 'Present garden very bad'.

SUDELEY CASTLE, SUDELEY.

Client: Mr. P. Dent.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: Country Life 19 April, 1990, p. 156 reads: 'The Dents then turned their attention to the garden, begun in September 1859. This is a landmark in historic garden design for it is one of the first major revivals of topiary in a formal layout and was designed to compliment the architecture of the house. Scott was consulted and W.A. Nesfield was paid £57 18s. in 1858 for giving his advice but the final layout was devised by the Dents themselves'.

GLOUCESTERSHIRE/continued...

THORNBURY CASTLE

Client: Lord Ducie

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; County Library, Andover.

HAMPSHIRE:

BRAMSHOT GRANGE, NEAR HASLEMERE.

Client: Sir William Erle

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's county map; County Library, Andover.

BROADLANDS, ROMSEY.

Client: Rt. Hon. William Cowper-Temple (Lord Mount Temple).

Dates: 1860s.

Summary of Work: Not Known.

Sources: Nesfield Archives.

Additional Information: Arthur Markham Nesfield was working at Broadlands in 1869 and William Eden Nesfield designed an Entrance Lodge and Cottages. He also altered a marine villa for Lady Mount-Temple at Babbacombe in Devon in the Old English style in 1878. V & A March 1869, DD11 D 1340-41, V & A November 1870, 1346-47, R.I.B.A. Drawings Collection; University of Southampton (Broadlands) Papers WFC/N11.

DOGMERSFIELD PARK, NEAR ODIHAM.

Client: Sir H. Mildmay.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Country Life Illustrated, 27 April 1901.

FROYLE HOUSE, NEAR ALTON.

Client: Sir Charles Miller.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; County Library, Andover.

HAMPSHIRE/continued...

HECKFIELD PLACE, HECKFIELD.

Client Lord Eversley.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; County Library, Andover.

IDSWORTH PARK, NEAR BISHOP WALTHAM.

Client: Sir Jarvoise Jervoise

Dates: 1846.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with a plan dated December 1846 of proposed sites for mansion and estate. Report No. 7 and Recommendations and Criticisms.

MINLEY MANOR, NEAR BASINGSTOKE.

Client: Raikes Currie.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; County Library, Andover.

HEREFORDSHIRE:

BELMONT CLEHONGER

Client Mr. Wegg-Prosser.

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: Arthur Markham Nesfield engaged in landscape design work at Belmont in 1866 and 1870.

BROXWOOD COURT.

Client Mr. R. S. Cox

Dates: 1858 onwards.

Summary of Work: Formal Garden.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; At Broxwood Court there is a plan of the gardens and in the journal of Richard Snead Cox he records having met William Nesfield in London and at Broxwood Court, Mrs. A. Allen.

HEREFORDSHIRE/continued...

DOWNTON CASTLE, DOWNTON-ON-THE-ROCK.

Client: Mr. A. R. Broughton-Knight

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

GARNSTONE, NEAR WEOBLEY.

Client: Captain Peploe.

Dates: October 1848.

Summary of Work: Not Known

Sources: Nesfield Archives where there is a Plan of Gardens and Recommendations and Criticisms; Mr. Rupert Peploe; Major Verdin.

Additional Information: House demolished 1858.

NEWPORT HOUSE.

Client: Mr. James Watt Gibson.

Dates: 1860s.

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: There is a large Tazza still in place at Newport House, David Whitehead.

ROTHERWAS, NEAR HEREFORD.

Client: Mr. C. T. Bodenham.

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: House demolished 1913.

SALTMARSH, BROMYARD.

Client: Mr. C. Higginson.

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

HEREFORDSHIRE/continued...

SHOBDEN COURT

Client: Lord Bateman

Dates: Not Known

Summary of Work: Not known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map

Additional Information: Arthur Markham Nesfield was engaged in landscape design work at Shobden in 1867 to 1870. Also on 21st April 1872 there is correspondence between him and Lord Bateman. House demolished.

STOKE EDITH.

Client: Lady Emily Foley

Dates: 1853 onwards.

Summary of Work: Large formal garden to the west, with a parterre-de-broderie.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; County Record Office, Hereford hold a large collection of letters, plans and plantings; Mr. Foley.

HERTFORDSHIRE.

BEECHWOOD, NEAR MARKYATE.

Client: Sir J. S. Sebright

Dates: Not Known

Summary of Work: Not Known

Sources: Nesfield Archives where it is listed on William Nesfield's county map and where there are plans which were probably not executed.

Additional Information: Arthur Markham Nesfield engaged in landscape design at Beechwood in 1866.

THE GROVE, RICKMANSWORTH.

Client: Lord Clarendon

Dates: 1841-43

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a plan for additions and substitutions of trees and shrubs and for a heathery on the long walk dated 1842.

MOOR PARK, RICKMANSWORTH.

Client: 1st Marquis of Westminster:

Dates: 1848.

Summary of Work: Garden and terraces to the rear of the house.

Sources: Nesfield Archives where there are Recommendations and Criticisms.

HUNTINGDONSHIRE:

CONNINGTON CASTLE.

Client: Mr. J. Heathcote.

Dates: 1847.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with a revised plan for parterre dated September 1847 and in June 1847 a plan for a parterre with two compartments.

Additional Information: House demolished 1955.

IRELAND:

LYRATH, [LEYRATH], COUNTY KILKENNY:

Client: Cuffe family.

Dates: 1863.

Summary of Work: Pleasure ground containing parterres.

Sources: Nesfield Archives where there is a Plan and Plantings of Parterre dated May 1863; Journal of the Garden History Society, Autumn 1865; E. Charles Nelson; Captain Tupper.

KENT:

ACRISE PLACE, CANTERBURY.

Client: Mr. Papillion.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Country Life 1957, v. 122: 258-61, 300.

ASHURST PARK, NEAR TUNBRIDGE WELL.

Client: Mr. George Field.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

KENT/continued...

BARHAM COURT, NEAR MAIDSTONE.

Client: Lord Gainsborough.

Dates: 1844.

Summary of Work: Report to the Solicitors of Lord Gainsborough on the Artistical Injury done to his estate by the proposed Maidstone Branch Railway dated 11 March 1844.

Sources: Nesfield Archives; Journal of Horticulture Cottage Gardener 1877, v. 57, pp. 48-50; 1896, N.S. v. 33, pp. 223-24; Country Life 1919, v. 45. pp.142-147.

BAYHAM ABBEY, NEAR LAMBERHURST,

Client: Marquis of Camden.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Garden 1876, v. 9, pp. 128-30; Gardening World 1896, v. 13, pp. 57-58; Gardeners Chronicle 1908, ii, p. 170; Architectural Review 1936: v. 80, pp. 195-200; Country Life 1943, v. 94, pp. 640-43.

BICKLEY PARK, BROMLEY.

Client: Mr. Dent.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map and on an Abstract of Professional Accounts September 1859.

BOURNE PARK, BISHOPSBOURNE, NEAR CANTERBURY.

Client: Matthew Bell.

Dates: 1848.

Summary of Work: Alterations and improvements to the landscape. Parterre on the south side of the house, Dammed up stream for a lake and designed a classical bridge with pierced parapets.

Sources: Nesfield Archives where it is listed on William Nesfield's county map and where his Recommendations and Criticisms are also lodged; Country Life 1922, v. 51, pp. 602-09; 1944, v. 96, pp. 816-19; Lady Juliet de Chair.

BROOMHILL, TUNBRIDGE WELL.

Client: Not Known.

Dates: Not Known.

Summary of Work: Report on the present state of Broom Hill with general propositions for improvements.

Sources: Nesfield Archives where there are Recommendations and Criticisms; Gardeners Chronicle 1891, I, pp.435-36.

KENT/continued...

CHISTLEHURST, NEAR BROMLEY.

Client: Mrs. Labouchere

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

FROGNAL, CHISLEHURST, BROMLEY.

Client: Lord Sydney.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Garden 1884, v. 25, p. 79.

HADLOW CASTLE, HADLOW.

Client: Mr. Barlow.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

HALLCOT, NEAR BROMLEY.

Client: Mr. F. Dashwood.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

HUGGINS COLLEGE, NEAR GRAVESEND.

Client: Mr. John Huggins.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

LINTON PARK, NEAR MAIDSTONE.

Client: Lord Holmesdale.

Dates: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Cottage Gardener 1859, v. 23, pp. 143-45, 160-63; 1861, v. 26, pp. 101-102; 1861, v. 27, pp. 185-88, 218-20, 238-40, 258; Journal of Horticulture, Cottage Gardener 1866, v. 25, pp. 189-90, 208-09; Gardeners Chronicle i. 1890, pp. 639-40; Country Life 1901, v. 9, pp. 364-65; 1948, v. 99, pp. 578-81.

KENT/continued...

OXON HOATH, WEST PECKHAM.

Client: Sir William Geary Bart.

Dates: 1847 onwards.

Summary of Work: Formal pleasure ground with two flanking parterres and Rosarium to the side of the house.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Plan at Oxon Hoath (Mr. and Mrs. Bayne-Powell).

PENSHURST PLACE, PENSHURST.

Client: Lord de L'Isle.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map; Plan entitled 'Penshurst the alterations show Mr. Nesfield's arrangements.' Held in the Royal Institute of British Architects Library, Portman Square, London. (Now in the Victoria & Albert Museum).

PRESTON HALL, AYLESFORD.

Client: Mr. E. L. Betts.

Dates: Not Known.

Summary of Work: Large formal terraced gardens.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with Recommendations and Criticisms; Gardeners' Chronicle 1884, ii, pp. 461-462; 1893, ii, pp. 236-238.

SANDLING PARK, HYTHE.

Client: Mr. W. Deedes.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with Ground plan of parterre etc. preparatory to the formation of terraces; 1844 Plan of additions and shrubbery; 5 August, 1845 Revised plan of parterre.

SCOTNEY CASTLE, NEAR LAMBERHURST.

Client: Mr. Edward Hussey.

Summary of Work: Suggestions not executed.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: New mansion designed by Anthony Salvin executed between 1835-1843.

KENT/continued...

SOMERHILL, NEAR TUNBRIDGE WELLS.

Client: Mr. James Alexander.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with Plan of ground work and parterres; Garden 1885, v. 27, pp. 59-60; Gardeners Magazine 1899, pp.360-63; Country Life 1922, v. 52, pp. 310-17.

SURRENDER DERING, NEAR ASHFORD.

Client: Sir E. Dering.

Dates: : Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Journal of Horticulture Cottage Gardener 1870, v. 43, pp. 84-85, 108.

SOUTH PARK, PENSHURST.

Client: 1st Lord Hardinge.

Dates: Not Known.

Summary of Work: Pleasure ground with parterre.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: The remains of William Nesfield's formal garden can still be seen at South Park.

TORRY HILL, NEAR LENHAM.

Client: Lord Kingsdown.

Dates: 1843 onwards.

Summary of Work: Arboretum and pleasure ground with parterres etc.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with Arboretum and Ground Plan of parterres etc. October 1843.

Additional Information: Parterre designs with plantings by Arthur Markham Nesfield dated April 1869 at Torry Hill.

LANCASHIRE.

CROXTETH HALL, LIVERPOOL.

Client: Earl Charles William Sefton 3rd Earl.

Dates: 1851 onwards.

Summary of Work: Not Known but a formal garden is known to have existed.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with a sketch by William Nesfield of the Gothic Cross in the village of West Derby; Croxteth Hall Archives.

Additional Information: Notes by Robert McQuillian lodged at Preston Record Office in November 1977 record that: Mr. Watt received Eleven Pounds for plans and to complete and set out Croxteth Gardens – ridiculously low compared with One Hundred and Fifty-Five Pounds paid to W. A. Nesfield 80 years later. It is thought by the archivist at Croxteth Hall that this information could have been from letters from R. Ledger, steward concerning the estate [May 1844/June 1854 DDM 4.6.67 pp. 97-266].

William Eden Nesfield was to work for the 4th Earl designing a new wing (never executed) and estate buildings i.e. cottages 1861-70; dairy 1861-70 with Gothic tiled painted interior and panels depicting The Seasons by Albert Moore.

DUXBURY HALL, NEAR CHORLEY.

Client: Mr. W. C. Carr-Standish.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: House demolished 1957.

KNOWSLEY HALL, KNOWSLEY.

Client: The Earl of Derby.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

WORDEN HALL, LEYLAND.

Client: James Nowell ffarington.

Dates: 1840s.

Summary of Work: Formal garden with parterres and small fountain and a maze of hornbeam hedges and the mound in the centre was surmounted by a single hornbeam tree with a fool's or false entrance between stone pillars.

Sources: Leyland Historical Society – Mrs. E. Shorrocks.

Additional Information: Anthony Salvin rebuilt (what was then known as Shaw Hall) 1840-45.

LANCASHIRE/continued...

WORSLEY HALL, MANCHESTER.

Client: Lord Ellesmere.

Dates: 1840s.

Summary of Work: Not Known.

Sources: Nesfield Archives where there are Ground Plan of Planting a Mound 13th November 1845 together with Recommendations and Criticisms; Journal of Horticulture 1876, v. 31, pp. 237-9; September 7th 1876, p. 215; The Gardens of England, E. Adveno Brooke, 1856.

WRIGHTINGTON HALL, NEAR PARBOLD.

Client: Not Known.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

LINCOLNSHIRE:

ASWARBY PARK.

Client: Sir Thomas Whichcote.

Dates: 1845 onwards.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: House demolished.

ELKINGTON HALL.

Client: Revd. William Smythe.

Dates: 1844.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a plan of parterres and a ground plan for a carriage sweep and stable approach together with Recommendations and Criticisms.

Additional Information: House demolished.

GOPSALL HALL.

Client: Lord Howe.

Dates: 1845 onwards.

Summary of Work: Not Known.

Sources: Nesfield Archives where there are Plans and Recommendations and Criticisms.

Additional Information: House Demolished 1951.

LINCOLNSHIRE/continued...

NOCTON HALL.

Client: Lord Ripon.

Dates: 1846.

Summary of Work: Not Known

Sources: Nesfield Archives where there is a revised Plan of South Parterre incorporated the letter 'R' dated November 1846; Country Life 1901, v. 10, pp. 402-06.

RAUCEBY HALL.

Client: Mr. A. Peacock Willson.

Summary of Work: Not Known.

Source: Nesfield Archives where there is a Ground Plan of Details for Terraces etc.

Additional Information: House demolished.

STOKE ROCHFORD HALL, STOKE ROCHFORD.

Client: Christopher Turnor.

Dates: 1846.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a revised plan of details for the terraces, etc. with the initials 'C.T'. This plan labelled No.5; Journal Horticulture Cottage Gardener 1874, v. 51, pp. 406-08; Gardeners Chronicle 1878, I, pp. 44-45; 1880, ii, pp. 495, 499; Country Life 1901, v. 10, pp. 592-97.

MIDDLESEX:

ALEXANDER PARK, LONDON.

Client: Office of Woods and Forests.

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

BUCKINGHAM PALACE, LONDON.

Client: Commissioners to Her Majesty Queen Victoria and Prince Albert.

Dates: 1849.

Summary of Work: Not Implemented.

Sources: Nesfield Archives where there are details of the costing for the above; Plans for grand Baroque gardens to the east of the Palace held in the Royal Institute of British Architects Library, Drawing Collection, Portman Square, London. (Now in the Victoria and Albert Museum).

MIDDLESEX/continued...

14 FORTIS GREEN, MUSWELL HILL, LONDON.

Client: William Nesfield who designed the gardens for himself and his neighbour.

Dates: c. 1836.

Summary of Work: An avenue of sycamores bounded on each side by a laurel hedge. Pleasure ground, kitchen garden, shrubberies, terrace bordered by flower beds, geometrically shaped containing low flowers surrounded by miniature roses and jasmines with a single standard rose in the centre.

Sources: Nesfield Archives where there is a watercolour of the house; Gardeners Magazine February 1840.

Additional Information: House demolished.

GREENWICH PARK, GREENWICH.

Dates: Commissioners of Her Majesty's Woods and Forests.

Client: Not Known.

Summary of Work: Report on tunnel proposed by South Eastern Railway through the Park.

Sources: Nesfield Archives where there are Recommendations and Criticisms.

HILLINGDON COURT, UXBRIDGE.

Client: Mr. Charles Mills.

Dates: 1856.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a plan of a parterre; Gardening World 1884, v. 1, p. 199.

KENSINGTON PALACE GARDENS, LONDON.

Client: Commissioners of Her Majesty's Woods and Forests.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a plan for a parterre.

REGENT'S PARK AVENUE GARDENS, LONDON.

Client: Commissioner of Woods and Forests.

Dates: 1860s.

Summary of Work: The Avenue Gardens in the Broad Walk.

Sources: Land Use Consultants, London Feasibility Study November 1992 and Restoration Proposals for The Avenue and The English Gardens for the Royal Parks; Gardeners Chronicle, 16 September, 1862, pp. 379-380; Saturday, 17 September, 1864, pp. 889-890; 16 September, 1865, p. 867; 30 September, 1865, p. 915; 30 November, 1865, p. 915; 29 April, 1871, p. 547; The Garden, 21 June, 1873, p. 474; Royal Parks Survey Directorate of Ancient Monuments and Historical Buildings, Department of the Environment, July 1981.

MIDDLESEX/continued...

ROYAL HORTICULTURAL SOCIETY'S GARDENS, SOUTH KENSINGTON.

Client: Royal Horticultural Society.

Dates: 1860 onwards.

Summary of Work: Designed the Gardens.

Sources: Royal Archives, Windsor; Royal Horticultural Society Lindley Library; Book of the Royal Horticultural Society 1862-63, A. Murray; Royal Parks and Gardens of London 1877, N. Cole, pp. 11-14; Story of the Royal Horticultural Society 1804-1968, 1969. passim (H. R. Fletcher); GLC Survey of London 1975, v. 38, Museums of South Kensington and Westminster: 124-32.

SION HOUSE, LONDON.

Client: Duke of Northumberland.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

SOUTH ELTHAM GARDENS, WOOLWICH.

Client: Not Known.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a plan of a parterre.

TRENT PARK, BARNET.

Client: R.C.L. Bevan.

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

NORFOLK

BYLAUGH HALL.

Client: Henry John Lombe.

Dates: Not Known, but the house was completed in 1852.

Summary of Work: It is not known whether any of the proposed recommendations were carried out.

Sources: Nesfield Archives where there are Observations on the choice of a mansion site and Public Record Office, Chancery Lane where there is a General plan of the proposed railing and walls enclosing the entrance court, terrace gardens and kitchen garden with the principal lines of the paths, roads etc. Plan and elevation of the terrace wall enclosing west parterre. Plan and elevation of the south parterre. General ground plans of the park, the forecourt and the mansion and approaches. MPA 66(3) (ex C 103/3).

NORFOLK/continued...

HAVERINGLAND HALL.

Client: Edward Fellowes.

Dates: 1842 onwards.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a plan for a garden layout and Public Record Office, Chancery Lane Norfolk Record Office MS 8593, 10, B1 20 B 3.

Additional Information: William Nesfield wrote to his patron at Arley Hall, Cheshire: 'I came here this morning for the first time across a cold country in an open carriage dreadfully petrified after w'h I had to explore & walk all day w'h has so knocked me up that I feel totally incapable of reconsidering my own misdoings & yr ideas with any degree of unfatigued judgement & as I find here even a more difficult & intricate case to contend with than y'rs my mind tomorrow will be stretched almost beyond concert pitch especially as I must travel in the ev'g 28 m. to Flixton Hall', Arley Hall Archives, 8 December, 1842 William Nesfield to Rowland Egerton Warburton.

HOLKHAM HALL.

Client: 2nd Earl of Leicester.

Dates: 1849 onwards.

Summary of Work: A series of terraces around the house on the west front. The parterre to feature the Earl's initials in box. On the south side a pair of sunken panels with flower beds in a Louis XIV pattern on coloured gravels. A fountain, designed by William Nesfield, sculpted by Raymond Smith, who also sculpted the fountains at Keele Hall, Staffordshire, Eaton Hall Cheshire and Stoke Edith, Herefordshire; the engineers Easton & Co.

Sources: Nesfield Archives; Holkham Hall Archives; Gardeners Magazine 1840, v. 16, pp. 666-67; Country Life 1897, v.2.

HONINGHAM HALL, HONINGHAM.

Client: Rev. Henry Vicar.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a Ground plan of Parterre and Rosarium and courts.

Additional Information: House demolished.

NORFOLK/continued...

KIMBERLEY HALL, KIMBERLEY.

Client: John 2nd Baron Wodehouse.

Dates: 1847 onwards.

Summary of Work: A garden terrace on the south west, including retaining wall and general layout. The basic structure of this garden is still in situ.

Sources: Nesfield Archives.

Additional Information: According to the Gardeners' Chronicle of Saturday, 20th September, 1884, p.359: 'The garden in front of the mansion is one of Nesfield's largest and best'.

LYNFORD HALL.

Client: Lyne Stephens.

Dates: 1858 onwards.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a geometric elevation for proposed tazza for fountain basin of East Parterre and Gardeners' Chronicle 1884, ii, pp. 359-61 355;

Country Life 1903, v. 14, pp. 758-65; Norfolk Record Office PD 174/54.

NORTH RUNCTON HALL.

Client: Mr. Daniel Gurney.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Jill Allibone who supplied me with William Nesfield's comments regarding improvements to the Grounds at North Runcton.

NORTHAMPTONSHIRE.

ALTHORP HALL.

Client: Lord Spencer.

Dates: Not Known.

Summary of Work: Not Known.

Sources: British Library and the Royal Botanic Gardens hold a letter which indicates that William Nesfield met the Earl in London in 1853, it is not known whether a commission ensued, Royal Botanic Gardens, Kew, English Letters.

NORTHAMPTONSHIRE/continued...

DRAYTON HOUSE, KETTERING.

Client: Mrs. Stopford-Sackville.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a Ground Plan No. 8 for East Parterre; Cambridge University Photograph Collection; Country Life May 20 1965; September 19th 1908; Northamptonshire Record Office.

See also: The Old Halls and Manor Houses of Northamptonshire, J. A. Gotch, 1936; Drayton Final Chapter: The Gardens and Conclusion, N. V. Stopford-Sackville, 1939.

EASTON NESTON, NEAR TOWCESTER.

Client: ? Formoy.

Dates: 1850 onwards.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a plan for Parterre and Geometrical Improvements dated December 1850 and Recommendations and Criticisms; Country Life 1908, v. 24, pp. 530-38; 1927, v. 52, pp. 262-69.

OVERSTONE HALL.

Client: Lord Overstone.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives; Northamptonshire Record Office.

NORTHUMBERLAND.

ALNWICK CASTLE.

Client: 4th Duke of Northumberland.

Dates: 1847 and 1860.

Summary of Work: Panoramic watercolour view from the castle ramparts dated 1860.

William Nesfield also submitted a plan for a formal garden away from the environs of the castle. Although a parterre was executed resembling Nesfield's plan it is not known whether this was his work. This garden has now been re-designed.

Sources: Nesfield Archives; Alnwick Castle Archives.

NORTH WALES.

BETTISFIELD, NEAR HANMER.

Client: Sir J. Hanmer.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

BODRYDDAN HALL, NEAR ABERGELE.

Client: Captain Conwy Greville Hercules Rowley-Conwy.

Dates: 1872.

Summary of Work: Intricate scroll parterre with a central fountain surrounded by clipped evergreens.

Sources: Lord Langford; Country Life 1978, v. 164, pp.158-61, 226.

Additional Information: It is not possible to verify whether this parterre was designed by William Nesfield as a fire in the house destroyed any evidence. William Eden Nesfield designed a Queen Anne wing to the house so he could also have had a hand in designing the parterre. If, however, it was William Nesfield's work it would have been a late commission for him.

KINMEL PARK, NEAR ABERGELE.

Client: Hugh Robert Hughes.

Dates: Not Known.

Summary of Work: Large formal garden.

Sources: Nesfield Archives; Kinmel Hall Archives; V & A Museum; Cottage Gardener 1854, v. 12, pp. 359-60; Country Life 1969, v. 146, pp. 542-45; Elaine Boxhall, The Seven Lives of Kinmel Hall, 1984, Architectural Review 1896; University .college of North Wales; Guide to Kinmel Hall.

Additional Information: William Eden Nesfield built Kinmel Hall and designed estate buildings.

PENDYFFRYN, NEAR LLANDUDNO.

Client: Mr. S. O. Derbyshire.

Dates: Not Known

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

PLAS POWER, NEAR WREXHAM.

Client: Mr. T. A. FitzHugh.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

NORTH WALES/continued...

TREBERFYDD, BRECON.

Client: Mr. Raikes.

Dates: 1852 onwards.

Summary of Work: Laid out gardens, incorporating the Raikes monogram in the parterre.

Sources: Mrs. Dorothea Raikes (plans and planting in the house); Country Life 1966 v. 140, pp. 276-79, 322.

NOTTINGHAMSHIRE:

BABWORTH HALL,

Client: Hon. Bridgman Simpson.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

CLUMBER PARK.

Client: Duke of Newcastle.

Dates: Not Known.

Summary of Work: William Nesfield was paid £39 6s. for services at Clumber August 1837 and was writing to the Duke in 1838, the extent of his work at Clumber is unclear.

Sources: Nesfield Archives where there are Explanations for Improvements at Clumber; Clumber 2 List of scattered plants in a Rosarium; Clumber 3 Recommendations relating to a Waterfall; a plan dated May 1851 for a 10 Gun Battery Scale ¼" = 1 foot. This is still in situ at Clumber; Country Life September 19th 1908; the National Trust, Regional Office, Clumber; University of Nottingham Manuscripts Department NeC 13, 829, NeC 7302, Ne C 7, 302/1; Nottingham County Council Record Office.

Additional Information: William Eden Nesfield engaged in architectural work at Clumber where he designed the Lincoln Terrace and Boat House in the 1860s.

KELHAM HALL, KELHAM.

Client: John H. Manners-Sutton.

Dates: c1860.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with Recommendations and Criticisms; a Ground plan with parterres, Plan of proposed steps on Bastion of south garden scale ¼" = 1 foot and signed W. A. Nesfield July 23/60; Newark & Sherwood District Council.

NOTTINGHAMSHIRE/continued...

OSSINGTON HALL, OLLERTON.

Client: Mr. E. Dennison.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map and where there is a plan for a parterre.

RUFFORD ABBEY, OLLERTON.

Client: Earl of Scarborough.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

WELLOW HOUSE, WELLOW.

Client: 8th Earl of Scarborough.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a Plan of Improvements.

OXFORDSHIRE:

HAMELS PARK, BOAR'S HILL, OXFORD.

Client: Not Known.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a Report on present state of Hamels Park and Recommendations and Criticisms; Gardeners' Chronicle 1935, ii: 37.

KIRKLINGTON PARK.

Client: Sir George Dashwood,

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

SHIRBURN CASTLE.

Client: Earl Macclesfield.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Country Life 1900, v. 7, pp. 80-84.

OXFORDSHIRE/continued...

TUSMORE HOUSE.

Client: Earl of Effingham.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map; Country Life v. 84, pp.108-13.

WROXTON ABBEY.

Client: Lord and Lady North.

Dates: 1846 onwards.

Summary of Work: Not Known.

Source: Nesfield Archives; Bodleian Library, Oxford where there is a plan for a formal parterre garden, ground plan of details for parterre, entrance court etc. probably not implemented. MS North s. 17/{R}2.

SCOTLAND

BALCASKIE, NEAR PITTENWEEM, FIFE.

Client: Sir Ralph Anstruther.

Dates: 1847 onwards.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a letter from William Nesfield to Ralph Anstruther dated 3rd June 1848, Sophieke Piebenga; Sir Ralph Anstruther; Design for a flower garden, incorporating the letter 'A' and plan in house.

BLACKADDER HOUSE, NEAR CHIRNSIDE, BORDERS.

Client: Mr. G. Houston Boswell.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a plan of the South Front, Gardeners Chronicle 1880, ii p. 662; Royal Institute of British Architects Catalogue, v. G-K, 1973, p. 25.

BRODICK CASTLE, ISLE-OF-ARRAN

Client: Duke of Hamilton.

Dates: 1847 onwards.

Summary of Work: Approach which now serves as the present entrance to the castle grounds.

Sources: Nesfield Archives where there is a plan of parterre depicting intertwined letters and a watercolour by William Nesfield of a distant view of Brodick Castle; National Trust for Scotland; Lady Jean Fforde.

SCOTLAND/continued...

DUNIRA, NEAR COMRIE, TAYSIDE.

Client: Sir David Dundas.

Dates: 1853 onwards.

Summary of Work: Cut through some rock for the approach to the Fore-Court, Balustrades in connection with the north east angle of the main buildings.

Sources: Nesfield Archives where there is a sketch of Dunira looking from the entrance door.

ERSKINE HOUSE, ERSKINE, STRATHCLYDE.

Client: Lord Blantyre.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a design for a carriage sweep and parterres and a plan of the landscape.

INVERARAY CASTLE, INVERARAY, STATHCLYDE.

Client: 8th Duke of Argyll.

Dates: 1849 onwards.

Summary of Work: Garden layout and approaches – new approach along riverside swept away dark laurels – formal garden of flower beds on south side.

Sources: Nesfield Archives where there are Recommendations and Criticisms, Royal Commission on the Ancient and Historical Monuments of Scotland where there is a drawing of the Castle Approach.

PORTALLOCK.

Client: Not Known.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where there is a plan for a parterre.

Additional Information: Sketch for a gardener's cottage by William Eden Nesfield 20th February, 1862.

TULLIALIAN, FIRTH OF FORTH.

Client: Baroness Keith.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a Preliminary Report on the Parkland and Recommendations and Criticisms; Gardeners Magazine 1842, v. 18.

SHROPSHIRE

ALDERHAM PARK.

Client: Sir J. Acton.

Dates: 1843 onwards.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with ground plan of proposed parterre and entrance court and the opening up of belts and additions to the clumps.

Additional Information: There is a watercolour by William Nesfield labelled 'Alderham Park, Shropshire from Summer House 1843'.

BORCATTON PARK, NEAR BASCHURCH.

Client: Mr. Rowland Hunt.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

BUNTINGDALE HALL, NEAR MARKET DRAYTON.

Client: Mr. W. Taylor.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Country Life 1917, v. 42, pp. 420-25.

BURWARTON HOUSE, NEAR DITTON PRIORS.

Client: Lord Boyne.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with ground plan of parterre and terrace.

Additional Information: Estate still owned by the Boyne's who came originally from Brancepeth Castle. Anthony Salvin designed the house for the Honourable Gustavus Frederick Hamilton (later 7th Viscount Boyne) between 1835-38. He also made some additions to the house for the 8th Viscount.

NETLEY HALL, NEAR DORRINGTON.

Client: Mr. Hope Edwards.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

PATSHILL, NEAR SHIFNAL.

Client: Earl of Dartmouth.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

SHROPSHIRE/continued...

WILLEY PARK, NEAR BRIDGNORTH.

Client: Lord Forester.

Dates: 1850s.

Summary of Work: Not Known but it is thought no work was carried out.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with two plans for the garden, ground plan of proposed architectural arrangements to ground contiguous to the house; Lord Forester; County Record Office, Shrewsbury.

STAFFORDSHIRE:

ALTON TOWERS.

Client: 16th Earl of Shrewsbury.

Dates: 1844 onwards.

Summary of Work: In what was the Countess's private garden two parterres framed in one is a Rose, a Shamrock and a Thistle infilled with coloured gravels and in the other a large monogrammed letter 'S' round the sides of the beds Irish Yews. In the former a small fountain standing on carved lions paws flanked with three tazzas.

In the area now referred to as the Quarry, William Nesfield designed a terrace, known as Lady Mary's Terrace.

Sources: Nesfield Archives where there is a plan and copy of William Nesfield's initial report on the gardens at Alton Towers Oct. 1844.

AQUALATE HALL, NEWPORT.

Client: Sir Thomas Fletcher Fenton Boughey.

Dates: 1854 onwards.

Summary of Work: Not Known.

Sources: Nesfield Archives where there are plans for the alterations to the landscape, together with a 'Before and After' drawing dated 20th September 1854 from the centre dining room window.

Additional Information: Family and estate papers of the Boughey family held at the Staffordshire Record Office, Stafford.

INGESTRE HALL, INGESTRE.

Client: Earl of Shrewsbury.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a Plan for the Parkland and a Plan of the Estates; Journal of Horticulture Cottage Gardener, 1872, v. 47, pp. 215-218; Gardeners Chronicle, 1882, ii, pp. 140-142; 1891, ii, pp. 516-517; Country Life 1898, v. 3, pp. 720-723.

STAFFORDSHIRE/continued...

KEELE HALL, NEWCASTLE-UNDER-LYNE.

Client: Ralph Sneyd.

Dates: 1842 onwards.

Summary of Work: Alterations to a Bowling Green to make it into an Italian Garden also advised about changes around the Hall.

Sources: Nesfield Archives where there is a plan for a Pomarium dated November 1845 Scale 3/8" the plantings for which were Apple Standards, Pear Standards, Cherries, Plums, Dwarf Medlars, Apple ½ standards, Filiberts, Cobnuts and Hazels; University of Keele 89 S2768, 90 S [RS/HWV] 120, Spring 1844; Ralph Sneyd to H. W. Vincent, 91 S.2768, 29 June 1843; W. A. Nesfield to Ralph Sneyd 92 S 80/9 (Box 38).

SANDON HALL, SANDON.

Client: 2nd Earl of Harrowby.

Dates: 1854 onwards.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a Plan for Terraces; Journal of Horticulture, 1914, N.S. v. 69, pp. 84-86.

SHUGBOROUGH HALL.

Client: Earl of Lichfield.

Dates: 1855.

Summary of Work: Not Known.

Sources: Staffordshire Record Office, Stafford where there is a letter dated 24th September 1855, two bills and a receipt from William Nesfield for professional services, an approximate estimate for the forming of a garden at Shugborough. [D615/E(H)54].

As far as can be ascertained no work was carried out by William Nesfield at Shugborough.

STONE PARK.

Client: Lord Granville.

Dates: 1845 onwards.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a plan of the estate.

TEDDESLEY HAY, NEAR PENKRIDGE.

Client: Rt. Hon. Lord Hatherton.

Summary of Work: Not Known.

Source: Nesfield Archives where there is a plan for a terraced garden at the front of the hall.

Additional Information: House demolished 1954.

TIXALL HALL.

Client: Thomas Clifford.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a Plan of the Estate.

STAFFORDSHIRE/continued...

TRENTHAM HALL.

Clients: Duke and Duchess of Sutherland.

Dates: 1844 onwards.

Summary of Work: Not Known.

Sources: Staffordshire Record Office, Stafford where there is a plan of a mound for an obelisk, poultry yard, fish stews and approaches to same. A new drive west of the Hall and a section of a line from the western entrance towards the gravel pit gates. [D593/H/13/45, 46, 48 and D593/H/13/47].

A diary entry of Ralph Sneyd's of Keele Hall in Staffordshire reads 'Passed the whole day in staking out an approach from the Whitworth side with Messrs. Nesfield, Barry and Lock. My advice was accepted'. University of Keele Archives S.3707, 15 April 1844.

SUFFOLK:

BRADFIELD HALL, BRADFIELD COMBUST.

Client: Mr. Arthur Young.

Dates: Not Known.

Summary of Work: Not known but there was an ornamental lake on the east side of the house and formal gardens encircled by standard laurustinus and bounded by a yew hedge.

Sources: Nesfield Archives where it is marked on William Nesfield's county map; Suffolk Record Office, Bury-St-Edmunds [HD 526/18/7].

BRANTHAM COURT, WANGFORD.

Client: Mr. W. Gurdon.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where there is a Plan for a Parterre; Suffolk Record Office, Ipswich.

THE CHANTRY, IPSWICH.

Client: Sir Fitzroy Kelly.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

FLIXTON HALL, FLIXTON.

Client: Sir Robert Shafto Adair, Bart.,

Dates: 1842 onwards.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with a skeleton plan of proposed disposition of dressed ground and a parterre for the Priest's House, Suffolk Record Office, [HA 12].

SUFFOLK/continued...

GLEVERING HALL, EASTON.

Client: Challinor Arcedeckne?

Dates: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: House demolished.

HANHAM HALL, WANGFORD.

Client: Earl and Countess of Stradbroke.

Dates: 1859.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Suffolk Record Office, Ipswich Skeleton Plan for proposed forecourt submitted in March 1859.

Design for a pavilion taken from the circular one at the Borguese Palace in Rome (but not a copy as the client wanted a design unlike other places), accompanied by 10 tazzas with flowers. Proposed gates for the forecourt. [HA 11/ (C46/22), HA11 (C48/10(4)].

SUFFOLK/continued...

HELMINGHAM HALL, STOWMARKET.

Client: Mr. J. Tollemache, M.P.

Dates: 1848.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Country Life, 9 August, 1956.

ORWELL PARK, NOCTON, NEAR IPSWICH.

Client: Mr. Tomlin.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map. Gardeners Chronicle, 1876, ii pp. 198-199, 205, 229-230.

SOMERLEYTON HALL, LOWESTOFT.

Client: Sir S. Morton Peto Bart.

Dates: 1846 onwards.

Summary of Work: Large formal gardens to the east of the house incorporating a terrace which overlooked an elaborate parterre with box edgings round an infill of white stone chippings. Equitorial sundial the whole bounded by green and gold Irish yews. Maze of yew hedges with a central pagoda.

Sources: Somerleyton Archives (maze plan held in house); Garden 1872, v. 1: 489-90, 510-11; Country Life 1982, v. 171: 1668-72.

Additional Information: According to the Sale Particulars of 1861 the design for the parterre was based on an old church hinge.

SUFFOLK/continued...

SPROUGHTON MANOR, IPSWICH.

Clients: Lt. Col. and Mrs. Henry Phillips.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Suffolk County Record Office, Ipswich; Mr. and Mrs. W. Greig.

Additional Information: The manor was designed by William Eden Nesfield.

TATTINGSTONE PLACE, NEAR IPSWICH.

Client: Mr. J. S. Western.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Suffolk Record Office, Ipswich.

WOOLVERSTONE PARK, NEAR IPSWICH.

Client: Mr. W. Berners.

Dates: 1860s.

Summary of Work: Large formal garden containing a parterre.

Sources: Suffolk Record Office, Ipswich [HE7 2855]; Gardeners' Chronicle 1867, pp. 156-158, Journal of Horticulture Cottage Gardener, 1905, N.S. v. 50, pp. 557-558.

SURREY:

BUSBRIDGE, GODLAMING.

Client: Mr. Ellis Gosling M.P.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with an Abstract of Professional Accounts dated September 1859.

DENBIES, NEAR DORKING.

Client: Mr. T. Cubitt.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: House Demolished.

EASTWICK PARK, LEATHERHEAD.

Client: Mr. C. Barclay.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with a plan for parterres and a ground plan for a rosarium dated December 1843.

ELLERY CATERSHAM.

Client: Mr. T. Leonino.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

HATCHFORD PARK, WEYBRIDGE.

Client: Earl of Ellesmere.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

MARSHALL VALE, GODLAMING.

Client: Mr. T. Fisher.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

SURREY/continued...

MILTON HEATH, DORKING.

Client: Mr. A. Powell.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: Arthur Markham Nesfield married the daughter of the house.

NORBURY PARK, LEATHERHEAD.

Client: Mr. T. Grissell.

Dates: Not Known. Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

OATLANDS LODGE, SHEPPERTON.

Client: Mr. William Drake.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

PARK HATCH, GODLAMING.

Client: Mr. Joseph Godman. .

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

PEPPERHARROW, NEAR GODLAMING.

Client: 5th Viscount George Middleton.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map together with Recommendations and Criticisms.

ROEHAMPTON GROVE, ROEHAMPTON.

Client: Lyne Stephens.

Dates: Not Known.

Summary of Work: Not Known.

Sources: Nesfield Archives where it is listed on William Nesfield's county map.

ROKEFIELD

Client: Not Known

Dates: 1869 –

Summary of Work: November 1869 plans of details for general arrangements.

Source: Nesfield Archives.

SURREY/continued...

ROYAL BOTANIC GARDENS, RICHMOND, KEW.

Client: Lord Lincoln.

Dates: 1844 onwards.

Summary of Work: Designed the parterre and gravel walks and formalised the lake in the vicinity of the Palm House; the three vistas radiating from the Palm House and a fourth Cedar Vista which connects the Pagoda with the Sion end of Sion Vista. The Broad Walk and avenue linking the main gate and an Arboretum.

Source: Nesfield Archives; Royal Botanic Gardens, Kew English Letters 22: 129-140, 23: 517-518, 24: 432-433, 25: 378, 26: 403-407, 28: 126-128, 35: 338-339, 38: 429, 40: 165, L-Z: 585; Public Record Office, Kew Work 32/114 x 4, 32/115 x 4.

RUXLEY, NEAR LEATHERHEAD.

Client: Mr. William Beckford.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

SHALFORD, GUILDFORD.

Client: Henry Edward Austin.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map together with a Report on injury to be sustained by introduction of Guildford Extension Railway and Recommendations and Criticisms.

SUSSEX

ARUNDEL CASTLE.

Client: 13th Duke of Norfolk

Dates: Not Known

Summary of Work: Parkland, re-designing grounds, new kitchen garden, layout of elaborate formal parterre in north bailey, Recommendations and Criticisms.

Source: Nesfield Archives

ASHDOWN PARK, NEAR EAST GRINSTEAD

Client: Earl Craven.

Dates: Not Known.

Summary of Work: Parterres.

Source: Nesfield Archives.

SUSSEX/continued...

COGHURST PARK

Client: Musgrove Bristoe M.P.

Dates: Not Known

Summary of Work: Proposed railway effects and summary of work. Recommendations and Criticisms.

Source: Nesfield Archives, listed on Nesfield's County map for Sussex.

CROWHURST PARK, NEAR BATTLE.

Client: Thomas Papillion

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives, listed on Nesfield's County map for East Sussex.

GORING PARK, WEST SUSSEX.

Client: Mr. David Lyon

Dates: Not Known

Summary of Work: Parkland and Recommendations and Criticisms.

Source: Nesfield Archives.

SUSSEX/continued...

PAXHILL PARK, WEST SUSSEX.

Client: P. N. Laurie.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on Nesfield's County map.

SOMPTING ABBOTS.

Client: Captain Crofts.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives, where it is listed on Nesfield's county map.

WORTH PARK, WEST SUSSEX.

Client: J. M. Montifiore.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives, where it is listed on Nesfield's County map.

WARWICKSHIRE:

BARFOLD HOUSE, BARFORD HILL.

Client: Miss Louisa Ann Ryland.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

BERKSWELL HALL.

Client: Mr. T. Walker.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

CLAVERDON LEYS.

Client: Mr. Darwin Galton.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

WARWICKSHIRE/continued...

HAMPTON HALL, HAMPTON-IN-ARDEN.

Client: Rt. Hon. Frederick Peel.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map; County Record Office, Warwick.

Additional Information: Arthur Markham Nesfield engaged in landscape design work at Hampton Hall in 1867, 1868, 1869 and 1870.

William Eden Nesfield did extensive architectural work in the village and at the manor during the mid 1860s.

MEREVALE HALL, ATHERSTONE.

Client: Sir William Dugdale.

Dates: 1842.

Summary of Work: Plan of parterres and terraces and Recommendations and Criticisms. Together with a plan for Merevale Parsonage.

Source: Nesfield Archives.

OFFCHURCH BURY, OFFCHURCH.

Client: Lord Guernsey.

Dates: Not Known

Summary of Work: Recommendations and Criticisms.

Source: Nesfield Archives.

STONELEIGH ABBEY.

Clients: Lord and Lady Leigh.

Dates: 1852.

Summary of Work: Grand formal garden which included an equitorial sundial.

Source: Nesfield Archives where it is listed on William Nesfield's county map together with a drawing by William Nesfield of a grille.

STUDLEY CASTLE, STUDLEY.

Client: Sir F. Holyoake Goodrich.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

WARWICKSHIRE/continued...

WELCOMBE HALL, NEAR STRATFORD-UPON-AVON.

Client: Mark Phillips.

Dates: Not Known.

Summary of Work: Terraced formal gardens to the rear of the house.

Sources: Nesfield Archives where it is listed on William Nesfield's county map; Christopher Hobson.

WESTMORLAND:

DALTON HALL, KIRBY LONSDALE.

Client: Mr. E. G. Hornby M.P. for Preston.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: House demolished.

WILTSHIRE.

AMESBURY ABBEY, AMESBURY.

Client: Sir E. Antrobus.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

BOWOOD, NEAR CALNE.

Client: 3rd Lord Lansdowne.

Dates: 1849.

Summary of Work: Not Known although Nesfield submitted his Recommendations and Criticisms and a report on the poor appearance and location of the house.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: William Nesfield was invited to submit a plan for the lower terrace, but declined as he was busy at that time on his Buckingham Palace designs.

WILTSHIRE/continued...

FONTHILL ABBEY.

Client: Marquis of Westminster.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: House demolished 1955.

NORTHLANDS, NEAR SALISBURY.

Client: Mr. J. R. Wigram.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

WORCESTERSHIRE:

HADZOR, NEAR DROITWICH.

Client: Mr. J. Howard Dalton.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

WITLEY COURT.

Client: Lord Ward (later 1st Earl Dudley).

Dates: 1850s.

Summary of Work: Large formal gardens which included two huge fountains.

Source: Nesfield Archives, English Heritage.

YORKSHIRE:

ASKE HALL, NEAR RICHMOND.

Client: Lord Zetland.

Dates: Not Known.

Summary of Work: Survey of landscape previous to cutting.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

BIRDSALL HOUSE, NEAR WHARRAM LE STREET.

Client: 8th Baron Lord Middleton.

Dates: Not Known.

Summary of Work: Report of parklands and improvements to house and Recommendations and Criticisms.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

YORKSHIRE/continued...

BISHOPSTHORPE PALACE.

Client: Not Known.

Dates: Not Known.

Summary of Work: Report regarding the parkland and Recommendations and Criticisms.

Source: Nesfield Archives.

BROUGHTON HALL, SKIPTON.

Client: Sir Charles Tempest.

Dates: 1855 onwards.

Summary of Work: Formal gardens around a conservatory, on steeply sloping ground. One parterre leading past a gazebo along a woodland walk to Broughton Brook where William Nesfield placed a statue of a shepherd boy with dog.

Source: Nesfield Archives; Mr. H. R. Tempest.

BURTONFIELD, STAMFORD BRIDGE.

Client: Mr. Charles Darley.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: Charles Darley married Marianne Nesfield, step-sister to William Nesfield.

CASTLE HOWARD.

Client: 7th Earl of Carlisle.

Dates: 1849-64.

Summary of Work: Two embroidered parterres. Atlas and Prince of Wales fountains.

Alterations to north and south lakes. Development of south waterways. Cascade, basin and waterfall. Planting of Lime Avenue.

Source: Nesfield Archives, Windsor Castle Archives; County Record Office, York; Castle Howard Archives.

GRIMSTON PARK.

Clients: John Hobart Cradock (Lord Howdon).

Lord Londesborough.

Dates: 1840s.

Summary of Work: Laid out gardens which were ornamented with an avenue of marble statuary of 12 Caesars upon full pedestals leading to a temple where there was a bust of Napoleon. Also a garden with a parterre on each side of a walk 120 metres long and an informal garden planted with conifers and ground cover. Report stating Nesfield's reasons for determining that the statue of a Boar should occupy the centre of the Parterre Bastion.

Source: Nesfield Archives and West Yorkshire Archive Service, Leeds; Mr. John Fielden.

YORKSHIRE/continued...

HAREWOOD HOUSE.

Client: Lord Harewood.

Dates: 1843.

Summary of Work: Plan for a parterre.

Source: Nesfield Archives.

KIRKLEES PARK, NEAR HUDDERSFIELD.

Client: Sir George Armytage.

Dates: Not Known.

Summary of Work: Report on proposed viaduct's affects on part from the Huddersfield and Manchester Railway together with Recommendations and Criticisms.

Source: Nesfield Archives.

METHLEY HALL, WEST RIDING.

Client: 3rd Earl of Mexborough.

Dates: 1830s.

Summary of Work: Not Known.

Source: Nesfield Archives.

Anthony Salvin carried out alterations and additions at Methley Hall between 1830-1836.

NAWTON GRANGE, NAWTON.

Client: C. Dunscombe.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

OULTON PARK, NEAR LEEDS.

Client: Not Known.

Dates: 1851-52.

Summary of Work: Not Known.

Source: Leeds District Archives who hold drawings Farrer 161-163

STANWICK, RICHMOND.

Client: Duke of Northumberland.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where there is a Before and After watercolour of the church.

PEPPER HALL, NEAR NEWBY.

Client: Lord Alvanley.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

YORKSHIRE/continued...

SESSAY.

Client: Viscount Downe.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

SCUTTERSKELF.

Client: Lord Falkland.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

SWILLINGTON HALL, NEAR LEEDS.

Client: Sir John H. Lowther.

Dates: 1857.

Summary of Work: Plan of proposed treatment of dressed ground in connection with the house and alteration of approaches.

Source: Nesfield Archives

UPLEATHAM HALL, UPLEATHAM, CLEVELAND.

Client: Lord Zetland.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

WIGANTHORPE.

Client: W. Garforth.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

Additional Information: House demolished.

WYKEHAM ABBEY, WYKEHAM.

Client: Viscount Downe.

Dates: Not Known.

Summary of Work: Not Known.

Source: Nesfield Archives where it is listed on William Nesfield's county map.

MISCELLANEOUS:

DODINGTON PARK.

Client: Not Known.

Dates: 1857

Summary of Work: Before and After watercolour from the centre Window of boudoir dated 7th January 1857.

Source: Nesfield Archives.

SUDDING PARK

Client: Not Known.

Dates: Not Known.

Summary of Work: Plan of ground work preparatory to the formation of terraces and parterres.

Source: Nesfield Archives

UPTON.

Client: Not Known.

Dates: Not Known.

Summary of Work: Plan for parterres.

Source: Nesfield Archives.

APPENDIX TWO

REPORTS, RECOMMENDATIONS AND CRITICISMS

REPORT NUMBER ONE.

ALTON TOWERS, STAFFORDSHIRE for 16th Earl of Shrewsbury.

Having had the honor of being consulted as to the best mode of rendering the ornamental grounds more effective at Alton Towers. I submit the following critical and remedial observations.

The first impression on visiting these grounds is surprise that such an enormous outlay could have been effected without any regard to a governing principle – It strikes the observer as a great confusion from wanting a condensation of interest. There is an infinity of detail but an absence of dignity and largeness (altho' the extent is great) in fact such is the total deficiency of that which in art, is termed "BREADTH" that the eye wanders from one spot to another and the mind becomes wearied. The question may therefore naturally be asked, how is that? – Because there is no simplicity in the general arrangement i.e. in the accompaniments to the architectural features, whether applied to the mansion or to the Gardens, with regard to the former, its foreground is so tormented by dots of Trees and Bushes, that the façade is cut into various parts almost equal, as if it were purposely intended to mask the architectural defects, but even admitting that the details, as well as the character of the castellated mansion are not strictly legitimate, yet they are by no means so objectionable as to warrant the violation of the first grand principle of Art – viz. a broad general effect according to the received notions of pictorial composition – indeed if the intention really is to cover the imperfections, the very means adopted cause much more

curiosity and enquiry than were the building entirely unobstructed or totally buried in Trees, in which case there might be consistency as compared with the present state of things – as to the gardens it is necessary first to remark that they are unfortunately situated with reference to the Mansion, because they are oblique and seem negatively attached to it and from the circumstance of their being seen so partially from the Terrace or the rooms which face towards them they suggest two notions.

1st that of belonging to a neighbouring property rather than to that of Alton Towers, because the masses of trees are so placed as to indicate that the assumed possessor desired to prevent his pleasure grounds from being overlooked by the Towers - & 2nd That the possessor of Alton Towers on the other hand altho' the real owner of the said gardens (which have architectural pretensions however much unjustified) was determined to sacrifice their full effect as well as the general scene because something unsightly intervened which could be concealed by no other means than by masses of Trees.

Altho' trees are the most interesting and elegant objects in the vegetable kingdom, yet to use them with judgment they should be situated as to enhance the effect of its architecture by agreeably uniting it with the landscape, instead of deranging it as in the present instance – In truth the entire ornamental ground i.e. including the approaches and Drives at Alton Towers is overloaded with foliage to the utter ruin of the scenery, which might be so dealt with as to produce a most satisfactory variety of interest – and it is

confidently suggested that a sufficient clearance, to remedy obstructions, would absolutely convey the impression of a more extensive clothing of dense foliage than even now actually exists, altho' the quantity of trees be reduced.

Now as the combination of all Italian Gardens with a castle is an anomaly (because there is no precedence for it) yet as the garden Valley, as viewed from the rooms that command it is at present a bad picture (chiefly composed of beautified materials individually) it becomes evident that the endeavours should be to rid the said picture of its mal-arrangements – The reasons why it is bad, is because it is spotty and distracting to the imagination in consequence of certain masses intercepting the ranges of Conservatories etc. in such an unfortunate manner as to present at intervals parts of Domes Walls Terraces and other fragments which have the effect of being detached vitreous (and therefore very conspicuous) bits, like so many Garden hand-glasses in a vegetable bed thus burlesquing every principle of art.

In order therefore to render this bad picture good, the first imperative remedy is a liberal use of the axe, which must be dealt without partiality favor or affection for any particular tree or trees, if it or they offend – Having shown cause for the removal of trees the next consideration is the condition of the objects proposed to become the Focus of the picture which will consist in the Conservatories and Terraces – Now the former are

handsome buildings parallel with the Valley and sufficiently elongated to constitute an imposing central mass, but their height is nothing to their length because their basements (the Terraces) are totally unarchitectural, and consequently non effective, being carved skew, wavy raking and without one redeeming quality – They are at present covered with climbers and confused with innumerable beautiful outstanding plants of every description, thus forming such a chequered heterogeneous mass as to defy art in toto, as regards effectual improvement unless the ground and walls between the Conservatories and Carriage drive (which will come into view from the house) are remodelled as shown on the ground plan and general view of suggested alterations –

The artistical reasons for these propositions are threefold –

1st Because the buildings will look twice as large as they do now, for having walls parallel with them & strictly horizontal and the surfaces between them & the said walls varied by geometric slopes and levels (i.e. green Terraces) which ought to be considered a component part of the architecture –

2nd That as the conservatories are artificial objects their accompaniments within their lines of circumvallation should be entirely symmetrical whether regarding the arrangement of Trees, Shrubs, Flower beds or Sculptures.

3rd That a general disposition of horizontal & vertical lines (so indispensable in architectural features) will by opposition to the irregularity of nature's lines so alter the

entire character of the valley as to render it strikingly attractive and large.

To accomplish these desiderata with the greatest economy the modus operandi is explained by the references to the Plan and as a redundancy of material is already at hand, a comparative small expenditure for labour only will be required –

Thus by concentration a sufficient display of the artificial will be gained, in which case there will be no need for keeping in existence the indescribable labyrinth of puerile bits, but as they contain such quantities of beautiful exotics the most advisable method will be to consider the remainder of the valley a mere shrubbery having only such walks and drives kept dressed as are really useful.

With respect to the other detached architectural objects such as the monumental Temple, Stonehenge, the Fig House, the Corkscrew Fountain, and the Prospect Tower which are similarly circumstanced with the Conservatories (i.e. half seen) they may easily become as it were, linked to them by disengagement from the trees which crowd upon them – indeed these objects will all become useful in giving subordinate quantity to the main mass & they will likewise when sufficiently relieved assist the perspective materially.

The Chinese Temple ought decidedly to be removed and the set only be allowed to exist – the arcade likewise, should cease to exist because it is apropos to nothing and does irreparable injury to the whole landscape being out of harmony with all the other lines and

thus distorting the perspective – It contains some splendid vases which will be highly useful for becoming central points to compartments etc. on the proposed geometric ground.

REFERENCES TO THE PLAN

It is proposed to reform only such portions of the present geometric ground as will be comprehended within the space which the eye can command from the Princess Doria's Boudoir, and which means the area A B C D Plan No. 1 – The first operation however in rectifying so many serious errors is to regulate the levels. At present the surface F is higher than G, which induces the necessity for steps at K. thus injuring the effect of the large conservatory, which ought to be approached by an ascent rather than a descent – but as a long level is still better and can so easily be accomplished it is urgently recommended as the means of forming one main Terrace L.

The surface M is to be converted into an incline upon which to place the parterre and instead of the double undesirable low walls r. to substitute a green terrace s. to the small conservatory –

It is also proposed to deal with the Terrace L, by removing the high walls N entirely and substituting double green slopes P. having between them a low wall 4 feet high and 438 feet long Q. with Piers and Vases which can be constructed from the old material of which there will be twice the quantity required, to spare.

The details on plan No. 2 are indicated more for the sake of conveying a notion of

their quality than as being final since in the course of investigating more minutely the plants and other objects a revision will probably be necessary. It must however be observed that the more rectangular and simple the forms are, the better they will contrast with the character of this peculiar locality – they also have another great recommendation, viz that an immense reduction in the labour of keeping will ensue.

It would be useless to particularise critically the present omission of Beds, Plants, Sculpture etc. suffice it therefore to remark that they are all wrong as to arrangement, consequently their rearrangement must be left to the discretion of the Improver whose selection must in a great measure be influenced by local and other circumstances which it is impossible to foresee.

The drawing termed “General view of suggested alterations” requires the following explanation.

Altho’ many trees between the mansion and the garden must be removed, yet it only will be done in a modified manner inasmuch as after the garden architectural view is acquired, care will be taken to form the remaining Trees and Bushes into agreeable groups, for instance the leaning Scotch Fir (which per se is exceedingly picturesque) deranges the foreground as well as the view, which it cuts into two parts.

The Bushes on the foreground are set at random, without any evidence of artistic combination, some being immediately in a line others nearly equidistant, which considered in their present spotty condition are destruction to the picture – in this case it will be

necessary to mass some of the dots with Rhododendrons or any other low growth so as to form a Vista down to the Bridge and conduct the eye to the intended point of attraction, again the walnut tree in consequence of its being so immediately under the intersection of the middle ground and extreme distance forms a scale of comparison as to the size of the trees behind it, thus not only screening them but the whole background – The silver birch on the right of the low Beech is discordant with it and likewise crowds it – and the long descending line of clipped laurels etc. will require breaking by a Tree or two.

The middle ground firs and larches must be rather severely treated, because they mock or repeat the conical form of the Prospect Tower and the foliage of the Hill on which it stands.

The same fault is applied to the firs now smothering the Monumental Temple – most of the round headed trees will be left in preference to the spiral, on the principle of good contrast.

The Prospect Tower stands upon a remarkably picturesque ledge of Rock whose colour and form will be invaluable as a relief to the perpetual monotony of green – consequently it ought to be exhibited and the slope of the hill down to the cork screw fountain should be very considerably opened - thus ringing the changes between clothed and unclothed ground which will be the means of what has been already stated as linking the subordinate features with the master mass.

October 1844.

REPORT NUMBER TWO.

ARUNDEL CASTLE, SUSSEX. FOR 13th Duke of Norfolk.

Arundel No. 2: Plan of Improvements of the Grounds and the Public Roads in front of and near Arundel Castle, suggested to His Grace the Duke of Norfolk by W. A. Nesfield Landscape Architect, September 1850.

Remarks.

The endeavour in composing this design is to render the ground that is called the Brooks as park like and as agreeable in character as possible, but as the present trees are too much scattered and in linear positions for this purpose, many new plantations will be necessary to obviate their defects as well as to create pictorial combinations by means of vistas which will direct the eye to the most effective natural and artificial objects in the landscape.

Three points of site therefore have been selected so as to command views as varied as circumstances will admit of at each of the points it is proposed to have seats as marked on the plan by A, B, C at A the front of the castle northwards will be presented to view geometrically and that eastwards will be foreshortened B will command two very different views one looking south west towards the castle and the other northwest towards the intersection of the Mill and Offenangers at C the vista across the low ground will be diagonal and will display a general view inasmuch as the entire range of the castle hanger

terminated by the building in the distance will form a very remarkable picture the disposition of the different plantations will produce the aforesaid results in a very striking manner and they may (by efficient drainage) contain acclimatised exotic trees, particularly those which are evergreen thus this extensive improvement will be highly effective even in Winter.

The minimum width of the carriage road will be 26 feet and its surface will be raised 3 feet above the natural level, that it may be passable during an overflow of water.

REPORT NUMBER THREE.

BARHAM COURT, MAIDSTONE, KENT, for Lord Gainsborough.

Report to Messrs Bridges and Son Solicitors on the artistical injury done to Lord Gainsborough's estate at Barham Court, Maidstone 11 March 1844.

Gentlemen,

In compliance with your request I went down to Barham Court for the purpose of ascertaining to what extent the proposed Maidstone Branch Railway would injure its scenery in an artistical sense. I therefore beg to offer the following Observations –

The house is situated on the north side of the valley of the Medway and commands as perfect a house view perhaps as can be found in the county of Kent so deservedly famed for picturesque beauty.

The site as far as aspect and view are concerned is remarkably well chosen, and a stranger cannot be aware of its peculiarity but from the windows of the public rooms or lawn on south front.

Now this peculiarity consists in the difference between the general view of the valley as beheld by the public and that which so happily combines as a whole with reference to the house which a landscape painter would pronounce a picture because in his language it is complete as a composition and the reason why it is thus complete is because in the foreground the lawn is furnished with some remarkably fine detached trees which happen to be so grouped as to form a beautiful balance to each side of the picture thus at once

directing the eye to a combination of interesting features viz the flat meadows the bending course of the Medway Teston Bridge which is an old and picturesque structure, the Farleigh Road which winds so agreeably up the first hill with its hanging wood down to the water and the distant hill varied by masses of wood hop grounds etc. in fact this scene is worth being contemplated from a nobleman's residence and it cannot but impress the mind with the sentiment of rural seclusion and repose.

It is evident therefore that the invasion of anything so mechanical noisy and smoky as a locomotive engine etc. will materially disturb this sentiment and the objection is still greater from other important elevated points of sight such as the upper rooms of the conservatory the pleasure grounds attached.

REPORT NUMBER FOUR.

BASILDON PARK, NEAR READING BERKSHIRE for James Morrison M.P.

The first impression of Basildon is received soon after passing the Skew Bridge because the house comes into view in such a manner as to call forth the query where can the lodge be? And when it is discovered that the house must be past previous to entering the Park much disappointment is the result.

The park wall being separated from the public road by a strip of ground very little of the park can be seen therefore the effect is that of a house in a paddock instead of a park.

The site of the lodge considered per se is an unfortunate one because it is a steep incline and the approach which ought to pass through the gate at right angles suddenly turns to the right on arriving at the bend of the approach near the summit of the hill three defects are apparent viz the undignified continuation of the house the field-like character to the right caused by a hedge in the hollow and some old farm buildings near a large Cedar of Lebanon.

The view from the drawing room although interesting as regards the valley and distance is incomplete as a whole because the foreground is blank and the botanical accompaniments common-place.

The flower garden is much too small and neutral in character for the size of the house the shrubbery being tantamount to a cul-de-sac in effect is not sufficiently extensive

although it contains some excellent evergreens. Particularly fine specimens of Quercus Luber and Juniperus Bolginiaia it has likewise a tendency to monotony there is no back way to the offices of the house for coal tradesmen carts etc.

The above criticism is made in a general sense therefore the remedies which will require much consideration can only be offered in the same light thus. If the Oxford Approach is intended to be the only one leading to the house the high road by planting this however would be dangerous to do effectually because belting and boundary would form a hard disagreeable feature when viewed from the windows inasmuch as the landscape would be cut into two parts whereas the object would be to amalgamate the distant high ground etc. with the property had not the lodge existed it would have taken the approach up the valley to the left and so have followed what I presume is a drive flanked by groups of Lime, Scotch Fir etc. The present approach presents another evil viz. that it cuts through the ground which ought to be a continuation of the shrubbery etc. in conjunction with a kitchen garden the bend of the approach eluded to is not only too sudden but it makes a double whereas there should be one bold sweep forming a tangent to a line at right angles with the centre of the house and which should be carried into a front court about 150' deep bounded by a low wall about 3'9" or 4' high.

The farm buildings should be totally cleared away, the defect in the foreground from the drawing room is for want of the same link between art and nature as recommended from

the entrance front but it should be a parterre embracing the entire front laid out geometrically and circumscribed likewise by a low wall occasionally balustraded to harmonise with the architecture.

REPORT NUMBER FIVE.

BIRDSALL HOUSE, NEAR WHARRAM LE STREET, YORKSHIRE for the 8th Baron Lord Middleton.

Report on its present state and defects with general remedial propositions accompanied by a sketch plan.

The present arrangement of accessories to the mansion is not only at variance with the principles of good taste but with those of the comfort of privacy there cannot be a doubt. Hence in analysing the cause of these defects it is evident that the genius of place has not in the first instance been scientifically felt nor turned to the best account. This more particularly applies to the site, inasmuch as the house should have commanded the deep ravine either obliquely or along i.e. foreshortening but decidedly not across nor should the foundation have been so near the apex of the aspect slope.

Hence arise the chief difficulties in improvement to describe why the house should have been otherwise placed would acquire more reasoning than the limits of a brief report will allow but were this otherwise it would be needless to expatiate upon a fatal mistake which altho it cannot be cured may nevertheless be considerably mitigated the first important considerations however are the approach from Malton and York upon the possibility of altering which all other improvements must necessarily hinge –

Approach from Malton.

This tortuous line is so particularly inconsistent that the wonder is how it could have been adopted with the slightest hope of a satisfactory result.

1st after diverging from a short but very picturesque lane a stately lime avenue presents itself which is approached obliquely and entered for a while thus inducing the natural impression that its direction may probably be followed to the end in spite of the contraction made by the evergreen margins at the termination of the lines however a sudden turn southwards creates disappointment on discovering that farm and stable offices only are being approached and that no definite idea is conveyed as to where the principle object the house can be so as to divert the mind somewhat from the conspicuous breach of taste -

2nd On arriving at the lawn gate skew with everything around it disappointment becomes aggravated not only by reason of the house being obscured as if it were an offensive object but because a doubt arises as to where the entrance door really is since there is no central architectural point to indicate it here it may be remarked that as a gate to an entrance enclosure or court induces a pause a façade should be entirely not partially in view.

Approach from York.

This approach is quite as objectionable as that from Malton 1st from the public road it diverges into the park as if the house were in a contrary direction.

2nd after leading to the summit of a hill it curves suddenly downwards when shortly the house becomes visible and seems sunk in a hole.

In consequence of the striking imperfections of these two approaches (considered with reference to themselves only) thus it must now be observed the foregoing criticisms and suggestions must only be received as general because they have been without the aid of either an accurate plan or levels, a very careful survey by means of the theodolite is indispensable.

REPORT NUMBER SIX.

BISHOPTHORPE PALACE, YORKSHIRE.

No. 1 Report.

The chief defects of the present state of the grounds may be thus enumerated –

1. The first impression as to extent is decidedly unfavourable because there is not the slightest indication of space the ground beyond being completely constricted by the Lime Avenue.

No.2 The foliage everywhere is so dense as to cause serious injury to the growth and characteristic forms of important principal trees and the solubility of the place is therefore lessened.

No.3 The ground contiguous to the house which should be occupied by the flower garden and its usual accompaniments is totally devoid of interest.

No.4 The present flower garden is a propos to nothing and is designed in a manner so inconsistent with any principle of legitimate art that were its position even unobjectionable it would be absolutely necessary to remodel it in toto.

No.5 The walk along the west boundary is carried in the worst possible direction whether for privacy or effect.

No.6 The vistas towards the bends of the river etc. are remarkably unsatisfactory because they do not resemble an accident in nature which they ought to do but are too palpably

artificial and disagreeably contracted.

In consequence of the foregoing imperfections there is not only an absence of cheerfulness which should attend Pleasure Grounds (under any local circumstances) but also an utter want of artistical design throughout for which no amount of good keeping compensates the endeavour therefore must be to obviate the monotony with even less keeping than at present is required.

The Lime Avenue being so geometric is a reason for rendering the ground between it and the house as artificial as circumstances will permit it is therefore proposed to convert the present rise westward into a great terrace A and to level transversely the surface B for a parterre which will then leave the present ground parallel with the house as a low terrace C about 16 or 18" higher than B and in order that the river terrace may be an agreeable component part of the whole the basement walk D should be continued rough the terminating point E as the green terrace walk must be considered the main artery to the pleasure ground the probability is the wire wicket must be removed a trifle to the left so as to agree with its straight course which is obtained by a fine *Abies Canadensis* Q and an Avenue Tree Z. The Avenue Trees instead of feathering to the ground as at present should respectively be divested of certain of their lower branches to a uniform height to produce as nearly as possible the character of a colonnade which will be not only more consistent with

the geometric parterre etc. but will so far open to view sufficient of the Pleasure Ground northwards as to obviate the present gloomy and shut up effect.

An avenue cannot be deemed complete without termini or objects of interest the present Temple K therefore ought to occupy the west end and a small obelisk I to the east the immediate neighbourhood of the latter should form a point of sight for a complete splayed opening M rather inclining southwards to the river etc.

The walk N which should have been better as a continuity of F had it been possible is a main communication with the remainder of the Pleasure Ground and intended for a substitute for that which now follows the west belt although it is desirable to retain a portion of it to form the loop PP that the temple end of the avenue may not become a cul-de-sac. Three most important considerations have influenced the given direction of the walk M first the requirement of more privacy by further removal from the public road 2nd the desideration of improving the outline of the belt of thickening sufficiently with evergreens so as to blot out all views from the said road and water 3rd to take advantage of a most inviting course Q towards the river.

At R the present opening should be much enlarged the old mill tower S by being faced from all shrubs towards the walk N (and a naked grass verge substituted) will as a foreground object considerably enhance the pictorial composition of the river vista. The group shaded with red outlines indicates the present groups etc. which are to be permanent

and the green proposed additions T it is intended to form one mass not only to mask the walks N and V from one another but to avoid the betrayal of want of transverse extent in like manner W and X are to mask the loop and the kitchen garden branch walks the manner of planting all these cannot be described on plan but must be studied in detail on the spot because picturesque combination with existing groups etc. are very essential in order to effect a varied result.

Scattered groups of diminutive flowering shrubs will be necessary to relieve occasional baldings particularly on the margins of the walk V.

Note: The parterre surface should be an apparent and not a dead level therefore as the natural disinclination is from west to east the said surface should have a fall of 1" in 12' in the same direction the surface of the compartment also should be trifling convex (not apparent) so that the day water may be readily carried off to gratings the spots shaded pink indicate the two condemned Portuguese laurels.

With regard to the construction of the proposed geometric ground as a whole it is evident that the two Portuguese Laurels would mar the entire effect owing to their unfortunate size and positions in fact every attempt at combining them artistically with the design has proved fruitless for the following reasons. Firstly the great bulk of the left hand plant forbids this precision of artificial cutting which terraces require.

No.2 It would separate from the point of sight X and Y that which ought to be distinct at one view into two parts viz the green terrace and the parterre with their respective details.

Thirdly the unusual large size of this plant naturally forms a scale of comparison by which not only the details would suffer but the two splendid larches the magnitude and character of which it must be acknowledged are not at present striking until the eye is close up to them whereas they would become infinitely more conspicuous by comparison with small instead of large objects in the foreground.

Fourthly although the right hand plant is not so injurious as the last named yet it is too large to harmonise with the tout ensemble.

Fifthly in considering both these plants independent of the aforesaid objections they are not sufficiently identical in size or shape (i.e. symmetrical) to agree with the formality the case demands.

REPORT NUMBER SEVEN.

BOURNE PARK, BISHOPSTHORNE, NEAR CANTERBURY, KENT for Matthew Bell.

Observations relative to the further progress of the artificial river at Bourne Park, and on the suggestions of Mr. Bell with reference to alterations.

It ought first to be observed that the author of the design has not been standing by to watch proceedings, but could only furnish general instructions thus his rationale, it cannot be expected, could either be felt or artistically comprehended by a mere mechanical operator whose mind does not extend beyond deduction and addition of soil or a railway embankment. It is impossible therefore that the new feature can be otherwise than crude in fact it must be in a state of require pictorial consideration quite as much as at the beginning of the operations.

The propositions of a landscape improver ought to be based upon the same principles as those of a landscape painter the success of whose first conception of a work depends more on good general composition than details, without the former is agreeable the latter never can be so.

Now the first intention of the designer of the river was a corrective to a very hard line of water such an arrangement as should to the utmost compensate for the malposition of the house.

The fault of the site is that instead of fore-shortening the features of nature it is parallel with them – irreversible error no alteration can be deemed otherwise than

mitigation hence the great difficulty of rendering a result fully satisfactory. The staking out of the general lines in the first instance was a minimum area for cutting in order to avoid as much as possible subsequent undoing, consequently where alterations are needed untouched ground should be excavated for the sake of increasing scale as well as mending forms in composing the lines of the new river it was evident that according to space and other circumstances admitted the other desirable direction was antagonistic to the lines of the old more particularly to gain the greatest command of water from the house (the point of site). An island having been decreed, it was reasonable to suggest that it should be modelled after an accident in nature which to be probable should have some relation with the undulatory character of its neighbourhood and as it was presumed that an abrupt form was likely to be much more effective than a tame one a certain depth of piled soil was named in the section which by a mistake in another part of the mound caused a few feet more to be added than was originally intended. As the apex of the island however must for the most part be planted, it is a matter of very little or no moment whether its height without trees is a few feet more or less.

Independent of the view from the point of sight it is very desirable that this island should be liberally clothed for the sake of blotting out the house from the Canterbury approach except at one valley-like opening.

Now the danger of lowering and cutting of the ... according to Mr. Bell is that of producing common-place character and monotony to say nothing of labour in vain.

In natural lakes and sea lochs there are quantities of examples of abrupt islands even higher than the mainland consequently on the score of improbability there is nothing to fear, the only regret is that there is no rock in the vicinity to cause still greater abruptness as on the lake at Trentham where the artist made a peninsular almost perpendicular from models in Loch Fyne. The toe or levelling low promontory was made long on purpose to answer the very acute angle from the point of site as well as to heighten the illusion which the forms were meant to convey viz. that a running water might have caused a supposed portion of the mainland (indicated by as partaking of the high as well as the low character) to become an island but that the force of the said water had been broken by the high end which worked an eddy and so gradually expanded into a bay and thus lost the power of washing away the said promontory. This idea is aided by the latter being down stream or in the wake of the island hence to cut the toe shorter will be hazardous because the island will become so much the rounder and more artificial.

Indeed there are in so many made lakes so many odious failures in attempts at islands that if it were only to avoid the repetition of them it would be more prudent to leave even the defects of the matter in question as they are, than create a smaller feature. Largeness is a

near deposit for the soil will be afforded. Suppose therefore by way of making a contrasted outline to the bay E (on the island) the present promontory L is cut away and a new line violently foreshortened as M and that the soil were piled on a rising point NP rather in advance of the present outline this would narrow the channel of the supposed stream at the greatest distance from the point of sight and thus aid the perspective we should likewise have an ... continuation of the island in a subordinate degree indicated by the blue dotted line and the effect of the water having worked its way through what might have been originally solid and if the new point happens to cut off the lower portions of the thorns so much the better for deception as to the tributary stream particularly if a small pool could be rendered visible at R to recall the glitter should there be still soil to dispose of another slight mound would be advisable at T.

With regard to finishing the general picture much consideration will be needed on the subject of planting and other minor details sufficient however to remark that an imitation of nature (being the most difficult undertaking perhaps which could be desired) cannot like a professional artificial work be accomplished in a year. Art in the present case can only propose that which time and growth must finish such as the feathering and picturesque grouping of trees, broken banks, gravel beds, dots of thorn, gorse and rushes in fact anything which will conduce to the concealment of art.

The remainder of the river has been diverted from its original course without the

affectation of many bends its direction was invited by a natural dip which happened to deviate from the objectionable old course so as to cross the flat ground rather diagonally.

At the point of variation of levels no doubt but improvement will be necessary either by imitating a gravelly incline for a rapid with a steep concave bank at the end (facing the point from whence it is most likely to be seen) or partly concealed by trees but the former plan will be most desirable if well managed blotting out being a very common-place measure the propriety of calling the wide part of the water at Bourne Park a lake is very questionable first because it is too dignified a term for such a space and secondly because the geological character of Kent does not favour such an incident the said water therefore should rather be termed a river having a pool at the confluence of a tributary, yet it does not follow that a high island under such circumstance is impossible more than in a vast sheet of water therefore Mr. Bell's objection as to the present subject (i.e. being too large in circumference but more especially in height) is hardly tenable particularly as a sketch in the artist's possession of a remarkably picturesque rocky island in the middle of the River Tunel 6 miles from Loch Rannock surrounded by comparatively low ground assists his argument.

REPORT NUMBER EIGHT

BOWOOD, WILTSHIRE for 3rd Lord Lansdowne.

In the artistical consideration of a domain, there are certain governing and irrefutable principles which must never be lost sight of such of these need only here be mentioned as apply to the building as already constructed.

1. A house tho artificial should be the most conspicuous feature of a domain and be made the subject first to arrest and engage the attention and the whole of the surrounding scenery should unite with the building as a harmonious accessory to be complete and pleasing feature -- now altho the first and general impression of the scenery around B is that of agreeable variety and expanse yet the house decidedly appears very low and as if placed in a hole, which impression arises from the fact that it is approached by an incline the summit of which is nearly level with the roof.

This false impression will however in a great measure if not entirely be remedied by adopting such an approach as will not only avoid the hill but will procure a gradual ascent to the house and thus make it appear elevated rather than depressed as to the general arrangement immediately around the house altho it has much striking pretension yet it is by no means architecturally complete because there is no line of circumvallation which is the essential link between art and nature. Hence there is not only want of dignity but the inconsistency of the house appearing like a palace placed in a field independent of this the

long range of subordinate buildings westward is at present rendered more imposing by means of the terrace with its balustraded parapet than the main body of the house an addition to the said terrace however would do more harm than good unless the same can be so united with what already exist, as to effect a satisfactory combination instead of producing two distinct parts which would neutralise each other.

In order to accomplish this desideration and to produce a consistent whole including the entire fabric a portion of the present stone work should be removed and a double grass slope substituted as indicated on the plan it would then become imperative to circumscribe the carriage sweep on the entrance front by an architectural line of demarcation the floor line of the house however being low renders it unexpedient to adopt an entire stone fence because an important part of the middle ground comprising the hollow in the park and lake would be cut off from view a low grille is consequently demanded chamfered at the angles for the purpose of favoring the only line of new approach which can be orderly directed.

The piers of the present parapet wall are all surmounted by bases which is objectionable it is therefore proposed that the east and west portions of the said wall which are not to be removed should remain unaltered with respect to their bases but the whole of the new line should be deprived of them for the following reason as a parterre is intended for the display of vases and other refined details upon its area it should be as little disturbed as possible by such a subordinate feature as a wall thus it is obvious that a repetition of

vases thereon would materially detract from its interest. The walls of a parterre should be as the frame of a picture the general effect of which should be enhanced by its simplicity and fitness. Now as vases and other sculpture enhance the value of the opening, by opposition, because there would be nothing to divert the eye from the assumed feature thus the groups in threes would be valuable in bringing up the vista downwards towards the house and thereby assisting the perspective if an obelisk is merely placed on the site of the river without an opening it must be much higher than the tallest trees to break the said long sky line and even then it would not display distinctly an entire contour from its base which would be a serious error in chiaroscuro, if not in composition of lines because it and its background having the same northern aspect would be in shadow nearly the year round thus dark would be placed against dark – whereas if the said object which must be dark is completely opposed by sky, we should then follow an artistical principle which would afford variety i.e. in relieving dark by light – again if an obelisk were made tall enough to break the line of trees with or without an opening, its scale would be too great for its distance from the house so that instead of tending to heighten the notion of extent it would do just the adverse under these impressions the most promising means of obtaining the effect, if not the reality of extent and dignity is to open the woods by two lines slightly vanishing in order to exaggerate space and then place the obelisk at or about the extreme end according as the ground favoured an entire tho distant display of the structure. The only

other inviting improvement is the amplification of a slightly indicated picturesque vista running n. w. past a beautiful group of cedars – this would at once carry the eye to a considerable distance as far as the n. w. corner of the park and not only contrast most agreeably with the proposed formal south vista but the paddock-like effect would immediately become park-like and spacious – this argues that the said cedars should be completely isolated –

The East Scene.

This can be rendered extremely interesting, but not without completely rearranging its foreground which is even more confused than the south parterre instead however of forming an insipid lawn which would be totally out of harmony, it ought to be strictly geometric yet subordinately aligned to the south parterre indeed the present state of details exhibits defects so similar to those already enumerated that it may be deemed tedious to notice them respectively and suffice it however to observe, that the most glaring error is a variety of shrubs etc. on the verges and slopes, which is analogous to the vases on the south parterre cutting against, instead of grouping with features on a lower level.

As details for winter effect are particularly desirable it would be advisable to adopt them almost exclusively for this foreground which might be termed the east parterre. In order to effect this purpose box embroidery of an arabesque nature should be used.

REPORT NUMBER NINE.

BYLAUGH HALL, NORFOLK for Sir Henry John Lombe.

Observations relative to the choice of a mansion site at Bylaugh.

The general character of the scenery in Norfolk being flat and uninteresting in a pictorial sense it becomes doubly essential in the choice of a mansion site to take advantage of such accidental circumstances as will conduce to variety and thereby compensate for the prevailing monotony.

Under this impression the site in question has been determined on first visiting the ground intended to be built upon two sites appear to have been proposed A and B on a survey and although both are very near that which is now fixed yet neither were calculated to command such existing features as constitute the picturesque the most important quality under the consideration of a landscape artist.

On a careful investigation of the various parts of the scenery from the site now chosen ranging from south east to south west it was discovered that the winding course of the river Wensome may be brought most conspicuously into view together with three church towers viz those of Nelsing Bylaugh and Swanton i.e. all these objects in combination with middle ground trees from one point of site the middle ground undulates so fortunately for the purpose and is so amply clothed with several venerable trees that the composition by means of removing very few unimportant plants will at once be complete

therefore the views aimed at must not be taken as they now are but as what they may become by the least possible sacrifice. In order that this desirable object may be realised the aspect of the main front must be due south and the least deviation right or left of the points staked on the ground will either cause a great sacrifice of trees or the aforesaid interesting acceptance of the landscape will be seriously obstructed.

The scenery south of the house having been duly regarded the next question relates to the disposition of the east and west fronts it being already and very justly decided that the entrance front shall be north.

Now the nature of the fore and middle ground surfaces and the approbation of the distance forcibly suggests that the whole of the offices should be placed east of the body of the house for the following reasons.

1st the fore and middle grounds are most undulated and picturesque varied and best clothed with trees.

2nd the entire prospect to the horizon belongs to the property i.e. from Swanton to Futful? a mile north of it.

3rd There is a hollow immediately on the foreground which variety it would be a pity to lose because it may be turned to good account as part of the pleasure ground hereafter.

4th As the most objectionable wind on the side of England is from north east a west aspect would be warm in comparison especially for exotic plants.

5th East is objectionable for a Library which the given plan indicates because by the usual time such a room is occupied the sun is round to the south.

6th The Library or any other public room facing east would be directed partly on Lord Leicester's property which evil is aggravated by reason of the scenery being by far the least interesting of the general landscape.

7th The main approach will be from the west i.e. Dereham and the house will be visible from it for a considerable distance across the park it is extremely important that the body of the building should be presented to view first rather than the offices.

8th Unless the west front is kept clear of offices the only general view of any extent will be intercepted viz towards north Taddingham the house otherwise will have the effect of being shut in or attached to a small park independent of this the indication of a valley below the house will be lost altogether and the first impression of the place would be decidedly unfavourable because the sentiment of monotony arising from placing the offices east of the house are as follows.

1st The natural surface is much more even and spacious than on the west for kitchens and stable offices as well as a kitchen garden.

2nd The agricultural ground east of the avenue field need not be disturbed or converted with Park because neither the fencing nor the surface can be visible from any part of the house.

3rd A back approach can be more easily directed and masked than on the west.

4th Should Bylaugh Old Hall east of the sight be eventually occupied as a Home Farm it should be connected with the office rather than the dressed fronts of the mansion.

Two approaches will be required from east and west and as they should by no means invade the privacy of the garden fronts a very fortunate local circumstance influenced their course as that they may meet at one point about 750' at right angles with the centre of the northern entrance front

The western approach will lead to Dereham Post Town and London a point of communication on account of the railway etc. to the residence of nearly all the most influential country gentlemen whereas the east will lead to Norwich etc. but comparatively few important residences evident on reference to the County map consequently as the aristocratic traffic on the west will be more than double that on the east the former may be considered the main approach which justified remark No. 7 concerning the disposition of the site as a whole.

With reference however to both approaches as proposed there is a surface of 300 acres north of the site stretching east and west the character of which is so peculiar that it is evidently admissible to deviate slightly from the most direct courses in order that by passing through it may become a very effective part of the Park especially as this can be accomplished without discovery that the relative proportions of the deviations may be

better understood suffice it to state that there will be about as much difference as between two given chords and their arcs respectively which is too trifling to forbid such desideration. The said 300 acres are bounded by plantations of various growth having large interval open spaces covered with heath, gorse etc. and attached masses groups and scattered trees of such charming variety and picturesque intricacy as at once to form a strong contrast to the agricultural features of the country and likewise to favour a most agreeable introduction to the place in fact every effort must be exerted to render this ground available for public as well as private use i.e. for pleasure and shooting drives though there is ample space for both purposes as will be hereafter seen on a general plan of arrangement.

In order to carry out the design of the east approach it will be necessary to effect an exchange or purchase with Lord Leicester of two fields nearly opposite Miss Terry's house and between the Norwich and Borderswell road and the Bylaugh property or the alternative must inevitably be to leave the Norwich road at the Saramside gate which will lead through very narrow lanes with a great number of turns a most awkward one at the Lime Kiln Cottages and also over several steep inclines. This course not only presents the disadvantage of being 70 yards longer than the line suggested but it must be brought against the office front to the house which is the worst point of entrance for effect as well as for use on the property. As the great principle of establishing a new place is in the first instance to deliberate on a consistent general arrangement with reference to the useful as well as the

ornamental it would be premature if not impossible to enter into details at present it must be observed that the plan which was submitted for application to the ground never could have been suggested by the genius loci to which it is utterly unsuited that nothing short of its total revision is rendered imperative.

Supplementary Report of a Revised Disposition of the Park the Approaches and Lodges.

In consequence of a meeting at my house on Saturday 1st November 1851 of the parties and architects for the purpose of reconsidering and revising certain suggestions made in my last report touching the extent of park etc. at Bylaugh that it is desirable to adopt such alterations as will not affect the general harmony of original design and moreover it having been agreed that the park should be fenced by a brick wall instead of an oak paling it is likewise desirable that the same should be permanent – under these considerations therefore it is now proposed to increase the area of the park east and west as indicated inasmuch as the boundaries seem naturally determined by the public roads. Northward the boundary should remain as originally proposed park to be increased to 737 acres lodge of rectangular construction estimate for work at Bylaugh £4586 ll 6.

REPORT NUMBER TEN.

CANFORD MANOR, CANFORD MAGNA, DORSET. for Sir John Guest.

Although Canford House at present has no park according to the usual acceptance of the term yet the whole property might justly be considered a park no fences existed in consequence of the surface being so beautifully varied and wooded with mature trees.

This impression arises from the circumstance of there being no belts or other offensive lines but a most agreeable blending together of the different distances which probably may be the result of accident.

Little difficulty would therefore occur in the formation of a suitable park were not the house placed upon a most ineligible site for such a purpose i.e. upon the north boundary of the property the level of which is far too low for realising a dignified whole.

Nevertheless it is evident much may be done in mitigation of existing defects and considering the size and comfort of the house which is new it is confidentially anticipated that the following propositions will justify the expenditure. Two approaches being required from opposite directions viz Wimbourne and Christchurch they must be considered separately.

Wimbourne Approach – The first line . marked No. 1 was surveyed with the understanding that rather than cross the railway at the company's lodge at Oakley it was imperative to

pass under the embankment where sufficient headway presented itself and although for more practical purposes this perhaps would answer better than the revised line No. 2 as being more direct from Wimbourne yet as regards the ornamental so many objections present themselves that the timely discovery of this conception is very fortunate.

No. 2 The first desideration on this line is to shorten the public road from Wimbourne to Christchurch in order that the Oakley and Canford lanes may be abolished the next that of passing over the railway at a cutting deep enough for a horizontal way over a bridge this can easily be effected at a spot already given. As the public however must necessarily use this bridge a park lodge cannot be united with the pool road in the usual manner but must be placed considerably to the East so as to be visible in a direct line as if the turn from the said pool road were intended for the lodge rather than the public. This being effected the public road may easily be curved into the old road southwards and the Canford lane will turn rather northwards and pass through a valley beyond Mr. Easton's which is admirably fitted not only for a gradual descent to the low ground but as a mask to ground which ought otherwise to be laid down to grass. Shortly after debouching in a curve from the said valley this line will coincide with the latter portion of No. 1 line which is directed through Mr. Patey's house according to the survey already constructed on maturely considering the nature of circumstances this line is decidedly the best because it presents advantages with reference to the ornamental which no other in this direction can do and much as it embraces

the greatest variety of surface and details and will command at its commencement sufficient of the high ground to indicate a much greater extent than will really exist and after the removal of certain fences etc. and the change to grassland the only requirement in aid of parklike character will be scattered thorns etc. in places too bald this may be termed the west park.

Christchurch Approach – As the general course of the public road from Christchurch runs so parallel with the south front of Canford House it is evident that if any approach were carried directly to it the result would be fatal to privacy as well as to artistical effect consequently the more to the east this line is carried the better and although that which is suggested has certain objections yet under the peculiarity of the case no other choice presents itself it is therefore proposed to enter by a lane passing Mr. Easton's farm which is exceedingly picturesque and well suited as a component part of the East Park.

The two cottages on the right must be removed and a lodge placed on the left of the approach. The farm to the left may at little cost be rendered a worthy object and might pass for a home farm within the Park. This line after leaving the said land will continue north until it is necessary to turn past the north east corner of the house in order to arrive at the front door west of the entrance front the present continuation of the Wimbourne approach after passing the Church is particularly unsatisfactory and indeed the worse feature about the place inasmuch as the West façade is robbed of its due scale of importance since it

cannot be viewed as a whole from any one point. The approach itself seems as if it were intended to pass the house because it is directed to the north west angle instead of the front door. The effect of the long row of stately trees is utterly destroyed by a heterogeneous mass of other plants which either argues that there must be something objectionable to mask or no room can be spared elsewhere for them in fact there is such a total absence of any sound reason for the arrangement that nothing short of a liberal use of the axe can work a remedy. The total number of obtruding plants is 18, 11 of which must be removed in order to make a clearance for as direct a line as circumstances will allow. From the west angle of the stable offices it would be desirable to have a perforated wall with gate for the approach carried past the last walnut tree until it is lost among the evergreens which now screen the mill by such means a dressed entrance court would be attained as well as a much more dignified effect if no such reason for this treatment existed there is yet an insuperable one as a fence against cattle etc. Although the porch is the proper point upon which to direct the termination of the Wimbourne approach yet its want of centrality with the façade and likewise the projection of the church yard forbid this arrangement the design therefore indicated that the line must pass nearly equidistant between the stables and the row of Elms thus both will be seen to much greater advantage and the whole space within the gate which may be termed the Entrance Court will assume a character of largeness and importance.

South Front:

The present effect of the garden generally is at such variance with the high principle of art advocated by the Old Masters that it is quite impossible to work its details into a legitimate character but if this were even otherwise constructed as the terraces now are no improvement would accrue as long as they aggravate the evil attending the low site. It must be admitted that the house stands in a hole because the terraces are higher than its platform they likewise cut off much of the Park and therefore contract that which is already too confined the materials contained within these are merely shrubs crowded at random without the slightest indication of either natural or artistical design the large square grass plot is as bald and monotonous as an empty room and where flower beds etc. do exist the surface upon which they are placed is in front of a subordinate room and not even sympathetically disposed with it but upon the same level as the floor thus they cannot be comprehended as a whole to say nothing of their unartistical design. In proposing a remedy founded upon precedent for the gross mistake exhibited on the whole of this façade it may be as well to explain briefly the rationale of the most refined style of gardening from Elizabeth to Charles II.

1st Every house of pretension had its outworks which formed essential component parts thereof consequently without such adjuncts a mansion was incomplete as whole outworks were comprehended within a line or circumvallation and consisted of from one to three

fronts – one devoted to Entrance Court there object was twofold viz. a fence against cattle and in an artistical sense to act as a link between art and nature. The area of a parterre was regulated according to the size of the house and dealt with as artificially as art could desire by means of grass slopes, terraces, panels, trees, flowers and other exotics etc.

These details were invariably worked into rich compartments the main and flanking centres of which were formed upon the most important windows and doors according to circumstances this is called architectural gardening the business then of an artist is to create an agreeable combination of the aforesaid materials in such a manner as to produce a concentration of effect, upon the same principle as he would enhance the focus of a picture on canvas i.e. by keeping certain accessories subordinate thus there would be a gradation from the highly artificial to the neutral character whereas now it is all neutral the scenery on this front has a paddock instead of a park-like effect because it is so shut in by superfluous trees this however can be completely remedied by the formation of a vista towards the high ground. As the intention of the report is to show how 3 main features of Canford – the house and 2 approaches may be considerably improved it ought nevertheless to be remarked that many interesting and varied scenes towards and on the chase may be easily rendered effective and thus verify a foregoing observation that there is a breadth and unity in the whole property which impresses one with the notion of it being one vast Park.

REPORT NUMBER ELEVEN.

CLUMBER PARK, NOTTINGHAMSHIRE for the Duke of Newcastle.

CLUMBER 3. The Waterfall.

Which is intended to represent an accident in Nature by no means answers this and for several reasons. The shores of the river as seen from the bridge form continuous unintercepted tame lines from thence downwards, whereas to account for the circumstance of a fall, there should be some palpable impediment which could only be made effective by contracting the river above. And instead of so many sub-divisions at the edge of the fall, there should be one leading feature (which taking advantage of the best of the middle by slightly breaking down the edge of the dam for a few feet in breadth, perhaps 2 feet or 18 inches in depth in the shape of a curve, so that there should be but one great body of water, which after its descent would cause a considerable rapid, the sound of the rush would then become more audible on the terrace and in sunshine the form would be more visible. In addition to the main body of water there should not be above three minor falls trickling among the broken parts. The largest mass of stones very near the shore opposite the small garden should be converted into an island carried sufficiently above the edge of the dam to effect a contraction in conjunction with a promontory from the shore, this would satisfy the mind, as to the course of the water being principally forced into the proposed fall or opening. Previous to forming the island such loose stones as have no connection with the

support of the Dam should be removed from scattering at the edges and the surface should be planted with rhododendrons, heath, fern etc. also a single spruce or silver fir or any other spiral trees. On the island a promontory would be extremely desirable because at present the bridge is too equally cut at both ends by the trees, whereas the proposed single plant would produce an intricacy which could not deceive a spectator as to the number of arches but would merely break the outline in such a manner as to present a large proportion having two arches and a smaller one having the three arch visible – this of course would only have effect from the Terrace, yet the island or contraction would be thus improved from any point of site.

As the improvement of such a feature as the waterfall in question is extremely difficult to describe in writing (particularly in detail) it cannot be supposed that it will be altogether free of faults when done, such matters as in the last touches of a picture require a degree of nicety contrivance which the taste or feeling of a painter alone can effect. Rough outlines are here given with a view to illustrate the above remarks but they must not be considered otherwise than general ideas, because no accurate sketches were made. It must not be omitted to observe that the present foreground of the Fall forms a part of the small garden which is quite out of harmony with the wildness of rock and water and equally so with the formality belonging to a garden which cannot be otherwise than artificial, instead therefore of flowers beds and mown turf it would be better to substitute heath, fern and juniper etc. among loose stones near the edge of the water.

REPORT NUMBER TWELVE.

DORFOLD HALL, CHESHIRE for Wilbraham Spencer Tollemache.

Report on the present state of the accompaniments to Dorfold Hall with propositions for improvement.

The first impression of this Place is far from satisfactory for the following reasons –

1. On entering the approach which is directed thro an avenue, the mind naturally expects an architectural terminus, but being disappointed in this respect, the inference is that it must be a back approach, particularly as the Gate at the public land heightens the suspicion.

2. In summer when the density of foliage must altogether mask the body of the House, it will become rather questionable to a stranger whether the turn to the right or left is intended to lead to the House or offices, because those of the stable department are so fully presented to view, the little extra width of the road & more dressed accessories such as grass verges &c to the right being the only circumstances which can be said to distinguish one turn from the other –

3. On suddenly discovering the pretension of the House which is very considerable in consequence of its venerable and quaint character & likewise its unaltered original condition, the discordance of the said approach becomes aggravated, inasmuch as the principle of architectural construction is strictly symmetrical & clearly indicates that the Artist of the olden time never intended his building should be approached at an angle –

4. The ground details adjoining the House such as the grass verges Rhododendron clumps &c are far too modern to agree with the given style –

Previous to a criticism of the South Front & its scenery it is desirable to suggest the following remedies for the foregoing defects which will be rendered somewhat more intelligible by means of the accompanying sketch plan.

1. As the symmetrical arrangement of the North front with its corresponding flanks constitute a semi entrance Court (or according to the date of the building the Cour d'honneur) it evidently requires completion by ... means, having an entrance carriage Gate immediately opposite the main centre of the House, thus the key note would be given for the treatment of the Approach.

2. The mouldings of the piers, balusters, copings &c of the proposed walling should be copied from whatever existing one the building may have so as to seem as if it was a restoration –

3. The grass verges should be cut into geometric forms & wherever plants are missing to relieve baldness, they should be so placed as to harmonise with the general symmetrical principle.

4. The approach should be carried direct from the proposed Gate to the public road – for this purpose it should be necessary to shorten the pond, remove an entire group of Trees

which stand North of it & upon higher ground than the said Court – without a ... & accurate section of the whole line it is impossible to state the amount of removal of ground between the pond & public road, but the surface of the proposed road must be regulated so as to become as uniform as circumstances permit -

The triangular pond near the public road over which the approach must pass near the middle, will need filling up to the required level, about 45 feet wide to the top – the remaining portion of the pond East & West may be partially filled so as to become hollows for the purpose of density planting with Evergreens &c.

5. Whether a Lodge is intended or not, a Gate if of wood, should not be painted white or indeed any other colour than that of Oak - By the foregoing operations (which are borne out by precedent amply illustrated in Kip's England) the entire façade of the house will be fully displayed & instead of the present undignified approach, the proposed one will not only enhance the effect of the whole scene but the Building will have much more consequence as a terminus to the proposed Vista than it can possibly have under any other circumstances.

With reference to the group of Trees alluded to, their removal will independent of the aforesaid advantages render those remaining East & West more effective than they are now & the view from the House will be much less gloomy – Should these suggestions be

realised the next consideration would be the improvement of this North end of the Park which at present is too confined & paddock like.

The removal of a few unimportant Trees on the West belt would loosen the present hard line, improve the forms of the fine groups, & give more diagonal extent – i.e. on the view towards the House – The view on leaving the house requires a break thro the belt to exhibit Acton Church &c. so as to render it a component part of the Domain –

South Side of the House

The only windows which can justly claim precedence as Points of Sight are those of Drawing Room & the right hand one of the Library, consequently from these the following brief criticism chiefly relates –

1. The effect of the general landscape indicates that the place possesses a very contracted Park & therefore induces considerable surprise, because it rarely happens that an old manorial residence (especially of the date of Dorfold) is deficient in command of extent.
2. The failing so common to most parts of the Kingdom (created during the last Century) is much too conspicuous here viz. the evidence of bad Art in the shape of Belts, heavy Clumps & superfluous single trees.
- 3rd The only decided Vista happens to exist in the weakest direction, it is fortunately oblique from the point of sight, i.e. about S.E.

The chief reason why this vista is so objectionable is that the boundary of the property is palpably defined by the long monotonous row of poplars over which there is no control –

4. The direct line of Vision from the Dining Room window which ought to be the most important is denied the greatest range by means of a very artificially formed group of three Trees (2 elms and a young sycamore) & likewise Marsh Lane Belt – this refers to the prospect South that towards S.W. which contains by far the most picturesque combination (oak & elm) near the Holly hedge of the pleasure Ground.

5. The foreground consisting of the Parterre (altho most creditably kept) has not one recommendation as a work of Art, except the Ashlar Wall which is a legitimate line of demarcation. Previous to suggesting remedial measures for the foregoing defects it may well be to observe that as the chief cause of them is a malposition of certain Trees too near the points of sight, their removal becomes imperative, when it is evident that a display of quantity & extent will be the sure result & it may be further argued that however exotic or imposing obstructing Trees may be in themselves, they become highly unsatisfactory the moment it is discovered they are seriously detrimental to give general effect – this latter desideration has wisely been for ages the first principle of Art – hence in the present case it is proposed.

1st To remove a sycamore & 1 elm belonging to the before mentioned group of 3 – in order that the eye may be carried directly to Marsh Lane Belt which will require openings

sufficient to exhibit various agreeable groups behind some Cottages.

2. To remove the hedge of a square looking promontory belonging to the East end of Bull's Wood & thin out the Trees so that this dense & hard feature may become more like an open grove.

3. To cut a considerable gap East of a clump North of the pond & dot thorns West of it to rid it of a segmental shape against the sky.

4. To remove a large Elm & Oak near the pleasure ground which obstructs at least 400 feet of admirably grouped Trees towards the Dairy Farm.

Lastly with reference to the treatment of the foreground (which consists of the area within the wall) it cannot be rendered sufficiently intelligible without a Design to scale. Although the South Façade has been added to in a most incongruous manner yet this by no means should preclude the entire remodelling of the Parterre details particularly when so doing will incur an Expense comparatively trifling.

Independent of the foregoing suggestions there are several subordinate spots which might be improved – one for instance parallel with the pleasure ground viz the trees next to Webb's Croft Field (many of which are remarkably beautiful) having a tolerable skyline which is completely ruined in effect by a very disagreeable ground line caused by the hedge now if this latter could be dispensed with and some of the worst Trees removed, the boundary of the Park in this quarter would not be so palpable.

REPORT NUMBER THIRTEEN.

EASTON NESTON, NEAR TOWCESTER, NORTHAMPTONSHIRE. for ? Fermoy.

Remarks on detailed plan for a parterre and other geometric improvements in connection with the house at Easton Neston December 1850.

The legitimate mode of enclosing a parterre by a wall high or low as circumstances suggest the character of which may accord with the style of a building to which it may be attached strictly speaking a house of pretension should be circumvallated but in the present instance this may in part be dispensed with because incompleteness can be readily disguised by the adoption of evergreen clipped hedges which will be the means of avoiding heavy expense. A low wall however towards the park is indispensable and it should be varied by solid and balustraded panels to agree with the parapet of the house.

The exact site of this wall is at once suggested by the very fortunate position of the pavilion at the wilderness which happens to be sufficiently square with the house so that a parallel walk within the said wall can be carried to the said pavilion in a direct line thus the parterre and wilderness can be conjoined as one imposing whole and from a most agreeable gradation from highly artificial to that which is less so viz the wilderness as the house at Easton Neston is architecturally striking every advantage should be taken which will enhance this quality therefore as the church is an interesting feature per se and much less in

bulk than the house it ought instead of being observed by insignificant deciduous trees as at present be sufficiently exhibited so as to become palpably a component part of the general composition and at the same time linked to the parterre by a direct walk in support of the following reasons may be adduced.

1st The lesser feature the church will by scale of comparison give size to the latter one the house as well as dignity to the place generally

2nd The communication proposed is the nearest way to the church porch.

The present steps of the house on the garden front are not only in such a dilapidated state as to require almost total renovation but their form is so inconvenient and overpowering in effect as a subordinate accessory to the façade that it is extremely desirable if not imperative to reconstruct them in a different and more suitable principle. i.e. at right angles with the house having landings and hand rails it must be observed that the present landing projects as far beyond the lower gallery glass door as to cut off too much of the ground below thus producing the ill effect of disconnection with it. The steps also from the said projection are still more objectionable because they form most disagreeable declining lines in front of the windows of two public rooms which will be aggravated when the parterre is accomplished the statues at present are altogether out of place but will be extremely valuable when otherwise disposed of as indicated on the accompanying plan -

REPORT NUMBER FOURTEEN.

FLIXTON HALL, SUFFOLK for Sir Robert Shafto Adair

Skeleton Plan of Proposed disposition of Dressed Ground for Flixton Hall.

In order that Flixton Hall shall be more complete as a whole it is absolutely necessary that a certain portion of dressed ground should partake of a character consistent with that of the building which can only be accomplished by adopting the geometric manner. Much consideration has been given to what extent will be sufficient to produce the required effect and the minimum indicated on the accompanied plan is now offered which shows the dressing of the three principal fronts consisting of an entrance court, a parterre and walk. The width of the parterre has been determined according to the requirement for a space on one level for common communication with an ornamental dairy whose site is to be under the mass of trees R, the length of the parterre is determined by setting off space to the right of the centre line AB at right angles between the two proposed drawing room bays equal to the given space to the left i.e. between the lines AB and the office building. The compartment of flower beds sculpture etc. will be sunk in a panel 1' deeper than the circumscribing walks a gentle incline will be formed from the parterre to communicate with the higher ground which latter may become a small arboretum laid out in a semi-natural manner. On the south west front it is proposed to carry a long walk at right-angles with the house which shall terminate near the hedge of the kitchen gardens when there may be an outlet to the Park S. Sufficient space for ornamental planting etc. must be taken from the

lower kitchen garden on south east sides of long walk by which means a very important feature will be added to the parterre the geometric ground will be separated from the kitchen garden etc. by a formal well-kept evergreen hedge which must be formed by one species of plant from T to V whether yew, holly or laurel independent of the details in the proposed area hereafter to be considered there will be four points of attraction in connection with it viz. an ornamental dairy, a small arboretum, the kitchen garden and the outlet to the Park, which later may eventually become more interesting by continuing a walk or walks to the woods etc. Hothouses will have the most desirable aspect by being set square with the long walk behind the Mulberry Tree the sheds and stoke hole can be screened by a hornbeam or evergreen hedge, the following walls must be removed viz. the whole of K 72' of L, the whole of M, the whole of the Portuguese Laurels from N to P must be removed

and likewise the Firs but not the Red Cedars. New walls which will have most excellent aspects may be built thus enclosing a well-sheltered garden for early crops.

REPORT NUMBER FIFTEEN.

GARNSTONE HALL, NEAR WEOBLEY, HEREFORD FOR Captain Peploe.

Garnstone, Herefordshire October 1845.

It ought first to be observed that the district thro' which the London road passes, is so charmingly varied and rich in details all the way from Gloucester up to the verge of the Park, that the inference is, if the general scenery is so striking, the focus of the property ought surely to be more so, or at all events upon a par with it. Immediately on entering the Park however, the transition from cheerfulness to dull monotony is so remarkable, that a bad first impression of the Place is at once conveyed, till surprise is excited as to what could have been the motive for disturbing the continuity of so much interest? Thus the mind naturally argues that either the beautiful scenery is at an end, and that the Possessor is less fortunate than his neighbour, or that there is something more objectionable to conceal, or lastly that the approach is of so great a length that the monotony is perhaps intended as a foil to some grand display but what is the disappointment on discovering that the said Approach is not only short, but that the public rooms and indeed the whole House (except the roof) by no means effectively command that which further investigation proves to be fully as imposing, as the scenes already contemplated from the public road! Hence we reasonably ask, how is this? Simply because the whole place is overloaded with Foliage, now altho' Trees are the most elegant object in the vegetable Kingdom and indispensable in

perfect landscape scenery yet be they ever so exotic or good of their kind the mind is dissatisfied, if instead of aiding, they are detrimental to pictorial effect —this latter failing is conspicuously the case at Garnstone, and altho' all its trees with very few exceptions are exceedingly luxuriant, nevertheless as certain removals are imperative, individual merits should not for a moment preclude a result which will embrace most important advantages viz. The Full display of remarkable distant and middle ground features and the amalgamation of the surrounding country with the Park. The area of the latter being too palpably defined has more the effect of a large belted field which negates the sentiment of appropriation beyond it – It is confidently suggested that a sufficient clearance to counteract obstructions will absolutely produce the effect of a more extensive clothing of Foliage than even now exists.

The present state of things having been briefly notated the next consideration is how to render available such rare and obscured beauties.

It is proposed in some instance to effect vistas and to enlarge others already indicated, which the following references to the accompanying sketch will explain.

THE APPROACH.

Immediately after passing the lodge gate on the right, the proposed vista "A" altho' not directed upon any striking object (for want of the opportunity) will nevertheless vary

the outline of the general mass and convey the notion of depth, consequently the effect of Quantity will be obtained. Further to the left, Vista "B" (already existing) can be a trifling removal of straight stemmed Trees increased in extent and the general grouping of remaining Trees will become more agreeable.

These two operations will materially diminish the before mentioned objections to the approach, altho' many other picturesque combinations on its verges may be formed by judicious thinning, which will arrest the attention in such a manner enpassant as to exaggerate the real length of this line.

THE HOUSE (NORTH FRONT).

The two most frequented rooms by day being the Library and the Dining Room, their windows are taken as fixed points of sight from the latter the Weobley Vista "C" requires disentangling – 1st to cause the Park to be less defined and 2nd to fully exhibited as much of the Church as possible and even some of the adjacent cottages, which will not only act as a scale of comparison with so beautiful and venerable a building but will enrich the landscape by the contrast of Art.

The Tower at present is cut off from the spire consequently its real height has not due effect. The background is also so happily diversified that altogether this Vista when sufficiently enlarged will constitute a very charming Picture.

EAST FRONT.

From the single window at the end of the Library, a picture of a very different quality

to the foregoing can be obtained – viz. a mountain scene (Robin Hood’s Buttress) which at present is merely hinted at in so tantalising a manner that the obstructions (fine as they are) become obnoxious instead of pleasing; it is however evident that to do full justice to this remarkable Feature a considerable number of trees ought without hesitation to be sacrificed both right and left to the Vista “D”.

SOUTH FRONT.

The middle window the Library can easily be made to command a South West Vista “E”, which is better under existing circumstances than a point blank opening, not only because it will give greater space and variety but because the most interesting portion of the magnificent hanging wood will come into view – viz. its descending line.

In order to accomplish this very desirable object, it will be necessary to remove the Cedar within the flower garden fence, also the 5 tall elms and 3 large oaks behind the right hand Cedar, this latter Tree will cut against the sky, and from its decided character and intensity of colour the aerial perspective of the hill will be considerably augmented. Now altho’ the condemnation of a Cedar rarely occurs, yet in comparison with the gain, it is as nothing, especially as two cedars half way up the hill will act as a compensation, by being visible.

The point of sight happening to be so low the 5 Elms and large Oaks have the effect

of being higher than they are, and cause utter ruin to the proportion of the other objects and rob the hill, behind, of its real magnitude.

Another very remarkable point of interest, can be added to this catalogue indicated by “E” if not immediately from the Library yet very near it – viz. a group of 30 Cedars extending no less than 170 yards which in England may be considered unique. To accomplish this, several tall Elms etc. in the long row must be removed, but this cannot be considered a sacrifice, as they form a portion of a geometric feature, which is a propos to nothing and does much mischief to the general.

The foregoing propositions apply to the scenery only i.e. the link between Art and Nature – at present the Flower garden is an anomaly, inasmuch as it is a heterogeneous mass, altogether devoid of Artistical and Architectural design – No house of any pretension is complete without its line of circumvallation and Parterre, and although the present ground is separated from the Park by a wall, yet it is skew, as well as out of level, and the verge within is crowded with shrubs etc. set at random, as if they were intended to mask these defects – now the alteration should be strictly geometric upon a level surface, having its walls parallel and at right angles with the House as an amplification thereof, since we have ancient precedent for such character as well as experience of its satisfactory effect – thus the peculiarities of the artificial would enhance the flowing lines of Nature and Vice Versa.

As it would however be premature to enter further into particulars till the general principles are determined, suffice it to observe in conclusion, that the great aid of improving scenery whether natural or artificial is variety, the possibility of accomplishing which at Garnstone it is earnestly hoped has been sufficiently explained in this report.

REPORT NUMBER SIXTEEN.

GOPSALL HALL, LEICESTERSHIRE for Earl Howe.

Previous to submitting remedies for the defects of those portions of the Park which are viewed from the public rooms it is expedient to criticise the existing state of matters generally. As the library is the most important room and commands two fronts, it is a just claim to influence future improvements consequently its principle south and east windows should become two given points of sight, from whence pictorial composition should be adjusted.

No picture or scene can be esteemed perfect of its kind unless the foreground enhances general effect from the Terraces therefore they must necessarily be included in the present criticism.

Condition of the South Scene.

Here is evidently great confusion & such a general defect as the mind cannot dwell upon, with any degree of pleasure, because the higher qualities of a good picture are wanting viz. Repose, Simplicity, Breadth and some leading feature also an indication of space compatible with the pretension of the Building which latter tho rather bald looks large. The materials composing this scene, tho not venerable from age are yet sufficiently matured to conduce to the formation of an agreeable whole, under certain modifications, which the genius loci itself suggests. Tho the large masses are somewhat monotonous &

the detached groups too numerous & similar in size, yet they by no means offend as much as the Foreground i.e. (the Terrace and Parterre) in which there is an absence of design & a total unfitness of the materials to the parts. As no country mansion is complete without its outworks – Terraces, etc. are indispensable and according to the olden principle were deemed component parts of an Architectural whole defined by a line of circumvallation as a palpable separation between Art and Nature within the said line the principle point of interest viz. the Parterre was rendered as conspicuous as possible by being centrally placed on a public room or Garden front, indeed the Old Masters were so fastidious regarding the design of a Parterre that it was as conformable to the rules of Art as the composition of a Picture on canvas, their aim was concentration & such a combination of accessories as conduced to richness without confusion, but more especially to variety altho symmetry was invariably adopted. As the body of the building is symmetrical and the centre of the parterre very properly coincides with it the following criticism has been made from the centre of the portico. The question now arises, how does the present state of the parterre at Gopsall bear out this acknowledged governing principle, certain remarks perhaps may demonstrate.

Now as a designer of the parterre has to a certain degree felt the expediency of

symmetry and formality, yet the quality of forms and arrangement of sculpture, but more particularly the planting absolutely nullify the very motive aimed at.

1st We have the basement terrace supported by a retaining wall broken by vases without pedestals which cut against all other details and group with nothing. Hence the line of circumvallation is within instead of without the parterre.

2nd The surface of the parterre is such a steep declination that were the details even perfect they would inevitably be distorted by false foreshortening.

3rd The central Architectural point, the fountain, being in the same line as the marble monument is conglomerated with it.

4th The declination of the surface is aggravated by the contrast of the dead level of the water within the basin.

5th The rim of the basin and the plinth of the monument are opposed to gravel instead of grass, which is monotony of colour because grey comes against grey.

6th The gravel is unavoidably washed into channels because the descent is so rapid.

7th The pattern of the flower garden is not suitable to its area because it is contained in one oblong compartment, the lateral extension of which is so out of proportion to its depth that the eye cannot possibly comprehend it as a whole.

8th The said Flower beds are edged with grass and therefore cannot by any means be kept

mathematically true, this is a serious defect in winter when artistic form ought to be a compensation for the absence of flowers.

9th The quality of plants which furnishes the parterre generally is such a compound of round, spiral irregular headed leaning straggling standard and climbing shrubs of tall middling and low growth in the midst of herbaceous plants of every size and colour that the entire foreground is tormented into indescribable confusion.

10th There are several instance of plants being on one foreshortened line identical with the fault mentioned in No. 3 take one example on the centre of the south library window viz. the Irish Yew an Araucaria and a Juniperus.

11th There are two forest trees on the parterre evidently intended as pendants because they are set equidistant from the centre upon circular plots, but they happen to have totally opposite characters, & although exotics (Araucaria and Cedrus deodora) they nevertheless are as much out of harmony with their locality as greenhouse plants would be in a Park.

12th The marble monument instead of acting as a terminus to the outward horizontal walk where it descends to the East interrupts the continuity.

13th The grass verge is unnecessarily wide and constitutes so much waste ground.

14th The architectural line of demarcation between Art and Nature is altogether wanting thus the artificial ground blends with the natural, contrary to every legitimate president.

It is almost superfluous to observe that a reconstruction of the parterre must be based upon principles the converse to those alluded to above.

Having endeavoured concisely to shew why the parterre is defective it cannot be wondered if this criticism is deemed reasonable that the general scene is so unsatisfactory. As the foreground therefore is infinitely more in fault than the background (the Park) any alterations of the latter will avail little under such circumstances. In the event however of its being determined to ameliorate matters generally, the next consideration is the treatment of the park the chief aim here must be to rid it of a paddock-like or shut up appearance. The Temple wood which has a tame skyline is not so offensive as a hard belt because it varies in density and is broken by detached masses opposite the house.

Nevertheless the whole is defective because its character is neutral i.e. neither modelled after the manner of Nature nor the geometric formality of Art, yet the whole conveys the sentiment of limitation as much as a real belt and what is worse (so near the house) a mask to something which might be supposed objectionable. Considering then that as nature proposes nothing as a means of relieving monotony, recourse must be had exclusively to Art, now as the detached groups up to the ruin are generally planted in threes and nearly symmetrical with reference to a main centre line, their disposition in consequence partakes rather of the formal than the picturesque which is so far fortunate if the following proposition is assented to.

If a very formal vista directly thro the wood (leaving the deciduous cypresses as sentinels) and an obelisk placed on its centre as a termination point so as to cut entirely against the sky the general tame skyline complained of would absolutely enhance the value of the opening by opposition because there would be nothing to divert the eye from the assumed feature - thus the group of trees would be valuable in bringing the vista downwards towards the house and thereby assisting the perspective. If an obelisk is merely placed on the site of the ruin without an opening, it must be higher than the tallest trees, to break the said long skyline and even then it would not display distinctly an entire contour from its base which would be a serious error in chiaroscuro if not in composition of lines – because it and its background having the same northern aspect would be in shadow nearly the year round thus dark would be placed against dark, whereas if the said object which must be dark, is completely opposed to sky, we should then follow an Artistical principle which would afford variety i.e. in relieving dark with light. Again if an obelisk were made tall enough to break the line of Trees with or without an opening its scale would be too great for its distance from the House, so that instead of tending to heighten the notion of extent it would do just the reverse, under these impressions the most promising means of obtaining the effect if not the reality of content and dignity is to open the wood by two lines slightly vanishing in order to exaggerate space and then place the obelisk at or about the extreme and according to the ground favour an entire tho distant display of the Structure.

The only other inviting improvement is the amplification of a slightly indicated picturesque vista running north west past a beautiful group of cedars this would at once carry the eye to a considerable distance as far as the north west corner of the park, and not only contrast most agreeably with the proposed formal south vista, but the paddock like effect would immediately become park-like and spacious this argues that the said cedars should be completely isolated.

The East Scene.

This can be rendered extremely interesting but not without completely re-arranging its foreground which is even more confused than the south parterre – instead however of forming an insipid lawn which would be totally out of harmony it ought to be strictly geometric yet subordinately allied to the south parterre indeed the present state of details exhibits defects as similar to those already enumerated that it may be deemed tedious to notice them respectively sufficient however to observe that the most glaring error is a variety of shrubs etc. on the verge and slope which is analogous to the vases on the south parterre cutting against instead of grouping with features on the lower level.

As details for winter effect are particularly desirable it would be advisable to adopt them almost exclusively for this foreground which might be termed the east parterre. In order to effect this purpose box embroidery of an arabesque pattern & combined with

various small evergreens are only suitable in which case a certain portion of ground must be levelled.

When this is accomplished the Nailstone vista at present only half effective must be fully opened out so as to restore the oak avenue to its original form. The church which breaks the tame horizon so admirably would then become doubly conspicuous and central with reference to the whole.

The most important operation however on this vista will be the total removal of that portion of the Belt which is visible east of the pond the distance would then amalgamate charmingly with the park, especially as the ground at and about Shackerston Village is so amply wooded. By such treatment there would be nothing to betray the exact boundary of the park, to which there will be no need to sacrifice an inch of agricultural ground the desiderata on this subject are not only pictorial effect but appropriation which "Belts" always negative since they were partly adopted to reparate proper lines. Having shown cause for amplification of this contracted scene it is only necessary to observe that the copper beech and perhaps one or two other trees must be condemned it is difficult however to be precise as to the number until the leaf is off.

As the 3rd window of the library will coincide best with the centre of the vista etc. when opened – it will be advisable that it should become the point of sight. Altho this does

not exactly suit the external character of the house – yet the forms of the ground to the left with its dense foliage, make a more legitimate alternative impossible.

With regard to the proposed reduction of the quantity of non effective flower garden at Gopsall, it would indeed be most desirable – in fact a stranger would not possibly conceive that so great a space was occupied to so little purpose since the eye from any one point cannot comprehend a tenth part, it will be better therefore to make a greater display of flowers where it is sure to turn to good account i.e. in conjunction with the house. From whence a first impression is naturally imbibed as to the consequence of the place.

If the state of the shrubberies were revised throughout by means of the axe considerable benefit would accrue not only to the future growth of quantities of valuable plants, but to the tout ensemble which might by judicious openings, be made to appear more extensive & at the same time more liberally clothed. It is a gross mistake to suppose that because a place is smothered with trees it will therefore be either agreeable or effective – this truth particularly applies to the condition of the two beautiful rows of cedars which decidedly ought to be freed from every deciduous tree robbing them of their due importance as well as air the want of the latter since quo non is already beginning to exhibit itself. As the chief object of this report is to set forth the expediency of general remedial measures for artistical improvement it would be premature to enter further into details especially as the operation of removing trees etc. for ornament which is analogous to landscape painting is so widely different from the mere mechanical thinning of timber the former so dependent upon the feeling of the director must in most cases be performed in his presence, in order that he may make

available forms which in the course of opening thick foliage are so frequently the result of accident.

REPORT NUMBER SEVENTEEN.

GORING PARK, SURREY for David Lyon.

The site now proposed is on a dead flat within a few yards of the sea and without a protecting headland or other feature to favour the growth of trees. It therefore becomes a serious question with respect to elevation, whether a building of uniform or manorial character should be adopted under such circumstances.

A stately mansion whether considered artistically or with references to association ought to be accompanied by trees which may eventually partake of the formal rather than the picturesque (i.e. to be consistent) – if then it is utterly hopeless to expect a growth other than stunted and leaning to leewards, it is reasonable to infer that to affect an harmonious whole the building should be irregular and picturesque hence the idea is suggested that a semi-castillated mansion (very simple in detail but varied in contour) which should seem to defy the blast would be most advisable especially as dressed ground (which is desired) must inevitably be circumvallated.

Remarks on the Accompanying Plan:

As the offices are to be on the basement and the floorline of the principal rooms probably 13 or 143 feet above them, it will be desirable to reduce the steps at the entrance consequent on such a construction as much as possible this may be done by forming a

mound for a fore-court which shall gently incline the perhaps 300 feet towards the park – having a rise above the natural surface of from 7 to 8 feet immediately at the entrance tower thus all the remainder of the building will be so much lower than the same entrance i.e. on the natural surface which will be occupied by the dressed ground.

In order to shelter the dressed ground it is proposed to form a terrace having the character of a rampart retained by a wall with a low parapet and for the more effectual protection of the flower beds etc. it is proposed to sink a panel 1' 6" below the surface.

The earth from the foundations and panels will serve to form the mound and ramparts.

REPORT NUMBER EIGHTEEN.

GREENWICH PARK, GREENWICH, MIDDLESEX for the Commissioners of H.M. Woods and Forests.

Report to the Commissioners of H.M. Woods and Forests on the passage of a Tunnel proposed by South Eastern Railway Company through Greenwich Park May 1846.

My Lord and Gentlemen,

I have been requested to inspect that portion of Greenwich Park through which it is proposed by the South Eastern Railway Company to carry a Tunnel and to make a report as to the consequences which this Tunnel will have on the general appearance of the scenery.

Having been furnished with a plan section I beg to offer the following remarks after observation on the spot.

On entering the Park from the West an unfavourable impression is at once induced both as to character and extent, from the monotonous area bounded by Elm Avenues without one compensating point of interest which area as rather the effect of a town square than the adjunct of a palace or as a component part of its park.

On these premises I would suggest that as the Tunnel which will necessarily destroy according to its width the trees immediately above it advantage may be taken of this circumstance to furnish the deficient point of interest.

I should propose that the vista thus created should be converted into an extensive promenade on the same principle as that in Kensington Gardens and that a handsome

architectural gateway should be erected at each extremity the vista would they necessarily be from 90 to 100' wide and as the excavation for the tunnel would not exceed 35' no possible injury can accrue to the remaining trees the tunnel being waterproof the natural moisture of the soil will still be retained. In case however there might be any doubt as to the possibility of the remaining trees being injured by the proposed cutting it may be satisfactory to refer to several estates on which I have been engaged. Where an analogous treatment has been experienced without the slightest injury for instance at Worsley Lord Francis Egerton a cutting in 1842 for an approach and public road varying to about 16' in depth with trees on the verges still in a healthy condition. At Crewe Hall Lord Crewe an approach made in 1841 this is a wood whose greatest depth of cutting is about 10'. Sandling Park W. Deedes Esq. M.P. a tunnel of the South Eastern Company this is a plantation. Keele Hall Staffordshire R. Sneyd Esq. a cutting through an old wood at least 20' deep and other places where cuttings exist without injury whatever to the neighbouring trees.

I have the honour to be etc. etc.

The South Eastern Railway Company

30th April 1846.

Gentlemen,

Having been requested by Mr. D. Barton and as I understand at your desire to inspect Greenwich Park with reference to a tunnel you are desirous to carrying under it & to

the consequences it might have upon the general appearance of the scenery I proceeded there today having been furnished with your plan and sections and I beg leave to make the following observations.

In criticising the lower portion of Greenwich Park this introduction from the west at once induces an unfavourable impression not only as to character but particularly as to extent inasmuch as the eye is confined to the monotonous area bounded by Elm Tree Avenues without one compensating point of interest thus indicating a town square rather than a component part of a palatial park whose space should appear as indefinite as art could devise. Although the geometric manner of planting when properly applied to and combined with architecture is highly desirable and strictly legitimate on principle yet when a propos to nothing in the present instance it by no means conduces to dignity to good effect no matter how lofty the trees may be. In reply to the question arising from the requirements of the projected railway tunnel it is evident from the section that according to its width so must certain trees give way by reason of its crown being so near the natural surface.

On deliberating artistically however on this matter with the desire of elevating the aforesaid evil by mild means rather than doing violence to a mass of trees which although unfortunately planted are nevertheless venerable from their growth it appears that as the

gaps will not be diagonal with reference to the squares that they may be turned to a very advantageous account on the score of the ornamental.

In fact were no railway proposed the general effect of the park would be materially improved by two following propositions which with the exception apply happily to the case under consideration.

1st That a handsome stone gate should be erected on the west side of the park next to Greenhill Street sufficiently advanced towards the first avenue of trees so as to afford a good point of site as well as to combine it with the trees.

2nd That through the gaps caused by the tunnel the main approach should be carried eastward until it intersects the present approach on the second north entrance the surface immediately on the left of the west entrance now one of a most ignoble character leading from nowhere for a short distance – 2' below the crown of the tunnel section shown to me which would require that a retaining wall should be built to uphold the filled earth over the line of tunnel in order to avoid burying a group of elms at the north west angle of the Park which ought to be preserved as essentially important not only as a flanking feature to the said west gate and the first north gate but as a mask to the unsightly buildings outside that part of the park. The second avenue stands on a terrace 5 or 6' feet above the general surface and at too steep an inclination to be approached on the east or west sides either by a walk or a drive this might be easily improved by adding to the base of the slope generally

REPORT NUMBER NINETEEN.

GRIMSTON HALL, YORKSHIRE for Lord Howdon.

Reason for determining that the Boar should occupy the centre of the Parterre Bastion.

1st As the general character of the body of the house is symmetrical and likewise for the sake of harmony is the principal portion of the parterre attached to it. But the general composition cannot by any possibility be rendered artistically complete if the main centre or point d'pre be feeble therefore the largest and boldest sculpture feature (which ever may be the subject) should occupy the centre and it may be urged as an infallible rule that if the effect of the whole be not matured in the first instance no collection of details however refined or perfect individually can be satisfactory when it is otherwise the great efforts of the Old Masters could never have been so deservedly and universally appreciated in fact the presence of this principle in their works is as manifest to the mind as the works themselves are to the eye.

2nd As the sculptured materials given in this case for embellishment are different in size and quality it is imperative that they should collectively be subservient to the above principles of pastoral composition the claims of objects respectively must be secondary considerations and subject for close and separate inspection because it is impossible to contemplate a whole without minute investigation of its parts. Simultaneously as it is impractical to digest the senses and beauty of a poem and parsee it at the same moment

hence an agreeable first impression conveyed by means of a well arranged whole is a promise to the mind that its component parts will likewise prove agreeable.

3rd To follow out an acknowledged precept of high art variety is a sine qui non which the position of the Boar as now given will afford most effectively because (with its pedestal) its magnitude above renders it striking and therefore most fitted for the spot contended for moreover by contrast of size and character it doubly enhances the beauty and delicacy of the human form.

Now if the Europa Group be substituted we should not only have an arrangement of three subjects two identical in every quality and therefore monstrous but the most refined and diminutive of them (the two other statues being lifesize) would if thus placed at such a distance from the point of sight (the house) be entirely lost i.e. the main centre or first upon which the effect of the whole turns would be diminished in importance or rather completely sacrificed thus the results would be absolute turnup – besides there would be a conflict of beauties in which those of the Europa from their comparative small scale would suffer the most.

Suffice it in conclusion to observe that unity of design must ever be preferable to an assemblage of parts without any higher intention than that of merely exhibiting them individually on the safe principle that little matters ought never to change great ones.

REPORT NUMBER TWENTY.

HAMELS PARK, BOAR'S HILL, OXFORD.

Report on the present state of Hamels Park.

The first impression after passing the Puckeridge Road lodge is highly favourable inasmuch as the approach follows a valley which is very characteristic of the wild and picturesque parks of Olden Times being admirably diversified by loose combinations of old trees and an undulating surface, indeed until the modern and stiff plantation comes into view the hand of art is nowhere apparent as far as the first gate of a sub-dividing fence there is little need for improvement except in the relief of a venerable holly and a slight diagonal opening further west towards the remnants of an old avenue, this can be accomplished by the removal of two thorns which will be likewise a great advantage to the groups to which they are now attached.

On the left (on rising ground) the aforesaid stiff plantation being quite out of harmony with the scene. The total removal of the larch in favour of the young oak and other round headed trees will materially remedy the evil. Within a few yards of the gate there is a confined effect about SW which can be initiated by the removal of a few oaks, this will completely isolate a rigorous round-headed Ilex and allow the eye to pass beyond to the higher ridge of ground which cuts against distant trees, thus there will be an

indication of space as well as an amendment of general forms. Towards the north east from about the same point of sight (i.e. near the gate) the house becomes too visible, this is particularly objectionable because the approach seems to aim at a different point while the eye measures the distance across the Park and at once betrays the circumduction.

After passing the gate in question there is a remarkably striking group of elms and a pollard ash to the left the outline of which is much too artificial (being straight) in this case it would be a great improvement to break the ground line by a slight indentation (three or four unimportant pollards having been marked for this purpose).

After passing this mass and ascending the hill beyond the two worst features are firstly the line of approach which palpably passes the house and makes a most awkward ogee curve to the entrance gate. Secondly the hard unbroken belt westward which tends to remove the first good impressions of the place because the path seems to come to an end, this is most disappointing to say nothing of the unpleasant and discordant effect of the belt itself.

Previous to arriving at the entrance gate a group of cedars of Lebanon and other evergreens to the left might become effectively conspicuous but for the excessive crowding of large elms and other commonplace deciduous trees, these latter are doing very serious mischief and cause such a conglomeration as to deform not only worthy plants but the general effect of the plan there is also a great want of scattered thorns (single and in groups)

east of the house to loosen hard and artificial lines and produce those accidental and natural effects so charmingly exemplified at the entrance of a park.

It is a great misfortune that the direction of the approach near the house is such as to invade the privacy of the most important front (i.e. the Library) and still greater that the ground within the sunk fence should be so bald and undignified and therefore so utterly unworthy of the house which has considerable architectural pretention at any rate there ought to be a space of at least 70' in the library front having a simple low parapet to enclose a parterre designed after the same style as the architecture. As the bay windows should be considered the main point of site every improvement of the scenery should be studied therefore. This suggests the expedient of making a complex vista across the park about south east viz by removing a clump of young trees near the house (which obliterates some splendid oaks on the opposite hill) also a thorn clump exactly in the centre of the vista and two oaks at the extreme verge of the Park which (although good of their kind) not only seem to continue the belted character but blot out a very desirable end of a plantation in the distance which if displayed would enhance the perspective and improve the sky line of the different masses of wood materially.

It ought to be observed that the wood generally (especially the outlines) need minute investigation and very judicious selection of which trees or groups are fitted to become

picturesque (not mere timber) principles in fact as there is so close an affinity between landscape improvement and landscape painting the most artistical consideration is requisite to disguise the hand of art especially as the park now so satisfactory in many conspicuous respects is highly worthy of being rendered more in harmony as a whole.

REPORT NUMBER TWENTY-ONE.

HELMINGHAM HALL, NORFOLK for J. Tollemache M.P.

The three principal fronts of the hall afford an excellent opportunity of obtaining variety of interest and character relative to dressed ground which after the manner of the old masters in gardening is sub divided into entrance and stable courts parterre and rosarium. The whole is circumscribed by walls which must be finished with battlements copings and piers in harmony with the parapet of the building.

The old stables now buried among the common deciduous trees can with little outlay for repair and the removal of nearly all the trees be made an admirable adjunct to the hall according to the custom of the period of their erection should contribute to the importance of the whole. The wings gables and dressings of the windows evidently show that this was the intention, therefore it will be necessary to clean the wall and mouldings break an archway thro the curtain wall and surmount it with an appropriate clock and bell cupola and retile the roof. The proposed alterations would induce the essential qualities of magnitude and dignity which now owing to the mistaken taste of the last 70 years are totally lost and altho the axe must inevitably be used liberally yet there is not one tree remarkable for age or species, consequently the absence of the whole if found necessary would be a matter of no regret particularly as the immediate vicinity of the mass of building is amply clothed with trees.

1848.

REPORT NUMBER TWENTY-TWO.

HIGH LEGH, CHESHIRE for George Cornwall-Legh..

Previous to submitting remedies for the obvious defects at High Legh it is expedient to criticise its present condition, not only with reference to growth, but to Design.

It cannot be disputed that the great desideration regarding the disposition of a Gentleman's residence is a favourable first impression –this once gained, minor faults in details are venial in comparison with derangement of general effect. The question may be asked, what conduces to Artistical effect? The answer is Simplicity, meaning what Landscape Painters call Breadth, which is productive of Feature, and not confusion as this is an acknowledged and governing Principle of Art of very long standing, it will be evident that the state of matters at High Legh, does not illustrate it. Shortly after passing the Lodge gate, the first impression of High Legh is, very unfavourable since all its Trees, in mass, are superlatively corroded & entangled, & even those detached are so numerous that they rob one another of importance, first because (with very few exceptions) none stand alone, so as to become conspicuous points in a Feature, and what is suggested to the mind is the notion of driving thro a thick neglected Plantation, having the pretension only of being a subordinate portion of a whole, which sooner or later may open agreeably & so display a Mansion with its high dressed accompaniments – but what is the disappointment in being set down suddenly at the Hall door in the centre of the complication, without one single

instance of repose or interest to compensate for such an error, save a variegated Oak, which indeed belongs to the Shrubbery, rather than to the immediate neighbourhood of the House; yet even this plant is not advantageously placed it is too near the approach & consequently to the Eye – But the great evil of crowding Trees on a space which proves limited is that of aggravating littleness (Largeness may even be obtained on the grounds of a Cottage, by proper selection of number & size).

At High Legh the prevailing Trees are however of the common Forest kind, elongated much beyond their natural habits by being over crowded which causes them to be distorted and (what is worse for effect) creates a scale of comparison as by undue height, the eye is deceived respecting the real size of lower objects, especially of the House – and by way of testing the truth of this assertion, let a stranger go to High Legh & first view the mansion externally & endeavour to guess at dimensions, of the rooms, he will be much deceived on an interior survey which prove far larger than general effects indicate.

Now the question is as a matter of art can this be right? or will any alteration mitigate the error, short of bold treatment in the removal of superfluity? As to design in combination with the house there is none the construction of the Terrace being a radical mistake – for this simple reason – that from the floor line (the surface for legitimate points of sight) the Terrace wall and walk are cut off by intervening ground, consequently as little beyond the coping is visible the character is like a pass which is left to the imagination to define

whether it is wet or dry. It is reasonable to intimate upon president that according to the pretension of a House (Architecturally) so should its artificial platform be modelled i.e. a proportionate space of highly dressed geometric ground within a line of circumvallation – but should it be deemed fit to revise High Legh at all – the primary consideration is the external character of the House which may be rendered consistent & agreeable by very mild means. It ought then to be observed that the general arrangement of the Façade on the terrace front is symmetrical having dressing to the windows etc. but the wings which are mere accessories invert the order of legitimate art by reason of their details being more important than those of their Principal (the body of the House) since they are decorated by deep parapets & balusters the house having only a shallow one without balusters it is just therefore to recommend that this defect should be remedied and that the chimneys should have Italian tops instead of the present pots – this applies to all the fronts in which case the House would assume a dignified character so that there would be no need to mystify its entrance by a conglomerated mass of huge evergreens and other materials only suited to a wilderness.

Instead of placing a flower garden between the Chapel and Lodge (as if it were an offensive object which ought to be out of the way) a very effective result might be obtained on the Boudoir front which would at once aid it of its bald monotony viz by forming a parterre having a compartment consisting of scrolls etc. for flower beds and such quaintly

shaped evergreen shrubs as would enhance formality and thus furnish the ground for both summer and winter.

The neutral state of the terrace front however needs quite as much revision – which might be accomplished in two ways – for instance as a minimum the present plots of grass ought to be sub-divided into geometric compartments for vases, shrubs etc. set very artificially and as a maximum which eventually would be much more satisfactory nearly the whole of the ground should be lowered about two feet 6 inches previous to the application of details so that the slope instead of being near the wall should be brought about 16 feet from the House plinth, there the levels would be varied according to what nature had originally prescribed and the architectural character of the house would become more important –

With respect to the removal of Trees, which may be done by opening one or two vistas and isolating groups and single trees according to their worth as to growth and nature, and be it remarked that altho trees are indispensable to the landscape yet be they ever so exotic or good of their kind, if instead of aiding they are by malarrangement detrimental to pictorial effect.

It would be premature to enter into further particulars till a general principle is determined upon but sufficient to state that the foregoing propositions are submitted without the least misgivings as to the cheerful and beneficial result.

REPORT NUMBER TWENTY-THREE.

IDSWORTH PARK, NEAR BISHOP WALTHAM, HAMPSHIRE. for Sir Jarvoise Jervoise.

Report on the comparative merits of Seven Proposed Mansion Sites on Idsworth Estate_viz A present site B present kitchen garden C Chapel Piece D Halt E. Wood House F. South Holt Nos. 1 and 2.

It ought first to be observed that the choice of a site for a house (according to our modern notions of comfort and prospect) involves so many important considerations, that an unexceptional combination of them seldom occurs.

With regard to Idsworth, this is conspicuously the case, much as there is great difficulty in obtaining shelter and aspect attended with good effect this evidently arises from the natural as well as the artificial features (the woods) all having a tendency to bear south west on the sea.

Remarks on the above sites respectively.

A The present site is particularly defective in every respect whether considered in a useful or an ornamental sense 1st because it is too low and consequently liable to exultations and the sudden transitions to which the bottoms of valleys are particularly liable, it is exposed to the south west winds, although the ground (very little below the present floor level) is occasionally flooded. 2nd The main façade is in the worst possible position, with the valley

being parallel with it, it commands no scenery and the public road is too near these objections preclude the possibility of making a good general arrangement for a new house with all its indispensable accompaniments, thus the comfort of privacy is unobtainable and indeed the want of other essentials will render it impossible to manage this site satisfactorily.

B Present Kitchen Garden one of the chief requisites of a mansion (which of course included offices, stables etc.) is an ample natural platform having a very gentle slope for surface drainage as well as a favourable aspect but by no means answers this end, since the surface falls three ways and too rapidly, and the attainment of a uniform level for the floor line would induce extra expense for foundations etc. Terracing, without any material improvement upon A added to which, the nearer approach to the hill on the east front, would rather aggravate the evil of the morning sun's obstruction, in fact the objections to A equally apply to B.

C Chapel Piece the surface here with reference to aspect and shape form a considerable improvement on B because the slope is agreeably gradual and very spacious a main façade may face the south, though a house placed square with its ground (which it ought to be) would still incline to south west, the weakness however consists in the total absence of shelter from the north, and foreground trees, in fact this site, although well flanked by

woods to the east, is yet too bald and unpromising for future growth, and liable to the same defects regarding the public road as A and B.

The sites A, B and C (being slight variations of the same nature) are deemed decidedly objectionable, because they do not afford the primary qualifications for a real comfortable, or ornamental residence, and if the contemplated line of railway is ever established their present infections will be so seriously increased as to defy all remedied.

D. The Halt There is nothing to recommend this site but a south aspect and the possibility of acquiring an agreeable distant view towards the sea and although the middle ground consists of a large mass of wood, yet the trees (principally oak) are young and very unhealthy, evidently indicating that the soil is uncongenial, whereby they can never obtain even ordinary growth, added to which evil, there is not one full grown or desirable plant on the foreground or in the background nor is the background sheltered from the north, indeed with the exception of the ridge upon which the farm stands (having some good elms) the vicinity of this site is flat, tame and uninteresting and the difficulty of rendering park like a certain circumscribing area would be so great (especially towards the north) as to constitute a decided negative to this locality.

E. Wood House Although the aspect is good and very spacious, yet with regard to variety of surface, it is even worse than D and although there are a few promising firs, which might

work into a foreground, yet there is no shelter whatever so the north all other objections to this site are identical with those at D.

South Holt No. 1 Valley on leaving the neighbourhood of D and E and again beholding the Idsworth Valley, the sudden contrast between insipidity and cheerfulness, is remarkably striking the reason for this is obvious, since the latter presents large undulating features, intersected by distant downs, and other properties good in outline and extremely well wooded, thereby affording variety at every turn, whereas the former is commonplace flat, monotonous, badly wooded and no degree inviting for the general requirements of a country residence under this undeniable impression, therefore, due attention has been bestowed to two sites on South Holt, designated on the accompanying plan and by Nos. 1 and 2.

It is worthy of remark that the most vigorous trees on high ground, which not only argues that the soil in this locality is best suited for vegetation but the climate is less amiable than on the low ground, this axiom has been proved beyond a doubt, since it is ascertained that almost any European plant will acclimatize on a certain elevation above its habitat, provided it is not subject to sudden and frequent alterations of temperature, such as often occurs during frost, when at mid-day a partial thaw occurs in valleys, while at the same time there is little perceptible or any change on eminences if the truth of this then be admitted, it is firstly evident that as the soil of the South Holt is remarkably dry, its climate

must in consequence of its elevation be conducive to health, this view of the case has influenced the choice of the locality for a site.

Marks on No. 1 The platform here is perfect being neither too flat nor otherwise, it falls to the south and forms a sort of promontory issuing from a large flat towards the north wood X, it likewise fits in all respects a mansion of the calibre required, the landscape from the point of site, composes admirably 'as a picture', the chief points of interest in the distance being the Isle of Wight and its vicinity viz Hayling and Portsea Islands and part of Portsdown etc. most beautifully accompanied in the middle distance by hanging woods on the property, whose lines intercept and thus blend the component parts of the scene in such a manner as a painter would desire the perspective of this charming combination is also particularly enhanced by large objects in the foreground which balance and confine the eye to the subject they consist of the beach belt foreshortened on the right, and a group of trees to the left (in which are two remarkably fine elms) thus as far as the picturesque is concerned, this scene is unrivalled on the Idsworth property.

Perhaps this position may be objected to in consequence of its proximity to Stanstead, as well as being at the end of the property, but it is so peculiarly circumstanced as to become a reasonable exception to the usual practice of placing a house indeed this place though palpable on the spot, is very difficult to render convincing in writing suffice it however to add that the left foreground trees so happily intersect the Stanstead Hill, and yet

obstruct all that belongs to Idsworth within the angle of vision that the adaptation of this site cannot with any justice be deemed a breach of good taste, especially as there are no evident lines of demarcation. In truth (after the removal of a few offences) the entire scene will assume the character of a vast park. The beach belt (running nearly south) will fortunately defend the house from the south west winds. The south approach can be managed with great effect, but the north, although attended with difficulty as to gradients, is by no means insuperable.

South Holt No. 2 This site (more towards the north wood X) is on a large uninteresting flat without one good foreground tree on the left. It is however needless to detail its qualifications because they are all but one as regards more efficient shelter so extremely inferior to No. 1 that they bear no comparison.

In placing a house it frequently happens that two or more sites (proposed) have such nearly balanced claims, that much difficulty arises as to a final decision with regard to those in question however South Holt No. 1 possesses so many advantages above any other, that it is without hesitation recommended for adoption. In conclusion it is worthy to remark that South Holt No. 1 as a whole will be most fortunately circumstanced regarding scenery, inasmuch as the two approaches whose prospects are excellent and very different, are yet

both subordinate to that which the house will command consequently they will forestall nothing, which is a stringent artistic principle.

Indeed as none of the beauties of the county have been made available from any point, it would almost seem as if the present dwelling had been seen for the express purpose of avoiding them, particularly as it cannot even boast of having shelter as a compensation.

REPORT NUMBER TWENTY-FOUR.

ROYAL BOTANIC GARDENS, RICHMOND, KEW for Lord Lincoln.

Report on the Formation of a National Arboretum at Kew.

The first consideration is an adequate area for the full growth and display of every tree and shrub which experience has proved to be sufficiently hardy for the open air of this climate.

Independent of a very long list of exotic shrubs, the total number of tall and low exotic trees reckoning all the species with their respective varieties is 1100 a fair estimate therefore of the area which will be required for trees only may be made by taking the diameter of their heads per acre, and although a very considerable number when at maturity arrive at 60 and even 80 feet, yet there are many which will not measure much above 20 feet consequently the average may be taken at 40 one square acre therefore will contain only 25 trees at 40 feet i.e. all touching one another but as such a disposition would by no means answer the intention of an Arboretum the above number of trees per acre should be divided by about 2 – consequently one acre ought to contain little more than 12 or 14 trees.

The reason for this reckoning is that a National Arboretum ought not only to be a place for instruction and botanical reference but of ornament and should be designed after the manner of park scenery, but if it is merely considered in the former sense the

expedience of planting the least interesting trees which are generally massed as close as if they were intended for a timber crop will be obvious since every plant should have such a place allotted to it as would enable a botanist to study its character as an unobstructed whole at a reasonable point of sight. With regard to the ornamental, an extra space ought to be allowed for glades vistas and irregularity of outline, also for new introductions so that they might be continuous to their respective genera to say nothing of space for shrubs, thus 100 acres would be at least required although it is not desirable to adhere too rigidly to a mere botanical arrangement yet to carry out a combination of the useful and ornamental every endeavour should be exerted to do the least possible violence to either. The principle however of the ornamental should be largeness by reason of the magnitude of the proposed palm house which naturally prescribes a given scale for its accompaniments and as it inevitably must form the focus of chief artificial attraction of the place the present area allotted now circumscribed by a belt and wire fence is much too limited and unworthy of it and in fact may be justly designated a paddock. The question therefore arises how is this to be remedied. By amalgamating the pleasure ground with the said area which is admirably adapted for a national arboretum not only in consequence of the genial nature of the soil and the established shelter but of its extreme beauty indeed nature has done that which would defy art to accomplish as the chief elements therefore of the picturesque are already

at hand in the shape of vistas, broad masses and endless detached groups. It merely rests with art to enhance their effort by certain removals and additions.

The first needful operation there is a cutting thro the belt S.W. of the Palm House in order to open up the Syon or Main Vista which very fortunately runs nearly at right angles with its centre and diagonally across the ground, thus exaggerating its real extent. Another lateral and very desirable vista can be obtained in the direction of the Pagoda by cutting through a thin belt.

A direct walk should be carried from the centre of the Palm House thro the Syon Vista as a continuation of the main artery i.e. the walk from the entrance gate at Kew Green which should terminate upon an architectural object such as an obelisk in commemoration of so important an establishment as a national arboretum, the site of this object should be on the bank of the Thames, so as to intercept the present circumscribing walk – indeed the directions of the existing walks cannot be much improved therefore the only consideration after the leading lines are determined is to fix upon eligible spots for the various genera, now this can be accomplished without altering or enlarging the outlines of the existing masses for instance, in most parts of the pleasure ground the masses externally present many symmetrically headed tho common place trees at various intervals which if allowed to remain and the drawn up plants in between them were replaced by exotics the general

features would undergo an evident change. Indeed this proposed removal need only be gradual i.e. in proportion to the growth of the exotics.

The principle therefore of establishing the close planting of the arboretum would be, an indentation of existing masses and the open ground would require somewhat of a similar treatment viz by leaving all single trees which are well formed and weeding out gradually those which are mutilated or unpromising, so as to make room for exotics whose marked character renders them worthy of conspicuous sites. There are also many scattered groups to which this observation well applies. In truth so many favourable circumstances present themselves for the formation of an arboretum on a worthy scale that the proposed occupation would cause that of Kew to stand unrivalled and whether part or the entire of the pleasure ground were devoted at once, a design should nevertheless be constructed for the great whole – the evil however of a part only being granted would be that the exotics would not share alike in the progress towards maturity. As the manner of arranging details must of necessity depend upon the area given, it would be premature to enter into them until this important preliminary is decided. July 1845.

REPORT NUMBER TWENTY-FIVE.

OFFCHURCH BURY, OFFCHURCH, WARWICKSHIRE for Lord Guernsey.

Although the park at Offchurch is very agreeably varied as to surface and extremely well wooded yet as a place of residence i.e. in its present condition there are considerable objections for the following reasons.

1st The house stands on the lowest ground which evil is aggravated by the general floor line being on the same level etc. what is worst that of the dining room is at least 1' below the surface.

2nd There is no dressed ground of a legitimate character attached to the public rooms in fact the foreground may be termed altogether bald.

3rd The only important front is the east the privacy of which is completely invaded by the present approach.

4th The approach itself about midway in the park appears first to aim at the house and then curves along the ridge as if afterwards it were intended to pass it.

5th The Park is awkwardly subdivided and causes an intermediate gate between the house and the lodge.

6th There is a descent to the lodge which is much too steep for a carriage drive which objection is still worse the reverse way.

7th The lodge is very unfortunately placed being not only too low with reference to the public road but too much at an acute angle.

The Park: The following proposed alterations are merely intended to mitigate the aforesaid errors their cure being impossible. The first imperative measure is to direct approaches to the north front without interfering with the east.

In order to accomplish this with the least possible effect of betraying a curve round the house it will be necessary to deviate on the Leamington line from the gate in the middle of the park by making a diagonal over the table ground towards the Offchurch Approach and where these two lines join to continue towards the gate at the end of the sunken fence thus the line will be masked by the large trees and young evergreen plantation and curve by the large chestnut which latter it is proposed should become the centre of the carriage sweep.

That portion of the ground which is above the floor line of the Dining Room should be levelled at all events down to it 14 or 14' wide for a Basement Walk and verges thence an inclined plane must be formed 60 or 70' wide for a parterre thus a slope toward the points of sight at the windows will compensate for a violence of perspective which would have occurred had the ground been a dead flat.

The iron fence should be placed in a parallel and square direction with the house to agree with the geometric character details will require further consideration and also an

exact survey of the vicinity of the house but the accompanying sketch plan it is hoped will sufficiently illustrate the present propositions.

REPORT NUMBER TWENTY-SIX.

PEPPERHARROW, NEAR GODALMING, SURREY for 5th Viscount George Middleton.

The Pepperharrow property occupies a considerable portion of a highly picturesque district; but the first impression of its park scenery is by no means so satisfactory as its component parts would lead the mind to expect – In fact the scenery is of so negative a character that a landscape artist would naturally observe – “this might be a very fine place if nature were not so tormented by had art”. Upon mature investigation then, the cause of sentiment becomes very evident namely the absence of several important fundamental principles of legitimate Art for instance variety, harmony, breadth and continuity. The following enquiry into the existing state of matters perhaps may show how far the place generally falls short of the above desiderata –

1st The house the focus of the domain from whence points of sight are given stands on the side of a bold rise, without the indispensable link between art and nature viz outworks.

2nd The approaches instead of being directed square with the Entrance Front, aim at the east and south angles of the main respectively thro this error, the privacy of the s.w. front is invaded –

3rd The Pleasure ground which contains quantities of most valuable exotics has its interesting details blotted out from the n.w. front by common indigenous deciduous trees thus there is no indication of either the space or that superior quality of character which the

place might really afford but on the other hand a heterogeneous assemblage which neutralises both form and colour.

4th The general effect of the park is considerably injured by “Belts” on its boundary, which altho well broken on the ground lines towards the house are nevertheless too evident on their sky lines so that from whatever point the scenery is contemplated there is a decided evidence of contraction – thus the agreeable middle grounds and distances do not amalgamate which in a pictorial sense is particularly objectionable independent of denial to the effect of appropriation.

5th The river which from its reflecting nature cannot escape observation, appears neither natural nor artificial and is therefore totally out of harmony with its landscape at least in its present condition it ought to exhibit its character as a river, and should not evince the hand or art at all.

For the amendment of the aforesaid defects the following observations and propositions are offered seriation.

1st According to the principle of the olden time which is being revised and alone worthy of imitation every house of pretension had its platform enclosed by walls, the said area was subdivided to suit the requirements of each front whether for entrance court or parterre so that it became an amplification or component part of an architectural mass thus it may justly be termed the link between art and nature, the inference therefore relative to the

present case is that from 60 to 100 feet should be circumvallated on the south west fronts for parterres and that an entrance court on the south east should be adjusted according as to whether the approaches are to remain as at present or be carried direct –

2nd If the approaches are remodelled according to principle a considerable portion of the present natural surfaces of the park must be removed or the effect that of a descent which would make bad worse.

3rd By the liberal use of the axe, the decided forms of cedars would be fully displayed and thus contrast in a striking manner with the masses of round headed trees of the general landscape monotony would then be substituted by variety.

The objections urged regarding contraction can with little comparative sacrifice be remedied simply by taking advantage of that which accident suggests – for instance at the Devils jumps which are remarkable features rather like small mountains than lumpy hills happen to be in the direction of an indicated vista within the park i.e. oblique to north west front they can easily become available by opening the belt behind the said vista –

4th Nearly direct from the said front where a mere peep of distance presents itself another picture could be formed varying in composition but equally pleasing here the leading feature is the line of water now as much resembling a stagnant pool that surprise was expressed on the discovery of it being really a river along which the eye is involuntarily conducted to be dead stop i.e. at the island and contiguous belt where no portion is recalled

to intimate continuity this alone is a great imperfection which is aggravated as regards general effect because such a feature ought not only to be agreeable and natural in its outline but should imperceptibly lose itself and so conduce to that sort of mysterious perspective which is so often illustrated in Wales and Scotland hence it would be advisable to cause certain removals, south of the island not only for the sake of the river but for the creation of a more expansive scene.

By realising the aforesaid propositions two pictures would be composed under very different and charming circumstances viz one across the river by a long land vista to an horizon having conical outlines, the other along the river thro wood foreshortened to a comparatively flat horizon —therefore what one picture would lose the other would gain by interesting materials nearer the eye.

5th In allusion to the river only, its shores are so totally incompatible with the process of nature that the only remedy is to undermine at one or two places its banks so as to allow the superincumbent earth with its sods to fall towards the surface of the water – this would leave breaks and with a trifling addition of indigenous aquatic plants such as the iris together with the proposed elongation south of the island, its character as a river would no longer be problematic –

With regard to the scenes on the southwest and south east fronts, the two most interesting distance points are Hindhead and a Hill in connection with High Dens Ball but

as trifling removals will render them sufficiently effective it would be out of order in a general criticism to particularise what tree or trees offend —there is however yet a point which needs improvement and involves almost the entire removal of a young belt over the Bouville meadow which forms a hard parallel line with the horizon defines the park boundary and deranges the artistical effect of the land generally – there are several objections likewise in the details of the river so similar to those already alluded to on the north west front and needing nearly similar treatment, that it would be superfluous to remark further.

It ought to be observed that the natural surface of the estate and its neighbourhood is so peculiarly varied and picturesque beyond almost any other except in the mountainous part of England that it is highly deserving of the utmost endeavours of an improver whose sole guide should be the principles of the most celebrated landscape painters otherwise there would be no change of success –

At Pepperharrow it is very questionable whether the present state of matters prove that the designer was either a painter himself or felt the necessity of concealing art which is the grand difficulty in landscape gardening. On this subject it is presumed such has not been the case since there is every evidence of the false taste of that debased style called the Belt and Clump system. Unluckily for landscape gardening there is frequently such a morbid sensibility regarding the removal of trees that glaring obstructions and the most

offensive monotony often attended with gloominess are allowed to exist rather than have recourse to the use of the axe even to accomplish half measures.

In thus commenting upon a mistake so prevalent it must not be supposed that baldness is advocated but quite the contrary indeed it is confidently urged that where broad masses and broad openings are created technically termed breadth the effect of a much greater density of wood is the result whereas the preference for the common practice of cutting various small notches to obtain pretty peeps at distances merely irritates the eye and impresses the mind with littleness instead of producing repose and dignity.

Fortunately for Pepperharrow the trees are so luxurious and their character generally of so high an order that nature might be said to have overcome art if her hints were boldly taken advantage of. Thus in addition to the attainment of that indispensable quality Breadth other important results would follow viz cheerfulness and simplicity but especially largeness because the park by blending with the surrounding country so little deformed by agricultural features might almost seem to terminate with the horizon. With reference to a decision as to where the library might be there can be no doubt that the room which commands both north west and south west should have the preference – in fact by day a library is the most important room consequently its windows should be considered the main points of sight from where the composition of the scenery should be governed.

REPORT NUMBER TWENTY-SEVEN.

SHALFORD, GUILDFORD for Henry Edward Austin.

Report on the injury which the Shalford Estate will sustain in a picturesque sense by the introduction of the Guildford Extension Railway.

Previous to criticising the course which it is decided the railway will take it is expedient to offer the following remarks. The first impression of Shalford House as a gentleman's residence is extremely favourable not only by reason of its locality which affords a remarkable example of rich scenery but the ample means at hand and under command for rendering it doubly effective i.e. through the medium of art hence the property is more valuable than a common observer might be aware of in order however that this general observation may be more convincing it is necessary to enter somewhat into the details of existing circumstances as well as to suggest by what simple and comparatively inexpensive treatment this place may become highly attractive.

The contour of the distant features of nature in combination with the Shalford fore and middle grounds is most charmingly varied inasmuch as there are large undulations not too often repeated so as to be monotonous but objects sufficiently distinct to favour the attainment (in pictorial language) of breadth and in addition to this rare quality in hilly districts their effect is materially heightened by the sudden as well as gradual contrast of flat surfaces. The said undulations consist of two main objects differing in character and

distance from their respective points of sight one being Mr. Molyneaux's well wooded hill in juxta position with that of St. Catherine's about north west of the private front of the house, the other being Unstead wooded hill still more beautiful and visible from the Conservatory parterre but as neither of these highly interesting features form part of the Shalford Estate it may possibly be agreed that at some future time buildings or other unsightly objects might deform them to which is replied that the Molyneaux hill presents no eligible sights for buildings of any description except perhaps a Prospect Tower and as regards the Chapel Hill the growing veneration for architectural relics especially ecclesiastical renders it very improbable that such a desecration would occur as the substitution for a modern dwelling for the celebrated chapel.

It is evident that under any circumstances there is a very confused redundancy of foliage which to the eye of an artist or even to that of the more mechanical timber planter must be extremely offensive. To the former because plants of a subordinate species are in many instances obliterating those of a higher character or otherwise of obstructing instead of conducing to the formation of a pictorial whole and to the latter because the overcrowding will lessen value. The fortunate circumstance of the trees being mature affords the opportunity by judicious use of the axe of creating the requisite effects immediately i.e. without waiting for the respective results of young planting. Let it be

understood however respecting trees only that the accomplishment of one broad vista in the proper direction which unfortunately happens to be towards the railway and the grouping of the remainder north and south together with thinning where necessary will do all that is needful.

The intention of thus touching upon matters which may seem irrelevant to the subject is to show that the vicinity of Shalford House possesses natural qualities.

REPORT NUMBER TWENTY-EIGHT.

SYON HOUSE, London for the Duke of Northumberland.

Observations on various details at Syon Plan No. 1.

The red lines indicate the proposed walks the lines of walks A and B in conjunction with the new terrace have been staked out, their proper directions with reference to existing circumstances being obvious as a portion of the walk B however must of necessity be still too close to the menagerie walk which presents to view an unsightly door without the possibility of masking it becomes a question whether the area of the said menagerie should not evidently form a component part of the Pleasure Ground especially as it contains many detached trees underformed by crowding.

The proposition therefore is to remove 20 or 25 feet of dead wall on each flank of the entrance and substitute a grille C at the entrance having an iron gate consistent therewith to which branch walks or a wide display of gravel might be attached.

The small museum unfortunately does not stand geometrically true with the proposed gate nevertheless as the deviation is but trifling it would be advisable to carry a walk E up to a point where another walk G at right angles with the new terrace would intersect.

REPORT NUMBER TWENTY-NINE.

TULLIALLAN, FIRTH OF FORTH, SCOTLAND for Baroness Keith.

Report on the present state of Tulliallan.

On sailing up the forth one cannot but be most agreeably impressed with the grandeur of scale in all general matters which meet the eye, more especially when off Kincardine from whence a beautiful range of mountain distance with richly cultivated middle ground which seems to improve still further westward, thus the mind naturally expects that after landing, some portions of the aforesaid imposing features may be viewed under yet more varied and favourable combinations, such as with foreground of park scenery or other accessories belonging to a Country residence.

Immediately on entering the grounds of Tulliallan however the transition from cheerfulness to dull monotony is so remarkable that an unfavourable first impression of the place is at once conveyed (i.e. in an ornamental sense) in consequence of the shut up suburban rather than parklike character of the space between the Kincardine Gate and the house but what is the disappointment on discovering that the house (which is important in itself) is also so objectionably obscured and that the general littleness and contraction so inconsistent with the extent and rank of Tulliallan domain.

On the further investigation of the details of the place in the vicinity of the house it is evident that the sight is most unfortunate and irreparable as regards the command of any

part of the aforesaid scenery consequently the first consideration is, what can be done for the best within the limits of a space evidently circumscribed by nature as well as artificial difficulties, the former being the elevated ground northwards and the latter the town of Kincardine without any architectural pretention whatever except the tower of the new church which (for Scotland) is remarkably good.

The answer is to take advantage of every reasonable means which will conduce to the dignity of the place and thus mitigate the evident organic defect.

Now the primary requisites of landscape art as in painting are largeness and variety and experience has proved that without their indispensable qualities minute details invariably aggravate littleness therefore the addition of parterre details etc. under existing circumstances would derange rather than improve the general effect because there is now some degree of repose in opposition to quantity i.e. in considering abstractedly the combination of simple grass and foliage, but as the present scale of these matters is so utterly disproportionate to that of the house, and amplification is most essential the first necessary operation therefore is to diminish the intolerable quantity and confusion of foliage although this proposition may seem paradoxical yet it is confidentially urged that a judicious removal of trees would not only enhance the effect of space at least two fold but that of an increased quantity of foliage. It ought to be observed that without trees no residence can be deemed comfortable or perfect yet a limit as to quantity and

arrangement is equally essential now if this maxim is reasonable the present state of the foliage at Tulliallan denies it in toto

in as much as scarcely a tree (with very few exceptions) is freely displayed, but even where this is otherwise, opportunities for giving variety and extent are obstructed as if done intentionally (i.e. where slight indications of breaks and openings occur) thus setting at defiance all chance of improvement without a liberal use of the axe.

The accompanying sketch Plan No. 1 will show the proposed amendment to the Countess de Flahault's intention with reference to geometric treatment in immediate conjunction with the house. No. 2 the advantages which will result from the removal of all trees now in the proposed loop line which is to link the present terrace with the house.

Reference to No. 1

A is a Basement Terrace on the south front only, because the natural fall of ground favours such construction. Therefore instead of levelling a surface for a parterre up to the present plinth line of the house it is proposed to create a second level B.

As elaborate box embroidery is to be adopted this arrangement will be doubly desirable because the more details are below the eye the better they will be commanded C Section the East and West fronts CD two small panels for details can probably be

accomplished which will harmonise with the south parterre.

References to No. 2

The walk on the basement terrace is proposed to run parallel with the house direct east and west and stopped by architectural features such for instance as a large vase on one end E and a covered seat on the other F.

A main direct walk running south from the library steps will be stopped at K by another object, from whence a church walk G may be continued if necessary.

Now the existing terraced garden, although extremely pleasing, is an isolated spot on the general surface of the pleasance and (in an architectural sense) a propos to nothing being cut off from the house and quite out of harmony with its character hence arises the idea of linking it geometrically with the proposed parterre i.e. by means of the said elongated basement walk so that a junction may be formed at E in which case steps will be required from the upper green terrace to communicate with the gravel walk south of the present flower bed compartment the walk L must be continued straight until it intersects at K at which point if a copious supply of water can be obtained a fountain would be desirable from K a walk M symmetrical with L should be directed so as to end on F.

By this method of continuity the geometric ground will form a consistent whole but several minor alterations and improvements will be necessary such as filling up broken

intervals of shrubs where the house comes too soon into view and also open the north side of the oval bowling green these matters of detail however must be considered hereafter the first desideration being to arrange the great lines better than they are now the branch walk N may be adopted if required it is merely indicated on plan for the sake of symmetry.

Approaches – The two lines of approach X and Y indicated on Plan No. 3 present several objections 1st because they pass the house by considerable curves and therefore cause an unnecessary elongation 2nd because the house when approached on an angle is the worst possible principle for effect, particularly where architectural pretention exists 3rd as the drives are very remarkable for beauty and variety the present line (on which either the proposed curves are to unite) should be reserved as an exclusive or rather a private communication with them.

Mr. Gilpin's line X as regards either the useful or the ornamental is only a half measure because it is soon directed through the tamest part of the park and really exhibits nothing to advantage except the Clackmanon view and the lodge and gate would stand on a very non-effective site with reference to the Stirling Road added to which the general curved direction would be increased indeed this line seems as deficient in many of the requisites from an approach that is very little superior to the present one from Kilcardine.

Line Y although curving past the house even in a more objectionable manner than X is nevertheless in other respects most eligible because it crosses the ground (which is to

become park) diagonally and the easy alteration from a higher to a lower level affords the greatest variety of scenery setting aside however this artistical recommendation it is the nearest way to the house from the fork of the Stirling and Kinross roads the shape of which particularly favours a conspicuous site for a gate and lodge there is also a belt of very good trees which should at once give the line an established character if Y is adopted there are several points which would require planting as to the defect of the aforesaid curves of X and Y past the house but one remedy suggests itself viz. to cut through the present bank at right angles with the building this operation would prove highly ornamental and a material improvement on the present depressed character of the entrance front thus privacy of all other fronts and drives would be completely effective.

In order to render the exact position of the lodge as well as the parterre sufficiently intelligible in detail separate designs to a large working scale will be required after the general principle now proposed are approved.

REPORT NUMBER THIRTY.

WINGERWORTH HALL, DERBYSHIRE for Sir Henry Hunloke.

General observations relative to the defects and improvements at Wingerworth Hall.

After a careful investigation of the Park and other accompaniments to the Hall, it appears that the approaches are by far the most defective in fact, except from the east, it may be said that there are none, since the present pines cannot be held otherwise than as temporary in consequence of their want of dignity and in one instance of facile practibility.

West Approach – Little need be said of this, except relative to its junction with the Hall which can only be improved by filling up the church pond in order to obtain one bold ogee curve from the avenue to the entrance court the exact direction of which must of course be influenced by the sites of certain large trees near the Hall.

Chesterfield Approach – The public road runs parallel with and for some distance in site of the Hall, which with other objections render it inexpedient to diverge otherwise than at the Plan No. 1 for the following reasons.

1st the improbability of obtaining a platform for a lodge and gate sufficiently horizontal without aggravating the evil of subsequent activity.

2nd Because no opportunity presents itself for an easy gradient without the aid of several curves which would be objectionable as a matter of taste in this particular case.

3rd Because the Hall would be in view from the lodge and vice versa at one or two points

without considerable planting which would render the Park still more contracted than at present The very practicable as well as economical means of directing the approach is through the lane C which could easily become more regular in its gradients and sloping banks and wide enough for two carriages to pass a right of way however happens to exist consequently two lodges will be desirable an outer one at B near the position originally chosen by H. Repton and a home one at D but this latter should not occupy exactly the present site because it would impede a direct continuity of line.

Under all considerations the circumstances of the lane except the right of way are very fortunate because it will form a reasonable mass to the defects of the scenery which it is almost superfluous to observe are cold pits and other deformities it is therefore infinitely preferable to be thus conguated to the Hall than otherwise contend with almost insuperable difficulties which would not only betray a want of extent but nullify the sentiment of Park scenery.

London Approach – This line will require alteration especially at its junction with the public road in order that a gate and lodge may be placed more favourably with reference to combination with existing trees and also in direct communication with a cross road F which is said to be useful for domestic purposes. After passing the present belt and removing such hedges as will come into view there are many outstanding trees which likewise invite the direction now proposed.

This line will also have another recommendation viz that of avoiding nearly a direct

view at a farmhouse on leaving the Hall. Additional small masses and groups of trees will be required to improve the abrupt termination of the belt and also to enhance the character of the park scenery but as such matters must be designed in a picturesque manner on the spot they cannot be indicated on Plan for the present.

General observations relative to the proposed immediate adjuncts to the Hall illustrated by Plans 2 and 3.

At present the ground on each front of the Hall is bald monotonous and totally devoid of any character compatible with the very striking architectural pretention of the place it is therefore urgently suggested the three fronts should undergo the change designed.

1st because the principle advocated is derived from that of the Old Time when refinement in gardening art was at the climax.

2nd because no mansion of any consideration is architecturally complete without a duly proportioned space enclosed by a parapet (and in many instances a balustraded wall) for comfort and privacy and also for the display of artistical forms of sculptures etc.

3rd because the Olden Manner of constructing the details of parterres etc. is effective in winter as well as summer this the modern English style forbids.

In order to accomplish the proposed improvements satisfactorily it will be absolutely necessary to enter by the north front instead of the east as at present indeed the interior

comfort of the house will be materially improved thereby thus the said front together with the stable façade (when rendered architecturally harmonious) will conduce to the formation of a very imposing entrance court in which case the west and south fronts will become most agreeably private.

Independent to the foregoing suggestions there are several points in the Park which will require exclusive consideration, such as the removal of those trees which are not only unworthy in themselves but which compose badly with the landscape, on the other hand are places which are too bald and objectionable in shape which will need planting with scattered trees, and in several instances with small masses and groups.

APPENDIX THREE

PLANTING SCHEMES

PLANTING SCHEME FOR ARLEY HALL, CHESHIRE: W. A. Nesfield..

- A. Walk of Basement Terrace – 6” below the present level.
- b. Flat verges.
- C. Slope – 2 feet perpendicular to 4 feet base.
- d. Lower flat verge.
- e. Two sets of main steps.

The general surface of the Parterre is formed by adding 1 foot to the present surface, it is divided into one main and two subordinate compartments to suit two given points of sight

(viz. the Dining and Drawing Room windows as well as the circumference of the Ilex).

The main compartment ranges on the Centre Dining room window – in a panel 1 foot below the proposed general surface.

Details.

- E. Central grass plot having a mound (raised one foot) surmounted by a gilded globe Dial, or some other conspicuously large sculptured object (the point d'appui of the whole).
- F. Minor Vases, with pedestals on grass circles, at the angles of the three compartments (similar in size, because they are not only arranged quincunx with their respective centres, but act as symmetrical sentinels on the main flanking walks GG).
- g. Flat verge (5 feet).
- k. Slope of the panel (base 2 feet).
- L. Lower verge (2 feet).
- m. 4 sets of steps.
- N. Main alleys (5 feet) compounded with Red Brick dust.
- P. 3 sub-compartments of embroidered Beds, edged with Box upon white gravel or ground Pottery “saggers”, for the lowest kind of flowers in masses of one colour.
- R. Last ? sub-compartment for late Flowers.
- S. Large porphyry ? with Pedestals on grass.

No. 1 *Abies pigmea*.

No. 2 *Ilex stricta*.

No. 3 *Juniperus communis stricta*.

No. 4 *Arbor vitae* (Chinese).

- T. Row of standard Roses (sized alike with sticks not more than 2’6”) on ? pebbled circles.

No. 5 *Aurucaria imbricata*.

No. 6 *Yucca gloriosa*.

No. 7 Niches of *Rhododenron ferringinerum* which seldom exceed 2 feet high.

No. 8 *Juniperus excelsa*, or *Junipers virginiana*.

Dining Room Recess.

This cannot otherwise be subdivided without interfering with the main line of vision and destroying it in relation to the whole.

- X. Flower beds (edged with stone kerbs 6 inches high and 4 inches thick) on grass compartments.
- g. *Juniperus communis* (small) on grass beds.

ARLEY HALL/continued

No. 10 Irish Yew – sentinels to the Chapel walk.

Z. When the Entrance Court is determined a communication with it will require a break through this verge.

The depth of the break to the East wall has been determined by the radius of the head of the Ilex, if therefore the north wing should be too near the foliage of the Yews, their lower branches should be cut accordingly and the two plants marked Q omitted.

The row of standard roses are recommended to obviate temporary baldness while the auricarias and other Plants are in too young a state for full effect.

AVENUE GARDENS, REGENT'S PARK, LONDON: W. A. Nesfield.

Centre Compartment

- No. 1 *Yucca recurva* (36 No around lion tazza. Friezes and blocks of holly in Central Compartments.
2 *Thuja aurea* (2 pairs).
3 Variagated standard hollies on clean straight stems 2 feet high (4 pairs).
4 Bed of *Mahonia aquifolium* (2 pairs)
4a Bed of *Rhododendron ferrugineum* (2 pairs)
5 Green holly hedge planted in centre of beds.
6 Variagated hollies margined by a line of green.
7 Standard green hollies on 3 feet stems (2 pairs).
All above set in grass as specimens or grouped in small beds.

North and South Divisions.

- No. 8 Groups of tall shrubs such as Laburnum, almonds, Ribes etc.
9 Lombardy Poplars planted intermediate between the lines of elms and
10 *Aubuca japonica*.
11 Persian lilac with standard thorns etc. planted 25 feet apart.
12 Low holly hedge about 15" high
13 *Euonymus japonica*.
14 Hedge of hornbeam – planted 2. 1/2 feet high and eventually to be kept clipped at 6 to 7 feet.
15 Groups of deciduous planting.
16 *Andromeda floribunda*
17 *Rhododendron ponticum*
Group and arranged as backdrop to beds and vases

XY Belts of Shrubs etc. mostly deciduous to protect flower borders from south west winds, and planted as under

- No. 18 Circumscribing hedge of hornbeam and privet
19 Common lilac with standard thorns etc. the latter planted 25 feet apart
20 *Berberis darwinii*
21 *Quercus ilex Fordii*

NOTE: The belts of Persian lilac No. 11 to be eventually thinned of the standard thorns etc. the latter being planted for temporary effect only – Group No. 8 is intended to form tall masses.

Public Records Office, Work 32/234.

PLANTING SCHEME FOR THE PICTURESQUE SHRUBBERY, REGENT'S PARK,
LONDON, Arthur Markham Nesfield.

No. 1 Concentrated display of all the new foliage plants as they are brought out by Mr. Barillet.

No.2 Evergreen and deciduous plantings such as arbutus, rhododendrons, Laurestinas, Ilex, Mahonias, C. Laurel and Aucuba of yellow and green, Snowdrop Tree, Sophora, Cotoneaster.

No.3 Water Garden – Sides wattled with osier work and set on the side near termination of mound. To be filled with water lilies, the bullrush, Egyptian rush etc. and all common weeds, with ferns, forget-me-not and wood ivy and periwinkle etc. etc. margining its banks.

(N.B. All water plants to be grown in it).

No.4 Large mound to give an undulation of the surface and relieve its monotony.

N.B. This shrubbery and mound will act like a kitchen garden wall in stopping the draughts thro the Avenue Gardens.

Nesfield Archives.

PLANTING SCHEMES FOR BYLAUGH HALL, NORFOLK: W.A. Nesfield.

- A. Basement Walk.
- B. Grass Slope.
- C. Segmented Kerbed compartment for future details.
- D. Kerbed Grass Circles for vases and pedestal.
- E. Pavilion and steps leading to church footpath.

No. 1 *Auracaria imbricata* in a niche of *Laurustinus*.

- 2. Red Cedar.
- 3. *Auracaria imbricata*.
- 4. *Laurustinus*
- 5. Common Laurel kept cut.
- 6. Border with wall plants.
- 7. Portugal Laurel cut.
- 8. *Auracaria imbricata*.
- 9. Standard *Ilex*.
- 10. Irish Yew.
- 11. *Arbor Vitae*.
- 12. Common Laurel.

Chancery Lane Records Office London.

CREWE HALL, CHESHIRE: W.A. Nesfield.

- a. Iron fence attached by stout stone Posts to enclose the present Lawn.
- b. Standard Portugal Laurels (kept low).
- c. Circumscribing Wall – that of the Entrance court 6 feet high with piers & perforations to correspond with those of the house.
- d. Gate.
- e. Irish Yew.
- f. Cut Verges of grass in Entrance Court.
- g. *Abies clanbrassiliana*.
- h. Grass plot on the centre of the Court edged with a stone Kerb & surmounted by a Column bearing a Globe Dial.
- k. Beds upon grass for Dwarf Roses.
- l. Standard Roses.
- m. High Standard Roses trained on Umbrella Wires.
- n. *Auracaria imbricata*.
- o. *Yucca gloriosa*.
- p. Compartments of Beds (for the lowest species of herbaceous plants) edged with box upon gravel.
- q. Grass verges of the Compartments.
- r. Grass Scallops having statues on high pedestals.
- s. Circular plots having large urns on high pedestals.
- t. Arbor vitae forming squares on the circles.
- u. Red Cedars.
- v. Low Vases on Pedestals placed on circles or scrolls of grass as indicated on the plan.
- w. Lions on oblong pedestals.
- x. Compartments of Cut grass work & embroidery xo. Notes. Note 2.
- y. Small Arbor vitae or well formed juniper on the scrolls.
- z. Principal Statue either single or grouped on a high Pedestal upon an Oval plot forming the centre of a Quincunx with the 4 small vases v.
- Q. Outlet to the Kitchen Garden & Park.
- B. In consequence of the buildings here not being finished, the disposal of the ground cannot yet be determined.

(Notes) As this front of the House is Northern & over-shadows the ground, this portion of the Parterre will not be congenial to the herbaceous plants therefore various devices will be adopted in grass & box upon gravel & with the addition of architectural objects as Statues, Vases &c. much rich and appropriate variety will be gained.

(Note 2) Embroidery consists of symmetrical or other figures formed with outlines of low box – the old Masters filled the intervals with different coloured sands but small light coloured pebbles will do better set in Musgrave cement.

Chester Record Office DCR/15/2.

PLANTING SCHEMES FOR DORFOLD HALL, CHESHIRE: W. A. Nesfield.

1. Main Walk.
2. Circumscribing Grass Verge.
3. Circumscribing Alley top dressed with gravel mixed with red brick dust for the sake of variety of colour.
4. Compartment of Beds edged with Box upon white or light coloured gravel for low flowers.
5. Swedish Juniper upon grass circles.
6. Centre bed of grass with a Box Bush cut found.
7. Vase or Dial.
- 8.
9. Fonts.
10. Small Box Bushes cut round.
11. Swedish Juniper.
12. Irish Yew.
13. Dwarf Standard Roses (stocks 1').
14. Standard Roses (Stocks 2'6").
15. Yucca gloriosa.
16. Flanking Beds for Dahlias.
17. Flanking Beds for Hollyhocks. (These beds would be much improved in effect especially in winter if edged with 4" stone kerbing).
18. Auracaria imbricata.
19. Margin to the existing shrubs of Yew or Laurels cut geometrically (the former best).
20. Border for creeper.
21. Seat.

Dorfold Archives.

PLANTING SCHEME FOR ELKINGTON HALL: W.A. Nesfield.

CENTRE PLOT ON SIDE OF CARRIAGE SWEEP WITH STABLE APPROACH.

Rhododendron ponticum.

Juniperous excelsa.

Phillyrea augustifolia.

Laurustinus.

Lombardy Poplar

Clipped Holly hedge terminated by tall plants, cut spirally.

Red Cedars

Nesfield Archives.

PLANTING SCHEME FOR KELHAM HALL, NOTTINGHAMSHIRE: W.A. Nesfield.

- A. Steps to the Panel.
- B. Parterre.
- C. Compartment of Beds edged with Box upon Gravel for low flowers.
 - a. Grass Verge of the Compartment finished by circles of grass for Juniper and Arbor Vitae.
- D. Grass plot for large vases.
 - b. Broad verge caused by a segment which is necessary for extension of roots of a Scotch Fir for standard roses.
- C. *Araucaria imbricata* (pendant to the scotch fir).
- E. Fountain and grass verge.
- F. Compartment of beds edged with box (circumscribed by verges) for dahlias.
- G. Grass and shrub compartments whose walks radiate upon the fountain.
 - d. *Juniperus Virginiana*.
 - e. Standard *Rhododendron*.
 - f. Standard *Arbutus procea*.
 - g. *Juniperus Virginiana*.
 - h. *Quercus flex*.
 - z. Circles of Holyoaks.
- H. Raised bed curved for tall flowers flanked by *Juniperus Recurva*.
- K. A vase is placed here as the terminus to the basement walk which induces the necessity for a similar vase L that they may together become flankers at equal distances to the centre of the long walk.
- M. *Cupressus sempervirens*.
- K. Avenue of Standard Portugal Laurels terminated by *Cupressus stricta* N.
- Q. Irish Yew.
- P. Standard English Yew.

Nesfield Archives.

PLANTING SCHEME FOR LYRATH (LEYRATH) HOUSE, COUNTY KILKENNY,
IRELAND: W. A. Nesfield.

PARTERRE FRONT.

- A. Basement Terrace walk, level throughout.
- B. Flat grass verge.
- C. Grass slope 2 horizontal to 1 perpendicular.
- D. Eight steps 6 inch risers and 12 inch treads.
- E. Steps from Basement Terrace to shrubbery Walk.
- F. Compartment of Beds edged with Box upon Gravel for low flowers in a panel sunk 18 inches below the general surface of Parterre.
- G. Status, Tazza or other sculptured object upon a kerbed grass plot.
- H. Panel slope.
- K. Circumscribing Grass verge of Parterre compartments.
- L. Small vases and pedestals upon grass beds.
- M. Beds upon grass edged with a stone kerb.
- N. Parapet wall subdivided by pier and panels.
- P. Steps to Pleasure Ground.
- Q. Stone Seat.

- No. 1. Bed of rhododendron ferrugineum with a margin of heaths.
 - 2. Yucca recurvifolia.
 - 3. Dwarf Standard Roses on pebbled circles. Stocks 1'6" well sized alike.
 - 4. Standard Portugal Laurel or Rhododendrons.
 - 5. Thuja aurea.
 - 6. Spanish juniper.
 - 7. Juniperus aquamata.
 - 8. Standard Roses, stocks 3 ft sized alike.
 - 9. Chinese Arbor Vitae.
 - 10. Evergreen shrubs to mark skew office buildings.
 - 11. Portugal Laurel kept clipped.

ENTRANCE FRONT.

- R. Carriage sweep to have a very slight fall from the building.
- S. Grass circle which may be either planted with low evergreens as indicated or have on its centre a dial or Ornamental pedestal or lamp.

No. 12 Irish Yew.

EAST FRONT.

- T. Grass slope which is induced by lowering the ground in front of the house (The present surface falls towards the building).
- V. Steps to upper level, or a ramp might be introduced.
- W. Kitchen garden walk.
- X. Communication with Stables.
- Y. Principal approach.

LYRATH/continued

- No. 13 Phillyrea Bush.
- 14. Laurustinus.
- 15. Common Yew clipped.
- 16. Evergreen shrubs.

A Nesfield Plan of Lyrath, County Kilkenny, E. Charles Nelson, Garden History Autumn 1985.

PLANTING SCHEME FOR OXON HOATH, KENT: W. A. Nesfield.

Plan of Parterre and Rosarium for Oxon Hoath, the details of the former having been revised for construction in stone kerbs by W. A. Nesfield, May 1847.

- A. Basement Walk.
- b. flat verge.
- B. 1st Slope – the surface must be made horizontal as a green Terrace for the Conservatory & its junction with the natural surface Eastward must be determined after the Conservatory is built.
- d. Green landing & 2nd slope.
- f. Flat Verge.
- D. Compartment of flower Beds upon gravel compounded with red brick dust & edged with 3" stone kerbs.
- F. Circumscribing grass verge.
- E. Vases on pedestals – 2nd sized and 3rd sized vases on grass beds.
- g. Common Juniper.
- h. *Abies pygmaea*.
- k. *Juniperus Virginiana*.
- l. Portugal Laurel Standards.
- m. *Yucca gloriosa* on grass beds.
- L. Beds for tall flowers, edged with Box upon white gravel two circles for Holyoaks. The circumscribing alley now 4 feet wide had better be reduced to 3, which can be done by widening the grass verges.
- M. Central grass circle for 1st sized vase on pedestal.
- n. Row of Standard Rhododendrons on pebbled circles.
- N. Cedar of Lebanon.
- p. Mass of Hybrid Rhododendrons.
- q. Irish Yew.
- R. Bastions on the angles of the south wall for seats.

ROSARIUM.

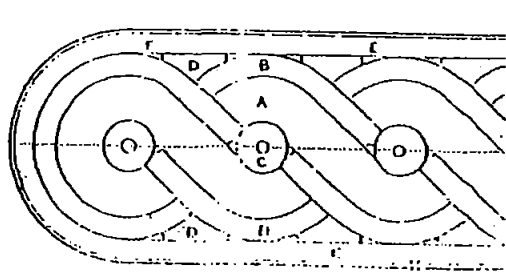
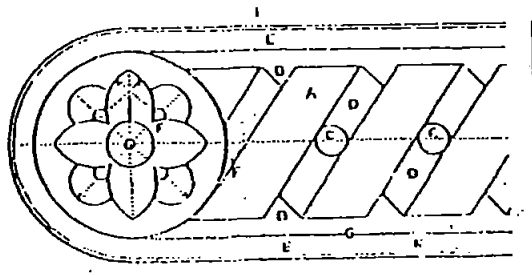
- S. Fountain basin the situation of which is determined by the intersection of two lines one ranging in the centre of the Tower the other at right angles with the Basement Walk dividing the space between the Tower and foot of the slope x equally.
- T. Compartment of Beds edged with Box upon white gravel for Dwarf and miniature roses.
- r. Circumscribing grass verge.
- s. *Yucca gloriosa*.
- t. Chinese arbor vitae.
- v. *Quercus Ilex* formed upon the centre of Rosarium walk the Standard Portugal Laurel now near it (being a handsome plant) may be substituted for the crooked stemmed one at z.
- W. *Juniperus excelsa*.
- Y. Double rows of Standard roses (perpetuals) the 1st rank dwarfs with stocks 1'6" high. 2nd standard 3' high all in pebbled circles according to size the respective rows should be sized alike in height as nearly as possible.
- cf Wire Standard for climbing roses.
- E. Walled bed for Tell flowers and climbers.

PLANTING PLAN FOR FRIEZES FOR THE ROYAL HORTICULTURAL SOCIETY'S GARDEN AT KENSINGTON GORE: W. A. Nesfield.

The accompanying examples of embroidered compartments are from the new Royal Horticultural Gardens, and in consequence of their oblong shape are termed Friezes. In order not to interfere with the coloured figures we give lettered woodcuts, which explain the meaning of the various lines and tints employed in the figures

- A. Beds edged with Box sufficiently wide for riband planting and separated by gravel alleys, respectively top dressed with colour about $\frac{1}{4}$ inch, till renewal is necessary (about once a year).
- B. Yellow – broken adamantine clinker or Derbyshire gravel – the former the best.
- C. White – Derbyshire spar from Bakewell.
- D. Blue – Westmorland slate – not Bangor, which is inky in wet weather.
- E. Red – Broken orangy red brick. The most luminous comes from Reading, Berks.
- F. As alleys are difficult to flatten in very acute angles, the effect of slightly filling up with box is desirable.
- G. A circumscribing line of Box (some double or treble, as the scale may require) not only enriches but favours the addition of a coloured alley.
- K. Stone kerb (either Portland or artificial Portland which is stronger, and resists wet better than the real), most important as a decided separation between Grass and a compartment, and particularly as requiring no edging tool; a kerb may be from 3 to 5 inches below the Grass, thus converting a compartment into a panel.

N.B. After Box is planted, alleys should be carefully formed with common gravel and beaten hard previous to colouring, but a most essential material is to make sure of preventing worm casts in a layer of sifted coal ashes between the rough and the fine gravels. In designing friezes, simplicity of lines is desirable, particularly for the ribboned planting.



PLANTING SCHEME FOR SANDLING PARK: W. A. Nesfield.

GROUND PLAN OF PARTERRE ETC. FOR SANDLING PARK 1844.

- a. Steps to Parterre.
- a. Red Cedar.
- B. Flower beds edged with box the centre beds for the lowest flowers.
- x. Circles for Holyoaks.
- J. Dahlias.
- L. Swedish Junipers.
- W. Common Junipers.
- D. Segmental compartment of beds.
- E. Tall Flowers.
- e. Yucca.
- f. Cotoneaster (grafted).
- F. Yew Hedge.
- h. Long Slope x terminates.
- k. Dwarf Standard Roses.
- m. Variegated Holly.
- r. Crataegus horizonti.
- P. Chinese Arbor Vitae.
- G. Beds edged with box for dwarf & miniature roses.
- R. Rhododendron ponticum.
- T. Cupressus
- S. Standard green holly.
- v. vases.

Nesfield Archives.

PLANTING SCHEME FOR STOKE EDITH HEREFORDSHIRE. W.A. Nesfield

NUMBER ONE DETAILED PLAN OF PROPOSED GEOMETRIC TREATMENT FOR TERRACE PARTERRE &c DECEMBER 1853.

- A. The centre window of the Saloon being the proper point of sight, it is proposed to form a compartment of embroidery &c upon a line at right angles with it.
- B. Principal compartment, the width of which is determined by the centre of each wing of the house.
- C. Apex or principal sculptured object of the compartment upon a circular grass plot.
- D. Circumscribing band of Beds for low flowers edged with Box upon gravel, & subdivided by gravel circles, each subdivision to contain one kind of flower.
- E. Scrolls &c done entirely in box.
- F. Group of Beds in the form of a scallop.
- G. Graduated guilloche Beds accompanied by embroidery. The surface upon which the embroidery is to be formed made to be partly top dressed with Derbyshire spar and pounded red tile (the latter being indicated by red shading) the long scrolls should be dressed principally with red tile graduating into white spar as they approach the volutes.
- GA. Grass circles for Thuja aurea.
- GB. Grass Segments.

- No.1 Swedish Juniper.
- No.2 Rhododendron ferruginicum
- No.3 Red Cedar.

- H. Walk dressed with common gravel.
- K. Oblong compartment of beds for taller flowers than those on B edged with Box upon spar or light coloured gravel.

- No. 4 Arbor Vitae (Chinese).
- No. 5 Row of Standard roses (stocks 3 feet and all sized alike) upon pebbled circles.
- No. 6 Auracaria imbricata.
- No.7 Mass of common laurel having segmented niches and the whole should be flat on the upper surface and perpendicular at the sides, and otherwise so regulated as not to exceed from 4 to 5 feet in height.
- No. 8 Cedrus Deodara.
- 9 & 10. Masses of shrubs to improve the forms of existing ones as well as to aid in forming a diagonal vista to the park.

- L. Vases LI The situation of this is determined by a line taken immediately from the centre of Terrace Steps it being desirable that the centre of the compartment K and that of the west parterre should correspond as to their respective centres, the Cedar of Lebanon is taken as the point by which to determine this desideration. Hence the space on the bank south of the Terrace is not divided equally i.e. between the principal compartment B and the branch walk to the Kitchen Garden, which is so far fortunate inasmuch as it affords an opportunity for masking the latter by a mass of Rhododendrons or any other evergreen shrubs.

- No. 11 As the present terrace is much too wide in proportion to its length, and as the

apex of the slope to the lower surface of the West Parterre has no flat verges (which is a great defect) it is proposed to introduce on sufficiently broad to admit of a range of Vases, set equidistant, which can be kept sufficiently clear of the foliage of the existing large Evergreens – To accomplish this satisfactorily the verge must be 7 feet which will render the width of the Terrace 29 feet instead of 36 feet as at present. This in effect will cause the said Terrace Walk to appear much longer than in the present state, in order that the verges as well as the Terrace Walk may be consistent throughout, the same width of the former should be carried round the ground line of the House.

M. Heraldic Lions upon pedestals, intended in composition to form a base to the sculpture at the Apex C.

N. Vases set equidistant – These will form an architectural & therefore an excellent substitute for a more legitimate and expensive feature – viz. a balustraded parapet.

Hereford Record Office, Foley Papers.

APPENDIX FOUR

WATERCOLOURS AND DRAWINGS

FINISHED DRAWINGS BY WILLIAM NESFIELD

Nesfield Archives, Victoria, Australia.

Dover

Creath Castle, near Hesketh in Abergele (the most outrageous pile ever perpetuated being all sham).

S.E. Bamboro from the ? hole fresh water.

Ponty Pandy on the bridge of the fulling mill, Nr. Festiniog.

12th Sep '58 not quite in flower – Botanical gardens.

Holy Island, Lamlaik Bay, Arran '57.

Pickerings Tor looking down Dovedale.

Shakespeare Cliff, Dover.

Capel Curig Hotel.

Scotch Firs at Basildon May '46.

Milton Heath, Mr. Powell.

Aber Aug 11/64 Bulkeley Arms Hotel.

Flora and Trees 9.

Miscellaneous Landscapes, etc. 33.

Auckland Park 1823 No. 1 No.2 7½ x 10½.

Shobdon Court: photograph.

Overton Park: photograph.

Methley Hall, Earl of Mexborough: photograph – added to by Salvin.

Arundel.

Brantham Court south view to main road: photograph.

Holkham Tazzas.

Harperley Hall.

Clumber.

Very curious illustrations of statues at Alton Towers sent to me and drawn by the gardener Forsyth.

Powis Park 1839.

Dovedale Church looking down Sept '36.

Finchal Abbey.

Pintre Loch from Balihulish.

Ben Leidch (Gael) English Loy Dalmally.

Caerphilly S.W. 1839.

Bethgelert Road

Harlech.

Bridge at the edge of Borrowdale on the road to Wastdale Head 1825.

Keans Lodge: Busts of Piers pot on chimney on Loch Fach Isle of Bute.

Broughton Castle, Westmorland 1825.

Glen Rosie, Arran.

Carrig Cennan: W.A.N.

York from the Old Walls 1829 Loch Elive Ben Sterah.

3 Heads.

Byland Gateway.

Tobermoray.

Ferry Boats, Arran from Crenan Locks Friday 21st July 4 a.m. 4.7/8th x 6¾.

Anchor Church Hermitage Melbourn 5 x 7.

Avenue of Trees overhanging 4.7/8th x 7.

Barn with Cart 7½ x 10¾.

Branch Park (also in colour) 1818 9½ x 14".

House with ruins 6 x 7.

FINISHED DRAWINGS BY WILLIAM NESFIELD (continued)

Beech growing into the Scotch fir at Crewe ordered to be headed down 6 x 6.
Bolton Castle 1833 7 x 11.
Beddgelert 1869 7 x 11.
Hornby 8 x 11¼.
Marriage Tree Inverary.
Inoculated Beech 10¾ x 7¾.
Witley Fountain: photograph 2¾ x 5¾.
Goldrik Bridge Patterdale 4½ x 7.
Flora detail 10 x 7.
Mountain Scenery: highlights 5 x 7.
Stream: highlights 7 x 10.
Broken Hull 7½ x 10¾.
Yacht 3 x 3¼.
Masked Ship 6¾ x 8¾.
Sailor leaning on arm looking away 10½ x 8½.
Flora: mounted on card 5 x 7¾.
Flora: mounted on card 7 x 9¾.
House with Bridge: mounted on card 5 x 6¼.
Nant Mill Bridge with highlights: mounted on card 5½ x 7.
Waterford Danish Tower 5.3/8th x 4 3/8th.
Kirkham Priory 7¼ x 10¾.
Waterfall with highlights 8¼ x 6½.
Mill 7 x 9¾.
Mouth of Glen Sannox, Arran 1825 9½ x 15.
Loughwaite Bridge, Borrowdale 1825 9½ x 12 5/8th.
Ambleside Mill 1825 9½ x 13.
Cottage near the end of L. Rannock 1823 7¼ x 10½.
Croxdale 1822 on river Wear 8 x 11.
Capel Curig: Beech root over rock.
Boy driving cobs rough sketch.

UNFINISHED DRAWINGS BY WILLIAM NESFIELD.
Nesfield Archives, Victoria, Australia.

Pencil with Highlights.

Pembroke 1829 $7\frac{1}{4} \times 10\frac{5}{8}$ th.

Head of Glencoe 1825 $9\frac{1}{2} \times 13$.

Sewd Gwlmdos on the Pryddyn 1835 7×10 .

Fallen Trees 7×10 .

Muil Grabod from Bryntyrch Inn $3 \times 3\frac{1}{2}$.

Pastoral Scene with Bridge $7\frac{1}{4} \times 11$.

Ruin with figures $7 \times 10\frac{3}{4}$.

Peterborough $7\frac{1}{4} \times 10\frac{3}{4}$.

Dinas Rock and Lime Kiln, Vale of Neath $7\frac{1}{4} \times 10\frac{1}{2}$.

SEPIA DRAWINGS BY WILLIAM NESFIELD.

Nesfield Archives, Victoria, Australia.

Road to Brancepeth Castle 9 x 12¾.
4 Flora, various sizes.
2 flower groups in garden 4¼ x 4 and 3 3/8th x 5 7/8th.
Water plants 8 x 7.
3 Sheep, 2 standing 1 sitting 7 x 6½.
Old Horse, Revd. Nesfield's 8¼ x 11.
Old Bos 3½ x 5.
Landscape 7 x 10.
Sewd Einon Gam Upper Fall on the Pryddyn 1835 10 x 7.
Neath Abbey 8½ x 11¾.
Scarfell 6¾ x 13¾
Linke L. from Nr. Balihulish 5 x 7.
Boulders and footbridge 3¼ x 4¾.
Artist sketching cathedral. 3¼ x 4¾.
Carreg Cinnen 8½ x 11½.
Criccieth, N. Wales. 3½ x 4½.
Off Isle of Mull 4 x 7.
Ben Lomond 4 x 7½.
1. Sun behind the cloud which is cool grey tipped yellow.
2. Pinky and very bright upon greeny.
4. Purple edge with YO.
5. YU – YU 6 purply grey. 4½ x 7.
Clouds tipped except those coming against sun 4½ x 7.
2 more clouds each 4½ x 7.
Araucaria imbricata 14 ft. Kenwood 7 x 5½.
Gyptomena japonica Kent 1864 18 to 20 ft. high 8 x 7.
Miscellaneous trees: one leaning 5 3/8th x 8..
Flower Bed 6 x 10.
2 Swans 5¼ x 8.

WATERCOLOURS BY WILLIAM NESFIELD.

Nesfield Archives, Victoria, Australia.

- Sailor with hand behind head 5 x 8.
Scotsman pulling net $6\frac{1}{2}$ x 5.
Lady with clothes basket on head 10 x 7.
4 men pulling on poles, 1 kneeling 9 x 7.
1 lady 2 men: lady with brush $8\frac{1}{2}$ x 6.
5 men, 2 on boat .
Marriage 3 x $4\frac{1}{2}$.
Peat stackers at Burra L. Etine 1830 $4\frac{3}{4}$ x $6\frac{3}{4}$.
Capel Curig $4\frac{3}{4}$ x 7.
Road on L. Lomond, 2 miles south of Tarbet $10\frac{1}{2}$ x $9\frac{1}{2}$.
Pool with weeds $6\frac{1}{4}$ x $9\frac{3}{4}$.
Broken mast on sand $3\frac{1}{2}$ x $10\frac{1}{2}$.
Boat high and dry 7 x $10\frac{1}{2}$.
Plough in field with large building 7 x $10\frac{1}{2}$.
Anchor $7\frac{1}{4}$ x $10\frac{1}{2}$.
Trees in Parkland 6 x 12
The Hunt 7 x 10.
Langdale $6\frac{1}{2}$ x $10\frac{1}{4}$.
Tree with mountain in background $3\frac{3}{4}$ x $5\frac{1}{2}$.
Road up to House with Loch in distance.
House with mountains in background $3\frac{3}{4}$ x $5\frac{1}{4}$.
Little Landscape 4 x $6\frac{1}{2}$.
Basket and rug $6\frac{1}{4}$ x $7\frac{1}{2}$.
Claverton Down, Bath 1834 $8\frac{1}{2}$ x 9.
Scotch Fir, Forest of Dolmore, Dec. 1824 12 x $7\frac{1}{4}$.
Willow Tree $10\frac{1}{4}$ x $11\frac{1}{2}$.
Horse's Head $6\frac{1}{2}$ x $8\frac{1}{2}$.
River Jack Snake, South Africa Zoological Gardens, Sept. 1867 $7\frac{1}{2}$ x $10\frac{1}{4}$.
Fawn $4\frac{1}{2}$ x 7.
Study of Stag after a long run and swim across the middle lake at Killarney with Mr. Herbert's hounds 5 x $6\frac{3}{4}$.
2 Herons $6\frac{1}{2}$ x $6\frac{1}{2}$
1 Heron looking backwards $7\frac{1}{4}$ x 7.
Heron walking $6\frac{1}{4}$ x $6\frac{1}{2}$.
Stag's head 6 x $5\frac{3}{8}^{\text{th}}$.
7 Seagulls $9\frac{1}{2}$ x $10\frac{1}{2}$.
4 Seagulls 7 x 5.
4 Seagulls 10 x $5\frac{7}{8}^{\text{th}}$.
2 Seagulls $6\frac{1}{4}$ x 8.
2 Grouse $3\frac{1}{2}$ x 6.
1 horse – grey $7\frac{3}{4}$ x 10.
1 horse with collar $8\frac{1}{2}$ x $11\frac{3}{4}$.
1 cow sitting, facing away $3\frac{1}{2}$ x $4\frac{3}{4}$.
2 cows, facing away $3\frac{3}{4}$ x 8.
Brown cow with white face $5\frac{3}{4}$ x $7\frac{3}{8}^{\text{th}}$.
Cow's head, facing: 2 calves heads $8\frac{7}{8}^{\text{th}}$ x $13\frac{3}{8}^{\text{th}}$.
Brown cow facing right $4\frac{3}{4}$ x $7\frac{3}{8}^{\text{th}}$.
Cow sitting white with brown markings 4 x 8.
Cow standing white with brown markings $6\frac{1}{2}$ x $8\frac{1}{2}$.

WATERCOLOURS BY WILLIAM NESFIELD (continued)

- Hound climbing, back view $7\frac{1}{2} \times 7\frac{1}{2}$.
Hound sitting, facing away $5 \times 7\frac{1}{2}$.
Back of hound, jumping bank $4 \frac{7}{8}^{\text{th}} \times 6\frac{1}{2}$.
Hound taking off facing away $8 \frac{7}{8}^{\text{th}} \times 7\frac{3}{4}$.
Hound emerging between logs $8\frac{1}{2} \times 11\frac{1}{2}$.
2 setters curled up sleeping 8×6 .
2 brown colleys, one sitting one sleeping $9\frac{1}{2} \times 6\frac{1}{2}$.
White setter, back view sitting No. 18 $11\frac{1}{4} \times 6\frac{3}{4}$.
Brown setter about to jump No.46 $11\frac{1}{4} \times 9\frac{1}{2}$.
Setter lifting right front paw No. 37 $6\frac{3}{4} \times 10$.
Setter running to right No. 17 $8\frac{3}{4} \times 11\frac{1}{2}$.
Doe facing left $7\frac{1}{4} \times 5$.
Stag sleeping $4\frac{1}{2} \times 7\frac{1}{2}$.
Stag licking near hoof $4\frac{1}{2} \times 5\frac{1}{2}$.
Dead lamb $4\frac{1}{2} \times 8\frac{1}{2}$.
Two groups of sheep 6 and $5 \frac{7}{8}^{\text{th}} \times 8\frac{1}{2}$.
Ten Sheep in different poses $4 \frac{7}{8}^{\text{th}} \times 10\frac{1}{4}$.
Seven sheep in three groups 10×7 .
1 Sheep feeding with sketches of others 6×7 .
Sheep and resting cow $4\frac{1}{2} \times 10\frac{1}{4}$.
Capel Curig 5×7 .
Waterlilies $3 \frac{7}{8}^{\text{th}} \times 7$.
2 scenes on large board (unattributed) L.H. 4×6 ; R.H. $4\frac{1}{2} \times 6\frac{1}{2}$. (Centre scene Eton).
Flora 6×8 .
Wild Flowers $4\frac{1}{4} \times 3\frac{1}{4}$.
Sinichio $3\frac{3}{4} \times 2\frac{3}{4}$.
Wild Geranium $3\frac{1}{4} \times 2\frac{1}{4}$.) Together on card.
Meadow Sweet $4 \frac{1}{8}^{\text{th}} \times 3 \frac{1}{8}^{\text{th}}$.)
Killarney $7 \times 10 \frac{3}{8}^{\text{th}}$.
Rough Water $5\frac{1}{2} \times 7 \frac{3}{8}^{\text{th}}$.
Nr. Capel Curig Sept '70 $5 \times 7\frac{1}{2}$.
Loch Scene $4\frac{1}{2} \times 7\frac{1}{2}$.
Horse in pencil drawn in man with plough and extra horse $8\frac{1}{2} \times 11\frac{1}{2}$.
Hulk of boat $7\frac{1}{4} \times 6 \frac{3}{8}^{\text{th}}$.
Wrecks of Brig and Sloop off Scarbro. $7\frac{1}{4} \times 9\frac{3}{4}$.
Masted Ship $10\frac{3}{4} \times 7\frac{1}{2}$.
Scarboro Wreck $7\frac{1}{4} \times 7$.
Inveraray Ship $4\frac{3}{4} \times 6$.
Wreck with logs drawn in $7\frac{1}{4} \times 10\frac{1}{2}$.
Ramsgate Harbour May 1862 $7\frac{1}{2} \times 4\frac{3}{4}$.
Windsor Cloisters 12th July '46 4 a.m. There is another unattributed $4\frac{1}{2} \times 8$.
5 more skies $5 \times 7\frac{1}{2}$; $5\frac{1}{2} \times 8$; $4 \frac{7}{8}^{\text{th}} \times 7 \frac{5}{8}^{\text{th}}$; $2\frac{3}{4} \times 4 \frac{5}{8}^{\text{th}}$.
An English Elm wh has grown round the window of a ruin between Morpeth and Bothal
Castle 1824 $7\frac{1}{2} \times 5$.
Bolton Abbey 1824, highlights $6 \frac{3}{8}^{\text{th}} \times 5$.
Windsor Pk 27th Sept '41, highlights $7\frac{1}{2} \times 11$.
Bramble and Fern $6\frac{1}{2} \times 10$.
Hulk $7\frac{1}{4} \times 10\frac{1}{2}$.
Hulk $7\frac{1}{2} \times 11$.
Wheelbarrow, Bisom and Shovel $5\frac{1}{2} \times 7\frac{1}{2}$.

WATERCOLOURS BY WILLIAM NESFIELD (continued)

Active Drover Thomas Hammond $10\frac{3}{4} \times 7\frac{1}{4}$.
Carriage with Coat of Arms $4 \frac{3}{8}^{\text{th}} \times 8\frac{1}{2}$.
Creole with Bonnet and Shawl $6\frac{1}{2} \times 9\frac{1}{2}$.
Man seated cross-legged $5\frac{1}{4} \times 4$.
Dairyman and hound $5\frac{1}{2} \times 4\frac{3}{4}$.
Stag seated $9\frac{1}{2} \times 6\frac{1}{2}$.
Stag seated $6 \times 5 \frac{7}{8}^{\text{th}}$.
Spotted Buck lying down $4\frac{1}{2} \times 7$.
Buck asleep 5×8 .
Buck asleep $5\frac{1}{4} \times 7\frac{1}{4}$.
Stag looking away $6 \frac{1}{8}^{\text{th}} \times 7 \frac{7}{8}^{\text{th}}$.
Stag licking near leg 7×9 .
Man asleep red jacket, blue stockings $4\frac{3}{4} \times 7$.
Thistle $4 \times 6 \frac{7}{8}^{\text{th}}$.
Thistle $7\frac{3}{4} \times 7\frac{3}{4}$.
Man with cauldron, 3 washerwomen and child $7 \times 10\frac{1}{2}$.
Man with cauldron, 4 men and geese $7\frac{1}{4} \times 10\frac{1}{2}$.
Man with corricle plus 3 $7 \times 10\frac{1}{2}$.
Boy resting $5\frac{1}{4} \times 7\frac{1}{2}$.
Tar pointing $7\frac{1}{2} \times 5$.
Scotsman pointing $7\frac{1}{2} \times 5$.
Sailor hauling rope $6\frac{1}{2} \times 4$.
Loader $6\frac{3}{4} \times 4\frac{1}{2}$.
Boy with inverted bucket $5 \times 4\frac{1}{2}$.
Muswell Hill – drawn for Loudon's book on Trees.
Trees.
Castle Howard: Nitch under dome illuminated for reception of Queen and P. Albert's visit.
Tree.
Sand Banks, Redcar 1867.
Nr. Mount Alexander on the Tumel.
Inoculated Beech between Betwy Coed and Pandy Hill on the right of the road 1839.
Brodick Bay, Arran.
1820 Pierre Coupice d'Aosta Mont Blanc in the distance.
Pear Tree in blossom 1865 a remarkable year for bloom.
Rock with heather.
3 Flora.
Tree.
Rocks and Water.
Ballihulish.
Waterfall.
Framed Dolbadern from a lane between the two lakes $7 \times 10\frac{1}{4}$.
Framed Eton (sky effect) 5×8 .
Landscape with dry stone wall in foreground (unattributed) $7\frac{1}{2} \times 10\frac{1}{2}$.
Sky effect: sunset $5\frac{1}{2} \times 7\frac{3}{4}$.
Waterfall above Gordale Scar (unattributed) $10\frac{3}{4} \times 8$.
Hartlepool Rocks $9 \times 12\frac{1}{2}$.
Water over rocks (unattributed) $8\frac{3}{4} \times 13\frac{3}{4}$.
Seaweed, Hartlepool WAN 1827 $7\frac{3}{4} \times 10 \frac{3}{8}^{\text{th}}$.
Windsor Park $10 \times 13\frac{3}{4}$.
Sunset over mountains: mist (unattributed) $9\frac{1}{4} \times 13\frac{1}{4}$.

WATERCOLOURS BY WILLIAM NESFIELD (continued)

Ruined Priory signed WAN 9¼ x 13¾.
Dunbarton 7¼ x 10½.
Abbey 8¾ x 12½.
W.N. 1824 6 x 7 5/8th.
Top of Goats Pass, Arran 10 x 15½.
Flora (unattributed)
Hunter and Stag 14 x 10.
Ilam Hall, Staffordshire Sept. '35.
Lady at door with dog – eggs in basket 3 x 1½.
Girl with blue bow 3 x 2.
Group round boat
Man with pitchfork, waving hat 6½ x 4½.
Lady with pitcher on head 6½ x 5½.
Seated boy with stick 5½ x 5½,
Boy feeding dog 7 x 6½.
Gilbert Strongbow of Pembroke
Tintern Abbey
Brancepeth Park Oct. 1822
Scotch Firs in the Forest of Dalmore Glen Dec. 1822
Sketch of a Tree
Halo at Llanstephen Aug. 1829
Beaumaris
Boy with Dog and Top Hat
Rocks and Small Pool: Seaside
Boat on Sea (2)
Conifers
Bridge and Horse
Scotch Firs, Forest of Dalmore 1824
Fishing Basket Tam-o-Shanter
Swan on Nest
Tomb of Rb. Harding
Welsh Lady Spinning
Figure of Highlanders – reproduced on Scottish Loch shooting party 8 x 10½.
Rock Bouy at Hastings
Insect from Oak Apple Gall WAN 1859.
Parish Room.
Catholic procession.
Tree, rocks and water.
Hole in precipice thro which the river flows, Gordale Scar.
Tree.
Rock Buoy, Hastings at I.O.W. water Oct. 1867.
Forest of Dalmore 1824.
Trees.
Scotch firs which were cut down on the terrace at Brancepeth Castle 1820.
Silver Birch.
Father in study entitled “Antra Patri.”
Figures of fishermen.
2 figures of washerwomen.
2 figures of sailors.
Figure of lady boiling clothes in cauldron.

WATERCOLOURS BY WILLIAM NESFIELD (continued)

Scottish fisherman.

3 fishermen two with nets.

Scottish gentleman turning away.

2 watercolours on paper stuck on board of gentlemen.

10 skies.

Sunset over Conifer forest.

Sea from rocks.

Rainbow.

Balihulish $7\frac{1}{2} \times 10\frac{3}{4}$.

On the Clyde $9 \times 12\frac{1}{2}$.

5 skies

Stream rushes and willows $7\frac{1}{2} \times 10\frac{3}{4}$.

Hedge parsley $7\frac{1}{2} \times 6\frac{1}{2}$.

Stockley Gill $8\frac{1}{2} \times 6$.

Nr. Harlech N.W. $6\frac{3}{8}^{\text{th}} \times 9\frac{7}{8}^{\text{th}}$.

Rievaulx Abbey 1826 $9\frac{3}{8}^{\text{th}} \times 13\frac{3}{4}$.

Rydal Park 1824 $11\frac{1}{2} \times 9\frac{1}{4}$.

Wheelbarrow etc. (unattributed) $8\frac{7}{8}^{\text{th}} \times 13\frac{1}{4}$.

Man driving cattle (unattributed) 7×14 .

Pembroke 1839 $7 \times 10\frac{1}{2}$.

There are 186 unfinished watercolours by William Nesfield and 186 watercolours that are not attributed in the Nesfield Archives, Victoria, Australia.

WATERCOLOURS EXHIBITED BY WILLIAM NESFIELD AT THE OLD
WATERCOLOUR SOCIETY BETWEEN 1823 and 1852.

19th Exhibition 1823:

1. Chateau Di Jaro, near Aosta, Piedmont.
2. New Bridge, Canton of Ticino near Dazio Grande, Switzerland.
3. Study near Witton-le-Wear, Durham (Sold to Col. Greville 5 gns.)
4. Chateau de Dussel near Chatillon, Val d'Aosta, Piedmont.
5. Bridge over the Reichenbach, Canton of Berne, Switzerland.
6. Falls of Teufels Bruke, Canton of Uri, Switzerland.
7. Study from Nature (Sold to B. Windus, Esq. 5 gns.)
8. Study from Nature.

20th Exhibition 1824:

1. Study near Burn Hall, Durham.
2. A Brook Scene
 But should you lure from his dark haunt,
 beneath the tangled roots of pendant trees,
 the monarch of the brook Behoves you then
 to ply your finest altn. (Unattributed).
3. Birch Trees from Nature.
4. A Brood Mare and Foal, Study from Nature.

National Gallery of Ireland:

Mamhead Bay, Devon.

Watercolour on paper 17.5 x 25 cms.

(Bequeathed to the Gallery by Mr. W. M. Smith in 1877).

An Old Man and two boys fishing below a waterfall.

64 x 91.8 cms.

(Transferred from the National Museum in 1966).

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Study of large-leaved Burdock.

Pencil 5 x 4³/₄

Landscape showing bridge and rainbow, stream and mountains.

Monochrome heightened with white 5 x 5 approximately

(Small sketch presented by Miss M, Ball).

Waterfall, near Ludlow.

A stream pouring down into a rocky pool from a valley above branches of a tree right.

Watercolour and body colour, heightened with white and gum arabic. 19 x 12³/₄.

(Purchased February 1877 in Catalogue of Drawings by British Artists of foreign origin in Great Britain).

Eton College, Eton.

Watercolour of the college buildings taken from the traditional position over the river to the east.

(This is one of possibly 3 versions).

Royal Collection, Windsor:

Watercolour of Castle Howard painted for Queen Victoria when she visited there in 1850.

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River Wharfe

Watercolour and bodycolour 10 x 14¹/₄

From Walker Mechanics Institute.

Possibly shown at the Old Watercolour Society in 1844.

Leeds City Art Gallery:

Wooded Trackway 18¹/₄ x 27¹/₄

Given to the Gallery in 1931 by ? Lupton.

Birmingham Museum and Art Gallery:

Near Brodick, Isle of Arran

Watercolour and bodycolour 29¾ x 39½

Bequeathed in 1943 by A. E. Hills descended Gastineau.

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Watercolour and bodycolour 10¾ x 7¾

Presented by Douglas Hills brother of above in 1944.

Collection of H. Wright

Niagara Falls

Watercolour heightened with white 10 x 14¼

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Engraved by J. Sands published Simpkin and Marshal of Stationers Court.

E.C. & T.W. Stevens, 10 Derby Street, Kings Cross.

The Falls of Tummel 27 x 38

Price: 60 Gns.

Sale Year 1974.

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The Giant's Causeway at low tide.

Pencil and Watercolour 7¼ x 10½

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Pencil, Watercolour and bodycolour with scratching 11 x 14¾

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Exhibition of Small English Watercolours 1952

Raby Castle, County Durham.

Sepia.

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Raby Castle, County Durham.
Watercolour.
8 x 11¼

Thomas Agnew & Sons Exhibition Catalogues.
Exhibition of Watercolours 1875.
Scene in the Highlands – WAN and R. Hills.

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to ply your finest altn. (Unattributed).
3. Birch Trees from Nature.
4. A Brood Mare and Foal, Study from Nature.
5. Scene in Breadalbane.
Around th' adjoining brook, that purls along
The vocal grove, now fretting o'er a rock
Now scarcely moving through a reedy pool
A various group of herds and flocks compose
Rural confusion (Unattributed).
6. Gordale Scar, near Malham, Yorkshire.
7. Study above the High Force of the Tees, Yorkshire.
8. Scene in Brancepeth Park, Durham.
9. Falls of Niagara, from a sketch taken on the spot in 1814.
It thundering shoots, and shakes the country round
And from the loud resounding rocks below
Dash'd in a cloud of foam, it sends aloft
A hoary mist, and forms a ceaseless show. (Unattributed).
10. N.W. View of Brancepeth Castle, to be engraved for Surtees "History of Durham."
(Surtees unfortunately died before the section on Brancepeth could be completed.

21st Exhibition 1825.

1. Red-legged Partridge (Sold £12).

22nd Exhibition 1826.

1. West Point of Staffa, called the Stirk Hill (Sold).
2. Treshnish Isles, Coll and Rum in the Distance.
3. Clam Shell Cave, Staffs, Coast of Mull in the Distance (Sold).

23rd Exhibition 1827.

1. Fingal's Cave, Staffa. (Sold).
2. View from the Summit of Goat Fell, Arran (Sold).
3. Periwinkle Bay, Staffa (Sold).

23rd Exhibition (continued)

4. Falls of Fyers (Sold).

5. Kirch-ma-heen, at the head of Glen Sannox, Arran (Sold 20 gns).

24th Exhibition 1828.

1. Framwellgate Bridge, Durham (Sold £20).

2. Glacier of Brenta in the distance Mont Blanc (Sold £45).

Round whose stern cerulean brows

White winged snow, and cloud and pearly rain

Frequent attend, with solemn majesty (Unattributed).

3. Druidical Temple of Tormore, Arran (Sold to Earl Brownlow £20).

4. Fall of the Tummel, near Blair Atholl (Sold £40).

5. Deer in Brancepeth Park (Sold to T. Griffiths, Esq. £50).

(Appeared in the Sale Rooms in 1875 and 1974 (Sold 1984).

6. Force of the Tees, Durham (Sold).

25th Exhibition 1829.

1. Near Festiniog, North Wales (Sold 5 gns).

26th Exhibition 1830.

1. Mill at Inveraray (Sold 6 gns).

27th Exhibition 1831.

1. The Laird at the Dinner Spring, at Loch Etive, Argyllshire.

2. Dressing a Fly at Stonebyers Falls, on the Clyde (Sold 25 gns).

28th Exhibition 1832.

1. Hartlepool, Nr. Durham (Sold to Mrs. Griffiths of Norwood 6 gns).

2. Milking (Sold 5 gns).

3. Brancepeth Park, Durham (Sold 8 gns).

4. Bamborough Castle (Sold to Mrs. Olive of 4 York Terrace, Regent's Park 15 gns).

(Now in the Victoria and Albert Museum).

29th Exhibition, 1833.

1. Glen Coe (Sold 10 gns).

30th Exhibition 1834.

1. Eagles of the Hebrides (Sold 25 gns).

2. Castle Howard Park (Sold 25 gns).

3. Fingal's Cave, Staffa (Sold).

31st Exhibition 1835.

1. Kilchurn Castle, Loch Awe (Sold to J. Ryman, Esq. of Oxford 8 gns).

(Now in the Wallace Collection).

32nd Exhibition 1836.

1. Scene near Rothsay, Isle of Bute (Sold 8 gns).

2. Loch Fad, Isle of Bute, and the House of the late Edmund Keen, Esq. Mountains of Arran in Distance (Sold to William Hobson, Jnr. Esq. of 43 Hailey Street 15 gns).

Watercolour with bodycolour heightened with white 13 x 17.

(Sold in the Sale Room 1994)

32nd Exhibition (continued).

3. Head of Glen Sannox, Isle of Arran (Sold for 20 gns).
4. Kidwelly Castle, South Wales 13 x 17 (Sold for 10 gns).
(Sold in the Sale Room 1994).
5. Farmyard, Near Durham (Sold for 8 gns).

33rd Exhibition 1837.

1. At Loch Leven, Ballahulish – Highlanders (Sold to the Marquis of Abercorn 1 Carlton House Terrace).
2. Dovedale, Derbyshire (Sold to H. Ashton, Esq. 22 Edward Street, Hampstead Road).
3. Isolated Rock on the Tummel near Mount Alexander, Blair Athol (Sold for 25 gns).
4. Chatsworth Park (Sold for 25 gns).

34th Exhibition 1838.

1. Corra Castle on the Clyde.
2. Bamborough Castle (Sold in the Sale Room in 1980).
3. Fall near Dalmally, Argyllshire.
4. Holy Island, Lamlash Bay, Arran.

35th Exhibition 1839.

1. Gordale Scar, Yorkshire (Sold).
2. Red Deer (Sold) Attributed to W.A. Nesfield and R. Hills.
(Sold in the Sale Room 1977).
3. Near the village of St. Remi, Val d'Aosta (Sold for 50 gns).
4. Glacier of Brenta, Mont Blanc in the distance.
5. In Windsor Park (Sold).
6. Pear Bog, near Harlech Castle, North Wales (Sold).
7. Kilchurn Castle, Loch Awe (Sold to Franz Baron v Kreusser, 141 Regent Street 30 gns).
(Now in the Wallace Collection).
8. Hartlepool Rocks (Sold to W. Strachan, Hill Street 30 gns).

36th Exhibition 1840.

1. Rhaiadyr y Mawdach, North Wales.
2. Stack Rocks, Pembrokeshire.
3. Near L., Rannock, Shilhallion in the distance 20½ x 27.
4. Eton College (Now in the possession of Eton College).
5. Flint Castle.

37th Exhibition 1841.

1. Gougan Barra, Nr. Bantry (animals by R. Hills) (Sold for 50 gns).
2. Fall of Tummel (Sold).
(In the Sale Room in 1891 and 1981).
3. A Day in the Highlands (Sold to Charles Burrow, Esq. 12 Grove Terrace, Kentish Town for 80 gns).

38th Exhibition 1842.

1. Torc Fall, Killarney from a sketch made during the clearing under the superintendance of the Artist in September 1841.
2. A Day on the Upper Lake, Killarney.

39th Exhibition 1843.

1. Entrance to the Gap of Dunloe (Sold for 60 gns).

40th Exhibition 1844.

1. On the Wharfe, Bolton, Yorkshire.
2. In the Vale of Neath (Sold for 50 gns).

41st Exhibition 1845.

1. Eagles Nest, Glengariff, County Kerry (Sold to James Code, Esq. Old Park, Clapham for 50 gns).

42nd Exhibition 1846.

1. Ross Castle, Killarney (Sold to ? Hobson, Esq. for 50 gns).
2. Inverannon, Glen Falloch (Sold to Revd. E. Coleridge of Eton for 45 gns).

43rd Exhibition 1847.

1. Drumadoun (Sold to ? Moon, Esq. Durham for 60 gns).
2. Ben Noosh, Arran (Sold to Charles E. Perkins, Brunswock Hotel for 60 gns). Frame and glass £9 10.

44th Exhibition 1848.

1. Aurora Borealis, Western Isles (Sold for 80 gns).
2. Glen Rossie, Arran (Sold for 80 gns).

45th Exhibition 1849.

1. Buchan Etive, Argyllshire.

46th Exhibition 1850.

1. The Giant's Amphitheatre, Near the Causeway (Sold to Revd. John Middleton, King's College, Cambridge for 65 gns). Frame and glass £5 8.
2. The Swan's Nest (Sold to Revd. S. Marshall of Eton College for 35 gns).

47th Exhibition 1851.

1. Ben Noosh, Arran.

Other Works by William Nesfield include:

1. Cottage, Pond and Landscape 15½ x 22.
2. The Interior of Brancepeth Church 11 x 12.
3. The Interior of Study 13 x 17½.
4. Trees 10¾ x 7¾.

Engravings of Nesfield's works appeared in Surtees "History of Durham."

One of Wressle Castle was featured in the Gallery of Modern Artists in 1834.

Nesfield's view of the Wear, near Durham engraved by Pulford, was in Fisher's "Drawing Rook Scrapbook" of 1838.

The lithographed Isle of Staffa and Fingals Cave were in Lawson's "Scotland Delineated" 1847-52.

WORKS BY WILLIAM NESFIELD HELD IN MUSEUMS AND GALLERIES.

Victoria and Albert Museum.

1. Bamborough Castle, Northumberland FA.536. Signed by W.A. Nesfield 53 x 70.2 cms.
Watercolour with body colour heightened with white and gum arabic.
Ellison gift.
(Perhaps the drawing exhibited at the Old Watercolour Society in 1832).
2. Circle of Stones at Tormore, Isle of Arran 25.4 x 30.5 cms.
Watercolour heightened with white.
(Shown at the Old Watercolour Society 1828).
3. Kilchurn Castle at the east end of Loch Awe, Strathclyde with Ben Conachan in the Grampian Mountains.
(The signature was interpreted as being that of W.A. Nasmyth, this was corrected in the 2nd edition of the Catalogue in 1902).
4. 130 miscellaneous landscapes (various sizes).

Wallace Collection of Pictures.

1. Kilchurn Castle, Loch Awe from the south side with rain blowing in from the west.
Signed bottom right WAN. 26.5 x 36.8.
Watercolour with gum arabic in the darker foreground shadows – on card.
One version of Kilchurn Castle was shown at the Old Watercolour Society in 1835, another in 1839. This picture sold at Christies in April 1863, then in the collection of ? Bicknell, Forest Hill. Purchased by 4th Marquis of Hertford for 60 gns).

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