

To Barbara and Rod and Colin

THOMAS HAYTON MAWSON
1861-1933

The English Garden Designs
of an
Edwardian Landscape Architect

Harriet Jordan
Ph.D
Wye College London University

ABSTRACT

Thomas Hayton Mawson was born to lower middle class parents, in Yorkshire, in 1861. He trained as a nurseryman in London then, after his marriage to Anna Prentice, set up on his own as a garden designer.

From the 1880's onwards, a new fashion in garden design was developing. The instigators were mostly architects closely associated with the Arts and Crafts movement and their new theories for garden planning reflected its ideals. The inspiration for the new style was derived from the gardens of 'Old England', which covered a range of influences from the 16th to 18th centuries. The new gardens provided an architectural frame for the house but the hard landscaping was softened by luxuriant informal plantings.

The rise of the formal style met with strong opposition from the existing landscapists who objected to the straight lines preferring what they saw as a more natural approach.

The architectural gardens gained great popularity because they were well suited to their needs of the clients. Large numbers of businessmen, many with newly acquired wealth, were moving out from the overcrowded towns to the surrounding countryside and founding country seats. The craze for a healthy outdoor life coupled with the great developments in horticulture made the garden an essential.

During the reign of Edward VII, Mawson's garden design business expanded rapidly and he was employed at many sites throughout Britain and abroad. He shared the theories of the formal school yet his knowledge as a plantsman and a love of nature meant that he always designed with plants in mind.

Mawson was keen to promote landscape architecture and lectured widely and wrote articles on the subject. Coupled with his abilities to design, to please his clients and to work hard, this helped establish him as the leading garden architect of his day.

I wish to thank Tom Wright, my supervisor, for all his help.

My thanks are also due to the staff at Kendal Record Office.

TABLE OF CONTENTS

Title-page	p.1
Abstract	p.3
Table of Contents	p.5
List of Illustrations	p.8
Introduction	p.11
PART I - A BIOGRAPHY, introduction	p.13
1.1 Early Life	p.15
1.2 Founding the Firm	p.18
1.3 Publishing 'The Art and Craft of Garden Making'	p.23
1.4 1902 - 1904	p.29
1.5 1904 - 1906	p.33
1.6 Civic Art	p.38
1.7 Running the Firm	p.41
1.8 The Peace Palace and a Trip to the USA	p.46
1.9 Teaching Landscape Architecture	p.51
1.10 Canada	p.57
1.11 Athens	p.60
1.12 An Imperial Obligation	p.67
1.13 Salonika	p.72
1.14 Lectures and Articles	p.77
1.15 A Day's Work	p.83
References for Part I	p.87
Part II - THE ARTS AND CRAFT GARDEN, introduction	p.97
2.1 Edwardian England and the Owners of Arts and Crafts Houses	p.99
2.2 Arts and Crafts Houses	p.103
2.3 The New Interest in Gardening	p.105
2.4 Horticulture	p.105
2.5 Design in Plantings	p.106
2.6 The New Designs	p.107
2.7 The Architects' Garden	p.110
2.8 Formal or Landscape - The Argument	p.112
2.9 The Confusion	p.114
2.10 Gardening and the Architects	p.116
2.11 The Solution of the Formal versus Landscape Debate	p.118
2.12 Art and Nature - What Balance ?	p.120
2.13 Principles of the Arts and Crafts Garden	p.123
2.14 The Principle of Simplicity	p.123

2.15	Using the Garden	p.124
2.16	Unity as an Aesthetic and Practical Principle	p.125
2.17	Other Principles behind the Arts and Crafts Garden	p.127
2.18	Enclosure and Subdivision	p.130
2.19	Character given by the Site	p.132
2.20	Where to Build	p.133
2.21	Aspect	p.134
2.22	The Need for a Plan	p.135
2.23	The Use of Old Gardens for Reference but not Copies	p.136
2.24	The Revival of the Old Garden	p.137
2.25	Old Gardens as Reference	p.139
2.26	Which Date of Old English Garden ?	p.142
2.27	The Deterioration of the Old English Garden	p.144
2.28	Foreign Influences	p.146
2.29	The Features of an Arts and Crafts Garden	p.147
	References for Part II	p.153
	Bibliography for Edwardian Arts and Crafts Gardens: Primary Sources, Secondary Sources, Periodicals	p.163
PART III - MAWSON'S THEORIES ON GARDEN DESIGN, introduction		p.171
3.1	Mawson's Clients	p.173
3.2	The Profession of Landscape Architecture	p.177
3.3	Training for Landscape Architecture	p.180
3.4	The Balance of Practical and Aesthetic	p.184
3.5	Idealists and Realists	p.185
3.6	Atmosphere and History	p.187
3.7	Renaissance	p.188
3.8	The Evolution of Garden Design	p.189
3.9	Foreign Designs	p.192
3.10	Late 18th and Early 19th Century	p.194
3.11	Victorian	p.195
3.12	The Formal Style	p.196
3.13	The Need for an Architectural Link	p.197
3.14	Linking the Garden and its Site	p.198
3.15	The Landscape Style	p.198
3.16	Art and Nature	p.201
3.17	The Principles of Garden Design	p.202
3.18	The Principle of Unity	p.204
3.19	The Importance of the Home	p.206
3.20	The Appreciation of Local Character	p.207
3.21	The Garden Related to its Surroundings	p.207

3.22 The Physical Conditions of a Site	p.209
3.23 The Need for a Plan	p.210
3.24 Features included in the Garden	p.212
3.25 Layout	p.213
3.26 Division of the Plot	p.214
3.27 Breadth as a Quality	p.215
References for Part III	p.217
List of Mawson's Lectures, Articles and Publications	p.225
Mentions of THM or his work which appear in publications - articles on individual gardens given in Part V are not included	p.228
PART IV - THE FEATURES FOUND IN MAWSON'S GARDENS, introduction	p.231
4.1 Entrances	p.233
4.2 Drives	p.235
4.3 Entrance Gates	p.239
4.4 Lodges	p.241
4.5 Carriage Courts	p.243
4.6 Wrought Iron Gates within the Garden	p.249
4.7 Wooden Gates within the Garden	p.251
4.8 Doors	p.253
4.9 Trellis	p.255
4.10 Rose Arches	p.257
4.11 Pergolas	p.259
4.12 Terrace	p.265
4.13 Terrace Walls	p.273
4.14 Balustrading	p.274
4.15 The Treatment of the Terrace Surface	p.277
4.16 Steps	p.280
4.17 Paths	p.283
4.18 Walks	p.287
4.19 Summerhouses	p.289
4.20 Statuary	p.299
4.21 Well Heads	p.302
4.22 Dovecotes	p.302
4.23 Finials	p.303
4.24 Urns and Vases	p.307
4.25 Sundials	p.310
4.26 Garden Furniture	p.313
4.27 The Use of Water - Fountains	p.317
4.28 Formal Water	p.321
4.29 Informal Water	p.325

4.30 Lawns	p.329
4.31 Formal Lawns	p.332
4.32 Landscape Effect	p.339
4.33 Soft Planting	p.345
4.34 Beds and Borders	p.349
4.35 Flowers	p.351
4.36 Climbers	p.352
4.37 Flower Gardens	p.353
4.38 Rose Gardens	p.355
4.39 Hedging	p.361
4.40 Wild Gardens	p.364
4.41 Rockwork	p.365
4.42 Wall Gardens	p.368
4.43 Kitchen Gardens	p.371
4.44 Orchards	p.376
4.45 Glass	p.377
4.46 Conservatories	p.380
References for Part IV	p.383
Index for Part IV	p.407
Index of gardens illustrated in the thesis	p.411

PART V - THE COMMISSIONS, introduction	p.413
note of thanks	p.415
Map to show the distribution of Mawson's major British private garden commissions	p.416
Commissions listed under House Name	p.417
Gardens Lists, alphabetically under name of client	p.421
Miscellaneous Commissions - little information available	p.603

LIST OF ILLUSTRATIONS

n.1 Thomas Mawson c.1895	p.17
n.2 The Corbels, Windermere c.1904	p.28
n.3 The Corbels, Windermere 1987	p.28
n.4 The Chapel, Hest Bank 1987	p.32
n.5 The Bungalow, Hest Bank 1987	p.37
n.6 The interior of The Bungalow, Hest Bank c.1905	p.37
n.7 Thomas Mawson and James Walker	p.40
n.8 Thomas Mawson c.1900	p.45
n.9 Bust of Thomas Mawson by Joyce Reddrop, exhibited at the R.A. 1917	p.66
n.10 Thomas Mawson in the 1920's with his wife to his left	p.76
n.11 Thomas and Anna	p.86
n.12 Thomas with two of his grandchildren	p.86
n.13 Thomas in the conservatory, Caton Hall	p.96
n.14 Entrance, Uplands 1987	p.234

n.15	Carriage gates from Mawson Brothers' catalogue	p.238
n.16	Plan of lodges at Maesruddud (<i>'The Art and Craft'</i> 5th fig.22)	p.242
n.17	Sketch for a carriage court (<i>'The Art and Craft'</i> 5th fig.42)	p.246
n.18	Sketch for a carriage court (<i>'The Art and Craft'</i> 5th fig.49)	p.246
n.19	Iron gate to kitchen garden, Maesruddud 1987	p.248
n.20	Iron gate dividing the garden, Hartpury House 1987	p.248
n.21	Wooden gate into the garden, Uplands 1987	p.252
n.22	The Thirlmere gate, from Mawson Brothers' catalogue	p.254
n.23	Trellis screening the carriage court from the garden, Kilfillan 1987	p.258
n.24	The Broughton Rose Festoons from MB catalogue	p.258
n.25	Pergola, Marden Park 1987	p.263
n.26	The Keswick Fruit Festoons from MB catalogue	p.263
n.27	Sketch of a pergola from Mawson Brothers' catalogue	p.264
n.26	Terracing, Keffolds c.1906	p.271
n.27	Terracing, Hazelwood c.1916	p.271
n.28	Hazelwood 1987	p.272
n.29	Bastion, Wood Hall c.1911	p.276
n.30	Wood Hall 1987	p.276
n.31	Patterned paving on the terraces, Higher Trap 1987	p.279
n.32	Steps from the lower drive, Birksey Brow 1987	p.282
n.33	Pleached walk, Thornton Manor 1987	p.288
n.34	Shelter in the rose garden, Greenwoods 1987	p.296
n.35	Summerhouse at the top of the glade, Wood c.1900	p.297
n.36	Wood 1987	p.297
n.37	Boathouse, Kearsney Court 1987	p.298
n.38	Sketch of a summerhouse from Mawson Brothers' catalogue	p.298
n.39	Finials round the carriage court, Broad Oaks House 1987	p.304
n.40	Belvedere, end of the formal glade, Lewiston Manor c.1911	p.305
n.41	Lewiston Manor 1987	p.305
n.42	Urns along the detached terrace, Walhampton House c.1913	p.306
n.43	Walhampton House 1987	p.306
n.44	Sketch of The Hawkshead Sundial from MB catalogue	p.309
n.45	Sundial on the terrace, Broad Oaks House	p.312
n.46	Designs for garden tables from Mawson Brothers' catalogue	p.316
n.47	Wall fountain, Hannaford Manor c.1906	p.324
n.48	Hannaford Manor 1987	p.324
n.49	Rockwork and waterfall, Roynton Cottage 1987	p.328
n.50	The lake, Wood 1987	p.328
n.51	Croquet lawn, Dunchurch Lodge c.1903, 1987	p.336
n.52	Tennis lawn, Devoran c.1903	p.337
n.53	Devoran 1987	p.337
n.54	Lawn from the terraces to the lake, Dunchurch Lodge 1987	p.338
n.55	Landscaping, Dunchurch Lodge	p.344
n.56	Dunchurch Lodge 1987	p.344
n.57	Border, Devoran c.1903	p.359
n.58	Devoran 1987	p.359
n.59	Rose garden, Dunchurch Lodge c.1908	p.360
n.60	Dunchurch Lodge 1987	p.360
n.61	Yew edge beds and dividing hedge, Burton Manor 1987	p.363
n.62	Walls for planting, The Willows c.1900	p.370
n.63	The Willows 1987	p.370
n.64	Conservatory in the kitchen garden, Wych Cross Place 1987	p.381
n.65	Range of glass, Wood c.1900	p.382
n.66	Wood 1987	p.382
n.67	Map to show Mawson's major garden commissions	p.416
n.68	The rose garden, Little Onn Hall c.1899	p.429
n.69	Little Onn Hall 1987	p.429

n.70	View from the terraces, Kearsney Court c.1900	p.432
n.71	Kearsney Court 1987	p.432
n.72	The sunk garden, The Priory c.1908	p.437
n.73	The Priory 1987	p.437
n.74	Fountain pool, the Priory 1987	p.438
n.75	Walled rose garden, Chapelwood Manor 1987	p.442
n.76	Entrance gates, Maesruddud 1987	p.445
n.77	Walk between flower garden and glade, Hartpury House 1987	p.450
n.78	From the wild garden, Lacies 1987	p.453
n.79	The pond garden, Woolley Hall c.1917	p.458
n.80	Woolley Hall 1987	p.458
n.81	Across the lily pond, Greenwood c.1910	p.469
n.82	Greenwood 1987	p.469
n.83	Sheltered seat, Greenwood c.1910	p.470
n.84	Greenwood 1987	p.470
n.85	Pleached walk and pergola, Witham Hall	p.473
n.86	The panel garden, The Grange c.1899	p.479
n.87	The Grange 1987	p.479
n.88	From the informal gardens, Wych Cross Place c.1901	p.480
n.89	Wych Cross Place 1987	p.480
n.90	The terraces, Wych Cross Place c.1901	p.481
n.91	Wych Cross Place 1987	p.481
n.92	The kitchen garden, Wych Cross Place c.1901	p.482
n.93	Wych Cross Place 1987	p.482
n.94	The conservatory, Elm Court 1987	p.492
n.95	The garden door, Skilts c.1908	p.513
n.96	Skilts 1987	p.513
n.97	Gateway dividing sections of the garden, Skilts c.1908	p.514
n.98	Skilts 1987	p.514
n.99	View from lake across the garden, Dunchurch Lodge c.1908	p.518
n.100	Dunchurch Lodge 1987	p.518
n.101	The rose garden, Lees Court c.1908	p.521
n.102	Lees Court 1987	p.521
n.103	The terrace pool, Wood 1987	p.522
n.104	Across the garden from the house terrace, Wood 1987	p.524
n.105	The lily pond, The Hill c.1906	p.529
n.106	The Hill 1987	p.529
n.107	Pergola and undercroft, The Hill 1987	p.530
n.108	Steps leading from the drive, Fellside 1987	p.535
n.109	Fellside c.1901	p.536
n.110	Sunken pool, Moonhill Place c.1902	p.537
n.111	View from the terraces, Dunira c.1922	p.541
n.112	Dunira 1987	p.541
n.113	Wall fountain feeding rill, Dunira 1987	p.542
n.114	Cross O'Cliff Court, from the house terrace 1987	p.558
n.115	Cross O'Cliff Court c.1908	p.559
n.116	Garden house and terrace, Walmer Place c.1901	p.560
n.117	The garden house, Walmer Place 1987	p.561
n.118	Wall fountain on the terraces, Hazelwood 1987	p.577
n.119	The croquet lawn and observatory, Stonehurst 1987	p.583
n.120	from the main terrace, Ashfield House c.1912	p.584
n.121	The rose garden, Edmond Rectory 1987	p.585
n.122	Panel garden, The Krall c.1901	p.586
n.123	The pergola, Wood Hall c.1910	p.589
n.124	Wood Hall 1987	p.589
n.125	Summerhouse, Wood Hall c.1910	p.590
n.126	Wood Hall 1987	p.590
n.127	Terrace walk, Uplands c.1906	p.593
n.128	Shelter and trellis, Stocks c.1910	p.594
n.129	Stocks 1987	p.595
n.130	The fruit garden and pavilion, Foots Cray Place 1987	p.597
n.131	Lily pond, Barley Wood 1987	p.602

INTRODUCTION

By the end of the Edwardian era, Thomas Hayton Mawson was the leading landscape architect. For the last fifty years both the man and his work have been almost entirely forgotten.

Mawson was responsible for some 160 major garden commissions in England, Scotland and Wales. Since he designed according to the characteristics of the site and was sympathetic to both the house architecture and the natural surroundings, each commission was unique. Nevertheless, there is a recognisable style, common to all the gardens, which distinguishes them from other gardens of the period.

In the last decades of the 19th Century, a new fashion for formal gardens developed, closely related to the new arts and crafts architecture. The majority of these gardens show a similarity of plan as a result of the strong set of ideals shared by their creators. The principles behind Mawson's designs are consistent with the teachings of the arts and crafts school and his gardens conform to the basic arts and crafts plan.

Mawson was alone as a designer of formal gardens in having a predominantly horticultural background. His training is reflected in the transitional manner he used, which merges architectural work round the house into a more relaxed landscape treatment beyond. His hard landscaping always affords plentiful accommodation for a wealth of soft plantings.

When Mawson died, his son, Edward Prentice, continued the landscaping and town planning business. When the firm eventually closed, in 1977, the material which had accumulated in the Lancaster office was given to the Public Record Office at Kendal. The records from the nursery at Windermere, too, were deposited there. This archive consists of plans, photographs, glass slides and a cash account book, and, when used in conjunction with published sources, provides a remarkable record of Mawson's abilities as a garden designer.

With changes in society, large country houses of the Edwardian era became unsuitable as family homes. Many of the buildings have been sold for use as schools, institutions and conference centres. Others have been split into flats or demolished. The gardens, designed at a time when labour was cheap, have all suffered to some degree. At best, they have merely been simplified for ease of maintenance, but the majority have either undergone serious neglect or partial or complete destruction.

The survey of Mawson's gardens shows how much they have suffered.

Good workmanship, the architectural nature of the designs and the number of sites has meant that, despite many hazards, a reasonable sample of Mawson's work remains. It was imperative that what has survived was rediscovered and recorded and its historic importance brought to light, in order that what is left can be assessed, listed and, hopefully, at least the best preserved.

The thesis is divided into five parts.

Part I is a biography of Mawson for his life and work are inseparable.

As yet there is no reference work on the Arts and Crafts gardens so it was necessary to review the theories behind them to place Mawson's work in context. This forms Part II

Because of his belief in the merits of education, Mawson left a wealth of material in the form of lectures, articles and publications, reflecting his ideas on design. They are discussed in Part III. His town planning work is not covered, but the theories behind it were entirely consistent with those on landscape architecture.

In 'The Art and Craft of Garden Making', Mawson analysed each feature of the garden in turn. This policy has been repeated for Part IV. The principles are illustrated with examples using features which have been recorded during the gardens survey or which are described or illustrated in contemporary material.

Part V is a list of Mawson's major English garden commissions, including references for each and the present condition where the site has been visited.

Photography throughout is by the author.

PART I - A BIOGRAPHY

Part I describes the main events in Mawson's private and professional life, the two being closely interwoven. It shows Mawson to have been a pleasant, religious man, incredibly hard working and honest in his business affairs, and it demonstrates his impressive success despite humble beginnings. The chapter includes details of his landscape architect and town planning practice, his war effort, and his foreign commissions.

Mawson's autobiography, 'The Life and Work of an English Landscape Architect' has been used for the basic framework.

I am extremely grateful to Mr. and Mrs. T. Boissier Wyles who were neighbours to the Mawsons in Hest Bank, for personal information on the family and also for their hospitality. Thomas Mawson's descendants, his youngest son, Tommy, his grandsons Andrew and David, and his granddaughter Honor and her husband Mr. P. Spinks have also been most helpful.

Invaluable insight into the working of the firm has been provided by Mr. T. Waring Pennington who worked in the Lancaster office and I am in debt to him and his wife for their generosity.

I would also like to thank the following who, among others, have kindly supplied me with facts: Messrs. G. and A. Angeli, Mr. J. Atkinson and Mr. A. Powers (on Robert Atkinson), Mr. G. Beard, Dame Sylvia Crowe, Mr. J. St. Bodfan Gruffydd, Sir Geoffrey Jellicoe, Mr. W. Mallows (on his father, C. E. Mallows), Mrs. D. Matthews (on Pattinson Ltd), Mrs. N. Reed, Mr. J. Robinson, Mr. M. Shippobottom (on W. H. Lever), Mr. C. Stansfield, the department of Visual Arts at the University of Lancaster, the School of Landscape Architecture at Liverpool University.

Jo Beglo, librarian at the department of Architecture and Fine Art at the University of Waterloo, Waterloo, Ontario supplied me with articles from American publications.

1.1 EARLY LIFE

Thomas Hayton Mawson was born to lower middle class, devoutly non-conformist parents. His father, John William Mawson, was a cotton warper from Halton, Lancashire, "a fine, lovable character", (1) intelligent and sincere but with no aptitude for business. Jane Hayton, Thomas' mother, was a religious woman of delicate constitution but strong mind. Practical and proud with a keen sense of humour, she had a material outlook which made her ambitious for the success of her family. The children, Nancy, (2) Thomas, Robert and Isaac, adored their father and feared their mother until they grew to regard her as "a wonderful personality". (3)

Thomas was born in Scorton, Lancashire, on the 5th May, 1861 and was registered in the parish of Nether Wyresdale, Garstang, on 6th June. When he was six, the family moved to a semi-detached house which his father had built on the Freehold Park Estate, Lancaster. Shortly after, John Mawson took work in Ingleton, W. Yorks, and built 'Prospect House' on a piece of land overlooking the river Greta, as a home for his family.

Thomas was a frail child but when his health improved he was sent to a dame's school. Partly as a result of the cotton famine, the Mawsons had little money and could not afford to send Thomas away to get an education so he attended the local Church school. In the three years he was there, despite somewhat irregular attendance, he proved himself an observant, intelligent pupil.

At 12 years old, Thomas went to work as an office boy for an uncle with a builders business in Lancaster. As well as his duties, which included making tracings of contract drawings and keeping checks on building materials used on site, he was allowed time off for studying drawing and for classes at the Lancaster Mechanics' Institute. (4) He had always been fond of drawing, spending his holidays in the country making sketches of the local architectural features.

After two years, when Thomas was ready to move on to join the designing department of the Lancaster firm, Gillows, his father purchased the property of Langber End, between Ingleton and Bentham, in order to start a fruit farm. John Mawson requested that his son return home to help him set up as a nurseryman, seed merchant and florist. (5)

Thomas had learnt a certain amount about horticulture from his uncle, a keen amateur gardener, and was enthusiastic about the nursery project. His interest in the subject grew and he started reading gardening journals especially the 'Gardeners' Chronicle' and 'The Journal of

Horticulture', and books lent to him by a neighbour which included Uvedale Price on the Picturesque, Repton's 'Fragments' and Gilpin's 'Forest Scenery'. He also came across Loudon's 'Landscape Gardening' and 'How to lay out a garden' by Kemp. Coupled with the practical experience he was gaining, this new knowledge prompted Mawson to start thinking along the lines of Landscape Gardening for a career.

A house was built on the new land and development of the fruit farm and nursery began. It was not a success and proved too much for John Mawson who developed a chronic illness and died. Led by their mother, the three sons tried to continue but the venture proved impossible.

In order to give the boys a chance of a good training, Mrs. Mawson decided that the family must move to London. In 1879, at the age of 18, Thomas was sent to the City to try and find work for himself and his brothers. Later during his life, he relates the story of his "first entrance as a lad into London":

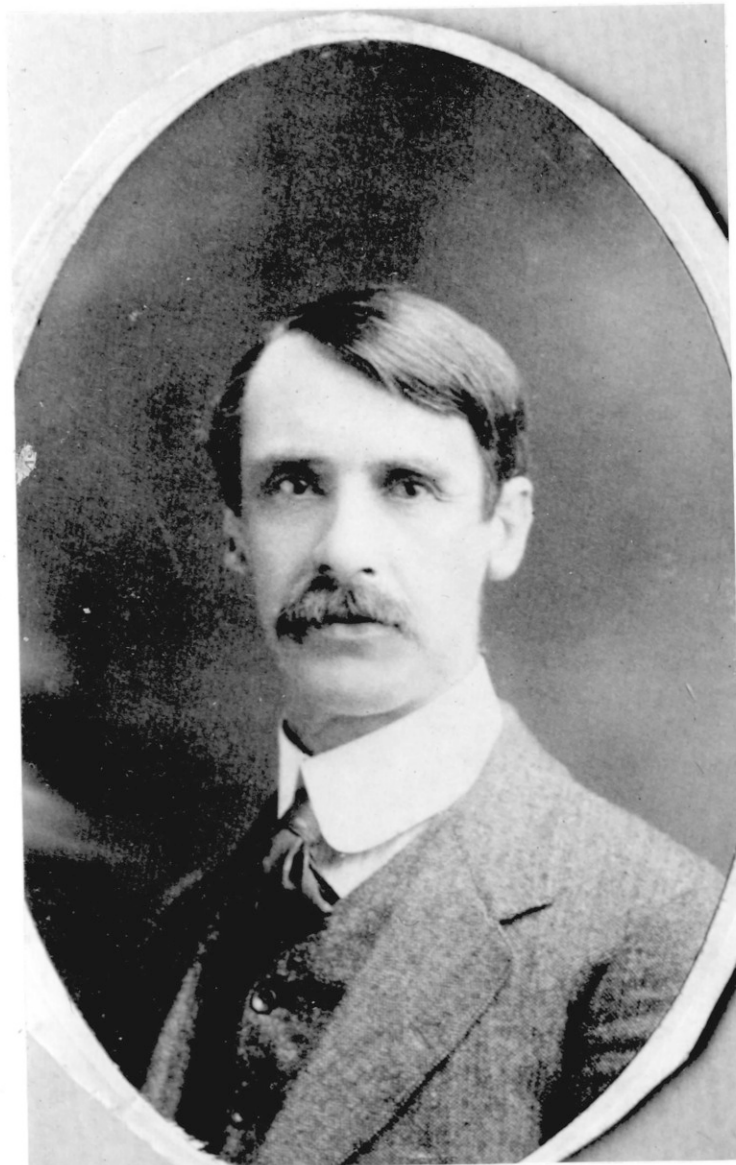
"Like other ambitious lads I determined to put my budding courage to the proof and to win fame and fortune, but the change from a Yorkshire upland moor with its breezes and wide prospects to the most depressing atmosphere of London back yards was too much for me. At Bethnal Green where I had to change, I sat down and wept. It was March and I caught sight of five Lombardy poplars struggling into leaf. The effect was electrical and combative energy of body and mind returned". (6)

Thomas secured a position with John Wills of Onslow Crescent, and found openings for Robert and Isaac with William Iceton, a grower for Covent Garden Market. The family sold up the Langber End property and moved to Barnes Common to a house which was a great step down from the comfortable Yorkshire home. All Thomas' wage (7) was needed to support the family, leaving none over for his own entertainment, so he spent his spare time sketching as before, visiting the South Kensington museum and going round the local parks and gardens.

Mawson's childhood influenced his later life. He was conscious of his lack of basic education and made great efforts to remedy it. Brought up in a strongly non-conformist household, he remained deeply religious and he shared his father's political leanings becoming an ardent Liberal. He viewed the trials of his youth as having been the best training for a boy of his temperament, "inclined to abstract meditation rather than to purposeful action". (8) Through circumstance he became fond of hard work and considered that an easier childhood may have resulted in a less productive life. His training in the building trade, drawing lessons and work in the nursery business gave him both the ambition and the grounding required to become a landscape gardener.

Working at Wills' for two years provided Mawson with his first experience of business methods and dealing with people, and taught him to work with purpose and "steady application". (9) It was a large business with an impressive clientele for Wills was the foremost floral decorator in London well known for designing the gardens at Lacken near Brussels for King Leopold and for a decoration scheme at the 1875 Paris Exhibition.

Mawson considered Wills as a garden arranger rather than a garden designer. He learnt little concerning practical landscape design during his employment with the firm for Wills depended more on verbal instructions given on the site, than on making detailed plans or drawings.



n.1 Thomas Mawson c.1895

In 1881, Wills' closed down. Mawson accepted a post with Messrs. Kelway and Son, in Somerset, but as it proved unsuitable he soon moved to a 22s per week job with Thomas H. Ware of Hale Farm Nurseries, Tottenham. The nurseries dealt with the widest range of stock in the country and Mawson made the most of his position, studying and drawing the plants in his free moments before and after work, and discussing them with the managers and foremen, building up a knowledge which, later in life, he considered to have been "the most important equipment" (1) for his career. During the winter months, he attended evening classes in botany and agriculture at the local Technical School. Mawson became friends with Francis Fell, the manager of the business side of Ware's, and through him learnt much about the running of such an organisation. It was not long before Mawson was promoted to dealing with the firm's correspondence which included letters from such experts as Dr. Ellacombe, Dr. Hogg, Reynolds Hole, Gertrude Jekyll, Robert Marnock and William Robinson. Shortly after, Mawson began travelling to wholesale customers living within a fifty mile radius, which gave him the chance to broaden his knowledge both of plants and business. One firm of landscape contractors he met in this way offered him a partnership with a view to his running their landscaping department. Now twenty three, Mawson was keen to start experimenting with his ideas on design. He was also thinking of settling down for he had met Anna Prentice, (2) a nurse and second daughter of Dr. Edward Prentice of North Walsham, Norfolk. Acceptance of the post would mean that they could marry, so, despite the offer of a junior partnership from Ware's, he took up the new employment.

The work went well and he married Anna at Trunch Church, Norfolk on Aug 1st, 1884. However, during their honeymoon in the Lake District, Mawson received a letter saying that the partnership was no longer possible although the firm would be willing to employ him for a salary. The wage and terms offered were unsatisfactory and Mawson was forced to make the next major step of his career. He decided to start a family business.

At the time, an abundance of country houses were being erected in Windermere and the surrounding districts and it seemed probable that there would be sufficient demand in the area for garden work.

After 1880, as the rural feel of the suburbs vanished, many who could afford to built second homes. The changing structure of English society meant that owners of industrial capital no longer felt obliged to be

directly involved in business and public affairs, so could withdraw from the towns. Windermere offered a convenient retreat for those with business concerns in Lancashire, and the community life created by the wealthy became an attraction in itself for leaders of industrial and mercantile life.

The railway had come to Windermere in the 1840's giving good access, and the beauty of the area, along with the availability of property, meant that it had become a desirable residential resort. (3)

By 1885, Thomas and Anna had found a house for themselves in Ellerthwaite Road, Windermere, (4) and suitable business premises in College Road, consisting of about an acre of land with a cottage and shop, which they rented on a long lease.

The intention was to establish a nursery and contracting business for the brothers, Robert and Isaac, and for Thomas to manage the design side of the firm. Once the business was well established, Thomas would then set up his own professional landscape gardening practice, separate from the Mawson Brothers' nursery.

The venture was slow to take off, and for the first year the financial situation was poor. Just as matters had become serious, Mrs. Arthur Severn, niece of John Ruskin, recommended Mawson to Joseph Ridgway Bridson who was completing his new house at Sawrey. As a result, the firm received the commission to design and complete the gardens of 'Bryerswood'.

Bridson had made his money from the Bolton based bleaching business and had been living at Belle Isle for many years before he decided, in 1887, to build himself a home. A founder member of the Sailing Club, Bridson was "a doyen of social life around the lake", a gentleman "who moves in the best country circles and exercises a great influence locally". (5)

It was an important contact for Mawson and during the course of the work he met many of Bridson's guests. Some then became clients, including Captain Bagot of Levens Hall, Colonel Sandys of Graythwaite Hall and Sir Henry Moore of Birksey Brow. Mawson also met the Bolton based architect, Mr. Knill Freeman, who provided both encouragement and introductions to many future clients.

The work for Col. Sandys put Mawson in contact with another important client, George Gregory. In 1890, Gregory, legal advisor to Sandys, was in the process of building Riverside, near Staines, using the architect T.E. Colcutt, and he asked Mawson to lay out the grounds. This was the first commission at a distance from the Windermere office which had previously covered only Cumberland, Lancashire and Yorkshire.

Partly as a result of growing confidence, but also because of the increasing financial demands associated with a family, Mawson decided it was time to move on to more ambitious projects. Having read of a scheme for the building of Hanley Park, Staffordshire, Mawson assembled a folio of his work, obtained an introduction to the member for Hanley through a M.P. who he knew well, and secured the commission for the design of the park. (6)

Later in 1890, Mawson was asked to advise Burslem Town Council on their new park, then, backed by the small staff of his office, he began entering council competitions.

To help ease the problem of high unemployment resulting from the industrial depression, the Local Government Board recommended municipalities to create jobs by initiating public works. Consequently, there were many competitions held for the design of public parks.

Mawson had a run of twelve unsuccessful entries before being chosen by the Newport Parks Committee, in 1897, to design the new park presented by Lord Tredegar. The win saved both the reputation and the morale of the firm. Further successes followed, including winning the competition for the East Park, Wolverhampton.

Despite limited knowledge of town planning, Mawson entered a competition for the planning of a model residential area near Wellington, Shropshire. He had previously made plans for the layout of a building estate at Storrs, Bowness-on-Windermere, and for the Heathwaite building estate, and the experience helped him gain first place for his design for the appointed area of Lord Forrest's estate.

More competitions followed with a good results until it became obvious to Mawson that it was a combination of luck and knowing the right tricks which secured a win, not the actual merit of the entry. Success gave no measure of his ability since those judging were seldom professionals with any knowledge of the subject.

By 1889, the nursery firm was well established and was offering an extensive range of plants. (7) It was awarded a medal in the International Horticulture Exhibition, 1892. (8) The volume of business had grown rapidly, but financial matters were still a concern as the capital available was insufficient for the volume of business. The problem was lessened when Anna Mawson received a legacy which enabled the firm to purchase land at Rectory Road, Bowness and to stock it with more trees and shrubs for which there was a regular demand.

In the last years of the century (9) Robert and Isaac acquired several acres in Rayrigg Wood, Bowness, making the nursery sufficiently stable for Mawson to break away and pursue his separate career.

The appreciation and recommendation of the early clients brought as much private practise as Mawson could cope with, owing to the difficulty of not having an experienced staff. To remedy this he began to train pupils in his own office, retaining their services when they completed their articles.

By 1897, Mawson had an office in Crescent Road and was calling himself a landscape gardener, (10) carrying out consulting work, preparing plans and supervising on site.

Finding himself inundated with new commissions, Mawson offered a junior partnership to Dan Gibson. Gibson had been the resident architect at Graythwaite while Mawson was working there, and on finishing his work for Col.Sandys, had moved to London to work as an assistant in the office of George and Peto. (11) A severe illness had forced his return to the Lake District. (12)

The partnership received much purely architectural work including churches, cottages and small houses. Thirteen cottages of varying size were designed for members of the Mawson family. The Builder published an article on some of their designs at Heathwaite, praising the small houses as "good specimens of cottage architecture", and noting their "certain special character". (13)

In Bulmers Directory of 1901 Mawson lists himself as "architect and surveyor" and in 1902-03 as "architect", while Mawson Brothers advertise as "landscape gardeners, contracts undertaken in all parts of the country". The title reflects his life-long architectural leanings.

The other main building firm in Windermere at the turn of the century was Pattinson's, an established family concern which had been greatly increased in the 1880's by George Henry Pattinson. (14) Occassionally the two businesses collaborated as in a 1897 scheme for Bowness Bay. (15)

When working with Gibson on a site, Mawson would relate the first ground plan of the house to the site while Gibson provided architectural details and designed the buildings for the garden layout. They worked in this way for Sir William Cunliffe-Brooks at Glen Tana and Aboyne Castle; the Marquis of Bute at Mount Stuart; Maj.Macrae-Gilstrap at Ballimore; Col.Campbell at Ormidale; the Misses Astons at Little Onn Hall; Galloway at The Willows; Gaddum at Brockhole, and Whitehead at The Flagstaff, as well as on other smaller commissions.

As Gibson was skilled in many aspects of applied design, clients frequently asked him to design all kinds of items connected with their houses, and his talent for collecting antiques was also greatly in demand. However, Mawson felt that in his firm, garden design should

take priority. Problems were also arising when Mawson was asked to collaborate with other architects, so, after only two years, the partnership dissolved. (16)

Mawson had acquired a greater understanding of architecture as a result of the association and the architectural side of the business had been greatly strengthened by Gibson's presence. His influence had also encouraged Mawson towards a more formal style in his garden designs. (17)

Immediately after they parted, Mawson introduced Gibson to William Lethbridge who proved to be one of his most important clients and for whom Gibson and Mawson designed and built the estate of Wood, South Tawton, Devon.

Mawson and Gibson kept in close contact. Gibson stayed in the Crescent Road office and Jack, Mawson's son, trained as an assistant under him. (18) Gibson designed many houses in the Windermere area before his death at the age of 42 on 19th June, 1907. (19)

Mawson kept up his studies by reading and by visiting the major gardens and parks in the vicinity and took lessons from local artists to improve his drawing. His secretary for many years was John Dyer, and together they would go out sketching from nature.

In order to be in a position to fulfil his ambitions, Mawson knew he must develop a more educated style. He realised that his future clients would respond far better to a man with the correct social refinements so he joined the local debating society where he could mix with men of leisure and be guided along the right path. He participated with enthusiasm and after three years was elected president.

Mawson was an active member of the local community. From 1897 to 1899 he was a member of the Windermere ward UDC and throughout the twelve years that the family was in Windermere, he attended the Carver Memorial Church in Lake Road. Here he was influenced by two of the pastors, Dr. Adamson and Dr. Taylor. Dr. Adamson became a good friend and advisor while Dr. Taylor taught him learnt the merits of eloquent yet simple speech, and to lean more towards art compositions based on reason rather than attempts to copy nature in design.

1.3 PUBLISHING 'THE ART AND CRAFT OF GARDEN MAKING'

The firm progressed well although Mawson never allowed himself the luxury of being satisfied. The problems which did arise were mainly the result of clients altering plans to their own ideas during or after construction and many were oblivious of the principles behind the practice of garden design.

Mawson increasingly favoured the formal style as an expression of what is good in human nature, although he could still find room for well placed informal or wild gardens.

As his garden designs progressed towards the more formal style of layout, Mawson found he was facing more difficulties. Formality was not yet high fashion, and designs which followed a non-architectural style were still being shown in much of the gardening literature. Consequently there were clients, like Naylor of Cuerdon Hall, who did not consider a plan based on straight lines to be art and so did not appreciate Mawson's work.

Mawson felt there was a gap which needed filling, and determined to write a book which would educate the public in the true art of garden design. The idea for the arrangement and scope of the book came from Edward Kemp's 'How to lay out a Garden' and its aim was to define the relationship between nature and art as applicable to gardens. In retrospect, Curtis spoke of it as "a work that was badly needed by students". (1)

Work was now taking Mawson all over the country, and he often spent several evenings a week in trains. He used this time to make drafts for 'The Art and Craft of Garden Making', handing these over to John Dyer to edit.

Mawson believed that the personal element in his book should be unobtrusive. However, although it might appear "to be questionable taste to refer to one's own work" (2) when discussing a paper, this was the only way he could satisfactorily illustrate the points he was making. Thus his examples were all taken from his own experience. (3) At least for his reviewer in *The Architect*, the technique was a success for, "while the author speaks of his own experience, there is nothing stated that would suggest he believes he is the only competent practitioner of the time". (4)

The illustrations for the book were prepared by the office from actual plans, and the chapter headings, cover design and perspectives were done by Gibson and by Mawson's friend and colleague, C.E.Mallows.

Initially no publisher would accept the book but Batsford and Country

Life agreed to act as selling agents if the author could meet the cost of printing himself. Mawson invested £660 in the first run of 1000 copies and, in 1900, 'The Art and Craft of Garden Making' was published.

The book met with favourable reviews from the press. 'Building News' prophesied that "few will put it down before they have determined to possess a copy, provided they love a garden at all" (5) which proved correct for the edition sold out within three months, Mawson only incurring a slight financial loss. The article called 'The Art and Craft' a "most admirable book on this subject" that "cannot fail to be of the greatest value to all who have anything to do with garden-making or house-building in the best sense of the word. .. As a practical compendium we can heartily recommend his volume to those who wish to learn as well as to those who already are familiar with the matter. The last named will certainly appreciate the information therein so well arranged and artistically treated. The former cannot fail to realise the ability of their guide". (6) It praised the fact that Mawson had had considerable experience and was "no mere theorist". Good results could only be obtained by an architect working in a loyal association with the garden expert and the reviewer felt Mawson had done justice to both views of the matter. (7)

The Architect praised Mawson "who has had much experience in the laying out of gardens" for being "disposed to be eclectic" rather than purely formal adding: "as a guide to those who are in need of information" the new book "will be found to be of the greatest use". (8)

The one complaint was that Mawson did not sufficiently emphasise the use of plain surfaces for repose, nor the avoidance of everything fussy. Mawson heeded the point and made up for the omission in his later writings.

The reviewer of 'The Art and Craft' for The Builder was an architect who held the view that "the garden architect should, as far as the immediate surroundings of the house are concerned, work under the house architect and have to satisfy him", yet he found Mawson's book "far in advance of anything produced by professed garden artists since Repton". The "great amount of practical gardening information" made it "a book of much practical value". "The generally sound views of the author in regard to the architectural treatment of gardens may be very useful, from the point of view of the architect, in the education of the client.

Architects themselves may not learn much from the book, but they will welcome a gardener whose views on many points will be in harmony with their own".

The section which received criticism was the chapter on 'Planning for Landscape Effect'. Here Mawson seemed "to fall into some of the cant of the landscape gardener, though by no means to the extent that we have met in books specially professing that unlawful art". It was an area "frought with unreality and pretence". (9)

'The Art and Craft' met with least favour when the reviewer tended to landscape rather than architectural treatment of gardens. A.H.P. who did the review for Architectural Review, believed in gardeners working in the garden, not designing it. He wished "long for a rest all round, a general pause during which common and garden architects and all the host of them may leave for a while - for good if they will - their Notions Artistic, and get to some real workaday life at first hand".

It was not surprising then that this reviewer found in 'The Art and Craft' a "strange lack of imagination". Apart from the "many useful suggestions and valuable lists of climbers, trees and flowers" he considered "it is not an impressive book and is difficult to read, for it has no fire in it. Moreover, throughout the work we fail to find any of the large and spacious ways of a real gardener - garden maker - poet". He complained that "Mawson calls himself a garden-architect, and thereby drags the humorous and meditative gardener from his quiet and cool delights into the dry-as-dust roads of professionalism and percentages". (10)

Requests for articles, interviews and lectures followed the publication of the book. (11) Mawson enjoyed this new type of work but the extra strain, added to an already busy life, led to a breakdown in his health which kept him away from work for several months during this critical stage in his career.

A major step in the expansion of the business was the opening of the London branch at 28, Conduit Street, in 1901. (12) Mawson, by now "the well-known garden architect", needed a Southern base "for the convenience of clients who, whilst in town, wish to consult him". (13) The entry in 'Kelly's Directory' advertises him both as a garden architect and a landscape gardener. (14)

W. James Crossland who remained with the firm until after Mawson's death, was in charge of opening the office from 10-5 Monday to Friday, and 10-1 (15) on Saturdays, for which he received a salary of £10 per month. (16) W.G. Gibson (17) was employed for work amounting to £4 per month, and there was J.M. Kidman to run errands, earning £1 per month.

Mawson's important clients at this time were Lethbridge of Wood who was to become a respected friend and D.W. Freshfield of Wych Cross Place, for whom he worked closely with the architect, Edmund Fisher.

As the effects of 'The Art and Craft' filtered through, Mawson gained a surge of new clients, and since they were in sympathy with his ideals, work ran smoothly. Amongst these was S.Waring of Foots Cray Place who provided the contact with many other clients including Queen Alexandra and Gordon Selfridge. Other new commissions included work for H.Martin of Cringlemere and for Col.Marton of Capernwray Hall. Mawson was also involved with plans for a sea-side resort to cover a part of Marton's property. In 1901, he was commissioned to design the garden to Moor Crag, (18) a new house being built by C.A.Voysey for Buckley. This was the first of Mawson's many meetings with this Arts and Crafts architect.

Jacobs, Abrahams, de Lafontaine, Viscount Downe and Sir R.Cooper numbered among the clients around at the beginning of the century and Sir and Lady Affleck approached Mawson requesting designs for a garden for Dalham Hall to be worked on in conjunction with Mallows. Since Mawson and Mallows frequently collaborated, Mallows had also taken rooms in 28, Conduit Street.

The head office at Windermere was responsible particularly for work in Ireland, North Wales, the Northern counties and Scotland. (19) The building had originally been a house attached to a shop and had needed rebuilding and remodelling. When Gibson had finished making the alterations it comprised of two large rooms, one for Mawson, the other a drawing office, and a small room for the book-keeper and secretary. The walls were rough cast and coloured a very light pink, the wood work was painted green and the dressed stonework was of yellow freestone. Over the shop door was a porch, the carved brackets of which were the work of Arthur Simpson of Kendal, who was also responsible for the furniture. (20) The staircase was unusual with square posts and newels, and carved spads in place of turned balusters; the fireplace in Mawson's office was made to the architect's designs by Mr Pulham. (21)

Before they became outgrown, these rooms handled much of what Mawson considered to be his best work including a number of small gardens in the Lake District. The Yews for Scott, Blackwell for Holt and a range of glass at Hole Hird for Groves are examples.

Mawson Brothers, under the guidance of Robert, established extensive connections with other architects but much of their work still came from Thomas. When possible Mawson used the family firm as his contractors for he found this the most satisfactory method. Sometimes, however, a job would be for plans only these being put into practise by an outside contractor or the head gardener of the property, as the owner saw fit.

Mawson tried to visit each site the firm was working on once a month

and was personally responsible for all the basic sketch plans and designs and many of the original surveys. He made every effort to visit completed projects in order to learn from seeing the results of his ideas when put into practise and allowed to mature. Along with constant observation and subsequent application, he valued such comparisons as being of the greatest importance for improvement.

Mawson still spent much time travelling and occupied his journies by writing the second edition of 'The Art and Craft of Garden Making'. It was published in 1901 and reviews were again mainly complimentary.

'The Builder' called it a "charming and at the same time practical work" and sympathised with Mawson's decision of "falling back upon first principles". (22)

'Building News' wrote: "The volume has obtained its success mainly on its own merits, not the least of which is the author's appreciation of the increased interest which is to be observed among many classes in the subject of horticulture and all that belongs to gardens and their maintenance. Mr. Mawson has not ignored little details, and he realises the possibilities of small gardens, and, basing his standpoint on the reasonable condition that the garden should belong to the building to which it forms the setting, he is at once able to keep clear of the ambitious absurdities often associated with what are wrongly termed natural ideals". The reviewer pointed out that such methods were not new but commented that Mawson, "as a practical garden-maker, has the advantage, however, of knowing how to put it into execution, and, being more than a landscapeist, and having a taste for architecture as an art, he has found out a way to make his garden work harmonise with the buildings in the fashion we have indicated". Generally, "our author merits approval, and this for the good reason that he is thorough in his work, never being above acknowledging his coadjutors and fellow craftsmen. He does not employ someone else to do the work, and then put his name to it as his own. This could not be said of some garden experts who by other means obtained success and all that follows upon it". (23)

'Nation', an American publication, thought the book "one of the best among recent publications of its kind". .. Mr. Mawson shows himself in sympathy with the best, both of the old methods and of the new, nor is his work as an artist without its own peculiar attractiveness". Though 'The Art and Craft' lacked "high inspiration and delicate touch", it filled a useful niche and was in a far higher class than "the literary output of the average landscape gardener". The reviewer found that Mawson, treating the subject from the point of view of the professional

garden architect, "holds the happy medium between that extreme formalism of the architect's garden and the complete formlessness too often characteristic of the landscape garden". He admired Mawson's way of "curbing the fancy of the artist with the practical experience of the engineer". (24)



n.2 The Corbels, Windermere c.1904



n.3 The Corbels, Windermere 1987

The second edition of 'The Art and Craft' again brought articles and lectures, 'The Unity of House and Garden' for the RIBA in 1902 being of most note. (1)

The following year, along with his friend Alfred East, Mawson was elected as an Honorary member of the Royal Institute of British Architects. (2) It was an important step to his career for it distinguished him from the landscape school and helped establish him on the architectural side.

By emphasising formality, Mawson lost the clients who were looking for someone who could give them a garden which attempted to copy nature. Since he was not yet firmly established as an exponent of the architectural style, there was a period of financial worry while the new clients wanting formality gathered. During this time, and always throughout his life, he was encouraged and supported by his wife.

Monetary worries were accentuated by Mawson's domestic situation. In 1900 he built a new house for his growing family of eight children, Edward Prentice (3), Francis, Jack William (4), Helen Jane (5), Dorothy, James Radcliffe (6), Thomas (7), and Millicent.

'The Corbels' stood on the Heathwaite Estate, on an eminence overlooking the whole of the Northern part of Lake Windermere and the surrounding ranges of mountains. The corner site of roughly half an acre was bounded by roads leading into Windermere and to Bowness. The house was planned by Mawson in conjunction with Gibson in a style in keeping with the traditional Westmorland cottages and was built in stone quarried on the site. The design was such as to allow of extension if needed.

Inside, the dining room was panelled with green painted pine above which was a deep stencilled frieze. The limestone head to the fireplace was decorated traditionally, with a lead rose inlay, and the firegrate was made by the village smith. All the furniture and decorations were designed by Mawson. Round the house was a small garden, planned simply to offer breadth and quietness.

Mawson and his brothers had always been close, and the family ties were reinforced by them all marrying into the same family. Robert's wife, Helen, was Anna Prentice's sister. Dr. Prentice had died when his daughters were very young, and they had been brought up by an uncle. The third brother, Isaac, had married one of the uncle's daughters. Robert lived across the road from 'The Corbels' in 'Bleak House', also built by the firm, and Isaac lived at 12, Oak Street, Windermere. The

sister, Nancy Mawson, married Richard Mattocks and they lived with their four children, Robert, Mark, Richard and William, in the other half of 'Bleak House'. Jane Hayton Mawson, Thomas' mother, also lived in the village.

Isaac gave Thomas much encouragement, material support and business advice and it was a severe loss and sorrow to him when his youngest brother died of pneumonia early in 1901.

The Mawson Brothers' nursery was doing well. Kellys of 1902 lists College Road, Windermere and Rectory Road, Bowness as addresses, and an extensive new garden was being developed on the plot of land on Main Road just outside Windermere on the road to Bowness. Soon after this new premises were started opposite the Rayrigg nursery's show garden and "striking rockery" in New Road. 'Shrublands', incorporating the firm's offices and a seed store, served "the joint purpose of a residence for Mr.R.R.Mawson the head of the firm of Mawson Brothers, nurserymen and garden furnishers, and also as central offices for the various nurseries and other departments of the firm". It was built "according to the best Westmorland traditional methods of building". (8)

The Mawson Brothers' Nursery catalogue (9) gives an insight into the support the firm offered to Thomas' design side. In the forward entitled 'A Word to Architects and Others on the making of Gardens and Garden Furniture', they explained their methods:

"Believing that Garden Making had for a long time been a neglected craft, and that the revival of interest in the garden designers' art was certain to lead to a demand for workmen skilled in the craft, we decided in the early days of the firm to select suitable youths who showed a love and an aptitude for the craft, and to train them specially for the work of laying out gardens; a training which had necessarily to be many sided, embracing not only a knowledge of Horticulture and Arboriculture, but also of such builder's work as is required in the formation of complete garden schemes. Recognising at the same time, the general trend of garden designers, whether architects or landscape gardeners, towards a more formal treatment of the garden, or at any rate that portion which was in close connection with the house; and also the wider appreciation of the charm of the Old English Gardens so well illustrated in Country Life and other high-class papers; we decided, whilst not neglecting the more general requirements of a Nursery business, to prepare our Nursery stock in anticipation of a demand for such trees, shrubs and hardy flowers as impart character and interest to this type of garden. As our endeavours and terms of business became known we were asked to undertake work at a distance with the gratifying result that

the firm and their landscape foremen are now known in almost every county of Great Britain. .. Knowing the difficulty which architects who design gardens have in securing intelligent execution of their work, we have for some years past given our attention to the supply of their felt wants, with the result that we are now regularly employed by many well-known Architects in laying out and furnishing the gardens designed by them."

The next few years, 1902-1905 were a busy period which saw a continued expansion of Mawson's firm. He had built up a successful practise with an impressive clientele and felt his powers of design to be progressing well. A valued perk of the profession was the many friends he made amongst his clients. They tended to be amateur garden enthusiasts who came to him to realise and develop their own ideas on layout. He supplied the framework which they could then work within so that the end result gave the desired feeling of unity.

In 1902, on the recommendation of their architect, W.Leiper, C.A.Buchanan of Deoran and W.Renwick of Mar Gate, each approached Mawson to request his talents. Buchanan in turn introduced Mawson to the Pullar family who commissioned gardens from him.

Interesting new commissions included work at a new house near Accrington designed for G.Macalpine, W.G.Greaves's garden at Portmadoc, a garden near Lincoln for Richardson, work on Delting Hill for Dr.A.Harboard, and further work for W.Galloway. Town planning schemes included a small recreation ground at Cleethorpes, building estate developments in Yorkshire and Westmorland and some plans for Hest Bank.

Garden improvements for Lord and Lady Beauchamps at Madresfield Court followed, and 1904 brought fourteen major new projects such as designs for Carnegie at Skibo Castle, F.J.Monks in Warrington, Lord Brassey at Chapelwood Manor, W.Fenwick at Witham Hall, and T.O.Lloyd of Budbrooke House. Fenwick's architect was Andrew Prentice, a friend of Mawson who often invited him as his guest to the Arts Club.

Not all Mawson's plans were accepted. He lost over £500 when Abrahams refused to pay for his seaside garden, and another large sum to Whitehead in similar circumstances. A further disaster was his proposed treatment for Pittencrieff Park and Glen.

Along with Prof.P.Geddes, Mawson was asked by the Carnegie Dunfermline Trust to draw up a scheme for Pittencrieff Park which Andrew Carnegie had given to Dunfermline, and to make suggestions for the improvement of the town. Although personally delighted with the scheme, Mawson found the Board of the Trust was not impressed with its ambitious scope and aims. (10)

Mawson was forced to take the Trustees to the Scottish Court of Sessions to settle a debt of £3,101 11s 2d which he considered they owed him. On September 24th 1903, he had received a letter from J. Currie Macbeth, the secretary to the trustees, which read "the trustees will be glad if you will undertake to furnish them with a report on the laying out of the park and glen, and the erection of the needed structures suggested by Mr. Carnegie". (11) Mawson had therefore prepared surveys, sketches and plans of the park and glen and of projected improvements, and sent in a report. In July 1904 he sent them an account for £817 6s 7d for his professional services. This they refused to pay as it had not been incurred under their instructions. They complained that his document "was of an extraordinary, uncalled for and useless character" (12) and that the scheme it put forward would be extremely costly even if it were possible to carry out. Mawson refused to modify the plans and the Trust considered that "they would be exceeding their duty if they offered him £300 so as to get rid of his claim which would be remuneration on the amplest scale for any services". (13) The case was sent to the Procedure Roll and Mawson lost out.

Indirectly, the work at Dunfermline did bring positive gain. The published report helped secure Mawson his international town planning commissions and he was introduced to Andrew Carnegie who commissioned private work and who was instrumental in initiating Mawson's travels to Canada.

The next important piece of work was the design of a large public park, Falinge Park, for the corporation of Rochdale. (14)



n.4 The Chapel, Hest Bank 1987

Private clients in 1904 included Henry Harben and, particularly, Reginald Cory a keen amateur landscape gardener and owner of the Duffryn estate. In addition to extensive schemes for the gardens at Duffryn and plans for a model village, Mawson travelled to Italy with Cory to see the Italian gardens. They visited the major art galleries too, realising that garden art was just one expression of the influences which gave rise to the whole of the Italian Renaissance.

As the business grew, Mawson found an increasing proportion of his trade came from the South and South West of the country. Since the clients were businessmen, most consultations had to be arranged for Friday evenings or for Saturday. In order that Mawson could make more frequent visits home, the family increasingly used the bungalow at Hest Bank near Lancaster which had been bought and converted into a holiday home at about the same time as 'The Corbels' was built. The rail service to Hest Bank was far more efficient than that to the Lakes and when the family was there Mawson was at least sure of seeing them every weekend. 'The Corbels' had been well loved as a home and had suited the family well, being built for their needs and being near the Windermere Grammar School for the boys. Thus it was with reluctance that the family gradually moved away from Windermere village and its religious and social life.

The Mawsons, particularly the women, were soon involved with the Free Church and community at Hest Bank. Chapel was Mawson's hobby and in conjunction with Dan Gibson he acted as Honorary architect for the building of the Hest Bank Village Church, the first stone of which was laid in 1902, by Arthur A. Haworth. (1) Mr. J. Beveridge Chirmside and EPM acted as secretaries for bazaars held to help raise the necessary money, £1,250, and a little booklet 'Our Church and Village' was published by the bazaar committee to advertise the cause. An extract read: "It is interesting to note that a small company of village Free Churchmen should show such interest in the design and decoration of their tiny Chapel, as to suggest the renaissance of that medieval spirit which believed in offering its best in the worship of Almighty God". (2)

The Chapel, designed to give an impression of "simple restfulness", could be divided to provide seating for sixty rather than the maximum of a hundred when the congregation was small. The folding screen used for this purpose was "the outstanding feature, and the one of which the congregation is most proud". It had been given "entirely by the following politicians representing both parties viz: Col. Sandys, MP;

George White esq., MP; W.H.Lever esq., MP; Norval W. Helme esq., MP".

(3)

The Rev Herbert Gamble MA, of Mansfield College, Oxford and director of Oakfield School at Arnside, was pastor from the autumn of 1905 and under his leadership every effort was made "to foster congregational worship in its best and truest sense". (4) It was probably Mawson who wrote the leather-bound order of service, 'Prayer and Praise' (5) for he fought against anything 'sloppy' (6) especially when it came to religion. Most of the nine-strong choir were members of the Mawson family and any friend staying at The Bungalow, was expected to accompany them to the Church on Sunday. Every week Thomas gave a brief children's address invariably beginning: 'My dear young folk..', and aiming to stimulate his audience's powers of observation and love of nature. Through giving these sermons he developed the clarity vital for presenting the lectures by which he popularised the art of Landscape Architecture.

Mawson took a great interest in children which showed in his work. He was conscious that the planning and equipment of children's playgrounds in England trailed behind that in America and considered this tragic. It was here that, "along with the quest for pleasure, youth ought to learn to love law and order" (7) which he saw as the basis of all good government.

Thomas made a wonderful father and his children adored him despite his regular confusion of their names. They believed him to be "the kindest, gentlest man" (8) and when, on the evening that someone broke into 'The Bungalow', Mawson chased the intruder with a stick, the family were astonished. It would have been more in character for him to have offered the burglar a cigarette and struck up a conversation. Mawson was "a genial man without professional airs", "a very simple man who never worried about money". (9)

The children also loved their mother "a magnificent woman, a real lady, very gentle, who loved people." (10) There were few rules other than the basic ones made for the safety of the youngsters and it was a close-knit affectionate household.

The Bungalow was a busy place. Two maids lived in and the policy of open house meant continuous visitors arrived across the sands. (11) Business contacts and friends were often invited to stay, and everyone was welcome provided they assisted with the daily chores. In Windermere, Mawson had been involved with the Windermere Gospel Temperance Union and the guests conformed with the predominantly teetotal household.

The children held frequent tennis parties and musical evenings. Mawson was a keen organist and had played as a young man in London. When he converted the Bungalow he bought a full sized organ from Bibby's at Kendal, and installed it in the music room. He was seldom at home but when he was he joined in whatever was going on with characteristic "tireless energy", (12) playing a little golf (13) and, much to the amusement of his children, learning to swim.

The move to Hest Bank had an effect on Mawson's career. The unbroken expanses of the new surroundings taught him the value of uncluttered space, and he developed a broader treatment in his layouts.

By 1905, Mawson was registered as 'architect, Slyne with Hest' (14) but he appears to have kept the office at Crescent Road, Windermere, until 1910. During this period 28, Conduit Street seems to have been the centre for the firm.

Mawson was the first garden architect to be elected to the Art Workers' Guild, (15) and, in true Arts and Crafts spirit, considered setting up a small community of designers centred round a studio set in a garden near London. The idea was rejected for practical reasons and anyway Mawson was too fond of the North of England to make London a permanent head office, although from the business side it would have been best to move South. Instead, in about 1912, he moved the firm's headquarters to Lancaster to "the premises afterwards made famous and known throughout the civilised world as High Street House". (16)

Mawson marked the years 1905 and 1906 as being the most momentous of his career mainly because it was in 1905 that he first met Lord Leverhulme. While looking for funding for the screen to go in the Hest Bank Chapel, Mawson appealed to Lever as a High Church Nonconformist. Lever proved willing to contribute and in addition requested help with the grounds of Thornton Manor. It was the beginning of a friendship which brought Mawson several of his most important works as well as new contacts such as Gladstone. At the end of his life, Mawson was planning a book about the Leverhulme gardens but it was never completed.

A commission for Baron von Boeslager marked the start of Mawson's work abroad. The Baron was living near Bournemouth and requested Mawson to draw up a restoration programme for the garden of Schloss Hessen, Hamm, Germany.

The second foreign request came via Theodore Marburg, an American from Baltimore who later became ambassador to Paris and who was president of a civil league for the beautification of his home town. Mawson's interest in Civic Design had been growing and he had written several essays on the subject. Marburg was renting a mansion in the Lake

District and, knowing of their shared interest, called on Mawson. The latter approved of the businessman taking a break from busy city life for he felt it would result in improved output on the return. Perhaps he later applied similar reasoning to justify his trips away from his English clients.

The friendship with Marburg led to an introduction to the Carroll Browns, and a commission to design a garden for their home in Green Spring Valley, Massachusetts, in the Autumn of 1905. A six week trip to the States was organised for Mawson and his eldest son, EPM who had just completed his second year at the London School of Architecture. Mawson was impressed by the smartness, organisation and hospitality of the Americans and returned home determined to visit again.

Back in England he was introduced to another American, Van Allen, who owned Rushton Hall, Northants., and who wanted a new garden. Mawson planned the surrounds of the house to be in keeping with its age and, using Robert Mawson as the contractor, built the garden so that it would rapidly merge into the scene. When the client returned from the States he did not understand Mawson's reasoning, was totally dissatisfied with what he saw to be bad workmanship, and refused to pay. Mawson was philosophical about the loss for at least it had taught him to always be sure of the tastes of the client in advance.

The important public work of the year was the remodelling of Broomfield Park for Southgate U.D.C. who remained clients of the firm for many years.

Work for private individuals included Marden Park for Greenwell, Uplands for Walker, The Shawms for Bostock, Keffolds for Henderson, Greenwoods for Adam Ellis and Ribby Hall for Duckworth.

Two potentially valuable clients were lost during the busy Autumn period. The first left because he felt he was not being given the attention he deserved. The second, who had recently bought land and wished Mawson to make designs for a complete new estate, seems not to have liked Mawson's methods or attitude. Mawson in turn was not in favour of first generation squires. He believed that where the estate had been in the family for several generations, the owner was far more equipped to run the domain.

Mawson was responsible for giving the vote of thanks for Mervyn Macartney's talk on garden design at the RIBA in 1905. He had "nothing but thanks to offer" for the most interesting paper but, for the purpose of discussion, "so that by threshing and winnowing we might obtain sound wheat for the sustenance of the mature practitioner and the growth of the young ones", (18) he mentioned that he felt the paper had omitted

the principles and ethics of garden design. He suggested that they had heard much about details but "little about the house, and less about the landscape", (19) factors which he considered of primary importance.



n.5 The Bungalow, Hest Bank 1987



n.6 The Interior of The Bungalow, Hest Bank c.1905

1.6 CIVIC ART

A slack period in 1906 meant that Mawson had time to revise and expand 'The Art and Craft' and the third edition was published in 1907. This time it met with glowing reviews.

'The Architect' observed that three editions "are enough to show that the principles which are advocated by the author as well as by other architects are gaining recognitions in this country". The reviewer hoped that the success of the book was not mainly due to amateurs, for the advice it contained was also of use to architects, particularly those with little experience of gardens, who were called on to design grounds. The article brought attention to Mawson's ability, as a practical man, to include the "particulars which writers who consider effects alone would be disposed to pass over" and recommended 'The Art and Craft' "from the interest of the subject and the beauty of the illustrations" but also for being "a practical work containing sufficient information to enable a young architect to carry out a commission for garden-making with advantage to his client as well as to himself". (1)

The 'Architectural Review' claimed "it is not often that a reviewer can give so hearty a welcome to a new edition". After greeting the addition of more photographs of Mawson's results, it continued: "Altogether, the increasing number of architects who attach great importance to garden design and equipment are thrown by this edition into deeper debt to Mr. Mawson, whose immense practical experience gives to his views a peculiar authority". The only criticism was that if Mawson improved his literary style the book might be more readable, but this detail did not prevent the reviewer from being "really delighted with the book" which was considered "a necessity for every architectural library". (2)

The reviewer for the Architectural Association, distinguished Mawson from the "many who have taken in hand to set forth the mysteries of garden craft, whose eyes are so dazzled by the flowers that they are blind to the simplicity of the ensemble". Neither could he be lumped with "those who preach the doctrine of the right use of materials, who more or less consistently apply it in building, but at once ignore it in garden making, because they have not troubled themselves to learn the nature of their materials". Mawson remembered both the main lines and the details, and thus his book had a comprehensive value. Likewise, when speaking on formal and landscape, "that absurd controversy", Mawson put forward "the sane view that each is right in the right place".

Mawson was congratulated for handling the principles of garden design "with the knowledge and sympathy of an artist leavened with a strong practical common sense". This common sense pervaded the book from cover to cover and made it "a real guide to those who would enter upon that most fascinating of enterprises: the designing and making of a garden".

The reviewer found "it abounds too in those words of wisdom and words of warning which only one can give who, by practical experience, has mastered his subject". It was "this practical knowledge of gardening, combined with a true insight into the poetry of the garden, and the artistic perception of simplicity, breadth and restraint so indispensable in its design which breathes through its pages and commends the book to all who would study the mysteries of garden craft".

(3)

'Nation' again felt able to commend 'The Art and Craft' and the good sense it contained, to its readers. "The treatise is one which the landscape architect can use to advantage and which will assist owners of estates to correct the mistakes of their gardeners". Again, slight criticism was directed to Mawson's "fine writing" although it was acknowledged that, after a quaint fashion, this was rather attractive.

(4)

"We are glad", said 'Studio', "to see this new issue of Mr.Mawson's well-known work. .. The outcome of an unusually wide experience in the laying out of gardens under all sorts of conditions, the work well deserves the high esteem in which it has been held since its first appearance some seven years ago". The journal prophesied that, "replete as it is with information and suggestions for the practitioner, the work is certain to maintain its position as a leading one on the subject". They suggested it was a volume which "should be in the hands of everyone who is interested in domestic architecture and gardening, whether as architect, designer, or client". (5)

In a special spring number titled 'Gardens of England in the Northern Counties', 'Studio' quoted extensively from "Mr.Thomas H.Mawson's exhaustive book". In the introduction, Baldrey commended Mawson's success with formal gardens, admiring his "catholicity and breadth of taste which enabled him to see that there are plenty of occasions on which absolute formality must be departed from or even abandoned because there are existing natural features which must be reckoned with and taken into account by the designer". (6)

The lull in the workload also gave Mawson the chance to start on his next major publication. 'Civic Art' was to cover the subject suggested by the title as it applied to the design and decoration of towns and

cities. The original intention had been to write a companion volume to 'The Art and Craft' dealing with landscape architecture and its place in park systems, town gardens, boulevards, avenues and playgrounds. However, the publisher, H.Batsford, suggested that it should also encompass the new social science of the development of towns and Mawson realised that "these things, though intensely important, were merely parts of a larger whole, and that Civic Art must embrace town planning and a consideration of all those factors relating to civic design which bear upon it". (7)

In its final form as published in 1911, Civic Art encompassed "studies in town planning, parks, boulevards and open spaces". (8) The first two parts dealt with the ideal and the practical, the third, town planning, and the fourth, examples of parks and gardens.

Its main purpose was to reveal the aesthetics of Town Planning rather than merely to be practical. Through it, Mawson hoped "to educate, to train the vision to see beauty in every line drawn, in the design of every structure, in every tree planted and in every stretch of greensward laid down". (9)

He dedicated the volume to his friend the Rt.Hon.John Burns "to whose public spirit, practical wisdom and generous enthusiasm the cause of Civic Art is so deeply indebted". (10)



n.7 Thomas Mawson and James Walker

1.7 RUNNING THE FIRM

Mawson found that committing his ideas to paper helped clarify his thoughts, restored a healthy perspective to his work and broadened his views. He tried to keep his ideas flexible and altered them as he learnt from the practical difficulties he encountered.

1906 did produce some new commissions including Hannaford, Maby Hall and Birch Grove House, then 1907 saw a surge of new clients bringing both friendship and work. They arrived through personal contacts, as a result of Mawson's contributions to horticultural and architectural journals and via his lectures. H.C.Moffatt of Goodrich Court and Codford Manor, G.Douglas of Farfield House, R.S.Boden of Aston Lodge, Col.Leigh of Leigh Hall, The Treffreys of Place House, Mrs.Franklyn of New Place and Mrs.G.Canning of Hartpury House, numbered amongst the more important of them.

The design for Hartpury included a wrought iron gate which had been made up by the blacksmith, Mrs.Ames Lyde. Mawson had met Mrs.Lyde in Florence and had patronised her Norfolk workshop ever since.

Much of the furniture used in Mawson's gardens was designed by his firm. When 'The Builder' reviewed the first edition of 'The Art and Craft', it suggested that the garden furniture illustrated was the work of Mr.White of the Pygtle Works, Bedford. Mallows sent a reply stressing that the designs were Mawson's own. Mawson Brothers' Nurseries published an illustrated catalogue. (1) As the business developed, it had become necessary to establish other branches so "all the work incidental to architectural and formal gardens" could be carried out. A carpenter's shop helped allow Mawson Brothers' to erect plant houses, summerhouses and to supply garden furniture, and to "supplement everything which would add to the effectiveness and pleasure of a garden". (3) The catalogue included dovecotes, doors, espaliers, trellis, rose arches, pergolas, vases, statuary and sundials, many of the styles being named after the gardens they were designed for. Messrs. Pulham and son produced Mawson's designs for vases in their artificial stone. (4)

Mawson greatly admired the work of the Bromsgrove Guild (5) and liked to include their work in his gardens. He kept a file of photographs of pieces which they produced to help persuade clients to enhance their gardens with the Guild's work. (6)

The Nurseries also offered antiques: vases, jardiniers, fountains, well-heads, wrought iron work, sundials and columns. Those interested could apply for photographs to be sent.

The firm would draw up designs for ranges and intended publishing a catalogue of horticultural buildings to go with its list of garden frames and barrows, and Mawson Brothers' could also "always supply boats and small yachts, launches, etc., suitable for ornamental water of all sorts, public or private". (7) All the boats were made at Windermere under their supervision.

Orders for garden accessories were packed then delivered from Staverley Station, where the furniture branch, Garden Crafts Ltd., was based. Articles in the 'Studio Year Book' illustrate pieces of garden furniture designed by Mawson and executed by this firm. (8) Arthur Simpson, a Kendal craftsman who worked for Mawson on his own properties and on the Hest Bank Chapel, (9) may have been involved in Garden Crafts Ltd.

In 1907, Mawson received a commission from Storey to add to Ernest Milner's designs at Bailrigg. (10) For Newsum, the brother-in-law of his client, Richardson, Mawson advised on a garden in Lincoln, while at Maesruddud near Newport he did a difficult piece of work for Brewer Williams.

Much of his time was occupied giving advice on problems such as the arrangement of permanent shelter belts and planting for broad landscape effects.

Public work in this year included collaborating with Mallows in the redesigning of the Lord Street Gardens, Marine Gardens and a Promenade for Southport Corporation.

1908 started with a lecture to the Leeds and York Architectural Society on 'English and Italian Garden Architecture'. (11) The year then brought twenty or so new commissions of note. Mawson was amazed that he was able to control so many varied interests in such a way as to satisfy all concerned, and was appreciative of the consideration shown by his clients.

Mawson followed a policy of training his own staff so that he could be assured of their competence. This freed him for making close surveys of sites and for dealing personally with the clients. Also he made himself responsible for all basic sketch plans, designs and for the original surveys. Much of Mawson's time was spent travelling as he aimed to visit each site about once a month. Thus the office assistants were vital to the existence of the firm and Mawson relied heavily on their contributions. (12)

In order to deal with all his clients Mawson spent increasingly more time travelling and advising so was unable to do more than the preliminary sketches for a location. These he prepared on site in the

presence of an assistant who was then responsible for making the working drawings. The staff were trained to be in sympathy with Mawson's ideas so he could happily let them develop their own imaginative talents by elaborating on the details of his preliminary layouts. Foremen, too, were given scope to exercise their knowledge and were expected to adapt schemes if need be, when on site.

Each project was treated as unique but with experience Mawson had developed the ability to rapidly visualise landscape effects and to grasp the potential of a site in just a brief visit.

The draughtsmen and illustrators, both employed and contracted, were of particular importance. Mawson believed in "presentative technique" (13) and if a prospective client sent in a letter giving requirements for a house, Mawson sent back perspective drawings rather than a written description. Presentation plans, produced in colour on good quality paper, were drawn up for each commission. Incomplete pencil plans made on site were sent to the office where the assistants traced them in ink onto linen. Hodgson, then Pennington, were key employees on the drawing side. (14) Mallows, well known for his fine illustrations, and his assistant Griggs (15) did some drawing work for Mawson as well as advising on architectural details. Robert Atkinson assisted the firm in a similar way. Sidney R. Jones was commissioned for occasional work, and the watercolourists E.A. Rowe (16) and E.A. Chadwick (17) were employed to do watercolours of several of Mawson's completed gardens.

Mawson was a firm but gentle boss, excellent with his staff with whom he enjoyed good relations. Partly this was due to his determination and capacity for hard work which combined with a subtle sense of humour. Although not often in the office, he took an interest in his pupils. T.W. Pennington who began as a pupil, remembers him fondly and attributes much of his own success and ability to the training he received during his time there. (18)

The London office was run by three assistants. It was used mainly as an address, a location for interviews and a convenient base for supervision of the work carried out in the South and West. James Bewsher Walker (19) was in charge for several years. He started as an apprentice in the Nurseries, became a foreman then rose "by his own unaided ability and perseverance" (20) to become highly valued as London manager. He held this post for four years before taking charge of The Lakeland Nurseries, late Mawson Brothers' Nurseries, on the death of Robert Mawson. During his spell with Mawson, he worked particularly on Warren House, Birch Grove House, Stonehurst, Lewiston Manor, Bellevue House, Greenwood, Duffryn and the Peace Palace.

Walker appears to have been a most proficient employee. When applying for a job as a park and garden superintendant, in 1910, he wrote for references to some of Mawson's clients for whom he had worked. Amongst the replies were comments on his congenial nature, satisfactory work, and knowledge of horticulture.

The references give an insight into how the firm ran, showing how Walker was responsible for some surveying, and for overseeing the laying out of the grounds under Mawson's instructions.

In 1912, Walker considered commencing business on his own account, and again wrote for references. Helen Macmillan sent the following reply: "We were very satisfied indeed with all the work you did for us and we honestly thought that for ordinary gardens such as ours or Lord Brassey's even - you had a much better idea of what was needed than Mr.Mawson as his schemes (at least such as those he made for us) were much too grandiose and expensive and also entirely out of character with our house or surroundings - whereas what you did - of course with his approval - was exactly what was wanted - and all your work has stood the test of time and been much admired". She added that Walker would not be "anything like so expensive as Mr.Mawson is".

Howard Grubb was in charge of the London office for several years after Walker had moved on. While a student at Cornell University, Grubb heard of Mawson and determined to work for him. In 1907, he worked his passage over on a cattle boat, joined the business and by 1909 had taken over the running of the London department from Walker. Grubb married Lorrie Dunnington to whom he had been introduced by Mawson. She was a promising landscape designer who trained at Swanley College (21) for two years before going on to learn architecture and to study with the Metropolitan Public Gardens Association. The couple established the firm of Dunnington-Grubb and became leading landscapers in Canada.

Lutyens mentions Dunnington in a letter to his wife about a lecture he attended at the Architectural Association. He wrote: "the woman last night - Miss Dunnington, a lady gardener, spoke so well, but she was a bit vulgar and practically asked for work from the architects! and made eyes. I envied her non-nervousness, but I believe she lectures before schools etc." (22)

Mawson's firm worked out comprehensive lists of quantities and estimated prices of materials required for a given scheme. These were typed and assembled into book form along with instructions for the contractor, and the contracts between contractor, proprietor and architect (ie. Mawson). (23) Mawson used Mawson Brother's Nurseries as contractors where possible, or one of their own foremen employing local

labour paid directly by the client. Robert Mawson was paid on cost plus a fixed profit so there were no problems of personal interest affecting the contracted work.

It was obviously important to provide detailed instructions, as some dealings with Pattinson's which have survived, demonstrate . Pattinson's, the Windermere builders, were the contractors for Mawson's work for Col.Sandys, at Beechmount, Sawrey. (24) A letter to Pattinson's from Mawson (25) shows that, when he received the contractor's bill, he found several items which he took exception to and which he felt required adjustment. He considered his original pricing "fairer" for some articles; several items included in Pattinson's bill he "could not find anywhere in his measurements", another "reckoning out on your own figures and prices was excessive". He thus was obliged to alter the bill and send it back with "what I consider fair prices, taking into account the distance of the work from Bowness."

Mawson also had problems with the contractors at The Flagstaff who produced work which he considered to be below standard.



n.8 Thomas Mawson c.1900

Following a commission for plans for Queen Alexandra's Royal gardens at Hvidore, Mawson was invited to be the English candidate in a limited competition for the designing of the gardens around the Palace of Peace at The Hague. He had already worked at Skibo Castle for the Carnegie family who were the benefactors of the Palace.

Mawson travelled to Holland with his eldest son to make a survey of the site. After doing two years at the Architectural Association School in London, EPM had spent two years in the office of a London architect then, on the advice of his father, a year studying at the Ecole des Beaux Arts, Paris. Mawson preferred the French method of teaching architecture to the English, as a grounding for landscape architecture, because they taught the elementary principles of design first rather than the details, and they encouraged imagination. He was pleased by the move which occurred during his life towards the French principles in the English schools.

Mawson won the competition at The Hague. (1) He started by making a complete survey and costing then, once the final plans had been passed, put EPM in charge of the ground work. It was the first of many of Mawson's schemes in which his son took an active part.

Work progressed under Walker, (2) Grubb and Norman Dixon, and by the opening ceremony, after two years and many enjoyable visits to The Hague, Mawson was satisfied with the results. He made full use of the honour frequently using the plans for the gardens in articles and in his books, even as late as 1923 when they appeared in 'Architectural Review'. (3) He lectured to the Liverpool Architectural Society on the work and at the Town Planning Exhibition held at the Royal Academy on October 10th, 1910, he exhibited, amongst other public works, "an effective group of drawings for the grounds of the Peace Palace". (4)

During the lecture at Liverpool, (5) Mawson explained the reasoning behind his design. He reminded his audience that a garden designer has to fit his garden to the house. Where there was no clearly defined style to use as a starting point, in order to secure some degree of harmony between the two, the designer must ask "What would the architect have done if he had planned the whole scheme himself?" (6) A study of the design for the Peace Palace revealed that its architects had put forward slight suggestions, and these Mawson followed in his designs.

From the brief he received, he gathered "that the trustees of the Carnegie foundation desired a scheme which would correspond fittingly with the amplitude and magnificence of the Palace, and that they looked

to each competitor to unite fittingly the Palace with the natural beauty of the park on a similar bounteous and monumental scale, and at the same time bring palace and park into a proper topographical relation to the town". (7) The public were not to be freely admitted, yet the gardens would be used by a large number of people so Mawson included plentiful walks and terraces.

To express peace and tranquility, Mawson planned a broad basis to the palace using spreading masses of masonry and level spaces of greensward, gravel and pavement. In the terraces and other architectural features he repeated the monumental stone treatment adopted by the architects in the lower portion of their design. In order to solve the "ethical aspect" which demanded an impression of "spaciousness and restfulness and secluded avenues for meditation and tranquility", Mawson "sought to realise a garden that bespeaks peace and rest - by breadth of treatment and by noble, happy, and dignified features and adornments, avoiding a multiplicity of such, for fear of destroying breadth and scale". Beautiful sculpture and "restrained and chaste" ornament was plentiful, suggesting peace, and clear, tranquil pools of water sounded a restful note. He gave careful attention to the selection and placing of trees and shrubs, ensuring the right scale of leafage and "avoiding all prickly exotics and violent schemes of colouring or over-bold contrasts". (8)

Mawson endeavoured to carry the atmosphere of peace into the remotest portion of the grounds whilst realising the importance of securing a proper relationship between this most important building and the town.

More work abroad followed. Lazare Weiller, a Parisian banker, wanted a garden and house in France with the homely kind of charm common in England, so employed Mawson to help him find the right place. They found a site with an unfinished garden plan by Le Notre round which Mawson could base his design.

At home, Mawson had to face the problem of keeping clear and separate in his mind the many different locations at which he was employed. Writing helped as did arranging his itinerary so that one place was a contrast to the next.

Among the private clients were Mrs. Gerard Leigh (9) who had leased Lees Court from Lord Sondes, Sir W. Jaffray at Redditch, Lancaster of Dunchurch, Lonsdale of Poundon and Whitnell at Kidlington. Whitnell wanted a small garden which could be managed by just one gardener, a type of design which, writing in 1923, Mawson correctly predicted would be increasingly in demand. Even in 1908 there were plenty of smaller gardens to do and Mawson was called in to work at The Cliff for Sir

Alfred Apperly, St. Bernards in Gerrards Cross for Mrs. Moseley, a garden in Sutton Coldfield for Tonks, and at Edgmond Rectory for the Rev. A. Talbot. Mawson had worked for Talbot's in-laws at neighbouring Little Onn Hall.

One new client, Humphrey Ward, introduced himself at the London office which was most unusual. Ward had seen Mawson's work at Ambleside where the latter had made a garden for Mrs Ward's aunt, Miss Arnold.

Mawson gave an important series of three lectures to the Royal Horticultural Society in 1909. The one on Renaissance Gardens was recommended by 'The Gardener's Magazine' as being "well worth perusal" since it indicated Mawson's "trend of thought and the inspiration that so largely guides him". (10)

In the summer of 1910, Thomas and Anna Mawson enjoyed a three week, business related holiday. They joined a tour to the Vienna Town Planning conference arranged by the National Housing and Town Planning Association. Mawson noticed that the English delegates were so obsessed with the idea of garden cities that they had no interest in the larger town planning problems, an attitude he was pleased to see change in later years.

Travelling via Salzburg, Mawson admired the Miriabello Gardens which he considered the best example of town gardening he had come across. On their return, the Mawson's spent a weekend in Dresden and, speaking as a landscape architect, it was the city that impressed Mawson most. Berlin he found too grandiose and ornate although beautiful in many ways.

In the following October Mawson spoke on 'Public Parks and Gardens: their design and equipment' at the Town Planning Conference held at the Guildhall. There was little public work for the office in 1910 though, with only one or two small town planning schemes such as that for Padiham U.D.C. and the development of the Haw Lea estate at Nelson.

'The Art and Craft' sold well in the States under the publisher and agent, Charles Scribner and Sons. As a result an extensive correspondence built up between Mawson and interested parties including University professors, for landscape architecture was an established department in American colleges. The culmination of all this activity was the organisation of a lecture tour for the Autumn of 1910. Robert Anderson Pope, a young landscape architect based in New York who had heard Mawson lecture in England, was a key figure in making the arrangements.

Mawson spent any spare moments before he went planning a set of illustrated lectures covering both landscape architecture and civic art.

(11)

On board ship Mawson met the well known educationalist and socialist, Mrs Finch. He rated her judgment highly, and asked her opinion on his book 'Civic Art' the proofs of which he had with him for checking. He was worried about the first five chapters which had been criticised for being too imaginative for practical use. Mrs. Finch offered reassurance being of the opinion that it was this practical idealism which would make the publication sell, at least in the States. She proved right and when it was printed the reviews were on the whole favourable. (12)

Included in Mawson's schedule was a visit to Harvard University where he met the professor of landscape, Fred Law Olmstead with whom he had long been in correspondence. The Olmstead offices impressed Mawson with their organisation and he learnt much from them on the business side. Nevertheless, he felt that English practices tended to pay more attention to design and originality of ideas.

While lecturing at Cornell University, Mawson was invited to tea by Andrew D.White, Ambassador to Germany and Russia and first president of the University. At Columbia University, Mawson enjoyed the opportunity of meeting the students who he found keen, intelligent and enthusiastic.

As a result of contacts made in the American Universities, Mawson's office received a number of scholarship students from The States.

Lectures were also given to societies which involved trips to Hartford, Conn., and to Richmond, Virginia. Mawson spoke at the Civic Guild and at a public assembly in Chicago and while in the town met the architect, Daniel Burnham.

Graham Bell of telephone fame had been on board the ship from England and once back in Washington he requested Mawson to give a drawing room lecture. The company was most distinguished and the informal evening talk proved a success. Having looked round Washington, Mawson found it potentially the most beautiful capital in the world and believed that seeing it helped his grasp of town planning and architectural problems.

Earl Grey, the Governor-General of Canada, asked Mawson to visit Ottawa to promote public interest in civic improvement. His talks to the Canadian Club, articles and interviews, received wide publicity. As a result he was offered many lucrative engagements but several of his clients at home were beginning to get impatient and he felt it best to finish his programme and return to England.

The object of the trip had been for Mawson to broaden his experience and to meet and learn from some of the great experts. In this aspect the trip had been a success, but it did not work out so well financially for the lectures barely covered expenses.

After the trip, Pope wrote an article published in the American

journal, 'Architectural Record' entitled 'Gardens as a frame for the Country House composition. The Work of Thomas H. Mawson, English Landscape Architect'. Pope hoped that by "emphasising the qualities and training that have produced a leader in this art" he might help raise the level of the profession in the States. His article read: "Because of the present state of mediocrity of landscape work in this country, an article concerning Mr. Mawson who is undoubtedly the foremost landscape architect in England where the art has reached its finest development, should help to raise the standards demanded by the architects for their clients in this field". It went on to speak of Mawson's "broad outlook and catholicity of taste" which offered "the secret of the unique charm evident in so many of his executed works". Pope pointed out that Mawson used no stereotyped design, rather insisted on individual treatment and attention to the characteristics of a site. "It is a trait in Mr. Mawson character that he cannot rest content in his mind with the mere surface of a problem, he must perforce get at the social, ethical or even the religious bearing of the subject - for garden design as an art has its roots almost as deep in the religious aspirations as Gothic architecture".

For Pope, it was this ability to see the "ethical aspect, or the appeal which it makes to the emotions" and to merge it with the historic precedent and practical aspects, was what made Mawson's work "so fruitful in suggestiveness". "Design, he maintains" explained Pope, "should express the finest sentiments, aspiration and fervours of the human mind in poetry, music, painting, sculpture, architecture and civic design; all should be a reflex of the mind". He concluded that Mawson's work, "whether it be ideal schemes for housing or logical and beautiful cities, parks or gardens" bore "the stamp of a well furnished mind".

(13)

Partly as a result of his own lack of education, Mawson firmly believed that theoretical knowledge should accompany practical experience. A lifelong ambition was to found an educational institution where students could receive a training on the widest possible basis, for landscape architecture. When the school of Civic Design at Liverpool University was founded a step towards this ideal was realised.

The Liverpool department fell short of Mawson's dream of a "University of the Constructive Arts", (1) but, by offering town planning as a university course, it gave status to the subject and made the founding of the Town Planning Institute possible. The financial backing for the School came from Lever who provided £800 per year which was increased to £1,200 in 1914. (2) In 1907, in a case of libel, Lever had sued and had been awarded a considerable sum for damages which, after subsidiary action against other newspapers, amounted to about £84,000. (3)

When Charles Reilly at the School of Architecture, Liverpool, appealed to Lever for funds to save the Old Bluecoat Hospital, he proved willing to support. Reilly approached Lever again in early summer, 1908, and Lever agreed to help the University establish the new School. Completed and inaugurated in October 1909 under Professor Stanley Davenport Adshead, it was the world's first university department for Town planning and associated subjects. (4)

The school formed a department of the School of Architecture and the students of both studied together in the same studio. The system of teaching was based upon that of the Ecole des Beaux Arts in Paris and the architectural schools in America. Thus it gave emphasis "to the study of monumental composition and of those larger problems in architecture which have hitherto been so much better understood on the continent and in America and which figure so prominently in the study of Civic design." (5) Stress was also laid on the teaching of draughtsmanship.

Two courses were offered: certificate, with two terms of lectures per academic year, and diploma for graduate students who, "having worked in the studio during a second session, have fully drawn out Town Planning incidents and schemes". The lectures were also open to "architects, engineers, municipal councillors or others interested in town planning". (6)

The original staff were Professor Adshead, Abercrombie (7), Brodie (8), Hope (9), Chaloner Dowdall (10) and Mawson. (11) Mawson was invited to take a more significant part but his business commitments

business commitments limited his involvement to lecturing on landscape design and providing articles for the department journal, 'Town Planning Review'. (12) Between 1910 and 1924 he gave the Landscape Design course held on alternate Fridays evenings during the Autumn and Lent sessions, except between 1916 and 1919 when the lectures were held during the Autumn term only. In 1914, Mawson's position was taken over by Abercrombie. When Lever found that Mawson was no longer lecturing, he wrote at once to ask why, and on discovering the cause offered to supplement Mawson's remuneration. (13)

The Landscape Design course covered "the arrangement, construction and planting of parks, parkways, boulevards and open spaces with special reference to the kind of trees, shrubs and plants best suited to particular localities". It discussed "their culture and the art of pleaching, pollarding and slashing" as well as "the laying out of parks and gardens in connection with suburban and country residences". (14) "The attention of those more especially concerned in the laying out of grounds and private gardens" was particularly directed to Mawson's lectures. Since he did not confine his course to "Landscape Design in its immediate connection with Town Planning" but also treated "the laying out of private gardens both in suburban areas and in the country", it was hoped that "students both lay and professional, who wish to study the laying out of gardens and garden culture as a separate subject" (15) would want to attend. The fees were £1 until 1921 when they rose to £1 6s 8d, increasing again to £3 in 1923 when the course broadened to cover cemeteries and graveyards. R.H.Mattocks took over from Mawson in 1924 and introduced lectures on the historical development of garden design.

In the early years of the school the number of students was always low. (16) Between 1909 and 1923, the maximum number of students successfully taking the certificate in any one year was five and the diploma course, three. However, other students may have attended the lectures. One of the students was Mawson's son Jack who returned from New Zealand where he had been sent for health reasons, to do the two year course before joining his father's firm. (17)

In 1919 Mawson wrote to the Vice Chancellor of Liverpool University in the hopes that he may be awarded an honorary degree. Dr.J.George Adami replied mentioning his "appreciation and support" of Mawson's work and his "sympathy and support" for Mawson's application. (18) Adami forwarded Mawson's letter to Professor Abercrombie, as a confidential document, in order that the request could be "brought before proper authorities without reference to direct application on Mr.Mawson's

part". The following spring (19) Mawson received a letter from Adami which contained an 'apology' for Mawson's failure to obtain an Honorary degree and the explanation that it was difficult to make sure of the election of an individual "unless he has been wholly unconnected with the University". It was Reginald Blomfield who was chosen as the first representative of architecture to be granted an honorary degree by Liverpool University.

Even after the establishment of the department of Civic Design at Liverpool, Mawson pressed for University recognition of his own subject.

The experience of his 1910 lecture tour had strengthened his resolve to set up a school in England which would keep his home land at the top of the field of landscape design.

In 1916 he wrote, "I have probably worked harder than most men to obtain some academic recognition of landscape architecture, and four years ago I almost succeeded". (20) Reading College had approached him for a report on the subject with suggestions for a curriculum, for they hoped to establish a chair of Garden Design. Mawson's proposals met with the support of the Dean of the faculty who urged upon the Minister of Education the advisability of providing a suitable grant. The minister, however, declared that it was impossible to find £1,200 for such a purpose. (21)

Mawson had recommended a three year course. Within this, he had in mind "three branches, or rather developments, of the profession, which the students could select, much in the same manner as they have for many years selected one of three courses for the Fellowship course of the Surveyors' Institution". (22) This divided the postgraduate students into three groups:

1. Those graduates who could not continue their studies might take up practical surveying and landscape gardening. Such men would have been exceedingly useful to those architects who design both house and gardens and also to borough engineers engaged on the layout of public parks or gardens.
2. Men prepared to continue their studies for an additional two years, and wishing to practise as town planners might take the course open at Liverpool University or London University.
3. Those wishing to follow the profession of architecture and landscape architecture combined might take the course in architecture at the London, Manchester or Liverpool Universities or in Paris at the Ecole des Beaux Arts".

Mawson was keenly disappointed that nothing had been done in this direction and was firmly convinced that "unless we make good this

deficiency in training, the practise of landscape architecture, with its world-wide possibilities, will be controlled and directed from America".

(23)

During the war, Mawson commented: "Now that we were able to spend £7,000,000 a day on less remunerative work, perhaps when the war is over we might be able to raise £1,200 a year for a purpose that would bring its return". (24)

The need for education continued to be a major concern with Mawson. In 1923, when he was elected President of the Town Planning Institute, his presidential address revolved round this matter. He pointed out that "our age, which is struggling after the conscious expression of civility and elegance, cannot any longer afford to regard the landscape architect as a mere contributor to the ease and luxuries of the rich". His work was vital for providing healthy exercise for the young and leisured ease for the old.

Mawson felt that combining the skills of the engineer and the horticulturalist would not provide the desired results for the art needed more than this. "We must have the trained designer with the soul of an artist, expert in constructional details and possessing at the same time an intimate knowledge of those materials, particularly of all growing things, by which he clothes and expresses his ideals". He continued: "We have never thought it essential to train up such a body of experts capable of giving expression to these idealistic principles, and I am getting very anxious for the future". The only academic recognition given to the art of landscape architecture in England was his course of six lectures given each year to the students of Civic Design at Liverpool University. "The price we shall eventually pay for this terrible neglect of a noble art", he warned, "will be the loss of the prestige which a mere handful of strenuous enthusiasts have sought to maintain". His appeal was particularly directed towards the younger members of the Institute who might be tempted to aspire to support the art. (25)

Work for Lever and for other existing clients, including Lord and Lady Erroll, continued in 1910. Lever introduced Mawson to Joseph Bibby, editor of Bibby's Annual, a publication with high ideals. It pleased Mawson to feel that by designing the garden of The Priory, he was contributing to the atmosphere needed to reinforce Bibby's ambitious standards.

Employment at this time also came from Sir E. Clarke Jervoise at Idsworth, Sir Alfred Haslam at Breadsall Priory and Herbert Harris at Bowden Hill. At F.G. Harrison's residence, Maer Hall, the building was

insufficiently linked to its site. Mawson advocated features which would tie the architecture in with the surroundings, but the owner preferred the natural approach.

Mawson planned out a suburban park and garden for Sir Wilfred Hepton, round his Georgian mansion, and made additions to the gardens laid out by Sir Joseph Paxton at Holker Hall. Lord and Lady Cavendish, the owners of Holker, were friends of Mrs Gerard Leigh who was another of Mawson's clients. All were keen gardeners and they took Mawson to visit Lord Bentinck's garden at Underley where he particularly admired the use of contrasting foliage. Mawson took great pleasure in working for this class of client who managed to impart their personality into everything to do with their homes.

There was work for F.W.Monks at Warrington, for Mrs Aitken of Bodelyyddan Castle, for Sumner at Ashfield House and for Wills at Barley Wood. Barley Wood had in the past been the home of the poetess, Hannah More, and as Mawson considered the garden required no more than a little touching up, he recommended that the owners made no drastic alterations.

A major publication in 1910 was 'Bolton: A study in Town Planning and Civic Art' written by Mawson with the assistance of Robert Atkinson. Lever had handed Mawson some Ordnance Sheets on which he had outlined ideas for improvements for the town of Bolton. Mawson used these as the basis for a completed scheme which gave form and expression to Lever's proposals. (26)

This work formed the basis of the book which used the principle applied for 'Civic Art' and later, 'An Imperial Obligation': "first the dream then the foundation, well and truly laid on rock, upon which basis the dream may materialise and be reared in splendour". (27)

A sequel, 'Bolton as it is and might be', was published in 1916. This was a compilation of six lectures (28) Mawson had delivered under the auspices of the Bolton Housing and Town Planning Society. In the preface, Mawson thanked Lever "whose aid made the preparation and delivery of these lectures possible, and who, together with others actuated by a sincere desire for the betterment of their native town, is bearing the expense of publishing them". (29)

In 1911, THM received a request from the Town Clerk of Preston to complete Haslam Park. The Park had been started by the Borough Surveyor's office, but the benefactress, Miss Haslam, decided that the job should be handled by a professional. Mawson drew up a new plan incorporating the plantings which had already been put in and the plentiful children's facilities which, to his approval, had been requested. The work was carried out under the direction of two of the

firm's landscape foremen.

Late in 1911, Mawson met James Langmuir from Toronto, the chairman of the Niagara Falls National Park Commissioners. Langmuir inferred that if Mawson was to return to Canada they would consult him on the development of the new National Park. There was also the possibility of town planning work in Ottawa. On his last trip, Lord Grey had urged Mawson to return to give a series of lectures on the need for town planning legislation in Canada and a town planning conference to be held at Philadelphia gave a further reason for considering another visit.

Mawson was concerned about leaving his home clients but decided to make the voyage, in November, especially as his partners and staff would benefit from the increased responsibility caused by his absence.

A shortage of funds meant that the National Park never materialised, and the commission for the replanning of Ottawa went to Bennett of Chicago. Mawson had been recommended for this commission to the Canadian Government by the Canadian Society of Architects and by the Rt.Hon John Burns who was on the English Local Government Board. Mawson suggested that Sir Robert Boden should obtain further credentials from the RIBA but, to his surprise, they made an unacceptable counter proposal. Along with false rumours that he had advised on developments opposed to the interests of the Canadian Pacific Railway, this spoilt his chances. Despite these disappointments, though, the trip was a success. (30)

Mawson received so many requests for lectures and promises of work that he arranged another trip for the coming spring. Sir Robert put forward his name for selection for the replanning of Banff in the Rockies, and this influential support helped secure many introductions. To Mawson's mind there was a great opportunity and need for publicising city planning, for Canadian towns were predominantly laid out in a monotonous grid which ignored topographical conditions, the internal circulation of traffic and the zoning vital for the special needs of a modern city.

By this time, the Palace of Peace work had been executed by his sons and staff, but several further trips to The Hague were needed. Work on the Lever properties continued, and there was further employment from H.C.Moffatt. The Union Bank of Manchester engaged the firm to plan an estate at Congleton on the lines of a garden village; the Southgate U.D.C. wanted developments for the Grovelands Estate; and there were private commissions both to be completed, as at The Willows, and to be started, as at Hatton House.

Having suitably organised his offices, Mawson once again set out to America, this time accompanied by his wife. The day before he left, he received a shock in the form of a letter of dismissal from Lever, who claimed that his interests were no longer being pursued with the diligence he expected. Since Lever paid Mawson more annually for his services than he could hope to earn by lecturing in the States, the news was disastrous.

In his reply, Mawson stressed how important to his sons the added responsibility and greater contact with clients would be. When the time came for Mawson to retire, he wanted them to be competent to continue the firm and maintain its standards. Lever, while not withdrawing the dismissal, asked Mawson to get in touch on his return.

The programme of lectures in Canada included a drawing room talk to the Garden Club at the house of Mrs Fred Hoffman, and three lectures on Historic Garden Design at Columbia University, promoted by Prof Hamlin, an authority on Italian gardens. Mawson lectured to the Ladies' Canadian Club and City Planning Commission at Winnipeg. (1)

Working in conjunction with the architects Brown and Vallance on the development of the 360 acre site for the University at Saskatoon, Mawson was pleasantly surprised to meet with their help and encouragement. He had found that many English architects were not sympathetic towards landscape architects. (2) He worked on the site for the University at Calgary, too, despite his suspicions that the scheme was being exploited in the interests of real estates.

An important commission in Calgary was a set of lectures given on behalf of the Citizen's league, which resulted in a contract from the City Council for a preliminary development programme for the city. The talks were well publicised and were followed by requests for lectures at other venues. These mainly had to be turned down because of shortage of time.

Mawson prepared and published a report: 'The City of Calgary, Past, Present and Future' which met with much publicity at the time. However, during the next months it slipped into obscurity and at the Second Alberta Town Planning and Housing Convention held in Calgary in June 1914 there was no mention of it. (3)

Mawson put aside five days of his tour to plan out a holiday resort at Banff. He made a study of the town site and National Park and was most impressed by the scenery, flora and fauna. He was again struck by the breathtaking scenery when travelling to Vancouver where his task was to

provide designs for the improvement of Coal Harbour and Stanley Park. In order to satisfy all parties concerned he made three schemes. Two were in the landscape style and incorporated the ideas of those in charge, whilst the third was his own and consisted of a formal and logical layout. This was the one finally adopted.

Following a lecture at Regina, Mawson was commissioned to lay out a garden and park around the new Parliament buildings, to plan a building estate for the government, and to make a complete plan of the city for the City Council. Few of his suggestions were carried out due to the slump in real-estate values.

Mawson was asked by two firms of American real-estate agents to help with the subdivision of their land for boosting purposes. They offered attractive fees, but on seeing the isolated sites Mawson turned down the work guessing that they would use his name for promoting sales of the land in England.

At Toronto University Mawson gave a course of six lectures on 'Principles of City Planning' each chaired by a prominent citizen. A popular move was the use of local illustrations supplied by enthusiasts to illustrate his points. The last lecture drew an audience of 12,000 and the resulting publicity helped towards the adoption of city planning legislation in the Dominion and the establishment of a lectureship in city planning at the University.

Mawson met with much generous and impressive hospitality. During his stay in Ottawa to discuss the Banff developments, he visited the Governor-General, H.R.H. Duke of Connaught who had requested to see him. He met the rest of the Royal Family and dedicated the 4th edition of 'The Art and Craft' to the Duchess and Princess Patricia whom he found most considerate and gracious patrons.

A stop to lecture in the Art Gallery at Montreal broke up the journey to Halifax where he had been invited to lecture to the Town Planning Guild. The journey was made financially possible by the architect, Frank Darling, who wanted him to plan the campus of Dalhousie University.

At St. Marie Mawson helped advise on developments but never discovered if his suggestions were followed. Back in Ottawa, an estate agent commissioned Mawson to plan a model suburb of 600 acres on the shores of Lake Deschenes. Mawson did the required work but received only part of the payment as the agent got hit by the fall in demand for property. It was not the only time on the trip that Mawson lost money, for he never received payment for his work at the university of Calgary, nor from the City Planning Committee at Winnipeg.

The tour lasted three months. When he arrived back in England, Lever was content to ask him back, EPM and JWM having proved that they were partners who would maintain the high standard of work of the firm. Realising their capabilities, Mawson's career took on an increasingly advisory role. He prepared only preliminary plans and broad outlines of schemes and the office completed the details and working drawings. He then worked on the final stages, arranging the plantations which he considered gave the dominant character to most gardens.

As a result of this change Mawson was able to develop his ideas on design. He realised how intimately house and garden are linked and how it is often impossible to provide an existing house with a garden without serious alterations to the house plan. Such considerations led to the revival of the architectural side of the firm with his sons as the architectural colleagues.

The aim was not for the firm to take over the position of the architect, rather to ensure a harmony between his house and its surrounds. An example of the results of the new direction is Brackley, Ballater where the improvements included the addition of a billiard and smoking room.

Mawson considered further expansion of this side of the firm. In May 1912, he discussed with Mallows (4) the possibility of going into partnership. (5) They had been sharing offices since 1904 (6) and had done much work worked together, Mallows mainly advising Mawson on architectural details and doing some drawing work for him. (7) At the time of the suggestion they were collaborating on a new house and garden at Tarporley (8) with Mallows in charge of the commission. He was "keenly alive to the importance of the surroundings of a building", (9) and he felt the need to call Mawson in to assist with some of the garden work. Mallows even travelled up to the Lancaster office to discuss the design with him. (10)

Nothing came of the proposal of partnership although they remained in the same building, sharing a consulting room, until Mallows' death in 1915. (11) Perhaps it would have benefitted Mallows to have joined up with Mawson for he had "a nature which was preeminently that of an artist without any of the instincts of a practical businessman". (12) According to an article published in 'The Architect', "his career was an example of the way in which a man's greatest gifts may actually militate against his success for without a partner who could supply the deficiencies of his nature or a wealthy patron for whom he could have worked continuously, he was bound to labour more strenuously than many with little of his ability for a smaller measure of success". (13)

New commissions in England included gardens for A.L.Langman and for J.R.Barlow. Langman requested Mawson to replan the gardens of North Cadbury Court in such a way that the work could be carried out in instalments over a number of years. Barlow was one of seven clients in the cotton industry for whom Mawson was working. (1) It was not unusual for Mawson to be working for people of similar interests. Having found an introduction into a circle, employment would follow from those in friendly rivalry with their business associates, although in the world of gardens, Mawson saw no place for competition, each garden being unique to its own site.

1912 saw the arrival of the fourth edition of 'The Art and Craft'. According to 'The Builder', that there was the demand for a further edition should, "be very gratifying to the author, a gratification to which, as we think, he is fully entitled". (2) The reviewer drew attention to Mawson's long experience which enabled him to use actual examples to demonstrate the results of the principles described. In an article on 'Garden Sculpture' written by Selwyn Brinton for the same journal, both illustrations from Mawson's "valuable work", (3) and quotes from his "excellent" book, (4) were used.

Building News referred to 'The Art and Craft' as a "standard work which has received such world-wide recognition". (5) Such information, dealing with both aesthetic and practical details had, they considered, "never previously been brought together in one volume so readably and concisely". (6)

Mawson's next published work, 'Exeter of the Future. A Policy of Improvement within a period of 100 years', came out the following year. This town planning scheme for Exeter was intended to be fulfilled gradually so Mawson was careful to stress that the details on the plans were tentative not final. People were calling the proposals 'Mawson's Town Planning scheme' and he felt that this name could not fairly be applied to the work. "Town Planning" he explained, "must embrace the consideration of a large number of factors which the accompanying plans leave entirely untouched". These were "quite beyond the broadest interpretation" which could possibly be placed upon the instructions he had received, therefore, to judge his plans by this standpoint would be to do them an injustice. He added:

"If what we have drawn and what we have written in any measure result in the growth of a great spirit of wholesome civic pride which, while it revers and conserves the old, moves with the times and is determined

that Exeter shall not rest on past triumphs but shall emulate the spirit of the builders of the great Cathedral and so carry forward the heritage of beauty handed down to it by past generations; if, I say, our work has helped in some degree to this desirable end, we shall be more than satisfied". (7)

Early in 1913 Mawson met the artist Sir Hubert Herkomer. Mawson had been staying with Lord and Lady Swan and had discussed with them his need for a studio near London. Miss Swan suggested Herkomer's studio at Bushey which was no longer in use, and Mawson had pursued the possibility. The building, however, had been destroyed, and Herkomer was considering putting a rose garden in its place. He asked Mawson to come and advise and suggested they settle up by way of an exchange - if Mawson would do the garden, Herkomer, in return, would paint his portrait. It proved a successful bargain and for the short time before Herkomer died, they became great friends. Mawson treasured the painting, and in his will (8) left it to EPM requesting that he, in turn, leave it to his eldest son. If it could not be kept in the family it was to be given to an Art Gallery or Institution with which Mawson had dealt. (9)

Mawson gave lectures to the Gloucestershire Architectural Society, the Wolverhampton Scientific Society and Oldham District Council during this year. (10)

Dr. Barrett, representing the Board of Governors of the Universities of Australia, contacted Mawson with regard to a tour of Australia. Mawson was keen to go and decided on a course of six lectures to be given at the universities of Melbourne, Brisbane, Perth, Sydney, and Adelaide. The fees would not be high, £600 including expenses, but he was also to advise the government on town planning legislation and several city councils had expressed interest in his services for town planning schemes. That he would be promoting town planning and giving "something of the force and directness of English ideals" (11) to Australian civic art justified his leaving the English and Canadian clients.

Mawson intended to break the journey with two months' work in Canada, and James Crossland went out to Vancouver in advance to organise the visit. On arriving in Canada, Mawson received a cable stating that King Constantine of Greece wanted to consult him on a park system for the city of Athens and on the royal gardens there. The Kaiser and his architect had already offered a scheme but it had proved unsuitable and had been turned down. The request was irresistible so Mawson postponed the rest of his trip and sent EPM ahead to Greece, with any assistants he needed, to collect data and make the initial survey

Both the American and English press reported on the commission. According to the 'Studio Year Book', "the work could not have been placed in better hands". (12) 'Building News' also wholly approved the choice of such an able town planner: "Mr.Mawson, who has been selected to prepare designs for the complete replanning of the City of Athens, is as modest as he is gifted. .. it is true, of course, that Mr.Mawson has had large experience on the other side in his own sphere - at Ottawa, and Vancouver, and Calgary, and Regina, and elsewhere; and we may be quite sure nothing he may have done there will be detrimental to the preservation of the glories of the City of the Violet Gown". (13)

Business in Canada had been simplified by the establishment of an office in Vancouver in 1912 and addresses in New York and Toronto. (14) There was a nucleus of staff at the Vancouver office headed by JWM, by this time a junior partner, with Robert Mattocks, Mawson's nephew, as chief of staff. The office was equipped to produce preliminary plans which were then either finished off in Canada or sent to England for completion.

Within six weeks, Mawson was free to return home. Whilst in Athens, EPM, had been commissioned to prepare plans for an annexe for 'the Crown Prince's Residence' occupied by Their Majesties the King and Queen of the Hellenes. (15) By the time his father returned, he had done the initial designs for the royal gardens (16) and had started on work for the royal villa at Tatoi.

Mawson first met Their Majesties at the Grand Hotel, Eastbourne where they spent their holidays. They arranged for him to visit Athens at the end of the summer and asked the Mawsons to call at Corfu on the way to report on how to improve the town and the royal gardens.

Before travelling once again, Mawson took a brief break. He returned to his first love, designing private gardens, and made a tour of England and Scotland to see clients with schemes either in prospect or underway.

EPM accompanied his father to Athens. They stopped at Paris, Rome, Brindisi and Corfu where Mawson found the scenery quite beautiful and the embodiment of the word 'picturesque'. He agreed with the tentative plans his son had drawn up and they presented them to the king who approved. Having spoken with the King, M.Venizelos the Premier, and the Mayor of Athens, the Mawsons carried out a detailed civic survey and left Greece, having signed a contract with the Council for the work in Athens, with a mass of information on the problems to be solved. Mawson spent the time between arriving back in England and a sixth trip to Canada in November visiting clients and working on the Athens project.

In Canada, Mawson presented the preliminary plans for Banff to the Parks Department of the Dominion Government and submitted the designs for Coal Harbour and Stanley Park to the Parks Commission of Vancouver. The plans were accepted after some discussion but as the execution was left in the unsympathetic hands of the City Council engineer, the results did not match their expectations.

Mawson visited Victoria to plan two new town sites for the Electric Company. The first of these was the 150 acre James Estate which, since it was rocky ground, he laid it out largely according to the topographical conditions. The second, a 500 acre site called the Meadlands estate, occupied highly favourable land and was potentially an ideal resort. During his stay, Mawson frequently met the Premier of British Columbia, Sir Richard McBride, and his ministers. He spoke to the City Council of Victoria on the need and advantages of town planning but his talk did not meet with approval since the members of the council thought they knew their business and resented an Englishman trying to teach them. In addition to the other work Mawson was commissioned to make a report and plan for the new British Columbia University at Point Grey. Sharp and Thompson won a public competition for the buildings and Mawson worked with them, and with Prof. Laird of Philadelphia and Prof. Darley of McGill University, Montreal. It was the fourth campus he had dealt with in Canada and he found that there were interesting but complex problems involved in the work.

In January 1914, Mawson arrived back in England and proceeded to work on the town planning schemes which his son had been preparing. Of all these schemes he was most proud of the Athens appointment and hoped that it would be the one to add most permanently to his reputation.

By March, Mawson was again off to Athens. His first stop was Antwerp where the Belgian government had just presented the site of the old fortifications to the city for its extension. He lectured to the Civic League of Antwerp on 'The Principles of Landscape Architecture Applied to the Development of the City Plan' and spoke to an audience of 400 on the application of the principles of landscape architecture as relevant to Antwerp. Mawson agreed with his chairman's remark that lessons could be learnt from the private gardens of England but not from the public ones. Experts had planned the former while amateurs were responsible for the latter, a state of affairs he believed to be wrong, for the public, and especially the workers, deserved the best.

The second stop was Paris where Mawson had arranged to meet up with Samuel Waring who was to travel with him. Waring had organised an interview with the Kaiser in Corfu, but it was cancelled because the

Kaiser had been called to Berlin. They knew this was connected with the political disturbances and Waring decided that it would be advisable to return home. Mawson continued his journey and on reaching Athens received, via the Queen, the Kaiser's congratulations for his scheme for Corfu.

Mawson was surprised that the Athens town council was happy to accept his preliminary plans as the finished job. He explained that they were roughs and left room for discussion of the important points but the councillors preferred to leave decisions to him.

During the five weeks in the town, Mawson collected information, lectured, and enjoyed the hospitality of the Royal family. He spoke on the need for an ample water supply stressing how vital this was but his lecture had no more effect than had previous attempts to improve the situation.

Mawson next met Their Majesties in June, at Eastbourne. The King was absent having been unable to leave his duties at such a critical time but Mawson was able to present the Queen with working drawings of plans she had asked for, for housing for the poor. At the request of The Royals, Mawson organised a day's garden visiting. He took them round the residences of two of his clients, Lord Brassey and Douglas Freshfield but, for him, the trip was spoilt by the impending threat of war.

Plans for a more extended tour of the gardens of South and West England for the Royal party, especially Prince George, never materialised.

Having seen examples of Mawson's work, the Duchess of Hesse, sister of the Queen, invited him to Prussia to meet the German Crown Prince with a view to planning his gardens. The war put an end to such suggestions.

Appointments with three of Mawson's oldest clients all resulted in instructions for further work and a meeting with Gordon Selfridge promised one of the biggest private commissions Mawson had undertaken. This did little to cheer Mawson who was depressed by the political situation. Not even a reassuring visit by the auditor to the Lancaster office, could cheer him. The declaration of war on August 4th, 1914, came almost as a relief after the uncertainty.

War, however, was to seriously disrupt the firm. The business which had been created to provide luxuries for the rich and amenities for the poor was now in a world which allowed for neither and most clients gave instructions to stop work. Although proud of the patriotism of his staff, Mawson was heartbroken to watch the breaking up of the organisation. All the unmarried men in the firm enlisted including his

third son, James Radcliffe. EPM was rejected by the army on medical grounds and JWM joined up when the local forces in Canada could provide training.

To help finances, some of the remaining staff volunteered a cut in their salaries. The rapidly rising cost of living made this impractical but the gesture was appreciated. There was still the work for Athens, Regina and Banff to get on with and several private clients and public authorities tried to continue with building projects to provide employment.

Mawson had been collecting material for two books, 'The Art of Landscape Architecture applied to the Extension and Improvement of Towns and Cities' and 'Small Houses and their Gardens'. There was potential for a third in the Athens schemes. If more work was needed these books could be assembled although the cost of printing would prevent publication until the war ended. Some work went ahead on the drafts and Mawson hoped that someone would take up this beginning and complete them.

The number of staff declined further as more men were called up and the London and Vancouver offices became merely postal addresses. The Lancaster office was left with only a secretary, typist, bookkeeper, four men over military age, two pupils, (17) EPM and Thomas. For a time EPM's recently completed house, 'Bracondale', Hest Bank, was used as the head quarters.

Mawson and his son offered their services, along with the use of the staff and office, to the Ministry of Munitions who were laying out munition villages. The offer was rejected, so for a time Mawson worked with Charles Reilly from Liverpool University as a munitions inspector.

John Burns recommended Mawson, whom he knew through the National Liberal Club and through town planning contacts, to Sir Vesey Strong for a scheme for the King Edward Memorial Park, Shadwell. The design met with approval but the government ban on employment for such work prevented its execution. Later, after Sir Vesey had died, the plans were passed over to the London County Council, yet, despite being offered as a gift, they were rejected on the grounds that the council had its own landscape gardeners. Mawson's reply was that his plans were the work of a landscape architect.

J.W.Kiley, Mayor of Stepney and a keen social reformer, saw Mawson's report for the King Edward Memorial Park. He approached the firm on the strength of it and requested plans for the improvement of Stepney, which kept the needs of returning soldiers in mind. Mawson was most

interested in the scheme for it appealed to his political and social inclinations. The main cause of the problems in the area was the raised railway which overshadowed it, and, on consulting the experts, Mawson found that it would be financially possible to move this obstacle. He was entirely satisfied with his published scheme which promoted widespread interest. The London County Council, however, made little attempt at understanding it and condemned the plans as too idealistic. The committees in charge were put off by the thought of approaching the railway company although Mawson considered that the company would gain from his scheme and therefore be in favour of it.



n.9 Bust of Thomas Mawson by Joyce Reddrop, exhibited at the R.A. 1917

1.12 AN IMPERIAL OBLIGATION

The last letter home from James Radcliffe determined the next stage of Mawson's life. Addressed to his mother, it read: "The men are splendid and beyond all praise. Whatever you and father can do for our wounded, I am sure you will do - nothing is too good for these brave fellows".

(1) He was killed at Poperinghe, on 23rd April, 1915, while serving in the Liverpool Pals' Battalion of the King's Own Royal Lancashire Regiment, and with his death went one of Mawson's fondest hopes. (2)

Cliffe was a handsome young man with a charming, loveable character, and adored by his family, especially his younger siblings. He had a natural gift for horticulture and, after completing his schooling at the Ecole des Beaux Arts in Paris, was planning to join the family firm where he had already helped on the soft landscaping side.

Determined to carry out his son's wishes, Mawson began on work which was to completely tax his energy and resources for the next three years - the organisation of self-supporting villages for disabled servicemen. He investigated the possibility of providing suitable employment for the wounded under ideal conditions, favouring industries such as old fashioned handicrafts and horticulture, where the work was interesting rather than monotonous.

Mawson presented a scheme for 'Industrial Villages for the Disabled' to the Ministry of Pensions but they objected to the suggestion of segregation and gave no encouragement. Undeterred, he determined to find private support. Thirty copies of a prospectus were printed and sent to men of influence in England and Canada, which he offered to follow up with visits to discuss any problems.

Having promised the King of Greece that he would give a set of publicity lectures in America on 'Athens, Past, Present and Future', Mawson decided to combine this with work on the Industrial Villages project. In the Autumn of 1915 he set off with his wife on his final trip to the States. America was still neutral at this time but Mawson found many people in favour of intervention.

Venues for lectures included schools and universities where Mawson was flattered to find prints of his portrait hung on the walls and his publications being used as text books. At the University of Illinois, he met Mr. and Mrs. Charles Mulford Robinson. Mawson had been impressed by Robinson's book on civic art and by his other writings, and the two were already correspondents. At the Harvard School of Business Administration Mawson gave a popular lecture on the "Commercial Value of Beauty" which was repeated with less success before the Cleveland

Chamber of Commerce. He published an article under the same title in Bibby's Annual. (3)

Walter Cottingham for whom Mawson had worked in England, invited him to lecture to a select audience of 150 at his home in Cleveland. In addition to lecturing, Mawson wrote articles on Athens and on town planning for the leading New York papers. The Mawsons accepted many purely social engagements as the trip abroad was partly to escape from the atmosphere of war.

Mawson's friend Sir Robert Borden was impressed by the idea of industrial villages for disabled men and arranged an interview for Mawson with the head of the military department. Mawson was encouraged by the fact that the department had at least studied the report carefully with a view to adopting its recommendations in Canada.

On returning home in December, Mawson put his ideas into book form and published "An Imperial Obligation - Industrial villages for partially disabled soldiers and sailors"; (4) dedicated to the memory of his son. A coloured sketch by Louis Raemaekers was placed at the front with the caption: 'Looking forward into the future with eyes more troubled than when he looked over the stri⁶ken fields of France'.

The proposals met with positive response from many eminent figures (5) and "abundant encouragement and the promise of practical help of the best and fullest kind from everybody concerned in every walk of life". The book resulted in a generous offer of a Lancaster estate from Herbert Storey and with this incentive Mawson revised this first version and published, at considerable cost, 600 copies. (6) The most frequent criticisms raised were that there was an element of compulsion and that the men would still be under army law.

This second edition, illustrated by EPM and edited by Crossland, carried a foreword by Field Marshal Sir Douglas Haig. (7) It read: "Any scheme honestly conceived and energetically and skilfully pursued for such a cause is one which I feel confident will command the practical sympathy of our countrymen and, as such, will have my hearty approval". Mawson had initially hoped Lloyd George would agree to write the foreword and valuable time had been lost while friends tried to influence him to do so.

Mawson explained his reasoning behind the villages in the preface. Many, like himself, being unable to participate in the active fighting, looked forward "even more longingly than others" to the return of peace.

He believed that the most important duty of such people was the prevention of "anything approaching destitution" among those who, returning injured from the battlefield, found themselves no longer

capable of competing in the world of commerce and industry. Thus he suggested "the creation of an exceptionally favourable environment" in which disabled soldiers could carry on fruitful lives. If they were "compelled to carry on their work amid the evil conditions so often existing in our towns" instead of in the villages he desired to see founded, he said: "we shall certainly have failed, as a nation and individually, in our whole duty towards them". "Let us then" he appealed, "undertake this humbler and less showy, but nevertheless equally necessary task, for the saving of our national honour and the material betterment of our Country".

"I have dreamed a dream" he wrote "and I want you to dream it with me, and perhaps when you and I have dreamed the dream together, you may be, as I am, filled with a great desire for its realisation". He stressed that the injured soldiers for whom he was concerned had sacrificed their health and strength for those he was appealing to. Surely this should make them rise to the task he had set, and ensure that the soldiers "shall not stand in the mean courts of a large town such as that into which he will inevitably drift if we do not will it otherwise; where life is drab and drear and even the light of the sun is obscured by clouds of smoke so that green things and wild living things, in which the heart of everyman who is a man delights, have taken themselves elsewhere". (8)

It was not this man-made environment which Mawson had in mind for his crippled soldiers, rather a place "among God's creations, in His country". However, he was sufficiently realistic to see the benefits of being near a town, and also realised the importance of a man's background. He advocated the foundation of many villages throughout the country treated "not by some soulless, mechanical process, but rather with ever-varying freshness of treatment" to suit the needs of all. Each should be "a haven of perfect peace" providing a means of livelihood for the soldiers, and "a means of mental and spiritual culture". Mawson saw his settlements as communities with the population "drawn from every class and with every variety of temper^ement and diversity of training" yet bound together both by their shared experiences and their present activities. All would be "working together in happy collaboration, self-contained and self-respecting because they have been placed in surroundings which have lifted them out of a state of dependance, or even in some cases of pauperization into a position of sturdy self-helpfulness". The scheme was "intensely practical" for Mawson realised that this was vital if the villages were to materialise.

Having described his dream, "the vision which must always precede any kind of creative or constructive work", Mawson went on to consider ways of implementing it which show parallels with his landscape works. He wanted the maximum artistic effect in the villages combined with the best practical planning at the minimum of expense. By not spending out on extraneous ornament, it would be possible to achieve his aim of "the simple, direct, harmonious and pleasing restfulness which is the main characteristic of the older centuries of rural life in this country".

One of the major objects of the villages would be "the preservation of a spirit of sterling independence and self-helpfulness", the attainment of which would be completely impossible if there was any "air of artificiality" or, especially, any "obtrusive evidence of philanthropy".

Close consideration was given to the financing of the Industrial Villages and Mawson calculated that they could be entirely self-supporting. He proposed the reestablishment of local industries and small crafts which had declined or been moved abroad, for these would appeal "both to our collective and local sense of patriotism".

Mawson's belief in his work was reflected in his words: "I tremble from my very earnestness, lest my powers of description and appeal should be inadequate to express all that I so deeply feel, or that I should have failed to make the details as clear or as practicable to others as they are to myself". At this stage, however, there seemed to be no reason to doubt that the government would follow up their policy of training by granting the necessary financial help for what Mawson saw as the next logical stage, permanent settlement.

Having put forward his idea and shown it to be feasible, Mawson urged "we must go forward with all our strength and with the utmost haste compatible with a solid foundation and bring our proposals on to a practical working basis". He organised a committee, the 'Industrial Villages Interim Committee', to investigate possible openings, succeeding in involving some influential businessmen. (9) Sub-committees were set up around England and there was much correspondence, discussion of possible projects, visiting sites and lecturing for publicity.

Although 'Imperial Obligation' received favourable reviews in the press, (10) it never won the support of the Ministry of Pensions. The organisation was financed by its members but the support of the public and government was vital for advancement. The public would only support when there was concrete evidence of the scheme so Mawson decided on in depth studies of six sites which included Westfield Village, Lancaster,

and Meathrop, Grange-over-Sands. Lord Leverhulme offered money towards Meathrop where an industry based on afforestation and bulb growing seemed attractive. The details for the scheme were published in a booklet, 'Afforestation and the Partially Disabled', (11) the first in what was intended to be a series of books describing the concrete examples for the villages. (12) The idea was to build a permanent settlement, directness and simplicity in the houses and the use of local styles and materials ensuring not only their cheapness but also their artistic merit. The solidity of building would give "that effect of restfulness which alone is sufficient to produce artistic charm". Beauty would come "partly in the way the cottages blend with their environment and partly from the complete way in which they satisfy the simple need of their inhabitants".

The Board of Agriculture recommended this project to the Treasury for financial support but as its submission coincided with Lloyd George's economy campaign it was automatically turned down.

Further practical work consisted of looking into the suitability of two sites near London. It seemed possible that one of these sites might make the base for a co-operative fruit growing community, while the other already had a small factory with an established industry making dolls' heads. Both sites were approved and Mawson hoped that at last the scheme was under way.

Once again, the Ministry of Pensions impeded progress this time by launching an appeal to aid disabled soldiers against which it was pointless to compete. The money raised by the Ministry was distributed in doles, a short term benefit compared to what Mawson had hoped to provide.

As the war came to an end, accommodating the returning soldiers became a major problem, and the government policy of training centres met with resistance from the trade unions. At last there was a change in the government's attitude and they started making inquiries into the work of the Villages Committee. They promised that if some of the schemes were to be revived, then they would be given every consideration, but it was too late. After so many disappointments the group had lost its driving force, and wound up its affairs.

Good did finally come out of all the effort. Headed by G.Reeves Smith, Industrial Settlements Incorporated took the place of the Industrial Villages Committee and at Preston Hall, Kent, and Westfield, Lancaster, proved that Mawsons' ideals worked.

Mawson remained involved (1) and became a member of Westfield War Memorial Village Ltd. where he sat on the Council. (2) The village was founded in 1918 within less than a fortnight of Armistice Day. (3) Herbert Storey proposed that a permanent memorial should be established in Lancaster which should take the form of a settlement for disabled servicemen on the Westfield Estate. He offered the sixteen acre site, which had been his father's home, and the property was handed over as a Free Gift when the village was registered as a War Charity, in Feb 1919.

The State assisted with a subsidy from the Ministry of Pensions (4) and money for cottages was donated by organisations and wealthy individuals.

Westfield was officially opened by Field Marshal Earl Haig on 27th Nov 1924. (5)

Mawson's portrait was used as an illustration in a publicity booklet for the Village, printed in 1943. The foreword read: "The idea which led to the founding of the Westfield Memorial Village in Lancaster undoubtedly originated with the late Mr.Thomas Mawson. He strongly

advocated the provision of carefully planned village settlements for the benefit of men disabled in the last war. Unfortunately, as we can see very clearly to-day, Mr. Mawson's wise foresight did not produce upon the mind of the general public the impression which it deserved to have done".

An extract from 'An Imperial Obligation' reads: "If, as a result, I have helped in however little a degree to lighten the heavy load of affliction which has been laid on so many of our fellow men, this is all I would ask".

On 2nd February 1917, (6) while "busily engaged in London" (7) working on the industrial villages, Mawson was made an honorary Liveryman of the Worshipful Company of Gardeners "by virtue of his eminence". Two weeks later he was made Free of the City of London. (8)

Towards the end of 1917, the Greek Parliament requested Mawson to replan the city of Salonika which had been severely damaged by fire. "Thus, by a curious chain of circumstances" two of his most important commissions came from Greece. (9)

The Foreign Office helped release EPM from his munitions work, but no other of the office staff could be spared to accompany Mawson. By the time they reached Salonika, the French military authorities had submitted plans. Mawson insisted on returning to the original agreement and settled on a position as senior member of a team of French and Greeks. The British Commissioner in Chief released three architects and a photographer from the army to assist, and Harry Pierce who had been a pupil of the firm was also allowed to join the workforce.

After three months the preliminary drawings and a full written report had been completed. Mawson handed the directorship over to the French architect, Hebrard and, leaving his son in control, returned to England.

He broke the journey at Athens to put up an exhibition of the proposals for the capital and for Salonika in the hopes of interesting English financiers and contractors in the developments.

JWM who had been an officer in a Canadian regiment was invalided home and given permission to proceed to Greece where he assisted the Minister in formulating new building laws and regulations for Salonika. As a result he was made Director of Reconstruction for the sixty Macedonian villages and placed in charge of a very large staff.

When Mawson arrived back in England, the Board of Trade of the Foreign Office asked him to write a report on the openings for British trade in Macedonia. It was published and circulated by the British Industries Association and carried the message that trade followed the town planner. The pamphlet led to interviews and consultations and although

Mawson himself got no financial rewards, many financiers and contractors found work in Greece as a result.

Mawson also lectured on the Athens Town Planning Scheme. His lecture, 'The world's most famous city - Athens: Past, Present and Future', given in aid of the Prisoners of War Help Commission, at the Blackburn Town Hall, was well attended. (10) It was one of several similar talks which he gave at other venues round the country, including that presented to a large audience at King's College, London University, towards the end of 1919. (11)

Mawson continued working on making contacts with contractors and financiers although he had not received enough money from the Greek Government even to cover his expenses. His mail to the Ministry of Works was not being answered so he decided that it was time to make another trip to the Near East. This time he travelled with his wife and daughter-in-law. They were met by EPM and JWM who gave Mawson a summary of how the work was progressing. Little advance had been made because the depreciation of the drachma had resulted in a lack of confidence.

King Alexandra, the new king, was chairman of a Trust Fund which managed a sum of money for the founding of a collegiate school. He asked Mawson to help find a site and, when this was done, to draw up a complete layout. By the time the drawings were ready there had been a change of plan, and the site of the school had been moved to the island of Spezia.

Mawson was commissioned to design an industrial village on Corfu for the firm of Aspioti Brothers and so much other work was promised, especially from the government, that he considered establishing an office in Athens. However, he knew that this would spell the end of his home practise.

Downhearted at the thought of releasing his Greek ties, Mawson recommended that he should retain command through a Town planning Commission. He outlined its possible composition and functions in a lecture to the Society of the Men of Science in Athens. Mawson also interviewed ministers and heads of governments hoping to gain their support for a programme of long-term progressive development. None of them would take on any responsibilities so he had to wait until he could speak personally to the Prime Minister, Venizelos. The unrest which was resulting from the prolonged absence of Venizelos helped reinforced Mawson's decision that it would be too great a risk to move his firm to Greece.

Back in England, Thomas and Anna Mawson were invited by Lord Leverhulme to visit Lews Castle, Stornoway. Lever had recently bought

the Isle of Lewis and wanted Mawson to make a comprehensive report on it and to design the grounds of the castle. Mawson enjoyed the challenge and came up with an imaginative yet practical list of proposals. The work kept him busy for several months, then, before ground work could actually be commenced, the island was raided and the developments had to be abandoned.

With the armistice in November 1918, the firm was again engaged in private works including renewed projects for Leverhulme, Cottingham and Waring.

The Ministry of Health under Dr. Addison campaigned for better town planning and there was an increased interest in national schemes especially those to do with improved housing and amenities for the working classes. A legislation was passed making it obligatory for all municipalities with a population over 20,000 to submit plans for growth before the end of 1923. This meant a surge of requests for the attentions of the firm including commissions from Wood Green Council, New Southgate Council and the town of Grays, Kent. Northampton wanted a town planning scheme and Windermere U.D.C. asked for advice on how to deal with their traffic problem and expansion growth.

Government grants became available for new housing and the building boom also brought in employment. As part of the promotion of the housing policy, a royal reception was given to which Mawson was invited as a representative of the National Housing and Town Planning Councils. A change of leadership and rising prices soon cut short this government activity.

There was plenty to do in England and the firm had grown back to its pre-war size. The Lancaster office was now manned by a staff of thirty including students from as far away as Budapest.

Selfridge commissioned Mawson to carry out a most unusual piece of work. He owned land at Hengistbury Head, and while Mawson was his guest at Highcliffe Castle, asked him to invent grounds for a purely theoretical building which he had devised for this piece of coastland in conjunction with the architect, Philip Tilden. (12) Mawson found the exercise surprisingly difficult for, as a result of his training and experience, his ideas were constrained by his inability to break away from the practical. EPM had finished in Athens, so Mawson resolved the problem by inviting him to collaborate. (13)

There were attractive new pieces of work to do at Boveridge Park where Mawson was introduced by the architect, Guy Dawber, and at Dunira where he was introduced by the architects, Clifford and Lunan. Both the properties were owned by shipowners, the former by Charles W. Gordon and

the latter by W.Gilchrist Macbeth.

The two schemes were completed by EPM as Mawson decided to make a final trip to Greece. The commission which he had recommended had been formed and wished to hear his views, he had been asked to advise on a site for a hotel on Mount Olympus, and he hoped to be able to avert a strike by the English members of the Macedonian Reconstruction Committee.



n.10 Thomas Mawson in the 1920's with his wife to his left

JWM had been having problems with his staff who were tired of the endless delays. James, too, had had enough of waiting and had handed in his notice. On reflection, Mawson wondered if they should have gone ahead with the work without permission from the government but concluded that they were right that it was not up to them to make the major decisions or to take on the responsibilities.

As the value of the drachma declined further, it became impossible to continue on the Athens park system. In the end, financial pressures stopped all work and Mawson was never in the position to accept the invitation to return to finish the project. (1)

The examination of the hotel site was combined with a trip to Katterina. Mawson was entranced by the scenery and the village appealed to his artistic sense being full of form and colour. Its absence of modern civilisation pleased him greatly.

Before leaving Athens, Mawson was awarded the Order of the Saviour and, on the behalf of EPM, received the Order of King George.

Back in England, the bungalow at Hest Bank was sold and the family moved to a more imposing house, Caton Hall. JWM and his wife had a flat in the house and the younger children were still living with their parents. Mawson was sad to leave the home which had grown with the needs of the family into a many roomed residence, long and low, suggesting comfort and restrained elegance. Caton Hall stood in the Lune valley at the end of the village of Caton, surrounded by eleven acres of grounds which included a nine hole golf course.

Mawson's two eldest sons, assisted by Thomas Adams, (2) were now responsible for the running of the firm so Mawson was sufficiently free to consider organising a school of landscape architecture to be based at Caton Hall. Building News guessed that many of its readers would be glad to learn that "Mr. Thomas H. Mawson, who for the last twenty five years has been anxious to provide facilities for students who wish to take up the study of landscape architecture", was now founding his own course. "This new departure" the report continued, "will, we are sure, prove a success". (3) Mawson published a prospectus which met with good response, especially from abroad, but the project got no further.

On one of his voyages to Greece, Mawson had met the director of the household of the Maharajah of Baroda, who, since the Maharajah was interested in horticulture and arboriculture, had offered to introduce Mawson to her employer. Nevertheless, Mawson was surprised when he received a letter from the Maharajah requesting help with the gardens of

his temporary home, Russell Park.

The Maharajah wished to buy a more suitable estate to develop as his English seat and he asked Mawson to assist with finding such a property.

Together they made excursions into the country to view potential sites, finally deciding on Aldworth House, Haslemere. The estate was being offered in lots, but Mawson was sent to the auction to purchase the whole for £30,000. Aldworth had once been the home of Lord Tennyson and the Maharajah demanded that his additions be sympathetic to its spirit. Mawson planned the improvements to the grounds in such a way that they could be executed in steps.

The Maharajah took an interest in town planning and sent a pupil, Syril Chico, (4) to train under Mawson. He went on to become the parks superintendent of Baroda. The Maharajah also attended a lecture on 'The Need for Imagination in Town Planning', which Mawson presented at the Town Planning Institute. During this talk, Mawson explained to his audience that "imaginative work worthy of the name, reaches beyond the day and the hour, and is, figuratively speaking, for all time". The world as he found it contained "more of the sublime" than most realised and he suggested that if scenes, objects and cities were viewed "as living embodiments and not as merely material or dead inanities" a higher level of achievement would be reached. Sound practice was generally the outcome of "high ideals" and this held true not only for town planning but for all similar arts and even more prosaic pursuits. Mawson stressed that this appeal for imagination in no way meant that he disregarded the value of "activity, persistency and courage" but "it is the possession and companionship of the cherished dream which sustains in the struggle with ways and means and ever leads onward with suggestive glimpses and gleams, which quickens the pulses and strengthens us to confront difficulties without losing optimism or descending into superficiality". Ruskin was cited as one who had spoken of the importance of imagination and who coupled the imaginative and the practical. Turner was mentioned as one led on by "inner visions" yet appreciating the need for hard work particularly by those who possessed imagination and genius. (5) Mawson compared the imagination of these men, "not entirely visionary, much less impracticable, for it deals in material things", with "the work of certain neurotic schools of modern painters" whose "images bear little or no resemblance to anything in heaven or earth". (6)

Although Mawson felt the need to emphasise the idealistic side of town planning he saw that it was closely bound to the practical. The designer had to begin by exercising his imagination but his ideas were

of no use unless firmly rooted in realism.

Stilgoe, then president of the Town Planning Institute, thanked Mawson for his "most illuminating" paper dealing with imagination but recognising "the great qualities of industry and perseverance". (7) He spoke of Mawson's commonsense preventing imagination from leading to extravagance. Parker, a member of the Institute, congratulated Mawson on not making the mistake, thanks to his "wide experience and extraordinary ability", (8) of contrasting the practical with the imaginative, agreeing that the truly imaginative was the most truly practical.

Mawson wrote an article for Bibby's Annual entitled 'National Efficiency and Town Planning' which sheds light on the reasoning behind his landscape designs and also his attitudes to life. In it he spoke of the three essentials affecting the efficiency and therefore prosperity of a nation: "healthy social and individual life", "economic planning of business facilities" and "the development, through the aesthetic sense, of a healthy Civic and National idealism". He believed national efficiency would increase if town planning methods were applied to every town and city.

The article recommended educating the public by instilling the desire for better things into them when young. Mawson asked: "Is it not our duty to put into the infant hands the clay of physical and moral health which comes from play when conducted in properly equipped playgrounds and parks?" He believed that the minds of children could be improved by the correct layout of their playgrounds permitting them to learn "those lessons of self-control, cooperation and good sportsmanship which should come from games".

Mawson strove "to bring back to the various quarters of the city that interest in their surroundings and their neighbours which characterises the village community and which is so lacking in the towns". He realised that to most people the "development, through the aesthetic sense, of a healthy civic and national idealism" sounded beyond the abilities of the city planner. Yet this was, to his mind, only part of the improvement which his work would help bring about. "Beautify the city and its citizens will learn to appreciate every point of its beauty and strive not only to maintain but to enhance its charm and reputation".

Parks should be plentiful in the town for "the sights and sounds of Nature tend to lift a man for a time above the sordid details of life and to make him forget its drabness". They were particularly influential among the young for, "once instil into them the love of

Nature, and the children possess within themselves a spring of purifying knowledge and thoughts which will broaden their sympathies and enlarge their vision of the universe. They will grow up to be better men and women and more useful members of society".

National efficiency, according to Mawson, started with civic efficiency, and, with a properly co-ordinated plan, "the city is set on the high road to success and is rendered capable of doing 'its bit' towards promoting the success of the nation". He saw "the forces of disorder" required determined efforts to be defeated so there was no point in leaving progress to chance. Thus, he urged, it was time to act without delay, for "delays mean spoiled lives, lost efficiency and costly improvements at a later step". (9)

A sister article published the following year was entitled 'Town Planning and the Individual'. Mawson emphasised that only by striving for that which is beautiful, could "that peace and fullness of life which the heart of the individual longs for" be reached. Success was largely related to environment and "it is here that town planning makes itself felt as a great power working for the uplifting of the individual, the community of the nation".

Good city planning created a system which restrained those "who would make life more ugly, more selfish, and more bestial". It helped "make for the development of healthy minds in healthy bodies" which in turn encouraged "the love of the beautiful and orderly" and made possible for all "the attainment of a fuller and more perfect life". Mawson explained that civic design was concerned with "something wider and deeper than the creation of mere physical beauty in the planned city". Again he stressed the importance of good recreational facilities which "would go far to eliminate the half developed types who are such an easy prey to the preachers of anarchy". However, regardless of class, it was not enough to ensure that children had the chance to develop healthy minds - they should be prepared for the time when their vote and opinion would contribute to the progress of the city. A city plan considering merely a few physical improvements might result in economy and outward beauty but it would have no permanence. "Only by firing the citizens with ideals can the future of the planned city be secured, for the working out of the plan is the task of more than one generation and at every stage there are numerous chances for selfishness and lack of vision to prevent the final consummation of the artist's ideal". Mawson advised that the best way of firing such imagination was to aim high: "many of our reconstruction schemes fail because they are so mean and incapable of producing any great and worthy change in the character of

our cities".

"Let us remember", he wrote, "that in creating a better environment, we are helping to create better men and women, and that in improving ourselves we make possible the improvement of our environment and in doing both we are working out man's redemption from the tyranny of the murderous type of city". (10)

Similar sentiments were expressed in the address Mawson gave when he was elected President of the Town Planning Institute. (11) Reginald Bruce, editor of JTPI, commented: "Those who had the pleasure of listening to Mr.Mawson's Presidential address must have been struck with the sincere affection which he possesses for the art he has for so long practised.

His love of nature in all its aspects carries with it a great desire that all men should daily have the opportunity of beholding beauty". (12)

Mawson reminded his audience that "Landscape architecture in its broad application is a great art and cannot be separated from that of Town Planning". (13) As all artists have a duty to those whom they serve, the town planner and the landscape architect had an extensive responsibility to the whole community. He expressed his anxieties about the future of the art and urged that greater facilities should be provided for its study.

Bruce pointed out that, although it was true that progress was slow, there was ample evidence that the influence of Mawson and others has been very great. "Mr.Mawson may indeed take the consolation to heart that all his works and writings, bearing as they do the seal of sincerity, are an inspiration and incentive to everyone who comes in contact with them". (14)

At this point in his life, Mawson became ill and the doctor recommended six months' rest. He couldn't obey these instructions for long and within a month was back in communication with the office. Mawson had always worried about his health, and once a doctor had diagnosed Parkinson's disease he rapidly grew worse despite the best medical help.

The fashionable love of fresh air brought with it a rise in the popularity of seaside resorts and work began coming into the office from English coastal towns which lacked logical planning. Mawson believed that in addition to making them simply places for a holiday, their aesthetic possibilities could be developed so that they would have an educational influence on visitors.

In 1922, the town clerk of Blackpool wrote requesting plans for the

280 acres of land with peripheral residential areas which was to be developed as a park. (15) The job led to involvement in the new South Shore extensions which stretched from the baths to the borough of St. Anne's, and covered a total area of 127 acres which included the promenade and a building estate. Mawson was invited to submit a scheme for the whole of the borough and to proceed with the work. (16) Mawson was also employed by Hastings, St. Leonards and Weston super Mare U.D.C.

Mawson's personal contribution became increasingly more advisory and consultative, leaving the designing to his sons backed by the office staff. EPM, a winner of the Soane Medallion, was a talented architect and designer. As Mawson had hoped, he successfully carried on the family business using the name of Thomas H. Mawson and Son and by this means helped support his elderly parents and his younger brothers and sisters. He was made president of the Town Planning Institute in 1933.

JWM spent part of his youth in New Zealand where he had been sent to stay with Anna's brother to cure his asthma. He returned there later in life and became a successful town planner.

Mawson regretted not having given his daughters the chance to study landscape architecture. There were four girls in the family, Helen, Francis, Dorothy and Millicent. Helen Jane, "a woman of outstanding qualities and great talents" (17) married Col. Smethurst of Thornton Hall, Lincolnshire and founded 'The Thornton Industries' with her sister Francis, and cousin Gladys. The firm proved most successful, employing local women to do barbola and quilted work which was then sold to London shops such as Selfridges and Harrods.

Mawson was involved in an certain amount of literary work, revising 'The Art and Craft of Garden Making', writing a report on Blackpool park, and preparing three articles for the Manchester Guardian on Town Planning. His poor health reduced travelling to a minimum but he remained actively involved with the local work at Blackpool, Roynton and other nearby sites.

1.15 A DAY'S WORK

Mawson was an active member of the Town Planning Institute attending meetings when possible, otherwise sending contributions to the discussions of papers. (1)

The Town Planning Institute had first been discussed in 1910, when Thomas Adams visited the Department of Civic Design at Liverpool University. Mawson was involved from the start and attended the first meeting in 1914. Twenty people were present only two of whom were landscape architects. (2) In 1921, the same year as he was made a fellow of the Linnean Society, Mawson was made a Junior Vice President of the Institute. Two years later, he became a Senior Vice President and stood on the committee for competitors and professional practice, then, on October 23rd of that year, he was made President of the Institute. (3)

Mawson chose Landscape Architecture, "the art which attempts to secure the agreeable relationship of parts to the whole", (4) as the subject of his presidential address. He considered the best definition of the discipline to be that used by Professor C.W.Eliot which stressed that landscape architecture was a fine art which should not only provide beautiful surroundings but also promote health, comfort and convenience. (5) Landscape architecture, Mawson explained, "seeks to harmonise art and nature", (6) to "understand and interpret Nature and to apply its lessons under varying conditions of site and climate". (7) He had found it "a delightful profession whose contribution to the elevation of human life and happiness is beneficially rich in opportunity". (8) "These thoughts and aspirations" he said, "were born and cultivated in a garden. It is into this domain of sweet fancies that we must entice the masses of men, women and children from their drab surroundings if we are to cultivate the imaginative faculties of the race, upon which the future greatness of this Empire so largely depends". (9)

It was "a very interesting sign of the times" that Mawson, "so distinguished as a Landscape Architect" was elected by the Town Planning Institute to their chair. "The combination of the beauties of nature with the necessities of civic life" was considered to be a modern subject along with the merging of "art and natural beauty with the requirements of purposeful utility". (10) Such social progress was a subject that Mawson was thoroughly conversant with. (11)

On finishing his term of office, Mawson gave another speech at the Annual General Meeting of the Institute. He looked back to when he took up the presidency: "such was my audacity that the fact that my

predecessors were all men of distinction did not in the least appal me, for I felt there were a few gaps in the periphery of our field of enterprise which I might endeavour to fill up". Only one factor worried him - his health. However, he was assured by his medical advisors that he would be justified in accepting the honour. Their optimism proved somewhat unfounded, a keen disappointment to Mawson "not so much because of its personal application as because of its interference with my contribution to the work of the lust and the advancement of these high purposes which we seek to promote".

"After forty years", he said, "my love for my chosen profession intensifies with advancing years. No other profession can so fully satisfy the ambition and generous altruistic impulses of youth and vigorous manhood. No other art touches life at so many points and none can so fully advance that fuller life towards which we are moving". (12)

Mawson received another flattering appointment in the Autumn of 1923 - a place on the Fine Arts Commission. A new conception of the place of art in the life of the nation had been evolving, and this was given concrete form when Stanley Baldwin founded the Commission. The body was a panel of experts to whom the government and public bodies might refer the difficult problems relating to civic art. (13) Mawson was disappointed that, because of his health, he was no longer able to realise the full possibilities of the organisation.

Further recognition of Mawson's eminence came when he was elected as first president of the Institute of Landscape Architecture. Mawson had been among the first to propose the formation of such an institute which he hoped to call the 'Society of Landscape Architecture' after the American equivalent. (14) In 1929, a professional body was founded which rapidly changed its name from the 'Society of Garden Architects' to the 'Institute of Landscape Architecture' to fit with the tendency towards wider concerns. Having Mawson as the first president lent weight and respectability to the new organisation (15) but, due to illness, he acted in name only. (16)

By 1923 Mawson was severely ill with Parkinson's disease. The family decided to move back from Caton Hall into Hest Bank so Mawson could keep in contact with the office and so they would be near EPM. They bought the plot of land next to 'Bracondale' and gave much attention to the building of 'Applegarth'. (17) A second house, 'Barla', was later built next door for Tommy, the youngest son, who worked in the Lancaster office mainly on housing schemes and then at the Lakeland Nurseries. Dorothy was trained as a nurse, and returned home to look after her ailing father. After his death she lived on at Applegarth with

Millicent and their mother.

The Mawson women were active in the life of the community and better known locally than Thomas and his sons. The household was always cheerful and welcoming with a policy of open house. Neighbours have fond memories of "gorgeous times with tea and buns, playing charades and tennis with all the young people" (18) and of pleasant evenings playing the piano.

With his declining physical health preventing active participation in the firm, Mawson was persuaded to write an autobiography. Curtis spoke of it as "a most fascinating volume, and one that all students of landscape art should read as it tells of his determination to succeed, difficulties overcome and success achieved". (19) The work was dictated to Dyer, Mawson's secretary, who wrote it down in longhand. If Mawson was too ill to go to the office, Dyer would visit him in Hest Bank, taking the week's 'Durant's Press Cuttings' to read to Mawson to keep him informed with what was happening in the profession.

In the March of 1925, Mawson visited the Riviera. He stayed at the Villa Riva, a pension in the village of Megagnose on the hillside behind Cannes. From here he wrote an article for the first number of 'Horizons', a journal published by the Iowa State College of Agriculture, praising the scenery and recommending the area as one of great interest to landscape architects. (20)

The 4th edition of 'The Art and Craft' was revised with the assistance of EPM, and sent to press. The "great folio", said 'The Builder' of the 5th edition, "brings the whole matter up to date". "This book of gardens and gardening should prove a welcome addition to any library of general literature and an invaluable asset to the working library of any gardening enthusiast, amateur or professional". The reviewer called it "the most complete compendium of garden design to date" referring to its encyclopedic contents "concise, practically informative and very readable". (21)

The Architectural Association's reviewer considered its great value to lie "in the detailed descriptions of the character and function of all the parts of a garden, of its construction, planting and maintenance". If the authors had aimed at an encyclopaedia of gardening knowledge then they were to be congratulated on a successful achievement. Such a work could only be compiled "with the greatest labour and understanding of the subject". (22)

Mawson closed his autobiography remarking that the garden was still his highest pleasure. He died at Applegarth on 14th November, 1933, satisfied that he had "done a day's work".

With his death, "a great man .. passed from us, leaving an example of determination, energy, skill and good works for others to emulate". (23)



n.11 Thomas and Anna



n.12 Thomas with two of his grandchildren

1.1 REFERENCES FOR PART I - BIOGRAPHY

Early Life

1. Life p.2
2. Tommy Mawson, THM's youngest son. She was called both Nancy and Mary
3. Life p.3
4. His tutor was Gilbert, uncle of the sculptor
5. This account is taken from 'Life'. An alternative storey is given in the 1924 article in Building News v.127, p.366, which states that, as a preliminary to entering an architect's office, Thomas was sent to the office of a well known builder and contractor in Lancaster. Here, to his disappointment, "he found that he could not ascend scaffoldings or climb to any great height", so was obliged to return home to follow his father's business.
6. He used the tale to show that "trees, grass and flowers do exercise a very real psychological influence" and that "the value and potency of the influence is largely decided by environment". JTPI v.xi 1924 p.103
7. 18s a week. Times 1933 15TH Nov.
8. Life p.11
9. ibid

1.2 Founding the Firm

1. BN v.127 1924 p.366 col.1
2. 1863-1955, Who's Who
3. Westall, O. Windermere in the 19th Century University of Lancaster Occasional Paper 1.
4. The house was called 'Wenderholme'
5. Westall. Quote from the 1890's.
6. The terms were 5% on the cost of the work plus expenses which was the standard fee
7. Francis Mawson, a granddaughter, has a copy of The Mawson Brothers' catalogue
8. On display at the exhibition on Mawson held at the University of Lancaster in 1976
9. 1897
10. Kellys
11. Ottewill, D. Edwardian Gardens MS 1985
12. Kellys shows that Mawson and Gibson were sharing the College Road office in 1897 and advertising as 'architects'.
13. B v.72 1897 p.485 obtained by "the introduction of the plain sloping buttresses at the angle and on each side of the door".
14. Hunt, I. Fentys Album
15. plan now held at Pattisons, Windermere. Beechmount was an example of the two firms working together.
16. 1898-99 according to 'Life', 1897- in Kellys
17. Kellys 1901. Mawson at this stage favoured architectural simplicity, the quaint and the picturesque, as can be seen from 'The Corbels', designed in 1899 and 'Shrublands', built for his brother Robert, a little later.
18. According to Andrew Mawson, a grandchild, it was his father, E.P.M., Mawson's oldest son, who trained under Gibson.
19. files from the 1976 exhibition kept at the University of Lancaster

1.3 Publishing 'The Art and Craft of Garden Making'

1. Proc.Linnean Soc. 1933-4 p.165
2. JTPI v.xi 1924 p.103
3. He used this method for all his published works and lectures
4. A v.63 1900 p.252
5. BN v.78 1900 p.572
6. B v.80 1901 p.368

7. Maule mentioned the book particularly as containing "some excellent practical advice on the subject of garden labour". (BN v.78 1900 p.572)
8. A v.63 1900 p.252
9. B v.79 1900 p.145
10. ARCH.REV v.8 1900 p.96
11. Other reviews appeared in Country Life, Manchester Guardian, Spectator and the Daily Chronicle
Lectures included that on 'Small Gardens' given to the Birmingham Architectural Society in 1901.
12. A cash account book that has survived shows that the office was newly rented from Downey and Linnall in January 1901.
13. BJ v.13 1901 p.98
14. Kellys 1904
15. BJ v.13 1901 p.98
16. Cash account book
17. Probably one of Dan Gibson's two sons, Guy or Geoffrey. Gibson married Miss Wordsworth Harrison, and they lived in Burnside Cottage. (information from Nora Reed)
18. First called 'Gill Head'
19. BJ v.13 1901 p.98
20. see section on 'Garden Crafts Ltd.' Simpson was also involved with work for the Hest Bank Chapel. (cash account June 1909)
21. BJ and AR v.10 1899-1900 p.267, 269 article on the shop and office, THM and DG archts., with an illustration of the building before alteration.
22. B v.81 1901 p.176
23. BN v.80 1901 p.858
24. Nation v.74 1902 p.276

1.4 1902-1904

1. given on Monday, 26th May 1902. Published in JRIBA v.ix p.357-375
2. JRIBA 1903 p.400
- 3 - 7. born 1885, 1886, 1888, 1894, 1899
8. B v.87 1904 p.126
9. Owned by Joyce Lane date c.1907
10. BN v.88 1905. 'A Garden Architect's Action - Thomas H.Mawson v. Carnegie Dunfermline Trustees'
11. BN v.88 1905 p.405
12. ibid
13. in February 1904
14. Costing over £20,000

1.5 1904-1906

1. according to the plaque on the wall. Kellys 1909 notes that it was erected in 1903
2. Mr. and Mrs. T. Boissier-Wyles own a copy. It was probably published in 1906. The booklet included drawings by C.E. Mallows and A.N.W. Hodgson, (both who provided illustrations for 'The Art and Craft') of several buildings designed by Mawson in Hest Bank. Several of these drawings were exhibited at the Royal Academy. BJ and AE 1905 p.292 published the RA drawing of the interior of the Chapel.
3. 'Our Church' 1906
4. ibid
5. copy owned by T.W. Pennington
6. remembered by T.W. Pennington
7. JTPI v.xi 1924 p.103
8. Tommy Mawson
9. David Mawson, grandson. JLI
10. Tommy Mawson. Andrew Mawson speaks of the family as being completely united, saying that they would go to the ends of the earth to

help each other.

11. This was the only approach to the building.

The cash account book shows three houses being built at Hest Bank in 1907. Several houses built by the firm still stand in the village, mainly in the area round the Chapel

12. GC v.94 1933 p.389

13. An entry in the Cash account book November 1907 shows 3.6.6 paid to Hest Bank Golf Club

14. Kellys

Cash account book shows 'The Corbels' was rented in Oct 1907

15. 1905

16. Lancaster Observer 1933

High Street House does not appear on a dated Roll until 1912, nor in Kellys until 1913. The preface for the 4th edition of 'The Art and Craft', published in 1912, was written from High Street House. The address given for Mawson's entries to the Royal Academy is that of the London office until 1914 when they are entered from High Street House. Dated Rolls from 28, Conduit Street stop in 1913. The next R.A. entry comes from 26, Victoria Street, SW1 in 1924 and there are plans carrying this address until 1928. The Directories show that Mawson had moved from his original London office by 1922 and a dated plan shows the firm to have been operating from 21, Old Queen St., Westminster in 1921

18. JRIBA 1905 p.393

19. ibid

1.6 Civic Art

1. A v.77 1907 p.364-5

2. Arch Rev v.22 1907 p.156

3. AA Notes v.23 1908 p.152-3

4. Nation v. 85 1907 p.547

5. Studio v.41 1907 p.169

Also reviewed in Builder 1907, in an article entitled 'Nature and Art in the Garden'.

6. Gardens of England ed. Holme 1911 p.x

7. Civic Art Preface May 1911 written from 28, Conduit St.

8. Title page

9. Preface

10. Civic Art

Mawson thanked Mr.Norman Birkett BA Cambs and Mr.James Crossland for reading the manuscript and acknowledged the help of Prof.Adshead, John Belcher RA, JCN Forester (the Curator of Parks and Gardens for Paris), J.A.Gotch, H.V.Lanchester (editor of The Builder), D.Barclay Niven, Andrew Prentice, E.A.Rickards, A.E.Richardson, A.A.Thomason, H.I.Triggs, the proprietors of Arch.Rev and his publishers. The project proved costly because the book contained many illustrations and had a limited market

AA Notes v.30 1911 p.50 review: 'Town Planning for Millionaires'; A v.86 1911

1.7 Running the Firm

1. c.1906 Owned by The National Trust.

It is illustrated with photographs and with drawings by A.N.W.Hodgson, and lists the accessories which were available through the firm. (MB cat)

2. MB cat

3. ibid

4. see part iv 'Rockwork'. Cash account book Jan 1901, fares to Pulham's office

5. Cash Account book: 1909 Bromsgrove Guild (see also part iv 'Statues', 'Urns'.)

6. Now owned by Joyce Lane, granddaughter of J.B.Walker, manager of the London office. Also some photographs at Kendal. The file includes examples of work by George Trollope and sons, London, Osborne and sons, Corsham, Wilts, and Derwent Wood.
7. MB cat
8. There are entries in the Cash Account Book for Garden Crafts Co. in 1907, 1908, 1909 and 1911
9. Cash account book June 1909 11.15.4 present for carving at Chapel
10. Milner was an exponent of the landscape style and a friend of Mawson.
11. B v.94 1908 p.212 and BJ and AR v.27 1908 p.178
12. The cash account book for 1907 shows wages being paid to J.B.Walker, H.Pierce, G.Mawson, J.Dyer, J.B.Shaw. 1908 has entries of payments to R.Mattocks and R.Atkinson.
13. T.W.Pennington
14. Cash account book, 1908 Hodgson paid a variable wage
15. Cash account book June 1909 4.4.0 for drawings
16. see 'The Art and Craft'. The family have a couple of the originals. The painting of 'The Hill' was published in an article in the observer, 1986.
17. Cash account book Feb 1908 4.0.0 Aug Stonehurst 5.5.0, Sept thatched lodge 3.3.0, Jan 1909 'Wood' sketch 17.6.0
18. T.W.Pennington
The following incident offers an example of his method of teaching. One of the staff, James Crossland, had a tendency to be very wordy when writing. One morning Mawson read a press article favourable reviewing a town planning report by one of his former pupils, which it praised for being readable and inexpensive. Mawson sent it to Crossland to read. (T.W.Pennington)
Pennington remembers how, when he first arrived in the office, Mawson came up to him and asked him about the drawing work he had been given to do, saying "Do you know what this is? I want you to understand what you are drawing." Pennington also recalls being taught how a footpath should function. Mawson called the wriggling line he had drawn "a worm in agony", correcting it to a sweeping curve leading to and from specific points.
19. 1873-1947
20. Reference written by Mawson 1910.
Walker's copy of 'The Art and Craft' was signed "To my London manager, Mr.J.B.Walker, whose practical help has contributed to the success of many of the gardens illustrated in this work. Thomas H.Mawson 5/4/1913".
21. Wye jnl
22. Lutyen's letter, April 1908, kept at the RIBA
23. B.Williams Ellis has a 'Bill of quantities for garden pavilion and terrace walls at Wern' compiled in 1902. Full contract details are given.
Pattinsons hold typesheets of costs and quantities for 'potting shed and greenhouse also walls, pillars, coping &c. at Beechmount, Sawrey', 1906.
24. George Henry Pattinson was largely responsible for building up the firm which handled much of the building in the Windermere area. Among the houses which both firms work on were Cringlemire, Birksey Brow, The Yews, Langdale Chase, Moor Crag and Beechmount. Mawson and Gibson provided a scheme for the arrangement of grounds on the Storrs Estate, Bowness-on-Windermere for G.H.Pattinson and a plan of Windermere Wyke Building Estate which was never put into practice. The Mawson Brothers' Nurseries was built on land owned by the Pattinson family. (information from D.R.Matthews of Pattinsons)
24. Letter with details for Beechmount at Pattinsons

- 1.8 The Peace Palace and a Trip to the USA
1. Congratulatory letter to Mawson from Sir Henry Howard the British Ambassador, exhibited at the 1976 Lancaster exhibition
 2. Walker's papers show he was deeply involved with the project. Joyce Lane holds some plans and other details of the commission. They include an estimate of cost and quantities, a report by JBW representing Mawson, to the Carnegie Foundation; a list of planting to be supplied by Messrs.Koster and Co., Holland; a list of plants by G.Norman Dixon, superintendent.
 3. AR 1923 v.54 p.204
1976 Lancaster exhibition showed a plan entitled 'The buildings near completion'
 4. Builder v.99 1910 p.415
Cash account book, Jan 1909, R.Atkinson for two perspectives Peace Palace: £16 16s
 5. BJ and AR v.29 1909 p.87
 6. ibid
 7. ibid
 8. ibid
 9. later Mrs. Halsey
 10. GM 1910 p.404
 11. The slides were taken by his secretary and manager, James Crossland
 12. Mawson remained in touch with Mrs.Finch and gave a lecture at her school on this and subsequent trips.
 13. Arch.Rev v.30 1911 p.339
- 1.9 Teaching Landscape Architecture
1. Life p.179
 2. Wright, M. Lord Leverhulme's Unknown Venture 1982
 3. Wilson, C. History of Unilever
 4. for account see Wright
 5. extract from Prof.Adshead's introduction to the School's prospectus published in JRIBA 1909, p.745
 6. University Callendar 1910
 7. Assistant lecturer and research fellow
 8. Municipal engineer to the corporation of Liverpool teaching civic engineering
 9. Medical officer of Health teaching civic hygiene
 10. Lord Mayor of Liverpool, barrister at law teaching civic law
 11. Landscape architect
 12. In his obituary, The Times (15.11.1933) credits Mawson with the establishment of the School
 13. Letter to Reilly from Lever, 12th Sept 1914; letter from Lever to Abercrombie concerning Mawson's salary 30 Sept and 9 Oct 1914, University of Liverpool archives
 14. The School's prospectus
 15. Prospectus 1913-1914
 16. Vice Challoner's reports
 17. c.1910
 18. 24th Oct 1919, University archives
 19. 5th May 1920
 20. A and BJ v.43 1913 p.259 Letter to the editor: 'American Schools of Landscape Architecture'
 21. BN v.113 1917 p.164
 22. A and BJ v.43 1916 p.259
 23. ibid
 24. BN v.113 1917 p.164
 25. JTPI 1923 v.X p.31
 26. The scheme was exhibited at the RA in 1911
 27. 'Bolton, A Study'

28. i. What do we mean by town planning ?
- ii. Scope and influence of Town planning
- iii. Does town planning pay ?
- iv. Bolton and Scientific Traffic Control
- v. Park systems
- vi. Bolton and the Housing problem
29. He also acknowledged the services of "my Business Manager, Mr. Crossland" who was responsible for most of the photographs and who arranged the matter for press. The preface was written from High Street House Lancaster, Sept 1916
30. Many newspaper articles were published giving information on his trip:
 - 'Urges City to Act Promptly, Mr. THM talks on TP' Globe Toronto 7th Nov. 1911
 - 'Civic Survey must appeal to Smith. The man in the street must see beauty with utility, Mr. THM's lecture'. (Globe 8th Nov 1911)
 - 'Makes many suggestions for improvement of City'. (Globe 13th Nov 1911)
 - 'Art of City Planning Explained by Expert' (Toronto Daily News 7th Nov 1911)
 - 'Mr. Mawson says the individual plot holder must be restrained to some extent.' (TDN 11th Nov) (information from Vance)

1.10 Canada

1. "Mawson advocates Great Speedway for Winnipeg City". (Calgary Daily Herald 13th Ap 1912)
2. In a recent article Pierre Berton remarks: "Regina, which had perhaps the worst setting of any Canadian capital, now has one of the best. For that, its citizens must thank, among others, a remarkable English landscape architect and planner named Thomas Mawson". "Regina was the one prairie city which not only listened to Mawson but also put some of his ideas into practice". (Mawson's Visions Canadian Heritage v.39 1983 p.42)
3. Mawson, however, sent a telegram apologising for his absence. (Alberta History v.28 (Summer) 1980 p.31-39) The Mawson Report in Historical Perspective. Max Fran
The original plans were recently discovered in a garage. Berton's article reads: "Alas, Calgary today, in common with most Canadian cities, suffers because men like Mawson were ignored".
4. 1864-1915. F.L. Griggs was one of his pupils 1896-8
5. Mention of this is made in Mallows diary, now in the care of his son. The following are the relevant extracts:
 - 15.5.1912 "office by 8.40 (ie train from Bedford to St. Pancras) met with Mawson when he again mentioned question of partnership, also said he had recd. me to Sir Bertrand Dawson for alterations to 32, Wimpole St. Dinner at R.S. Club (Royal Societies, Mallows was a member) with Mawson discussing partnership
 - 23.5.1912 Mawson (only entry for that day)
6. They had been working together from the turn of the century
7. Mallow's diary:
 - 19.08.1912 "advised on scheme for buildings at Vancouver B.C. (while at Lancaster office) and stayed overnight at Hest Bank with the family"
8. Tirley Garth
9. A v.106 1921 p.358 'The Work of CEM'
10. Mallow's diary, extracts concerning the gardens:
 - 24.05.1912 "met Mawson about 2.30 at Tirley and showed him over the work"
 - 15.06.1912 "Mawson over about 2 o'clock. With him and Mr. and Mrs. Prestwich discussing various ideas for gardens and planting. Suggested idea for entrance gates."
 - 19.08.1912 "by L. and NW. via Preston to Lancaster and there 1

o'clock. To Mawson's re. scheme for Tirley greater part of the afternoon"

20.08.1912 "To Lancaster with Mawson at 9.30 on Tirley scheme of planting. Left Lancaster 11.35"

11. in a letter of 15.4.87, Wilfried Mallows, CEM's son writes: 'There seems a lot of ambiguity about my father's relationship with Thomas Mawson. .. Certainly my father was not in any partnership at his death. .. Why my father never followed up this idea of a partnership with Mawson I have no idea'.

12. A v.106 1921 p.359

13. ibid

1.11 Athens

1. They included Barlow's partner, Hoyle, Herbert Noble and R.A.Prestwich

2. B v.104 1913 p.347

3. B v.108 1915 p.483

4. p.503

5. BN v.103 1912 p.862

6. ibid Also reviewed in GC 1913

7. Exeter of the Future 1913 p.33

8. Mawson's will (dated 8.7.29) is in the possession of Andrew Mawson, EPM's eldest son.

9. The painting has remained in the family and is in the hands of Andrew Mawson. The only other items mentioned individually in the will are two pencil drawings of Mawson by Nikolaki, dated 5th and 6th Nov 1912. The smaller was left to his son, John William, the larger to his eldest daughter, Helen.

10. Cash accounts book: Gloucs Arch Soc 2.6.8; Wolverhampton 8.8.0; Oldham D.C. 5.5.0

11. Life p.211

12. St.YB 1914 p.10

13. BN v.106 1914 p.259

Other articles include: "Athens of Tomorrow. Mr.Mawson on his Town Planning Scheme" Times 5th June 1914;

"To remodel Athens" NY Times 22nd Feb 1914

14. Some plans are signed 'Lancaster, London, Toronto and New York', suggesting an address on the East side of Canada.

15. Arch.Rev v.39 1916 p.16, sketch elevation EPM

16. A plan was exhibited in the Lancaster exhibition of 1976 showing the proposed remodelling of the King's Palace garden

17. Cash account book. Miss Grant Brown and H.Schofield

1.12 An Imperial Obligation

1. Life p.245

2. JRIBA published a note of commiseration (1914-15 p.375) and a memorial service was held at Hest Bank Chapel. Andrew Mawson now has his memorial bronze

3. Bibby's Annual 1918

4. 1st impression Feb 1917

5. Sir Douglas Haig, General Sir Wm Robertson, Their Majesties the King and Queen, Marquis of Landsdowne, Lord Bishop of Birmingham, John Oxenham Earl Beauchamp, Lord Grenfell, Rev.Wm.B.Selbie DD MA Principal of Mansfield, Oxford were among those named.

6. 2nd edition Aug 1917

7. dated 21st June 1917

8. Chapter 1. 'The Dream'

9. The headquarters were at 32, Orchard Street, London. As can be seen from the organisation's letter heading, Wm.Hill and James Crossland were secretaries, Lord Avebury was the treasurer, and Warwick H.Draper,

Walter S.Rowntree, Gordon Selfrige, Herbert Storey, Samuel Waring, William H.Whitingand Mawson were on the committee.

10. The Times described the scheme as being "both ideal and practical", a comment which was echoed by The Morning Post - "Here is the book of a dream made practical. Mr.Mawson has worked out a scheme on paper which, to minute detail, provides for its realisation";

The Daily Chronicle - "He is no mere visionary; his eye knoweth what his hand can achieve".

The Guardian - "Mr.Mawson's dream - if so it may be called - is an attractive one, and we have little doubt that it is also practicable".

The Daily Telegraph wished it "the success it richly deserves both by reason of its inherent interest and the objects it has in view."

The Graphic (weekly): "This book so rich in ideals must be read" (from the back cover of 'Afforestation')

11. preface: November 1917 Grant Richards for The Industrial Villages Interim Comm. 1s, W.Holmes Ltd. printers etc. Ulverston

12. i. Afforestation and the Disabled Soldier

ii. An Industrial Colony and the Disabled Soldier

iii. Restoration of Ancient Village for Disabled Soldier's and their Widows

iv. Small holdings and the Disabled Soldier

v. A suburban settlement and the Disabled Soldier

vi. Small colonies in existing villages for Disabled Soldiers

1.13 Salonika

1. Cash account book: May 1919 Lancaster War Memorial charges 96.6.8; March 1920 Westfield Memorial Village charges 130.12.1

2. report Westfield War Memorial Village Settlement, Lancaster 31st Oct 1924; Guardian 1933

3. A photograph of around this date shows houses under Construction. (Lancaster exhibition no.52)

4. Booklet 1943

5. Photographs of the opening ceremony shown at the Lancaster exhibition and published in 'Life' n.63

THM and sons also designed the Lancaster War Memorial. (B 1924 p.924)

6. City of London Record Office

7. Arch Rev v.42 1917 p.xxii

8. 15th February City of London Record Office ref CF1/2621. His Freedom Certificate was shown in the Lancaster exhibition

9. Arch Rev v.42 1917 p.xxii

10. A and BJ v.43 1916 p.104

11. on Athens and Salonika

12. CL 1987 Jan 1st

13. T.W.Pennington remembers preparing innumerable drawings at the office

1.14 Lectures and Articles

1. By the time he eventually received his order for payment, the rate of exchange was so low that it proved of little use for it included no recompense for the fall of the currency.

2. 1st President of the TPI

3. BN v.cxxi 1921 p.340

4. Cash account book 1922, Tommy Mawson

5. JTPI v.vii 1921 p.24

6. p.26

7. p.31

8. p.33 Barry Parker also praised Mawson's command of language, "a thing that many of them had envied for many years"

9. Bibby's Annual 1920 p.130

10. Bibby's Annual 1921 p.156

11. JTPI v.x 1923 p.33-44
12. p.46
13. p.22
14. p.31
15. The Lancaster exhibition 1976 showed the site in preparation
16. Plans for the work were exhibited at the R.A. (Cyril A.Farey delt.1923) and reproduced in the Builder v.124 1923 p.850
17. Newspaper cuttings in the care of Mr.Spinks

1.15 A Day's Work

1. JTPI v.vi p.100 notes that he was unable to attend the lecture because of a long standing engagement in Perthshire
2. Mawson and Patrick Geddes
3. He was later on the committee for education, then a council member
4. JTPI 1923 v.x p.35
5. "LA is primarily a fine art, and as such its most important function is to create beauty in the surroundings of human habitations and in the broader natural scenery of the country; but it is also concerned with promoting the comfort, convenience and health of urban populations, which have scanty access to natural scenery, and urgently need to have their hurrying work-a-day lives refreshed and calmed by the beautiful and reposeful sights and sounds which Nature, aided by the landscape art, can abundantly provide". (p.35)
6. p.35
7. p.36
8. p.44
9. ibid
10. ibid, Beresford Pite
11. At Mawson's presidential address to the TPI, Hall, a member, remarked on his gratification that Mawson was almost restored to health
12. JTPI v.x 1923 p.250
13. It included Lord Crawford and Balcarres as chairman, Lord Curzon of Kedleston, Sir Aston Webb, Sir Reginald Blomfield, Sir Edwin Lutyens, Mr.Alfred Gotch, Mr.D.Y.Cameron, Sir George Frampton.
14. This was founded in 1899 by 11 leading landscape architects. The first university course in Landscape Architecture was established at Harvard in 1900. (Scottish Origins of Landscape Architecture Turner 1982 LA May v.172, p.52-55)
15. Landscape Design May 1969
16. correspondence from Sir Geoffrey Jellicoe (3/87). Dame Sylvia Crowe (3/87): 'I only met him once or twice when he came to IIA council meetings'.
17. There is an account of the new house written by the youngest daughter, Millicent, describing the care which went into each detail of its construction and decoration. (T.Boissier Wyles owns the MS)
18. Boissier-Wyles
19. Proc Linn Soc. 1933-34 p.165
20. Horizons v.1 1925 no.3
21. B v.132 1927 p.742
22. AA Notes v.42 1926 p.130-1
23. GC v.94 1933 p.389



n.13 Thomas in the Conservatory, Caton Hall

PART II - THE ARTS AND CRAFT GARDEN

Part II sets the scene for Mawson's garden designs by looking at the theories of his contemporaries. It follows the transition from the work of the late Victorian landscapists to the typical architectural plan of the years before the 1st World War. A discussion of the basic Art and Craft garden shows how it developed as a result of a group of architects influenced by the ideals of the wider Arts and Crafts movement.

The brief account of Edwardian England is included because the new formal garden was dependant on the social climate of the day for its success. The style was influenced by the wishes of the clients and expressed their needs.

A vast range of plants were available following the work of the plant collectors and plant breeders which were used to soften the hard landscaping round the house and to fill the informal areas and wild gardens away from the residence. The choice was so great that it requires a study to itself.

The bulk of the information has come from the books on garden design of the period and also the architectural journals which have proved a most valuable source.

I would like to thank Dr. Brent Elliott, librarian of the Lindley Library at the Royal Horticultural Society, for his guidance and advice, and the staff of the Royal Institute of British Architects' library for their assistance.

2.1 EDWARDIAN ENGLAND AND THE OWNERS OF ARTS AND CRAFTS HOUSES (1)

Wealth, commerce and technical inventiveness characterised Victorian Britain. In the middle of the 19th century she had achieved economic prominence by commercial exploitation of the machinery against which the Arts and Crafts Movement reacted. The Empire, a stable home government and mainly peace abroad ensured material prosperity until the 1880's when Britain's position as leading industrial nation was rivalled by Germany and America.

Towards the end of the Century other nations raised tariffs against British goods and by 1900 the Continent, USA, Canada and Australia were protected by high import levies. Britain was increasingly forced to exploit the colonies and the problems resulting from the Empire were continuous, interrupting social and economic progress. Investments abroad began to fall and a run of poor harvests and cheap imported corn threatened to ruin agriculture. Real incomes which had grown through the 1890's ceased to rise from 1900 until 1914.

The result in England was conservatism. The prosperity and the enormous privileges of the upper middle class decreased, speeded by the reforms to assist the working classes made by the 1906 Liberal government. Lloyd George's budget of 1909 which raised death duties, income tax and introduced super tax and Land Value duties, added to their worries. This class looked back on easier times and demanded things which were established, old looking and tested.

The population was growing rapidly rising from 18 million in 1851 to 32.5 million in 1901. Urbanisation developed alongside. At the beginning of the 19th century most of the population had been rural but by 1901 three quarters lived in urban housing.

Anyone working in a city who could afford to moved out to the country suburbs or rented a country house either for the whole year or the summer months. The migration continued until "all the aristocracy and even the well-to-do commoner lives in the country". (2) Their houses lay "hidden somewhere in the green countryside remote from any centre of culture" (3) and the love of the country became stronger than ever. The enthusiasm for nature and a rural life produced the weekend house and, further away from the city centres, the summer house.

The rich were now only 'country gentlemen' in their spare time and remained in trade. They no longer wanted a country seat or great estate but required a comfortable house and grounds within easy reach of a station.

The new patron, providing Mawson with much of his private work, came

from the growth of a strong middle class composed of professional and business men. Newton wrote of the new class of men from small beginnings who had made large fortunes and were ambitious to "found a family". (4) To do this they needed a suitable family home.

The Arts and Crafts movement developed for the upper middle class although the landed classes used the arts and crafts architects to modernise their country houses. The middle classes were the only people who could enjoy individual freedom in Victorian England being free from the poverty of the lower orders, the inverted snobbery of the lower middle class, and the increasingly rigid formality of the aristocracy.

Mawson (5) worked for five shipowners, six families in the textile industry, two clients dealing with paper, four colliery owners, the owner of a slate mine, two clients in tobacco, two doctors, three bankers and a solicitor. In addition, he was employed by a range of manufacturers and merchants. Few of his commissions were for landed gentry from established families and more often he was working for first or second generation wealth.

The Victorian industrialists tended to have paternalistic feelings towards their firms, and frequently lived within sight of their factory.

Their sons, however, were more ready to loosen the family ties and moved away to pleasanter country. Cheap and efficient transport facilitated the move away from town centres, and Arts and Crafts houses are generally found a mile or so away from a Victorian railway station.

1895-1914 saw a large drop in the proportion of great estates. Capital earned a return of 3.5 to 4.5% while land at best brought in 2.5%. The drop in profitability was accompanied by a decrease in social standing. Little land was being bought for new estates and if a large estate was required it was bought complete with the house at a good price. Most houses now came with less than 150 acres and were built on land from the fragmentation of larger estates. An imposing house no longer suggested the back up of land but the self confidence of the middle class who saw no social or financial advantage in investing this way. The majority of Mawson's commissions were for properties of around ten acres; estates of hundreds of acres such as Duffryn and Dunira were greatly in the minority.

The new country houses of the London business men were built mainly on the Surrey ridge, in South Hertfordshire or in Middlesex. Other large towns each had a crescent of suburbs, usually from South West to North to take advantage of the prevailing wind blowing smoke away to the East and making use of areas of fine scenery. The larger country mansions

were located between cities near railway stations.

Mawson's private garden commissions took him all over the country. Most of the gardens he designed surrounded older houses, and so, to an extent, do not show the expected Arts and Crafts distribution. However, clients buying rather than building new houses were also influenced by fashion and the houses they chose tended to be on typically Arts and Crafts sites.

In several cases, extensive alterations to the house were being carried out simultaneous to Mawson's improvements on the garden. This usually coincided with a change in circumstances, such as a new family moving in, or the next generation of the existing owners taking over.

When Muthesius visited England, he found: "Urban culture with its distorting influences, its senseless speed and pressure, its hot-house forcing of the emptiness that is latent in human nature, its excitements raised to the point of unnatural sophistication, neurosis and morbidity - all this has scarcely touched the English people". They had "an expansive easy-going quality". Their existence was "far more old-fashioned than modern" and bore the mark of "a peaceful, traditional culture grounded in an old established prosperity". (6)

"Far more than other arts, architecture needs clients and must cater for their requirements. It has its place in economic and social history as well as in art history". (7) This applies equally to the allied subject of garden design.

The Arts and Crafts house with its calm uncluttered interior and rambling steep roofed exterior quietly fitting into the countryside was entirely appropriate for a middle class aspiring to the landed values of the aristocracy. A client could expect to pay £7,000 to £10,000 for his house with the architect's and garden designer's commission of 5% of the total cost, plus travelling expenses. (8) Most of the modern houses in this bracket had two to four reception rooms and four to ten bedrooms. The architects were chosen by contacts, their writings, magazines and via the Royal Academy exhibitions. Those used by clients who requested Mawson to do their gardens, tended to work in a style with which he was in sympathy. (9)

The rich middle class were building for a leisure society for it was "the era of house parties and conversation, warmth and enclosure". (10) By 1904, the desire for physical exercise and games had become a passion. An artistic education had once again become desirable and the typical Englishman had an interest in books and fine literature, a high degree of religious observance and a well developed family life. There

was "harmony between all the occupants of the house" and "the excellent upbringing of children" based on "independence, good manners and moral rectitude". (11)

The clients were "a home-loving people" (12) and the Arts and Crafts residence had to cater for these new interests. A house should have "a soul of its own" (13) and "every house should possess its distinctive character, which should reflect the sentiment of the occupant, quite apart from the professional impress of the architect's hand". (14) The home was, ostensibly, designed for the owner rather than for guests, to fulfil part of a general desire to live quietly away from the city, and a diminishing desire for sociability. It had to suit the growing emphasis on informality and privacy.

Moderation not ostentation was the key. The primary consideration was the daily routine of the occupants and adaptability to social functions should be secondary. Muthesius found the standards of home life simple and he admired the naturalness of the English hospitality.

Servants became scarcer in the late 19th century and in consequence, their wages rose. The cause was not bad working conditions or low money but the lack of freedom offered in service and resentment to working for an untitled master. The problem resulted in a trend for labour saving devices and convenience and smaller, more economically planned houses. A sufficiently large number of servants remained, however, to ensure a high standard of comfort.

2.2 ARTS AND CRAFTS HOUSES

When writing up his travels in 1904, Muthesius expressed the opinion that England had achieved a completely national style of house building based on the old vernacular architecture. It suited the English taste "which values unadorned simplicity above all else". (1)

Arts and Crafts architects were interested in utility and practical considerations rather than in the great works of art of the past. They worked with old styles but avoided straight copies, aiming to catch the spirit rather than at accurate reproduction. Their ethics appeared as a pursuit of honesty in design, emphasising the workmanlike, the characteristic, the indigenous, a synthesis of artistic creation and observation of nature. (2) There was an affection for simplicity, truth to materials and the unity of "good solid workmanship", (3) handicraft and design. Progress was achieved "by persistent effort in the teeth of demand in every direction for mechanical reproduction". (4)

The message was one "of nature and man, order and beauty" with "sweetness, simplicity and freedom, confidence and light". (5) Essential qualities were solidity and comfort, "structural soundness, convenience of arrangement, air and sunlight in plenty". (6) The aim was "a house compact but spacious, noiseless, light, airy and cheerful, cool in summer and warm in winter, well ventilated but free from draughts, a house that costs little to build and less to keep in repair, yet 'built for eternity' and comely and pleasant to look upon". (7)

A house should give the feeling of peace, showing "neatness, homeliness and all comforts" (8) with a "restful, relaxed yet fresh atmosphere". (9)

There was a preference for the rural and the unsophisticated, "a bond with his (the Englishman's) beloved mother Nature". (10) The doctrine was imagination suppressed and plainness sought. (11) A "breadth of treatment" was essential "to the repose and dignity of the whole composition" which could not be obtained where there was "ornament and unnecessary detail". (12) "The simpler our houses are made both inside and out, the more successful they will be" (13) and both exterior and interior designs "should possess an air of restfulness in keeping with the essential objects of the home", repose and simplicity. (14)

"The true place of Art is in the service of everyday life" (15) as the Arts and Crafts designers believed it had been in the past when "beautiful things were made every day as a matter of course." (16) In Old England, there was hardly a thing which the hand of man could do

or his brain conceive which was not an expression of unconscious art .

(17) Thus the house had to be designed with convenience in mind and even "the most commonplace little wants in a house must be considered".

(18) Muthesius found "the genuinely and decisively valuable feature of the English house is its absolute practicality". (19)

There was a change in interiors from quaintness and cosy corners to an outdoor mood. The uncluttered look. They were governed by simplicity, plainness and "unobtrusive comfort" (20) and possessed as air of restfulness and repose.

Styles which made use of the sun, like the butterfly plan and North corridor, became popular. "We cannot open our British homes too generously to the sun's light and heat" and "pure fresh air, constantly renewed is a necessary". (21) "A supply of fresh air is essential for all human beings" (22) and the only window which should never be warmed by the sun is the larder.

Rooms were arranged for privacy and seclusion and gave a unified, cosy effect. The drawing room was the most important and it needed to be related to the gardens and country in order that it had a view. For preference, it faced South East so that, although it recieved plenty of sun, it avoided direct afternoon glare. The link with the outside was increased by a door or French windows onto the terrace, flower garden or lawn. "The contact with the garden, charming all year round, is so close that a conservatory is not needed." (23)

It was vital for the house to be in harmony with its surroundings. Local materials and crafts were used to produce buildings in harmony with the landscape. With improved transport, particularly the railways, traditional art was vanishing as a wider range of often cheaper materials became available. (24) The designers stressed that it was better to build with the materials which had been used for centuries than those "out of harmony with the district", (25) but acknowledged that to insist on local materials only would be an affectation. Once selected, the materials were used in such a way as to bring out their inherent qualities.

2.3 THE NEW INTEREST IN GARDENING

Mawson, establishing himself as a garden designer in 1885, was in at the start of a surge of interest in gardens and gardening. From then on, the interest grew so much that Macartney considered "scarcely any subject has been so exhaustively studied of late years". It had been treated by architects, horticulturists, amateurs "and almost everybody". (1)

By 1908, Wright was able to say that "in a sense we are all gardeners to-day. Cultured people talk of gardening as they talk of books, and paintings, and music". "A knowledge of gardening is a part of education". (2)

In his book which appeared in 1904, Muthesius wrote: "the English have always been great garden lovers, yet the last thirty years have seen a complete revolution in this field". (3) The result was that, great or small according to size of purse, new gardens sprang up all around until 1914. (4)

The Studio observed that the fascination with gardens and gardening was reflected in the number of volumes issued dealing with the subject. Quantities of gardening literature was printed to cater for the demand from the growing numbers of keen amateurs and output reached such levels that Building News complained: "of the many books on the garden there seems to be no end". (5)

The printed matter in turn stimulated more interest in the subject, spread the new ideas which were coming in and helped "cast out the demon of dull imitation which is all too ready to settle down on the shoulders of the uninspired gardener". (6)

2.4 HORTICULTURE

The garden boom began with an interest in horticulture.

In the 1898 issue, Country Life talked of the taste of gardening as having spread greatly during the last thirty years. It explained that the fashion was partly due to the "wonderful improvements" (1) in flowers brought about by hybridisation and partly to the introduction of many foreign species.

By 1905 the magazine could say "no passion has developed more strongly among English people of late years than that for flowers". (2) Discussing the modern garden, Davidson agreed that plant introductions were one of the main factors contributing to the development of the love

of gardening. He acknowledged the advances made during the latter half of the 19th century but stressed that, since then, the pace had perceptibly quickened.

"Never has gardening shown such active life as in England at the present day" (3) commented an advertisement for 'Garden'. It had become an area of "vital individual interest", growing and spreading more widely "to the great increase of the sum of human happiness". The trend was welcomed for a garden offered its owner "one of the best and purest kinds of human happiness". (4) Allen pointed to the ancient traditions of this pastime which lent weight to it as an occupation worthy of revival: "Man had a garden before he had a house and he had doubtless gained considerable proficiency in horticulture before he knew much of the science of building or the art of architecture". (5) Gardening "the art that was introduced by the father of human race" and, of all arts, "the most delightful" and "certainly the most healthy", (6) became an honourable occupation. This was marked by "abundant signs of its increasing popularity" (7) and by 1914 an increasing number of owners were making gardening a main pursuit. 'The charm of gardening' was "of the very essence of country life" (8) and gardening, as a pure amusement, was "the best of all". (9) Shooting, fishing or even golf, Country Life doubted if any of them were "quite so excellent as the occupation of our ancient Father, Adam". (10)

2.5 DESIGN IN PLANTINGS

By the 1914 RHS show at Chelsea, a change which had been progressing over the past years, had become obvious. Attention was no longer being concentrated on the individual plant, but on its arrangement. The amateurs who had taken up gardening were "applying a new taste and new intelligence to the growing and grouping of flowers, so that a fine garden today has the harmony of a fine melody". (1)

Even in 1901, Jekyll observed that gardening was "changing its complexion"; "better ways" were developing for planting the wealth of recently raised flowers. (2) Country Life spoke of a "general revival of taste and of interest in gardening, which is so marked in England as to have become almost a fashionable craze". (3)

The magazine was concerned with the use of plants, and followed the ideas put forward by Robinson in his later works. It recommended his wild garden as "perhaps the most fascinating branch of the art for those who are the happy possessors of spreading lawns, woodlands or

plantations". (4) Being wrapped up in protesting against Victorian bedding it was slow to take up the newer theories of design and more stuck to horticulture and the art of planting. Country Life was thus out of the mainstream of the new design ideas for the garden.

2.6 THE NEW DESIGNS

Following behind the enthusiasm for horticulture, and merging with it, came a new school of garden design. It crystallised as the Edwardian formal garden.

The new style rested on ideas derived from the teachings of Ruskin, Morris and the Arts and Crafts movement coupled to an appreciation of 17th and 18th century styles. The Edwardian garden designers saw that in the past garden design had ranked as an art and their aim was to restore it as such, using the old examples as reference.

The "general increase in activity that attended the new movement in art" had, according to Muthesius, caused "the riches of the old gardening tradition" (1) to be reexamined. As 'The Architect' observed, "an impetus has been given to the creation of gardens which combine the best qualities of those in preceding ages in England". (2)

The fashion was led by architects and its followers looked on their subject as "the newly recovered art of garden design". (3) As one journal expressed it, "the end of the Victorian era looked back on the history of gardens and saw a sequence of development, culmination, decay and present revival of the craft of gardening, in its architectural sense". (4)

Thomas, discussing garden design in 1900, observed that within the last decade, there had been "a gradual revival of interest in the lost art, coupled with opposition from the fashion that is dying out". (5) By that time the opposition too was fading.

Writing in 'Studio', in 1897, on the relation of architecture and gardening, Joass observed that "after a long period of divergence and separation, these two branches of design show signs of becoming again happily united". (6) Three years later, the same periodical noted with pleasure that the garden received "far more consideration than architects gave to it about a decade ago". (7)

Jekyll and Weaver attributed what they termed "the revival of the right principles of garden design" which had been in action since the 1890's, to "a contemporary small band of people, who by word and deed have shown the right way". (8) They were a group of mainly architects.

Sitwell also saw "the revival of garden-craft" (9) as being the work of English architects particularly Sedding, Blomfield and Thomas.

'Studio' considered that it was "thanks to the doughty warriors in art of some twenty to thirty years ago, with Sedding in the front rank", that they were slowly "taking up once more the thread of the classic tradition, and with it, naturally, the old tradition in garden design".

(10) It credited the writers, especially Triggs, "with their energy and enthusiasm", (11) for the fact that landscape gardening "lies to-day a-dying, if not already dead". (12) It believed that without such an influence, the "many recent admirable books on garden craft" would never have appeared, the architect "would not yet have realised, as he does to-day (or it is hoped he does) the connection between garden and house design", and "we should still be in the wilderness". (13) Certainly by 1907 Robinson found the air "full of the new term - the 'formal garden'" (14) and Godfrey talked of "the present 'renaissance' of the formal garden". (15)

As before, the literature shadowed the change. The authors of much of the published material on Arts and Crafts gardens were architects, and it was predominantly the architectural not the horticultural press which gave coverage to the new designs.

Thomas found "the increased interest taken in this subject is evidenced by the number of books on garden topics which have appeared in the last few years. They mostly deal with the botanical side, but some hover on the fringe of design, hardly daring to take the plunge". (16) 'The Builder' remarked on this surge of gardening literature and the leanings towards the design side: "The last few years may be said to have been, in this country, the epoch of the revival of the interest in gardening as a form of artistic invention, more especially in connection with and in relation to dwelling houses. The number of books on the subject is one outward indication of this". (17) The following year, a paper by Maule in the same journal mentioned the "distinct and almost general revival of garden craft and design" considering "the vast number of amateur (so called) garden books, the several excellent architectural ones written the last few years, and the more or less ready sale which they command" to be sufficient evidence of the awakening interest which is being aroused both in the public and professionally in this .. most fascinating of all the allied branches of our art". (18) However, out of the "avalanche of books" which had appeared and was still appearing "on every subject connected with gardening and the garden" the JRIBA, when reviewing Jekyll and Weaver's "House and Garden", pointed out that it was "a pleasure to find one from which some

real solid nourishment can be derived by the architect". (19) A decade earlier, 'Building News' had groaned on receiving news of Triggs' 'Garden Craft' because of the surplus of new titles on formal gardens which had been published: "'And still they come' naturally occurs to the mind of the reader as he this week observes the announcement of yet another work on the subject of formal gardening, now in preparation". (20) Since Mallows, Blomfield and Thomas had already covered the ground, "Is there room, then for another work?" (21)

According to Country Life, 'Gardens for the Small Country House' marked "the revolution of ideas in gardening which has been in progress since the first appearance of 'The Formal Garden' by Mr. Reginald Blomfield and Mr. Inigo Thomas". (22) The reviewer felt the ideal designs included illustrated that "the right of the architect to control the setting of his work is now conceded". (23)

The interest spread. Owners quickly caught on to the new fashion and by the last years of the 19th century, Thomas had found "a tendency towards revival among a certain class in the country" (24) who were allowing the new style gardens to be added to the buildings he had designed for them.

On a visit to England in 1892, Olmsted saw the stirrings of the change. He commented, "since my last visit there has been a decided abatement of the bedding-out nuisance, and of all the garish and childish fashions that came in with it. The gardeners and others with whom I have talked have been generally conceding - some with evident regret - that it was going out of fashion". (25) Also speaking in the 19th century, Statham observed that formal styles which had been classed as old fashioned, were being revived.

Boyle in 'Seven Gardens' considered "the phase of dull and paltry gardening" (26) to be outlived along with, almost, carpet bedding. "Good taste is coming round again. The formality of the old style, tempered with a love of trees and plants in Nature's own undress must always be the best". (27)

Eventually even 'The Gardeners Chronicle' acknowledged the movement. In 1913 it pointed out to its readers that whilst "'the imitation of nature' prevailed more or less until quite recent times," the current tendency was "decidedly in favour of formality, particularly since the architect has encroached upon the work of the landscape gardener". (28)

There was soon more confidence in the new designs. Holme observed "a definite advance beyond the limitations of the simply utilitarian idea into the sphere of practical aestheticism, an advance which leads to many important activities and affects markedly the national outlook".

Stemming from this, "the sound example of garden design which has reached its full maturity after many years of wise control is of serious importance to students of the arts". (29)

The statement was seconded by The Studio who found "the elementary principles that should obtain in garden design are much better understood to-day than even a few years since": (30) "In almost every district of England nowadays there is someone with a real care and interest in such things". (31)

2.7 THE ARCHITECTS' GARDEN

In the last years of the 19th Century, architects and landscapists disputed over who should be responsible for designing the garden immediately round the house.

Milner was a practising landscape gardener who had sympathies with the idea of the house and garden being in harmony. He expressed his concern, in a lecture given to a group of architects in 1890, that there had been very few attempts made "to treat the principles of the art of landscape gardening as an important accompaniment to architecture". He knew of few architects prepared "either by education or natural aptitude as artists" to undertake the designing of grounds. (1)

Milner was in favour of architects contributing to this area and suggested the arrangement round the house should be "artistically formal, with regular lines". (2) Aitchison was surprised by Milner's attitude, for he had always understood that "the landscape-gardener considered himself master of the situation". (3)

A change was soon underway for there came into existence "a small school of modern architects" who aimed to bring the house and the garden into harmony by making the latter extremely formal. (4) Sedding was one of the first to claim the prerogative of the architect to design the garden. In the same year as Milner's lecture he wrote: "the house is the architect's child and he knows what is good for it unlike the imported gardener who comes on the scene as a foreign agent". (5)

An article in 'The Builder' of the same date agreed with Milner that "the ground immediately around a dwelling, forming the artificial base on which it rests, should be treated formally and in direct relation to the house" and suggested that "where an architect who is worth anything is employed on the house, he should be entrusted with all the immediate surroundings also, unless they are to be reduced to mere commonplace in

conception and detail". (6)

The publication of Blomfield's book on 'The Formal Garden' was seen by 'The Builder' as "a further instance of the interest now taken in this subject by the members of the 'art or profession' of architecture, and of a growing determination on their part to have the design of the garden, so far as it is connected with a building, in their own hands".

(7)

On the tail of the pioneers came a flood of others, and the arts and crafts garden became a place governed by architects, Mawson being one of the very rare exceptions.

Thomas believed that placing the whole of the designing in the hands of one individual was the only means likely to result in harmony. It was only when the architect was involved in planning its surroundings that "the house looks less like a box set down for the carrier to remove, and more like a thing belonging to the beautiful earth". (8)

To lend weight to the argument of architect over "horticultural artist" for garden design, Joass drew attention to the fact that most of the greatest architects since the Renaissance had designed gardens. Further, the villa gardens of Italy, "the great gardens of the world" (9) and the models for all the rest, were the work of the architects of the buildings which they graced.

Lorimer reminded that "in the golden days of architecture no one who designed a house was content to surrender into other hands the devising of the architectural lines of its garden setting". He urged the architect to "claim once more his rightful function to coordinate house and garden so that both together may be in tune, may show a rhythmical unity of conception". (10)

"It is incumbent on the architect" said Allen "to reclaim for his art the right to determine not only all that concerns the building itself, but its immediate environment - that is, in the broad sense, not the technical details of planting, but the general design, the composition, the plan, so that building and garden shall be welded into one harmonious, well-proportioned artistic unity". (11)

'The Builders' Journal' agreed that "the architect should, by rights, design both garden and house, for the two must correlate most intimately" (12) yet found that the majority of the profession either ignored the subject or lacked the opportunity to develop their abilities.

Others also considered the architects were partly to blame for their neglect of the gardens. According to the 1902 edition of 'Building News', "the house rather than the surroundings has met with more

attention from the architect and his employer". (13) Another article in the same year read: "The architect, of all men, should realise the importance of the environment of a building; but experience shows that in these days of decadence this is by no means always the case". They were shocked because "only the other day" a Past-President of the Architectural Association advised young architects to "'eschew gardening!'" (14)

It seems too, that the teaching was slow to penetrate to the clients. In 1901, 'The Builder' felt obliged to "again call fresh attention to the intimate relation between the house designer or architect and the garden" which were "almost entirely overlooked or unknown by the general public". (15) As late as 1908, 'Studio' felt that there was still much to be done in "replanting the principles of reason and truth in design that thrived so well in bygone years" and that such results "will never be reached until it is clearly recognised that the garden is as much within the province of the architect as the house itself". (16) Five years later, 'Studio' spoke of the increased interest being taken in the subject "especially among architects, "whose claim to have a voice in the planning of the garden as an organic adjunct of the house is coming to be more generally recognised". (17)

2.8 FORMAL OR LANDSCAPE - THE ARGUMENT

Robinson "an acknowledged advocate of landscape gardening" (1) was one of the most vociferous on this side, freely expressing his strong, if inconsistent, opinions. His severe criticism of architects caused much aggravation and prolonged the controversy.

Robinson saw two distinct schools of garden design, "the one straight-laced, mechanical, with much wall and stone", with fountains and sculpture, "the other natural - in most cases accepting the ground lines of the earth herself as the best, and getting plant beauty from its true source - with the flowers and trees arranged in picturesque ways". (2) Since he believed that the "the necessary and absolutely only true, just and fair use of a garden" (3) was for the growth of vegetation, then it followed that garden design was not the concern of architects and that any architectural ornament should be banned.

Abolish geometry, formalism and straight lines . (4)

The formal school, led by Blomfield, regretted "this inability to appreciate a highly interesting phase of one of the most delightful of arts". (5)

They asked "is it not wise to lay down lines which will at least make those of the building appear less abrupt?" and if so, this was a problem which the architect alone could determine. (6)

In an article in the 1892 'Architect', Thomas attacked the theories of the landscapists: "I think it should be evident that the landscapist's garden is no garden at all, but merely a wilderness, and in bringing his wilderness next to the house he is not only reversing the time-honoured usage of our forefathers, but is acting contrary to what must appear to be reason to all those who value decency and order. It is evident that his vaunted natural treatment of the ground is not natural, but only slovenly artifice, and I would go so far as to put forward the apparent paradox that it is most natural for man to be artificial". (7)

When the ground round a house was given formal treatment it seemed to the Arts and Crafts designers to "extend and glorify the architectural treatment of the house". (8) This was "certainly an architect's work; no landscape gardener understands it, for the simple reason that no landscape gardener understands architecture". (9) Blomfield stated that a designer should "be free of all this cant about loyalty to nature". (10) To remove any possible objection that an architectural garden went against the laws of Nature, he also quoted Sedding's remark that "any garden whatsoever is but nature idealised". (11) He stressed that formal is not 'unnatural' and the curved lines of landscape gardener are not natural . (12)

Even to the advocates of the formal garden, the modern landscape school was not all bad. When reviewing *The English Flower Garden*, B. News was able to "cordially sympathise with the authors love of nature for its own sake" and wished "no better guide than this to help us in the choice and management of the beautiful plants and flowers we would have about us". (13) It was only when Robinson attempted to deal with formal gardens that "his want of sympathy appears unduly to warp his judgment". (14) Jekyll in analysing the debate concluded that "both are right, and both are wrong". (15) She considered that the formalists were right in "upholding the simple dignity and sweetness and quiet beauty of the old formal garden" but thought they were wrong in praising its limitations "as if they were the end of all art". They ignored "the immense resources that are the precious possession of modern gardeners .. dismiss horticultural knowledge and downgrade the position of the gardener. Also "they do not suggest who is to play the very needful part of artist-gardener who shall say what is to be planted where and why, and how". (16)

In the end, the disagreement tended to be one of degree.

2.9 THE CONFUSION

To a large extent, the argument over formal or landscape resulted from a confusion about the meaning of the terms used. Landscapists feared that 'formal' meant a return to the Italianate gardens of the Victorian period or accused the architects of wanting to "circumscribe the house with a space closed by high walls shutting out the landscape picture, and letting their formal garden blossom principally with antiquarian fads!" (1) They considered that the formalists ignored horticulture and favoured bedding out.

Robinson believed that "conventional patterned" (2) gardens had been built rather than swept away within the past century and the "ugliest and most formally set out and planted" (3) dated from his own time. In theory, Robinson was not adverse to the type of formalism found in the Arts and Crafts gardens which used the levels of the site and provided a suitable frame for an informal style planting. In his own words "no-one has more reason to rejoice at the presence of good architecture than the gardener and planter and all such work near the house, even in the garden should be dealt with by the architect". (4) It was only when the architect went beyond this limit and sought "to replace what should be a living garden by an elaborate tracery on the ground" that "error and waste" (5) were at work and the results were ugly. It was where the modern gardens "by wicked perversity have been kept bare of plants" (6) that he objected.

The 'Architectural Review' clearly saw the problem: "If Mr. Robinson chooses to narrow the art of the formal gardener and the garden architect to carpet gardening" then he was "justified in any violence of language". However, they added that surely "this is a grotesque perversion of what is ordinarily understood by the words". (7)

Thomas had realised the confusion in 1892 and had recommended that since "this term 'formality' carries with it now an implied reproach" then "one would prefer to use the word 'regular' in the place of 'formal' when speaking of gardens, since perhaps it offends the ear rather less". (8)

Writing in 'Hobby Horse', Prior too, tried to unravel the tangle. He traced the history of garden design from medieval times and found it presented "a comprehensive and complete exposition of the garden ideal of English Art". With this "clear pedigree" there was no excuse for "the confusions and misconceptions which would group any attempt at design in a garden with the dismal fiascoes of stucco urns, balustrades and woe-begone fountains, that do service for the Italian garden in the eyes of some modern writers". (9) He praised the type of ordered design

that Blomfield called 'formal' as being characteristic to England and in accord with the native scenery.

Robinson eventually recognised his mistake and put it down to the misleading terminology. In 1907, he wrote: "For ages gardens of simple form have been common without anyone calling them 'formal' until our own time of too many words confusing thoughts". (10) It is only where the plants of a garden are rigidly set out in geometrical design, as in carpet-gardening and bedding-out, that the term 'formal' is rightly applied". (11)

The formalists saw their opponents to be promoting either an 18th century style park or the Victorian gardenesque, and they were opposed to both. They did not differentiate between the two and considered 'landscape' to include deception, rustic work, serpentine paths and the endeavour "to reproduce a whole landscape within the small limits of the garden boundaries". (12)

The landscapists appealed against Blomfield's statement that deception was one of their primary objects, nor did they admit to "trying to produce the effects of wild nature on a small scale". (13) Formal gardening, according to a writer in 'The Gardeners' Chronicle' was part of the practise of the landscape gardener, who considered "a proper estimation and use of the formal style, and particularly a reverent preservation of its old examples" (14) to be correct.

The Arts and Crafts designers spoke out against the use of bedding which they saw as a feature of the landscape school advocating native plantings instead. The mistake was understandable, since in his earlier writings, Robinson was in favour of planting foreign plants, and praised bedding out. It was only later that he firmly adjusted his views and became the champion of a relaxed style of native and perennial plantings as reflected in the 1907 edition of his major work.

The architectural school confused Robinson's aims to save the flower garden with Brownian ideals. Robinson was certainly not a supporter of Brown and claimed to frequently put flowers and the necessary formality in front of the house, to the extent of criticising "only grass where flowers should be". (15)

The confusion continued even when the Arts and Crafts garden had become an established fashion. Rogers felt it as well to discuss in his book "just what constitutes formality, as usually understood". (16) He stressed that the use of straight lines would not inevitably lead to an overelaborate formal result for, if used correctly, "the use of straight lines, in combination with a studied simplicity of treatment" (17) were the most efficient means of securing informal results.

The landscapists accused architects who designed gardens of knowing nothing about horticulture. They believed that "before all things the designer must be himself a gardener". (1)

Robinson felt that "the architect and garden designer deal with distinct subjects and wholly distinct materials" so should "work in harmony but not seek to do that for which their training and knowledge have not fitted them". (2)

Mawson, coming from a training in landscape gardening, was expected to share the views of this school. He did believe that the two professions should work together but was in favour of the architect, where he was capable of so doing, carrying out the plan round his house.

Reviewing Mawson's 'Art and Craft of Garden Making', 'Building News' advised that although "no architect can afford to ignore any longer this subject", (3) good results could only be obtained by "a loyal association of the architect with the gardener expert". (4) Thomas suggested that "no one has more reason to rejoice at the presence of good architecture than the gardener and planter" (5) who should be pleased to leave all stonework near the house to its designer. However, it was an error to extend architecture beyond where it was strictly necessary round the house, replacing "what should be a living garden by an elaborate tracery or pattern work". (6) The aim was the relaxed formality of Old English gardens.

Many architects considered horticultural knowledge to be unnecessary considering the exact placing of plants to come under the heading of 'craft' and as such, the job of the gardener. Most, however, recognised the dangers of divorcing their work entirely from that of the gardener and there was a feeling that Blomfield and Thomas had insisted too strongly that garden design should be kept quite distinct from horticulture.

Maule agreed that the architect must have a knowledge of garden craft, must "know and love the materials he has to design with" and be alive to the fact that "a garden is a living, growing thing, pulsating with life, and not the outcome of geometric paper design made by a man who knows naught of his materials". (7)

According to 'Building News', garden making could only be successful by due attention to horticulture. "It would seem scarcely needful to repeat such an evident truism" the review continued "were it not clear that many of the costly failures in producing so-termed 'environments to a home' for which some well-intentioned and ambitious architects are

responsible, are unquestionably due to inexperience and an almost total ignorance of the essentials upon which success necessarily depends". (8)

By 1911, Newton found that "now the architect plans the garden almost as a matter of course". He thought the "dethronement of the nursery garden designer and installation of the architect" had been rather sudden and as a result the "architect is sometimes a little embarrassed by the confidence reposed in him as a garden-maker". (9) The main problem was that "his knowledge of planning and powers of designing an effective 'lay-out'" (10) often exceeded his horticultural abilities. As Lorimer put it, "it must be admitted that it is in the problems of planting that the architect who finds himself mixed up with garden design gets stumped". (11) Newton did not consider this to be crucial for although he "must have a fair working knowledge of plants" or the garden loses "more than half its interest", he did not need to be a specialist. (12)

'The Gardeners' Chronicle', concerned with the plants side, was not happy with the architects' results. It complained that "in recent times it has become the custom of the architect to encroach upon the legitimate work of the garden designer" with the result that "new gardens, when the architect leaves them, are like elaborate picture frames without pictures, and the landscape gardener is then called to fill in the picture under great difficulties, which might have been avoided had he been consulted at the outset." (13)

It was not surprising that this was the result. Farrow reminded architects that a garden was a place for plants and that their work "ought to be confined simply to the provision of a frame in which things might grow". (14) Their work would be done when they had laid down the general lines in which the design was to be carried out. After this, they should call in a garden expert - and here Farrow suggested Mawson - to do the planting.

Horticulture is not "synonymous with the power of design" (15) observed Godfrey, "gardening is a craft and, if you will, a science; garden design is an art". (16) The architect who has built the house should complete his task by drawing out the main lines of the garden. Working as the ally of the gardener, he "orders the garden for the gardener, and, having allotted the trees, the planting and the flowers their places, he can leave their care and often the choice of their spaces to those whose business and experience have fitted them for these duties." (17)

As the fashion for the formal garden grew, grumblings against the style died out although even in 1906 Gloag sensed that "the cinders of this controversy are still smouldering, and need but a spark at any moment to burst into flame". (1) By 1908, Lutyens was calling it "the fierce contention of a few years back" (2) and most designers no longer wished to join the quarrel finding "the jangling of the factions .. as tiresome as it is futile". (3)

There had always been those who admired both styles. Even formalists like Blomfield had never been wholly adverse to landscape gardening finding the results tolerable where the grounds were really large. However, it was as the formal garden which merged into a more relaxed surrounding area rose as the fashionable style that the dispute was finally settled.

The solution was a gradual one. As early as 1898, Leyland, writing in 'Country Life', talked of "the warring words of the advocates of one style of gardening and the other" (4) and said that "out of such clashing ideas has grown our modern gardening. (5)

Also at the end of the Century, Sieveking paid tribute to both Robinson's natural and wild gardening and Thomas' advocacy of the formal garden. He took no side in the controversy preferring "a judicious eclecticism, with the formal garden near the house and passing, by harmonious transitions to the park or landscape garden - from perfect art to wildest nature". (6) "After so long a period of contention, and with a subject which cannot allow of the entire exclusion of nature, it is not wise to be dogmatic and to allow to any one party the monopoly of good taste". (7)

Coming from the landscape side, Milner joined in recommending a compromise. "Does not the proper treatment lie in the happy mean?" (8) he asked. In the discussion following Milner's paper to the RIBA, Prendergast commented that what he liked about it was that it had gone "a little between the two". He agreed that "the garden question could only be treated in the present day by some such process". (9)

In 1908, a reviewer for the Architectural Association talked of "that absurd controversy", (10) absurd because its rival supporters seemed to think that the one excluded the other. Mawson was praised for his sane view that "each is right in the right place, and that a certain formality of design is essential in the neighbourhood of the house, in order that the latter may be made to harmonize with its surroundings; and then, at a greater distance, the shrubbery and wild garden lead to

woodland walks and 'landscape effects'". (11)

An article in 'Studio' read: "it is not wise, .. in approaching the question of garden design to-day to be too prejudiced in favour of any one particular school. By doing so one is apt to miss some very good things". (12) It advised that "the battle of the styles, the Formal and the Landscape, .. should be considered for practical purposes a thing of the past" (13) and Sitwell agreed, recommending "modern writers who wish to make the best of both gardening worlds" (14) to excuse the landscape school for recent follies.

The combining of the formal and landscape ideas resulted in the transition style but the theory behind it was current at the start of the movement. "The merit of the English garden" according to a review on Sedding's 'Garden Craft', was that, "while sufficiently artificial to be a work of art, it does not lose touch with nature; it rather melts imperceptibly into nature; 'stops without ending'." That the garden was the connecting link between architecture and nature was "part of the whole philosophy" of the "true relation of the English garden to the house and the landscape". (15)

'Building News' agreed with the principle suggested by Mawson in his lecture to the RIBA, of working inwards from the surroundings, making the art harmonise with them. The garden was "a sort of neutral zone between the house and the natural outside landscape, in which the artificial is broken gradually as it were, and made to blend better with the natural landscape". (16) Mawson was praised for not associating himself with any particular style, instead proposing the practical solution of ensuring the site determined the treatment of the garden.

Without a garden, Belcher suggested that the "rigid geometrical lines of architecture would come rather suddenly upon nature". A garden, by the "pushing out, as it were, of tendrils linking it to the site" seemed to him "to bind it beautifully to the soil, to soften the harsh lines and bring them into unity with the more rounded and undulating forms of nature". (17)

Holme stressed the importance of a connection between garden and surroundings and an agreement between type of design and situation. "It would be as foolish to argue that the formal garden is the only one which deserves the attention of the designer, as to say that the deliberate landscape alone is to be counted as correct and judicious gardening. Neither is wrong when they are properly used, but both are ridiculous when they are dragged incongruously into places where they are unnatural and inappropriate, or when they are called into existence to satisfy some whim of the gardener or some dictate of fashion". (18)

With the Transition style rose a new breed of expert. "The advent of the landscape architects as a body may be considered to be contemporary with the increased perception of the relative value of the two styles of treatment of the outdoor problem - the formal and the informal; with the awakening to the fact that neither is always right or wrong, but that each is better in its place". (19)

As well as the theory of transition, there was the blend of informal planting in an architectural framework. It became "an advantage of the formal garden that nature should not be kept within too narrow confines". (20) As Thomas said, a formal garden "should not bring to mind a parterre gay with myriads of bedding plants with straight box-edged paths". (21) The modern approach paid attention to the cultivation of flowers and plants and the landscapists realised that the new gardens could be planted "with fresh free growing flowers in such wonderful variety" (22) rather than bedding. The influence here of the landscapists was acknowledged by Leyland. He saw that Robinson, along with other landscapists, had opened up "a greater love for the flower world, and for the greater appreciation of the natural form and beauty of blossom and tree, making them a great addition to any barren geometry". (23)

2.12 ART AND NATURE, WHAT BALANCE ?

Edwardian garden designers gave much consideration to the questions: 'Which should rule, art or nature?' and "How far is man to be the slave of nature?" (1) They treated it as an issue of principle not of fashion.

Most Arts and Crafts designers agreed that the garden is part nature, part man and that it must have "an equal regard for Art and Nature". (2)

Arts and Crafts ideals combined with the strong horticultural interests ensured that nature would have some say in their gardens. What differed was opinions on what was the correct extent of each.

Sedding complained that "modern taste .. even if it condescends so far as to allow of a terrace, is content with its grass plot and gravel walks, which is not carrying Art very far". (3) On the matter of design, he felt the modern landscape gardener to be well astray for it was a mistake to try to directly copy nature. "Their intentions are admirable beyond telling, but their work exhibits in the grossest forms the very vices they condemn in the contrary school; for the expression of their ideas is self-conscious, strained, and pointless". (4)

The basic fault was that "they have so little Art and concede everything to Nature". (5)

The architects wanted Art to the fore because introducing art into a garden was "the compliment a man of ideas owes to Nature, to his friends and to himself". (6) 'The Builder' considered that the garden should be "a creation by man out of materials furnished by Nature". (7) True to the Arts and Crafts movement, Sedding taught that the artist was to seek inspiration for his creations from nature, "not copying them minutely but in an ideal manner; mixing fancy with their fact". (8) "A garden being art must only select from nature what is in good taste". (9) Although promoting the equal balance of Art and Nature, Sedding tended to give the upper hand to Art. "All gardening is Art or nothing" and thus it was impossible to "overdo Art in a garden". (10)

Arts and Crafts designers looked to earlier authorities to lend weight to their theories. Butler found relevant quotes from Professor Huxley: "It will be admitted that the garden is as much a work of art or artifice as anything that can be mentioned"; Sir Walter Scott: "Nothing is more the child of art than a garden"; and Wordsworth: "Laying out grounds, as it is called, may be considered as a liberal art". (11)

Van Rensselaer was in agreement with Sedding. Since Art is not imitation but interpretation of Nature, there was "no need to conceal the fact that the garden is an artificial thing that is the result of man's love of flowers and grass and trees". (12) Blomfield, too, considered that "it is the very fact that throughout the garden there is a suggestion of man's thought and handiwork, veiled it may be by the delicious mystery of nature, that gives the garden its especial charm". (13)

Garden design was classed as an art. "Gardening is undoubtedly an art, and an important one too" wrote the Layfigure in 'Studio'. "It offers very valuable opportunities for the exercise of ingenuity in design and for the display of trained taste, and it is certainly capable of producing quite beautiful results". It is "a source of pleasure to men of refined minds", and "a means by which true aesthetic instincts can be rationally satisfied". (14)

Although the Arts and Crafts garden makers thought the design of a garden, like all works of art, should be conventionally treated and its design should be considered and deliberate, there were still those who felt that nature should predominate in a garden. They were mainly horticulturists rather than architects and they taught that the designer should "lean so to Nature that Art is concealed". (15) To Thonger, "that form of garden design only is right which is founded first and

foremost on the study of Nature". (16) This sounded precisely the same as the words of the formalists, yet Thonger, like others of his school, was strongly against their style. He found "something so contradictory in the term 'garden architect'" for "it suggests the union of two totally distinct professions". (17) H.H.Thomas also objected to the intrusion of features which were so obviously the work of man: "The house shall merge into the garden .. no terrace walls, no terrace even; no formal beds, no stately promenades; all must be free and as natural as possible. This shall be a garden of winding walks, spanned by arches of Rose and Clematis, Woodbines and Vine; of informal borders, of little flower enclustered lawns, of secret arbours, of shady walks, of frequent surprises, of veiled and hidden beauties". (18) Wright echoed their sentiments. The garden "must begin under the windows and with the smallest possible area of gravel on which a vehicle can turn, it must fall in lawn, rockery and border to the limit". (19)

2.13 PRINCIPLES OF THE ARTS AND CRAFTS GARDEN

Arts and Crafts designers believed the love of gardens to be inherent in man. However, despite Blomfield's remark to the contrary, pleasure and delight were not the only principles behind garden design.

The garden layout was not seen as an issue of fashion for "axioms that relate to taste or aesthetics have no more permanence than the men who formulated them". (1)

With the formal garden came a complex theory of design.

The late Victorian landscape school had also had its principles and in many cases the reasoning behind the Arts and Crafts layouts was an extension of these theories. Hole gave the "study of the tout ensemble" (2) as a first principle of landscape gardening and Kettlewell writing on 'The Art of Landscape Gardening - The English or Gardenesque style', (3) suggested that the main principles were "simplicity with some degree of intricacy", convenience, seclusion and "agreeable transition from one part of the garden to another, without any decided break to disturb the harmony of design". (4) Superimposed on this was the need for 'adaptation' with the individual characteristics of a plot influencing the disposal of its various parts.

Simplicity, unity, convenience and truth to the site were all prerequisites of the new formal school.

2.14 THE PRINCIPLE OF SIMPLICITY

The principle of simplicity was of fundamental importance to the Arts and Crafts school, and they believed the quality could only be achieved where a garden was set out "in an orderly and regular fashion". (1)

A writer in 'Studio' considered simplicity to be the most important aesthetic quality. Since a garden was created "to afford rest and relief to the mind and eye as well as body" (2) he suggested that designers should learn from old gardens where there was peace and repose.

Allen recommended that, regardless of size, a garden should be simple in its general design, yet true simplicity was "in no way inconsistent with the highest degree of richness, where that may be desired". (3) The quality resulted from a well-ordered plan making the garden "a coherent and well-proportioned entity, beautiful as a whole as well as in its details". (4)

Simplicity was most often destroyed by crowding too many features into the space available. The desire to have a multitude different kinds of plants ruined breadth and unity of effect. Good proportion and fine lines made a harmonious composition without the need for any ornament.

Jekyll observed that "many a garden of formal design is spoilt by a multiplicity and variety of ornament" (5) while an article in 'Studio' warned that crowding "too many interesting features into a garden .. is sure to result in a loss of breadth and dignity, and consequently the right kind of garden beauty". (6) It suggested "plain wall surfaces, uncrowded terraces, level lawns". (7)

According to Dunnington, overcrowding of ideas was the commonest fault of the amateur garden designer. A garden's value, she explained, lay neither in the intricacy of its design nor on the money spent on its construction, for "beauty is no more a slave to wealth than is happiness". (8) "Rien de trop" said 'The Architect', was a rule as applicable to the ornamentation of gardens as to any other employment of art. (9)

Sedding advised following "the dictates of good taste and common sense" (10) to get "broad, dignified, quiet, homogenous" (11) end results, and the "order and restraint" (12) which Blomfield sought.

One danger was that the development of mechanical production enabled "so much to be done at a small expense" (13) and as a result, plain surfaces had lost their appeal. This was a mistake, for "it cannot be too strongly borne in mind that in a garden repose should be manifested everywhere". (14)

2.15 USING THE GARDEN

Muthesius found the English had an "uncompromising preference for what is healthy and advantageous over so-called beauty". (1) He thought that most owners would "rather enjoy the view from those terraces and take a healthy constitutional" (2) than reserve their gardens for show.

The Edwardian era saw a new enthusiasm for fresh air. Its use as a successful treatment for consumption had "led the modern world to realise the beneficial effect of an outdoor life". (3) "Human life, like plant life, flourishes in sun and air". (4) It became desirable to take meals out of doors in summer and verandas and loggias, part house part garden, became common.

As more owners took up the outdoor life the garden became a place for "the enjoyment of many a long hour" (5) offering "outdoor apartments for

for the use of the family in fine weather". (6)

'Country Life' suspected that many looked upon a garden chiefly as a place in which they may smoke and meditate in peace. With the businessman, "the quiet beauty of the flower beds and alleys falls like healing upon his jaded mind". (7)

The garden was used for what Sedding described as "the simple human enjoyments" and its "charmed silences" were broken by "the healthy interests of common daily life - the romps of children, the chink of tea-cups, the clatter of croquet-mallets, the melee of the tennis-courts, the fiddler's scrape, and the tune of moving feet." (8) The provision of recreation facilities became a necessity while round the house a garden for pleasure of the eye, exercise and innocent delight was required. (9)

Since the garden was to be lived in, areas which would prove suitable for use in all weathers were needed. It was designed to tempt further inspection so the ideal garden was entered by a door from the favourite room of the house. As "the consolation of unhappy hours, the added joy of those that are unusually bright", (10) it should be readily accessible in order that the owner might stroll into it as easily as he took up his pipe.

Utility was emphasised in an article in the JRIBA. It read "the first essential is that the garden shall be so planned as to be useful and convenient in the daily life of the occupant of the house. So much should this be the case that it will be used as an outdoor extension of the house at all times that the weather may permit". (11)

This need for utility was considered as an asset rather than a drawback. Meeting the requirements of the house, the site and its environment, the client and the running of the household, could "inspire creative efforts". (12) "The very restrictions and difficulties thus encountered may define the way when insistently pursued". (13)

2.16 UNITY AS AN AESTHETIC AND PRACTICAL PRINCIPLE

Triggs was expressing a fundamental principle of the formal Edwardian garden when he wrote that gardens should be in harmony with the design of the house.

Most other designers stressed this point at one time or another.

In 1892, 'The Architect' mentioned that the architectural garden affords the wide base a building needs to compliment its upright lines.

At the turn of the century, Thomas complained that "in their haste to obtain a luxurious growth of rare shrubs and plants", those with gardens had lost sight of "the subtle charm that lies in a fusion of well-designed architecture and symmetrical spaces with natural foliage".

They had ignored "the sense of fitness that a frankly-designed garden bears to the architecture of the house itself". (1)

Arts and Crafts designers used the example of Old English work to give weight to the theory that a formal garden was in harmony with architecture. They also realised that the great Italian Renaissance designers had applied the same principles. Thorp praised the "admirable manner" in which the Italian Renaissance architects united the garden, the house and its approaches into "a well-ordered and rhythmical scheme calculated to produce unity of artistic effect". (2) Allen, too, emphasised that in these gardens, "by general consent the most beautiful in the world", both house and garden were the work of the architect. The result was thus "one complete and harmonious composition, the house being the climax of the garden, and the garden the decorative setting in which the house was placed by a master's hand". (3)

Muthesius believed that if the house is architectural so must the garden also be architectural. (4) "The order and rhythm which characterise the one should also enter into the other". (5)

For success, 'Studio' suggested that "the house plan must be extended beyond its walls, and include the entire garden scheme" (6) and that "the details of the garden architecture should be in absolute sympathy and agreement with those of the house". (7) An item in 'Building News' read: "the crowning lesson, of course, is the rediscovery of late years that the gardens of a house must, if they are to be the best of their kind, form an essential part of its architectural setting and must be designed to blend with it in one harmonious whole". (8)

As well as a general architectural unity, each individual house had characteristics which could be highlighted by its garden. This question of detail was equally important to the unity of design. "The motif of the house should recur in the gazebo and terrace" (9) said Blomfield; "there should be evident in the design as a whole the same coherent intention in detail as in plan" agreed a writer in 'Studio'. (10) "In order to secure that appropriateness which is desirable in a garden", Allen believed that all its features and accessories should reflect "the character, style, and scale of the house, and be conceived in the same spirit". (11) "There should not only be harmony between house and garden but the two combined should form one complete, well-balanced unity. The one should be the complement to the other, the house being

the central feature of the garden and the garden the corollary of the house". (12) He advocated "congruity in the more architectural accessories" and warned against the common fault of making these "too elaborate and ambitious for the house to which they are adjuncts". (13)

Since "materials produce style" (14) then any architecture introduced into the garden was best built of similar materials to the house.

In addition to aesthetic reasons for unity, there were reasons of convenience for "a garden is almost inevitably an adjunct to a house and the two together are necessary to make a home". (15) Lutyens was praised by 'The Architect' for being "the chief apostle of the doctrine that a home consists of a house and a garden and is incomplete without this outdoor component" (16) but there were plenty of others in agreement. An article in 'Building News' read: "while the garden must be made for the house, no house is complete without its garden". (17) Leyland echoed the sentiments saying, "it is certain that neither house nor garden can be complete without the other. The idea is consistent and historic". (18) Maule understood that the house and the gardens "require each other to make the home one perfect whole"; (19) there should be a close connection between house and garden with a convenient and inviting entrance; "the intimate relations of the garden and the house should ever be borne in mind". (20) "The house should take root in the garden, and the garden should be simply an expansion of the house". (21)

An article entitled 'Architects and the Garden' published in the JRIBA, drew attention to the fact that even the most beautiful garden was incomplete without a house. Conversely, a beautiful house, at least in the country, was incomplete without a garden surrounding it. It deduced that "the producers of the house and the garden should work hand in hand from the commencement". (22)

The garden, explained Muthesius, was only "a part of man's habitation, the wider dwelling-place wherein the smaller, the house itself, is situated". (23) With its sheltered apartments for sun and shade, it was "an outdoor extension of the house". (24)

2.17 OTHER PRINCIPLES BEHIND THE ARTS AND CRAFTS GARDEN

In the discussion following Milner's paper given to the RIBA in 1897, Webb commented that the principal things to aim at in laying out a garden were "sun and shadow, mystery and design". (1) To mystery, Sedding added beauty, animation and variety. Baillie Scott advised that

"the garden shouldn't be too open and exposed to the sun, but should be full of mystery, surprises, and light and shade". (2) Allen sought mystery, "the most elusive quality of design" (3) by the "arranging of the various parts of the garden so that everything may not be apparant to the spactator at once, that he must look here and there, and at every turn find fresh beauties, new points of interest". (4)

Another attribute of a garden was "that artisitic quality known as 'breadth'". (5) Rogers found it could be attained partly by opening up vistas and partly by ensuring a "simplicity of character in the principal details of the design". (6)

Repose was closely linked with breadth but it also involved "a proper proportioning of the main elements of the design, the borders, grass, and walks". (7)

In contrast to the growing industrialisation, the peace which could be found in the garden was "of unspeakable value". (8) Home became a retreat from the pressures of the outside world and so the ideal English garden had to be "at once stately and homely - homely before all things". (9)

In what Wolseley called "these days of rush and hurry" (10) it was "a place of retirement and seclusion, a place for quiet thought and leisurely enjoyment". (11) The "reposeful and soothing qualities" (12) of pleasure grounds were more than ever important and it was not easy to endow them with this sense of restfulness which would make them "a thing apart from the world outside", (13) except by planning them with a pronounced formality.

According to the 'Studio Year Book', "moderation and simplicity of form" should never be forgotten nor "soundness of construction, coupled with due regard for the nature and capacity of the material employed". (14) These were the "indispensible factors that go to the making of every genuine product of art". (15) Prior was also conscious of materials and reminded garden makers to take into account "the present day vulgarities of commercial material". "Simplicity and common sense" he advised could furnish a garden "without the materials of the commercial salesman". (16)

The Arts and Crafts gardens did not neglect the fundamental theories of design. As Butler explained, there were unbreakable rules regarding first principles of construction which lay behind all satisfacory arrangements of any bodies or figures. These were "as necessary in their application to the art of garden design as to anything". (17) The rules were universal. Blomfield remarked "there is not one art of the house and another of the garden - each has its own technique, but all the arts

belong to one family. Same principles and common ends". (18)

Sitwell feared the formal gardens of England were "often wanting in repose and nearly always in imagination". (19) In order for designers to again make great gardens he advocated they "discover and apply in the changed circumstances of modern life the principles which guided the garden-makers of the Renaissance". (20) The schemes of modern designers required an air of permanence and, "like every other work of art, should have a climax". (21) Irregularity and diversity, having no beauty of their own, had to be placed to contrast with a background of order and unity. "A garden", said Lutyens, "should have a backbone, a central idea beautifully phrased." (22)

Rogers spoke of "principles based upon Art in its broadest sense". (23) He realised that though garden making was to a large measure controlled by such principles, purely artistic considerations could only serve the designer when subordinated to the practical needs of horticulture. "As in other branches of applied art, utility claims first consideration, so in garden-making the conditions which make for the welfare of the flowers, and the comfort and convenience of those who use the garden, must always receive attention". (24) The designing of a garden was governed by principles "identical with those understood by the painter as 'composition' which may be defined as a general balance of effect obtained without the use of a too marked symmetry in the principal features of the design". (25)

A prospectus from the new department of Landscape Architecture at Ohio State University, reviewed in JRIBA, advised that the prospective student "should not be misled into believing that anyone who is fond of the Out-of-doors and who appreciates Nature can necessarily become a proficient landscape architect". (26) It reminded that "this is primarily an art closely related to architecture and painting, the difference being chiefly in the medium of expression". (27) However, in addition to the essential qualifications of taste, the garden designer, like the architect, had also to study engineering and mathematical problems.

The speaker echoed advice given in 'Country Life' a couple of years earlier that "training and experience are as absolutely necessary in this as in every other profession". (28)

Garden making might be an art but it was also a craft. To be successful it needed "an artist's eye to envision the scheme and set it out and a garden craftsman's knowledge and skill in the planting of it with trees, shrubs and flowers". (29)

Outside the immediate surrounds of the house, in the garden proper,

Dunnington suggested that "we can allow ourselves a greater license; colour must abound, and the design, now less restricted, should offer peace and pleasure for every changing mood". (30) She believed the beauty of a garden to be dependent on three indispensable conditions: excellence of design, suitability of material and harmonious planting. A garden should be an enclosed retreat, a place "for rest and mental refreshment, where we can enjoy, unobserved, the pure enchantments of nature". (31)

According to Maule, an architect might scheme his garden as he pleased so long as it was subordinated to the house and provided he always kept before him its basic uses and objects, "seclusion, usefulness, and pleasure". (32)

2.18 ENCLOSURE AND SUBDIVISION

The new designers believed in a strong design underlying their gardens to support the looser plantings. It was vital to plan out the whole scheme from the beginning in order that it showed unity and consideration for utility. 'Building News' stressed that the design of a garden was of primary importance and "should be fully realised from the first, with a due regard to its ultimate appearance". (1)

Many architects, especially before the new formal movement had fused with landscape ideas, considered the first duty of a plan was to provide a means of enclosure. Aesthetically, they considered a piece of ornamental ground needed a definite boundary as it had done in Tudor times and an encircling high hedge or wall was revived at many sites.

Blomfield advocated treating the garden as "an enclosed space to be laid out as the designer wishes within marked boundaries". (2) Thomas agreed with enclosing the gardens proper within walls or other architectural boundaries, perhaps developing a scheme outside including avenues, orchard, paddock and cricket field. "The best that a garden possesses should always, like a picture framed, be found enclosed" (3) for then, according to Thomas, it makes "a full appeal to the imagination". (4)

There was also a desire for seclusion as a result of smaller plot size, increased urbanisation and aversion to display.

Prior cautioned against admitting a middle distance view in suburban areas except it be under the strict control of the viewer so that he can prevent its disfigurement by building, a condition which became increasingly rare. Those who worked with large sites might be tempted

to control the middle distance "and bring views of woods and meadows into the art of his garden". This may have been successful in the 18th century when there were "fair stretches of beauty in England such as the eye might well love to look upon" but by the 20th century he found, in too many cases, the "desolation of ugliness" and current building methods which "left little inducement to look over our garden walls". Thus it was "clearly no loss nowadays to accept the conditions of the cell and the cloister and say that the garden must be fenced from the outer world". (5)

Following Blomfield and Morris, Prior found some compensation for this confinement, "the acceptance of the canvas upon which the artist can exhibit himself", (6) for it pointed towards a revival of "the rational principle of definite enclosure". "The latest wisdom and the earliest tradition herein agree" that the garden should be well fenced from the outside world. This permitted pleasure grounds to be "a nursery of ideals kept by a distinct hedge from the disillusionments of the 'dull old world'". (7)

Having established the boundaries, the next task was to divide the inner area into sections. Most of the formalists supported Milner's statement that in a garden "it is undesirable that its extent should be visible at a glance from any one part. The spectator should receive an idea of its vastness by reason of the contrasting treatment of its several divisions, each insensibly separated from the other, but not screened off". (8)

"It is good to get some portion of every garden private, shut off from the rest, either by treillage, walls or hedges, so as to avoid the effect of a garden seen all at once" (9) wrote Dawber. He felt it helped impart a feeling of seclusion and mystery.

Weaver also saw the benefit of a walled garden or dividing hedges in giving seclusion coupled with quiet and comfort. This type of plan ensured charm as "we are induced to wander from garden to garden, never quite aware of the end". (10)

Jekyll advocated that the garden should show "as many beautiful kinds of treatment as possible; not that any one garden should try for all, but at least for some one or two pictures of lovely form or colour or delightful arrangement". (11) Divide the garden "into many gardens, each part having an organic relation with every other part, and all together forming one harmonised scheme", (12) Godfrey suggested. He thought that blooms set in an enclosed garden or bordering a line of wall or hedge had a far greater effect than when used in an extended scheme.

2.19 CHARACTER GIVEN BY THE SITE

When tackling a new garden Sedding advised first "study the site".

(1) Robinson, too, declared the most satisfactory garden to be that which suited the situation, regardless of its style. It was a principle adhered to by all the major designers both from the formal and landscape sides and a theme which recurred throughout the writings of the movement. "Only one who knows and studies the ground well will ever make the best of a garden. Any 'style' might be right if the site fits it". (2)

An article in 'Building News' read "the site must determine in every case the treatment of the garden". (3) For Milner, the "variety of modifying influences, and how they are dealt with" (4) gave charm to each new work of landscape gardening. When reviewing Mawson's 'Art and Craft', 'Building News' mentioned the importance of "assimilating the design of a house to the special peculiarities of its site". (5) Maule thought it essential for the architect to have the knowledge necessary "to turn the accidental peculiarities of the site to the best advantage"; to find "some special point or feature which will stamp the future home with an individuality all its own". (6)

"Garden planning" explained Dunnington, "does not begin and end at the draftsman's table; indeed, that is the least important part of it". (7) Each site suggested its own requirements and each building its setting and style. The skill of the designer lay in "making the most of existing features, in the overcoming of difficulties and in preserving a sense of individuality untainted by affectation". (8) She spoke against those misguided designers who "in their endeavours to produce a faultless design, will at start uproot every tree on the estate, exalt every depression, and lay low every mound". (9)

In 1905, Thonger complained "to this day there are many who think the business, (if business it may be called) can be conducted by post. This is how hundreds of gardens are made, and the same wretched designs are dumped about the country like so many copies of a popular picture". (10)

Baillie Scott gave special treatment to every site dependant on its local features and conditions. Allen was in accord with Scott's methods. The first step at a new site was to carry out a survey. "No preconceived arrangement should be allowed to fetter the mind of the designer. The site itself should inspire the design". (11)

The reasons were practical as well as aesthetic. Such features as site, aspect, climate, prospects, shelter, levels, subsoil, boundaries and adjacent roads all had to be taken into account; convenience in

regard to approaches and communication with the stables, out-offices and gardens was important; and existing trees were to be noted and incorporated into the design where possible.

Allen cautioned against disturbing the existing contours of a site for, in addition to reasons of economy, "the character of the garden might be thrown out of harmony with its surroundings and a forced and unnatural appearance be the result". (12) Maule also wished the changes of level to "form the motif of the whole scheme" and to "dominate the relationship between house and garden". (13) Use the levels of the site (14) seconded 'Studio'.

Both landscapists and the architectural school acknowledged the principle and applied it to their gardens but in neither case was the original ground level totally sacred. The type of earthworks differed though, landscapists being happy to mould the surface in some kind of imitation of nature, formalists not being adverse to terracing where required. Sedding, for example, thought it folly to "level or throw down undulations in order to produce a commonplace level, or throw up hills, or make rocks, lakes, and waterfalls should the site happen to be level!" (15) but did not object to terracing.

In part, the anxiety to accord with the site may have been due to the increasing urbanisation. In 1897, 'Building News' stressed that the surroundings of a house should have a character of their own and that the house should accentuate and emphasise that character, yet found that the average building site had no character. This trouble seemed to apply particularly to suburban gardens. "We are so used in our town growths to the recognised practise of sweeping the landscape clean and building on an empty site" read an article in 'The Builders' Journal', "that to a large extent we have lost the faculty of appreciating the natural characteristics of a district". (16)

2.20 WHERE TO BUILD

Mid Victorian houses had, for preference, been built in valleys. The Edwardians preferred an elevated site. By 1897, Prendergast could comment that instead of being placed in the hollows or flats, houses were nearly all placed high up on the hillside, while Muthesius observed that the English ideal was to locate a mansion "near the top of a hill that slopes gently away to the South East and is sheltered from Easterly winds". (1)

'Studio' suggested that the need to escape from the ugliness of the

interior of the modern house that had "driven the unhappy occupant to the window" (2) and brought on the craze for views. Again it recommended a South sloping hillside, high enough for a view yet low enough for shelter.

By 1910, "the number of feet above sea level" was "the leading question to the house hunter". (3) The new sites had a major effect on the treatment of grounds for a hillside at once gave the architect an opportunity of designing terraces, balustrades and steps, a greater need for shelter and the possibility of using views. Thomas found nothing to have "such a stimulating effect on the imagination of garden designers" as "rapidly falling ground". (4)

The house was placed just below the top of a hill for then the building, rising above terraces formed in the hillside to the South, received both background and shelter. According to Allen, the house ought to be placed where there was shelter from North winds yet full exposure to the South and South East. He preferred the site to be as well elevated as possible "so long as the access does not become laborious to man and beast" as this kept the house above "fogs and vapours which hang about low lying ground" (5) and made it much healthier. An added bonus was that it generally meant the residence was more private.

Jekyll and Weaver thought the chief merit of a hillside was that it permitted the free use of terracing and steps. Fletcher, however, had stronger reasons for preferring a raised position. Along with most other designers, he considered healthy conditions to be the first essential. Dampness he believed to be a cause of disease, and, linked to a careful choice of subsoil, being on a slope would aid drainage. Tree belts could always be used to provide shelter if need be.

Other things considered when choosing a site were electricity and a water supply, proximity to a station and the convenience of main roads. Any area likely to be seized by the speculative builder was to be assiduously avoided.

2.21 ASPECT

Many of the new designers believed preference should be given to the question of aspect. Dunnington considered it to be a controlling feature and told her audience at the Architectural Association that few garden designers paid it sufficient attention.

The ideal was a sheltered slope to the South East.

Generally, the main line of the garden faced South East with the pleasure gardens on this side where they would get maximum sun. The principal approach and entrance was best located to the North West while the offices should be placed to the North East with the stables and kitchen garden beyond. Fine prospects were desirable to the South East and South West, the latter often being over the park.

Aspect was never to be sacrificed for prospect so where there were views to the North, the residence should not be lined to take advantage of them. Instead, points of vantage could be provided in the garden to make them a feature of the design.

If there was no hillside to give shelter, plantings would be required along the Northern boundaries.

In order to give the maximum space for the garden, the house, with its living rooms to the South, was set towards the North boundary, and the forecourt was at the back where the drive led in from the road.

2.22 THE NEED FOR A PLAN

Many of the Edwardian Arts and Crafts houses were built on clean plots. Allen, in line with the teachings of the formal school, advised making a complete survey of the available area before considering any arrangement.

The approaches were the first things to plan followed by a decision of the site for the house around which the interest of the residence revolved. The placing of the main building had to take into account the lives of its occupants so there needed to be sensible means of access, pleasant outlooks for each room and convenient links to the working areas without destroying the privacy required in the pleasure gardens.

Mallows stressed the value of planning in the garden warning that want of definite plan in house and garden and an indifference to the surroundings were sure marks of the speculative builder.

On a new site and given a free hand, Godfrey advised architects to give attention to the garden scheme when settling the position of the house, the arrangement of its rooms and the aspect of its windows.

2.23 THE USE OF OLD GARDENS FOR REFERENCE BUT NOT FOR DIRECT COPIES

The garden makers who followed the Art and Craft movement had a love of old gardens and derived many of their ideas from them. However, they believed it wrong to make direct replications. Sedding advised "we do well to turn to them, not to copy their exact lines, nor to limit ourselves to the range of their ornament and effects, but to glean hints for our garden-enterprise today, to drink of their spirit, to gain impulsion from them". (1) They used ancient gardens merely as the base point for their work was to be "living art rather than the shop art of mere antiquarianism". (2)

Age was only of value if genuine. "The custom that obtains now of building not merely in the local manner but of a slavish and thoughtless imitation of the form and details of old work, the use of weathered stone, of tiles, the colouring of new work in foolish imitation of the old cannot be too strongly condemned" said 'Studio'. It is "entirely at variance with the spirit in which the old work was done". (3) It explained that gardening doesn't lend itself to forgery of this kind and appearance of antiquity or maturity can fortunately only be obtained by the passage of time.

One danger of copying was that "all old subjects are not necessarily good. In garden craft, as well as in architecture, that fact is often forgotten, and lavish praise given to subjects which owe their principal charm to the interest of time and colour, but which possess no artistic merit in themselves". (4) Dunnington agreed. She noticed that "there is a desire to reproduce ready made antiquity" and warned that "each age has produced its bad art as well as its good, and antiquity alone is no criterion of excellence". (5)

By 1910, the new formal gardens were at their peak and Dunnington discussed the debt they owed to the older styles. Referring to the time of Le Notre, she observed "we are at this present moment undergoing to a certain extent a revival of that lost splendour. But we are accomplishing more than that". (6) She suggested the greatest beauty the 17th century had to offer would not satisfy the 20th century public, and to revive it in the entirety would be a retrograde step. "Humanity cannot for ever be supported by memories of a past success but rather should use it as a stepping stone to higher achievements". (7)

Copyism might be wrong, but ignorance of the early garden designers was worse. Townsend, speaking on 'The Value of Precedent', advised "better too much precedent, that is - Copyism, than too little, that is - Ignorance". He considered self-isolation to be "the bane of Art".

"We are the heirs of the ages; let us not scorn the splendid heritage bequeathed us". (8)

"In trying to realise a similar ideal" it seemed natural to Baillie Scott "to use the same materials as far as possible in the same way and to repudiate all this heritage of beautiful work seems as unreasonable as to attempt to produce lifeless and mechanical copies of it". (9)

2.24 THE REVIVAL OF THE OLD GARDEN

Old England was the inspiration behind the Arts and Crafts garden design in the same way as it influenced the other arts. The Old English or Elizabethan garden had received much attention by the 1880s and its popularity increased into the new century.

Sievekink proposed that the "very best plan for a modern garden" was that which "most nearly embodies the idea of some delicious pleasure of old time" (1) or else followed the work of the French or Dutch masters as seen in the art of 'jardinage' of the 17th or 18th century. He listed Le Rouge, Le Notre, Le Pautre, Le Blond as architects whose gardens retained an "indescribable charm" (2) and thought that modern designers could do nothing better.

One of the major points in favour of the Old English garden was the fact that it was seen as a native product. As explained in 'The Gardeners' Chronicle' of 1890, Italian and French styles merged with the Old English garden to give, by the late 16th Century, "our greatest national style; the so-called Elizabethan". (3) The article found the style deserving of far greater popularity than it was then receiving.

In 1894, 'Studio' claimed "we can hardly do better than to try and reproduce some of the beauties of the old English gardens. (4) The advice was heeded and by 1900 many people were "once more striving to obtain just those effects that the puritan spirit of a previous age busied itself in destroying". (5)

Sedding considered the "old fashioned garden" to be "one of the pleasures of England, one of the charms of that quiet, beautiful life of bygone times that I, for one, would fain see revived". (6) Blomfield, too, preferred to be guided by "the men of the Renaissance" (7) rather than the newer school of landscape gardens.

Maule urged fellow designers to keep before them "the spirit of the old English garden" and to understand the principles behind its formation and development. (8) Hopefully, with this force of

association the new homes would then have "some of the dignity that still clings about the old". (9)

Muthesius, as a result of his survey of England, deduced that "to describe what English designers are trying to do it would in fact be necessary to begin by setting out at length the repertoire of old garden design, for the present situation is still one in which designers are drawing inspiration from the brimming fountain of earlier art and looking to see what they can turn to fresh account". (10) The garden designers, he observed, adhered closely to the old type of garden design for "modern garden design is at the beginner's stage when the pupil is unable to use his material independently and is uncertain of its possibilities". (11) Reviewing Thomas' work, 'Country Life' commended the writers decision to draw attention to examples of old work to form some intelligible starting point for what may be done in the future . (12)

The interest was reflected in books published at the time. Triggs' 'Formal Gardens' offered a "representation of the gardens and immediate surrounds in which Old English Domestic Architecture was set by the designers". The reviewers remarked that "of the advantage of a setting of this kind, no one with a knowledge of historic buildings and a cultivated taste or artistic recognition of architecture can doubt". (13) "In relation to this it is impossible to forget the debt of gratitude all garden lovers of today owe to men like Sedding, Reginald Blomfield, Thomas Mawson, Forbes, Sieveking and others for the good work they have done in reviving the old truths of garden design, in educating the public to a recognition of those truths, and leading all who care for their work to better things". (14)

A further evidence of popularity is the work of several artists. "The revived taste for old gardens with massive clipped hedges has impressed itself on the art of the day" (15) and there were exhibitions, for example hung by Fulley-love and E.Arthur Rowe, on the subject of old world gardens. (16)

One of the major objections against landscape gardens was that they had replaced the old designs. The "higher standard of taste" ensured that "such vandalism" (17) was now no longer possible. The formalist, in following a tradition, needed to make a careful study of what had already been done. The new designers were therefore less than happy that "almost every vestige" (18) of original work had disappeared and they had to rely on indirect evidence.

Strangely, the architectural school were not alone in claiming an historical precedent for their gardens. Robinson in reply to Thomas

sent the following communication: "The idea in some minds that the old style of building in England was always accompanied by elaborate formal gardening is proved to be erroneous by many beautiful old houses". (19) Thomas thought little of this claim. He accused Robinson of being a horticulturist who had not known what existed in the old gardens before the book by Blomfield and Thomas, and who forgot that far more existed in the old gardens than was now the case.

Throughout the time that the Arts and Crafts style was fashionable, the Old English garden was held in high esteem. In 1910, 'Country Life' reminded its readers that modern developments of gardening lay "hid in the seed-germs of centuries gone by". (20) As a result, "no more interesting and instructive reading exists for the garden-lover than the annals of the past". (21) The article which reviewed Triggs' 'Garden Craft' in 'Country Life' was titled 'A History of Garden Design' and referred to the influence which antique garden books had had on current design and how much "the living art of garden design" owed to centuries of illustrations. (22)

'The Builder', in 1913, considered that it was as a result of learning the lessons of the past that the work of modern designers could be described as "a thing of Beauty" and "a constant pleasure to all those to whom art and beauty appeal". (23) "It is good for the soul to continue what has been sanctified by the approval and love of generations of men long since dead, to keep their memory green by doing as they did in their day". (24)

2.25 OLD GARDENS AS REFERENCE

Vast quantities were written on the Old English gardens for they were the inspiration for the new architectural style. Old gardens "are of inestimable value as object lessons for the designer". (1)

Foremost in the list of their merits was the fact that they were formal and had been built in conjunction with the house. "The whole history of antiquity" according to 'Tesseræ' contained not one example of a garden deviating from this character up until the last century. In every case, the beauty arose from utility and "from the display of art and design". (2)

Maule also spoke of "that happy blending of house and garden" which was the outcome, "not merely of chance and time, but of steadfast purpose and well-trained organised design". He listed seclusion, usefulness and pleasure as the principles underlying the old tradition.

"Surely" he exclaimed, "we moderns of the 20th century, with all our increased knowledge and vaunted civilisation, should be able to appreciate the pleasure part of the garden, and derive moral and physical good from it as much as our ancestors". (3)

Old gardens, harmonious with the buildings they graced, had "invariably a certain amount of architectural design" (4) and were considered an integral part of the overall plan, house and garden being considered as a unit.

The merit found in old garden designs related intimately with the Arts and Crafts ratings of architectural abilities. Thus, "when men built beautiful houses, they had no desire for landscape or any kind of wild gardening. They were proud of their handiwork and did not look to Nature or any pretence of Nature to conceal it from them". (5)

The Studio considered the secret of success of the old formal garden to lie in the fact that its designers considered the whole problem of the residence as one complete work where each detail took its right place as an indispensable part of the whole. (6) Consequently, "in the house and garden architecture of this period there is a unity and completeness of effect which approaches very near perfection". Nothing was haphazard and the "excellent qualities of reasonableness and order which are essential to all good architecture" (7) pervaded throughout.

The ideal old gardens were "small enclosures intended to be laid out in a highly artificial manner as formal gardens" which gave a place for the "quiet and private enjoyment of a hortus inclusus". (8)

According to Thomas, "every complete lay-out used to be divided into a number of parts, each of which had its proper use and aspect". (9) Sedding suspected that "along with the girdle of high hedge or wall has gone that air of inviting mystery and homely reserve that our forbathers loved" and which was, to him, "one of the pleasantest traits of an old English garden". (10)

Many of the 20th century authors discussed the features of the old gardens they admired and adapted them to fit new works. Thomas gives a detailed description of his idea of the old English garden, and it ties in exactly with descriptions of the new style: "Old gardens were divided into several departments and each of these bore a character distinctly of its own". He noted a list of the functions of the separate areas and each reappeared as commonplace in the 20th century versions. "There was the parterre or flower-garden, with its fountains and flower-beds in geometrical designs of box; the bowling green, with its garden-house and shaded seats, the fruit orchards, wilderness and so forth". (11) He added "there is always a charm in length of vista that could not have

failed to appeal to garden designers" (12) - certainly it did not fail to appeal to his contemporaries. Large sheets of water too were treated in a formal manner and such features are regular inclusions in the Arts and Crafts gardens.

Thomas was not the only one to catalogue features found in the old gardens. Milner mentioned that "bowling greens were common, and the pleasure and rest of greensward were appreciated". (13) Revivals which Muthesius drew attention to included terraces, flowers beds, greens, ponds, formal plantations, sundials and bridges as well as walks, belvederes, mazes, sunk gardens, arbours and pergolas, pavilions and statuary.

Ironwork achieved new popularity. However, according to 'Country Life' of 1903, "despite the recent revival of artistic ironwork, we are still far indeed from rivalling, except on the smallest scale, the quiet appropriateness of these (18th century) examples". (14) The simple beauty of the pieces was classed as one of the "abundant charms" (15) of old gardens particularly those of the 18th Century.

The old garden was a supplement to the picture gallery and as such contained "temples, vases, fountains and obelisks in order to impart variety and to afford a contrast by their permanence to the living but fleeting beauties provided by nature". (16) This gave precedent for similar inclusions in the new layouts.

Rest and peace, detachment from "the excitements of crowded life" - they could all be found in "a garden of olden time". (17)

The Arts and Crafts designers could find ideals behind the old gardens which were in line with their own principles. Thomas saw the aims of the old time designers as fitting the teachings of simplicity, utility and a love of Nature expounded by his own school.

As far as Sedding was concerned, the old designs, the outcome of "a spacious age, well skilled in the pictorial art and bent on perfection" (18) were "more consonant with the traditions of English life and more suitable to an English homestead" than others then in vogue. (19) No domestic work that Scott had come across surpassed the old work "in the expression of those qualities which are implied by the word 'home'".

(20) Maule remarked on how large a share the gardens must have had in the life of their owners. (21) Much of their planning was seen as an "outward expression of certain utilitarian needs of the household". (22)

That old gardens reflected the real needs and necessities of their owners was greatly in their favour.

The new formal school approved of the way in which, in their own eyes, the old gardeners treated nature. Although they may have

"defied Nature's ways and wonts" they acted "as fine gentlemen should" neither petting nor patronising her. (23)

Guide lines on planting were also sought in the gardens of the past. 'The Architect and Builders' Journal' looked at the neatness of the suburban garden and found "the fine flavour, the quality of the past" (24) to be lacking. The gardening round 17th or 18th century manor houses was considered "in most respects the direct opposite of the jobbing gardener's". (25) Walks and flower beds were formal and regular in shape but the flowers inside them, enclosed within "a sharp ruling of box edging", were "a luxuriant mass, growing in an apparent but in reality a studied confusion". (26)

Thomas explained that "though the plotting of an old garden was invariably formal, the effect was never anything but pictorial". The gardeners did not plant the flowers in the beds in a formal manner as had been the case during his lifetime, "nor did they neglect to encourage the growth of wild rose and honeysuckle over the masonry". (27) Certain plants, however, were made to conform in character with the neighbouring architecture. The new gardens mimicked the dividing hedges, the single trees trimmed and used to mark accents in the design, and the clipped borders to flower beds.

Milner, speaking at the RIBA in 1897, drew attention to the fact that the early enclosed gardens gave little thought to the treatment of the country outside beyond the planting of avenues. (28) 'The Architect' wished to see things differently being devoted to the ideal of the old English pleasure. It reminded that the architectural Elizabethan garden only occupied a part of the pleasure grounds. "Near the mansion art asserted its dignity, but its influence was gradually diminished as chases, thickets, forest-walks were reached". Such reasoning gave precedent for the Transition style. (29)

2.26 WHICH DATE OF OLD ENGLISH GARDEN ?

The old gardens full of "hoarded memories" (1) which had survived and were admired, included Haddon, Berkeley, Levens, Rockingham, Sutton and Igham Mote. The designs and writings of Bacon were strong influences while Sir Thomas More, Shaftesbury, Temple and Evelyn also ranked among the accomplished garden masters "to whom fine gardening came as second nature". (2)

All the gardens which were praised were pre-Brown, but opinions differed as to which date design was at its best.

Muthesius gave the "point of perfection" as early 18th century while Statham places it in the mid 17th century. (3) Cheal commented that by the 17th century "pleasure gardening had reached a high level of cultivation". (4) Pentecost agreed: "the so called architecturally designed gardens of the 17th century come nearer to representing the ideal spirit than do the garden designs of the periods before or after. Indeed it may be said that up to that time garden design was evolving towards perfection and that since then it has been steadily deteriorating". (5)

The Architectural Association's journal was vague and spoke of the "Early and Late Renaissance" (6) when without doubt gardening was at its peak. A wider range was also proposed by Dunnington who set the peak of the art as spanning from the 17th to the early 18th century. Gloag was another in favour of this period and of Le Notre, who, although "detested by the later Natural or Landscape School of Gardening", without doubt carried the Art of Garden Design to the highest point it has ever reached". (7) Nevertheless, he admired Elizabethan gardens as showing "the best style for an English Garden". (8)

Not all designers favoured the 17th and 18th centuries. Reviewing Latham's book on 'The Gardens of Italy', 'Country Life' felt that "nearly always there is a touch of egotism" (9) about the gardens of the later Renaissance. 'Studio' suggested that the medieval gardens were of much beauty and interest but it was only when the influence of the Italian Renaissance was felt, early in the 16th century, that the garden became "an important and vital part in any complete scheme of house design". (10) Along with the 'English Renaissance' under Wren and Jones the essential qualities improved until the early 18th century when gardening "got into the grasp of the distinguished 'dilettante' and became, with architecture, the fashionable cult of the day". (11) Country Life surmised that many of the gardens in Macartney's 'Gardens in the 17th and 18th Century' would have been "boring things in which to live". They admired, instead, the smaller Elizabethan gardens for "they were human in dimensions and, therefore, satisfying". (12) Dixon reviewed the same book and came to similar conclusions. "The earlier gardens of the Tudor and Elizabethan periods look like the work of real gardeners - that is, of people whose chief love was for the trees and plants which were to be arranged in the best way for their growth, use, and enjoyment". The later gardens of the Stuart period "begin to suggest the office and tee-square" and a divorce between the garden designer and the gardener. The artificiality was then carried so far that it produced "a reaction in favour of so-called landscape, from which we are only lately beginning to recover".

In the history of gardens, the Arts and Crafts designers saw the layout reach a peak and then decline. As with the disparity over the date of the best gardens, opinions differed as to when the decline came.

There were those who thought that deterioration began with the highly formal gardens influenced by the work of the French, and those who saw the beginnings of the landscapist as the start of the rot. The views again reflect the current theories on design.

To Blomfield, it was London and Wise who reduced the garden to a system and as a result all that was good was abandoned along with their style . (1) According to Allen, it was the William and Mary style which was to blame and "this fashion, for it was little else, soon brought about the complete decay of garden-craft in the country". (2) He thought the excessive formality and symmetry of the Dutch gardens gave a still appearance to the garden and complained of the small and trivial yet abundant ornaments as well as clipped trees in "all sorts of ridiculous shapes". (3)

From the time of William and Mary, said Gloag, "the decadence of the Formal style set in" and "the beautiful old style gradually died of misuse". (4) Despite this, he added it must not be forgotten that from the contemporary descriptions of them it would be difficult to picture anything more charming than some of the Gardens in the reign of Good Queen Anne . (5)

Gardening in England in the 17th century was also seen by Day as a time of decadence "when false taste takes the place of true". The revolt against "tasteless absurdities" eventually resulted in a new school of gardening, the principles of which were "fundamentally at variance with those of the older method". (6)

Maule believed that by the 18th century "the old formal garden had almost degenerated into grotesqueness" (7) from over elaboration. Illustrations such as those published in Macartney's 'Gardens of the 17th and 18th Centuries' explained how "the exaggeration of clipped hedges and parterre ended in such excess that it caused a revulsion" (8) which resulted in their extinction by the end of the 18th century. Following its demise, came a craze for "the disastrous landscape garden mania which in its fury destroyed the whole of the garden, and left the house a poor forlorn object, set in a field of formless slopes and serpentine paths without relation to its surroundings". (9)

Towards the end of the 18th century, according to Milner,

"fashion ruled the destruction of most of the old formal gardens to be replaced in very many instances by a no less artificial and formal imitation of nature". (10) A few years later, Maule echoed the same feelings. He considered it was "the absurdities perpetrated in the latter part of the 18th century" which were responsible for the attempts to copy and imitate nature "which brought about the destruction of so many beautiful gardens, and introduced so much that was absolutely meaningless and false". (11)

Some designers saw advantages in the "revolt against formalism". (12) Sitwell exclaimed that the English garden of nature and sentiment must at first have appeared refreshing by contrast but any good points were submerged by the worse "follies", (13) which followed. Triggs suggested that it was only when the reaction itself became extreme and all formal lines were dismissed as artificial and therefore wrong, that "the argument lost all force and reflected merely on the ignorance and obtuseness of the age". (14)

The most serious accusation against the natural style was that it destroyed the older formal gardens. Although he found some compensation in the fact that "the older work at times had a tendency to over-formality and architectural stiffness, particularly in its later phases, and the topiary designs, it is undeniable, were occasionally ridiculous", (15) Mallows lamented over the "miles of many of our beautiful old gardens" which the landscape school destroyed as well as "the splendid tradition in which they were designed and carried out". (16)

Gloag accused Kent of joining in the work of "the fashionable destroyers" and becoming "one of the worst offenders in the destruction of old Gardens". (17) He was followed by Lancelot Brown "a man with little or no genius and less education" who was responsible for the rapid destruction of "all the old formal beauties of the English Garden". (18) Gloag even admits that his grievance would have been small if the school had been content with creating new gardens instead of the "wholesale destruction of the old which must fill every one with regret". (19)

Since the history of the Old English garden was in turn the history of the new style, it is of use to study what exactly the Edwardian designers considered it to be.

Blomfield remarked that "those attacking the old English haven't attempted to master the considerable differences from the continental gardens of the same period" (1) and most of the new garden designers believed their compositions to be a continuation of the tradition of England's old gardens. These they considered to be a uniquely English phenomenon produced by influences from abroad blending with native designs.

Ideas from Italy, France and Holland were added to the Gothic original to give results entirely in sympathy and in harmony with the architecture. It was this end product that the Arts and Crafts designers thought worthy of revival. Foreign features were admitted only where long years of use in this country had given them an English form.

'Country Life' credited English craftsman and designers with, "if not the first inception, at all events the development and perfecting of the style which is essentially English". (2)

Louis XIV and William and Mary were cited by Triggs as the main sources of influence on English gardens but the chief influence usually acknowledged was that of the Italian Renaissance.

"As the principles of the Renaissance spread," explained Joass, "gardens were laid out all over Europe in the Italian manner, strongly influenced, like the architecture, by the natural tendencies of the races by whom the style was adopted". (3)

Thomas considered that garden making of a distinctly architectural manner came in with the English Renaissance in the time of Henry VIII and Elizabeth. He too, believed that it was Italian in general conception but in treatment just as essentially English as other building work of the period. Pursuing this link, he observed that some people termed old English gardens Dutch, Italian or French. The same people, he presumed, spoke of Elizabethan and Queen Anne buildings, meaning those that were made under Italian or Dutch influence, but so "essentially English in themselves that a distinctive name had to be found for them". "Were not the gardens of these buildings equally English?" he asked. (4) 'Studio' used similar reasoning. "The Italian Renaissance in Art and Letters" he wrote, "brought with it, .. the revived architectural garden of the old classic times; and this garden

grew, matured and decayed in our country, side by side with the mother art, so that the history of the English formal garden, as it interests us to-day, is really the history of the English Renaissance". (5)

Sitwell, with his love of Italy, however, saw a strong direct influence of the Italian Renaissance gardens on the fashionable new formal gardens.

2.29 THE FEATURES OF AN ARTS AND CRAFTS GARDEN

"If to the pleasure of the eye it is necessary that your walks should be straight and broad, your lawns ample, and your borders glowing with many-hued flowers, and to the pleasure of the mind that you should have quiet and retirement and be sheltered from the outside world by a yew hedge or a tapestry or roses and jasmine against the garden wall, then a formal garden is your garden". (1)

Muthesius found the English house lying "in the midst of flower-gardens, facing far away from the street, looking on to broad green lawns" (2) with pergolas, orchards, meadows and woods stretching beyond. He discovered that every garden, even the smaller ones, possessed a terrace, flower beds, and lawns as well as a fruit and vegetable garden. Apart from these standard inclusions, Muthesius, writing on data collected before 1904, confessed he could not quite quote an established repertoire yet. However, various of the features which he called Old English, were common and a definite pattern was emerging. By 1912, Thomas could describe a typical formal Edwardian garden.

The entrance to a property had to be unobtrusive and pleasant. (3) To provide a "modest and rustic" (4) setting, wooden or simply designed wrought iron main gates were recommended even for the larger country houses.

Even small houses had a gate lodge which, if a gate-keeper was not employed, doubled as the gardener's cottage, stables, or coachman's lodgings. There was a trend to single, practical lodges, rather than a pair of more ornamental buildings and style and building material generally reflected that of the main house.

The drive continued to be influenced by the landscape movement in most cases, curving from the entrance to the forecourt, although there were many designers in favour of a revival of the straight approach. In order to give the maximum space for the garden, the house was set towards the North boundary with the forecourt at the back where the

drive led in from the road. The relation of the forecourt to the road was immaterial as the home was completely dissociated from the street. The forecourt was usually an enclosed gravelled rectangle, perhaps decorated by a central lawn or fountain and separated from the main garden by some form of screen.

An early feature to be revived from the old formal styles was the terrace, anchoring house to site, blending architecture with garden design and giving "a fitting, dignified entrance into the garden". (5) As a feature of the "old fashioned country house", (6) terraces had been "not mere narrow slopes of turf" but of solid masonry with balustrades (7) and it was this type of structure which appeared in the new formal gardens. By 1904, Muthesius could say that "no English house, even a small one, lacks its terrace". (8)

Sedding suggested an architectural upper terrace supporting stone edged beds if it was wide, and terminating in an arbour or stone pavilion. It was commonly grassed over, plants in tubs being placed along the edges in summer. Some had small and symmetrical flower beds but on the whole the top terrace was not considered their rightful site.

The total area of hard surfacing was greater on the terrace than elsewhere. Its paths might be paved, flagged or gravelled.

On the garden side, the terrace was supported by a wall typically topped with a balustrade, or, less commonly, by a grassy slope with a hedge. Steps from the top terrace led to a flower garden, lawns or second grassy terrace. The presence of a lower, wider terrace, supporting "a geometrical garden laid out on turf, if preferred, but far better upon gravel", (9) with choice flowers, depended on the requirements of the site and was not a universal feature. Most typical was a garden with beds in symmetrical figures, reflecting the old parterre.

Where there was no slope to give reason for a terrace it was common for the architect to construct an artificial terrace by excavating the ground to create a sunk flower garden. The sunk garden seen as a motif of early gardens, was also used as a feature in itself, and provided a home for flowers, particularly roses.

In the early Arts and Crafts gardens, the paths which led away from the house and terraced area were of gravel, but paving rapidly rose in favour. It became the fashion to pave garden paths and forecourts with flagstone or brick which looked "more architectonic and a more strictly formal appearance than the usual gravel paths". (10) A focus in the form of a statue, sundial or pavilion was often given to a garden walks, especially where they passed through green alleys and paths edged with

some kind of planted border on either side, were appreciated for their perspective effects. Lawn edgings backed by hedges, espaliers, trellis work or flowers beds were amongst those frequently employed.

The formal style was well suited to subdivision echoing the Old English gardens. With the feeling that "real seclusion" was "so much needed now-a-days", (11) the garden was broken down into sections each compartment having its own special attractiveness. Screens took the form of shrubberies, pleached avenues, clipped hedges, trellis or low walls. The individual gardens might be laid out with symmetrical beds planted with one species such as the roses, lilies and poppies suggested by Blomfield or with the hardy plants recommended by Sedding. The rose garden was essential, often featuring as a sunk garden, while lily, alpine and American gardens frequently appeared.

Muthesius put the craze for specific gardens down to the "very keenly developed" (12) love of flowers as well to the need to economise on space. The flower gardens were subdivided geometrically, individual beds being set off by patterned paving, gravel or turf and edged with wood, terracotta or box. The centre was marked with a sundial, fountain, statuary or other garden ornament.

Larger flower gardens included lawns and "such shrubs as are particularly suitable on account of their basically geometric form". (13)

Herbaceous borders, seen as an element of the cottage garden and thus also of the early English garden, were revived with great enthusiasm. Accompanying the fashion was the increased importance given to colour and form of plants.

The masters of 'old formality' knew the value of "odd free growths in the border-beds, where you shall enjoy the individual character, the form, the outline, the colour, the tone of each plant". (14)

The garden became a place where one "may learn the magic of colour and the glory of form". (15) Hardy plants, thought of as the old fashioned flowers, had the advantage of lasting for a longer season than bedding and provided more variety and change. Popularised by the writings of Gertrude Jekyll, an artistic approach using plant colour as the medium, took over the choice of planting. Hardy herbaceous perennials were planted with "boldly defined colour masses, .. arranged so as to harmonise well with each other". (16) The sober colourings of lawn, hedge and stone were used as a foil for the bright hues of the flowers. The colour relieved monotony and the background provided relief.

Despite the increasing importance of flowers, the lawn was the most important feature for "the lawn is the heart of the British garden" (17)

or, put another way, "the most indispensable part of an English garden has always been the lawn". (18)

Being valued "almost more highly than the ornamental flower-garden", (19) where there was not room for both, lawn would take the place of beds beneath the terrace. It had numerous virtues and uses. It gave "that impression of precious peace and that sense of quietude and composure that surrounds one on an English country-estate"; (20) it was "a vision of peace"; (21) and it embodied the qualities of breadth and repose which had become all important. The lawn was also "the centre of the social life which, in our too brief summer, is enacted out of doors". (22)

The enthusiasm for sports and games, meant that games lawns were imperative. Facilities for tennis, croquet, bowls and even cricket had all to be considered. The bowling green, a feature found in many 16th century gardens, was again visible in all the larger Edwardian gardens. Generally it was hedged or surrounded by a raised walk, terminating at each end in a semicircle. Sometimes the bowling green doubled as a croquet lawn, but it was not uncommon for a design to include both. Tennis needed a larger lawn but the main lawn in front of the house was not considered a suitable place for a court as it would disturb tranquility. As the average size of gardens decreased, however, this became an increasingly popular position.

Although Muthesius concluded that water was not a main attraction in England, most Arts and Crafts gardens displayed some water features. Thonger was not alone in considering water to be essential and "one of the first aids to beauty and completeness in design". (23) Ornamental ponds with simple geometric outlines were popular. Rills or canals running down the lawn also became typical.

A major force behind the increasing use of water was the plant introductions. The breeding of new hybrid lilies suited to the English climate meant a lily pond became essential, decorated with a central focus, preferably a single jet fountain or statue.

Fountains were placed in flower gardens and, as it rose in status as a decorative part of the garden, found their way into the vegetable garden.

Ponds and rills were designed for the inclusion of plants, particularly irises, while informal areas began to include bog gardens, reflecting the interest in wild gardening. If there was a stream, its potential would be developed until it flowed with falls and pools in a natural looking bed. In a large garden away from formal areas, a stream might be broadened to form a lake and sometimes wealthier clients

ordered the construction of artificial lakes.

Arbours and pergolas became unanimously popular. Rather than imports from Italy, they were generally seen as favourite features of early English gardens which was sufficient reason for their revival. The plant hunters, by bringing in many new climbers, helped make them ubiquitous. There was even the excuse of function since they provided shade. Muthesius noted that they were built of wrought iron but it was more usual for a simple design to be carried out in the same material as any architectural constructions. Brick and stone were therefore the most common materials, with wooden overheads, simply carved.

To aid the unity of design the pergola required a defined start and finish. It was not to float free in the scheme with apparently no purpose so it would border one side of the croquet lawn or garden court, perhaps, or lead to a seat or terminal feature such as a statue or urn. In most examples it was straight although a simple curve was acceptable where the structure ran with the contours of the site.

Blomfield thought conservatories and hothouses had a tendency to be hideous, yet considered this to be unnecessary. He also considered that after the 18th century "the unpretentious comfort of these sober buildings" (24) had been lost: "Present owners are content with little wooden huts or rustic chalets". (25)

In traditional examples, the gazebo most frequently occupied a site at the end of the second terrace. It was a two storied building with windows looking out over the countryside. This style was commonly copied by the Edwardian formalists in an attempt to make the garden buildings "more rational" (26) than those of the 19th century. There seems to have been somewhat of a puzzle as to what to use them for, but tea or sports pavilions, studies or smoking rooms were suggested possibilities.

Especially in the area immediately round the house, ornaments were once again welcomed provided they were selected with suitable discrimination. Lead and stone were the most popular media. Marble statuary was avoided for it was poorly suited to the climate, needing strong light to set it off, and its use in French and Italian gardens made it too foreign to suit those seeking a purely English look. Since marble did not weather, it was slow to acquire a desirable look of age. The designers were also wary of works in bronze for they may seem too dominant in a place where "man's handiwork should be in suggestion rather than in evidence". (27)

Statues were not thought vital to the design of a garden, and played a minor role. The usual subjects were children or rural figures such as

shepherds and shepherdesses. A child carrying a fish or shell was typical for a piece in a formal pond.

Other ornaments found a place. As a centre to a flower garden, lawn or at the crossing of paths, sundials were vital. They were enthusiastically introduced and Muthesius thought that "probably no garden laid out in England today lacks its sundial". (28) "Everyone loves them" commented Blomfield. (29) They had a long tradition of use behind them and if set up correctly could, at a pinch, come under the heading of functional rather than mere whim. The majority consisted of a cast bronze dial topping a carved or plain stone base.

Dovecotes were admired and found a place in the garden despite the feeling that their real place was in the domestic yard. There was always the excuse that they had been present in old gardens.

At the turn of the century, great attention was paid to garden furniture. Gardens were there to be lived in and, for the comfort of the owners and their guests, seats and tables were needed. There was a return to the lines of the 18th century but these were adapted and modernised until they became characteristic of the era. The emphasis was on comfort and solidity so the furniture had long slatted backs and broad, low seats. Wood, unpainted or painted white or green, replaced the Victorian use of iron which was considered "alien to the character of the garden". (30)

Improved transport made the kitchen garden less important from a practical point of view. Where there was ample space the kitchen garden was retained and incorporated as a part of the pleasure grounds for "there need be nothing dull or prosaic about the kitchen garden and orchard". (31)

REFERENCES FOR PART II - THE ARTS AND CRAFTS GARDEN

- 2.1 Edwardian England and the Owners of Arts and Crafts Houses
 1. main sources of information:
 - Derry, T.K. and Jarman T.L. Modern Britain 1979
 - Longmans Atlas of Modern History compiled C.Cook and J.Stevenson 1978
 2. Muthesius, H. The English House 1904 1979 introduction p.7
 3. p.63
 4. Newton in Weaver, L. ed The House and its Equipment 1911 p.1
 5. Further details on Mawson's clients appear in the garden lists, Part V.
 6. Muthesius p.63
 7. Quiney PhD 1974 The Life and Work of J.L.Pearson London
 8. A cash account book shows that this is what Mawson charged
 9. The ideas of the Arts and Crafts architects are completely parallel to the theories of the Arts and Crafts garden designers. This is not surprising since the garden movement was to a great extent formed by the architects. Books on the architecture of the period can often be used as guides to the ideals and also the social reasons behind the gardens.
 10. Gradidge, R. Dream Houses: The Edwardian Ideal 1980
 11. p.10
 12. Newton in Weaver 1911 p.1
 13. Scott, M.H.Baillie Houses and Gardens 1906 p.38
 14. Fletcher, B.F. and Phillips, H. The English Home 1910 p.x introduction by the Duke of Argyll

- 2.2 Arts and Crafts Houses
 1. Muthesius p.63
 2. Muthesius
 3. introduction
 4. Morris, G. in St.v.45 1909 p.268
 5. Lethaby in Davey, P. Arts and Crafts Architecture: The Search for Earthly Paradise 1980
 6. Newton, E. A Book of Country Houses 1903, introduction
 7. Newton in Weaver 1911 p.5
 8. Muthesius p.63
 9. ibid
 10. ibid
 11. Muthesius
 12. Dawber in Sparrow, W. ed The British Home of Today 1904 p.B.vi
 13. p.B.iv
 14. Fletcher and Phillips p.58
 15. Baillie Scott 1906 p.13
 16. ibid
 17. Scott 1906
 18. Newton 1903, introduction
 19. Muthesius, introduction
 20. p.10
 21. Mitchell in Sparrow p.A.v
 22. Fletcher and Phillips p.208
 23. Muthesius
 24. Weaver considered that traditional art had vanished by the 1860's and blamed railways for its death.
 25. Dawber in Sparrow p.B.v

- 2.3 The New Interest in Gardening
 1. JRIBA 1905 p.377
 2. Wright 1908 p.14
 3. Muthesius p.60-1
 4. Tipping, H.Avray English Gardens 1925
 5. BN v.103 1912 p.862
 6. CL v.28 1910 p.436

- 2.4 Horticulture
1. CL v.3 1898 p.379
 2. CL v.17 1905 p.333
 3. CL v.8 1900 p.xvi
 4. ibid
 5. JRIBA 1910 p.649
 6. CL v.35 1914 p.218
 7. ibid
 8. ibid
 9. ibid
 10. CL v.35 1914 p.722
- 2.5 Design in Plantings
1. CL v.35 1914 p.722
 2. CL v.9 1901 p.455
 3. CL v.9 1901 p.645
 4. CL v.3 1898 p.378
- 2.6 The New Designs
1. Muthesius p.105
 2. A v.63 1900 p.252
 3. BN v.97 1909 p.29 quote Sitwell
 4. AA.Notes v.17 1902 p.77
 5. CL v.7 1900 p.236
 6. ST v.2 1897 p.165
 7. ST v.20 1900 p.94
 8. Jekyll and Weaver 1912 p.55
 9. Sitwell preface p.xix
 10. ST v.44 1908 p.184
 11. JRIBA v.9 1902 p.228
 12. ibid
 13. ibid
 14. Robinson 1907 p.14
 15. Godfrey 1914 p.ix
 16. CL v.7 1900 p.489
 17. B v.79 1900 p.145
 18. B v.80 1901 p.366
 19. JRIBA v.20 1913 p.142
 20. BN v.81 1901 p.712
 21. ibid
 22. CL v.32 1912 p.827
 23. ibid
 24. A v.55 1896 p.114
 25. GC v.12 1892 p.398
 26. Sieveking in Boyle, E.V. Seven Gardens and a Palace 1900 p.29
 27. ibid
 28. GC v.53 1913 p.266
 29. Holme 'Mid and Eastern Counties' p.xvi
 30. ST v.48 1910 p.284
 31. p.286 col.1
- 2.7 The Architect's Garden
1. BN v.59 1890 p.140
 2. JRIBA v.iv 1897 p.194
 3. p.203
 4. BNv.73 1897 p.137 Thomas
 5. Sedding 1890
 6. B v.59 1890 p.141
 7. B v.42 1892 p.151
 8. BN v.73 1897 p.137 Thomas

9. St v.11 1897 p.167
 10. JRIBA v.20 1913 p.146
 11. JRIBA v.17 1910 p.650
 12. BJ and AR v.14 1901 p.64
 13. BN v.82 1902 p.798
 14. BN v.80 1901 p.292
 15. B v.80 1901 p.366
 16. ST v.44 1908 p.184-185
 17. ST v.59 1913 p.165
- 2.8 Formal, Landscape - The Argument
1. ST v.14 1898 p.292
 2. Robinson, W. The English Flower Garden 1907
 3. Blomfield, R. and Thomas, F.I. The Formal Garden in England 1892 2nd ed
 4. Robinson, W. The English Flower Garden 1893 p.208
 5. ST v.14 1898 p.292
 6. A v.48 1892 p.131
 7. A v.48 1892 p.409-10
 8. B v.63 1893 p.82
 9. B v.63 1893 p.230
 10. Blomfield 2nd ed preface p.xx
 11. p.viii
 12. Blomfield 2nd ed
 13. ST v.14 1898 p.292
 14. ST v.14 1898 p.292
 15. Jekyll (Ed Rev 1896 published in 'Testament') p.33
 16. ibid
 17. p.34
- 2.9 The Confusion
1. GC v.12 1892 p.493
 2. Robinson 1907 p.12
 3. p.11
 4. Robinson 1893 p.2
 5. Robinson 1907 p.26,28
 6. Robinson 1893 p.16
 7. Arch Rev v.22 1907 p.302
 8. A v.48 1892 p.410
 9. E.S.Prior in Hobby Horse no.26 1892 p.41
 10. Robinson 1907 p.14
 11. ibid
 12. Thonger p.5
 13. GC v.11 1892 p.276
 14. ibid
 15. GC v.12 1892 p.564
 16. Rogers 1910 p.30
 17. ibid
- 2.10 Gardening and the Architects
1. Thonger p.2
 2. Robinson 1907 p.31
 3. BN v.78 1900 p.571
 4. ibid
 5. Robinson 1893 p.26
 6. ibid
 7. B v.80 1901 p.368
 8. BN v.92 1907 p.848
 9. Newton in Weaver 1911 p.4
 10. ibid

11. JRIBA v.20 1913 p.142
12. Newton in Weaver 1911 p.4
13. GC v.53 1913 p.266
14. JRIBA v.12 1905 p.394
15. Godfrey 1914 p.1
16. p.2
17. p.7

2.11 Formal versus Landscape

1. Gloag 1906 p.7
2. Lutyens letter 1908 held at the RIBA
3. Wright 1909 p.9
4. CL v.3 1898 p.16
5. p.19
6. BN v.76 1899 p.125
7. A v.63 1900 p.252
8. JRIBA v.4 1897 p.186
9. p.202
10. AA Notes v.23 1908 p.152
11. ibid
12. ST v.45 1909 p.34
13. ibid
14. Sitwell p.4
15. B v.61 1891 p.340
16. BN v.82 1902 p.799
17. JRIBA v.12 1905 p.394
18. Holme, C. ed The Gardens of England in the Northern Counties 1911 p.iv-v
19. Arch Rec v.22 1907 p.513
20. ST v.45 1909 p.180
21. Thomas, H.H. The Garden at Home 1912
22. Thomas, H.H.
23. BN v.84 1903 p.84

2.12 Art and Nature, What Balance ?

1. Blomfield 2nd ed preface p.20
2. Sedding p.68
3. p.159
4. p.129
5. Sedding cpt.v
6. Sedding, preface
7. B v.79 1900 p.145
8. Sedding p.40
9. Sedding cpt.viii
10. p.180
11. A v.70 1903 p.155 col.2
12. Rensselaer Mrs.Schvyler van Art out of Doors 1893
13. Blomfield 2nd ed preface p.xxi
14. ST v.47 1909 p.330
15. Wright 1909 p.20
16. Thonger p.11
17. p.3
18. Thomas 1910 p.12
19. Wright p.22

2.13 Principles of the Arts and Crafts Garden

1. A v.48 1892 p.130
2. Hole p.85
3. GC v.13 1893 p.567
4. p.568

2.14 The Principle of Simplicity

1. Muthesius p.105
2. ST v.47 1909 p.102
3. JRIBA v.17 p.671
4. ibid
5. Jekyll in Weaver 1911 p.147
6. ST v.49 1910 p.190
7. ST v.45 1909 p.186
8. A v.83 1910 p.111
9. ARCH.REV v.80 1908 p.100
10. Sedding p.38
11. p.64
12. Blomfield 2nd ed p.4
13. A v.63 1900 p.252
14. ibid

2.15 Using the Garden

1. Muthesius p.83
2. p.106
3. Baillie Scott 1906 p.34
4. ibid
5. Tipping in Weaver 1911 p.156
6. Baillie Scott 1906 p.81
7. CL v.35 1914 p.722
8. Sedding p.17
- 9.
10. Sir Charles Holroyd in CL v.35 1914 p.218
11. Allen in JRIBA 1910
12. JRIBA 1914 p.515 review of Godfrey by Herbert Wigglesworth
13. ibid

2.16 Unity as an Aesthetic and Practical Principle

1. B v.71 1896 p.445
2. JRIBA v.14 1907 p.604
3. JRIBA v.17 1910 p.655
4. Muthesius
5. ST v.41 1907 p.168
6. ST v.45 1909 p.31
7. ST v.46 1909 p.120
8. BN v.104 1913 p.778
9. Blomfield 1892
10. St v.46 1909 p.120
11. JRIBA v.17 1910 p.672
12. p.668
13. p.672
14. Dunnington in A v.83 1910 p.111
15. A v.89 1913 p.1
16. A v.91 1914 p.65
17. BN v.83 1902 p.825
18. BN v.84 1903 p.84
19. B v.80 1901 p.367
20. JRIBA v.14 1907 p.293
21. JRIBA v.17 1910 p.668
22. JRIBA v.18 1911 p.293
23. Muthesius p.105
24. Scott 1906 p.34

2.17 Principles behind the Arts and Crafts Garden

1. JRIBA v.4 1897 p.201
2. Scott 1906 p.85
3. JRIBA 1910 p.672
4. ibid
5. Rogers 1910 p.32
6. ibid
7. p.32-33
8. Sedding p.150
9. p.64
10. Wolseley p.viii
11. Blomfield 2nd ed p.231
12. Jekyll in Weaver 1911 p.134
13. Thomas, H.H. 1912
14. St.YB 1907 p.3
15. ibid
16. Prior in ST v.21 1901
17. Butler 1903 p.157
18. Blomfield 1892 2nd ed, preface
19. Sitwell preface p.xix
20. ibid
21. p.48
22. Lutyens letter 1908
23. Rogers, W.S. Garden Planning 1910
preface
24. Introductory p.15
25. p.29
26. JRIBA v.23 1916 p.175
27. ibid
28. CL v.35 1914 p.192
29. CL v.48 1920 p.287
30. A v.83 1910 p.111
31. ibid
32. B v.80 1901 p.367

2.18 Enclosure and Subdivision

1. BN v.92 1907 p.848
2. Blomfield 1892 p.11
3. Thomas 1910 p.12-3
4. p.13
5. ST v.21 1901 p.31
6. ibid
7. Hobby Horse no.26 1892 p.46
8. JRIBA v.4 1897 p.189
9. Dawber in Sparrow p.B.iii
10. Triggs in Weaver 1912 p.164
11. Ed.Rev 1896 published in 'Testament' p.38
12. Godfrey 1914 p.18

2.19 Character given by the Site

1. Sedding p.113
2. A v.48 1892 p.412
3. BN v.82 1902 p.798
4. JRIBA v.4 1897 p.197
5. BN v.78 1900 p.572 col.1
6. B v.80 1901 p.368 col.2
7. A v.83 1910 p.111
8. ibid
9. ibid
10. Thonger p.8-9

11. JRIBA 1910 p.663
12. *ibid*
13. ST v.28 1903 p.94
14. Studio
15. Sedding
16. A and BJ 1912 p.563

2.20 Where to Build

1. Muthesius p.83
2. ST v.34 1905 p.333
3. CL v.28 1910 p.124
4. A v.48 1892 p.412
5. JRIBA 1910 p.666

2.23 The Use of Old Gardens for Reference butnot for Direct Copies

1. Sedding preface p.vii
2. *ibid*
3. ST v.46 1909 p.274
4. JRIBA v.9 1902 p.227
5. A v.83 1910 p.112
6. p.111
7. *ibid*
8. ST v.4 1894 p.90
9. ST v.9 1897 p.37

2.24 The Revival of the Old Garden

1. Sieveking in Boyle p.29
2. p.30
3. GC v.7 1890 p.417
4. ST v.4 1894 p.34
5. CL v.7 1900 p.364
6. Sedding preface p.vi
7. Blomfield 2nd ed preface p.xix
8. Maule 1901 p.366
9. A v.56 1896 p.349
10. Muthesius p.113
11. *ibid*
12. CL 1900 v.7 p.489
13. BN v.83 1902 p.825
14. JRIBA v.9 1902 p.228
15. B v.76 1899 p.270
16. CL v.13 1903 p.376
17. CL v.19 1906 p.782
18. ST v.11 1897 p.165
19. Robinson 1893 p.26
20. CL v.28 1910 p.436
21. *ibid*
22. CL v.33 1913 p.925
23. B v.104 1913 p.639
24. Arch Rev v.37 1915 p.120

2.25 Old Gardens as Reference

1. ST v.47 1909 p.330
2. A v.55 1896 p.131
3. B v.80 1901 p.367
4. Dawber in Sparrow p.B.iii
5. BJ and AE v.24 1906 p.115
6. ST v.44 1908 p.181
7. p.181-2
8. Statham in B v.93 p.286

9. CL v.vii 1900 p.293
10. Sedding p.97
11. A v.55 1896 p.95
12. p.96
13. JRIBA v.iv 1897 p.185
14. CL v.13 1903 p.572
15. p.571
16. A v.67 1902 p.59
17. CL 1903 v.13 p.571
18. Sedding p.180
19. preface p.vi
20. St v.9 1897 p.37
21. AA Notes v.17 1902 p.77
22. AA v.18 1903 p.28
23. Sedding p.79
24. A and BJ v.36 1912 p.563
25. ibid
26. ibid
27. CL v.7 1900 p.293
28. JRIBA v.iv 1897 p.185
29. A v.63 1900 p.252

2.26 Which Date of Old English Garden ?

1. Sedding p.24
2. p.173
3. Muthesius p.113
4. BJ and AE v.29 1909 p.68
5. Pentecost in ARCH.REC v.11 1901-2
6. AA v.23 1908 p.346
7. Gloag, M.R. A Book of English Gardens 1906 p.24
8. p.19
9. CL v.17 1905 p.848
10. St v.44 1908 p.181
11. p.182 col.1
12. CL v.24 1908 p.816
13. JRIBA 1908 p.75

2.27 The Deterioration of the Old English Garden

1. Blomfield 1892
2. JRIBA 1910 p.660
3. ibid
4. p.29
5. Gloag p.30
5. Int.Mthly 1902 Day
6. B v.80 1901 p.368
7. p.367
- 8.
9. Macartney introduction p.iii
10. BJ and AR v.5 1897 p.24
11. ST v.28 1903 p.103-4
12. Sitwell p.3
13. p.4
14. Arch Rev v.34 1913 p.39
15. ST v.45 1909 p.31
16. ibid
17. Gloag p.33
18. p.35
19. p.36

2.28 Foreign Influences

1. Blomfield 1892
2. CL v.13 1903 p.573
3. St v.11 1897 p.165
4. CL v.7 1900 p.489
5. St v.44 1908 p.181

2.29 The Features of an Arts and Crafts Garden

1. Blomfield 2nd ed preface p.viii
2. Muthesius p.63
3. Blomfield 2nd ed
4. Muthesius p.109
5. p.113
6. Sedding p.156
7. ibid
8. Muthesius p.113
9. Sedding p.159
10. Muthesius p.114
11. Sedding p.163
12. Muthesius p.115
13. ibid
14. Sedding p.172
15. p.179
16. Thonger p.60-61
17. p.34
18. Muthesius p.115
19. p.116
20. ibid
21. Sedding p.150
22. Thonger p.34
23. p.52
24. Blomfield 2nd ed p.214
25. Muthesius p.121
26. Muthesius p.121
27. Blomfield 2nd ed p.214
28. Muthesius p.121
29. Blomfield 2nd ed p.208
30. Muthesius p.122
31. Thonger p.44

BIBLIOGRAPHY FOR EDWARDIAN ARTS AND CRAFTS GARDENS

Primary Sources:

- Batsford, H. and Fry, C. Homes and Gardens of England 1932
Blomfield, R. and Thomas, F.I. The Formal Garden in England 1892, 1901
Boyle, E.V. Seven Gardens and a Palace 1900
Bright, H.A. The English Flower Garden 1881
Cane, P.S. Garden Design of Today 1934
Cook, E. ed The Century Book of Gardening 1900
Cook, E.T. and Parsons, B. Gardens of England 1908
Cox, E.M.H. The Modern English Garden 1927
Earle, C.W. Pot Pourri from a Surrey Garden 1897
Elgood, G.S. and Jekyll, G. Some English Gardens 1904
Ellacombe, Canon H.N. In My Vicarage Garden and Elsewhere 1902
Escott, T.H. Society in the Country House 1907
Fletcher, B.F. and Phillips, H. The English Home 1910
Gloag, M.R. A Book of English Gardens 1906
Godfrey, W. Gardens in the Making 1914
Henslow, T.G.W. Garden Architecture 1926
Hobday, E. Villa Gardening ND
Hole, S.R. Our Gardens 1899
Holme, C. The Gardens of England in the Southern and Western Counties
Holme, C. The Gardens of England in the Midland and Eastern Counties
1908
Holme, C. ed The Gardens of England in the Northern Counties. 1911
Jekyll, F. and Taylor, G.C. ed Gertrude Jekyll, A Gardener's Testament
1843-1932
Jekyll, Gertrude Garden Ornament 1918, 1927
Jekyll, G. and Weaver Gardens for Small Country Houses 1912
Leyland, J. ed Gardens Old and New
Macartney, M. English Houses and Gardens in the 17th and 18th Century
1908
Muthesius The English House 1904 1979 edition
Newton, E. A Book of Country Houses 1903
Newton, W.G. The Work of Ernest Newton 1925
Rensselaer Mrs.Schvyler van Art out of Doors 1893
Robinson, W. The English Flower Garden 1893, 1907
Rogers, W.S. Villa Gardens 1902
Rogers, W.S. Garden Planning 1910
Scott, H.M.Baillie Houses and Gardens 1906
Sedding, J.D. Garden Craft Old and New 1891

Sitwell, Sir G.R. An Essay on the Making of Gardens 1909
 Sparrow, W. ed The British Home of Today 1904
 Sudell, R. Landscape Gardening 1933
 Thomas, H.H. The Ideal Garden 1910
 Thomas, H.H. The Garden at Home 1912
 Thonger, Charles Book of Garden Design 1905
 Tipping, H.Avray English Gardens 1925
 Triggs, H.Inigo Formal Gardens in England and Scotland
 Triggs, H.Inigo Garden Craft in Europe 1913
 Weaver, L. The House and its Equipment 1911
 White, John P. Garden Furniture - catalogue
 Wolseley, Viscountess Gardens. Their Form and Design 1919
 Wright, W.P. Beautiful Gardens 1909
 Wright, W.P The Perfect Garden 1908

Secondary Sources:

Allen, M. William Robinson 1982
 Brown, J. Gardens of a Golden Afternoon 1982
 Brown, J. The English Garden in our Time 1986
 Brown-Walker, L. E.S.Prior 1852-1932 Phd, Birkbeck College 1978
 Davey, P. Arts and Crafts Architecture: The Search for Earthly Paradise
 1980
 Desmond, R. Bibliography of British Gardens 1984
 Desmond, R. Dictionary of British and Irish Botanists 1977
 Derry, T.K. and Jarman T.L. Modern Britain 1979
 Elliott, Brent The Victorian Garden 1986
 Fairbrother, N. Nature of Landscape Design 1974
 Forsyth, A. Yesterday's Gardens 1983
 Franklyn, J. The Gentleman's Country House 1981
 Girouard, M. Victorian Country House 1979
 Gorer, R. The Flower Garden in England 1975
 Gradidge, R. Dream Houses: The Edwardian Ideal 1980
 Harvey, S. and Rettig, S. Fifty Years of Landscape Design 1985
 Hadfield et al British Gardeners 1980
 Jaman, T.L. Modern Britain 1979
 Longmans Atlas of Modern History compiled C.Cook and J.Stevenson 1978
 MacCarthy, F. A History of British Design 1830-1970 1979
 Naylor, G. The Arts and Crafts Movement 1971
 Ottewill, D. The Edwardian Garden MS 1985
 Priestley, J.B. The Edwardians 1970
 Richardson, M. Architects of the Art and Craft Movement 1983

Scourse, N. The Victorians and their Flowers 1983
Service, A. Edwardian Architecture 1977
Taylor, G. The Victorian Flower Garden 1952
Turner, T. English Garden Design 1986

Periodicals

The architectural periodicals from c.1895 to 1915 provide the best sources of reference for Arts and Crafts gardens.

Key periodicals and major articles are given, also notices and reviews which reflect the great interest in the many aspects of gardening and garden design.

THE ARCHITECT

1892 v.48 p.409 REVIEW Robinson 'Garden Design and Architects' Gardens'
p.409 LECTURE Thomas 'Formal Gardens' (Architectural Association)
1895 v.53 p.321 LECTURE Belcher 'Treillage' (Architectural Association)
1896 v.55 p.95 LECTURE Thomas 'The Garden in Relation to the House' (Society of Arts)
p.131 ARTICLE 'Tesserae' 'Formal Gardening'
v.56 p.347 LECTURE Thomas 'Garden Design' (Architectural Association)
1901 v.66 p.168 NOTES 'Architecture in Gardens'
1902 v.67 p.59 REVIEW Triggs 'Formal Gardens'
v.68 p.23 ARTICLE 'Tesserae' 'Composition in Gardening'
1903 v.70 p.155 LECTURE Butler 'Garden Design in Relation to Architecture' (Victorian Institute Architects) - Australian
1905 v.73 p.59 REVIEW Curtis and Gibson 'Topiary'
v.74 p.20 REVIEW Triggs 'Italian Gardens'
v.76 p.383 REVIEW Baillie Scott 'Houses and Gardens'
1907 v.77 p.255 LECTURE Triggs 'Italian Gardens' (Manchester Society of Architects)
1908 v.79 p.161 ARTICLE Judge 'Gardens and Garden Sculpture'
v.80 p.99 REVIEW Tipping 'Anglo-Italian Gardens'
1910 v.83 p.110 LECTURE Dunnington 'Garden Planning in Relation to the House' (Society of Architects)
v.84 p.62 REVIEW Cecil 'A History of Gardening'
1913 v.89 p.3 ARTICLE 'The Cult of the Garden'
1914 v.92 p.283, 305, 327 REVIEW Godfrey 'The Making of a Garden'
1915 v.93 p.48 ARTICLE 'Garden Ornaments'
v.94 LECTURE Adkins 'The Art of Garden Design' (Northampton)
1917 v.101 p.40 REVIEW Jekyll 'Garden Ornament'
1921 v.106 p.358 REVIEW 'The Work of C.E.Mallows'
1922 v.108 p.415 LECTURE Whiting 'Garden Design'
1926 v.115 p.345 LECTURE Thomas 'Garden Design' (RIBA)
1928 v.119 p.138; v.120 p.495, p.540 International Exhibition of Garden Design

THE ARCHITECTS' AND BUILDERS' JOURNAL

1897 v.5 p.24 LECTURE Milner 'The Garden in Relation to the House' (RIBA)
1899-1900 v.10 p.226 LECTURE Sieveking 'In Some Old Gardens' (Birmingham and Midland Institute)

1901 v.14 p.349 REVIEW Jekyll 'Wall and Water Gardens'
1902 v.15 p.182 LECTURE Meyer 'Garden Design' (Devon and Exeter
Architects Society)
1903 v.17 Arbour
1906 v.24 p.115 ARTICLE from The Times 'A Plea for Formal Gardening'
1909 v.29 p.67 LECTURE Cheal 'The Old Gardens of Italy' (Lyceum
Club)
1910 v.31 p.575 ARTICLE 'Wall Gardens'
v.32 p.670 ARTICLE 'Wall Gardens and Garden Walls'

ARCHITECTURAL RECORD

1901 v.11 ARTICLE Pentecost 'The Villa Garden'
1902 v.12 p.175 Pentecost 'The Formal and Natural Style'
1907 v.22 REVIEW Muthesius 'Country House and Garden'
1912 v.31 ARTICLE Caparn 'Landscape Design and the Designer of
Landscape'
1915 v.37 p.301 ARTICLE Eberlein 'Recent Aspects of Garden Design'

ARCHITECTURAL REVIEW

1899 v.66 ARTICLE Lorimer 'On Scottish Gardens'
1902 v.11 REVIEW Triggs 'Formal Gardens in England and Scotland'
1906 v.20 ARTICLE Weaver 'Lead Garden Statues'
1907 v.22 p.301 REVIEW Italian Gardens, drawings by Elgood; Robinson
'The Garden Beautiful: Home Woods and Home Landscapes'
1909 v.25 NOTES On Gardens
v.26 p.154 REVIEW Sitwell 'A Pageant of Words'
1910 v.27 p.323 ARTICLE Fitzherbert 'Wall Gardens'
v.28 p.157 ARTICLE RRP 'The Gardens at Great Tangley Manor'
p.276 NOTES 'Modern Garden Design'
1911 v.29 p.40 NOTES 'Gardens of Loseley Place'
1911 v.30 p.9 ARTICLE 'Sundials'
1912 v.31 p.207 ARTICLE Fitzherbert 'Rock Gardens'
p.262 ARTICLE Fitzherbert 'Herbaceous Borders'
1913 v.34 p.39 REVIEW Triggs 'Garden Craft in Europe'
1920 v.48 ARTICLE Jourdain 'Lead Statuary in the Garden'
1924 v.56,56 p.17 ARTICLE Jenkins 'Garden Design - A Review'

ARCHITECTURAL ASSOCIATION NOTES

1891-2 v.16 p.150 REVIEW Triggs 'Formal Gardens in England'
1902 v.17 p.77 REVIEW Triggs 'Formal Gardens'
1903 v.18 p.28 REVIEW Triggs 'Formal Gardens in England and Scotland'
1908 v.23 p.346 REVIEW Macartney 'English Houses and Gardens in the
17th and 18th Centuries'
1911 v.26 p.33 LECTURE Dunnington 'Principles of Garden Design'
1912 v.27 p.339 REVIEW Jekyll and Weaver 'Gardens for Small Country
Houses'
1923 v.38 p.196 NOTICE AA Exhibition on Garden Design

THE BUILDER

1890 v.59 p.139 ARTICLE 'Landscape Gardening and Park Architecture'
1891 v.61 p.339 REVIEW Sedding 'Garden Craft'
1892 v.62 p.151 REVIEW Blomfield and Thomas 'Formal Gardens'
1893 v.63 p.82 re The Edinburgh Review 1892 REVIEW Milner, Blomfield,
Sedding 'Formal and Landscape Gardening'
p.230 REV Robinson 'Garden Design and Architects' Gardens'
v.64 p.45 REVIEW Elgood paintings 'Gardens Grave and Gay'
1896 v.71 p.445 LECTURE Thomas 'Garden Design' (Architectural
Association)
p.496 LETTER Robinson 'Garden Design'
1897 v.72 p.166 LECTURE Milner 'The Garden in Relation to the House'

1898 v.75 p.532 LECTURE Lorimer 'On Scottish Gardens' (Edinburgh Architects Sociaty)
 1899 v.76 p.270 NOTICE Rowe 'Old World Gardens' a collection of watercolours
 1901 v.80 p.366 LECTURE Maule 'The Architect and the Garden'
 1902 v.82 p.449 LECTURE Meyer 'Garden Making' (Devon and Exeter Architects Society)
 v.83 p.492 REVIEW Triggs 'Formal Gardens'
 1905 v.88 p.123 LECTURE 'Principles and Practise of Garden Making' (Leeds and Yorks Architectural Society)
 v.89 p.432 LECTURE Macartney 'Garden Architecture' (RIBA)
 1906 v.90 p.294 LECTURE Lorimer 'Scottish Gardens and Garden Architecture' (Edinburgh Architects Association)
 v.91 REVIEW Triggs 'A Book of Italian Gardens'
 1907 v.92 p.442 LECTURE Triggs 'Gardens in Italy' (Society of Designers)
 1909 v.96 p.313 REVIEW Macartney 'English Gardens in the 17th and 18th Centuries'
 1910 v.98 LECTURE Dunnington 'Garden Planning in Relation to the House' (Society of Architects)
 1911 v.101 p.381 NOTES on architecture and gardens
 p.401 re article from The Field
 1913 v.104 p.179 REVIEW Jekyll and Weaver 'Gardens for Small Country Houses'
 p.639 REVIEW Triggs 'Garden Craft in Europe'
 v.106 p.520 REVIEW Triggs 'Garden Craft'
 1914 v.107 REVIEW Godfrey 'Gardens in the Making'
 1915 v.108 p.482 ARTICLE Brinton 'Garden Sculpture'
 1924 v.127 ARTICLE Architects and Gardens
 1928 v.135 LECTURE Jenkins 'English Gardens: The Revival' (AA)

BUILDING NEWS

1890 v.59 p.140 LECTURE Milner 'The Art and Practise of Landscape Gardening'
 1892 v.63 REVIEW Robinson 'Garden Design and Architects' Gardens'
 p.869 LECTURE Thomas 'The Formal Garden'
 1893 v.64 p.624 Exhibition on Gardening and Forestry at Earls Court organised by Milner
 1896 v.70 p.226 LECTURE Thomas 'The Garden in Relation to the House' (Society of Arts)
 v.71 p.762 LECTURE Thomas 'Notes on Garden Design' (AA)
 1897 v.72 p.267 LECTURE Milner 'The Garden in Relation to the House'
 v.73 p.137 ARTICLE 'The House and the Garden'
 1899 v.76 p.125 LECTURE Sieveking 'History of Gardens' (London Institute)
 1901 v.80 p.292 REVIEW Leyland ed 'Gardens Old and New'
 p.787 NOTICE 'Gardens at Home and Abroad' exhibition of watercolours by Mr. and Mrs. A. Stevens
 v.81 p.712 REVIEW Triggs 'Garden Architecture'
 v.83 p.825 Triggs 'Formal Garden in England and Scotland'
 1903 v.84 p.84 REVIEW Leyland 'The Country House and its Garden Environment'
 1904 v.86 p.722 ARTICLE White 'Designs for Garden Furniture'
 1905 v.88 p.555 LECTURE Macartney 'Garden Architecture' (RIBA)
 1906 v.91 p.348 from The Times 'A Plea' 1910 v.98 p.194 LECTURE Dunnington 'Garden Planning' (Society of Architects)
 1913 v.104 p.778 REVIEW Triggs 'Garden Craft in Europe'
 1914 v.106 p.776 REVIEW Godfrey 'Gardens in the Making'
 1915 v.109 p.518 LECTURE Tipping 'Gardens Old and New' (Birmingham and Midland Institute)

COUNTRY LIFE - tended to concentrate on planting rather than design

- 1897 v.1 Garden notes
1898 v.3 p.16 Leyland
1899 v.5 p.706 ARTICLE 'Advance Horticulture'
1900 v.7 p.235, 293, 364, 424, 489 ARTICLE Thomas 'Of Garden Making'
p.671 ARTICLE 'Wild Gardens'
p.224 xvi ADVERT ed Jekyll and Cook 'Garden' from C.Life
1901 v.9 p.645 ARTICLE 'English and Continental Gardens'
Series on Italian gardens
1902 v.11 p.538 ARTICLE JCC 'Summerhouses in English Gardens'
v.12 p.354 ARTICLE 'Wall Gardening'
p.686 LECTURE Jekyll 'Making a Pergola' (RHS)
1903 v.13 p.571 ARTICLE 'The 18th Century Gate'
1905 v.17 p.834 LECTURE Hudson 'Japanese Gardens in England' (RHS)
p.848 REVIEW Latham 'Gardens of Italy'
1906 v.19 p.782 REVIEW Triggs 'Italian Garden Beautiful'
1908 v.23 p.47 ARTICLE 'Garden Sculpture'
v.24 p.158 LECTURE Hudson 'Terrace Gardening' (RHS)
p.638 ARTICLE Garden Statuary
p.815 REVIEW Macartney '18th Century Gardening'
1909 v.25 p.624 ARTICLE Weaver 'Of Garden Ornaments'
p.639 ARTICLE 'Woodwork in the Garden'
v.26 p.395, 415 ARTICLE Triggs 'Notes on the Art of Treillage'
1910 v.28 p.364 ARTICLE Tipping 'A Water Garden in the Natural Style'
p.435 ARTICLE Davidson 'The Modern Garden'
1911 v.29 p.892 ARTICLE 'The Making of Garden Paths'
1912 v.31 p.986 xv 'Ornaments for Small Gardens'
v.32 p.827 REVIEW Jekyll 'Lesser Country House Gardens'
1913 v.34 p.924 REVIEW Triggs 'A History of Garden Design'
1914 v.35 p.218 LECTURE Adroyd 'The Charm of Gardening' (Authors Club)
p.722 ARTICLE 'The Advance of Gardening'
v.36 p.548, 608 'Notes on the Planning of the Little Garden'
1920 v.47 p.853 ARTICLE Quennell 'Garden Furniture'

GARDENERS' CHRONICLE - mainly practical gardening

- 1890 p.259, 417 ARTICLE Newberry 'A History of English Gardening'
1891 v.10 p.674 REVIEW Sedding 'Garden Craft'
1892 v.11 p.276 REVIEW Blomfield 'The Formal Garden'
v.12 p.493, 564 REVIEW Robinson 'Garden Design and Architects'
Gardens'
1893 v.13 p.567 ARTICLE 'The English Style of Landscape Gardening'
1897 v.21 p.117 ARTICLE Milner 'Gardening and Architecture'
1902 v.31 p.349 LECTURE Meyer 'Garden Design'
1907 v.41 p.11 ARTICLE 'Country Gardens'

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

- 1897 v.4 p.185 LECTURE Milner 'The Garden in Relation to the House'
1901 p.401 REVIEW Jekyll 'Home and Garden'
1902 p.227 REVIEW Triggs 'Formal Gardens in England and Scotland'
1903 p.219 REVIEW Triggs 'Formal Gardens'
1905 p.377 LECTURE Macartney 'Garden Architecture'
1908 p.75 REVIEW Macartney 'Old English Gardens'
1910 p.649 ESSAY Allen 'House and Garden: An Essay on the Treatment of
Gardens in Connection with Buildings'
1911 p.733 re article in the Times Architects and the Garden
1913 p.142 REVIEW Jekyll and Weaver 'Country Gardens'
p.636 REVIEW Triggs 'Garden Craft in Europe'
1914 p.513 REVIEW Godfrey 'Gardens in the Making'
1921 p.100 LECTURE Hodson 'Gardens: Their Design and Construction'
(Birmingham Architectural Society)

STUDIO

1893 v.1 p.129 ARTICLE Holme 'Artistic Gardens in Japan'
1894 v.4 p.34 ARTICLE 'An Ideal Suburban House'
p.88 ARTICLE Townsend 'The Value of Precedent'
1895 v.5 p.51 ARTICLE Gleeson White 'The Garden and its Art' with
reference to the paintings of Elgood
1897 v.11 p.165 ARTICLE Joass 'On Gardening'
1898 v.14 p.292 REVIEW Robinson 'The English Flower Garden'
1900 v.18 p.211 REVIEW Hole 'Our Gardens'
1902 v.25 p.93 ARTICLE Baillie Scott 'A Country Cottage'
v.26 p.122 Artistic Private Gardens in the USA
1903 v.28 p.94 ARTICLE Maufe 'Notes on a suburban House and Garden by
Mitchell'
1904 v.31 p.209 exhibition Elgood 'Italian and Old English Gardens'
v.32 ARTICLE Baillie Scott 'Cottage in the country'
1908 v.44, 1909 v.45, 46, 47, 48, 49, 50 set of ARTICLES on garden
design illustrated by Mallows
v.45 p.268 ARTICLE 'Edwin Lutyens: Architect of Houses and Gardens'
1909 v.47 p.330 ARTICLE 'The Value of Gardens'
1913 v.59 REVIEW Triggs 'Garden Crat in Europe'
1916 v.68 p.225 'Some illustrations of Paved Gardens'
1924 v.87 p.193 ARTICLE 'A Garden design by Mr.Percy Cane'
v.88 p.60 ARTICLE 'On Artists and Gardeners'
p.80 ARTICLE 'On Garden Accessories'

Miscellaneous periodicals:

Edinburgh Review 1892 v.106 p.vii REVIEW Milner, Sedding, Blomfield
Hobby Horse (The Century Guild) 1892 n.26 p.41 ARTICLE Prior 'The
Design of Gardens'
House Beautiful 1904 p.43 'Notes on Gardening by a Lady Gardener'
International Monthly 1902 v.5 p.745 ARTICLE Day 'The Formal Garden'
Magazine of Art 1893 v.16 p.170 REVIEW Blomfield 'Formal Gardens'
National Review 1902 v.38 p.924 ARTICLE Thomas 'On Gardens'
v.39 p.258 ARTICLE Robinson 'The Garden Beautiful'
Saturday Review 1903 v.95 p.354 ARTICLE 'Fashionable Gardening'

Mawson believed in the value of education and frequently lectured and wrote articles to promote the understanding of landscape architecture. 'The Art and Craft of Garden Making' was published to help both amateurs and professionals realise what Mawson believed to be the true principles behind designing successful gardens. At all times, he used examples of his own commissions as illustrations and since he did not advertise, this must have had the advantage of giving his works publicity.

As a result of this enthusiasm for teaching, there is a wealth of material which sheds light on the thinking at the back of Mawson's plans and draws attention to the complex set of ideals which gave rise to them. This I have used to examine his theories on garden design.

Mawson's ideals fit closely with those of the other Arts and Crafts garden designers discussed in Part II and show him to have been a member of the architectural school rather than one of the landscapists. His training in the nursery trade and his love of nature, however, gave him a sound knowledge of soft planting and he was equally happy handling the informal areas away from the house.

3.1 MAWSON'S CLIENTS (1)

Following Arts and Crafts ideas, Mawson would have considered it bad form to advertise. Initially, then, he was dependant on personal recommendation for acquiring new clients.

Mrs. Severn, presumably either an acquaintance or an early client, gave him his first break by recommending his services to Mr. Bridson who was seeking advice for the grounds of his new house, 'Bryerswood'. Not surprisingly, it was a local commission. The Bridson's entertained on a generous scale and while working at Bryerswood, Mawson made the most of the opportunity to meet potential clients. Bridson introduced him to Cptn. Bagot who had just inherited Levens Hall. Bagot probably gave Mawson's name to the next owner of Levens, Lt. Col. Sir James Reynolds who commissioned Mawson to make plans for part of the garden. Col. Sandys was another of Bridson's guests. They shared Knill Freeman as their architect and once the combination of Freeman and Mawson had proved successful at Bryerswood, Sandys was happy to repeat the combination at Graythwaite Hall.

Work at other Lake District properties, including at Birksey Brow for Moore, followed from the connection with Bridson.

Whilst at Graythwaite, Mawson became acquainted with Sandy's legal advisor, Gregory. Gregory was in the process of building his own house and asked Mawson to travel South to lay out the gardens. Several years later Mawson planned gardens at The Grange, situated only a mile away from Rivernook and on the same little tributary of the Thames. Other purely personal recommendations included the Leighs of Lees Court to the Cavendishes of Holker Hall (or vice versa) and from Mrs. Chamberlain to Vanallen.

The Misses Ashtons of Little Onn Hall had their garden designed by Mawson in 1898. When The Rev. Talbot married one of Lieut. Col. Ashton's heiresses, and moved her to the neighbouring village of Edgmond, she again thought of Mawson when desiring to improve the gardens. A similar case where the link came via the family was the garden design for Richardson followed by that for his brother in law, Newsum, both of whose properties were in Lincoln.

Ward was an unusual case since he arrived at the office and introduced himself. His wife was a daughter of Matthew Arnold who knew Mawson from Fox How where he had worked for Mrs. Ward's sister.

Another group of early clients were gathered through introductions. Mawson was recommended to Sir William Cunliffe Brooks by Frank Stanier who may have been a client. Sir William was in turn assiduous about

finding Mawson introductions to his friends. Successful links were formed with his neighbours Sir Alan Mackenzie at Glen Muick and Mrs. Pickering at Kincardine O'Neil, and with Lord Erroll who lived at Slains Castle on the East coast of Scotland. Erroll had married Mary Lucy Victoria, only daughter of Mackenzie. They later asked Mawson to put in a rose garden at Barwell Court when they leased it from Lord Foley. Mawson laid out the grounds of 'Errolston' for Lord Erroll's daughter when she moved there after her marriage to Alexander Serald Hay.

Mawson mentions in his autobiography that he was introduced to Cptn. Macrae Gilstrap by the agent for the Bute estate, Col. John Stuart. Stuart was a cousin of Lord Erroll.

Mawson was called to work twice for Thomas Lloyd, first at Budbrooke House and again at The Priory, twice for Baroda, at Russell Park then Aldworth House, twice for Moffatt at Hamptworth Lodge and Goodrich Court and he worked many times for Lever.

Leiper was the architect at Ballimore, and was instrumental in securing work for Mawson from his other clients who included Buchanan at Devoran and Renwick at Mar Gate. From Devoran, he was introduced to the Pullars and worked on three sites in Perth for members of this family.

Mawson did not work consistently with any one architect but working at one site with an architect often led to him doing the gardens for one or several other properties with which the architect was involved. Work at Moor Crag, Voysey's house for Buckley, for example, may have led to the later commission at Madresfield Court where Voysey designed the lodges for Beauchamps and Mawson added to the gardens.

Apart from when in partnership with Gibson, Mawson seems to have worked with Morley Horder more than other architects. At the end of the century, Horder and Mawson designed and built Moonhill Place for W. Lloyd. Horder had been extending Rodborough Court for Apperley, and it is likely that he recommended Mawson for the gardens although it was several years gap before Mawson was called in. Two other houses by Horder have Mawson gardens, Hengrove and St. Bernards.

Mawson and Guy Dawber was another recurring combination. Dawber had just finished extensions to Hartpury House when the Cannings called Mawson in to help with the gardens. Hamptworth Lodge was Dawber's work and Mawson drew up plans for Moffatt. In 1920, they worked together for Gordon at Boveridge Park.

Mawson often used Mallows to do perspective drawings and shared premises with him. Mallows was trained as an architect and worked with Mawson at Dalham Hall. Rhodes took over from Affleck as the owner and client and may have provided the introduction to his partner Jacobs for

whom Mawson designed a layout on the South East coast in 1902. A decade later, Mallows built a new house, Tirley Garth, started for Leesmith and completed under Prestwich. He worked in partnership with Mawson on the garden.

Clifford and Lunan the Glasgow architects introduced Mawson to Macbeth of Dunira and Mawson carried out an extensive garden at this property.

Mawson's election to the RIBA must have provided contacts with architects as must his membership of the AWG. Andrew Prentice became a good friend and frequently took Mawson as a guest to the Arts Club which must have led to some commissions. Together with Mawson, Prentice built Chapelwood Manor, a complete new residence for Lord Brassey. Prentice was working for Fenwick at Witham Hall in the same year and Mawson was responsible for the garden here also.

Chapelwood Manor was one of a cluster of gardens designed by Mawson in and around Nutley. The others included Birch Grove House, Wych Cross Place, Stonehurst, Shovelstrode, Criplands Court and Moonhill Place and it seems the work was the result of local fashion, one neighbour copying the next.

Mawson mentions that Freshfield came to him as a result of the views he expressed in 'The Art and Craft of Garden Making'. Mawson published the first edition in 1900 and it placed him towards the formal rather than the landscape. Writing was a discreet form of advertising and successfully brought in new clients in sympathy with his ideas. As well as Freshfield there was Samuel Waring of Foots Cray Place who provided introductions to Selfridge and Queen Alexandra.

When he started writing on Town Planning, an American, Theodore Marburg, who had rented a house in the Lake District and who was interested in the subject, came to visit. The friendship led to an introduction to the Carroll Browns and Mawson's first commission in The States. Cottingham, another American client, may have come across Mawson or his work while at home in Cleveland, Ohio. If so, it appears logical that he called on Mawson when setting up his English base, Woolley Hall.

A similar phenomenon to the neighbour syndrome was the occupation link which Mawson put down to friendly rivalry between business associates. Brewer Williams, Watson, Lancaster and Pyman all had Mawson working for them around 1907 and were all colliery owners, all, except Lancaster, living in South Wales. Pyman and Watson were in partnership. The original introduction perhaps came via Cory for whom Mawson had started on an extensive layout at Duffryn just outside Newport, in 1904.

Around 1908, Mawson was being employed by seven clients in the

Lancashire cotton industry including Hoyle and his partner J.R.Barlow, Noble and Prestwich.

Other commissions came to some extent by luck. Mawson first met Lever as a result of a letter he wrote asking if Lever, as a Nonconformist, would be willing to contribute towards a screen for the new Hest Bank Chapel. He became Mawson's most valuable client and in addition recommended Mawson to his neighbours, Glastone of Burton Manor and Bibby of The Priory. The Grange owned by Pegram, where Mawson laid out a small garden, was also on the Wirral peninsula.

Both being a Nonconformist and a Liberal were useful for attracting clients since many of the wealthy manufacturers shared these ideals. Mawson was an active member of the National Liberal Club and this gave him a link at least with Macalpine and the Pullar family.

In 1912, Mawson was looking for a studio near London. Mary Swan, daughter of Sir Joseph who was probably a client, knew that Herkomer was no longer using his studio and suggested that this may be suitable. Mawson contacted the artist, but the building had already been demolished. Herkomer was planning to put a rose garden on the site and requested Mawson to do the design in return for having his portrait painted.

While travelling to Greece, Mawson met the director of the household of the Maharajah of Baroda. She arranged a meeting which resulted in the Maharajah offering Mawson a commission.

Mawson met Col.Leigh, for whom he advised on improvements to the Reptonian grounds of Leigh Hall, while travelling to London.

3.2 THE PROFESSION OF LANDSCAPE ARCHITECTURE

Mawson believed Garden Design to be "only a part of a much greater subject of infinitely wider application", (1) the profession of Landscape Architecture. He preferred the term 'Topographical Architecture' to 'Landscape Architecture' for early in the 20th Century, the latter inferred a "puerile interference with natural scenery" or, worse, "the attempt to reproduce Nature's glories on a mean scale in competition with artificial surroundings". (2)

He felt that if the art was seen as "an attempt to instruct Nature in her own unapproachable sphere" then it would result in nothing more than "a slight and partial infusion of colour, neatness and prettiness, a smoothed out drilled and marshalled effect, superimposed as a veneer over the area treated". (3)

This confusion of the meaning of the phrase 'landscape architecture' he believed had helped to obscure the real purpose of the art. It had reduced it to the low level of the average town garden, where "sickly exotic plants and blood-red terracotta" (4) predominated.

Landscape architecture, as Mawson understood it, was "the art of co-relating the component parts of a scheme over large areas" to give the "rhythmic, balanced or coordinated relation of all the units, utilitarian or decorative, employed within the area under treatment". (5) It produced "a collective effect from the scattered units presented by the component parts whether they be ecclesiastical, public or domestic buildings, trees, greensward, roadway or flower beds" (6) and the relative importance of individual objects was stressed by their arrangement.

"Architecture, horticulture, engineering and all the other factors which go to the making of a city or domain" were all parts of the "one great art or science". (7) Such expansive treatment was a new approach or rather, as the arts and crafts designers saw it, a return to older ideas.

Mawson feared that architecture "which depends for its success more than any other art upon correct staging" had, in the study of individual buildings, neglected "the greater and broader subject of Landscape Architecture". (8) Without it, no effort spent on the design of detached units could realise its full potential. Architecture, he explained, was not only "a fitting subject for the exercise of creative design in itself" (9) but also a factor in the much broader scheme. He noticed that although the work of the least responsive designer was generally influenced by the immediate surroundings, "the greater

possibilities contained in the opposite view", (10) that is, the relation of the unit to its surroundings, were entirely neglected.

Why the need for a "master hand" to "correlate and coordinate scattered units" (11) was no longer acknowledged was due mainly to the shortage of skilled landscape architects, "the lack, that is, of a strong man to fill the post and worthily uphold the traditions of his office". (12)

"For too long has the whole art been the sport of changing fashion and uninformed public taste and the prey of a spurious diletantism which, by its vagaries its sham ruins, its miniature Alps and impossible vistas has reduced it to utter absurdity". (13) With the domestic architect "viewing his creation as an isolated unit to the exclusion of everything else", the practical gardener "trampling under foot every canon of art in his eager desire for perfect specimens of exotic plants" and the engineer "whose sole idea of beauty is superadded adornment", (14) the art had tumbled. Mawson warned that "unless the present awakening to the need of a collective effort in design is adequately responded to, the contemporary school of landscape architecture will have only itself to blame if its claims are denied and its work and status taken from it and bestowed upon others who will more worthily uphold its traditions". (15) He was relieved to find "an awakening consciousness to this great truth" (16) accompanied by a school of designers who were specialising in the planning of gardens and the staging of architecture.

In Mawson's eyes the landscape architect's job was largely that of an arbiter, who, through an informed understanding of the ideals of individual designers, was able to prevent "that multiplication of little aims and disjointed efforts which abound in the average city or domain". (17) Such a man needed the rare combination of "the judicial mind with the soul of the artist" (18) in order to keep the confidence of his fellow workers. These were the qualities to which he himself aspired.

In addition to workmen, the landscape architect had to deal with private clients and public bodies who understood neither technical terms nor drawn plans. It was a problem close to Mawson's own heart and he cited it as the greatest task of the landscape architect. "The Writer's lifelong experience has proved to him that there is nothing more difficult for the lay mind to grasp than the ultimate effect of a comprehensive scheme for the formation of a garden". (19) He reinforced the point saying: "the successful landscape architect must be able not only to build up in his mind's eye the whole of the components of his scheme into one harmonious comprehensive whole of which he is able to judge the effect before the commencement of the work but he must also

possess the gift of being able to present his conception to the minds of others so sympathetically that they too become fired with his enthusiasm for the ideal and grasp enough of the spirit of his work to realise some at least of its excellencies". (20) It was not easy, for a gulf existed between "the yearnings of a mind imbued with a high ideal" and "the preconceptions of the ordinary mind which we call 'fashion'". (21) From experience, (22) he knew that those who tried to bridge the gap risked being labelled 'Idealists'. His retort to critics who used this derogatory label was that they were merely confessing their own inability to see the practicalities of a scheme rather than the scheme itself being unattainable.

Mawson suggested that the difficulty of grasping the ultimate effect of a plan for the formation of a garden was a result of English characteristics. A comparison of French and English cities showed a continuity of effort resulting from French planning abilities as opposed to its total absence in England. The average Englishman, he suspected, was unable to see the garden as anything more than a place where flowers or trees may be grown for their intrinsic beauty alone and was blind to any collective effects achieved by arranging the factors making up the garden as a whole. He exposed his own priorities when bemoaning that "the ultimate effect is very rarely grasped until the garden is an accomplished fact, and, even then, the introduction of some much-prized piece of ornament or equipment which clashes with the whole, shows how little the 'motif' of the design has been realized or the work appreciated". (23)

Mawson was deeply involved with the Civic Design course founded in 1909 at Liverpool University which was experimenting in providing a broad approach to the design of cities. The course was designed to give a general training "framed with the intention of inculcating that catholicity of ideas, power of concentration and love of orderly progression and logical sequence which is best attained by an all-round classical education, the fruits of which find their use and expression in every walk of life, and which will be particularly appreciated in work which consists primarily in the welding of component parts into a balanced whole". (24) It provided "a knowledge in the round of, and a sympathetic interest in, not only every branch of architecture, but also in arboriculture, forestry, engineering and many other most divergent sciences which all go towards the making of a city or the embellishment of its parts." (25) Accompanying this, a student required a "natural versatility" (26) in order to appreciate the efforts and views of the designers and craftsmen

of the various parts of the scheme and to give each its correct place and emphasis.

Ideally such a broad sympathy with the aims and aspirations of others should dominate the work of the landscape architect yet it should also show his own artistic abilities. Mawson thought that this could be achieved through the application of the three factors "realism, romanticism and symbolism" (or mysticism). (27) The first encompassed practical considerations. The last infused "the drab necessities of existence with an inherent beauty". (28) The symbolist or mystic aimed to "translate his vision to the understanding of others" (29) through the medium of his art. This gave him the power to "divert the common crowd from low ideals by the elevation of their environment and to cause those who never really loved art and who resent it as a departure from their own level of mediocrity, to rise to more worthy aims". (30)

Understanding the dignity of the art of landscape architecture, and wishing to see its advancement, the symbolist allowed others to see what he chose by materialising his dream, using architecture, verdure, flowers and the other materials of the craft, "weaving the whole into one rhythmic, harmonious composition". (31) "The Landscape Architect who can do this, who has the soul of the artist combined with practical acumen and technical ability, cannot fail to achieve the highest that is humanly possible, - to leave the world a little richer than he found it". (32) This was the ideal to be aimed at and the means by which to produce lasting work.

Mawson pointed to the responsibility of the landscape architect "to maintain worthily the great traditions of garden design" and to use the opportunities provided by "the rise of a more discerning public". (33) He hoped to rescue landscape architecture from "the pettiness and meanness which have done so much to degrade the art of recent years" and reinstate it to its proper place as "mistress of the liberal professions". (34)

3.3 TRAINING FOR LANDSCAPE ARCHITECTURE

"What more entrancing task could there be than one in which we are constantly employed in the creation of the beautiful, not merely with the pigments of the artist for the edification of the few who have the specialised training to feel and understand, but to be a delight, in some sort at least, to every beholder, and to be produced not in counterfeit presentment by pigments but by the manipulation of the

actual objects themselves". (1)

That there was a need to encourage students to take up landscape architecture indicated to Mawson "the low and neglected state" (2) into which the art had fallen. Considering "the immense interest which has been taken in horticulture during the last fifty years" (3) he found this demise puzzling. He observed that poets have written about, and artists painted gardens through the centuries. Holy writings set many episodes in gardens as do myths and it "becomes almost impossible to conceive how the modern neglect of gardening as a means of serious art expression can have come about". (4) There was none of the "intelligent enthusiasm which one would expect such a heritage of tradition to engender". (5)

Because garden making was no longer considered the business of anyone in particular, the studies of the garden designer "desirous of doing something worthy of his aims" (6) suffered for want of precedent. His work, Mawson found, lacked harmony. Despite hundreds of gardening books by amateurs and horticulturists, there was a shortage of good text books on garden design by competent authorities. Repton's works were among the few exceptions.

Mawson felt that one reason why "suitable men" (7) had been slow in taking up garden design was the failure to differentiate between garden making and gardening. As he explained, garden design is the art which, without particularising tree or shrub, predisposes each mass and feature, proportioning it according to some inner expression of the mind in keeping with the natural surroundings. (8) Horticulture might be indispensable to the adornment of gardens introducing "that lightness and brightness arranged in harmonious diversity", (9) but if allowed take the lead usurped the function of design.

A knowledge of horticulture and arboriculture was desirable but not essential. These sciences merely provided the materials which were then used as an artist uses his pigments. A landscape architect only had to know what effects were possible with his medium, which actual plants to use to materialise the designs being the responsibility of the working gardener.

Speaking of civic design and landscape architecture, Mawson remembered that when he began his career most people in England looked down upon these two arts "as consisting merely of a few subterfuges for rounding off the architect's erections". (10) He considered it unjust, for garden making did not deserve to be labelled as an art which relied on accident for its effect although he acknowledged that many examples had given cause for such criticism. By 1909, he was able to say that,

following the lead of the American universities, there was an awakening to the fact that these subjects have more influence on the landscape than architecture and that they should not be left to a novice.

Mawson believed a good training to be vital and worked throughout his life to secure places of learning for students of landscape architecture. To bring about improvements in the subject he encouraged art students to make their life study "one or other of the two great sub-divisions of the profession of Landscape Architecture", (11) that is Civic Art and Landscape Gardening. Landscape Gardening was "in many ways the more entrancing of these two sub-divisions" (12) because of its potential for freedom of imagination without the constraints of civic work .

Mawson looked forward to a time when his art would be better represented by practitioners with the type of catholic art training which would enable them to dispel the misconceptions surrounding the subject. The school of landscape architecture which he considered founding was to be geared to "the training of architectural minds on the widest possible basis". (14) He regretted that his own education as a garden architect had been gathered through experience rather than a formal training and that his best lessons had often been the outcome of his failures. "Were I to begin anew" he wrote in his autobiography, "I would devote my energies to a comprehensive study of the art of domestic architecture and make a more extended study of natural landscape and the work of the great landscape painters, and seek to gain an expert knowledge of arboriculture and horticulture, with a view to designing that I might practise my chosen art in its fullest application, but with a wide knowledge of other correlated arts and the mediums by which they are expressed". (15)

When teaching, Mawson advised students always to make a much wider survey than the immediate problem set them involved. It was using such methods of comprehensive design in his own practise that led him towards Town Planning and Civic Design.

Theory and practise, stressed Mawson, should go together and he considered an education which confined students to practise to be very shortsighted. Theory was not given sufficient attention for his liking in the American schools he visited which ran on strict technical lines.

As an education for landscape architects, Mawson preferred the French schools of architecture which taught composition before ornament, to the English schools which stressed detail rather than the elementary principles of composition and design. "Instead of receiving instruction in axial planning, which was one of the fundamentals of the Georgian

period, the aspiring architect was taught to regard the quaint eccentricities and irregularities of mediaeval architecture as ideals to be followed, and instead of the relation of the residence to its site and environment being studied, the plan of the house was often evolved round certain predetermined details". (17) During his career, he noticed a pleasing shift from the English methods towards those of Paris.

The primary requirement for a landscape architect, according to Mawson, was a wide knowledge of architecture which should then be accompanied by a knowledge of road engineering, land draining, constructional work and estate management. For the treatment of the freer parts of the grounds, the best course of study was to examine and analyse the countryside since this would give a lesson in both the broad outlines and, by looking closely at the detail, in "satisfying the finer fervour of the mind with the beauty of concentration which every garden.. should minister to". (18)

The landscape architect had to be able to manage both inanimate and animate objects so they harmonised at all times from all points of view. Also he had to work in three dimensions to ensure beauty from every viewpoint.

In Mawson's experience, the most difficult skill to acquire was the ability to translate "visions of beauties" (19) into a form which the client would understand and assent to.

Since completed work could be spoilt by others, the inward thoughts of the artist were of more educational value than a finished garden. Mawson warned those hoping to learn from the illustrations in 'The Art and Craft' that "so many of my designs have been subject to 'improvement'" and that "very few have been realised in their entirety". (20) Photographs rarely showed the designer's intention and were deceptive for even though "age is no guarantee that the personal qualities of the designer are there" they had more appeal where they showed an old or ruined garden which had lost "the raw edge of newness". (21) "Plans, clear views and a description" (22) rather than detached views of many gardens gave a more educational display of gardenage.

Writing from the Riviera for 'Horizons', the journal of the Iowa State College of Agriculture, Mawson remarked "there is no profession which is so insistent in its demands of constant study and travel as that of Landscape Architecture". (23) Every country visited added to the designer's knowledge, suggesting new motifs and features which, "although they meet the local needs and other conditions of soil and climate, are easily adaptable to other scenes and conditions and

expression". (24) National temperament and local materials might dominate the local application but the principles which govern art and practice were universal. When travelling, a student should gather not material for copies but impressions and inspiration, developing his imagination. To help, and as an aid for conveying visions to future clients, Mawson suggested making sketches supplemented by photographs.

Where a student's opportunity for travel was limited, Mawson considered it essential that a district should be chosen which offered many examples of work and beautiful surroundings within a restricted range. England was ideal, as was the Riviera, hence Mawson's visit to this area. Here he found "much to enlighten the young aspirant engaged upon the development of hillside properties". (25)

Mawson believed that the study of natural landscape "largely influences the character and spontaneity of our work and often saves it from banality". (26) It helped achieve "a sense of scale, breadth, intimacy and repose" (27) qualities equally applicable to both formal and informal compositions.

3.4 THE BALANCE OF PRACTICAL AND AESTHETIC

"A reciprocal relationship between practical and aesthetic in garden design" exists "which differentiates it from every other form of art".

(1)

"Art and practice must run together". (2) It was the job of the architect and garden designer to "clothe and adorn utility with the grace of appropriateness". (3)

Mawson considered there to be an 'objective' and a 'subjective' side in all the arts. In landscape architecture both were vital. The subjective or practical department included the bustle of horticulture and other "outward and manifest qualities" (4) and tended to be as highly esteemed by most people as the "inward and indefinable qualities". (5) However, he found the majority to be capable of response to the "fire elemental and essential" (6) when tempted by rightly directed advances.

The objective desired the garden of the picture and imagination; "the cloistered place of uninterrupted meditation and reflection," where "we may rest deep hidden in avenues and glades of solitude which lead through imaginary gates to the pleasure-house designed, shaped and beautified according to the inner consciousness". (7)

He believed they cannot be merged, but there must be both .

Mawson classed himself as a predominantly practical man, a fact which he attributed to the trials of his youth and which he considered had saved him from "falling a prey to that diletantism which has militated against the success of so many men with greater opportunity". (8) By devoting his energies to the practical side of garden making his "artistic inclinations and love of the beautiful" (9) were always under the control of, and strictly restricted by, practical considerations. However, Mawson thought that the ethical "which breathes in the region of romance" (10) should be in advance of the practical. He found that certain gardens had the power "to stir the emotions" (11) and that others despite having all the well kept qualities, failed to do so for they lacked "that indescribable something which is only to be imparted by the soul of the designer". (12) He compared gardens to other works of art, the best of which always had "some undermeaning, some repressed feeling" (13) which he described as "the mystic secret of beauty, which is the secrecy of the highest art". (14) This indefinable quality could be achieved in the practical arts despite the fact that they mainly had to incorporate and express practical needs. It appeared in architecture, "leader in the constructive arts" (15) so could also be applied to civic design and landscape architecture. Thus although "garden making is perhaps more than any other art (if we except architecture) bound by practical considerations", (16) in addition to constructive knowledge and skill, a designer required those "secret and mystic faculties of soul that alone reach to the high level of artistic success which is so difficult to describe". (17)

To design a garden without knowledge of growth of trees and plants or of architecture and structural efficiency was to court failure. However, although with learning one might produce satisfactory surroundings for a house, knowledge alone could never design. Mawson believed true design to be indefinable. "The soul-reaching quality" (18) of good design was elusive; it was "the birthright of genius, and like the wind, the effects of it can be seen and experienced, but none can tell whence it comes or whither it goes". (19)

3.5 IDEALISTS AND REALISTS

In a similar way to his classification of art into subjective and objective, Mawson divided garden designers into 'Idealists' and 'Realists'. He placed himself in the former category.

Realists were those who imitated nature believing that "all attempts at classification and idealization are perversions of the truth". (1)

Idealists were exemplified by the men of the Renaissance. They produced conventional and decorative work inspired by, but not copied from, Nature. Fresh ideas were, according to Mawson, "the fruit of an observant and imaginative mind"; (2) powers of observation he considered to be vital to creative art. An "atmospheric softness" and a "wealth of suggestiveness" often "eludes the painstaking worker who seeks to make a transcript from nature" (3) so the capable designer "assimilates not the exact manner but the intellectual or emotional record of the things seen". (4)

Idealists believed the artist's first duty was to purify an object or scheme from "all nonessential ugliness or anything that militates against the predominant characteristic or expression". (5) A good architect could absorb the raw material and distil it to a pure design and was "free from supercilious and affected contempt" not "bound by commercialism". (6) Such men were the ones who carried out living art from age to age.

Art is not about using recipes from certain schools but is "the acquiring of certain simple principles that underlie all art of all times" (7) said Mawson. He considered it dealt with the mental and emotional faculties of individuals which were expressed in the craft or art. Garden design was "one of those pursuits of studied freedom where observation counts for more than knowledge, where broad atmospheric effects count for more than detail". (8)

The true artist always had his mind "filled with the beauty and fitness of things without, and the corresponding scenes that fancy constructs within". (9) He expressed by suggestion the essentials of his thoughts and eliminated the nonessentials or included them "with faint suggestiveness that would heighten the human or religious sentiment upon which they wished to rivet the spectators' attention". (10) Since one could never do justice to the whole of any subject, Mawson suggested designers should concentrate on the essentials of a subject giving not "literal transcriptions and hard-drawn facts", (11) but "an infinite suggestiveness, which serves to call the mind of their readers or beholders into play". (12)

"The poet, the painter, the musician, and the architect all admit that the foundation and inspiration of their respective art is in nature, yet are assured that by inward selective conceptions of her beauty and strength, they can call forth from the uninitiated a bond of common mysteries". (13)

In gardening, fashion and the personal opinions of the client had to be reckoned with. Mawson observed that the traits of the owner were reflected in their gardens and most were influenced by fashion. It was true that the designer served the public's wishes and took his style from them but he should not "pander to every passing whim and fashion". (14)

3.6 ATMOSPHERE AND HISTORY

Speaking of landscape design, Mawson said "when free and untrammelled, this art not only deals in beautiful bits of gardens, or even parks, public or private, but is able to grip the imagination in the largest sense, and impart an atmosphere. This is its ideal". (1) In a lecture on 'The Charm of the English Garden', he stressed that every garden should possess something that was "picturesque beautiful and sublime". (2) The "supreme test" (3) of the artist gardener was his ability to create atmosphere but visitors to a garden needed to have a responsive mind in order to absorb its charms.

Since Mawson considered atmosphere to be more powerful than both technical ability and detail, success or failure depended on whether an atmosphere was created. There was a danger of the landscape architect being distracted by the tremendous range of materials available to him and so failing to weave the desired spell. His results would then "just succeed in occupying the beholder's attention with novelties and surprises and other misguided objectives". (4)

Mawson's advice for designing gardens which showed "originality combined with that secret indefinable charm which is their true heritage" (1) was to combine the Practical, Ethical and Historical.

He felt that as all garden design owed a debt to history students should learn about the past. A little historical knowledge if taught "philosophically, profoundly and lovingly" (2) would suffice for it was all too easy to learn the facts yet miss the spirit behind them. The same principles permeated throughout the entire history of garden design so Mawson's theory was learn to understand one and you can understand all. (3) A study of the old gardens showed how their designers overcame obstacles and treated, then combined, each feature to make the whole at least appropriate if not beautiful. There was an elusive quality in English gardens which could be described as a homely charm. Once experienced there was no substitute for it, for it "sheds a halo upon everything and lifts life's trivial round onto its own plane". (4)

Mawson believed the classic or Renaissance style eliminated the non-essential. He devoted one of his lectures to the Royal Horticultural Society to "the rich and varied treasure-house of design over which is inscribed the inspiring word, 'Renaissance'" (1) using the term in a wide sense to mean "an inspiring and scholarly form of the ancient classicalism revived to meet the changed conditions of life from medieval times, and to a certain extent to express what is monumental and scholarly today". (2) As such, the word embraced gardens, architecture, sculpture, painting and design and was not confined to Italy but included France, Spain and England and to a lesser extent other countries including modern America. What he meant by Renaissance, was the opposite of the individualism and impressionism of his day being "more scholarly and deliberate than the sleight of hand of modern day art and tricksters". (3) He feared that modern art concentrated too much upon the medium as opposed to the inward ideal.

The horticulturists, he found, tended to class the classicist as a "pedant whose disciplined and drilled ideas lack freshness", (4) as did the modern impressionist painter. Given a fair hearing however, he believed the conclusion would be reached by those "whose mental education matures" (5) that the classical should be praised. "Every man who begins with the rustic style of art if properly educated ends with the classic". (6)

"When men follow their own novelties undisciplined" he warned, vulgarities result and "the rule of order and discipline always comes out top". The "extravagances and novelties produce in the end the longing desire for Renaissance order and sanity". (7) "The more the individual has to do with business or with government or with any stable pursuit which can be named, the more does he incline towards the stable and the established, the balanced and the orderly". (8)

"Extreme measures in art, as in all things, rarely point the way to perfection". (9)

Although the English tended to the haphazard, Mawson found examples of Renaissance gardens in this country including Chatsworth, Melbourne, Blenheim, Castle Ashby, Trentham, Brockenhurst Park and Harewood House. Many modern American designs he saw leant towards "the solid dignity and repose of the best features of the Renaissance". (10)

3.8 THE EVOLUTION OF GARDEN DESIGN

The beginnings of gardening and the "broad ethical principles" were to be gathered from the "great examples of ancient art". (1)

In the second of his lectures to the RHS, Mawson discussed the history of landscape design beginning with Egyptian, Babylonian and Grecian gardens. For a truly good garden the keynote was "rest amidst orderly freedom" (2) and the Grecian type of civilisation fitted closest as the model.

As the history of garden design should affect current planning, so a knowledge of former styles was vital: "The evolutionary lines along which advance is made in every art demand that a thorough knowledge of precedent shall form a prominent part of the training of the expert, and although it has been said with truth that landscape architecture suffers, in comparison with other arts, from the paucity of its precedent, this merely means that the planning of the modern garden is a young art capable of much development, and does not excuse a lack of knowledge of all that has been done by masters of the craft in this country during the last four centuries". (3) For this reason, Mawson included a chapter on the history of gardens in 'The Art and Craft', beginning with the medieval monastic builders who excelled in adapting the garden "to the rural and pastoral scenery" (4) which has ever been "the charm of the English garden". (5) His comments on the styles reflects his own preferences. He praised the first gardeners for placing the natural and the artificial side by side, "neither clashing with the other, but each gaining added beauty from the contrast". (6) "They possessed a broad grasp of Nature's excellences, the spirit of which infused alike their missals, architecture and their gardens with that sense of a mystical environment which the least responsive to sympathetic surroundings must feel to some extent at least in an old-world pleasure". (7)

The Renaissance gave rise to a new period of garden design during the Tudor period. After the Wars of the Roses, foreign styles, notably the Italian, French and Dutch were imported. Mawson remarked that "all these suit their own countries well enough but are not at home in England". (8) The individual character of English landscape, though, resisted the "heroic stateliness of the Italian manner with its too lavish details", (9) the "undue artificiality of the French renaissance" and "the curious conceits of the Dutch styles" (10) but despite this, these were the dominant styles until that which was typically English gained popularity. Thus for Mawson, the English school of design found

its parentage in the 17th Century.

When Inigo Jones revived an interest in classic architecture it had a beneficial effect on the design of both houses and gardens, demanding everything to be symmetrical and in proportion. Mawson believed this style, fashionable up to the civil war, provided "the highest standard for the education of public taste reached up to the close of the last century". (11)

William and Mary introduced the "quaintness" of the Dutch garden, which later "ran riot in extravagant and ridiculous topiary", a "degenerate art which destroyed the restful simplicity which had hitherto been such a marked characteristic of the national school of garden design". (12) The style of English gardening became unsettled and when "the teased and tortured extravagances" (13) were ridiculed by Walpole, Pope and Addison, it crumbled and a new fashion evolved. Although "the formality of the old school was more honest and logical and more sincere in its genuine love of Nature", (14) the 'Natural style' became the rage.

It was not a style Mawson approved of for its followers exchanged idealisation for Nature, placing "the crudest effects perpetrated in her name" above "that ordered symmetry and balanced proportion which is the soul of all true design". (15) He acknowledged that the old school had become decadent and that "some corrective to the vagaries and appalling insipidities into which it had fallen" was certainly required, but felt "such a revolutionary change as that brought about by the garden designers of the 18th century and the beginning of the last century" (16) to be deplorable. "Ignorance and blind infatuation must altogether have possessed these innovators or they would have seen that the old designers had learned many of the secrets of Nature which they seldom caught". (17) Yet despite "all this turmoil of propaganda of new ideas, this wanton destruction of beautiful work for the sake of an upstart fashion" (18) there were those who clung on to the old principles.

"The conscious effort to avoid a straight line" Mawson found particularly wearying and he despised the "satiating sameness" (19) in the plantings of the landscape school. They had to incorporate features, such as walks and drives, which were not found in Nature and this led to "many of the garden designer's most promising media being treated as unfortunate necessities". (20) However, he admired the broad treatment used in the open landscape and home park and realised that many of the magnificent backgrounds to mansions of mature trees were a legacy of this period.

Mawson praised Repton as being far in advance of Brown with respect to

garden design. He approved of Repton's recommendations for formality near the house merging into the natural by imperceptible gradations.

Repton did not mark a return to Mawson's ideals, for after him came "a host of imitators who followed one another in an ever descending scale of puerile imitation" until, eventually, the whole art was reduced to the employment of "one unvarying stock design". (21)

From then until the latter part of the 19th century, Mawson regarded garden design as having made no advances as a decorative art. The wealth of plant material from breeding and introductions he feared merely obscured the broad principles under a mass of detail and gave free rein to "those lovers of the curious and exotic who, by converting the garden into a floral and arboricultural museum, destroyed its restfulness, and placed it entirely out of sympathy with the surrounding rural scenery". (22)

The whole art fell into disuse until revived by Sir Joseph Paxton and his contemporaries, Edward Milner, Robert Marnock, Edward Thomas and Edward Kemp. Mawson found considerable merit in their work.

Towards the end of the Victorian era, Mawson sensed an undoubted revival in all forms of art including landscape architecture. The rule of designing objects to be both useful and beautiful, although it "inevitably led to some of the extravagances of the 'Art Nouvo' cult" (23) had an excellent influence. Recognition of the "equally obvious truism" (24) that all artistic effects arise through the use of harmony or contrast resulted in the realisation that the domestic architect and garden designer must work with "the closest artistic sympathy and mutual appreciation". (25) This understanding was only possible when the education of both departments was based on a broad curriculum which ensured each gained an insight into "the aesthetic factors dominating the sphere of the other". (26)

1912 Mawson marked as "the parting of the ways". (27) He was waiting to see whether the landscape and domestic architects would cooperate "in generous harmony" (28) or whether they would continue to lack appreciation of each other's work. If the latter was to be the case, he feared the houses and gardens of the future would perpetually exhibit the want of aesthetic connection which marked the domestic architecture of the 19th century. He hoped that, by means of a longer period of academic study, the two professions "so necessary to each other and so closely interwoven at every point" (29) would in the end become one.

The old style formal garden developed with the revolution governing all other arts, particularly architecture. Mawson saw the way forward as a return to the principles and healthy traditions of the 17th century

to repair the damage of the landscapists who succeeded them. This was not a regressive step for the new man "can exhibit the living soul of the old in the new, and can enthuse the new with the poetic life of the old". (30)

The designers of the 17th century, who retained all that was pleasing of the medieval examples, "knew how to frame the dainty jewel in its rustic green setting, trim and neat within and in harmony with its rural surroundings without, and even with the azure sky above". (31) They considered the scheme as a whole rather than as sundry points of detail, basing everthing on a balanced plan and using ornament to emphasise it.

It was a school of "idealists" who expressed their ideas "in a straight forward common sense manner" unlike the "realists", (32) the late Georgian and Victorian landscape gardeners. The features of the 17th century gardens were assembled "in such a masterly way as to impress the spectator with the grandeur and transparent honesty of the whole scheme". (33) Their "restrained and harmonious details, so admirably adapted to the purpose they had to serve" distinguished these designs "as the work of men of the widest sympathy with garden craft". (34)

Old or ruined gardens made a strong appeal to the imagination (35) but age was no guarantee of good design. The love of age led to tricks in garden design which Mawson indulged in where he wished to speed the unison with existing architecture. (36) Age lent charm to a garden so the garden improved as the stone-work weathered and the formal hedges and herbaceous borders matured. (37)

3.9 FOREIGN DESIGNS

"It is a common trait in human nature to seek beauty afar and prize it only because it is costly, and disdain that which is accessible and near at hand". (1)

Mawson spoke on Italian Gardens in a lecture given to the RIBA in 1908. (2) He argued against the Victorian fashion for replicating them because the attempts, although perfectly executed, never seemed happy. There was some confusion between these earlier gardens and the new formal school which accompanied arts and crafts architecture, and Mawson was anxious that the differences should be understood. The new gardens did show an influence from Italy but only via the Renaissance when Italian ideas had been introduced then thoroughly assimilated into the

existing English designs.

Mawson visited Italy and admired its gardens as a part of that country's culture. He appreciated the magnificence of the Renaissance gardens as "the finest exposition of that school of monumental and artificial regularity where all the features and forms are directed by man" (3) and admired their absence of "anything cosmopolitan" or less than "great, impressive and grand". (4) They reflected a love of panoramic landscape but no attempt was made to merge them into the surroundings, for Italy is not "the land of great gardeners". (5)

Mawson warned that straight copies could not be successful in England for it was impossible to capture the atmosphere created by the combination of the people and the country. Italian gardens needed "the sunny clearness, the violent contrasts" (6) to conjure up the right feelings of "largeness and sublimity". (7) The garden architecture was well suited to the country and its climate, everything making for coolness.

Attempts at both Classic gardens and mansions when translocated to England looked "hopeless and comfortless" (8) except in cities where the style could be used to good effect. In England the national art and national ideal rested in its pleasant disorder so the regal stiffness of the Italian style, although admirable in Italy where it fitted the history, would be resented in England. "The English garden is the expression of the system of natural picturesqueness" (9) and "homeliness and simplicity are the keynote". (10) "The thoroughness of the English garden is the very root of its charm", (11) showing care in every part. "The garden is as intimate as the house" (12) and the feeling provoked was one of joy not grandeur.

Mawson doubted if the English could ever produce a great school of art as they lacked great ideas. The charm of the English garden lay in its adaptability to the surrounding rural and pastoral scenery. Nevertheless, his comments on historic and foreign gardens seen through the eyes of an Englishman "adjusted to our own picturesque green meadows" and rural life (13) show a strong national pride and pursuit of a purely English style. He was proud that on the Continent the English were associated with "a certain style of gardening where natural trees and grass predominate", (14) pointing out that this was "the freedom of nature, not primitive wildness". (15)

Mawson preferred gardens of "the homelier quarters beloved by the true Briton, and the quiet beauty which old England bespeaks", (16) the "romantic sentiment of haphazard which is a synonym for what is English abroad both in gardenage and in the charm of our old world villages". (17)

To him, "the English garden is the most beautiful thing in the world".

(18)

Mawson believed that Great Britain was "rightly looked upon as the home of incomparably fine gardens". (19) Her style of garden design had evolved over hundreds of years amid influences from abroad but so far could not be "reduced to the science of exact manner and proportion as is a classic facade". (20) This flexibility was part of its charm making it "adaptable to almost any site or set of conditions" whilst the "perfect blend of art and nature always bears the marks of its nativity". (21)

Origin, customs, history and especially the religion of a people joined with the climate of their country to make up the characteristic national design. Architecture and garden design reflected both the history and current thoughts of a nation. Mawson suggested a study of a few representative examples of the designs of a country offered "an interesting avenue of approach, a great desideratum with the garden designer" (22) for it gave an insight into the ideals and inherited traditions of the people. The French Renaissance gardens exemplified by the Tuilleries and Versailles struck Mawson as "too heavy and too stately", "too vast to comprehend" (23) but he was impressed by their "spacious attempts to achieve the classic and the grandeur of their vistas". (24) Although by the 20th century many of the features in them seemed obsolete, Mawson admired the vast conceptions. He considered it part of the training of the garden designer to understand the spirit behind their construction.

3.10 LATE 18TH AND EARLY 19TH CENTURY

Mawson began designing gardens at the time when the old argument of formal against landscape was being revived. He had read of the earlier controversy between Repton and Price, and confessed his sympathies were "all with Repton" (1) meaning that he supported the case for undisguised art in the garden.

In one of his first lectures, (2) he expressed his views on the topical dispute: "Influenced by the low ideas of the early Georgian period" he explained, "men ran after what they considered a new discovery, which was briefly, that every bit of pastoral scenery was of itself a garden fair. Thus we find that, for the future, imagination took the place of exalted idealisation, the crudest forms in nature being placed upon a higher pedestal than the sweetest forms repurified

by man's imagination". (3)

Mawson acknowledged that some corrective was required to "the vagaries into which the old school had fallen" (4) but deplored the radical change brought about by the landscape gardeners of the late 18th century and early 19th century "whose abilities were measured by the amount of deception they were able to perpetrate". (5) He blamed such ideals for the fact that "sham castellated ruins and other absurd excrescences" were considered necessary adjuncts to garden scenery. (6)

3.11 VICTORIAN

It was the Victorian 'gardenesque' which Mawson objected to rather than merely the use of a relaxed style. He criticised such gardens for their feeling of unrest, finding their "timorous attempts and motely mixtures" with no "quiet breadth expressed in boldness, in freedom and nobility of design" (1) decidedly irritating.

Landscape gardens which attempted to imitate nature with sham wildernesses, mounds and hillocks, turning walks, groups of shrubs and rockeries and "all other devices equally well known, and as truly abominated by all good people with taste", (2) Mawson considered to be neither nature nor art. He was strongly against rock gardens which where out of keeping with the surroundings, particularly those constructed in stone foreign to the district. (3) Their artificiality he thought must be "utterly repugnant to any person of discrimination and taste" (4) for "every art has its legitimate bounds, and when forced beyond those bounds its artificialities become repugnant". (5)

Mawson objected to the "inconsistancies and anachronisms" (6) of the Victorian landscape gardens, citing as examples "rock and rustic work near the house, where work of an architectural or formal character was needed" and "the introduction of formal and architectural details amidst natural rural scenery". (7) He detested their "unreality and pretence in design", (8) shoddy workmanship and "everything of a cast-iron or tin tabernacle nature" which they included. (9)

Spotty planting was "the bane of the so-called landscape garden" and the Victorian obsession with plant collections possessing "a little of everything" was in itself destructive of restfulness. (10)

3.12 THE FORMAL STYLE

In 1895, Mawson prompted that it was time for some improvement on these "misconceived methods". (1) In order to make parks and gardens more worthy of the name, he believed it was necessary to introduce "more of the method and spirit pursued in the days when the best English art work was produced". (2) Invention and intention should once more be made apparent for a garden was a place "where beauty and ornamentation should be according to man's conception and forethought". (3)

By 1908 formality had become the popular style. Mawson did not see this as just a passing fashion for he considered "the modern demand for gardens laid out on conventional lines" (4) to be healthy and the outcome of modern needs. The limited area of most new gardens made the landscape style out of place while even where there was room, formality in avenues and walks helped give a desirable air of grandeur.

Mawson found good precedent in the gardens of the Renaissance for this formal style of gardening which used both nature and architecture. In his own designs, he favoured both formal and landscape styles for those "professing adherence to the Renaissance style of design, sneer at that which has the free and natural as its impulse, have not learnt either classic or Renaissance at all. .. Those who think they have caught the spirit of that which is spontaneous and fresh, and yet sneer at the scholarly methods of ordered design", have taken in neither. (5)

Having come to designing via the nursery trade, it is not surprising that initially Mawson joined with the landscapists. He commented in a lecture given to the RHS (6) that, on starting his practise, nature took the lead in his gardens. It was not long though, before art played the main role. As his style evolved, "mere attempts at following or copying nature" began to appear less attractive whilst "art compositions based on reason" (7) appealed more.

In 1897, he went into partnership with Gibson in order to secure "a higher degree of architectural expression in the gardens" (8) and to gain a wider appreciation of architectural detail. Working with Gibson accelerated Mawson's progress in the logical blending of the architectural with the horticultural. By 1900, his plans showed a more ordered layout and he was pleased to be able to say that he had "travelled far from the old and more insular position to a greater appreciation of architecture in relation to gardens". (9)

3.13 THE NEED FOR AN ARCHITECTURAL LINK

Mawson used a composite style because he considered the garden to be the vital link between the house and its site. Even in his early commissions, he devoted much thought to the successful linking of the gardens with the house on one hand and the house and garden with the landscape on the other. "The garden", he told a gathering at the RIBA, "depends in a large measure on its plan and connection with the house, and yet as a completed whole partakes as much of the character of the landscape as of the house". (1) As the connection between the two, it should receive suggestion from the house as well as the country. Without destroying the dominating natural character of the scenery, it had to be adapted to the dwelling it accompanied and since everything in the building was regular, regularity had to be visible in the garden to some extent.

According to Mawson, the link need not be extensive to provide an ample architectural framework for the house, for a restrained architectural treatment could still provide a harmonious setting holding all parts together in one scheme.

Where the house was of a "residential type" (2) he considered the garden should have a freer treatment to accord with the architecture. "Green slopes" and "irregular and sinuous lines" might be alright for "free and irregularly balanced mansions". (3)

Once the need for formal terraces was recognised then Mawson found the only satisfactory solution, in most cases, was to dispose them with regularity as to plan at least. On the whole, he found the attempts which he came across of gardens design by artists disappointing because they failed to comply with the rule. Their plantations were well placed but their work lacked the form and order needed to bring it into character with the house. Artists tended to copy nature in their gardens rather than realising the necessity for "definite architectural motif and scholarly detail" (4) near the residence. Their work was thus "too weak for the aesthetic support of the elevation of the house, and as a foreground for the panorama". (5)

Part of Mawson's early training had been under Wills, a nurseryman famous as a floral decorator, who designed gardens in the Victorian 'natural' style. Mawson's criticised his employer for being a garden 'arranger' rather than a designer. None of his work as a landscape gardener showed any grasp as a planner "but his skill in arranging plants for decorative effects was of service to him in working out his schemes for planting in the open". (6)

3.14 LINKING THE GARDEN AND ITS SITE

The link between garden and site was as important to Mawson as a harmony with the house. He studied a site with great care in order to make sure the positions of the terrace walks and the heights of the balustrades and parapet walls would make the garden a fitting and effective foreground to the landscape beyond. It was not sufficient for a mansion to look comfortable from the grounds however impressive it might be at first sight.

A house was for the enjoyment of its occupants not for a show of splendour so the gardens had also to provide features to accord with the architecture when looking outwards over it to the park and scenery beyond. A foreground of "lawns rolled in billowy swells without anything to relieve them except indeterminate shrubberies and flower beds of the invertebrate tadpole shape" (1) was unsatisfactory and "a vacuity of lawns", (2) especially if dotted with specimen shrubs, tended to destroy breadth. More to Arts and Crafts tastes was a wide spacious architectural terrace supporting a flower bed design "in a continuous strapwork in balanced harmonies quaintly framed with box". (3)

3.15 THE LANDSCAPE STYLE

Mawson warned of the danger of a feeling of "distressing monotony" (1) prevailing in an entirely formal garden and took care in his predominantly architectural gardens to avoid complete symmetry. He noted that the large spaces of the 'renaissance' or 'classic' designs were apt to appear vacant and the ornamentation meagre. To prevent this baldness he shunned excess austerity and the Victorian representations of this style. (2) Even the genuine Italian desmenes he could hardly class as gardens where the designers made "everything, water, foliage, flowers and trees, fall into their desired order, and made even the lines of the landscape fall into classical composition and into their own preconceived heroic interpretation of nature". (3)

Personally he preferred a homelier style but he recognised that the magnificence of these gardens had a certain appeal and advised that "the grand style and manner" (4) should not be neglected because of its problems. His love of plants and flowers saved him from "the vagaries and banalities of the extreme cult of architectural gardening". (5)

The careful selection of trees, shrubs and plants was a great pleasure to Mawson and accompanied his strong interest in "the arrangement of permanent shelter beds and planting for broad landscape effects". (6)

However, these horticultural leanings were never allowed to obscure the broader problems and possibilities of garden design. (7) In every commission he put the basic design first.

When explaining the difference between the styles in a lecture to the RHS, Mawson revealed his respect for landscape. A formal garden, interspersed with effective masonry, might be more imposing than a freer landscape garden but it was not more beautiful. It ministered "to the pride and ostentation of man", (8) whilst a landscape style was more an arrangement of nature, with man accepting a subordinate place. He loved "wild expanses of nature" (9) seeing in them design rather than randomness and thus admired informal or wild gardening if rationally designed and placed. He realised that the landscape style could provide good gardens but only where nature was lavish to begin with, and with the help of a designer to give "a few touches of man's cultured cleverness" (10) and attention to the comforts of those who were to enjoy it.

Mawson liked to work on a site possessing a natural, picturesque wilderness and in one instance even suggested completely changing the location for a proposed house in order to have a site with a terrace of natural rock. At such locations he used the native material for the architectural adjuncts and favoured a wilder type of design.

Limited land was the main drawback to the landscape style which was only suitable on sufficiently large properties. (11) His knowledge of plants and the countryside meant Mawson could appreciate landscape layouts where there was space for them. Modest gardens were places for more decorative skill where all must contribute to the whole effect; it was pretentious to include landscape work in them.

A love of architecture and an admiration of the theories of the Arts and Crafts Movement gave Mawson leanings towards the formal which, combined with his views on the countryside, resulted in his designs showing a transitional style. For most rural commissions his work was architectural within the limits of the terraces then, by intermediate stages, it gradually merged into the wild landscape. By this means he made new work fit harmoniously into the surroundings. (12)

In 'Studio', (13) Mawson wrote about the relation of the house to its site and gave his reasons for favouring a transitional method in the garden. A garden provided a setting for the house which it surrounded and which it was to beautify. "Art and nature rudely thrust into juxtaposition with neither apology to Nature for the intrusion on her domain nor, on the other hand, any softening off of Nature's rugged picturesqueness to bring it into keeping with the polished products of

art, sensitive as it must be to the smallest incongruities, can never be aesthetically right and can never satisfy the artistic mind". (14)

Mawson explained that the garden should be used to 'vignette' the house on to the landscape, beginning near the former with parterres "as formal and architectural as it is itself" and gradually proceeding by easy stages to pleasaunces "nearly as rugged as untamed Nature" (15) and owing all their beauty to her handiwork. He admired Underley Hall where the garden was "as wild and as like Nature as anything could possibly be" for it offered "a splendid example of a form of gardening which has always appealed with particular force to the Englishman in his great love and reverence for Nature". (16) In a wild garden the designer worked with Nature to help her to express herself to the utmost.

"There is room", said Mawson, "in almost every domain for gardens of both kinds, the purely architectural and the purely natural, and between these two there is every variety of gradation and infinite possibility of expression". (17)

Whether a garden was to be formal or landscaped depended entirely on the site and the surroundings. There was the "necessary primness" (18) and stately effect of town or suburban gardens to the freedom of country gardens where a certain amount of rusticity was needed "to accord with the unconventionality of those who frequent the lanes and fields". (19)

Ardent formalists claimed that artificial considerations were sufficient but Mawson felt these should be guided by what lay outside the bounds of the house and garden. The apparent freedom offered by creating a dissociate scheme was an illusion for it was actually more restricting to be shut up within bounds. "Our world in which we live is for the most part made for us", so we cannot live in a world entirely made by ourselves. We must "shape out therein a retreat" which fits into the whole. (20)

Rather than following any one school, the help of all was needed to contribute to the perfection of the craft. Both nature and art made a garden although the right balance of one to the other was controversial.

Mawson believed a certain amount of informality to be desirable at most sites, achieved in a formal plan by using plants to soften strong architectural lines. (21)

Despite its susceptibility to weather and time, garden design was nevertheless an art, the result of deliberate plan, showing the marks of man's intentions. The designer had to be selective so that his creation fulfilled its purpose, taking "from amidst nature's infinities and man's multitudinous devices", then fusing these selected elements together into "one unified idealistic presentment". (22)

Garden design, as far as Mawson was concerned, was one of the arts and the only question could be the extent of the orderliness admitted. A 'conventional' or formal garden reflected "a sweet, a noble and a good side to human nature" (23) which was vital in every residence. It was not "a soulless drilling of features and objects into sameness and monotony" nor did it necessarily result in "a mere picture garden of artificialities". (24) Mawson pointed out that selecting and ordering plants in a garden was an action no different to arranging them in a conservatory, border, shrubbery or woodland. Art was more likely to conceal any tendency to stiffness and angularity in a garden than create it.

3.16 ART AND NATURE

Mawson gave lengthy consideration to the place of art and nature in his work, matters closely related to the question of formality and landscape. Art, he decided, was not about using the formulas offered by certain schools but was concerned with "the acquiring of certain simple principles that underlie all art". (1) It was concerned with the "mental and emotional faculties" (2) expressed in the craft or artform.

He believed that all good art derived its inspiration from nature yet was not a copy, rather "the emotional or intellectual record of the things seen". (3) He scorned the school of garden design which slavishly imitated Nature for it was beyond the powers of man to record nature let alone imitate her. It was safest to admit that a design was the work of man than reproduce natural forms which were then placed in competition with the real thing.

When talking on the merits of formal or landscape gardens, (4) Mawson made it known that he did not entirely condemn the current trend of landscape gardening. Rather, he advocated that the forms of nature used should be wisely selected and associated then disposed using the laws of art. The outcome would be "quite another thing to slavishly copying nature" (5) for here "the whole skill of the Nature lover finds pleasure in turning her weakness into strength and her crudeness into grace". (6)

He advocated a "touching up of nature", "helping nature to speak the truth". (7)

"Whatever be our work in life, in whatever sphere our vocation lies, we shall never achieve success if for a moment we lose sight of first principles. This is more especially so if we are engaged on work which ministers directly to the pleasure and even the luxury of others, for then there is the added danger of extravagance resulting from our very desire to please and gratify the senses. The only corrective or preventitive of such a state of things is constantly to get back to fundamentals and never for a moment to lose sight of the root principles which should guide all our efforts". (1)

When Mawson gave the vote of thanks to Macartney's talk on garden design, although he had no criticism to offer, for the purpose of discussion he alluded to what the paper had omitted to state. There had been practically no reference to the principles or ethics of garden design and little about the planning of gardens. Macartney had dwelt on details and Mawson feared there was a grave danger of garden designers "concentrating their efforts and frittering away their opportunities" (2) on this subject. Not much had been said about the house and less about the landscape, and Mawson considered more should have been included on the part the garden played in harmonising the two.

Mawson acknowledged the importance of details but considered they should come after the essentials had been settled. He strongly insisted that garden design began not in the study of details, but "by dwelling in the moral atmosphere which characterises the joyous life and sober chastened happiness of our people; or by listening, as Wordsworth nobly expresses it, to the 'still sad music of humanity'". (3) The client was the centre from which the work should stem, expressing his needs and harmonising his surroundings.

This Mawson considered to be more difficult than many architects realised. Between architecture and garden design there was a great difference: "The first, though not soulless, is essentially a constructive art; the latter cannot be wholly such, for it deals with living things; the one is carved and sculptured, the other grows". (4)

Mawson did not wish to lessen the value of architectural details, merely to urge "the importance of design in mass" (5) and to show that the garden designer's work, unlike the architect's "does not pose solid, inflexible and immovable on the earth, but has to assimilate with it". (6) "Architecture affords opportunities to immortalise the man. Garden designing best succeeds when it effaces the man; because, primarily, his object is not to devise and plan, but to fall in with the forces already

at work". (7)

Mawson wrote an article for 'Studio' entitled 'What is a garden?'. (8)

The same phrase had been used by Dean Hole in his book on gardens and Mawson justified the repetition by explaining that Hole had not attempted to give the view of a man "whose whole life is devoted to the planning of parks, gardens and open spaces". It was from this standpoint that Mawson dealt with the subject, not to justify his own existence but "to win the intelligent sympathy of others for the aims and ideals of the modern garden maker". (9)

According to Mawson, a garden was a setting for the house, a space for recreation, an area for the cultivation of beautiful flowers and a place "providing material for artistic composition on a large scale". (10) If considered in conjunction with practical requirements, these functions pointed the way to an understanding of the theory of garden design. Practice was a more complex matter for here there was room for "the application of a life-time of experience and of the study of precedents". (11)

The garden was part of the residence. "When we consider what a large part the English garden plays in organised recreation in the form of games and also in social life through garden parties, fetes and the like, and also as a retreat for the enjoyment of quiet leisure in undisturbed privacy, we come to see that it fulfils much the same purpose as the entertaining and living rooms of the mansion in its more prominent parts, while its private and secluded portions take the place out-of-doors of the boudoir and the library". (12) Thus the garden had not only to provide the "open extended view and the broad stretch of unbroken green" (13) but also a secluded area, the "outdoor apartment". (14) Old English gardens, enclosed by yew hedges, set about with seats for rest and adorned with bright flowers, choice statuary and garden ornaments, were the epitome of such a spot.

On the practical side the garden performed both architectural and domestic functions. Mawson confessed that he may have "fallen foul" (15) of some of his more artistic readers by considering these two points before aesthetic ones. Yet putting the practical first was the inevitable result of following Nature, "our great instructress in art". (16) All nature was governed primarily by practical purposes.

Beauty, as far as Mawson was concerned, proceeded from the efficient accomplishment of practical requirements. He felt that, in order to design fine gardens which not only initially dazzled by their extent, variety or colour but continued throughout many years to give lasting pleasure, this pleasure had to be based upon a solid foundation.

Only the fulfilling of practical needs in an aesthetic manner would ensure this. Garden making was, to his mind, perhaps more than any other art except domestic architecture, bound by practical considerations. This explained why he laid so much stress on "the creation of beauty which shall be inherent and not superimposed". (17)

3.18 THE PRINCIPLE OF UNITY

"The first desideratum is unity and cohesiveness, some great controlling power to marshal and organise the petty clevernesses, talents and gifts, and make for and lead up to one ultimate end". (1) This principle of unity and completeness should rule "not alone in gardens and house but should underlie the character of the whole street - nay! of the whole city". (2)

Experience taught Mawson how intimately the house and garden were associated. He considered their unity of prime importance (3) yet at the start of his career he found there was no communication between garden designers and architects.

The arts and crafts movement promoted a unison and interrelation of the arts and its followers regarded the home as a whole not an assembly of individual parts. Under its influence, it became more common for architects and garden designers to meet and discuss. This pleased Mawson for he realised that when the two were at cross purposes, nothing was added to the credit of either nor did the client get the harmonious completeness which he had the right to expect. The one must complement the other for only "a spirit of mutual helpfulness" not "professional jealousies" would help advance "the peaceful arts". (4) Personally, he particularly enjoyed commissions when he was employed to work with the architect from the start. (5)

Mawson sympathised both with the architects who claimed the right to design the setting of the house and with the landscape designers who felt that it was necessary for them to have some say in the arrangement and disposal of the house on the site and in the selection of the site itself. He found far too many houses bore little relation to their sites.

Some architects objected to the idea of collaborating with the garden designer in case he intruded on the design of the house. Mawson stressed that he did not wish to "poach on the architects' preserves" but merely to secure "a general degree of harmony between the house and the grounds". (6) He believed that architects, if they did consider the

garden, could clearly suggest by their plan the general layout of the grounds most concerning their work. It was impossible though, for the garden designer to succeed where the house had been designed as a thing by itself since its surroundings were to a large extent unalterable. Thus with a new garden to an old house it was often impossible to obtain an ideal effect without serious alteration to the plan of the house. (7)

One method put forward at the time for overcoming the problem of who was to be responsible for what, was to let the architect design the garden as well as the house. Mawson agreed that the architect should have a wide appreciation of garden making but feared that he would rarely possess sufficient knowledge to be solely responsible. He approved of capable architects designing gardens (8) but objected to those without the learning mapping out a whole scheme then calling in a sympathetic man to give instructions on the plantings. It was just as necessary for the architect to absorb the proper connection between house and garden as it was for the garden designer to understand the design and the planning of a house.

Mawson included advice in 'The Art and Craft' to help architects trying to design gardens or at least to show "that garden designers are much more in sympathy with architectural ideals than recent writers would have it supposed". (9) He considered he had the qualifications which entitled him to do this: "I have been brought into connection with a considerable number of clients who, having purchased their site years before they were prepared to build, or even to consult an architect, have nevertheless wished to do the necessary planting, and in some cases to lay out the outer fringe of the gardens. I have thus been compelled to consider the place as a whole, and to plan the houses in a way which I thought would best suit the site and my client's probable requirements. In this way I must have prepared scores of plans for houses of all sizes, and I can assure you it has been a fine study". (10) It had resulted in the "habit of viewing scenes in their broader aspect". (11)

As well as collaborating with the domestic architect, the garden designer was always required to put some constructional work in his schemes. His knowledge of architecture had to be far-ranging for if a commission was to harmonise with pre-existent architecture, the designer had to be in sympathy with the aims and inspirations of its architect.

Mawson took 'old work' as an infallible guide. To reach its level of excellence he believed that every feature should be designed in harmony and planned "with due consideration to its fitness, proportion and balance, without incongruity or discord". (12) The chief essential for

attaining this "completeness and unity of the whole" (13) was for the garden designer to add a knowledge of architecture to his gardening and arboricultural abilities.

Mawson took care that his own designs complemented the period and style of the architecture they surrounded (14) except where it was poor or unsuited to its surroundings. In such cases, he found the garden might be used to improve the existing residence. (15) In Sussex, Mawson worked at a site where the client had built a Tudor house in red terracotta on a site which demanded building materials of "soft silver-greys and dun-brown and russety-reds". (16) His remedy was to hide it all with "pleached lines of limes and rose-covered pergolas". (17)

3.19 THE IMPORTANCE OF THE HOME

The word 'home', as Mawson understood it, encompassed far more than just the design of a house and garden. The domestic architect and landscape gardener could enhance memories and sentiments of happiness and sorrow which belong to a home but could not create or destroy them. The occupants would be influenced by their surroundings so, by providing "the qualities which produce contentment and stabilise nations, cities, and homes" (1) the designer might inspire a better quality of life for his clients.

Mawson believed that the artists must join with nature to provide "a suitable expression and dress", (2) the scenery of a play against which the owners may live most comfortably. A well planned garden offered "every incentive to economy and healthy activity" (3) and ministered to the "demands of beauty and fragrance, the audience chamber of romance and reflection, which are as insistant to our being as material supplies". (4)

In his own schemes, Mawson considered the occupants before the inanimate parts of the home because the proprietor "has surely more honor than his house". (5) The needs of the client were treated so that they expressed his status whilst according with the surroundings. It was pointless to build to "some foreign or scheduled design" (6) for each commission required individual attention.

3.20 THE APPRECIATION OF LOCAL CHARACTER

During the early part of his career, Mawson designed simple, quaint, picturesque buildings (1) which stuck to the traditions of their locality. With more experience, he moved away from such strict adherence to tradition whilst remaining conscious of the importance of blending his art with its surroundings.

History taught him that good and lasting building was only possible where harmony with the surroundings was the first criteria. This overruled "personal display and selfish interests", (2) that is, impressing by wealth or designing within walls to one's own taste. Status could readily be expressed if need be, without harshness or discord with the surroundings, for each district had its own style which could be adapted to suit the means of all classes. The house and garden should simply and unostentatiously express its purpose.

In 'surroundings', Mawson included the natural landscape, indigenous plants, local customs in building and local building materials. The dominant note in the plantings ideally came from the use of native flora, any introduced plants admitted for variety being consistent with the indigenous vegetation.

To ensure a design fitted its site, Mawson ignored fashions instead combining an acknowledgement of history with a realisation of modern needs. Tradition, rather than being a restraining influence, offered a sound base for inventions which fulfilled the client's needs. It provided a source of inspiration which left no room for excuses for the mixture of foreign styles and "modern sham brick and half-timbered houses with foreign and exotic gardens" (3) which was prevalent.

Mawson stressed the importance of truth to the style of a locality because he came across many examples where the principle had been ignored. (4) By the use of local materials, he believed a designer would achieve "quiet dignity and homely grandeur, apparant comfort and convenience, and of influence indisputable and lasting, the truest of merits". (5)

3.21 THE GARDEN RELATED TO ITS SURROUNDINGS

Garden designers could be as much at fault as architects in respect to fitting the site. Mawson believed keeping the mind open, seizing the characteristic keynote of a site and viewing the scenes in their larger aspect, to be first principles of garden design. If these points were

ignored, garden making fell from art to fashion as did the gardens of the late 16th century with their "stock arrangement of courts, alleys, gates and hedges", (1) and the landscape gardens of the late 19th century, with "equally dread" results. (2)

Even in his own time, Mawson knew of designers who created one stock garden plan which they applied universally, regardless of site and house, instead of learning to deal with local conditions and materials.

Mawson issued a warning to those referring to his book that, because every site needed individual treatment, the advice and examples therein only gave a general guide. For freshness of effect it was imperative that every detail be designed to fulfil its precise duty. Repetition, if it were possible, was inexcusable. Tackling each site and each client's requirements on their own merit inevitably gave rise to the best kind of originality, that is, coming "not from a desire to avoid sameness" but "from a proper treatment of the individual problems peculiar to the site". (3) "Each garden problem calls for its own solution and each stands alone and unique". (4)

It was fatal "to bring preconceived notions to a site" (5) for it was the difficulties peculiar to each site, which gave life to the art of landscape architecture. Mawson used the characteristics of a domain as hinges from which to hang the whole of his design. A cathedral spire in view, for example, he found sufficient alone to give the keynote to any garden. (6)

At every site Mawson sought some suggestions on which to base the design and often the more random these were, the better the results. Occasionally there would be no "thrilling opportunities" (7) offered by the site and no "interesting vistas over distant landscapes". (8) In these gardens he introduced interesting features to add character, taking care to keep them in style with the rest of the domain. (9)

Being conscious of the potentials of the scenery around a site, Mawson sometimes found it necessary to alter the landfall, for example, where cutting away the ground opened up a valley otherwise unseen. (10) A few feet made a lot of difference to a prospect so when deciding on the placing of the residence, Mawson checked the views it would have. (11) Where all vistas were blocked by trees, he erected scaffolding (12) to ascertain which portions of the surrounding woodland needed clearing "to focus the distant views and let in sun and air". (13) Conversely, where the site was elevated with good views all round, Mawson advised breaking up the panorama with plantings to prevent it seeming too overpowering.

When first arriving on site, Mawson made a careful study of the various natural features especially the contour of the land, the

character and extent of existing plantations and the range and composition of the views. The placing of the house followed, detailed attention being given to the potential outlooks from the windows. (14)

3.22 THE PHYSICAL CONDITIONS OF A SITE

In addition to the aesthetic considerations, there were physical properties unique to each site. Mawson believed it was vital for a good garden to take these into account and they had a strong bearing on his finished designs.

The merit of a garden depended largely upon the interpretation of the possibilities of the locality, site, soil and atmospheric conditions, and this was what made garden designing difficult yet entrancing. "No design can ever be repeated and every new site reveals a distinct set of conditions which have to be dealt with before success can be achieved".

(1)

Mawson was proud of his ability to "grasp the potentialities" of the sites he visited. (2) So ingrained was this practical approach that he found himself unable to design except in accordance with the topography and practical possibilities of the site. (3)

Since physical conditions were unchangeable, Mawson emphasised the truth of Bacon's words: "whoso buildeth a fair home upon an ill seat committeth himself to prison". (4) He appreciated how vital it was to have a favourable site and urged those deciding on the position of a house to seriously consider climate, subsoil and aspect. Anything else, including convenience and skilful planning, was secondary. Pure water and sanitation were necessary but within the control of man.

Mawson considered every physical property. For "health, beauty, luxuriance, and ultimate cheapness" (5) he recommended sites on gravel or marl, with a good covering of loam. Since the success of a garden depended on it, he always tested the nature of the surface soil and the existing vegetation. A pervious subsoil was healthiest and light soil had the advantage of being cheap to move when levelling terraces and lawns, as well as allowing for good lawns and paths.

Aspect came high on his list of importance and it disappointed him that architects frequently paid insufficient attention this factor. They tended to be influenced by a good view which, although it might offer a good opportunity for a garden pavilion, should not determine the plan. A slope a little East of South was most desirable and healthiest while it was imperative to avoid a gradient facing North, North-West or

North-East. Frost was less severe on elevated ground so generally a wider variety of trees, shrubs and plants flourished on high sites. A raised position also provided pure air and a sunny situation and there was always the lure of fine views.

Mawson paid attention to the existing planting especially well-grown timber: "A few well established trees serve, in a way, to link the present with the past and help the new architecture to blend with the landscape". (6)

He acknowledged that the choice of available sites was narrowed by the wishes of the client who would have business and social ties and personal preferences to take into account. He understood his clientele well and was sensitive to the facilities they were likely to require - sports clubs, shopping centres and countryside within reach of a town. He revised the distance he recommended from the domain to the nearest station from 1.5 miles to 5-10 miles when the motor car arrived.

Since the client usually selected the site it was rarely chosen for its own merit, rather limited by "friendships, associations or business". (7) Thus Mawson generally found himself working on a spot which was a compromise rather than an ideal.

3.23 THE NEED FOR A PLAN

"In all art, whether pictorial, descriptive or constructive, the true artist knows how to reach his ideal expression by the shortest and most direct methods, and not by haphazard (ones). He must have a logical and coherent system or plan; his proportion, groupings, and balance must bear the stamp of the ease of a master, and his detail must be well considered and telling in its rhythm". (1)

The principles of plan and purpose are strengthened by comparisons with nature and the unique homely beauty of our cottage gardens . (2)

Landscape gardening, Mawson explained, aims "so to group and arrange the various factors which go to the making of the modern domain, and so to design and embellish them that they form a composite whole beautiful in itself". (3) By providing a suitable setting and by the use of harmony and contrast, the individual features would be made more attractive.

In the placing of every component, from the house to the plants, Mawson was influenced by practical considerations. He found that designs were only successful where the garden architect acknowledged the close interrelationship of the practical and the aesthetic at each step.

If this was done, the results would be lasting and in harmony with the lives of the people using the garden. Such a situation lent a garden its greatest charm for it "infuses into the sunlight there a greater brilliancy and warmth, which gives the flowers an added lustre and the distant prospects an infinity which leads the mind to higher things".

(4)

At some sites, Mawson drew up a comprehensive policy which was divided into stages suitable for carrying out over a period of time. He hoped in this way to stimulate the imagination of the client and keep his mind open to further possibilities as each part was completed. It was best to think out the major parts of a whole scheme to begin with and let the garden expand within this framework, for if alterations were made annually from a love of change, the results would be disastrous and extravagant. He warned against the common fault of amateurs who attempted to lay out gardens in the freer or landscape style by creating piece after piece. The individual sections might be good but they would never assemble into a comprehensive scheme unless a plan was made to begin with.

Mawson disagreed with the methods of many landscape gardeners who depended largely upon verbal instructions given on the site. Contrary to the English ideal of "picturesque disarray", (5) he admired the ordered symmetry and logical and spacious planning of the "vast conceptions" (6) of the French designers like Pierre Lescot, Jean Bullant and Le Notre. "If a man is going to be an all-round garden designer, .. he must quietly imbibe the spirit which compassed their conception, although he may never be called upon to do anything approaching their scale or vastness". (7)

In order that a garden fit the criteria of beauty with utility, Mawson believed it to be of primary importance to start by making a plan. In 'The Art and Craft' he gave a detailed break down of a plan for an undisclosed site to illustrate the point, convenience, necessity and shelter influencing the disposal of its parts.

Mawson considered it vital for the garden architect and domestic architect to work together especially when placing the house. He advocated a study of 'Vitruvius Britannicus', Wren's work and the Soane Museum considering these plans had never been excelled for arrangement of house and outbuildings in relation to the site.

The house formed the dominating feature of the landscape architect's composition so his work was greatly facilitated if he could discuss with the domestic architect the placing and arrangement of the chief entrance door and windows of the leading rooms.

The designers should also cooperate in the disposition of the service buildings. The domestic architect designed the culinary offices while the landscape architect placed and arranged the kitchen garden, yet efficiency demanded that they should be planned as one.

The chief essentials of the planning of the house and outbuildings were economy and practical arrangement to minimise the amount of unnecessary labour. Mawson's solution was to design the whole as one block whilst preserving the privacy and appearance of the mansion.

For schemes where collaboration was not possible, Mawson suggested that it was the architect who was most likely to realise a successful garden, not the landscape gardener, because the architect could deal with the whole as one unit.

Mawson considered economy when drawing up a plan. (8) He found that most owners gave careful consideration to the question of the cost of formation of their gardens but few gave any thought to "the still more important question of annual maintenance". (9) Planning again was necessary for "an incoherently planned garden entails more work than one artistically designed". (10)

Broad stretches of level lawn with a few box-edged flower beds filled with perennials required much less expenditure of labour than "undulating slopes of grass cut up by tortuous walks and shrubberies laid out in exaggerated curves". (11)

3.24 FEATURES INCLUDED IN THE GARDEN

"A garden ought also to proclaim itself as having been made for the accommodation and enjoyment of Nature's bountiful supplies". (1) It should always look cared for.

Mawson considered that the functional features needed depended on the cost, size and importance of the mansion and the social status of owner, as well as on the extent of the grounds and the relative proportion of their various parts. He classed the features as utilitarian, including drives and the kitchen garden, or ornamental of which terrace, bowling green and croquet lawn were necessities. No feature should be included unless it fulfilled a purpose. (2)

Mawson also divided the objects the landscape architect had to deal with into animate, which included water, and inanimate. He remarked on the difficulty of combining the two so they harmonised from all points of view and at all times of the year.

Designers were to avoid fashions which "serve only the day and the

hour". (3) "A soft velvety lawn and a few stately trees well spaced" offered "the most enduring sources of enjoyment", and these "broad simplicities .. bind everything together in a bond of kinship and strike at once the note of serenity and peace". (4) Architecture, trees, greensward, rock, roads, paths, lawns for games and water were the basic materials. Features to be avoided included "sham churches or ruins and hummocky foreground and other stage scenery" for these and "other curious devices, such as sundials which squirted water" might amuse at first but soon this would give place to "satiety" and then "disgust". (5)

Unlike the Italians who had to enrich their gardens for effect so kept their houses plain, Mawson explained that the English could afford to gain interest in the design of their houses "by light and shadows, by balanced wings, gables, porticoes, and projections" (6) because the garden gave ample interest naturally. Walls, balustrades, pergolas and garden houses could be used to enhance the effect and to provide a sensation of comfort in a changeable climate. In Italy, such adjuncts are necessary as protection from the sun; in England, shade devices are "make-believes that stimulate this gratitude of the senses". (7)

3.25 LAYOUT

The levels of the garden, according to Mawson, were to be made with respect to the fall of land, the height of the house and the breadth of its frontage. He advised against very sudden changes in level (1) which would require strong retaining walls and advocated ensuring that the amount of cutting equalled the amount of filling so no surplus excavated material would be left.

The entrances into the garden had to be considered on the plan. The standard arrangement was a wrought iron gate leading from the carriage drive, a way through from the conservatory and a garden entrance from the drawing room. Convenient access to the public road was vital and there should be planting to frame and enhance the views.

To create the transition he required from formal to landscape, Mawson suggested that "the further we proceed from the house the freer should be the treatment of the details of the garden scheme". (2)

"One of the greatest charms" of a garden is "a certain complexity which will give variety and prevent satiety". (1) To achieve this, Mawson used the features of the garden to build up a series of pictures, keeping in mind their relative functions. It was important not to let the work degenerate into "a series of startling caricatures" (2) as was the tendency in the early 19th century when all was subordinated to the creation of effects.

Mawson was opposed to "the cutting up of small areas of ground into little pokey gardens of various periods" (3) for in this effort to do everything at once, all sense of breadth and proportion was lost. On the other hand, he believed it to be equally wrong "to level all fences and clear away all obstructions and treat the ground round the house as a large open plateau in one style, every part visible from every other". (4) This would offer no sense of shelter or comfort and none of that variety possible where style was changed to suit each particular area of the work. He arranged his gardens to "suggest a series of outdoor apartments" (5) rather than "a panorama which can be grasped in one view" for "art is well directed in arousing curiosity". (6)

He appreciated the greater beauty which could be achieved by an arrangement of lawns and shrubberies instead of a single stretch of grass, providing the main breadth of each lawn was never destroyed. The combination could be used to offer a series of views, each view different and each "a fresh enjoyment and surprise". (7)

"Fitness and beauty may direct the interspacing of the voids with the solids, and should also impart to the solids a distinct and speaking expression that accords in each case with its purpose and falls gracefully into its setting or environment, as should our houses and their several parts, their accompanying gardens, the internal fittings, accessories and details". (8)

The placing of the house and other architectural adjuncts was controlled primarily by necessity yet by manipulating the masses and tones, the designer could convey a sense of grandeur, elegance or comfort, providing he kept a "restful sense of unity both within and without the house, and in the grounds, and an absence of anything fragmentary". (9) Any enrichment to the blending of the basic elements, tones and masses, had to be added with subtlety. Mawson thought many gardens lacked the decided keynote he believed everything to do with a house should be express, because they contained an excess of ornamentation masking their fundamental characteristics. (10)

3.27 BREADTH AS A QUALITY

Mawson admired the sermons of his pastor, Dr. Taylor, for being simple with all unnecessary words eliminated and having "a clarified logical sequence". (1) He sought after these qualities in his own art.

When the family moved to The Bungalow, Hest Bank, Mawson learnt to value the miles of sand "stretching away into blue and green distances backed by the Lakeland mountains". (2) He felt the charm of the unbroken distances and this influenced his designs. His work became "broader in its conception and planning" (3) and he delighted in plain unbroken spaces, planting still fewer shrubs. Breadth was far more desirable to him than an assembly of decorative features, for it could give results which were unique yet unpretentious.

"No amount of detail will ever make a garden". (4) Mawson did not disregard detail but believed it must merely embellish an underlying "grand conception" (5) as in the gardens of the Renaissance. In this period, the designers "conceived their designs whole in perspective" (6) rather than piecemeal as in his day. "It is impossible to do justice to the whole of any subject" so the masters "applied themselves to the essentials only, therefore in place of literal transcriptions and hard-drawn facts, they give us an infinite suggestiveness which serves to call the mind of their readers or beholders into play". (7)

Mawson disagreed with the many designers who said that in any art it is the detail which counts, for such priorities led to bad planning. He tackled "greater considerations" (8) first, dealing with them according to the influences of the surroundings and local conditions and believing the site should guide the plan, not the work done in the office.

He told those at his lecture at the RHS to lay all out in broad sweeping masses and finish each according to its relative bearing upon each part. It is surprising what a small amount of embellishment is needed when a scheme is consummately designed. (9) He compared his methods to those of a good poet who sketched the essentials of the scheme swiftly in a few short sentences then heightened with seemingly casual but vigorous strokes, the detail. (10)

Mawson's tastes were not restricted to gardens. He criticised the 'new art' for its superficiality, accusing the artists of being "microscopic", losing the essential amidst detail, and so missing all, (11) then trying to recover it "by a series of flukes or impressionism". (12)

REFERENCES FOR PART III - MAWSON'S THEORIES ON GARDEN DESIGN

- 3.1 Mawson's Clients
 1. Dates and other details of the commissions appear in the garden lists, Part V

- 3.2 The Profession of Landscape Architecture
 - 1., 2. 4th p.15
 3. p.16
 - 4.- 7. p.15
 - 8.- 12. p.16
 9. ibid
 - 13.- 15. p.18
 16. p.16
 - 17., 18. p.18
 - 19.- 21. p.19
 22. for example with the Carnegie Dunfermline Trust
 23. p.19
 - 24.- 26. p.18
 27. p.19
 - 28.- 34. p.20

- 3.3 Training for Landscape Architecture
 1. ST.YB 1913 p.123
 2. p.121
 3. 1st preface p.xi
 4. St.YB 1913 p.117
 5. ibid
 6. 1st preface p.xi
 7. St.YB 1913 p.121
 8. 3rd preface p.vii
 9. ibid
 10. ARCH.REV B v.16 1909 p.41
 11. St.YB 1913 p.121
 12. ibid

 14. Life p.177
 15. Life p.350
 17. Life p.142
 18. 2nd preface p.x
 19. St.YB 1913 p.122
 20. 1st preface p.xii
 21. ARCH.REV B v.16 1909 p.44 col.2
 22. ibid
 23. HORIZONS v.1 no.3 1925 p.5
 24. ibid
 25. p.7
 26. p.5
 27. ibid

- 3.4 The Balance of Practical and Aesthetic
 1. St.YB 1913 p.123
 2. Life p.xiv
 3. St YB 1908 p.vi
 4. ARCH.REV B v.16 1909 p.43
 5. ibid
 6. ibid
 7. p.42
 8. Life p.xiv
 9. ibid
 10. ARCH.REV B v.16 1909 p.42

11. p.44
12. ibid
13. ARCH.REV B v.16 1909 p.41
14. ibid
15. ibid
16. St v.62 1914 p.274
17. ARCH.REV B v.16 1909 p.43
18. p.44
19. ibid

3.5 Idealists and Realists

1. ARCH.REV B v.16 1909 p.41
2. p.44
3. ibid
4. St.YB 1908 p.vii
5. ARCH.REV B v.16 1909 p.41
6. St.YB 1908 p.v
7. p.vi
8. JRHS 1908 p.362. Mawson praises a bridge of simple geometric design for "its lightness and invitingness has that indescribable something which the imagination feeds upon". (JTPI v.vii 1921 p.26)
9. St.YB 1908 p.v
10. JRHS 1909 p.337
11. ibid
12. ibid. Mawson describes "how the imagination operates within the garden". He says "come with me to a sunny, unobtrusive garden that I know and love - not a large, scenic place of show by any means, but a place for recuperation, seclusion, and rest. We have left by a stage or two the house and its gayer pleasantries and are in an umbrageous glade of noble English oaks and elms, with their boughs sweeping down to the sward, casting dappled shadows along the grass with a murmuring stream of cascades and pools by our side. Peeping out from under the branches looms a statue of Pan with his scrannel pipes. The illusion of statue and glade are so perfect that we give ourselves up to the imagination and forego the real". (JTPI v.vii 1921 p.25)
13. St.YB 1908 p.vi
14. ARCH.REV B v.16 1909 p.41

3.6 Atmosphere and History

1. Life p.175
2. BN v.113 1917 p.164 Lecture to the Lancaster Literary Society
3. ibid
4. Life p.350
1. JRHS 1908 p.372
2. p.363
- 3.
4. Life p.148

3.7 Renaissance

1. JRHS 1909 p.337
2. p.335
3. ibid
4. JRHS 1909 p.338
5. ibid
6. ibid. See the transition from 'The Corbels' to 'Applegarth' in his own architecture, or from the garden of 'Graythwaite' to that at 'Elmcourt'.
7. JRHS 1909 p.341
8. ibid
9. St.YB 1913 p.118
10. JRHS 1909 p.341

3.8 The Evolution of Garden Design

1. JRHS 1908 p.361
2. JRHS 1908 p.375
3. 4th p.3
- 4.- 10. p.4
- 11.- 14. p.5
- 15.- 18. p.6
19. p.9
20. ibid
21. p.10
22. p.5-6
- 23.-29. p.12
30. JRHS 1908 p.362
31. 4th p.5
- 32.-35. p.6
35. Mawson hoped that rather than for mercenary reasons, the desire to keep the mansions which survived from this date was to preserve a reminder of the past.
36. At Rushton Hall the flags for the paths were "self-faced and laid with occasional corners knocked off" so that they rapidly became "mellowed and weather stained" promising rapidly to be "quite in keeping with the old Hall". (Life p.123)
37. see Farfield Hall. Mawson classed the gardens of Wych Cross Place as a success because the new work quickly acquired the appearance of maturity. He had transplanted old yews to give the gardens a look of old age.

3.9 Foreign Designs

1. JRIBA v.15 1908 p.491
2. JRIBA v.15 1908
3. p.492
4. p.487
5. p.495
6. p.487
7. ibid
8. p.486
9. p.492
10. p.488
11. ibid
12. ibid
13. JRHS 1908 p.379
14. JRIBA v.15 1908 p.488
15. ibid
16. JRHS 1908 p.370
17. JRHS 1909 p.338
18. JRIBA v.15 1908 p.491
19. A v.84 1910 p.261
20. ibid
21. ibid
22. JRHS 1908 p.363
23. JRHS 1909 p.336
24. ibid

3.10 Late 18th and Early 19th Century

1. Life p.9
2. given at the AGM of the Association of Municipal and County Engineers on 'Park and Garden Architecture' (B v.69 1895)
3. B v.69 1895 p.28
4. p.29
5. ibid
6. ibid

- 3.11 Victorian
1. JRHS 1908 p.372
 2. St.YB 1908 p.iv
 3. see Cuerdon Hall
 4. Life p.92
 5. p.93
 6. p.31
 7. ibid
 8. B v.69 1895 p.29
 9. p.29
 10. JRHS 1908 p.372
- 3.12 The Formal Style
1. B v.69 1895 p.29
 2. ibid
 3. ibid
 4. St.YB 1908 p.iv
 5. JRHS 1909 p.339
 6. JRHS 1909
 7. Life p.28
 8. p.45
 9. p.63
- 3.13 The Need for an Architectural Link
1. JRIBA v.9 1902 p.365
 2. St.YB 1908 p.viii
 3. Life p.182
 4. p.138
 5. p.140
 6. p.14
- 3.14 Linking Garden and Site
1. Life p.182
 2. ibid
 3. ibid
- 3.15 The Landscape Style
1. Life p.140, see Cross O'Cliff
 2. such as Trentham
 3. JRHS 1908 p.370
 4. JRHS 1909 p.339
 5. Life p.63
 6. p.141
 7. see Place House
 8. JRHS 1908 p.364
 9. Life p.183
 10. St.YB 1908 p.iv
 11. see Thornton Manor
 12. see Wych Cross Place
 13. St v.62 1914
 14. p.268
 15. ibid
 16. p.269
 17. ibid
 18. St.YB 1908 p.x, see The Hill, Mount Stuart
 19. ibid
 20. JRIBA v.9 1902 p.359
 21. see Hannaford
 22. St.YB 1908 p.iii
 23. Life p.92
 24. St.YB 1908 p.iii

- 3.16 Art and Nature
1. St.YB 1908 p.vi
 2. ibid
 3. p.vii
 4. B v.69 1895
 5. p.29
 6. ibid
 7. ibid
- 3.17 The Principles of Garden Design
1. ST v.62 1914 p.268
 - 2.- 7. JRIBA v.12 1905 p.393
 8. ST v.62 1914
 9. St v.62 1914 p.268
 10. St v.62 1914 p.274
 11. ibid
 - 12.- 15. p.270
 16. p.272
 17. p.274
- 3.18 The Principle of Unity
1. BJ v.13 1901 p.93
 2. p.92
 3. He devoted one of his first articles, published in JRIBA 1902, to the subject.
 4. JRIBA v.9 1902 p.375
 5. for example Wood where he worked with Gibson, and Wych Cross Place in partnership with Prentice.
 6. Life p.208 However, in refusing to design houses as well as gardens he had lost "some fine opportunities of gaining that wider outlook which it is necessary the designer should achieve".
 7. For example where the entrance hall and carriage court occupied the south front it was preferable to move it.
 8. He was in favour of Lutyens tackling the entire commission at New Place.
 9. 1st preface p.xi
 10. BJ v.13 1901 p.92
 11. ibid. The Flagstaff was one such commission, and a series of photographs at Brockhole show the garden was planned certainly along with the house, if not before it.
 12. B v.69 1895 p.29
 13. ibid
 14. This is particularly illustrated by his experiences at Rushton Hall, Aston Lodge, Barwell Court, Place House and Maer Hall.
 15. as at Aldworth.
 16. Life p.61
 17. ibid
- 3.19 The Importance of the Home
1. 5th preface p.viii
 2. JRIBA v.9 1902 p.359
 3. 5th preface p.viii
 4. ibid
 5. JRIBA v.9 1902 p.360
 6. ibid
- 3.20 The Appreciation of Local Character
1. see 'The Corbels' and 'Shrublands'
 2. JRIBA v.9 1902 p.359

3. p.362. Mawson complained that he came across the half-timbered style characteristic of Cheshire and Shropshire everywhere irrespective of surroundings, geological formation and local tradition.

4. p.361

5. ibid

3.21 The Garden Related to its Surroundings

1. 2nd preface p.x

2. 2nd preface p.x

3. St.YB 1913 p.123

4. Life p.209

5. ARCH.REV B v.16 1909 p.44

6. see Cross O'Cliff and Lindum House

7. Life p.105

8. ibid

9. see Newlands

10. see Hannaford

11. Mawson was in the habit of driving about the grounds on the box seat of a cab and at likely points climbing on to the roof to view the prospect.

12. or made a tripod out of three ladders lashed together

13. 4th p.27

14. To illustrate his methods in 'The Art and Craft', Mawson gave an example of how to deal with a moderate sized residence of nine acres.

3.22 The Physical Conditions of a Site

1.

2. Life p.156

3. see Selfridge. When describing his gardens, Mawson frequently explained how he dealt with the properties of the site. Shelter from winds was needed on some sites like Place House and Hvidore, while on others a feature such as a pergola might be required to secure the lines of the design, as at Kilfillan.

4. 5th preface p.viii

5. JRIBA v.9 1902 p.360

6. 4th p.25

7. JRIBA v.9 1902 p.360

3.23 The Need for a Plan

1. ARCH.REV B v.16 1909 p.43

2. 3rd preface p.viii

3. St.YB 1913 p.121

4. ST 1914 v.62 p.274

5. JRIBA v.15 1908 p.488

6. JRHS 1909 p.336

7. ibid

8. In 'The Art and Craft', he gave figures for the cost of running a garden and provided suggestions to help keep down the outlay.

9. 4th p.29

10. 4th p.30

11. ibid

3.24 Features Included in the Garden

1. 4th p.30

2. Changes in lifestyle meant alterations in the repertoire of a garden and one reason for Mawson's 4th revision of the 'Art and Craft' was because new needs had arisen. The arrival of the motor car necessitated rewriting of the sections on drives, entrances, lodges and carriage courts.

3. 5th preface p.viii
4. ibid
5. St.YB 1913 p.118
6. JRIBA v.15 1908 p.492
7. ibid

3.25 Layout

1. This was not the case at The Hill, but here Lever would have had a strong say.
2. 4th p.32

3.26 Division of the Plot

1. St.YB 1913 p.118
2. ibid
3. ST v.62 1914 p.270
4. ibid
5. 4th p.30
6. ibid
7. ST v.62 1914 p.270
8. St.YB 1908 p.vii
9. ibid
10. Thus a mansion should show strength, a cottage snugness and comfort.

3.27 Breadth as a Quality

1. Life p.28
2. Life p.110
3. ibid
4. JRHS 1909 p.337
5. ibid
6. ibid
7. JRHS 1909 p.337
8. JRIBA v.9 1902 p.358
9. 3rd preface p.vii
10. ibid
11. JRHS 1908 p.366
12. p.337

LIST OF MAWSON'S LECTURES, ARTICLES AND PUBLICATIONS

1895

LECTURE to the Association of Municipal and County Engineers 'Park and Garden Architecture' (B v.69 p.28)

1900

1st edition 'The Art and Craft of Garden Making'

1901

2nd edition 'The Art and Craft'

LECTURE to the Birmingham Architectural Society 'Small Gardens' (BJ v.13 p.92; B v.80 p.57; BN v.80 p.117)

1902

LECTURE to the RIBA 'The Unity of House and Garden' (JRIBA v.9 p.357; B v.82 p.538)

ARTICLE 'An English Marine Garden and Residence in the Course of Construction' (House and Garden v.2 p.283)

1904

REPORT 'Dunfermline'

1905

LECTURE to the Leeds and Yorkshire Architectural Society 'The Principles and Practice of Garden Making' (B v.88 p.123)

VOTE OF THANKS for Macartney's lecture on 'Garden Architecture' (JRIBA v.12 p.393)

1907

3rd edition 'The Art and Craft'

1908

LECTURE 'Garden Architecture' (AA Notes v.23 1908 p.174)

LECTURE to the Leeds and Yorkshire Architectural Society 'English and Italian Gardens' (JRIBA v.15 p.485; BJ v.27 p.178)

LECTURE to the RHS 'Garden Design - Comparative, Historical, and Ethical - I' (JRHS p.361; BN v.95 p.503)

LECTURE to the RHS 'Garden Design - Comparative, Historical, and Ethical - II' (JRHS p.373)

LECTURE to the RHS 'The Practice of Garden Design' (JRHS p.384)

ARTICLE 'On the Designing of Gardens' St.YB p.iii

1909

LECTURE to the RHS 'Renaissance Gardens' (JRHS p.335)

LECTURE to the Liverpool Architectural Society 'Planning The Hague Peace Palace Gardens' (BJ v.29 p.87)

ARTICLE 'Garden Design in England' (ARCH.REV BOSTON v.16 n.4 p.41)

REVIEW of 'The Art of Garden Design in Italy' by H.I.Triggs (JRIBA p.498)

1910

REPORT 'Bolton: a Study in Town Planning and Civic Art' assisted by Rt.Atkinson

LECTURE at the Town Planning Conference, London 'Public Parks and Gardens: Their Design and Equipment' (A v.84 p.261; BJ v.32 p.411; B v.99 p.482)

1911

'Civic Art: Studies in Town Planning, Parks, Boulevards and Open Spaces'

LECTURE to the Gloucs. Architectural Association 'Landscape Architecture' (B v.101 p.474; BJ v.34 p.419)
ARTICLE 'Landscape Architecture in England' (LANDSCAPE ARCH v.1 p.110)
DISCUSSION following lecture by Dunnington (AA Notes v.26 p.36)

1912

4th edition 'The Art and Craft'
REPORT 'Two Notable Addresses on Town Planning and Housing' Calgary City Planning Commission

1913

REPORT 'Exeter of the Future. A Policy of Improvement within a period of 100 Years'
LECTURE Gloucs. Architectural Society lecture (cash book)
LECTURE Oldham District Council (cash book)
LECTURE Wolverhampton Scientific Society (cash book)
ARTICLE 'The Garden as a means of Artistic Expression' (St.YB p.117)
ARTICLE 'Vancouver: A City of Optimists' (Town Planning Review n.4, p.7)

1914

REPORT 'Calgary: A Preliminary Scheme for Controlling the Economic Growth of the City'
ARTICLE 'Some of the Larger Problems of Town Planning' (JTPI v.1 p.79)
ARTICLE 'The Replanning of Athens' (JRIBA v.21 p.268)
ARTICLE 'What is a Garden?' (ST 1914 v.62 p.268)

1915

REPORT 'Borden Park, Ottawa: Report on the Development of the Estate for the Great Eastern Realty Company'

1916

SIX LECTURES delivered under the auspices of the Bolton Housing and Town Planning Society, published as a report 'Bolton as it is and might be'
LECTURE at the Blackburn Town Hall 'The World's Most famous City - Athens: Past, Present and Future' (BJ v.43 p.104)
ARTICLE 'The Wild Garden at Underley Hall' (Wildwood Mag v.3 p.4)
ARTICLE 'The Replanning of Athens' (Garden Cities and Town Planning v.6 p.107)
LETTER to the editor on American University schools of Landscape Architecture (BJ v.43 June 21st p.259)

1917

BOOKLET 'An Imperial Obligation - Industrial Villages for Partially Disabled Soldiers and Sailors' 1st impression Feb. 1917; 2nd impression Aug. 1917
BOOKLET 'Afforestation and the Partially Disabled' - a sequel to Imperial Obligation
LECTURE to the Lancaster Literary Society 'The Charm of the English Garden' (BN v.113 p.164)
ARTICLE 'The Retrospect and Prospect of Landscape Architecture in Britain' (LANDSCAPE ARCH v.7 p.109)

1918

LECTURE at King's College, London University 'Athens and Salonika' (B 1918 v.115 p.425 'Rebuilding of Athens')
ARTICLE 'The Commercial Value of Beauty' (BIBBY'S ANNUAL p.45)
ARTICLE 'Town Planning Lines: A new definition' (Municipal Jnl v.27 p.725)
ARTICLE 'Town Planning Lines: The Vision from the Pedestal' (Municipal Jnl v.27 p.798)

1919

LECTURE at Whitechapel Art Gallery on 'Stepney' (B v.116 p.88)

ARTICLE 'The Replanning of Athens' (ARCH REC v.45 p.48)

Vote of thanks (JTPI v.vi p.71)

Contribution to discussion (JTPI v.vi p.100)

1920

ARTICLE 'National Efficiency and Town Planning' (BIBBY'S ANNUAL p.124)

1921

PROSPECTUS School of Landscape Architecture, Caton Hall

ARTICLE 'Town Planning and the Individual' (BIBBY'S ANNUAL p.156)

ARTICLE 'The Need for Imagination in Town Planning' (JTPI v.7 p.23)

1922

REPORT 'County Borough of Blackpool: New Park and Recreation Ground for Blackpool'.

1923

PRESIDENTIAL ADDRESS 'The Art and Craft of Landscape Architecture and its Relation to Town Planning' (JTPI v.x p.22, 33)

ARTICLE 'The Gardens of The Peace Palace' (ARCH.REC v.54 p.201)

ARTICLE 'Landscape Architecture and its Relation to Town Planning' (ARCHITECTS' JNL v.58 p.774)

1925

REPORT 'County Borough of Northampton: Proposals for Development and Reconstruction'

ARTICLE 'A Landscape Architect's Sojourn on the Riviera' HORIZONS (Iowa State College of Agriculture and Mechanic Arts, School of Landscape Architecture)

1926

5th edition 'The Art and Craft'

ARTICLE 'Landscape Architecture: The Lack of Educational Facilities in Great Britain' (MUNICIPAL JNL v.35 p.1601)

1927

'The Life and Work of an English Landscape Architect'

1928 Photographs at the Garden Design and Planning Exhibition and Conference RHS (A 1928 v.119 p.138; catalogue)

1933 Chapter on 'The History of the English Garden' in 'Landscape Gardening' by Sudell, R.

MENTIONS OF THM OR HIS WORK WHICH APPEAR IN PUBLICATIONS. Articles on individual gardens given in Part V are not included.

1897

B p.485 cottages, Heathwaite DG and THM

1899

BJ v.10 p.269 ARTICLE 'A Garden designer's house and office'

1900

A v.63 p.251 REVIEW 'The Art and Craft'

ARCH.REV v.8 p.96 REVIEW 'The Art and Craft'

p.238 RA exhibition 'Summerhouse' CEM 1899, THM and DG; 'Terrace and Pavilion, Staffs' THM and DG

B v.79 p.145 REVIEW 'The Art and Craft'

BN v.78 p.571 REVIEW 'The Art and Craft'

CL v.7 p.720 xv advertisement for 'The Art and Craft'

JRIBA p.400 REVIEW 'The Art and Craft'

ST v.20 p.135 REVIEW 'The Art and Craft'

1901

ARCH.REV v.10 p.74 'Formal garden, pond and summerhouse' THM and DG
Griggs delt.

B v.80 p.366 Maule mention of 'The Art and Craft' for practical advice

B v.81 p.176 REVIEW 'The Art and Craft'

BN v.80 p.858 REVIEW 'The Art and Craft'

1902

BN v.82 p.766 article based on lecture to RHS on 'Unity of House and Garden'

NATION (US) v.74 p.276 REVIEW 'The Art and Craft'

1904

Muthesius (1979 ed) The English House p.107 note 21 recommending 'The Art and Craft' as the best book for understanding the modern English garden

1905

BJ p.292 RA exhibition 'Interior of Village Chapel'

1906

St.YB p.247; 1907 p.179 Illustrations of Mawson's work used for articles on 'Garden Furniture'

1907

ARCH.REV v.22 p.156 REVIEW 'The Art and Craft'

p.302 REVIEW on Robinson's 'Garden Beautiful' giving support for THM against Robinson's attack

B v.93 p.286 REVIEW 'The Art and Craft'

BN v.92 p.848 REVIEW 'The Art and Craft'

NATION (US) v.85 p.547 REVIEW 'The Art and Craft'

ST v.41 p.168 REVIEW 'The Art and Craft'

1908

AA Notes v.23 p.152 REVIEW 'The Art and Craft'

ST v.42 p.194 notice of special article on Garden design by THM in the Studio Year Book

1910

ARCH.REV p.323 illustrations to Fitzherbert's article on Wall Gardens

GM 1910 p.403 ARTICLE on THM
JRIBA p.649 Kearsney Court and Wych Cross Place used as illustrations
for Allen's essay

1911

A v.86 REVIEW 'Civic Art'
ARCH REC v.30 p.339 'Gardens as a Frame for the Country House
Composition - The Work of Thomas Hayton Mawson, English Landscape
Architect' by R.A.Pope
Holme, C Northern Counties acknowledgement of Mawson's assistance
NATION (US) v.93 p.250 REVIEW 'Civic Art'

1912

BN v.103 p.862 REVIEW 'The Art and Craft'

1913

B v.104 p.347 REVIEW 'The Art and Craft'
GC v.53 p.266 REVIEW 'The Art and Craft'
ST v.58 p.84 REVIEW 'The Art and Craft'

1914

B v.107 p.296 RA exhibition 'Scheme for Exeter'
BN v.106 p.259 notice re. selection for Athens town planning
1914 p.10 on THM's work for the Greek Government

1915

A v.93 p.21 ARTICLE 'Some works of THM'
B v.108 p.437 RA exhibition Coal Harbour, Stanley Park, Vancouver
p.503 Brinton admiring Mawson's work in 'The Art and Craft'
p.551 layout Coal Harbour and Stanley Park

1916

ARCH.REV v.39 p.16 Annex to the Palace at Athens EPM in partnership
with THM

1917

Landscape Architecture v.7 p.96 notes on Mawson's North American
lecture tour

1918

B v.115 p.422 Housing designs for Athens; New City Centre for Athens

1921

BN v.121 p.340 re school of landscape architecture at Caton Hall

1922

A v.108 p.80 Blackpool Park and Recreation Centre
House Beautiful v.52 p.110 Nichols, R.S. A Glimpse of a Pro-American
Queen and Her Gardens

1923

A v.110 p.72 County Borough of Blackpool. South Shore Improvement
Scheme
B v.124 p.850 RA exhibition South Shore Extension, Blackpool

1924

B v.127 p.924 Lancaster War Memorial
BN v.127 p.366, 370 ARTICLE on THM Landscape Architect and Author
Landscape Architecture v.14 p.203 notes Mawson's election as president
TPI and appointment to the Fine Arts Commission

1925

JTPI v.11 p.251 REVIEW 'Northampton'

1926

AA Notes v.42 p.130 REVIEW 'The Art and Craft'

1927

A v.118 p.749 REVIEW 'The Life and Work'

B v.132 p.742 REVIEW 'The Art and Craft'

ILLUST.LONDON NEWS REVIEW 'The Life and Work'

JTPI v.13 p.134

LANDSCAPE ARCHITECTURE v.18 p.169 REVIEW 'The Life and Work'

1928

ARCH.REC v.64 p.534 REVIEW 'The Life and Work'

JTPI v.14 p.65 REVIEW 'The Life and Work'

1930

JTPI v.16 p.129 notes Mawson's election as President of the Institute
Landscape Architects

OBITUARIES:

JTPI v.20 1933 p.62

Landscape Architecture v.24 1934 p.104

Town and Country Planning v.2 p.38 1933

Proc.Linnean Society 1933-34 p.165

ENTRIES IN THE CASH BOOK SUGGESTING ARTICLES:

1908 Studio

1910 Studio Year Book

1914 Studio; The Times

1916 The Times; Liverpool Daily Post and Mercury

1917 review work The Times - Planning of Modern City by Nelson P. Lewis;

Arch.Rev USA illustrated article; Arch Rec article re. Thornton Manor

1918 Near East article on Salonika; Land Water article re. Salonika;

Daily Mail article re. soldiers; Contemporary Review

1919 Kendal Newspaper Syndicate; Overseas; cooperative article

1920 Daily Mail; Manchester Guardian; Bibby

In order to make 'The Art and Craft of Garden Making' of use as a reference book, Mawson divided it into chapters, each one of which discussed the correct treatment of a branch of garden making. Using the same system, I have analysed in turn the principles behind the design of all the component parts of Mawson's gardens. Each feature had some purpose in the overall plan, usually a utilitarian function being combined with an aesthetic one. Without exception, the comfort of the client was considered for the gardens were to be used not just admired.

In order that the garden formed the proper link between the house and its surroundings, the style of the residence and the character of the landscape had a bearing on its overall design and on the details within it.

The information has come from Mawson's lectures, articles and published writings coupled with examples from his gardens.

In many cases the features I refer to are those existing at the sites which I have visited, in which case notes on the present condition are provided at the end of the section. Other examples are taken from contemporary photographs, from Mawson's own descriptions, or from articles in the architectural and horticultural journals.

4.1 ENTRANCES

"No parts of a scheme for a residential property call for such thoroughness or mature deliberation as entrances and carriage courts". An entrance should "suggest the impersonal and dignified charm of a truly English home, under whose subtle spell you fall immediately you enter its precincts". (1)

The entrance gave the first impression of the residence yet Mawson found many examples of "the cheap modern pictured ideals which bespeak the corresponding loud pronounced individualism of modern egotism and colloquial slang". (2) Such a "cheap modern overpretentious arrangement" was to be avoided, the aim being rather at a "noble type of work, characterised by ample proportions, and yet by restraint and quiet dignity". (3) "Homely quaintness", was preferred to "architectural expression" (4) in most cases. Mawson advised against what he termed the ostentation and extravagance of the late Victorian entrances aiming instead to meet only actual needs.

Reflecting the ideas of the architects of the later Renaissance who "valued the entrances as points of emphasis", (6) Mawson planned entrances and lodges "to provide the keynote to what follows" (7) and to accord with the size and style of the domain. Thus where the house was Georgian this "refined and scholarly phase of English domestic architecture" (8) called for a corresponding solidity and richness in the entrance piers, wing walls and gates. (Foots Cray Place) If placed away from the house, however, (Above Beck, 9) they should accord with the local conditions. All should reflect "those subtle distinctions not only of style and scale but also the finer qualities of perfect harmony with environment and the expression of the social or intellectual ideas for which the family may be noted". (10)

The positioning of lodges and entrance piers and the placing of wing walls required consideration to ensure ease, comfort and good appearance. Siting and design of the entrance was dependant on the individual conditions but usually derived from one of three main themes, bell, cup or a combination of the two. Mawson supplied practical advice for their design and construction suggesting the use of ropes laid out on the ground to help establish the desired lines. The space between wing walls and drive might be filled with low shrubs bounded by posts and rails (Kearsney Court, 11) or grass plots protected by posts and chains. (Dunchurch Lodge)

Local materials were generally thought best for entrance walls. Most entrance gates hung between piers in these walls although in Mawson's

design for Holker, the iron gates hung directly between square gatehouses.

Piers of modest dimensions decorated by a touch of ornament such a "ball, sugar-loaf or other suitable finial" (12) best suited the majority of entrances. At Wood, the roughly squared granite piers had simple capitals "to permit of the molds being cut by local workmen", (13) and supported lead urns.

OTHER EXAMPLES:

Maesruddud (14), Uplands (15) - dressed stone piers, stone balls.

Kearsney Court (16), The Flagstaff (17) - low brick piers, semicircular caps.

Woolley Hall - substantial gate piers, wrought iron lamps.



n.14 Uplands 1987

4.2 DRIVES

The drive was "generally the most important accessory of a country domain" for "no feature is so capable of giving or, on the other hand, destroying the dignity and sense of fitness in the setting of the mansion". (1)

"Drives and approaches are to the garden designer what the skeleton lines of a conventional design, or even the leading lines of an unconventionalised statue or picture, are to the designer, artist or sculptor". (2) "The questions of balance, symmetry, flow of line and the other factors which go to make up what we call 'composition' in a picture or statue, all have their counterpart in the designing of drives and must receive due attention if the result is to be pleasing". (3) However, the garden designer had utilitarian matters to consider in addition to aesthetics and the two were closely linked.

Along with entrances and carriage turns, purely practical details, particularly safety, were more vital in the planning of drives than in any other branch of the subject. Mawson was keen to alter the drive at Aldworth to make it less hazardous, the existing arrangement being both inconvenient and dangerous. At Russell Park, too, a new drive was planned to give a safer route to the nearest station.

Drives were classed into two broad categories, natural which followed the contours of the country, and formal which accompanied symmetrically arranged entrances and carriage courts. Where the mansion was a long way from the highway, it was possible to have a combination of formal near the house changing at a well marked point to natural. (Dunchurch, 4; Dunira, 5)

Mawson condemned the long meandering drives favoured by the early Victorian landscape gardeners for being meaningless and deceptive .

At Athelhampton he was pleased to be able to return the drive from being long and parallel to the road to a "simple, direct and dignified approach" (7) which he felt improved it from both aesthetic and practical standpoints.

He recommended against deviating the route "in order to focus from the route a series of more or less forced vistas and views" (8) although found it excusable to plan the route so as to acknowledge an exceptionally beautiful bit of scenery. Short drives were cheaper to make and maintain, which was a further point in their favour. (9)

Where possible, Mawson constructed drives from materials available locally, building them soundly for long term economy.

The ideal route combined a rational and direct approach to the house

with privacy and seclusion. The pleasure grounds were best undisturbed by drives or gravelled areas, so it was helpful if the front door of the house was not on the South side. At Wood, the first change Mawson made to the existing plan was to bring the main house entrance from the South to the West. The plan for the grounds round Cuerdon Hall included screened walks to make up for the lack of privacy resulting from the main drive running across the middle of the site and to soften the effect of the division, Mawson provided features such as a lilac avenue to lead to eye over the drive. The area between the entrance and the carriage court was of little use for pleasure grounds so he treated it as parkland.

Scale and proportion determined the design used and it was more dependant on these factors than upon any others, although surroundings, architectural adjuncts of entrance and facade of house all had some influence. It was a common error "so to treat the approach as to convey an idea of importance altogether out of keeping with the size of the mansion which it serves". (10) Great care was needed to ensure that the proportions gave "that sense of ordered relation and simple dignity to which such an arrangement must own its whole effect". (11)

A natural drive needed to fit in with the general landfall and appear as though planned on the only possible lines. Mawson considered the short drive at Clevehowe to be "a peculiarly happy instance of this adaption of the curves to the contours of the ground, the route being, practically, the only means of approach and at the same time a most excellent one". (12) The drive at Storrs with its spacious carriage turn was also a good example and "bespeaks a broad unassuming style of treatment well in harmony with a neighbourhood where nature is so lavish". (13) The drive should not show a series of small curves, but one full sweep. (Above Beck, 14; Wood, 15; Devoran, 16)

Drives following natural lines, in order to appreciate the true effect of the curves, needed to be planned on paper, pegged out on the ground, adjusted by eye, then resurveyed and repegged until satisfactory. "No paper scheme for a drive of this kind can possibly be successful". (17) Mawson recommended keeping the gradients as easy as possible to prevent the need of any exertion which would be "not conducive to that sense of repose which it is the first object of the garden designer to obtain". (18) The banks on either side required careful management for, if neglected, they could ruin the whole effect.

Occasionally, there was a need to improve the levels of the approach to the house. (Wood Hall, 19) At Graythwaite, before Mawson's alterations, the drive led down to the residence and gave it the

appearance of being sat in a hollow. He removed this suggestion by sinking part of the drive, excavating a portion of the hill and changing the main entrance from the West to the South side. (20)

Straight tree-lined avenues expressed the "most dignified importance" (21) so suited only the most imposing architecture. (Duffryn, Graythwaite, Rushton Hall) Mawson included such as avenue at Maesruddud hoping that when the trees were fully grown they would make "a dignified approach to a fine modern mansion". (22) His work at Athelhampton was an example of a symmetrically planned drive with an avenue, "which has worked out well in practise, and produced a result which is dignified and thoroughly in keeping with the beautiful old architecture up to which it leads". (23) Straight drives were best built on the level as in this example with the trees carefully selected to give a uniform size. (24)

Double avenues were reserved to express the greatest magnificence. Pleached avenues were useful where the surroundings were formal but not sufficiently important to deserve an avenue of forest trees. The double row of limes along the short straight drive at Poundon house were possibly intended to be pleached. (25)

The short straight drive to Hengrove was marked by yew hedges, (26) that at Errolston, informally edged with azaleas. (27) At The Flagstaff it was necessary to raise the ground between the curved drive and the kitchen garden by about 15' and to plant it with maritime pines, Scotch firs and evergreen oaks in order to give it ample protection. (28)

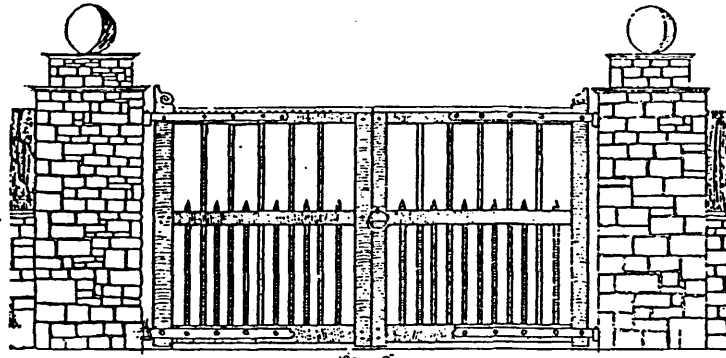
Where drives led through part of the gardens, they might be flanked by grass backed by flowering shrubs or run through landscaped lawns with specimen trees. At Storrs, the sides of the drive were planted densely for privacy and the tennis court was screened from it by a yew hedge. (29) Nearer the house, drives might be hedged formally with yew (Little Onn Hall, 30) especially if they became straight.

According to Mawson, "the double drive is the prerogative of those houses which stand in their own grounds but which are so near a large town that they serve all the purposes of a town residence". (31) One such place he dealt with was Broad Oaks House where he treated the approaches in an informal manner. (32)

With a small property, it was quite acceptable to dispense with drives altogether. The omission of a drive at The Corbels meant there was sufficient space for a tennis lawn. (33)

Section 3.—Carriage Gates.

Speaking broadly, entrance gates must, to be effective, be designed to be in keeping with their surroundings, more especially where they form a part of a combined scheme for lodge and entrance. First impressions are nowhere so decisive in their effects as in a garden, and first impressions are obtained from the main entrance. We therefore only give below four representative drawings, and shall be most pleased to submit original designs for any stated opening, with prices, with or without piers, or to carry out the designs of architects, with every possible care as to the correct rendering of detail.



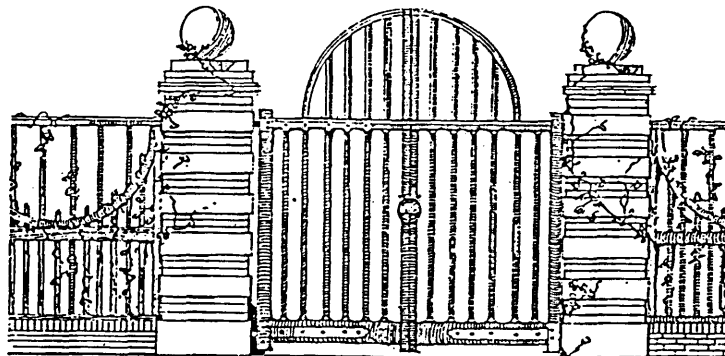
The Easedale Gates.

The Easedale Gates.

Price in pine, 2½ inches thick with 1½ in. square bars, including wrought-iron hinges, handle and bolt, painted four coats. For 10 ft. opening, £8 15 0
Do. in oak: £10 5 0
Do. in oak with lead capping to top rail as shewn, £11 5 0

The Hawes Gate, 2½ ins. thick, with wrought-iron hinges, and drop handle, balusters in bottom half, and 1½ in. square bars in deal, for 6 ft. opening, painted four coats and finished to approved tint
£9 10 0

Same design but for carriage entrance, 10 feet opening:
£11 10 0



The Hawes Gate.

Same design in oak, for 6 feet opening	£10 10 0
" " for carriage entrance, 10 feet opening,	£14 0 0
Paling to Match with curved rail and interspaces filled in with 1½ in. square balusters, total height 5 feet, per yard	£1 0 0
do. do. in oak, per lineal yard	£1 7 6

For Wrought Iron Gates see Section 12 (Antiques), page 27.

4.3 ENTRANCE GATES

True to his other teachings, Mawson recommended keeping entrance gates in harmony with their surroundings, especially where they formed a part of a combined scheme with the lodge.

He warned that "first impressions are nowhere so decisive in their effects as in a garden" (1) and first impressions came from the treatment of the main entrance.

There was generally a gate at the start of the main drive and there might be a second at the entrance to the carriage court. Secondary drives needed less imposing gates such as the low simple wrought iron one on the back drive at The Flagstaff.

The imposing wrought iron entrance gates at Wood swung in grand square piers finished with lead urns. A less important entrance to the residence was of more modest dimensions and so of a type more suitable for the majority of properties. Plainer gates stood between gate piers built of roughly squared granite and topped by light wrought iron finials.

Each entrance was best tackled on its own merits. The Mawson firm provided original designs or else carried out designs drawn up by architects, "with every possible care as to the correct rendering of detail" (2) rather than suggesting a style previously used in another garden. Thus the drawings for carriage gates in the Mawson Brothers' catalogue were published only as a guide.

An oak or painted gate was most in keeping with the majority of places and, again, it should be kept plain, over elaboration both spoiling the look and adding to the cost.

EXAMPLES:

Mawson Brothers' catalogue - 'Easedale', 'Hawes' and 'Milnbeck' designs, the latter being "exceptionally strong and serviceable, as well as attractive" (3)

Mawson Brothers' Nursery - 'Rayrigge' design hung in dry stone walls.

Shrublands - entrance gate in rough walls of local stone. (4)

Hengrove (5) - double wooden gates in matching lattice fence.

'The Art and Craft' (6,7) - two examples of well crafted entrance gates, both hung from brick piers.

Uplands (8) - double wooden gates between dressed stone piers supporting balls with, to one side, a third pier, the gap being filled with wooden fencing to match the gates.

Kearsney Court (9) - double gates across the end of the curved drive with two side pedestrian gates.

Above Beck (10) - double wooden gates were in conjunction with a curved drive.

Kilfillan (11) - main gates onto the road high and panelled to ensure privacy since they opened almost directly onto the carriage court. Set in brick, patterned and tile capped boundary wall with niches.

Greenwoods (12) - solid panelled doors as privacy again vital because of the very short drive.

Mawson considered either plain or ornamental wrought iron gates to be most satisfactory being long lasting and needing little repair.

However, they had to be included with care for "no material lends itself so readily to the manipulation of the wholesale manufacturer who, by his machinery, supplants the craftsmanship of the worker". (13) "A perfectly plain gate carefully constructed is better than an elaborate one turned out by machinery". (14) The decorative work on the gates for Little Onn Hall, including a pair of lamps at the centre of the gates and ironwork flowers at their outer ends, showed there were able craftsmen who could work in this medium. Similar wrought iron work was used at The Willows.

EXAMPLES:

Walhampton House and Poundon House (15) - fine wrought iron entrance gates.

Woolley Hall - very imposing and grand in manner.

Dunchurch Lodge (16) - praised by 'Studio' for their simple design yet massive effect.

A popular arrangement was for the main gate to be flanked on one or both sides by pedestrian gates. In this way, foot access was provided to the paired lodges at Maesruddud (17) and at Woolley Hall, where covered side gates terminated the wing walls.

Lodges needed to accord with the style of the entrance and drive.

Mawson came across plentiful examples of good lodges "imparting an air of comfort and fitness backed by trees amidst a profusion of flowers". He considered them far more desirable than the pretentious and assumptive mansions which they accompanied "where there is too often a striving after the artificially grand which is not the natural outcome of the neighbourhood and as often as not fails to realise the designer's ambition".

Sometimes, though, lodges were "foolishly made to appear as offshoots from the varying styles of pretentiousness displayed in the mansion".

(1)

When close to the house, (Dunchurch, 2) Mawson acknowledged that main lodges could show more distinctly architectural pretensions, but otherwise he liked the lodge to be designed to show a "delightful homeliness above every other quality". (The Flagstaff, 3) The workmen's cottages placed as lodges at Dunchurch were to be covered by climbers and backed by plantations to add "picturesque and softening touches" to the composition.

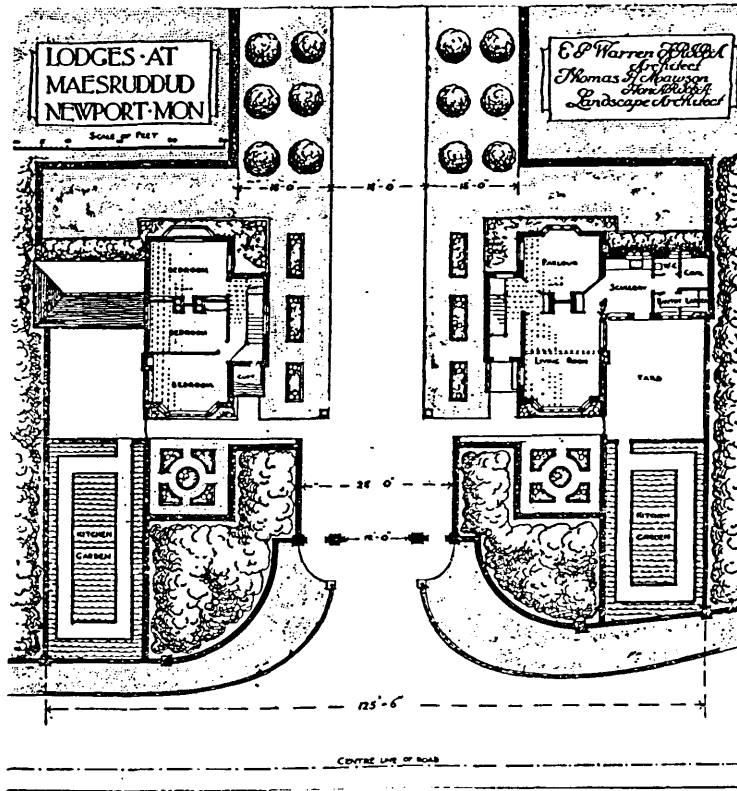
The duties and the comfort of the occupant had a bearing on the design, hence the porter's lodge at Holker Hall designed by Mawson to provide shelter. (4) He recommended providing ample space around these dwellings to allow for sunshine and flowers, and arranging the living room windows to have a long view of both drive and road to facilitate the duties of the gate-keeper. If lodges were paired (Maesruddud, 5) each should be of sufficient size to make an individual dwelling rather than subjecting the employees to the inconvenience of having a split house. The extra accommodation could be used for other estate workers in addition to gate keepers. The lodge at Devoran was attached to the garage and was lived in by the chauffeur; half the gatehouse at The Flagstaff was occupied by the head gardener and the other half by the coachman. (6)

Symmetrically planned drives were best accompanied by balanced lodges which harmonised with the residence. (Athelhampton Hall, 7) Either single or double lodges might grace the foot of a curved drive, and, providing the distance to the house was not excessive, they too reflected its style. (Kearsney Court, 8)

Gate-houses were popular alternatives to lodges and allowed of varied treatments. They needed to be closely associated with other buildings perhaps being connected to the main house (Wood) or occupying the side

of the carriage court opposite it. (Thornton Manor, 9) The gatehouses at Madresfield Court (10) and The Flagstaff (11, 12) were built with arched portals straddling the drive.

A well designed gate-house expressed the importance of a "Lordly domain" and in very exposed positions helped give shelter to the grounds. (Thornton Manor, The Flagstaff)



n.16 Lodges at Maesruddud ('The Art and Craft' 5th ed. n.22)

4.5 CARRIAGE COURTS

The provision of a carriage court enabled carriages to drive right up to the door of a residence. Just as the drive was best on the non-sunny side of the house away from the gardens, so too was the carriage court. Part of Mawson's work at Foots Cray Place involved moving the carriage court from the South to the North side of the house, the main benefit being the increased privacy of the pleasure gardens.

The same qualities were desirable for this forecourt as for the entrance arrangements and they could be impressed on any of the several possible forms.

For convenience and appearance it was preferable to have a level forecourt. Where the contours ran diagonally across the area of the court at Wood, Mawson considered made a considerable cutting to ensure a flat surface. (1) Providing a level base for Capernwray Hall resulted in a court with a steep drop at the edge so Mawson planted a thick yew hedge where the ground fell sharply away, which added to the safety of the arrangement. (2)

The curved or circular style of carriage court originated with the Victorian landscape school and according to Mawson, was one of the most sensible things it had produced for it indicated the lines which a carriage would naturally follow. In the natural surroundings of Moor Crag, he included no architectural divide between the spacious carriage turn and the landscaped grounds. (3) Nevertheless, the majority of the courts he designed were enclosed by square or rectangular boundaries.

Coinciding with the start of Mawson's practise, architectural carriage courts came back into fashion. He was in favour of the revival finding a well-screened carriage court "eminently sane and practical". (4) It offered shelter and a means of providing privacy in the gardens (Rushton Hall, 5) and an architectural carriage court gave a proper base to the house. (Broad Oaks House, 6)

The court only needed a bit of planning to be successful for "a well-considered grouping of house, stables and out-buildings round a sufficiently large space will usually assure an aesthetic composition which needs only a pair of piers and a short enclosing wall to complete it". (7) Any side not bounded by the residence could be closed with high masonry or a gatehouse (Thornton Manor, 8) and the end protected by "hedges or even climber covered trellis". (9)

EXAMPLES:

Chapelwood Manor (10) - carriage court bordered by the residence on two sides.

Duffryn (11) - enclosed by a balustraded wall carrying a wrought iron gate on the park side, a high wall to the East, and the service wing on the West. The latter had its own service road and space for turning.

Greenthorne (12) - surrounded by a low stone wall.

Keffolds (13) - edged by a low brick wall in keeping with the house, backed by yew hedging. Piers with sugarloaf finials marked the point of entry of the drive.

Warren House (14) - a low wall was used but only on the side which divided court from drive, where privacy was not affected.

Broad Oaks House (15) - balustrade decorated with sugarloaf finials and two entrances for the double drive.

Stocks (16) - open to the fenced paddock which lay between the house and the road but a high wall with a solid door extended from the house dividing off the pleasure gardens.

The Priory (17) - the carriage court was only divided from the rest of the grounds by a length of balustrade.

The basic rectangular shape could be cautiously elaborated. At Holker Hall a bow in the walled rectangular carriage court echoed a feature of the house; (18) the stone balustrading bounding the strictly architectural court at Dunchurch had an octagonal central bay lined on a Chestnut avenue. (19)

Depending on the individual conditions, the drive might enter and depart from the same point (Dunchurch) lead from one side to the opposite, (Maesruddud - from drive to stable block, 20) enter one side and leave from the adjacent (Chapelwood, 21) or may enter and leave from either end of the same side. (Warren House, 22)

A popular plan was to have an entrance from the court to the gardens opposite the main door of the residence.

EXAMPLES:

Maesruddud (23) - to the decorative kitchen garden

Higher Trap (24) - to the more naturally treated part of the grounds

Frequently there was an entrance through to the main terrace and the flower gardens. (Rodborough Court, 25)

The walls of carriage courts were not always treated in a purely formal manner. At Higher Trap, where the house was set into a hillside, the retaining wall which formed the far side of the carriage court was designed to hold alpines (26) and at Elm Court there was a rockery wall to the carriage court despite it being a town residence. (27)

The road might lead directly into the carriage court with no drive to

speak of.

EXAMPLES:

Whitehill - bounded by the house on two sides, the North side being enclosed by a high, split oak fence with lattice work which screened the kitchen wings. Access to the stables, coachhouse and yard.

Kilfillan (28) - the gardens were partitioned from the court by similar fencing supported between brick posts. A lattice gate led to a rose bordered path.

Mawson used a variety of materials for the boundaries of carriage courts. Wrought iron fencing coupled with matching gates was suitable for grander houses, (Hartपुरy House, 29; Walhampton House, 30; Dunchurch Lodge, 31) while yew hedging was appropriate for less formal mansions. (Hengrove, 32; Ballimore, 33; Little Onn Hall, 34; Marden Park, 35) Mawson suggested holly or box (The Yews, 36) as a suitable alternative to yew.

'The Art and Craft' provides details and measurements for ideal carriage courts which gave ample space whilst being pleasing to the eye. It was "worse than useless" to provide "universal rules" (37) for designs, each case needing to be considered on its own merits, taking into account the scale of the entrance, type of surroundings and nature and amount of traffic. At Wood, the carriage court, protected by the house and gatehouse on two sides, could only be fifteen feet wide because of the landform. Steps led through its low walls to the tennis courts which helped broaden the effect. (38)

When it proved impossible to enlarge the carriage court at Graythwaite, Mawson revived a practise he had come across in older gardens and added a second turning circle. The new, straight drive approached the North side of the residence via a circular court which led to the rectangular original bordered on two sides by the house.

Flower beds were not necessary in carriage courts since one of their purposes was to give "a clear line of demarcation between the approach and the pleasure grounds". (39) Where space permitted, a combination of grass and gravel offered the best surface.

EXAMPLES:

Duffryn - as in many designs, the drive continued in a circle inside the court, and grass plots filled the space to the square walls. The central circle was grass, crossed by two paths set at right angles.

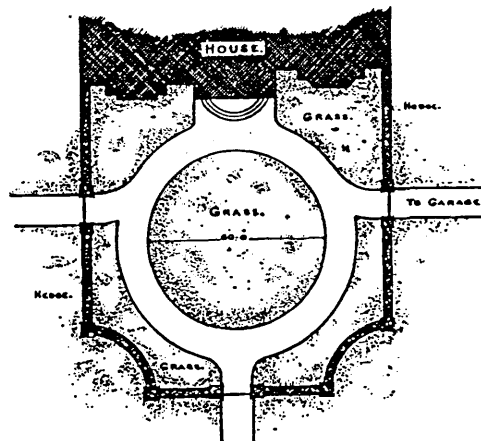
Thornton Manor (40) - central pond and statue.

Walhampton House, (41) Warren House, (42) Rushton Hall (43) - statues on a central grass plot.

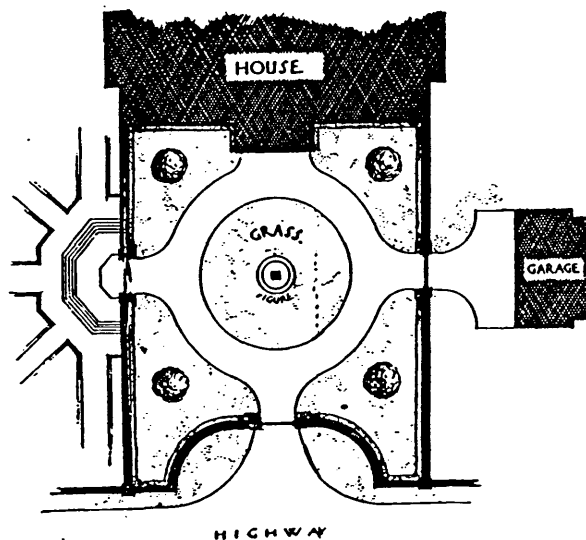
Greenwoods (44) - an urn formed the focus of the high walled court.
 Kilfillan (45) - small, circular, paved rose garden in centre.
 Maesruddud (46) - a little rockery work filling the corners of the walled carriage turn outside the main door.
 Dunchurch Lodge - seats in recesses on either side of the drive for convenience and decoration.

The social life of most owners meant that motors and carriages were needed at late hours so the comfort of chauffeurs and drivers had to be considered. Arranging ample shelter for them gave an excuse for "almost unbounded aesthetic possibilities". (47, Holker Hall)

In small houses where room was already restricted or where the privacy of the garden or entertaining rooms would be destroyed by passing traffic, Mawson favoured dispensing with a carriage court altogether. (The Corbels, Shrublands) A covered way connecting the house to a carriage stand offered a suitable replacement and gave "a most delightful cloistered effect" (48) in the garden.



n.17 Sketch for a carriage court ('The Art and Craft' 5th ed. fig.42)



n.18 Sketch for a carriage court ('The Art and Craft' 5th ed. fig.49)

They stocked a number of antique Italian and Spanish gates at the Rayrigge nursery, each one "unique in design and in execution and material". (22)

At Walmer Place, Mawson reerected two such Spanish gates. One, marking the end of a path across the garden, was set between tall piers with moulded caps and stone balls, and was spanned by an iron arch holding an ironwork ship. (23)

Mawson gave consideration to the gate piers, often using them as supports for climbers. A sketch for Lees Court, shows a pair of substantial stone piers 2'3" across, capped by elaborately sculpted finials, flanking a 15' gap. (24) He also gave thought to the gate surrounds.

EXAMPLES:

Bailrigg (25) - from the carriage court to the garden, hung in a brick and tile patterned wing wall and covered by a steeply pitched, tiled roof.

Broad Oak House (26) - stonework surround in the brick wall which divided the kitchen garden from the pleasure grounds.

Warren House (27) - to match the other architectural work, the gate from the carriage court to the garden was hung in a raised brick and stone surround, ornamented in the corners with stone carved scrolls. The gateway out from the formal part of the gardens was of the same materials but more decoratively treated, having a stone balustrade along the top. A third gateway, leading into the walled kitchen garden was still more grand. Two great stone and brick, ball-topped piers were spanned by a stone and brick pediment, and between them hung double iron gates.

Wych Cross Place (28) - attractive surrounds to the gates in the walled kitchen garden.

Mawson sometimes used arches for their own sake.

EXAMPLES:

Higher Trap (29) - brick-patterned arch forming side entrance into the garden from the yard.

Rodborough Court (30) - a substantial arch with flanking stone walls and large central ball on top, spanning the far end of the long walk across the garden.

Roynton Cottage (31) - rock built arches lined with slate work inner curves spanning flights of steps.



n.19 Maesruddud 1987

n.20 Hartpury House
1987

4.6 WROUGHT IRON GATES WITHIN THE GARDEN

Gates had to be both functional and ornamental features, designed simply and in harmony with their surroundings. The style depended on their position and importance, the architecture of the residence and also the nature of the wall, fence or trellis which they were in conjunction with. They offered "endless possibilities for effective treatment" (1) and, regardless of their position on the estate, provided an opportunity to exercise taste in design and arrangement.

Mawson recommended giving character and distinction to gates and fences by attention to both design and placing. He feared that this advice was rarely heeded since they were commonly selected from the wholesale manufacturers' catalogues and incorporated anywhere in a scheme. He tried to persuade estate owners to branch away from the limited range of the catalogues towards designs "which shall have the merit of individuality and special suitability to the needs of the particular case". (2) He stressed the merits of using "simple designs, lending themselves to sound and honest construction by the local craftsman", realising that "it is usual to undervalue that which is easily accessible and to value that which is exotic and remote". (3) The old examples provided good models for while they had been made "to serve as ornaments", the skilful design and clever craftsmanship expended upon them was "doubly pleasing because legitimately applied to utilitarian objects". (4)

Mawson used the two huge gate piers at Farfield House to illustrate "how much the architects of the later Renaissance valued the entrances as points of emphasis, often restraining expenditure on the house that they might enrich them" (5)

The gates he favoured had vertical bars which did not unduly interrupt the view through but they were often set in a frame of fancy work (Broad Oaks House, 6, The Hill) or had decorous overheads. (Foots Cray Place, 7; Rodborough Court, 8) When the fine gate leading from the end of the terrace at Wood was left open, the statue in the pond, as viewed from the wall garden, was framed by the ironwork surround. (9; and at the top of the flight of steps to the kitchen garden at Maesruddud, 10)

The low, double, wrought iron gates and their ironwork support used by the small circular pond at Lewiston Manor, were extremely ornate. This was acceptable because they did not obstruct the line of vision. (11)

At Hartpury House, Mawson hung a pair of wrought iron gates between tall architectural piers topped with urns to divide the old garden from the new extensions. They were made to EPM's design by Mrs. Ames Lyde of

Thornham, Norfolk, the site justifying the ornamental attention and the architecture of the mansion demanding the quiet treatment of the surrounding details.

EXAMPLES:

Skibo Castle (12) - modern iron work marking a division between two parts of the garden layout.

The Willows (13) - gate and ornamental grille by Gibson, set in the wall which divides the tennis courts from the old portion of the garden. It had bells attached which rang when it was moved.

Wyeh Cross Place (14) - a total of sixteen wrought iron gates were used in the scheme, mostly emphasising divisions. Jekyll and Weaver illustrated one of the set and praised its light treatment.

Where the kitchen garden was included as a part of the pleasure grounds, wrought iron was often used for the gates to it.

EXAMPLES:

Foots Cray Place (15) - an impressive antique iron gate hung between tall brick piers topped with stone balls at the entrance to the garden, and another was set in an arched brick surround in the subdividing internal wall.

Hartpury House (16) - illustrated by 'The Gardener's Magazine'.

OTHER EXAMPLES:

Dunchurch Lodge - two pairs of well crafted, modern gates led through the low walled carriage court, one pair to the garden and the other to a tree-lined avenue.

Graythwaite Hall - a decoratively treated gate fitting an arched surround.

Greenwoods (17) - in the wall which screened the bustle of the house front with the peace of the gardens.

Rydal Hall (18) - more modest waist-high gates from the carriage court to the terraces.

Cross O'Cliff Court (19) - the way into the hedged paddock from the carriage court was through a large ornamental gate placed between brick and tile gateposts.

Witham Hall (20) - ornamental gates between solid piers led out from the drive to a paddock.

Mawsons' offered to supply a range of old gates to its clients, the quality of their ironwork, "far surpassing anything attempted now a days", (21) making them durable yet light and graceful in appearance.

4.7 WOODEN GATES WITHIN THE GARDEN

Gates were often designed in wood to match the trellis work which surrounded them. An overarched gate with a tiled roof was designed to fit into the trellis fence which marked the division between parts of the gardens at The Grange, Hoylake. Like the fence, the lower part was wattled, with patterned openwork laths above. Brick piers gave the structure support. (Birch Grove House; Walton Old Hall; Devoran, 1)

EXAMPLES:

Kilfillan (2) - a tall diamond lattice gate between brick piers, provided the way through the square lattice and wattle fence between carriage court and garden.

Elm Court (3) - a similar gate led out of the end of the garden.

Newton Green Hall - at the top of the steps leading down to the rose garden.

If used to mark the ends of a vista, gates might appear as quaintly designed lych gates or little gate houses, serving the purpose of arbours as well as offering shelter. (Walhampton House; Ribby Hall; Moonhill Place; The Grange, 4) By "a judicious use of open panels", they "half reveal and half conceal the beauties of the garden beyond, and so tempt to further exploration". (5)

Double wooden gates divided the kitchen garden from the flower gardens at Poundon House. They were set in the tiled brick walls, the wall above them being raised to emphasise the entrance. The gates themselves were of vertical bars and since they were lower than the arched opening they hung in, the vista was little disturbed. (6; Skibo Castle; Maesruddud, 7; Burton Manor, 8)

A feature was made of the "nicely treated enclosed gateway" (9) terminating the terrace at Lees Court. Seats were added on either side to contribute to its impact.

Postern and other small gates played an important role in well designed gardens. The Mawson Brothers' catalogue includes designs for six postern gates which it suggests could be adapted to carriage entrances either as pairs of folding gates or as large single gates.

The 'Studio Year Book' of 1907 commented on how picturesque piers built of local stone were, citing the entrance to Shrublands, designed by Mawson and executed by Garden Crafts Ltd., as a good example. (10) As in the gate for his own property, Mawson designed the top of the wooden gate to be concave "to allow a glimpse of the country beyond to be obtained from within." (11)

The previous year the 'Studio Year Book' had given examples of wooden gates, also designed by Mawson and Garden Crafts Ltd., suitable for placing in stone or brick walls, wooden palisades and fences. The journal picked up on "the striking effect" (12) produced by one of Mawson's open bar, oak gates when set off by matching fencing, the latter raised on a low wall finished with rough cast cement. The article remarked that "wooden gates like the above may not possess any specious attractiveness being, as they are, remarkably plain, but it is this very plainness added to good proportions and sound construction that is of the greatest value in all such like architectural objects and far excels the showy self assertion of other and more elaborate designs". (13)

EXAMPLES:

Wood Hall - a low open work gate stood at the exit from the gardens at the end of the pergola walk.

Stocks (14) - at the exit to the paddock from the rose garden.

Barley Wood (15) - leading out of the gardens from the end of the pergola, hung in curved walls complementing its slightly down-curved top line.



Doors provided access whilst retaining privacy and Mawson included them wherever this quality was desired.

EXAMPLES:

Newlands Park (1) - in the dividing wall between the rose gardens and the house terrace, set in an ornate classical stone surround.

'The Art and Craft' (2) - illustration of a similar combination of heavy classical surround and solid oak door, this time surmounted by a large stone acorn, for a door in a fruit wall.

Farfield House (3) - from a walled flower garden to the back drive.

Stonehurst (4) - in the brick wall separating the bowling green and pool court from the further reaches of the gardens.

Stocks (5) - at the entrance to the gardens from the carriage court.

A plain oak door, hung between wooden posts and spanned by an iron overarch for creepers, made to Mawson's designs, was illustrated in the 1906 'Studio Year Book'. The model was called 'The Kingsdown'. (6) The periodical also illustrated an oak door from Walmer Place which provided total privacy.

Open work in the upper part of a door could be included to give glimpses of what lay beyond as in the 'Nutley' and the 'Garth' types. (7) The 'Nutley' was recommended for fruit walls where an open view through was desirable, while the 'Garth' door was suitable for taller and narrower openings. (8)

Mawson suggested that a study of the "perfectly plain but delightfully proportioned" (9) doors included in old English walled gardens would be of great help to designers. The door to the kitchen garden at Thornton Manor was his modern equivalent.

As with gates, it was not possible to use stock designs for the style should be derived from the site. Where a door led to a small garden or stood in the outlying parts of larger properties such as the entrance to a wild garden or paddock, it was best kept simple "with a view to strict economy". (10)

English oak was the most satisfactory material, scoring by both its durability and appearance. A pleasant oak door designed by Mawson and executed by Garden Crafts Ltd. was used, set in a wooden frame between two ball-topped piers in a rough stone wall, in the scheme at Uplands and was illustrated in the 1907 'Studio Year Book'. The lower part was panelled, but an arched space occupying most of the upper part was closely filled with wood slats.

The 'Wych Cross Door' originally designed for Wych Cross Place, was .

"a handsome door of very neat and effective appearance, studded with oak pins and beautifully finished in oak, oiled or darkened as desired and fitted with hand-made wrought iron furniture and heavy hinges". (11)
This three panelled door with its Gothic arched top line, could be hung in brick or stonework, or in its own oak frame.

Suitable either for an opening in a fruit wall or as a postern entrance, 'The Grange' door was of solid oak panels. It measured 3' x 6'6" and had an arched top, held by a pedimented frame, making it 9'6" high overall. (12)

OTHER EXAMPLES:

Hengrove (13) - three doors into the kitchen garden.

Kilfillan (14) - an overarched solid wooden door matching the main gates set in the boundary wall giving a side entrance to the grounds.

Skilts - the garden entrance was built into the existing wall, steps up to it necessitating a raised overarch made with old bricks and a tile capping. Round the slatted oak door was a Bathstone surround and the date of the garden, 1909, was carved on the bathstone keyblock. The top of the door frame was infilled with turned wooden spokes giving a half-wheel effect and on the small pedestal above stood "a delightful little lead figure" (15) by the Bromsgrove Guild.

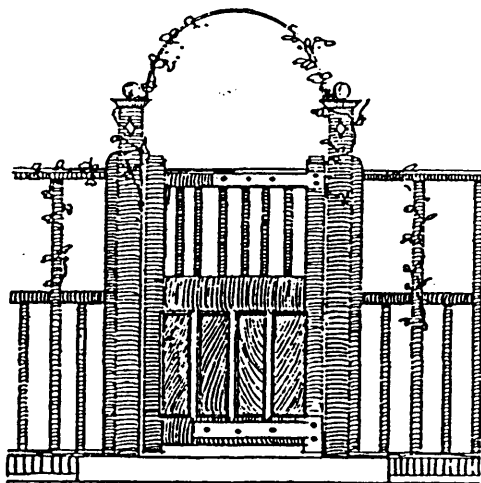
The Hill; Foots Cray Place (16) - similar designs.

Hannaford Lodge (17) - a large pair of square panelled doors allowed sufficient width for access in and out of the yard. The walls of the court were thatched and this was continued to give an overarch to the doors.

The Priory - the entrance to the yard was hung with similar doors set into a tiled overarch.

The Shawms (18) - a slatted door closed the entrance to the small yard.

The Thirlmere Design.



n.22 from Mawson Brothers' catalogue

4.9 TRELLIS

Mawson considered a trellis to be a background or framework on which to display growing things which should be built strongly enough to serve this function. He warned against bad taste and ostentation, emphasising that beauty should be unassertive and not in competition with the plants, and that its effect should derive from the basic proportions of the laths rather than any added ornament. It was acceptable to paint trellis green if the paint was of "good lasting quality". (1)

Trellis work was used as screening, to mark garden compartments, or to give sheltered walks. The 1906 'Studio Year Book' used an illustration of a walk lined with parallel screens designed by Mawson and constructed by Garden Crafts Ltd. The screens were connected overhead by arches so "a luxuriant tangle of roses" (2) could soften the regularity of the lines.

EXAMPLES:

The Grange - rows of trellis round the main lawn, backing the borders of a floral walk and screening the kitchen garden area.

The Flagstaff - rose posts and trellis bordering the path to the summerhouse.

Warren House - a semicircle of oak trellis round the end of a panel garden.

'Mawson Brothers' Nursery catalogue - the 'Applethwaite Trellis' was ideal for screening in the less ornamental areas of the grounds. 'The Corbels Espalier' (3) was another simple design, the lower part being of solid paling making it ideal for places where immediate screening was desirable.

Devoran (4) - divided a walk from the lawn and, with the addition of overhead iron arches, lining both sides of a short walk by the house.

Elmcourt - high, plain latticed fencing down both side boundaries of the garden.

Slightly more complex was the design illustrated in 'The Art and Craft' where squared trellis was mixed with diamond lattice work. (5) Still more ornamental was the design used at Budbrooke. (6) This type of espalier work made attractive sheltered alcoves for seats if curved between two supporting piers. Otherwise it could be used in continuous lengths, any openings required for paths being formed by leaving out the trellis work between two of the main posts. (7)

The 'Studio Year Book' commented that among more imposing structures, the semicircular screen with seat designed by Mawson was a good specimen. The newly erected screen looked rather bare but covered with

creepers it would form "a shelter at once adequate and picturesque". (8)

Trellis work might be used between brick (The Grange, Hoylake, 9; Errolston, 10; Greenwoods, 11; Kilfillan, 12) or stone posts. The gaps between the pillars of the pergola at The Hill were filled in with a square plain lattice held together with oak pins and covered with climbing plants. Wooden trellis was also used as infill in the cloister garden at Woolley Hall (13) and between the columns of The Forum at Thornton Manor.

Mawson considered highly decorative French treillage unsuitable for general use outside in the garden but in its simpler forms, with restrained ornament, thought it could be used to cover bare walls in an courtyard or town residence. At The Hill, he included woodwork panels at the ends of the pergola the design of which were a "triumph of the draughtsman's skill". (14) The patterns were built to give a tromp l'oeil effect and 'The Gardeners' Chronicle' commented that the perspective was so cleverly drawn that even when standing close to it, it was difficult to tell that it was a flat surface not an alcove.

EXAMPLES:

Woolley Hall - there are remains of this type of treillage at the end of the pergola.

Hartpury House - used under the verandah.

Wall trellising of a severely plain square style was used against walls to give support to climbers.

EXAMPLES:

Wightwick Manor - along the terrace walls.

Hazelwood - along the house walls.

The Hill - against the brick boundary wall.

Where a path crossed a piece of trellis there were opportunities for all kinds of designs with overarches of iron or wood for climbers. Plans for a gateway in trellis to face an espalier walk were drawn for Walton Old Hall and the 'Studio Year Book' for 1907 showed the trellis work gateway to Shrublands designed by Mawson and executed by Garden Crafts Ltd.

Mawson found that low trellis with extended posts strung together with chains made an attractive support for climbing plants. Wooden trellis could be used instead of balustrading along the top of a terrace wall. (Rodborough Court)

At Foots Cray Place, an existing building at the end of the walled

fruit garden was decorated with a treillage verandah and balcony. This work was similar to that recommended by Mawson Brothers' for porches over the main entrances of smaller houses and the garden doors of more substantial residences. No entrance could be treated in exactly the same manner for each simple, harmonious design was adapted to the peculiarities of the individual case.

4.10 ROSE ARCHES

Rose arches by themselves could be used with advantage in rose gardens, kitchen gardens, herbaceous borders or to give emphasis to openings through hedges. Such features made most attractive alleys. (Goodrich Court; Rodborough Court, 15; The Grange, 16) The curving walk round the perimeter of The Hill was crossed by ample iron arches like narrow ladders, attached to plain posts decorated by ball caps.

Mawson offered his clients a variety of simple designs including single (17) and double arches. (18) The tops of the deal or oak posts could be enlivened with simple decoration. Wood was used for the uprights with iron for the overheads rather than a combination of iron and wire which Mawson considered to be flimsy and cold. For more informal paths, arches of larch poles, if well constructed, were quite satisfactory.

Mawson favoured using lines of rose arches in a feature which he likened to the old fashioned rose bower. (Foots Cray Place) The arches were placed side by side forming a screen and gave an alternative to trellis. In some cases chains for climbers were hung between pairs. Such arches could stand in arcs or circles round seats or flower beds or round a well in the kitchen garden. Along the same lines, single posts could be joined with lengths of chains or ropes for roses. (Hartpur House)

The posts along the far edge of the lawn at The Shawms were probably once part of a row of rose festoons. (19) Variations included the row of stone posts joined by a single bar round the pool bastion at Wood and the double chains between brick posts at Errollston. (20)

Mawson used a range of types of arches and festoons from the most rustic in peeled larch or oak, to elaborate wrought iron examples. A simple model was 'The Keswick Fruit Festoons' which Mawson suggested for use down both sides of a walk where some kind of decoration was wanted without obscuring a view. Flat arches might span the posts on opposite sides.

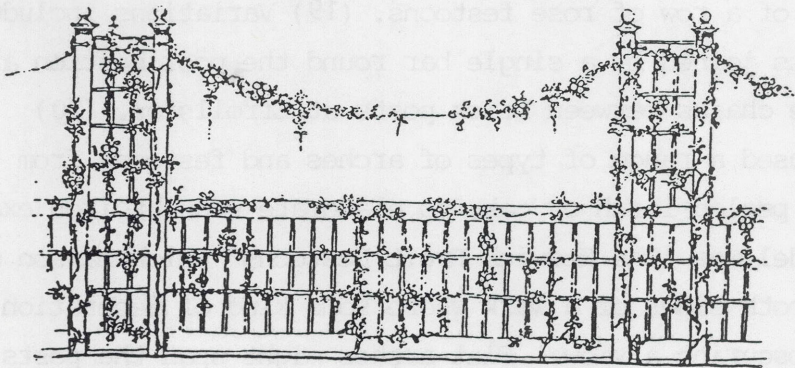
'The Broughton Rose Festoon' was a more elaborate model suitable for use where a fence which needed to be an integral part of the garden scheme, was required. Placed along either side of a paved walk leading

to an arbour, with arches across between posts and planted with vines and roses, the result was "unsurpassed". (21)



n.23 Kilfillan 1987

The Broughton Rose Festoons.



n.24 from Mawson Brothers' catalogue

4.11 PERGOLAS

Mawson believed that a pergola was required in almost every garden, contributing to the attractiveness of a site and forming a part of a walk "bordered and canopied over, festooned with flowers, fruit or greenery". (1) Whilst acknowledging that pergolas were imported features, he suggested that they "differ little from the ancient bower walks either in construction or spirit" (2) which gave them total respectability.

EXAMPLES:

Witham Hall - spanning the path down the side of the lawn providing a means of access to the more distant grounds. Holme commented that "when the creepers planted about it have reached their full growth, it will frame an unusually pretty vista". (3) The path was extended as a pleached lime walk, and terminated at an urn. The pillars were square and of stone chips, those on the side away from the lawns being supported on a low stone wall.

Foots Cray Place - extending from the West side of the house, the view through being finished by a statue.

Warren House - extending from both ends of the top terrace, ending at summerhouses.

Wyck Cross Place - from the formal terraces towards the wild gardens. (4)

Wood Hall - adding interest to the straight path leading from the carriage turn, East to the gate into the park. It took the form of a series of unjoined arches, heavy beams crossing over the path supported by round, stone block columns. (5)

Pergolas were invaluable for giving shade in sunny new gardens (The Krall) and shade and shelter round games lawns. This provision of shelter was often supplemented by combining pergolas with summerhouses.

EXAMPLES:

Shenstone Court - planned to accompany a central domed temple screening a fountain pond.

Walmer Place - along a raised terrace to screen the coastal boundary, terminated in a lookout. (6)

Stonehurst - from the observatory to a summerhouse screening the side of a garden court from the croquet lawn. (7)

Greenwoods - a greater degree of protection supplied by the tiled roof of the brick arched covered way leading from a walk near the house towards the park.

Roynton Cottage - shelter was vital in this exposed hillside site so Mawson included plentiful summerhouses and pergolas. The main pergola ran between corner garden houses, round the 'The Garth' to the North East of the bungalow. It was built of the local stone with wooden cross beams. The enclosure was entered by door in one of the back walls of the pergola, giving visitors a sudden delight at the "quiet air of seclusion and shelter". (8)

Pergolas offered the potential of fine effects when used as a screen between two distinct parts of the grounds.

EXAMPLES:

Lululaund - a brick pergola extending from a pavilion, dividing the new rose garden from the kitchen garden.

The Corbels - screening the cropping ground from the tennis lawn.

Hazelwood - tile and limestone pergola dividing the terrace scheme from the sloping lawns behind. (9)

Round a formal garden pergolas could provide a cloistered effect.

EXAMPLES:

Woolley Hall - over the terrace down the side of the West lawn. (10)

Further pergolas were used in the complex cloister garden off the carriage court. (11)

Thornton Manor - a large rectangular piece of level lawn was enclosed by a double row of concrete columns infilled with trellis, to make the 'Garden Forum'.

Pergolas added seclusion where the surroundings were undesirable and were idea as boundaries to rose and flower gardens.

EXAMPLES:

Duffryn - on the plan, the flower garden on the East side of the residence is protected from the front of the house by a pergola.

Elm Court - the West end of the rose garden which occupied the top terrace was planned to be finished by a pergola which joined with at a matching pavilion on the second level.

Newton Green Hall - the central feature in the circular rose garden was the rose covered pergola which enclosed the North side and stood in front of a garden house. The back row was infilled with square trellis to make an efficient screen.

Barley Wood - along the boundary of the rose garden. The path it shaded was gravel with box edging and iris beds on either side. (12)

Adapted to form a covered way, pergolas could be used over a path which was needed in all weathers such as from the road to the front door of small residence with no drive.

At Kilfillan, Mawson found it desirable to include one or two distinctive features to give a base line along the side of the hill, so used a pergola. Its design was unusual yet not "flambouyant", the main effect being created by the climbers which gave it "its crowning glory". (13)

There was unlimited scope for originality in the planning and design of pergolas from the refined to the rustic. Choice of style depended on the site as did the selection of material. In all cases, the pergola should be of sound construction and balanced proportions with a strong continuous framework. The sides could be left open or else filled with trellis or wattles depending on whether the view was more important than privacy.

Wood was a popular medium for the construction of these "pleasing features" and "the framing may be as varied as the gardens themselves". (14) There was all the possibilities from rough unpeeled Larch posts and heads, to "neatly-squared posts". (15)

The Mawson Brothers' catalogue showed a sketch of a corner pergola with light, turned poles, wooden overheads domed over the right angled change of direction, and low lattice work sides. At the other end of the scale they included a rustic pergola of larch poles for both the uprights and overheads. It was erected near a tennis lawn "to provide shade for chairs, tea tables etc, in conjunction with tennis". (16)

Mawson's most elaborate pergola was at The Hill. It was built "in the Italian style" (17) round the South and East boundaries of the original site to afford privacy from the public Heath, a central temple closing the axial line through the house. When the adjacent property was bought, the pergola was extended over the bridge where it finished at a garden temple. The pillars were of Portland stone with a stone balustrade and cross bars of English oak. At the corners it broadened out into arbours with domed beam roofs. The floor was of simply patterned paving with holes left at the foot of each column for climbers. Since privacy was so vital to the garden, square lattice was used to infill the spaces between the pillars giving support for numerous climbers.

The Builder's review of the 4th edition of 'The Art and Craft' found Mawson's illustrations "unobjectionable" but "rather commonplace" with the exception of this pergola at The Hill. (18) 'The Gardeners' Chronicle' also remarked on the feature commenting on its "splendid

proportions" and called it "the most pleasant promenade" and "a gracious ornament to the garden". (19)

OTHER EXAMPLES:

Newlands Park - a pair of pergolas in a classical style to accord with the facade of the residence. They bounded the garden court and extended out to end in a pair of garden houses, adding character to a site with no "thrilling opportunities". (20)

Walhampton House - colonnaded court on the North side, designed mainly by EPM, treated purely architecturally, with classical columns and an entire flat roof. Inside was plastered and the length was divided by columned arches. The floor was tiled except for the end section which was excavated to make a lily pond. (21)

Errolston - round the main lawn as a screen to the rest of the gardens, the piers in brick. (22)

Cragwood - extending the top terrace walk, leading to the rose garden. Like the other architectural work in the garden, the pergola was of dry Westmorland black slate. (23)

Uplands - stone pergola included as an illustration in the 'Studio Year Book'. (24)

Courtlands - part of the terrace scheme making a shady walk leading to a pavilion. Its square piers were rough casted.

A variety of shapes were acceptable.

EXAMPLES:

Marden Park - following the curve of the bottom of the hillside. A most impressive structure, it extended out from the brick terrace wall so could be looked down on from the balustraded terrace walk above. The round columns were of stone and plenty of space was provided round the randomly laid stone paving so climbers could be grown up and over the wooden cross beams. (25)

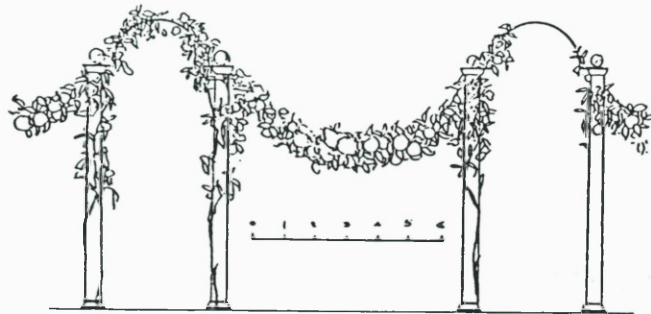
Rydal Hall - sets of four columned pergolas with wooden overheads used to cover seat recesses in the top terrace walls and at the outer edge of the second terrace, bordering the croquet lawn. (26)

A variation of the standard pergola was a series of arches made of oak posts or stone. At Duffryn, the screen which marked the divide between formal and more natural treatment consisted of double rows of round columns spanned by high wrought iron single arch bars designed to be covered with climbers. (27)

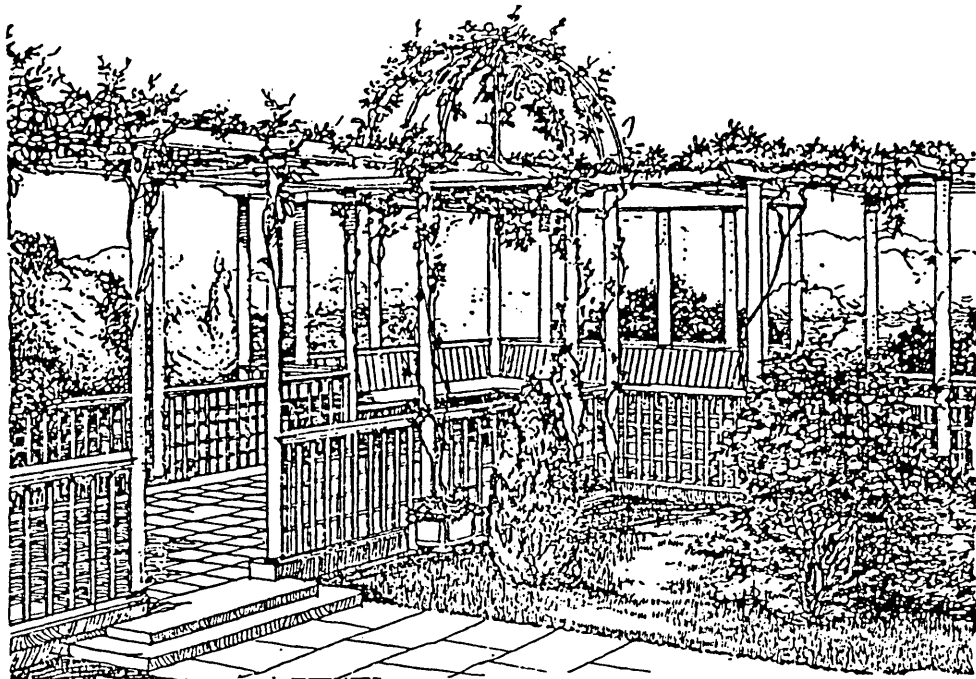


n.25 Marden Park 1987

The Keswick Fruit Festoons.



n.26 from Mawson Brothers' catalogue



n.27 from Mawson Brothers' catalogue

4.12 TERRACE

"The immediate surroundings of an English home must, before all things, possess and express a spirit of restfulness". Mawson believed this quality could, in most cases, be secured most efficiently by means of "a more or less formal terrace scheme". He found something particularly restful in the level stretches they provide valuing them particularly in mountainous districts or in small gardens. (Shrublands, 1)

Terraces served the vital utilitarian function of providing flat walks, broad enough at least for two to walk abreast in pleasant conversation . On a steep site terracing was the only way in which to secure level paths, so was indispensable for hillside residences. (Kearsney Court, 2; Roynton Cottage, 3)

Where the drop was steep but not long, Mawson favoured building one massive retaining wall linking the two levels with flights of steps, and thus obtaining a satisfactory expanse of level lawns. (Ballimore, 4; Keffolds, 5; Langdale Chase, 6; Hazelwood, 7)

EXAMPLE:

The Hill - a drop of more than thirty feet from the house to the West boundary, a distance of only two hundred and fifty feet. Using rubble from the excavations for the Hampstead tube station, Mawson engineered a retaining wall sufficiently high to support flat lawns and additionally giving a "splendid vantage point from which to view the wonderful prospect". (8)

Another important role of terraces was the provision of a "steady foreground stroke and clean-cut measuring line" against which to see "the freer effects of foliage and the imaginative mellowness of distance". At Rydal Hall "a series of splendid terraces" with "an ample measure of dignity and spaciousness of effect" offered "many standpoints from which the beautiful country round can be viewed under the pleasantest conditions". (9)

To draw attention to a view across the landscape or along a vista within the garden, Mawson commonly designed bastions as part of the main terraces. These were usually semicircular features which served as a place from which to admire the countryside. (Rodborough Court, 10)

EXAMPLE:

Wood Hall (11) - Mawson extended the terrace on the South front including a bastion in the deep retaining wall, from which a view down to the river could be enjoyed.

Other simple shapes were used.

EXAMPLES:

Higher Trap (12) - a square extension opposite the front door on the top terrace.

Ardingly (13) - a pair of octagonal lookouts at either end of the main terrace.

Bastions were frequently built as part of the top terrace, either opposite the door, in the centre or at either end, depending on the views. Where admiring the countryside was the main aim, they might be found as part of the last wall of the terrace scheme.

EXAMPLES:

Cragwood (14) - squared bastion extending from the centre of the tennis lawn giving superb views of Lake Windermere.

Hannaford (15) - curved belvedere bounded by posts and chains edging the property and looking towards the downs.

In a suburban garden, terraces required more careful arrangement than in open country for here the eye should be induced to rest on the garden rather than the balustrade serving as a frame to "charming distances". (16)

All the gardens illustrated in 'The Art and Craft' had "some form of terrace" (17) but Mawson explained that this did not represent "any singular ideas on the part of the writer" for he did not consider a terrace to be a necessity. However, he observed that every landscape architect "whose work has obtained recognition" agreed that to give a proper connection between the house and garden, a formal arrangement near the house was essential.

EXAMPLES:

Broad Oaks House (18) - terraced formal gardens specifically added to give a proper base to the house.

Dunchurch Lodge (19) - all three terraces were contrived to give the main facade of the house "the strong broad base which both its setting and its architecture demand".

Rushton Hall (20) - a large scheme of terraces to provide a proper setting and base to the mansion.

Dunira (21) - substitution of a balustraded wall for the first grass slope on the West and South sides to give an architectural base to the house.

Ballimore (22) - substantial terrace walls intended to "lay out certain prominent lines which would grip the landscape and give a feeling of

connection between the mansion, garden and landscape".

Foots Cray Place (23) - extended terrace on the South front to secure a proper connection between the house and gardens whilst giving a fitting foreground to the park in a manner which accorded with the Paladian style of the mansion.

Wych Cross Place - 'The Journal of Horticulture' commented on the West terrace which was supported by "magnificent retaining walls" from the edge of which were seen "far stretching sylvan views". The article also remarked on the "fine architectural dignity and grandeur of the portions of the terrace immediately before the South front of the mansion". (24)

The majority of terraces were South facing because the main rooms of the house and the pleasure grounds beneath them were orientated towards the sunny side.

Where the house appeared to sit in a hollow, Mawson's main object was the apparant raising of the elevations.

EXAMPLE:

Cuerdon Hall (25) - this was realised by arranging terraces round the South West and North East sides of the house, lowering the ground outside the terrace wall rather than raising the ground next to the house.

Little Onn Hall (26) - the terraces were the first and most important improvements made for they gave elevation and base to the house. The site was practically level but raising the floor height enabled Mawson to place a terrace round the South and East front. He explained that "before this work was carried out the house had the appearance of growing out of the ground without any architectural supports or base. This, in a hilly or rocky country may occassionally be a proper way for a house to be arranged especially when sited on cliff or rocks; but in a level country it is apt to give the building a depressed appearance and suggest dampness". (27)

To further the terraced effect, a greater contrast in levels could be made by the construction of a sunk rose garden. (Little Onn Hall; Graythwaite Hall, 28)

The extent of terraces needed to provide an architectural framework for the residence was not necessarily great and the limited amount of well proportioned terracing at Farfield House proved ample. (29)

Mawson heard "many expressions of disappointment from people whose gardens were on the flat and who seemed to feel that on this account there was no use in attempting to do anything". (30) He felt there was

no basis for this as his treatment of The Grange showed. (31) One way round the problem was to form a sunk garden to give the desired contrast in levels for by this means "no one need despair of obtaining a terraced effect even on a flat site". (32)

EXAMPLE:

Lees Court - because of the "uncompromising flatness", (33) Mawson placed a rose garden on the main front, sunk two feet below the flagged terrace level, and thus gave elevation to this side of the house.

Mawson used sunk gardens for variety and to ensure sheltered spots for plants. (Cross O' Cliff Court, 34 ; Thornton Hall, 35 ; Walmer Place, 36)

Where there was even just a small change of level, a sunk garden was not necessary for a terraced effect could be achieved by a dwarf wall or balustrading. (The Priory, 37 ; Devoran, 38)

EXAMPLE:

Whitehill - the plateau which the house stood on was only two feet above the carriage court and one foot above the tennis lawn. This slight change of level proved enough reason for a stone kerb and thus the effect of a terrace. With a grass bank such a slight rise would have been lost.

Many sites sloped only slightly, but terracing was still required to give flat garden spaces.

EXAMPLES:

Stocks (39) and Hatton House (40) - the rose garden was supported by a low retaining wall.

Maesruddud (41) - a circular terrace garden, supported by a low wall, gave flat lawns and beds and a foreground to the view.

Elm Court (42) - the scheme included two terrace levels, the first adjoining the house, then, only three feet lower, the second which gave on to the main garden.

Mawson observed that domestic architects made the terrace an important part of their schemes and himself aimed at a harmonious transposition , designing terraces to blend with the mansion. Where he worked with an architect on a residence, he would seek their advise on the architectural details of the terrace.

EXAMPLES:

Ballimore (43) - Gibson prepared the details for the the terrace.

Foots Cray Place - sympathetic work round the early renaissance buildings.

Dalham Hall - balustraded terraces extended in keeping with the simple Georgian architecture.

A verandah helped reinforce the link between house and terraces (Heathwaite,) but if it was inadvisable to use a verandah, Mawson suggested a pergola (The Hill,) as a useful alternative.

The close contact of the terrace scheme with the residence and its prominent position meant that the terrace should be the first part of a new layout to be planned. Mawson found "its design very largely decides the main lines of the whole scheme so far as they are not already fixed by the contours and other natural features of the site". At Wych Cross Place, he fixed the levels of the several terraces before the plans of the house were drawn up, studying with minute care "the positions of terrace walks and the heights of the balustrades and parapet walls to ensure the garden setting of the house being a fitting and effective foreground to the forest and landscape beyond". (45, 46)

Initially, any features visible from it "which have in them the elements of the picturesque or which in any way give character and individuality to the site" needed to be found and framed. The placing of steps, seats, arbours and bastions followed, all being positioned to emphasise these vistas yet not so as to endanger "the balance and symmetry of the scheme as a whole". (47, 48)

Well designed terraces could provide the main interest in a garden (Higher Trap, 49; Above Beck, 50; Barwell Court, 51) and on difficult sites could make up for lack of variety in the plantings. (Broad Oak House, 52)

The design should avoid both "crampedness" and "repellent looking engineering feats". Length and width was largely governed by the contours of the site plus the height desirable for the retaining walls for "only by adapting the terraces to the natural levels of the ground can we secure that restfulness and harmony between the home and the landscape which are so desirable." Any other method imparted an air of artificiality to the whole. However, terracing could be used to correct bad siting. (53)

EXAMPLE:

Hannaford (54) - the house had been set too far back to utilise the views to the river. Mawson cut away and terraced the ground immediately in front of the residence to correct this.

In the rugged surroundings of the Lake District where the base rock was close to the surface, Mawson was often happy to leave properties

with only the minimum of terracing round the house. (Cleabarrow, 55; Birksey Brow, 56; Clevehowe, 57)

Mawson gave practical construction details for terraces in 'The Art and Craft'. Terraces were usually level but on very steep hillsides "where the whole face of the country for a mile or so in each direction slopes all one way", Mawson advised giving the surface a slight cross fall in the direction of the slope of the hill. (Cringlemere, 58)

The site determined the placing of terraces in relation to the house and the surroundings also determined the extent and nature of the terrace levels.

EXAMPLES:

Aston Lodge (59) - the gentle slope on the South front demanded shallow broad terraces.

Maesruddud (60) - a slight slope on one side gave rise to the terraced rose garden while behind the house was terracing to the kitchen garden.

Rodborough Court (61) - the steep hillside behind the house was terraced with a bold flight of steps from the carriage court.

Clevehowe (62) - Mawson dealt with the severe fall across the site by advising a terrace wall close to the house. This allowed of a level walk and flower beds and also made the slopes below much flatter preventing the grass from burning in summer.

Shrublands (63) - the South front was terraced into three levels to suit the site adding much to the charm, variety and convenience of the garden.

Kearsney Court (64) - the circular bastion garden with its retaining walls topped by green and gold yew and box hedges, was fitted to the contours of the slope.

Marden Park (65) - the house was built in the valley bottom which meant that on the East side there were "marvellous opportunities for rising terraces" which Mawson endeavored to make the most of although "it was a difficult proposition, taxing genius for design and practical planning to the most." (66)

Not all terraced ran across the site parallel to the house, although, because of the type of location fashionable, this was the most usual pattern.

EXAMPLES:

The Willows (67) - terraces at right angles to the main axis of the garden.

Burton Manor (68) - terracing was needed between the front and side gardens.

Barley Wood (69) - Mawson terraced an area away from the house to provide a site suitable for an elaborate rose garden.

Holker Hall (70) - the result of the work was successful because largely influenced by existing conditions. Paxton's landscape work provided the ideal setting for a low terrace and rose garden and balustraded boundary wall.

Mawson believed it important to consider features of interest already on the site.

EXAMPLES:

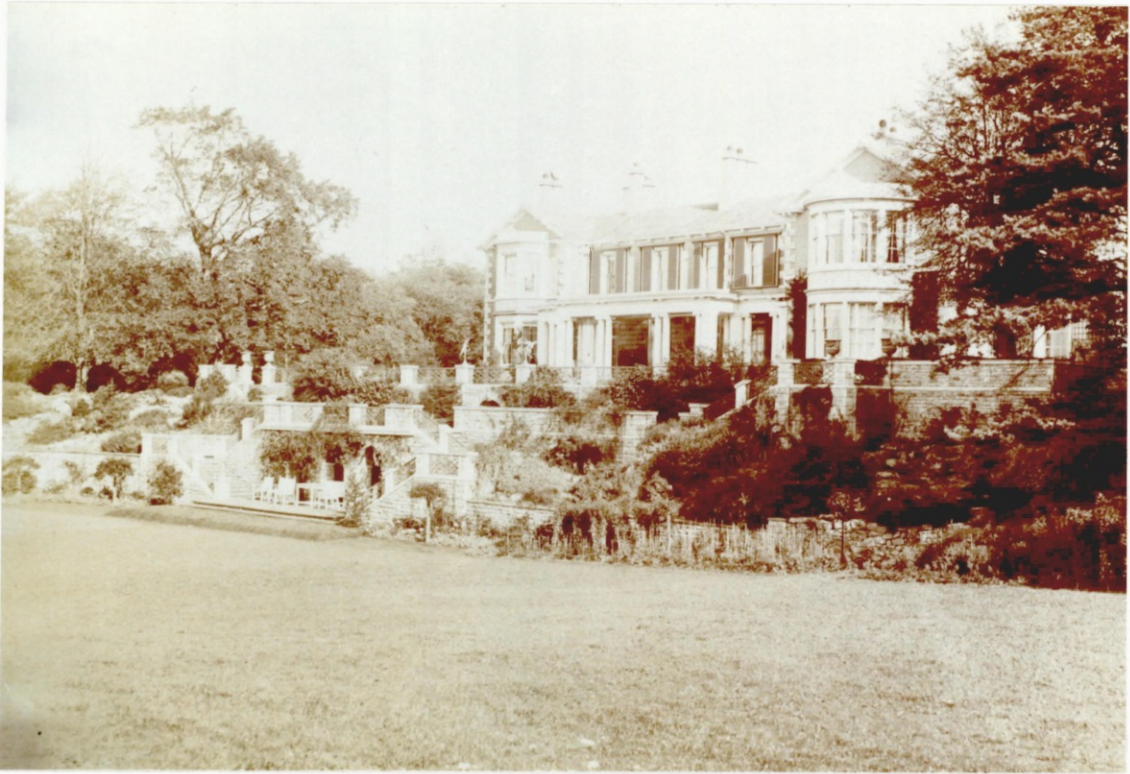
The Flagstaff - the outline of the terrace walls was mainly decided by the wish to preserve a young plantation of mixed hardwoods.

Wych Cross Place (71) - a series of spacious terraces built of local sandstone used to tie the house to its surroundings, merged by intermediate stages, into the wild landscape.

According to Mawson, "more terraces schemes fail through the lack of decisive & marked terminations than from any other cause". (72)
Possibilities for the ends of terraces included doors, arbours, bastions, or seats.



n.26 Keffolds c.1906



n.27 Hazelwood c.1916



n.28 Hazelwood 1987

4.13 TERRACE WALLS

Mawson listed three means of making level terraces: walls, grass slopes and planted slopes. Of the three, he considered walls to be the most satisfactory. Planted slopes of box, (Kearsney Court, 1) mixed shrubs, (Greenthorne, 2) Mahonia or *Cotoneaster microphylla*, could be very charming but there was a time lag of several years between planting and effective results. Grass banks were initially cheaper than walls but the need for constant upkeep meant that walls were more economical in the long run. Walls also looked better especially when covered with roses, free flowering climbers and fruit trees, with flower beds at the foot. Nevertheless, Mawson did sometimes use grass terraces. (Breadsall Priory, 3; The Hill, 4; Chapelwood Manor, 5)

Walls were the only sensible answer where the difference in level was such that a bank would be too steep to mow and would burn. Where a grass slope would be too short to be effective, or where the change in level was slight, a wall would offer a terraced effect and additionally allow maximum use of the plot.

Cost depended on the degree of elaboration but few terrace walls required fancy balustrading to be in keeping with the architecture. Even round the fine Georgian residence, Foots Cray Place, Mawson kept to a simple pattern. Where not discordant with the scale and effect of the house, Mawson advocated a simple design in local materials finding this treatment more effective than something elaborate. Covered with hardy climbers, they looked equally interesting or more so. (6)

EXAMPLES:

Shrublands (7), Roynton Cottage (8) - rough rock terraces.

The Shawms (9) - dry stone walls provided an ideal habitat for alpines.

Hartpury House (10) - dry stone terrace walls coped with "the beautiful rag-stone which gives character to the architecture of Gloucestershire".

Hannaford (11) - the formal plan was softened by "the rough, moss grown granite of the walls and thousands of alpines inserted into them" which gave the whole "an informal appearance as delightful as it was unique".

At Storrs (12) - the simple terrace walling of local material "bespeaks a broad unassuming style of treatment" in harmony with surroundings "where nature is so lavish".

In order that they blended with the residence, Mawson was careful in his choice of material for retaining walls. He selected brick for the steps, terraces and balustrading at Keffolds, (13) Ardingly (14) and Cross O' Cliff Court, (15) slate at Fellside (16) and Cragwood, (17) and

the dark stone of the house at Rydal Hall (18)

Mawson favoured a continuity of the material of the house and terrace, and the countryside beyond.

EXAMPLES:

Hazelwood (19) - limestone terraces, the massive construction harmonising with the rugged countryside of the lake district.

Above Beck (20) - the black slate in house and garden blended well with nature.

Burton Manor (21) - local red sandstone was used.

Dunira (22) - Mawson replaced the first grass slope of the existing scheme with a balustraded wall and substituted retaining walls for the remaining grass slopes. He built without mortar using the local black whinstone setting the yellow sandstone coping, groins and pilasters in cement to give strength and stability. The low walls were covered at intervals with flowering shrubs to break up the long lines of masonry.

Ballimore (23) - simplicity was again the key. The terrace walls were solid, without balustrading, and built in the local ragstone, dressed work being confined to the pillars, coping and finials. A large number of climbers added to their charm.

Style depended on the siting of the walls relative to the main building. Fitting the theory of a transition from formality into the landscape, the top terrace might be in dressed stone while lower levels had a less finished treatment.

EXAMPLES:

Boveridge Park (24) - the second terrace was supported by a wall filled with alpine flowers, rather than being in dressed work like those closer to the house.

Wood (25) - the terrace walls show a similar gradation in styles.

4.14 BALUSTRADING

Mawson incorporated balustrading along terrace walls as a means of ornamenting a design, finding precedence for its use in Renaissance gardens. He used it to lend a base line to a view, (Wood Hall, 1; Lewiston Manor, 2) to emphasise sets of stairs (The Hill, 3) or to break up expanses of lawn. (Devoran, 4)

Some form of protection was a necessity where the difference between terrace levels was greater than 3'6". (5) At Boveridge Park, balustrade was alternated with yew hedging above the retaining wall of the pond

terrace. (6)

A pierced or balustraded wall had the advantage of allowing more of the garden to be seen when viewed towards house and prevented the garden from appearing as though entirely formed of walls. This was of particular importance where the garden was on a steep site.

EXAMPLE:

Kearsney Court (7) - a combination of brick posts and wood balusters along the edge of the lower terraces and open brickwork along those near the house.

Terrace walls were not features "separate and distinct from the architecture of the residence" so, to secure harmony, Mawson advised reflecting the house in their trimmings. (8)

EXAMPLES:

Aston Lodge (9) - upper terrace balustraded in the style and period of the mansion.

Keffolds (10) - brick pierced work to match the residence.

Graythwaite (11) - the St Bees sandstone of the house walls.

Marden Park - Mawson found the existing garden work disappointing because of the aggressive red terracotta balustrades on the South front and included stone instead of terracotta in his improvements.

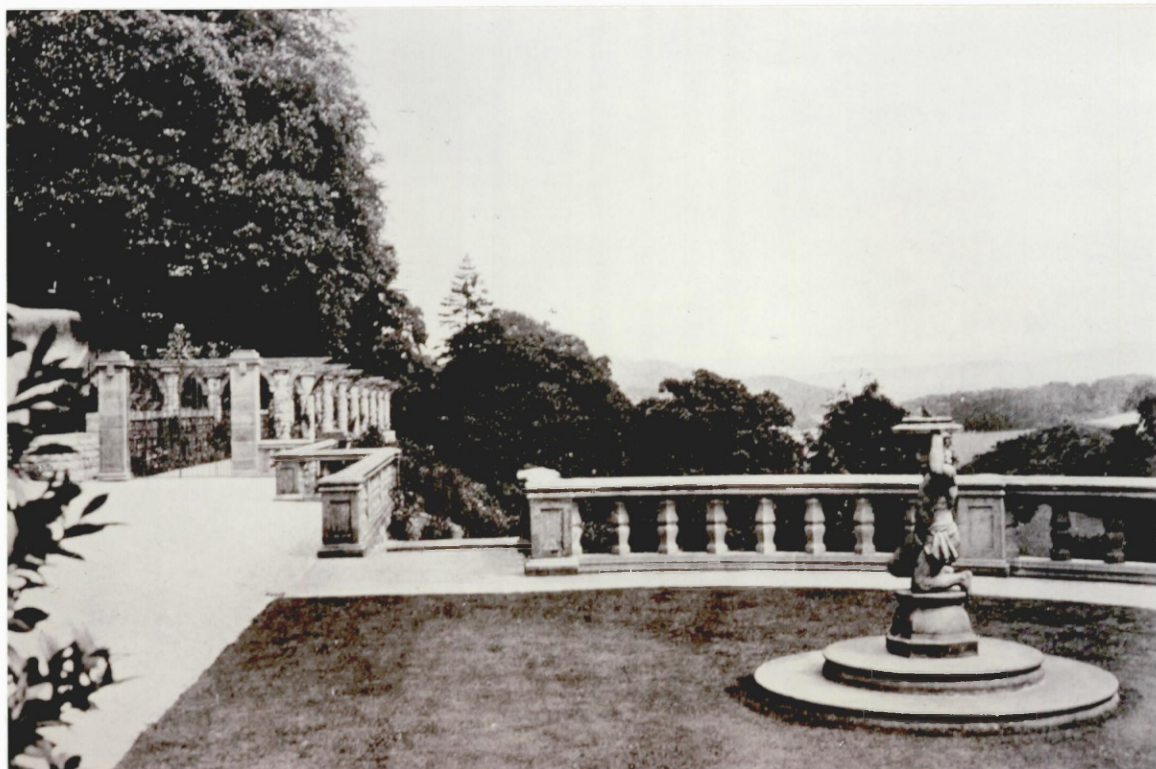
Wood (Wightwick Manor, 12; Rodborough Court, 13) and semicircular land tiles (Stocks, 14; Hartpury House, 15; Holker Hall, 16; Greenwoods, 17; Walhampton House, 18) could be used for balusters and more than one material might be used.

EXAMPLE:

Bailrigg (19) - pierced work in brick topping the brick terrace near the house with a criss-cross design in stone surmounting the lower rough stone terrace which led onto the informal lawn.

Simplicity was the key, extravagance to be avoided. Styles in balustrading ranged from the very rustic (Tirley Garth, 20; Cragwood, 21) through to refined turned balusters. (Farfield Hall, 22; Dunchurch Lodge, 23; Woolley Hall, 24) More fancy still was the finish to the terrace walls at Rydal Hall where curved dips for vases were moulded between stretches of turned balustrade. (25)

The use of iron balustrading at Hazelwood, a late commission, appears to have been unique in Mawson's work. (26)



n.29 Wood Hall c.1911



n.30 Wood Hall 1987

4.15 THE TREATMENT OF THE TERRACE SURFACE

Mawson gave special consideration to the surface of each terrace. Choosing a variety of materials opened the way for "harmonious colour schemes" (1) but care had to be taken to ensure these were in keeping with the architecture.

Terraces under the entertaining rooms had to be dry at all seasons to allow for promenading and viewing of the grounds and prospects. They could be entirely paved (Hall i'th' Wood, 2; Poundon House, 3; Elmcourt, 4) or spaces for flower beds could be left in the paving, or the terrace could carry just a paved path, flanked by grass panels with or without flower beds.

EXAMPLES:

Greenthorne (5) - the top terrace was laid with a pattern of brick and flags with areas left for beds or plots of grass and for a row of lime trees.

Ardingly (6) - brick set in a herringbone design.

Bailrigg (7) - paving and grass combined.

New Place (8) - paving and brick. The main terrace was finished with seat alcoves at either end.

Mawson commonly placed flower beds in front of the house walls, put a path in front, then turfed the far side.

EXAMPLES:

Woolley Hall (9) - the South terrace had narrow beds next to the house, then patterned paving, then grass plots adjacent to the balustrading.

Dunchurch Lodge (10) - an elaborate version of this arrangement on the 40'x100' main terrace.

Freer treatments for the top terrace included gravel paths (Cleabarrow, 11) and randomly laid stone paving. (Fellside, 12) Gravel could be combined with flags or flags could be bordered by cobbles. Both cobbles and crazy paving drained rapidly so were well suited for places which needed an attractive surface usable at all times of the year.

EXAMPLES:

Dunira (13) - crazy paving combined with regular work in the sundial court.

The Shawms (14) - broad flagged paths with wide cracks left for the planting of alpines on the top terrace.

Rushton Hall (15) - some of the paving left rough in order that plants could grow in it.

On any terrace level, beds were best made in paving for ease of maintenance, or placed sufficiently widely apart in grass that the shape and level appearance of the strips between each could be kept.

The proportions of walks, grass and borders were vital and Mawson advised that one material should always predominate on a terrace to prevent the scheme from degenerating into a muddle.

In 'terrace', Mawson included "the whole plateau on which the house stands", (16) together with the level enclosures he referred to as outdoor compartments which formed part of the architectural scheme. In addition to the main terrace most plans included a series of flower gardens, each arranged so as to be "complementary to the others and the whole forming a comprehensive plan". (17)

Mawson believed that the terrace "must not be considered merely as one long promenade, but rather as a series of gardens, each division having its own peculiar interest, the whole arranged in connection with the entertaining apartments of the house, and forming a series of changes, each and all contributing to the full enjoyment of the owner and his guests; and the entrances to each separate garden having some special attraction in itself, inviting to explore further". (18)

Terracing afforded the important level areas needed for pools and flower gardens.

EXAMPLES:

The Hill (19) - massive earthworks in order that there may be level lawns and a lily pond.

Wych Cross Place (20) and Burton Manor (21) - formal lily pond on the lower terrace.

Games lawns "in their demand for level unbroken stretches of greensward" (22) were well suited to terrace schemes. As a part of the terraces, they were conveniently close to the house and well placed for spectators. Mawson considered croquet lawns to be the most suitable for positions near to the house as the game imparted a restful atmosphere but in smaller gardens he was happy to include tennis lawns "placed close to the house, and in positions overlooked by the principal apartments". (23)

EXAMPLES:

Aston Lodge - the second terrace, some sixty feet wide, was laid out as a rose garden.

Broad Oaks House (24) - the second was filled with fountains, flowers

beds and formal golden hollies. The first level was paved with coloured slate and marble and the third planned as a croquet lawn.

Foots Cray Place - both second and third terraces were grassed and the top terrace patterned with two colours of flags.

Little Onn Hall (25) - Irish yews and also golden and common yews, clipped into squares and pyramids, were used along with yew and sweet briar hedges to decorate the terrace.

Boveridge Park (26) - on the South side of the residence, the gardens were projected into the park as a series of terraces. First came a stone terraces next to the house, then a grass terrace eight feet lower, laid out with panels of rose beds and a central canal for water lilies and other hardy aquatic water plants. Below this was a green bowling alley and finally an expanse of lawn large enough for several tennis courts.



n.31 Higher Trap 1987

One advantage of terracing was that steps between the levels of a garden became a necessity, allowing of much attractive design.

Being primarily functional, when making steps, "use and convenience should be considered before mere effect", (1) and broad, shallow steps were most comfortable to use. Long, straight flights of steps offered the potential for striking effects as well as providing easy and convenient connections between levels. (Marden Park, 2; Roynton Cottage, 3) Such flights could be split with frequent landings at points of interest, furnished with seats or rest houses. Mawson warned against repetition of flights on the same axial line since such an arrangement could prove tiring to use.

Where a flight accompanied a deep terrace, Mawson suggested splitting it into two shorter stretches and allowing for a summerhouse or shed below and a terrace bastion above. The steps could be supported by side walls and arranged at right angles to the terrace, or, to use garden space efficiently, they could be half recessed into the terrace with the lower steps spreading forward without side walls. Another typical design was seen at Wych Cross Place where steps ran straight whilst bordered by the terrace walls, then spread out and round below. (4) Foots Cray Place had examples of both straight flights between retaining walls and semicircular spreading steps.

Where the terrace was supported by a low wall only, Mawson used wide steps to add to the effectiveness of the terrace and to give "a pleasing effect at a small cost". (5)

A feature which he favoured in terraced gardens was a double flight of steps down from the main terrace, usually arranged to be in some way related to the main building. It was common to mark the axial line through the centre of the house in this way. (The Hill, 6) Mawson developed endless variations on this theme.

EXAMPLES:

Rydal Hall (7) - a pair of steep balustraded steps led down from the end of the terrace scheme, which diverged, broke half way, then converged.

An alcove holding a wall fountain was placed at the foot, between them.

Dalham Hall - similar wing steps were designed to go down from the bastion of the extended terrace.

Kearsney Court (8) - double flights of brick steps provided access into the gardens. An alcove was left between them, then, lined on this, a single long flight continued down to the circular flower garden, ending in a three way arrangement of steps surmounted by an iron frame for

climbers.

Duffryn (9) - from a low detached terrace at Duffryn, there were double steps without side walls, again showing a break in level and converging, but this time after only a couple of steps facing forwards. Between the flights was a semicircular alcove and pool.

Keffolds (10) - solely convergent paired steps came from the top terrace. They were in brick like the terraces, and bordered by a low wall. Beneath was an alcove and pool, then the steps continued forward into the garden.

Double steps were not always straight.

EXAMPLES:

Wood Hall (11) and Ballimore (12) - on either side of the semicircular bastion between terrace levels.

Higher Trap - the double steps from the top terrace at Higher Trap were set sufficiently far apart to allow room for a double arched shelter below. From this level a pair of short curved flights led to the second terrace, from which fell two straight flights to the lawns. (13)

Dunchurch Lodge (14) - steps led down from the East and West ends of the top terrace and from the centre a broad, flared flight connected with the tennis lawn.

Mawson used variations in the shape of step to good effect.

EXAMPLES:

Woolley Hall (15) - the steps from both South and West terraces were squared.

Hengrove (16) - wide, concave steps in the corner of the terrace.

Cross O'Cliffe Court (17) - circular steps.

The material of the steps was selected to harmonise with the style and material of the architecture and the position in the design. Stone, flag and brick were among the most favoured but part wood or part cobble were also be considered.

EXAMPLES:

Moor Crag (18) - local stone like the terrace.

Barwell (19) - matching the brick work.

Hengrove, (20) New Place, (21) The Willows, (22) and Marden Park (23) - flagged with tile risers.

Devoran (24) - wooden nosing and brick risers.

Wych Cross Place (25) - below the formal terrace scheme were rough rockwork steps.

Crook (26) - dry stone steps decorated with natural stone finials.
Wood (27) - from the South side of the top terrace, a long straight flight of steps went down to the wall garden. Instead of classic nosing, the overshadow was obtained by a roughly-picked splay rounded over to the face of the treads which were in random length laid on a solid rubble core.



4.17 PATHS

"The comfort and success of a garden depend greatly upon the arrangement and quality of its walks" which "do much to make or mar the composition of the various garden scenes". (1) Without dry walks "a garden is not worthy the name". (2)

The prevailing spirit of the garden should be "restfulness and ease" and this was assisted by each walk expressing its purpose, helping exhibit the beauties of the place and "in a simple straightforward manner" showing "the extent of the gardens, picturesque views of the house and domain, the wealth of flowers, and any other feature of special interest". (3)

Mawson advised against cutting up lawns in the freer parts of the garden with unnecessary paths and only included walks where they served a definite purpose.

In informal areas, he recommended the paths should follow the landfall, their correct layout helping to offset objections against this school of garden design.

EXAMPLES:

Ballimore (4) - freer or winding walks pleasantly marked the "rise, fall, and general contour of the ground" away from the formal gardens.

The Priory (5) - away from the house, a curved gravel path edged with turf made a walk between shrub borders.

Lewiston Manor (6) - more distant gardens traversed by boldly curving gravel walks.

Dunira (9) - the slope down to the level of the park was "cut in with diagonal and curving walks".

Near the residence, dividing the gardens with walks could prove the most expressive way of securing character in a design.

EXAMPLE:

Ballimore (10) - the most noticeable features was the long straight lines of walks.

If designed efficiently, walks could help perspective and scale, yet badly placed would jar as hard lines out of harmony with the garden . (11)

EXAMPLE:

Dunchurch Lodge - the long grass walks between herbaceous borders which flanked either side of the lowest terrace emphasised the broad base given to the house. The "strongly marked cross lines thus created" (12)

were balanced by emphasis of the axial line through the centre of the building.

It was important that each walk had a purpose. If the layout was such that the paths could not be made to connect, then, to prevent the appearance of faulty planning, they needed to end at a feature such as a seat or arbour.

EXAMPLES:

Rodborough Court (13) - the vista down one of the terrace walks was finished by a statue of mercury on a plinth.

Walmer Place (14) - a flower bordered path led to a tall column.

Farfield Hall (15) - a broad walk, designed to the width of a pair of existing gate piers, led across the side of the garden, up a short flight of steps, to a seat.

The Flagstaff (16) - a main walk extended through a gate from the pleasure grounds into the kitchen garden where it ended at a summerhouse.

Unless they led to a particularly fine viewpoint, Mawson advised against culs-de-sac for it was undesirable to oblige visitors to return by the same route in a garden. He liked to plan his gardens in such a way as to provide a dry circuit round the site, leading from one feature to the next, and so on back to the house. (Devoran, 17; Thornton Manor, 18; Dunchurch Lodge, 19; Wood, 20; Warren House, 21)

The use of a terminal feature improved the vista along a straight path.

EXAMPLES:

Marden Park (22) - a dramatic view with a straight stepped path up the steep hillside leading to a small classical summerhouse at the top.

Tirley Garth (23) - a gravelled walk stretched the whole length of the pleasure garden, up through the higher kitchen garden to the stabling.

Fellside (24) - clipped golden yews were emphasised the long stepped path leading off the drive up to the front door.

Views across the garden were carefully considered and straight paths were used to give many delightful effects.

EXAMPLES:

Greenwoods (25) - a gravel path led across the front of the house making a vista through the rose garden.

Barley Wood (26) - a 'crazy' flagged path ran beneath yew arches giving a view across the rose garden.

Devoran (27) - straight path down the garden with wide beds and trellis work along both sides.

The Grange (28) - a walk from a seat to the summerhouse, lined with flower borders backed by trellis.

Dunchurch Lodge (29) - from the carriage court "the eye is led along a green path between an avenue of trees to a summer-house" (30) while a sundial was used to end the top terrace walk across house front.

Points of transition where a path crossed from the formal scheme to a wild garden were marked, not concealed. Mawson considered a fence and simple gate, pergola, summerhouse, arbour or little gatehouse to be suitable for such positions.

"Lawns, flowers, trees and shrubs make the garden, and walks contribute to its enjoyment by affording dry paths on which to stroll at all times". (31) They "should offer every inducement to frequent use by having well conceived and harmonious lines, easy gradients and perfect metalling or paving supplemented by seats and shelters conveniently placed", (32) and should be broad rather than be too narrow.

EXAMPLE:

Wood Hall (33) - the narrow winding walks on the West side were replaced with wide flagged paths.

Mawson gave practical details for the construction of functional yet attractive paths. Since it was vital to provide "a considerable stretch of paved promenade of varied interest" (34) to be available when other parts of the grounds were too wet, there was always a certain proportion of hard surfaced paths.

The surfacing materials had to fit the architectural surrounds yet there was endless scope for originality. Stone and flagged paths were most popular. Sometimes these were in a strictly formal style as at Elm Court (35) where the paths were of "warmly tinted York flag-stones, which make the most permanent material and accord with the classical regularity" (The Priory, 36; Hartpury House, 37) In other circumstances, a less formal treatment was more fitting as for the flagged path which provided the way across the kitchen garden from the side door of Hengrove. (38)

Brick was often used for "when the residence and other architectural erections are in brick, an excellent and inexpensive path is formed by paving with the same material". (Ardingly, 39; The Grange, 40; Barwell Court, 41) Frequently brick was combined with stone to make simple colour designs (Woolley Hall, 42; Keffolds, 43; Stocks, 44) or laid by

itself in an ornamental pattern. (Woolley Hall, 45; Ashfield House, 46; Belle Vue House, 47)

Various gravels including Chichester gravel (Wych Cross Place, 48) were strongly recommended. Red tiling paths ran through the flower garden at Lacies, (49) but this material does not appear in any other of Mawson's gardens. Cement and asphalt were avoided while, in most instances, crazy paving "results in one of the worst forms of affectation like rustic garden houses, seats and bridges". (50) However, Mawson did use random paving particularly in small or rural properties. (Shrublands, 51; Witham Hall, 52; Roynton Cottage, 53; Cragwood, 54; Stocks, 55; Bailrigg, 56)

One reason for the appeal of crazy and random paving was that it suggested age both in itself, and because of the opportunity it gave for including rock plants. At Rushton, Mawson hoped to make his new garden blend more rapidly with the old house by using self-faced flags for the paths which had some of the corners knocked off to provide niches for plants. (57)

Away from the architectural parts of the garden, Mawson favoured close mown grass paths. (Woolley Hall, 58; Thornton Hall, 59) Two flagged walks formed broad edgings to the central grass panel of the formal glade cutting through woodland, from the statue of a boar to the bastion garden, at Lewiston Manor.

When choosing the material for a path, Mawson took into account its position in the garden design. Gravel was more often found in the informal settings of the farther reaches of his schemes, neatly paved paths being more in keeping with the formal parts of the pleasure grounds.

EXAMPLES:

The Shawms (60) - the top terrace carried a flagged path, the access round the garden was via broad gravel walks.

Newlands Park (61) - paved paths surrounded the mansion but gravel was used away from the house.

Five Diamonds (62) - the paved terrace walk across front of property extended into the landscape area as a gravel path.

Farfield House (63) - many flagged paths crossed the flower gardens, yet gravel paths ran between more distant yew hedged compartments.

Mawson favoured grass verges for edging paths, but under trees, he suggested borders of shade loving plants such as trimmed ivy, sweet briar hedges and box, or rough stones and local paving materials.

EXAMPLES:

Wych Cross Place (64) - the long, stepped, gravelled walk extending from the terrace down to the informal lakes, was bordered with rough stonework.

Fellside (65) and Wood Hall (66) - like most woodland paths, they also had their edges marked with rough stones.

Kearsney Court - the path leading to the tennis court was edged with lavender on one side and sweet briars on the other.

Hartpury House (67) - the paved 'Queen Charlotte's Walk' was flanked by wide borders of lavender.

Wood Hall (68) - trimmed box hedges bordered the main flagged path.

Fancy bricks, decorated tiles and foreign stone showed poor taste, but plain tiles were acceptable, especially for the kitchen garden. (Cross O'Cliffe Court, 69; Poundon House 70)

Which medium was used for edging depended on the place of the path in the overall scheme.

EXAMPLES:

Greenthorne (71) - rough stones edged the farther paths but the main path across the terrace had a flagged border.

The Shawms (72) - the gravel paths in the heart of the gardens had tile edgings but closer to the residence they were edged with brick.

Areas of paving gave an excuse for a little fancy design. Landings of steps, places for seats and entrances to summerhouses were often treated decorously in this way. (Marden Park, 73)

Tree lined walks, along with pergolas and series of arches, were important to the comfort of the users of the garden for they provided shade. At Foots Cray Place, each of the walks from the terrace provided protection from the sun in some way, one being treated as a pergola, the second as a pleached lime walk, the third as a bower walk. (74)

Such features also helped give the seclusion which was vital to a garden. Shelter too was important, hence the provision of walks through hedged and walled areas at exposed sites (The Flagstaff, 75; "ample walks protected from all winds" at Broad Oaks House, 76)

4.18 WALKS

Pleached walks were fashionable having plenty of precedent in the old English gardens and, being attractive as well as providing shelter and shade. Lime was the most used species.

EXAMPLES:

Warren House (77) - a curved lime walk formed part of the scheme, the trees making a continuous canopy overarching the walk, the under side of the pleach being eight foot high "to admit open views on to the lawns".

Foots Cray Place - a long gravelled path was protected by yew hedges and pleached limes to provide a shady walk.

Lees Court (78) - the fountain at the end of the rose garden was flanked on either side by walks of pollarded limes designed to meet overhead.

The plans show a similar pleached semicircle backing a lily pond at the side of the house.

Greenwoods (79) - a double row of pleached limes divided the garden.

Thornton Manor (80) - pleached lime alleys.

Other trees could be used and both nut and lime tree walks (81) were included Kearsney Court, while the plans for Cuerdon Hall showed covered lilac and laburnum walks.

Mawson found avenues of standard trees also made pleasant borders to paths.

EXAMPLES:

At Storrs - the walk to Lake Windermere was lined with damson trees, "alike beautiful in flowers and profitable in fruit". (82)

Keffolds (83) - cherries.

Cross O' Cliffe Court (84) - "a charming effect was obtained by planting avenues of John Downie crabs together with yew-bordered grass glades".

Ballimore (85) - Mawson took advantage of the landfall to plan an avenue of fern-leaved beech which he reckoned after twenty years, would "have a very pleasing effect when viewed from above", that is, from the house.



Verandahs, summerhouses, pergolas and bridges were the architectural adornments of the garden and their inclusion was both practical and aesthetic. They had to be designed to fit their site for "as in every art or science, it is the details which make or mar the final result, and no feature of garden equipment can be considered as a thing apart, but all must be made to harmonise, each item fitting naturally and inevitably into its proper place and in keeping with its surroundings".
(1)

Mawson attributed the increased popularity of a verandah or loggia on the South front of the house to "the steadily increasing love of fresh air and an out-of-door life which has been so pronounced in recent years in this country". (2) Such features also provided shelter and privacy and they became almost a necessity. The design had to allow sufficient light to reach the entertaining rooms yet be wide enough to permit viewing the garden in all weathers.

EXAMPLES:

The Hill (3) - Mawson added what proved to be an "eminently successful" verandah, covering in an existing terrace with a glass roof.

Hazelwood - supported by classical columns with a glass and beam roof and paved floor.

Loggias could be placed at one or both ends of a garden court or along an architecturally treated terrace. This was often the ideal arrangement for symmetrical houses which required a matching garden, for the design of such loggias could be made to correspond with that of the mansion. Mawson frequently used summerhouses in a similar way.

EXAMPLES:

Stonehurst - loggia along the end of the pool garden.

Foots Cray Place - pavilions at each end of the terrace.

Newlands Park (4) - two pergolas extended from the house to brick built garden houses in a classical style.

Wood (5) - balancing garden houses at either corner of the top terrace, giving interest to the foreground and framing the view over the garden.

Stocks (6) - small, tiled shelters with windows into the garden and out over the park set at each corner of the main terrace. The walls were pebbledash with logged and trellis panels, thin wooded columns flanked the doorways and the insides were panelled with wood tile floors.

Stonehurst (7) - a pair of beam and plaster garden rooms were positioned similarly.

Little Onn Hall (8) - two corner summerhouses with windows over the parkland accompanying the sunken rose garden.

Above Beck (9) - taking advantage of the spectacular Lakeland scenery, balancing chalets stood at the ends of the detached terrace.

Symmetry by means of summerhouses was not always practical or desirable and where it was not, balance had to be provided by the adaptation of other architectural features.

Garden houses either singly or as a pair often made suitable additions to the gardens of homely mansions built in traditional local styles.

EXAMPLES:

The Corbels (10) - a modest little building at the end of a bordered walk, linked to the house by a length of trellis.

The Grange (11) - summerhouse with pebbledash walls and a tiled roof overlooking the lake and the garden.

Local materials were used to give a rural feel to the many shelters and garden houses.

EXAMPLES:

Roynton Cottage - the steeply gabled lookout tower (12) and pigeon house (13). Up near the bungalow, terminating the pergola, was an architectural square shelter topped by a weather vane, with glazed windows overlooking the gardens. (14) On the lower terraces were substantial shelters of undressed stone, including a curved garden house onto the main expanse of lawn and a solidly built garden house with a columned centre section, two flanking rooms with heavy columned windows, and a viewing balcony on the roof. (15)

Cringlemire - "a pleasant local character" (16) was obtained in the summerhouse placed at the corner of the terraces, by the use of native stone quarried on the site. Mawson took care to stress that this was a rusticity in accord with, and expressed in, architectural terms. A seat in it had a view along the straight garden path which it terminated and there was a fireplace so that it could be used as a study at all seasons. This gave an excuse for a squat, round, Lakeland chimney. A wide verandah supported by columns, extending round the East, West and South sides, provided shelter from which to view "the magnificent panorama of lake and mountain". (17)

Wern - built with quions of Gwespyr stone tooled as for the stonework of the house and welsh flagstone from the estate quarries for the floor. A lead apron and gutter was carried entirely round the building finished by a lead waterhead. Mawson issued instructions for the plasterer to

"lath plaster and set ceiling to garden house and finish same with two good coats colour wash to approved tint". The internal walls were of cement roughcast, further instructions detailing "the pebbles for the roughcast to be placed through a quarter inch sieve and to be mixed with pure liquid cement and are to be thrown on cement screed whilst soft".

(18)

Shenstone Court - the pavilion was intended to be in yellow York stone and unvarnished oak, with a teak shingle roof.

Hartpury House (19) - the local soft sandstone was used for the summerhouse in the rose garden.

Enclosed formal gardens hardly ever appeared complete without a garden house.

EXAMPLES:

Walhampton House - Mawson included a "very fine Italian loggia" (20) with the garden court on the South front, designed by EPM.

Lacies (21) - an open air tearoom with a tiled floor occupied a corner of the walled flower garden.

Whitehill - a summerhouse with a halfmoon window giving glimpses out into the further grounds, in the corner of the enclosed lawn at Whitehill.

A summerhouse could be used as the focus in many situations such as at the end of walks, at viewpoints or to close a vista.

EXAMPLES:

The Priory (22) - the fine teahouse, with its raised wooden verandah, upper balcony and tiled roof, was used to mark the end of a vista.

Elm Court (23) - the main central axis of the garden ended with a garden pavilion of classic design.

The Flagstaff (24) and Wych Cross Place (25) - shelters ending terrace walks.

Marden Park (26) - a small classical summerhouse with columns and balustrading, looked down over the garden from the top of the long flight of steps.

Dalham Hall - formal summerhouses were designed to terminate the extended terrace, their second levels giving glimpses into the terrace gardens and out across the pleasure grounds.

Lewiston Manor (27) - a pair of yellow sandstone shelters on the bastion were erected to make the most of the views over the Dorset Downs. Each was slightly curved with a solid back and steep tiled roof supported by three slender columns, and they were arranged so that while one was in

sun, the other would be in shade. Mawson divided the panorama into three distinct landscape views. The most important was seen along the main axial line while the secondary views were from each of the shelters.

The Hill (28) - the extended pergola was finished by a two storey belvedere with a panelled lower alcove and a balcony from which were excellent views over London.

Wood Hall (29) - a fine outlook was used to advantage by the careful placing of a three arched alcove under the wall of the kitchen garden. An architecturally treated shelter with a two arched entrance and sloping tiled roof was sited to offer a place from which the vista across the garden could be enjoyed. Additionally, it closed the line down one of the main walks.

Walmer Place (30) - occupying the corner of a detached terrace on the boundary of the garden was a square garden house built of brick, rough casted and whitened, with free stone dressings, which doubled as a gatehouse and a look out. It had a balustraded viewing roof and a bow window facing out to the sea.

Wood - from the end of the glade there was a fine prospect from North East to South West across the gardens and park which was marked by a tea house. The building was on a line with the front door of the main house, and visible from it, which influenced the design. The local coarse grained granite was used to build the curved building with its columned verandah, filled in to give rooms at either end and a third room set back in the centre. This was intended for use as a small library with gardening and nature books so was fitted with an open fireplace and electric light. (31)

Better use of a view could often be made by making the summer house two stories high.

EXAMPLES:

Foots Cray Place - at the end of the extended terrace. The pavilion, designed by Frank Atkinson, which stood at one end of the bowling alley was also two-storey. It was a free standing octagonal building with a large domed roof and short flanking pergolas. The ground floor was used for watching the games, shelter and for taking refreshments and was equipped with a kitchen at the back. The first floor was used as "a retreat, for study" (32) and the windows looked over fine views of the parkland and gardens.

The Priory (33) - the teahouse.

Maesruddud (34) - the stone and slate garden house in the corner of the

kitchen garden with windows out over the pleasure grounds and also into the walled garden.

Woolley Hall (35) - a fine architectural tea house with a tiled, domed roof, bordering the games lawns at the end of the cloister garden. The upper windows offered views down into the cloisters and out the other way across the landscape.

Mawson liked to make use of the change in level of a steep terrace by using either a two-storey summerhouse, or a viewing balcony above a shelter on the lower level.

EXAMPLES:

Dalham Hall - a columned shelter with fitted curved seat was designed for the space beneath the bastion terminating the terrace scheme.

Ballimore - a "small temple" (36) at the end of the top terrace marked the finish of the more formal garden scheme. It was intended as a playhouse for children and was wood panelled with a fireplace and cupboards and a half moon window over the landscape. Below was a room with an arched doorway, reached by steps down from either side of the stone bastion. In the centre of the same terrace was a bowed bastion under which was a room with windows over the garden.

Rydal Hall (37) - an alcove under the second terrace provided shelter.

Hazelwood (38) - a three arched loggia between the double terrace steps.

Higher Trap (39) - a two-arched shelter under the centre of the top terrace.

Garden houses were useful additions near games lawns providing shelter, shade and changing facilities.

EXAMPLES:

Wood (40) - accompanying the bowling green was an arcaded garden house, extended forward with square wings on either end. The roof was balustraded to provide a platform from which spectators could enjoy the games.

Belle Vue House (41) - a brick shelter tiled to match the adjoining wall, in a sunny corner by the bowling green.

Thornton Manor - (42) croquet loggia in the front of an arched colonnade with a solid back. 'The Builder' found Mawson's garden house at the end of a long walk in the garden to be a "pleasing little example of garden architecture". (43)

Dunira (44) - overlooking the tennis courts was a stone and slate pavilion, enclosed by a glazed, three arched loggia. It was fitted with electric light and had two half tiled cloakrooms each with wash basin

and toilet.

Greenthorne (45) - a thatched summerhouse at the side of the tennis court.

The Krall - a summerhouse and pergolas alongside the tennis lawns, to provide ample shade in this very sunny garden. The summerhouse was unusual in that it was built anglewise to the lawn rather than parallel with it.

The Willows (46) - a two-arched alcove set into the back wall beyond the tennis lawn. It was built of rough sandstone blocks, and a wooden seat stood on the tile and stone patterned floor.

Wall shelters were common features in Mawson's gardens, contributing to the comfort of visitors.

EXAMPLES:

Warren House (47) - two-columned alcove with covered seat.

Wood (48) - thatched shelter supported by slim columns, projecting from the thatched wall in the North court and protecting a seat.

Flower gardens, too, were often enhanced, both in beauty and utility, by summerhouses.

EXAMPLES:

Greenwoods (49) - to one side of the rose garden stood a brick garden shelter furnished with a fitted wooden seat. It had a closed back and, supported by wood columns, a tile roof with broad lead hips that gave it "considerable character".

Barley Wood (50) - an attractive shelter with solid back and tiled roof supported by two columns, lined on the pond in the rose garden.

Ribby Hall - plans at Kendal show that a garden house was planned to accompany the cloister walk and to form the termination to the rose garden.

As providers of shade, garden houses often accompanied other shade giving features.

EXAMPLES:

Graythwaite Hall - archive material at Kendal shows that Mawson planned a garden pavilion extended by a loggia.

Warren House - marked on the plan are pergolas forming extensions to both ends of the top terrace, finishing at summerhouses.

Woolley Hall (51) - the pergola along the wall at the side of the pond garden was terminated by a square summerhouse with a sloping roof and low ironwork balcony.

Dunira - the plan shows a pair of two arched shelters joined by a pergola along the side of the top terrace.

Elm Court (52) - pergolas ran along the sides of the garden connecting with a pair of square pebbledashed garden rooms with large windows in decorative white painted frames. One acted as a pavilion, the other, by the drive, served as the garage.

As a feature, particularly coupled with a pergola, some kind of summerhouse was often useful to screen and give privacy to separate parts of the garden.

EXAMPLES:

Lululaund - the pleasure garden was separated from the kitchen garden by a brick built pergola with a "handsome garden pavilion" (53) at one end.

The Hill - screening the public Heath.

The interior fittings needed to fit the purpose of the house which, whatever its use, had to be designed in strict relation to its surroundings. At Briery Close the garden house was to be panelled.

On flat sites summerhouses relieved the "preponderance of horizontal lines" (54) as well as supplying rest-houses and shelter. At Lees Court the plan shows that Mawson intended to include a summerhouse at the end of the top terrace walk with windows out onto park and two balancing garden houses at the ends of the cross walk through the rose garden.

At Stonehurst, no doubt at the request of the client, Mawson placed a copper domed observatory in the terrace wall where it offered the added advantage of giving two-storey views over the garden. (55) In the corner of the kitchen garden was another interesting design - a decorative, round, arched shelter in brick, with a pointed roof. (56)

The degree of rusticity largely depended on the location in relation to the main building. However rural, "spurious rusticity" as found "in the catalogues of wholesale manufacturers of cheap garden furniture" (57) was never permissible. Everything insubstantial or over ornamental (58) was to be avoided along with this flimsy rusticity, destructive of all breadth of treatment. In the third edition of 'The Art and Craft', Mawson spoke forcibly on the subject: "if people obtrude such things as rustic summer houses in front of their residences, where they are mean disparities upon the clear cut monumental effect of a wall of masonry, inserting trivialities where stability is desired, .. the natural conclusion is that there is small hope of improvement". (59)

Mawson did not object to rusticity where it was "expressed in

architectural terms" (60) and found rustic summerhouses in the further informal reaches of the garden could have great charm "if built in the simplest and most direct manner" and provided "no attempt is made to improve them by applied ornament". (61)

EXAMPLES:

Ballimore - a rustic wooden erection.

Meregarth - a rough shelter.

Ribby Hall - a thatched shelter.

Rodborough Court - a rustic shelter at the side of a formal lawn away from the house.

Wood (62) - a thatched summerhouse fitted with a wooden seat, by the lake.

Thornton Manor (63) - amongst the numerous garden buildings was a cricket pavilion with a wide thatched verandah, and a small wooden shelter and seat bordering a woodland walk.



n.34 Greenwoods 1987



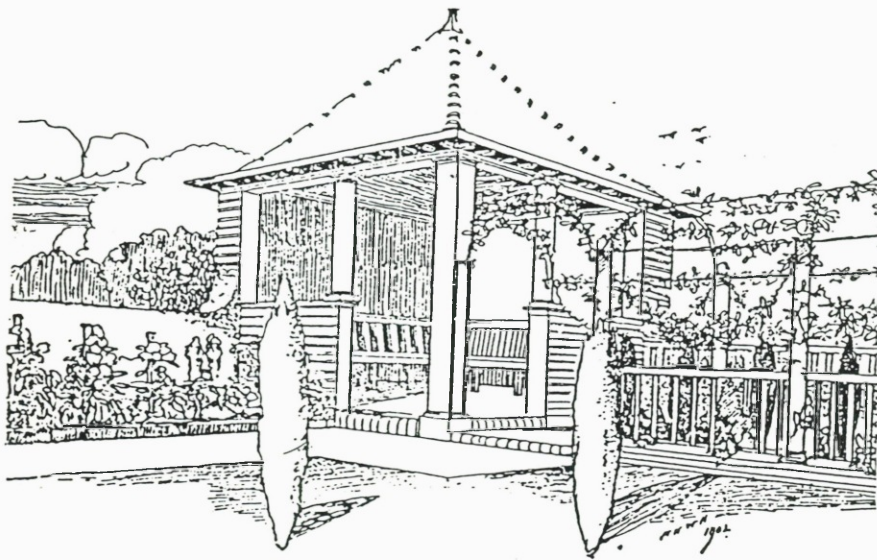
n.35 Wood c.1900



n.36 Wood 1987



n.37 Kearsney Court 1987



A CORNER SUMMER HOUSE

n.38 from Mawson Brothers' catalogue

Mawson believed that statuary should be included in the plans for the grounds for "where else could it be so effective as in a garden, ostensibly devoted to the leisured cultivation, expression and satisfaction of our artistic leanings?". (1) He even recommended keeping other architectural work severely simple and spending the money thus saved on tasteful modern sculpture. (2)

In most gardens he found "the smaller and more portable features which form subjects for applied art" (3) were placed with little regard to their surroundings, and so looked out of place. In his own work he used great restraint when introducing statuary into a scheme for "it represents the last and culminating point in the composition beyond which we have no further power of emphasis". (4) He likened it to "the sudden loud crash" in music, "vivid contrasts of tone and colour" in art, and "the highly figurative hyperbole" (5) in rhetoric all of which, if used correctly, are used rarely and with caution.

Statuary gave grace and lightness at selected points, say marking the centre of a bastion or the termination of a balustrade, and it provided ideal highlights in flower gardens.

EXAMPLES:

Elm Court - on the plans the centre of each panel garden is marked with a small figure.

Broad Oak House - a lead figure was intended to adorn the centre of the flower garden.

Rushton Hall - figures shown along the balustrading at the end of the terraces in the perspective drawings. Also a statue marked the end of a formal lawn, at the join between a formally treated path and a woodland walk, and providing the focus for the carriage court.

Riversnook - Mawson advised some architectural feature be placed in the centre of the two smaller circles at the end of the tennis ground.

Foots Cray Place - a lead cupid in front of the curved yew hedge at one end of the bowling green and an athlete on a column in front of the summerhouse at the other.

Walhampton House - in the centre of the carriage court.

Mawson took care when choosing and arranging statuary, and included none but the best designs of really good craftsmanship although not all clients could afford such "exquisite workmanship" (6) as that which decorated The Hill. Lever, the owner, was fond of art and the garden included a selection of busts and figures at focal points and in niches

in the pergola. His garden at Thornton Manor also had a variety of ornaments.

As well as designing some pieces himself, Mawson was a keen supporter of the work of the Bromsgrove Guild and had a collection of photographs of their work to show to clients. (7)

The small stone figure placed above the doorway into the garden at Skilts was the work of the Guild, and was very similar to that placed over the entrance door to the lily court at Ashton-on-Trent presumably from the same source.

Mawson considered lead and bronze to give the happiest results, harmonising with the surrounding greenery and suiting both the scale and sentiment of a garden. (8)

Plaster casts from antiques or classical figures in white marble were totally unsuitable. The subject matter was wrong and they created undue emphasis.

The question of subject was vital. Mawson avoided Greek or Roman mythological figures, (9) although Mercury seems to have been an exception. He approved of shepherds and shepherdesses, including them as illustrations in 'The Art and Craft', (10) and also children, cupids, dryads, satyrs, and fauns. Animals provided another suitable subject as did a set of statues representing the seasons.

EXAMPLES:

Walhampton House (11) - a statue of Mercury as the centrepiece of the fountain.

Rodborough Court - Mercury terminating a view through rose arches.

The Grange (12) - Mercury occupying the middle of the box garden.

Ashton-on-Trent - a small lead Mercury over the wall fountain above the lily canal.

The Hill - shepherd and shepherdess.

Tirley Garth and Ashfield House (13) - a pan by a tiny bowl from the Bromsgrove collection, used as a birdbath.

'The Art and Craft' (14) - a dancing cherub stands above a bird bath with three frogs round it.

Wych Cross Place - a lead pan in an informal setting.

Warren House (15) - a cupid stood in the centre of one of the flower gardens and in another part of the design, a figure of Spring, appropriately surrounded by spring flowers, stood at the opposite end of a flower bordered walk to a figure of Autumn.

Wood - figures representing the seasons in the four corners of the tennis court area. A pair of children in lead filled niches on either side of the thatched wall seat in the North garden.

Hamptworth Lodge (16) - statues of the four seasons in the flower garden.

Hatton House (17) - small lead amorini graced the rose garden.

Wood Hall - a child on a plinth stood at the top of the stairs from the house and a pair of children riding goats flanked the approach drive.

Farfield House - two stone greyhounds guarding a set of steps which led to a seat at the end of a walk.

Skilts (18) - a pair of stone boars topping the substantial gate posts.

Rodborough Court - a pair of eagles perched on piers set on either side of the main flight of steps.

Rydal Hall (19) and Marden Park (20) - pairs of stone lions as step ends.

Lewiston Manor (21) - a replica of the Florentine boar placed on a plinth at the head of the glade. A stone dog and goat were among several ornaments along the edge of a terrace walk and a lead heron stood in the formal circular pond.

One of Mawson's favourite statues was a cupid holding a bow which was modelled and designed for him by Lizzie Bell. He used this "charming statuette" (22) several times, finding it particularly effective at the end of a long walk or other vista, backed up by a semicircular seat.

(23)

Lead or stone figures of children were particularly popular especially as central ornaments and fountains in formal pools. Statuary prevented lily ponds from looking uninteresting in winter when they were devoid of plants.

EXAMPLES:

Walhampton House - figure carrying a bowl on the detached terrace.

The Art and Craft' (24) - stone boy with spear illustrating the section on the treatment of water.

Wood (25) - boy with spear in lead by Derwent Wood for the central pond at Wood.

Greenwood (26) - group of three life sized figures in lead as the centre piece in the rose garden.

The Hill - lead boy and dolphin decorating the formal pool.

Barley Wood (27) - girl holding up a shell in lead as central feature in the lily pond.

Detached columns could be used to effect as at Lewiston. (28)
Acroliths made good points of emphasis in formal gardens and Mawson found them ideal for breaking up plain walls and hedges and giving

character and finish to architectural compositions.

EXAMPLES:

Aston-on-Trent - flanking an arch through a hedge.

Walhampton House - at the ends of the balustrading at the exit to the lawn from the far terrace.

4.21 WELL HEADS

Mawson favoured the decorative effect of well heads particularly as this combined with their utilitarian function as dipping basins in formal gardens, herbaceous borders, and kitchen gardens. (1)

EXAMPLES:

Bailrigg (2) - at the centre of a formal lawn away from the residence.

Hatton House (3) and Wern (4) - as the central feature in the rose garden.

Lewiston Manor (5) - at the centre of the bastion garden.

Wych Cross Place (6) - a total of six well heads in the pleasure grounds including one, surrounded by rose posts, at the focus of the walled vegetable garden.

4.22 DOVECOTES

To Mawson's mind, dovecotes made very attractive additions providing "variety to the other charms of the garden". (1) He recommended their inclusion in turrets, summerhouse or the gable ends of buildings, as well as free-standing models.

EXAMPLES:

Roynton Cottage - a summerhouse built in the local stone provided ample room for the birds in its tiled roof, (2) and the doves gave "a sense of life and habitation and fluttering movement to this domain among the solitary fells". (3) A thatched wooden dovecote on a substantial circular stone pier decorated the centre of the cloister court on the east side of The Bungalow. (4) Round its base was a shallow birdbath and "its cooing doves, and the rippling reflections" gave a touch of "brightness and freshness". (5) Two square cotes flanked a flight of steps in the garden and a screen along the back of the north corner of the site was enlivened by a row of arched pigeon holes. (6)

Hannaford Manor (7) - dovecote included in a court.

Woolley Hall (8) - a pair of dovecotes, carried on high wooden posts

stood on the informal lawn.

Higher Trap (9) - wooden posts on the top terrace were presumably for cotes.

The 'Mawson Brothers' catalogue included designs for dovecotes. 'Rampholm' and 'Blakeholm' models were both supported on wooden posts, the former shown next to a kitchen wall, the latter closing the vista down a garden path. The 'Rampholm' was constructed in "best quality pine painted four coats and finished to customers' approved tint", with lead roof and square tapered post and its base was shaped as a bird-bath. (10) The more expensive 'Blakeholm' was similarly built but roofed with small oak or elm shingles. (11)

The 1906 'Studio Year Book' illustrated a shingle roofed dovecote on top of a long pole, executed by Garden Crafts Ltd. and attributed to A.N.W.Hodgson although probably drawn by him to Mawson's specifications.

The article commented that it represented "an institution that was rarely, if ever, absent from ancient homesteads, but in these days has unfortunately become exceptional". (12)

No doubt dovecotes were not common, because of the havoc that the doves caused in flower gardens. Whilst acknowledging this drawback, Mawson rather impractically suggested a square, wood and tile dovecote designed with brackets to straddle the wall over the entrance door in a fruit garden.

4.23 FINIALS

Mawson added simple decoration to the architectural work round the garden by way of finials. Stone balls were by far the most common form he used.

EXAMPLES:

Woolley Hall - on steps ends in the carriage court.

Breadsall Priory (1) - the bottom of the steps to the rose garden.

Wood Hall - at the top of a flight of steps and flanking the entrance to the pergola.

Lewiston Manor - on low piers on either side of the end of a walk.

Greenwoods (2) - on a wall marking either end of the seat recess.

The Willows (3) - above the centre of the arches in a dividing wall.

Burton Manor (4) - at the entrance to the carriage court.

Stocks, (5) Wood (6) and Foots Cray Place - on gate piers.

Also very popular with Mawson were stone sugarloaf finials, pointed decorations, copied from the 'Old English' gardens.

EXAMPLES:

The Flagstaff and Farfield House (7) - adorning the gate piers.

Marden Park (8) and Ballimore (9) - on step ends.

Rushton Hall - along the balustrading of the house terrace.

Broad Oaks House (10) - supported by small balls at each corner, they marked the angles of the balustrading of the carriage court.

Mawson was not adverse to mixing types of finials, and both balls and sugarloaves were used at Ballimore. (11)

Where a greater degree of elaboration was merited, he emphasised points in the garden scheme with more decorative finials.

EXAMPLES:

Farfield House (12) - stone flames were used on step ends and acorns were placed on a pair of high gate posts.

Lewiston Manor - acorns were topping the pair of tall columns which flanked the far end of the formal glade. (13)



n.39 Broad Oaks House 1987



n.40 Lewiston Manor c.1911



n.41 Lewiston Manor 1987



n.42 Walhampton House c.1913



n.43 Walhampton House 1987

4.24 URNS AND VASES

Mawson considered urns and vases to be indispensable ornaments for the garden and, as features of the Renaissance gardens, there was great precedence for their use. They could decorate terraces or a number of similar designs could be placed along balustrading "where stone finials would be too formal and obtrusive". (1)

EXAMPLES:

Foots Cray Place - along the terrace walls.

Kearsney Court - two handled bowl planted with a small conifer on each of the brick buttress of the top terrace.

Farfield House - stone planters emphasising the corners and ends of the balustrading.

Walhampton House - bowls decorating the balustrading of the detached terrace.

It was especially important that the models used round the residence were of as high a standard as the lead and stone urns produced by the Bromsgrove Guild. However, Mawson cautioned against designs being over elaborate.

Planters made ideal focal points in flower gardens.

EXAMPLES:

Broad Oaks House and Rydal Hall - stone urns in the centre of the beds of the main terrace panel gardens.

Fellside (2) - stone bowl set on a slim column, planted to brighten the terrace.

Elmcourt (3) - each centre of the panel gardens was marked by vases decorated with figures of children holding hands round the top rim.

Foots Cray Place - urns in the balancing rose gardens set off by yew hedges.

Lees Court - a row of half barrel tubs lined the central grass panel of the rose garden.

OTHER EXAMPLES:

Witham Hall - vase on a plinth shown against yew hedges at the end of the pergola walk.

The Hill - a pair of vases decorated with figures in relief on high plinths on either side of the lily pond.

The Willows - squat, wide vases on the ends of the steps between levels in the garden.

Woolley Hall - most of the step ends were finished with urns.

Stone vases brimming with stone fruit or stone flowers, were happily included although less popular than those filled with living material.

EXAMPLES:

Hartpury House - on the balustrading.

Rodborough Court - on either end of the semicircular bastion.

In general, it was of primary importance that vases should be practical as well as decorative, and provide sufficient room for the roots of plants. Mawson did not recommend glazed terracotta, but suggested plain terracotta could be better than stone since more planting space could be made available for a given size.

Artificial stone models, provided they were not merely surface-coloured, were popular and their resistance to extremes of weather gave them the edge over terracotta. The square 'Mawson Vase' was made to Mawson's designs by Messrs. Pulham and son in their Pulhamite stone (4) as was the ornate 'Lindley Vase'. (5)

Mawson considered lead containers to be most desirable especially old lead cisterns which were still easily obtained, and the lead vases worked by the Bromsgrove Guild.

Urns not designed to be planted were ideal to finish important gateways or to draw attention to architectural features.

EXAMPLES:

Wood Hall - stone urn in the centre of the roof of the summerhouse.

Foots Cray Place - lead urns on the flat topped supporting buttresses arranged at intervals along the old terrace wall.

Wood - lead urns on the piers of the grand entrance gates.

Hartpury House and Farfield House - lead urns on the gate piers dividing sections of the garden.

The Mawson Brothers' catalogue shows that the firm offered a range of antique vases. Their speciality was "Venetian Vases of exceptional merit including many very early Venetian Gothic examples" but in addition they had some "extremely interesting and quaint Venetian Gothic Jardiniers in red Verona Marble", which were "excellently interesting and quaint". (6)

A range of wooden boxes and barrels was used by Mawson to fill a variety of sites in much the same way as he used vases. One of the models he supplied was the 'Heathwaite' plant box, a planter well suited to the growth of myrtles and Sweet bays because it was specially adapted to the growth of plants requiring "careful watering and top dressing".

It came with a strong inner soil box with handles and thus could be stored in the dry when not required for ornament. Made in oak, panelled and strongly framed together, a 20" box cost £2.10.0 and a 24" model, £2.15.0. The plain, unpanelled version available was cheaper especially if made in pine or deal. (7)

Mawson favoured oak for tubs and used this material in the designs for Briery Close.

EXAMPLES:

The Grange - square tubs marked on the plans to go along the edge of the patio.

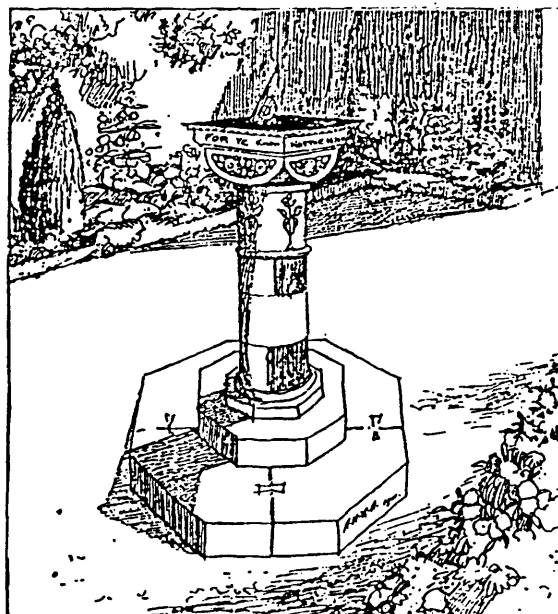
Lees Court - a row of clipped bays in boxes along the terrace below the classical facade.

Dunira - square wooden tubs were planted and used to add colour to the flower garden and sundial court.

"Handsome oak tubs" ideal for trees or masses of showy hardy plants were specially made for Mawson by "a professional churn maker". They were "strong, serviceable and beautifully finished" and came, fitted with wrought iron handles, in a variety of sizes. (8)

A strong and serviceable tub suitable for less imposing positions was the 'Green painted oak tub'. (9) At the other end of the scale were the light, refined, diamond lattice square Versailles tubs at The Hill, and the square, white-painted boxes on either side of the end of the glade at Lewiston Manor.

Mawson found plant containers, including trees in tubs invaluable for small gardens and made a feature at The Willows of green tubs filled with Fuchsia Ricartonii arranged at intervals along the terrace wall. He suggested using rows of trees in tubs with coloured flowers of long season to prevent bare effects.



Mawson found sundials useful ornaments and appreciated the historical associations they offered. Dials had to be set to tell the correct time for, as with every other garden feature, use should be combined with beauty. The sundial at Walhampton even had four faces to enable the time to be told at all hours as did that in the turfed rose garden at Marden Park (1) and that designed by Dan Gibson for the terrace at Graythwaite Hall. (2) Mawson suggested using this type of columned dial in the same way as one would an acrolith.

Rather than using an antique sundial brought in from elsewhere, Mawson preferred to have one designed specially to fit each particular site. However, his firm did supply photographs of many "very interesting" old sundials and "a number of genuine Classic, Romanesque, and Gothic Columns" (3) which, with the addition of a head to take the dial plates, could be converted into sundials.

Placed on a pedestal, a dial could lend emphasis to the central point of a garden or terrace scheme.

EXAMPLES:

The Krall - in the flower garden.

Rushton Hall - a pair of globe dials on pillars in the panel gardens on the second terrace.

Whitehill - marking the middle of the panel garden bordering the side of the tennis lawn. (4)

Cringlemire - in a yew-hedged square occupying a halfway position between two seats at either end of the flower garden. (5)

Sundials were used to close vistas and to mark the halfway point along garden walks.

EXAMPLES:

Walhampton House - placed along a path.

Broad Oaks House - at the entrance to the kitchen garden, the main walk of which was a continuation of the long straight path extending from the top terrace.

Hartpury House (6) - the flagged path leading across the garden from the terrace swelled to hold a sundial placed on a turf circle. Flowerbeds radiated from this focus.

Dunira - a sundial with a tilted, raised plate and a bulbous pedestal, was used as the central feature of a circular crazy paved court behind a bowed bastion overlooking the park.

Rydal Hall (7) - at the top of the steps leading from the second

terrace.

Duffryn - to help emphasise the slight change of level from the top terrace to the lower lawn, Mawson used a dial on a paved circle at the bottom of the curved central steps.

The Flagstaff - backed by a curved seat finishing the vista from the house front over the terraces and formal lawn.

Dials were ideal features for outside the garden door. (Rodborough Court and Thornton Hall)

EXAMPLES:

The Grange (8) - a tall stone pedestal and dial was placed on a plinth on the lawn beyond the patio.

Elmcourt - on the small front lawn.

The 'Windsor' sundial, was a popular model. It had a globe dial composed of metal rings, set on an unglazed terracotta pier, five foot high, on an octagonal base five foot across. (9) The original was designed to mark a crossing of paths at Walmer Place.

Miss Bell of Chelsea (10) modelled a dial with a lead pedestal for Mawson, which was offered as 'The Chelsea' sundial. It cost £35.0.0 exclusive of the brick and stone base designed to support the original, or £15.0.0 if the pedestal was executed in stonelike terracotta and the gnomon in bronze.

A "most effective and at the same time cheap dial suitable for almost any position" was the 'Whitehill' sundial. It was cheaper still (11) if the rosette ornaments round the cap were omitted, but more expensive (12) if placed on its three foot diameter, York stone octagonal base. A sundial not unlike the 'Whitehill' model, was used as the feature decorating the South lawn on the line of the terrace steps at Woolley Hall.

The dial used on the lawn at Wood, because of its position at the base of the steps leading down from the terrace garden to less formal areas, was treated in a severely plain way. It consisted of an unmoulded pillar set on a rough stone stepped plinth which echoed the dry stone block walls of the court which surrounded it. (13)

Yellow sandstone or Green Langdale stone was used for the pedestal and base of the 'Hawkshead' sundial which stood four and a half feet high. Its column was moulded at the neck and carried a carved and incised cap and there was the option of having the shaft inlaid. (14)

EXAMPLES:

Dunchurch Lodge - connecting the carriage court with the top terrace

was a wide paved circle carrying a most refined sundial in keeping with the architecture. A slim, grooved column, the top of which was decorated with swags of roses, was set on a smooth, stepped circular base.

Wood Hall - a sundial, the stone pedestal of which was carved as a kneeling figure holding the plate above its head, was used on a circular stepped base, as the focus to the bowed bastion opposite the house front. (15)

Vertical dials made fitting ornaments for the walls of summerhouses and Mawson had a variety of designs of wall dials and globes to offer to his clients.



n.45 Broad Oaks House 1987

4.26 GARDEN FURNITURE

By garden furniture, Mawson meant "those architectural details necessary for use and ornament". (1) He believed that "in the perfection of these seemingly small things often lies the difference between mediocrity and excellence" (2) so took great care over their design. Seats and chairs were seen to be the most important items in the category. They needed to be well-proportioned both for comfort and aesthetic satisfaction for as well as being practical necessities, they had an ornamental function too, providing points of interest. Each should have a definite purpose in conception and execution.

EXAMPLES:

The Grange - semicircular seat in the flower garden adding interest to this area and closing the vista down a walk. The backing of yew provided shelter as well as adding to the effect.

Budbrooke House - curved seat sheltered by an espalier behind.

Designed to be places in which visitors would wish to linger, flower gardens were often furnished with seats.

EXAMPLES:

Holker Hall - a high-backed wooden seat stands in the centre of the rose garden.

Riversnook - a circle of yew hedging in the corner of the flower garden was planned to contain a seat.

Whitehill - a seat at each end of the panel garden finished this raised area.

Elmcourt - seats are marked on the plan on the edges of the garden opposite the centre panel beds.

Hartpury House - a semicircular stone bench with wooden seating provided the end focus to the grass glade.

The Priory - curved seats standing on a paved circle and flanked by clipped trees in half barrels, ended the main walk across the garden.

'Studio Year Book' (3) - illustration of a screened seat executed by Garden Crafts Ltd. which was designed by Mawson to fit a curved recess at the end of a gravel walk.

Lees Court - seats to either side of an enclosed gateway.

Foots Cray Place - a curved seat at the end of the bowling green where, as well as completing the picture, it was ideally suited for spectators the enjoy the games.

Hazelwood - the landing between the two sets of steps down from the main terrace provided a sheltered spot for sitting out and was furnished with wooden seats, chairs and a small table.

Bastions, built to make use of fine views, were obvious places for seats. (Ballimore, Broad Oaks House) Elsewhere, recesses were made solely to give protected positions for a seat.

EXAMPLES:

Lewiston Manor (4) - balustraded spaces off the glade.

Wood Hall - the bow off the side of the long walk.

Elmcourt -in the surrounding hedge, marking the middle line through the carriage court at Elm Court.

As with most features, size and degree of elaboration depended on the surroundings. Seats accompanying woodland walks and the outlying grounds were best kept very simple. (Thornton Manor and Marden Park, 5)

The two fine benches placed on either side of the steps from the verandah at Hazelwood merited a more elaborate treatment because of their position close to the house.

Wood was the only really satisfactory material for while "in keeping with the sentiment of the English garden" (6) it was also pleasant to use. Mawson found oak without rival for garden furniture scoring with its practical, aesthetic and sentimental qualities. Teak was satisfactory but weathered less well and being foreign was not in such harmony with English surroundings.

Mawson gives four sketches of designs for seats in 'The Art and Craft' and the 'Studio Year Book' for 1906 published several of his designs including a curved wooden seat with a high back, a carved oak seat and a seat executed by Garden Crafts Ltd. The following year (7) they illustrated the 'Langdale' circular seat recommended for the end of garden walks. The plain, straight version of the Langdale seat was one of Mawson's most successful designs being comfortable, strong and durable. He produced it in red deal, "carefully morticed and fixed together, and painted four coats, best oil colours, in white or green, or to purchasers' tint". (8)

The 1907 'Studio Year Book' showed 'The Brantwood seat', a covered seat by Garden Crafts Ltd., offered in the Mawson Brothers' catalogue. It was a design which "lends itself to several arrangements, each good and suitable for the special purpose it has to serve". (9) The sides could be infilled with close trellis for shelter in windy positions, or the roof could be substituted for a pergola top to carry climbing

plants. A similar white-painted covered seat ends a walk down the side of the rose beds next to the house at Newlands Park.

A seat "under the spreading branches of a tree" was always a "pleasing feature". (10) Mawson used a white painted oak seat to encircle one of the trees on the top lawn at The Hill and designs for a circular seat to go at Briery Close are included in the archive at Kendal. He found it was best to construct the seat to the measurements of the individual trunk.

The catalogue of garden furniture published by Mawson Brothers has an illustrated section on seats giving details and prices. The Rydal seat, (11) named after the garden it was designed for, could be made "to fit any form of summerhouse, arbour or recess, or in half octagonal shape to fit the end of a walk or recess in a shrubbery". It had a tall back which would greatly relieve "the monotony of a blank wall against which it may be set". (12) Where a high backed seat was undesirable, the Ambleside seat was recommended, a design which was well suited for semicircular forms. The legs were "made heavy and spread at the back" which gave it a very firm base and made it ideal for exposed positions. The Stavely seat in its revised form with understretchers added to the legs, was also suitable for windswept sites. (13)

The Ashdown seat was designed "with a view to its being used in connection with old fashioned formal gardens". The catalogue recommended that it be ordered in oak for in deal it might not weather well. (14)

Any wood that needed painting was less good although early in his career, Mawson remarked that "nothing looks so well as green painted pine". (15) White was popular for furniture in Arts and Crafts gardens, and, although not recommended by Mawson, white painted furniture was used at Lewiston, and at Fairfield House. (16)

For classical terraces a stone seat might be fitting.

EXAMPLES:

Walhampton House (17) - at the end of the detached terrace at Walhampton House.

Warren House (18) - a semicircular seat with its arms carved as griffins, at the end of a walk near the residence.

Wych Cross Place (19) - a curved stone seat on a platform sheltered by a yew hedge as the end feature to the croquet lawn.

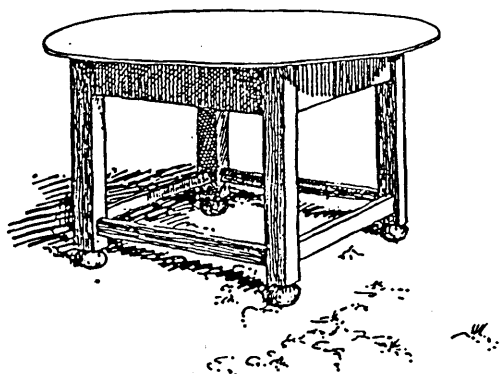
Mawson considered the patterns available for iron seats to be "atrociously ugly, and not very comfortably proportioned". (20) He did not entirely blame the material for he had come across charming Georgian

examples in cast iron. It was "the more modern productions with their ridiculous filigree ornament which offend the canons of good taste to the greatest degree". (21)

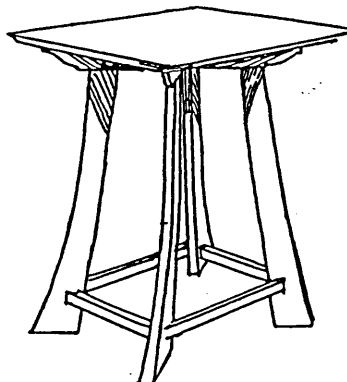
At the turn of the century, Mawson observed that there was "considerable room for improvement both in respect to comfort and effect" (22) of garden seats. "Those firms, who make it their business to supply garden seats, have entirely failed to produce anything which can be placed in a garden without detracting from its effect as a whole". (23) By 1912 he was pleased to note that the situation had greatly improved.

Garden Tables.

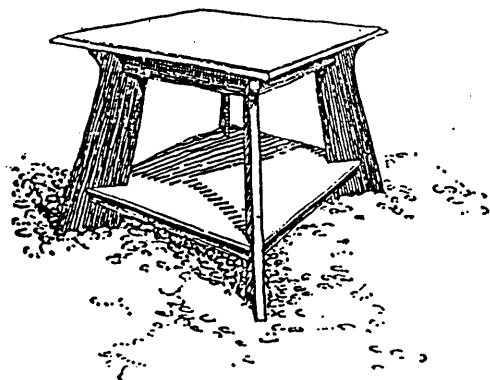
The Avon Garden Table.



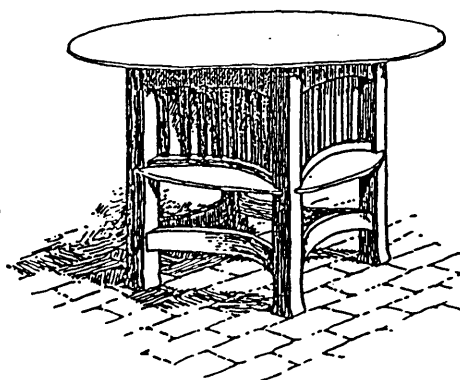
The Heathcote Table.



The Downs Table.



The Langdale Table.



Mawson observed that, because of its variableness and way of adapting to its surroundings, water had "an indescribable fascination for the mind". He questioned whether a garden was really complete without it "reflecting and blending in thousands of beautiful ways, the lines of flowers, foliage and sky" for "garden designers have always produced the most satisfactory results when they have been enabled to bring water in some way into their composition". (1)

Water only failed to please if the lessons of Nature were ignored or if man tried "to reproduce her incomparable beauties in a mean scale by feats of obtrusive engineering". It was Mawson's rule to "never belittle Nature by feeble imitation". (2)

If water could not be introduced "on its own terms and among purely natural surroundings" it was best treated "in an honestly and confessedly conventional manner in keeping with the rest of the scheme and in scale with the whole". While landscape gardeners aimed at breadth and rural simplicity "the scholar, inspired, possibly by the classical Italian and Old English examples", preferred "the elegance of the circular or geometrically planned pond". Each was right in its own place. (3)

How water was introduced depended on the site, the position in relation to the residence, and the volume and pressure available. As in every other feature of the English garden, Mawson stressed that "while the design and degree of elaboration should express a full sense of the relative importance of its position in relation to surrounding features, it is far better to err on the side of too simple .. than too great complexity and over elaboration". Theatrical displays were "out of place and out of keeping with the prevailing national spirit". (4)

Water was entrancing near the house, providing "coolness and freshness and a temptation to rest". (5)

Fountains were of most general use. They were usually included as a part of the formal terrace scheme, (Broad Oaks House, 6) were valuable for preventing a look of stagnation in a formal canal, made ideal central ornaments in rose gardens (Bidston Priory, 7; Lululaund) or the focus of flower gardens (Riversnook ; Warren House) and could decorate walks. (Wood Hall)

The inclusion of statuary was common as was the use of a variety of jets. A single jet was more popular than a multiple or spray type, that seen in conjunction with the formal lily ponds at Wych Cross Place being a typical example. (8)

Backed by yews or other dark foliaged evergreens, Mawson valued fountains for offering a highlight which intensifies the shadows, thus yielding the beautiful contrasts which are so valuable in garden scenery .

EXAMPLE:

Lees Court - the terminal point of his formal scheme was marked by "an arrangement of blocks of yew, supporting fountain basins and a central pedestal raised by steps on a platform, an arrangement as effective as it was unusual". (9) The design was noticed by 'Country Life' who found it a charming conception, and by Jekyll who praised the skilful combination of masonry and topiary.

Mawson did plan fountains as part of a more informal scenes.

EXAMPLE:

Aston Lodge - conversion of the large horsepond at the end of the sloping lawn below the terraces into a waterlily pond, its centre decorated with a fountain made from a double tazza found on the estate.
Walmer Place (10) - Large rock garden and fountain

Contrary to general opinion, Mawson found that fountains were not costly and inefficient provided they were soundly executed. The workmanship had to be good to ensure that they were "worthy the prominence which from their very nature and use their position in the scheme must give them". Styles which were simple, well proportioned, strongly constructed and avoided heaviness were better than designs involving ambitious and expensive efforts not thoroughly executed. Such treatment still allowed of much variety. (11)

Mawson preferred to keep the basin plain and the kerb unmoulded, while for the surround he considered plain flags laid level with the bordering path or grass to be pleasing. Generally a round was considered the best shape.

EXAMPLES:

Lewiston (12) - stone circular basin.

Walhampton House (13) - raised circular pool set in a paved surround near the residence. A second fountain, a statue of a child in a square pool, graced the detached terrace.

Errolston (14) - fountain and bowl over an octagonal basin as the central feature on the lawn.

Marden Park (15) - circular pool with a stone fountain centrepiece at the bottom of the terrace levels.

Where a more elaborate and perhaps balustraded surround was wanted Mawson cautioned against making its proportions either too obtrusive or too insignificant. He feared that owners tended not to understand the great importance of a well balanced design and because of this there was room for vast improvement in the designs available. No cast iron fountains made from stock patterns were ever used in his designs and most terra cotta ones were avoided.

As always, Mawson gave detailed attention to practical matters such as liability to overflow and positioning. Rising jets were not suitable for exposed sites as winds would blow the spray about. They were best in an enclosed court where they would be especially appreciated on hot days. It was vital to have a constant and ample supply of water at a cheap rate so the fountain could be in regular use rather than reserved for special occasions. Failure to abide by this rule was in Mawson's opinion the reason why fountains had become discredited as features in the minds of many garden owners.

Fountains need not be large, the smallest fountain looking admirable at the end of long terrace walk or as a central feature in formal garden. Mawson suggested a background of dark foliage to aid the effect. A small fountain and bird-bath was ideal on an upper terrace in front of the entertaining rooms. Simple font-like features could replace sundials as a centre point to a group of flower beds, giving point and interest to a vista down a grass walk.

Wall fountains were not widely used in gardens despite the numerous "exquisitely proportioned models" (16) exhibited over the years at the Royal Academy. Mawson, however, included them in both large and more modest schemes where they were equally delightful, but believed their particular use to be as the central ornament in small gardens. Wall fountains had the advantage of being cheap to run and made the most of a minimal water source.

EXAMPLES:

Hannaford Manor (17) - a series of basins fed by stone funnels.

Hartpury House (18) - a set of three wall fountains.

Wood - a jet flowed into a raised basin between the house and kitchen garden.

The style Mawson most often used was a spout out of a wall into a pool below. It was a favourite feature at the foot of the terrace wall between sets of double steps. (Keffolds, 19; Hazelwood, 20; Tirley Garth, 21; Duffryn, 22)

EXAMPLES:

Dunira - a low spout poured water into a pool at ground level in the rose garden.

Dunchurch Lodge (23) - a spout from a lead face fed a pool in an alcove in the pond garden with a constant supply of water.

Elm Court. (24) - alcove pools were fed by lead lion's heads.

Boveridge Park (25) - a pair of similar, but not matching, wall spouts and antique basins were included against the terrace wall on either side of the steps to the pond level.

Rydal Hall (26) - an old marble basin and spout in an alcove below the second terrace.

Mawson considered dipping wells to be delightful in kitchen gardens. Their utilitarian purpose could be coupled with artistic treatment so that they became "one of the most attractive features in the domain". Mawson recommended constructing them in brick, and adding a plain coping or an old well head. Any great elaboration in design would be entirely out of place in the working parts of the grounds.

EXAMPLES:

Thornton Manor - a fountain and dipping well as the central feature in the kitchen garden.

Wych Cross Place (27) - a dipping well surrounded by roses in the kitchen garden.

Architecturally treated cascades, according to Mawson, were only permissible where the architecture demanded such magnificence. Both the climate and a "national conservatism" made any "superlative effort after grandeur" seem forced and unnatural in England but on a simple scale such features might merit inclusion. (28)

In 1900, Mawson remarked that "if architecturally treated ponds could be substituted for the miniature lakes so often attempted in small gardens, the result would be a general improvement". (1) By 1912, he was able to note that the formal lily pond was growing in popularity.

Mawson considered the architectural ponds or canals of le Notre beautiful in their place but on too large a scale for most residences. More modest formal canals, however, he felt could be adapted to almost any size of garden and any position from adjacent to the house in the town garden at Elmcourt, (2) to the terraces as at Hannaford, (3) to the bottom of the lawns at Dunchurch Lodge. (4) They were best in a simple shape, rectangles and circles being most popular.

EXAMPLES:

Lewiston Manor (5) - a straight sided pond with a lead statue of a boy.

Burton Manor (6) - a rectangular lily pond as the main feature of the second terrace.

Chapelwood Manor (7) - a sunken, circular, yew hedged pond, set in a paved walk, and with a central ornament of a boy standing on a shell blowing a trumpet, occupied the middle of the main lawn.

Poundon House (8) - round pond on the terrace.

Rydal Hall (9) - round pond on the terrace decorated with a boy and fish statue.

Kearsney Court (10) - a small rectangular pond for displaying water lilies and, on the curved bastion higher up the terracing, a circular fountain pool.

Woolley Hall (11) - a yew hedged oval pond.

Lees Court - a half moon shaped pond on the West side of the house shown on the plan.

The Priory (12) - octagonal small tiled basin with raised kerb and boy with fish centrepiece, in the paved rose garden.

Mawson valued sheets of water as mirrors so recognised the importance of keeping water levels up. (13)

EXAMPLES:

Thornton Manor (14) - the proposed lily ponds were planned to reflect the South front.

Wych Cross Place - the rectangular pond with its bowed ends set in grass on the third terrace provided a large mirror of the surrounding foliage and architecture.

Walhampton House (15) - a formal pool occupied the cloister court,

enhancing the architecture.

Woolley Hall (16) - a rectangular lily pond with bowed ends and a statue decorated the West lawn and was surrounded by a raised terrace and pergola.

Shenstone Court (17) - proposed circular pond backed by a summerhouse with flanking pergolas, balustrading and other ornamentation.

Dunchurch Lodge (18) - the pond garden on the West side with its blue tiled basin, was sheltered on three sides by buildings and given a severely plain treatment. The vista from the terrace down the bowling alley prevented it from seeming too shut in.

Foots Cray Place - the pond garden was sunk three feet below the surrounding lawns, the circular pool being designed to reflect the cedars which were to surround it.

Witham Hall (19) - a circular pool in a paved surround was used to break up the stretch of lawn making "a sunk garden of the quaintest kind".

Lewiston Manor (20) - to give a strongly marked line of enclosure without overelaboration, the pool was edged with two concentric steps which led down to the water, the upper one level with the surrounding paths.

Barley Wood (21) - rectangular pond with a stepped rim.

Formal ponds were most important as a means of introducing a whole different range of plants. Mawson built formal ponds to accommodate the plants as well as having their own intrinsic interest.

EXAMPLES:

Dunira (22) - Mawson considered one of the most interesting features to be the rose garden and circular lily pond. The pond was fed from a wall fountain by way of a narrow canal which was constructed with a number of side recesses for iris and reeds.

Boveridge Park (23) - rose terrace with a long, narrow central canal for water lilies and other hardy aquatic water plants. The ends were slightly expanded and an enlarged octagonal centre pool held a boy and fish fountain.

Chapelwood Manor (24) - a paved and enclosed garden contained a planted rill with circular ends and central pond.

Duffryn - in the lavender garden were four curved waterpools designed to hold the newest hybrid nymphaeas (25).

Hannaford Manor (26) - rectangular pond fitted with beds for iris.

Formal ponds were often accompanied by attractive lead or bronze statuary or stepping stones. (see section on 'Statuary')

EXAMPLES:

The Hill (27) - the "delightful" (28) little green-tiled lily pond was graced by a statue of a boy with fish and formal stepping stones which additionally gave access to the plants. This long rectangular basin with its concave ends was positioned on the top terrace to emphasise the axial line through the house.

Greenwood - stepping stones in the yew enclosed pool.

Wych Cross Place - a small bronze fountain by Alfred Gilbert of a boy "full of playful life and charm", (29) and in the main formal pool, a piece of sculpture of a boy and dolphin by Peuch. Jekyll noted that although the latter had a beauty in its own right, "none the less it is in the reflections it casts on the still water and in its judicious placing by Thomas Mawson in relation to the terrace steps that no little of its charm resides". (30)

Walmer Place (31) - a dolphin spout at one end of the long rectangular pool played towards a fountain on a rock support at the other.

Ponds could be placed in grass or else in paving as at Dunira where, as in many other schemes, the water formed part of the rose garden. The basin for waterlilies at Hartpury was a high sided tank. (32)

The size of the feature depended on the site, one of the largest of Mawson's pools being the cross shaped canal which extended some hundred yards from the second balustrade to the small lake, on the main lawn at Duffryn. (33)

At Kearsney Court, Mawson planned another large rectangular sheet of ornamental water "which seemed immediately to fall in with its surroundings" (34) helped by the fact that a border of large elms and timber trees had been preserved. (35) The source was small, so, to avoid the appearance of stagnation and make more of it, he arranged a stepped cascade plus bridge over the inlet. The result was "a most graceful feature". (36)

EXAMPLES:

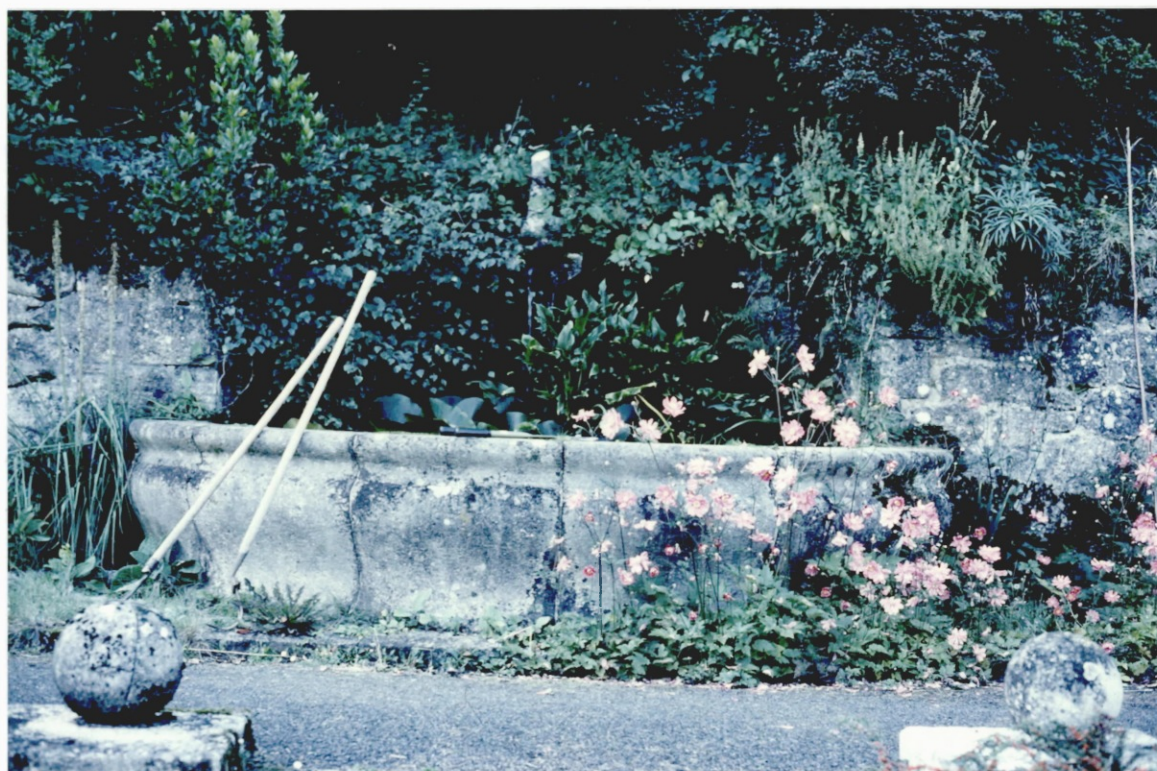
Rushton Hall (37) - the conversion of an informal lake to a formal pool to give formal water on a broad scale.

Thornton Manor - formal extension to the informal lake.

Dunchurch Lodge (38) - a large oval lily pond occupied the foot of the sloping lawn. It was well planted with water lilies and decorated with fountains.



n.47 Hannaford Manor c.1906



n.48 Hannaford Manor 1987

Where a stream ran near or through the grounds it could be diverted to form a swimming pool to provide for the growing number of guests and residents who liked to take a daily cold plunge.

"Now that the value of sunshine as a health and sleep producer is being recognised", Mawson suggested the roof of the bathing house should be planned as a spot "for the benefit of those who indulge in sun baths". (1) Bathing pools were included in the grounds of Duffryn, (2) at a distance from the house at Chapelwood Manor (3) and as part of the canal scheme at Thornton Manor. (4)

Mawson believed that it was in the natural treatment of water, if anywhere, that the landscape gardener had done good service. Naturally treated streams and lakes lent a special charm to the more outlying portions of the domain and to the wild garden. To succeed, a designer creating such features had to be guided by Nature. With an existing pond it was only necessary to help Nature "reassert herself and attain her highest achievement" to procure one of the most delightful parts of the domain where flora and fauna combine harmoniously with water "to charm both eye and ear". (5) Such natural constructions would not be satisfactory where they proved costly to create for this would infer too much alteration of natural circumstances. They had to be in places where it would be plausible to find a natural lake; elsewhere, only formal methods succeeded. The best sites for lakes were those merely requiring a little dam across a valley or dell, where the outline of the water would blend in with its surroundings.

Careful planting and islands prevented the whole expanse from being seen at once and gave a variety of prospect and indefiniteness of extent. The surrounding planting largely determined the end effect by enhancing the contours of the margin but the amount had to be limited especially round a small lake.

EXAMPLES:

Thornton Manor - the most extensive piece of water Mawson was commissioned to create for a private client. The surface of the twenty acre lake was broken up by several wooded islands to impart "a picturesque interest". (6) Boathouses and a formal canal added to the complex (7) designed to provide entertainment for the children and workers of the owner, Lever's, factory. Thirteen acres of the lake was dealt with informally, the rest being cut as a long wide, formal canal.

Wood (8) - a major piece of naturalesque water. The gardens extended southwards from the house becoming gradually less formal until they ended at the large placid pool and cascaded stream.

Greenwood (9) - an informal lake created by uniting several horse ponds.
The Grange (10) - an informal pool elaborated with rockwork and islands, fed by a natural stream.

Artificial rockwork could be used to add interest and boldness to headlands but Mawson warned against anything "in the slightest artificial in appearance" in a naturally treated area. Informal water often accompanied rockwork. (11)

EXAMPLES:

Brackley - a large rock and water garden.

Aldworth House - alpine and water garden planned for the steep slope below the second terrace.

Warren House - Mawson hoped to complete the West gardens by adding a water feature to the existing rock garden and dell.

The wild garden was hardly considered complete without a naturally treated stream. Even the smallest supply could be a success so long as the water was never seen to be a mere trickle. Mawson was by no means adverse to improving existing streams but recommended calling in a professional rock builder, one whose past work "has shown him to possess the necessary artistic discrimination for his task and who does not fall into the very common error of overdoing the amount of rock".

Mawson created or improved natural type water features in many of his gardens.

EXAMPLES:

Greenthorne (12) - he considered his conversion of a formal stream into a series of rocky cascades to be one of the most successful parts of the scheme. It ran into an informal pool and, with the stone built bridges, formed the chief attraction of the garden.

Ballimore (13) - extensive work was required to make a feature of the stream.

Roynton Cottage (14) - the tiny rill running down the mountainside was elaborated into a series of large pool and waterfalls crossed by stone bridges. The pools had islands and were given a Japanese feel by the planting of bamboos and maples and the addition of a Japanese summerhouse.

Mount Stuart - when Mawson arrived at the site he found the stream flowing through a muddy hollow but with some small pieces of natural

rock on which to base improvements. He cleared out the bed, exposing the natural rock, and excavated pools in which to plant irises and sedges. Cascades were heightened artificially, care being taken to continue the existing stratas, and the banks were protected in the same manner. Gaps were left between the rocks for the planting of native ferns and wild perennials. The work was carried out in local stone, gathered from the surrounding land and full use was made of its weathered surfaces in order that the finished product would not have "that aggressive newness which usually spoils artificial rockwork until nature has had time to reassert herself". (15)

Dunira - treatment of the rocky stream which enters the gardens to the North and passes out into a lake to the South. The importance of the stream was increased by the formation of "cascades and rocky promontories" created with boulders freely available on the estate. "Manipulated with artistic skill" they impressed "with a sense of rustic grandeur" and were so grand that Mawson decided to "subordinate all planting to the rock effects". (16)

Cringlemire (17) - stream and series of pools

Above Beck (18) - waterfalls and pools down the extensive rockery.

Planting was an important aspect of informal water.

EXAMPLES:

Levens Hall (19) - Mawson supplied a detailed planting plan for the concreted lily ponds which formed a water garden in his design for additions.

House on the Storrs estate (20) - water loving trees were planted along the margin of the lake and the indigenous reeds were encouraged in the shallows.

Little Onn Hall - the margins of the pond and moats were planted with subaquatics and pond Mawson with aquatics.



n.49 Roynton Cottage 1987



n.50 Wood 1987

"One of the greatest charms of an English garden is its beautifully kept, clean shaven, verdant lawn". (1)

"How slow we are to learn the lessons of breadth and repose which Nature is so ready to teach us". (2) She tells us that "striking and vivid contrasts should be used but seldom, and where employed, should be just sufficiently marked to emphasise the quiet orderly restfulness of the schemes they enhance". (3) And it was the making of lawns and glades that Mawson considered taught most about "Nature and her methods in the arrangement of pastoral scenery". (4)

Open stretches of grass gave a restful effect "relieving the eye of too much detail, emphasising the beauty of form and colour in trees, shrubs and flowers, and forming green glades to carry the eye forward into mellow distances". (5) "Just as strains of music, heard across a stretch of open water, are blended and harmonised, so is detail when viewed across an open stretch of greensward, and the individual trees blend into a harmonious whole". (6)

A garden was "not worthy of the name" without dry lawns, thus Ashfield House required an extensive system of drains in order to provide these on the waterlogged site. (7)

Mawson believed turf was an English garden's "greatest and most distinctive asset" and advocated treating grass as a feature in its own right rather than, as was common, "merely as a background or foundation for other things". (8) At Birksey Brow, his commission consisted simply of extending the lawns round the new extensions to the house. (9)

"Nothing gives so much breadth of feeling to a garden as a green lawn, and no other feature is so capable of giving repose". (10) Both qualities were attainable in all the styles of garden design but were more difficult to produce in the landscape than in the formal. "A careful system of grouping as against dotting of shrubs and a due regard to the ease of line adopted for the walks" (11) helped ensure success. At Aldworth, Mawson was happy to leave the grass lawns as he found them, but removed the "many cumbering shrubs". (12)

When he first arrived at Lees Court, Mawson found "a very pronounced instance of the mistaken attempt to beautify a lawn by the insertion of beds for flowers and shrubs". (13) After working on the site, he used the results to illustrate "how dependent the severe simplicity of the mansion is upon a restful treatment of its surroundings and how much of the dignified appearance which such buildings should have is destroyed by substituting the broken lines of a mass of shrubs and flowers for the

levelled area of the turf". (14) At Warren House Mawson avoided adding flower beds near the main building for their presence would have prevented "a coordinated treatment of the lawns and the accompanying groups of trees, which together combine to form the vistas". (15)

This did not mean that flower beds could not be used in the lawns by the house, but they had to be treated in a conventional way.

Mawson warned it is deleterious to break up a lawn by dotting it with small exotics which attract attention and try to compete with the architecture. Instead, he advised, "frame it with masses or groups of foliage placed on the higher ground and leaving the valleys free to form vistas and glades". (16)

The land at Dunchurch sloped gently away from the main building. From the centre of the terrace scheme, a flight of circular steps led down to a broad stretch of springy turf (17) stretching to the oval pond. Its great expanse was broken up by judicious planting of groups of trees and shrubs.

In the first edition of his book, Mawson had more to say on this point:

"Critics have very properly taken exception to the practise of dotting a lawn all over with specimen trees and shrubs in such a way as to lead one to suppose that green grass had been considered as so much background on which the garden picture had been built, instead of its being dealt with as an 'artistic quantity'". (18)

Where shrubs and trees were to be included on a lawn, visually it was best to have grass sweeping up to the stems and trunks of the plants, and to let the leaves and boughs "fall over in a fringe upon the sward", yet Mawson found it difficult to convince clients of "the dignity of mown grass". (19) He complained at how often he saw "the majestic trunks of a fine group of cedars or timber trees muddled up with the inevitable fussy rhododendrons". (20)

Since Mawson used a transitional style, away from the formal work round the house, he usually included some kind of informal treatment and most gardens of moderate extent had both types of lawn.

EXAMPLES:

ASTON LODGE - Below the terraces was a sloping lawn which led down to a large horsepond. On the level land below this pond Mawson laid out several tennis lawns surrounded by yew hedges which gave the garden "a very quaint and ancient appearance". (21)

Woolley Hall (22) - informal lawns led from the formally treated areas, where they were inset with yew hedged tennis courts, to the park and woodland beyond. Below the terrace walk on the West and South were

formal lawns the former decorated with a lily pool, the latter with a sundial.

Walhampton House (23) - the flat site was turfed between the house and the detached terrace.

Warren House (24) - the games lawns were placed in informal tree planted lawns which extended out from the house particularly to the South West boundary.

New Place (25) - typical of Mawson's designs in having an expanse of less formally treated grass beyond terraces which included a formal lawn.

In 'informal', Mawson included the outer undulating lawns, broad grass glades and vistas which united the formal garden and landscape beyond "by easy gradation". (26) He found the most common error when dealing with them was "to falsify the natural contours by the creation of artificial undulations". (27) If alteration of levels was required for practical reasons such as to form an easy walk, he advised that it should take the form of soft flowing lines helping the original contours rather than destroying them and so giving "a restful and refined appearance to the gardens". (28)

Occasionally it was necessary to raise mounds of earth to screen unpleasant surroundings or to provide privacy and it was vital for the work to be done in a broad manner to prevent it merely calling attention to what it was hiding. Some work of this kind was required at Graythwaite Hall, a predominately landscape garden. (29)

As at many of his Lakeland gardens built almost directly onto the base rock, at Langdale Chase (30) Mawson used informal lawns to cover the steep hillside site which curved down to the edge of Lake Windermere. The same technique can be seen at Above Beck (31) and Clevehowe. (32)

A similar problem at the rocky hillside site of Roynton Cottage was tackled likewise, large areas of informal lawn being laid where the land was relatively flat. Parts of these received more formal treatment so they could be used for games, and space was made for a level area of turf to set off the main building. (33)

Formal lawns included the recreation grounds "so essential to a modern garden". (1) Outdoor games - tennis, croquet and bowls - had become an indispensable part of fashionable gardens and no designer could be successful unless he included suitable lawns in his schemes.

Mawson welcomed their popularity and used some kind of level lawn in practically all his commissions, appreciating their design qualities. Formal lawns also included level lawns which, with details such as steps, walls, and clipped hedges, formed the architectural setting of the house. Their size was determined by correct proportioning to spaces and terraces and by the measurements required for sport.

The most used games lawn both for sport and for design, was the tennis court.

EXAMPLES:

Marden Park (2); Above Beck (3); Cleabarrow (4) - despite the steep slope of the sites Mawson made room for tennis courts by excavating into the hillside to form a flat area.

Kearsney Court (5) - space was found for lawn tennis grounds at the bottom of the steep hillside.

Hartpury House - the designs included additional tennis lawns.

Dunira (6) - the plan included six tennis courts, four grass flanked by two hard, set on the axis of the southern formal gardens, at the end of the terrace scheme. These courts were sheltered by yew hedging and divided by yew arch screens.

At Storrs (7) - the tennis lawn was inserted to give a feeling of repose. It was screened from the drive and public road by a yew hedge and by plantations along the South boundary.

The Willows (8) - Mawson considered one of the most successful features of the garden to be "the green sward of the tennis lawn which, enclosed by the walls, is a refreshing and quiet retreat proving the value of a square lawn when unbroken by trees, shrubs or winding walks".

Little Onn Hall (9) - the main lawn area below the first terrace level on the East side was planned as a double tennis court. It was sheltered from the parkland by a yew hedge.

Broad Oaks House (10) - the partly hedged tennis lawn between the frame yard and kitchen gardens to the East of the residence, was part of a scheme of "ample green turfed lawns which have been laid down with the greatest care throughout".

Warren House (11) - the formal lawns already existed when Mawson was called in and he at once put them aside for croquet and tennis lawns.

Below the West facade a rectangle of lawn was hedged to provide ample space for two courts.

Lees Court (12) - a hedged tennis lawn, placed on the main South garden axis, completed the formal scheme, and extended out into the informal turf of the park.

Foots Cray Place - broad lawns gave a feeling of breadth. At the far end of the formal scheme on the South side was the hedged level lawn used for tennis or croquet. A grass glade to the East sheltered by a pleached avenue and a wall of the kitchen garden, provided a delightful bowling alley.

Particularly in small gardens, tennis courts frequently provided the main level lawn.

EXAMPLES:

The Krall - the body of the garden was grassed and gave sufficient area for a full sized court.

Shrublands (13) - the main part of the garden below the terraces was laid as a tennis lawn.

Bowling greens were favourite inclusions in Mawson's garden being particularly good for near the house because of the restful nature of the sport.

EXAMPLES:

Chapelwood Manor (14) - the main lawn was used as a bowling green.

Hengrove (15) - the level lawn immediately by the house was designed as the bowling green and despite the small acreage tennis and croquet lawns were also provided.

Dunchurch Lodge - the bowling alley was sandwiched between the kitchen garden and the panelled rose garden. Below the South terrace, the formal lawn, framed by a yew hedge "of wall like thickness", (16) was of suitable dimensions for tennis (200' x 80').

Boveridge Park (17) - Mawson added a series of terraces on the South side making the fourth level as a long, narrow bowling alley, and the last terrace, screened from the park by yew, with space for several tennis courts.

Croquet lawns, too were admirably fitted to a position near the main residence.

EXAMPLES:

Kearsney Court (18) - on the level of the house, above the rest of the pleasure grounds.

Duffryn (19) - between the top terrace and the main lawn extending the width of the house front.

Wightwick Manor (20) - below the house terrace.

Rydal Hall (21) - a third terrace level, to the side of, and just below the flower garden terrace, was a square croquet lawn. Embowered seats were provided for the spectators and the lawn was sheltered by the terrace walls.

Burton Manor (22) - a balustraded, sunken croquet lawn formed part of the terraces to the side of the house. On this side too, was the tennis court.

Wych Cross Place (23) - the croquet lawn lay to the side of the house, hedged and furnished with a seat. Tennis lawns were also provided.

Stonehurst (24) and Keffolds (25) - the walled compartment forming the extension to the terrace walk at Stonehurst provided an ideal sheltered area for croquet as did the flat area bordered by the steep terrace wall at Keffolds. In both cases, the land below the main house front was not levelled, but left as informally sloping grass.

Newlands Park (26) - yew hedged, rectangular croquet lawn flanked by two summerhouses.

Formal lawns were not necessarily games lawns and were often included for their own merits.

EXAMPLES:

The Grange (27) - the first area of grass was not used for tennis, a court being provided beyond it, separated by a path and line of clipped yews.

Thornton Manor (28) - there was ample space for a series of grass plats to set off the garden facade, without their being doubled as games lawns. The tennis lawn was placed at the side of the main terrace walk between the kitchen and rose gardens and the croquet lawn was also in this area, backed by a colonnade.

Duffryn (29) - on the South front Mawson designed a vast sunken lawn, divided by a cross shaped pond. This great expanse of turf was used to give a sense of scale and a restful base to the house, and to provide the principal rooms with a view, there being no more distant vistas.

Witham Hall (30) - Holme praised Mawson's use of a circular pond to break up the stretch of lawn in front of the house without unnecessarily cutting up the turf. Part of this lawn was put aside for croquet and tennis.

Devoran (31) - the garden was mainly level lawn bounded by yew hedging, its length divided by balustrading. On the entrance side of the house,

where the grounds were crossed by the drive, the land was left with its natural contours, turfed and planted with trees and shrubs.

The Hill - on the terrace Mawson laid a plateau for a "delightful cool restful lawn" (32) divided by the lily pond. "Were it not for the pergolas", commented 'The Gardeners' Chronicle', "the lawn would claim all one's attention and admiration." (33)

Lawns imparting "an air of a quiet retreat .. a touch of restfulness" (34) were, for these very qualities, particularly desirable in town gardens such as Raithwaite where the main feature was the large oval lawn at the house front. For this reason too, Mawson often laid whole terrace levels to grass.

EXAMPLES:

The Shawms (35) and Higher Trap (36) - the second terrace.

Dunchurch Lodge (37) - between the terraces and the informal lawn was a generous formally treated rectangular turfed area, extended at either end by a grass glade flanked with herbaceous borders.

Hartpury House (38) - leading out from the flower gardens Mawson planned a wide grass glade bordered by rows of clipped yews in front of deep flower borders.

Wood - the plan offered a convenient though unusual arrangement and the grass terraces promised to be "the most charming features in the garden". (39) The scheme to the West of the house was designed to be quiet and restful so no flower borders were included, only broad stretches of lawns surrounded by grass slopes and yew hedges. Off the carriage court was the 120 foot square tennis lawn which gave room for two courts placed eitherway according to the time of day at which they were being used. It was a hedged area with pergolas down the side to provide shade. Beyond lay a narrow strip used as a bowling alley or viewing gallery for the tennis lawn. On the rising ground above was a cedar avenue with a handsome garden house terminating the vista, the glade being of sufficient dimensions for archery. To the South, extending from the alley, was a rectangular lawn marked on the plan as a bowling green but described by Mawson as a croquet lawn. It was yew hedged and had a garden shelter to one side. Below the main terrace on the South side of the residence, was a sunken formal area planned as a croquet lawn. Beyond it were informally treated lawns sloping down to the lake.

Mawson, keenly interested in trees, advocated at least some permanent timber, preferably of English species, where there was room. Woodland

could be cut through with either formal or informal grass glades taking into consideration their relation to views from the house, or its immediate surroundings, and also views outside the estate boundary.

There were various types of edging material suitable for the sides of glades, stone or box where formal; grass edging or plants which could thrive in the habitat found under trees, where informal. (40)



n.51 Dunchurch Lodge c.1908



n.51 Dunchurch Lodge 1987



n.52 Devoran c.1903



n.53 Devoran 1987



n.54 Dunchurch Lodge 1987

"The appreciation of the garden grows greater and more widespread, especially for the quaintness and studied charm of the old English formal parterre". (1)

Mawson saw that this revival of interest was at the expense of the past imitators of Nature. He warned, "we are about to run to the other extreme and admire only that which is formal and the immediate accompaniment of architecture" (2) and forget the value of the landscapist's magnificent plantations. He felt there was a danger that "unless a sudden change of policy takes place throughout the country, of which there are at present no signs whatever", (3) posterity would be entirely bereft of plantings equivalent to those he found at Foots Cray Place which he guessed were the remainder of a scheme by one of Lancelot Brown's followers. He found this garden scheme was greatly assisted by the background of mature timber which contributed a feeling of breadth.

EXAMPLES:

Cross O' Cliffe Court - practically without timber when Mawson was called in to work on the grounds, so he planted the small park with plenty of vigorous young trees which rapidly provided a sense of maturity.

The Willows - to give an effective background to the pleasure gardens he planted a number of elms, beeches and willows outside the walls, along with flowering shrubs and a small rockery.

Slains Castle - the exposed coastal site needed shelter so Mawson included new plantations in the area away from the house towards Cruden.

Birch Grove House - plans for a chestnut wood.

Mawson tried to incorporate existing specimen trees and woodland where possible.

EXAMPLES:

Foots Cray Place (4) - a number of fine trees, including a Cedar of Lebanon, actually came within the grounds and in great measure influenced the layout. To the East, radiating out from the house, Mawson used the extended vistas by cutting wide glades through the surrounding woodland.

Wood Hall - Mawson found the surrounding well grown timber added enormously to the value of the vistas being happily placed in relation to the principal view points in the garden and the windows of the house.

Lees Court - the old avenues existing in the park were used to frame views, especially those opposite to entrance front and West from the

summerhouse.

Chapelwood Manor (5) - extensive woodland was used for shaded, meandering, rock edged walks, broken by shallow rock work steps.

The Priory (6) - Mawson retained much of the coniferous planting away from the house, clearing a broadly curving walk through the trees, and edging it with banks of shrubbery.

At Storrs - several fine forest trees stood in the piece of greensward sloping down from the terraces to the lake. Mawson added groups of undergrowths so as to form vistas and link the stretches of hill and water into well composed views.

Hengrove - the centre of the site was cleared leaving a belt of ornamental and forest trees, and flowering and evergreen shrubs through which Mawson wound a secluded walk.

Clevehowe - nothing in the way of formal gardens was possible because of the extremely steep site, but the natural bold swells and hollows were ideal for a landscape scheme. This naturalistic approach allowed Mawson to make full use of the naturally grouped timber trees and curving plantations. New walks winding through the garden were added to an existing path along the South West boundary and further in this direction, a screen of conifers and old oaks contributed to the view.

Mount Stuart (8) - Mawson used a belt of woodland for walks and wild gardens aiming simply at assisting the effects which existed rather than introducing foreign plantings. Roughly gravelled paths were lined with grass verges, shade loving plants or rough stones. Many native shrubs and bushes were added to the sparse growth under the beech trees, giving a covering of luxuriant growth "all of which when established would bear the imprint of nature". (9) Groups of undergrowths were planted amongst the surrounding timber to connect the series of loose copses. He considered that the area could have been still more effective if made more open but felt this was outweighed by the sacrilege of clearing any of the natural vegetation.

Mawson found that garden designers were no longer giving thought to the creation of the picturesque, perhaps because clients were often unable to imagine the matured result of a newly formed plantation. He stressed that a designer should never be deterred by the idea of planting for the future.

Woodland and forest offered a multitude of pleasures. What to plant depended on site and scale, and should always be natives or trees which flourished in the area. "That a thing is common should predispose us to plant it, for it is sure to succeed, and a commoner variety of tree

growing luxuriantly must always give infinitely greater pleasure than a rarer one desperately struggling for existence". (10)

Using the indigenous plants preserved the individuality of the locality and produced successful results in harmony with the scenery. "Bizarre-looking things" (11) like *Araucaria imbricata* would clash with nature so should be avoided.

"As in architecture, in fact, and in every art, striking effects should be used but sparingly, and only at the chief points of interest, the great mass being restrained in its treatment". (12) Planting should always be in masses of the same species except on the borders of the ornamental parts of the grounds where more variety was in keeping. Rhododendrons and other exotics should appear sparingly if at all except in the formal parts of the grounds.

Conifers and plants with berries could be used to give interest in winter "always remembering, that while the larger plantations in the home park or middle distance rely for their chief effects almost entirely on form and outline and their relation to the general composition of the view, those close to the house will be more dependant on colour and detail". (13) Native evergreens which "age picturesquely" would prove more satisfactory than "youthfully showy" (14) imported varieties.

Mawson greatly admired the "beautifully diversified park land" (15) which surrounded Marden Park and spoke highly of the clever planting of its hills and vales which he presumed was the work of Evelyn.

Scale of the planting needed to accord with nearby architectural features. In many cases, architecture could be helped by a backing of foliage but otherwise large trees and plantations were best kept at a distance from the garden where they were valuable for providing shelter, screening or privacy. Mawson felt classical residences such as Lees Court, were best without a background of plantings which would compete with the symmetrical facades.

Hills in the parkland should be emphasised by planting with thorns. Smaller native trees looked well set round outlying plantations of forest trees but care was needed so that they did not obstruct or compete with the sweeping lines of vistas nor break the continuity of greensward. Dotting of trees "in an irritating and meaningless manner" (16) was the most common reason for aesthetic failure.

Mawson saw that small groups of timber trees had a distinct charm of their own and recommended planting them in a natural manner rather than symmetrically to show "that greatest of all the charms of natural foliage, balance without symmetry". (17) Stiffness could be prevented

by allowing the margins of plantations to recede and come forward. He thought the "round 'clump' and the straight thin 'belt' which were the stock forms of plantation a hundred years ago" (18) were hideous. However, there were places where anything but a straight edge to a plantation would be artificial and affected, and in such cases rigidity would be prevented by the arrangement of the trees and the grace of their sweeping branches.

EXAMPLE:

Little Onn Hall - a number of fine old trees in the park meant that, instead of taking the opportunity of the flat site for planting formal avenues, Mawson used an informal style to incorporate them into his treatment.

Mawson planned all his planting thoroughly, and stuck to a set of general principles which he applied whatever the scale of the planting. Satisfactory arrangements were achieved largely by careful observation and experience, coupled with an artistic appreciation of the effect to be sought and an imagination enabling the planter to know from the start, the final result. This required knowledge should be gleaned by studying, sketching, and making copious notes on aesthetically pleasing groupings throughout the seasons.

Within the bounds of the pleasure garden, Mawson was happy to include landscape effects away from the architecture but bore in mind that a residence should be linked to its surroundings by a certain amount of formal work.

EXAMPLES:

The Flagstaff - plantations and wild gardens beyond the terrace scheme extending to the boundaries.

Fellside - a belt of informal lawns and woodland walks between the terrace scheme and the lake shore.

Cleabarrow (19) - the hillside below the top terrace was landscaped.

Tirley Garth (20) - the formal treatment merged into a freer treatment of undulating lawns, shrubberies and specimen trees.

Rushton Hall (21) - Mawson considered it worth restoring the original 'Wilderness' combining it with his own work to form a "well-connected and harmonious whole". He also worked on restoring the landscaped areas, clearing vistas and arranging new plantations to secure continuity of effect.

The Grange - a wilderness with gravelled paths.

Moonhill Place - a flowery mead.

Thornton Manor - round the lake in the further reaches of the gardens

Mawson plotted miles of shrubbery and woodland in the landscape manner. Lacies - on the gently sloping ground in front of the house, Mawson made a wild garden with grass walks informally flanked with banks of flowers. Broad Oaks House - past the formal part of the garden plan Mawson laid out undulating lawns with broadly curving walks edged with rough stone, leaving an existing winding path through a plantation on the East boundary. The fine old parkland trees and rhododendrons were supplemented with masses of flowering shrubs and evergreen trees were planted to give warmth of colouring in winter. Devoran and Cuerdon Hall - Mawson found the only satisfactory way of treating the part of the gardens bisected by the drive was to work with "a bold parklike freedom". (22)

Mawson was called in to carry out improvements to the garden of Hartpury House where the existing layout was by Alfred Parsons RA. He regarded Parsons highly as an artist and book illustrator but was disappointed in his work at Hartpury. The plantations were well and artistically arranged, especially the large masses of rhododendrons rising out of irregular carpets of choice ericas, but Mawson found the need to bring a little form and order to the design to bring it into character with the house. (23)

Graythwaite posed similar problems. The gardens had originally been laid out in a landscape style, by Ernest Milner. Mawson found his friend's treatment excellent on the North, South and East fronts but on the West front it appeared "too weak for the aesthetic support of the elevation of the house, and as foreground for the panorama". (24)

Woodland glades were a favourite feature with Mawson.

EXAMPLES:

Lewiston Manor - Mawson obtained the effect of a series of grass avenues by discriminate clearing through a large plantation of well matured oak trees. The addition of a stone edging lent the straight glade a more formal character. Also at Lewiston was an extensive informal area, and, extending from the side of the house beyond the lily pond, a Chestnut avenue. (25)

Woolley Hall - a straight turfed glade through a plantation of spruce fir.

Wych Cross Place - an informal curved walk cleared in the plantations forming part of the landscaping below the terraces. (26)

The style of landscaping popular in late Victorian times was not to Mawson's liking. When he visited Cuerdon Hall to see about

remodelling the gardens, he found a site where he felt his skills were definitely required, being appalled by the "awful examples of oyster-shell garden houses, white spar rockeries, and rustic absurdities". (27) When Naylor turned his designs down, Mawson described him as just one of a wide class of garden owners who had no conception of garden design "beyond that debased form illustrated in current literature and characteristic of the efforts of the nursery gardener". (28)



n.55 Dunchurch Lodge c.1908



n.56 Dunchurch Lodge 1987

Mawson's early training in the nursery trade gave him an interest in, and knowledge of, soft landscaping. He considered the success of a garden depended to a large extent on the vegetation and if "that quality of abundant luxuriance" (1) was lacking, then it was not a garden. Every garden should possess "this richness of dress, and a certain easy freedom". (2) "Nature is abundant, a garden .. must be superabundant, otherwise it is not worthy the name". (3)

In an article for the RHS, Mawson pointed out the importance of planting. His religious devotion led him to consider the garden of Eden as the perfect garden and Eden was planted not built. However, "that planted garden of unalloyed pleasure" was "almost as remote as ever .. only sought by the few who cherish Eden as their ideal and are content to suppress the ever insistent vain-glorious self". (4) "To plant effectively", Mawson suggested, "is extremely difficult". He endorsed Bacon's statement that "men come to build stately, sooner than to garden finely: as if Gardening were the Greater Perfection", (5) and considered it easier "to build skilfully than to plant wisely". (6)

Mawson was against making gardens into the botanical collections fashionable with the Victorians. Instead he advised a gardener to know his limitations, and to grow "fewer plants well, such as the soil and the aspect foster". (7) The English were fine gardeners but, despite having a long tradition of plantsmanship, Mawson found modern horticulture rarely "free from extravaganzas". (8) He warned of the danger of "being so infected by monstrosities, by the curious, the quaint, and the rare, with hybrids, sports and phantasies that the special, delicate and personal charm of a plant is lost". (9) There was "no bedding-out or display of foreign shrubs of the monkey-puzzler order" (10) in his schemes.

A garden must have the best, he advised, and in general "the natural grace" (11) of a plant was more to be desired than bred variations of it. "Horticulture, for its own sake, fails, with its false standards of showiness, size, and rarities". (12) Mawson spoke against "the rose border where too often size of flowers seems to be the chief attainment - lanky bare sticks - during more than half the year, the roots covered with untidy manure, from which the eye instinctively turns to find delight in the rich green of the despised herb border of parsley and sage". (13)

Mawson emphasised that horticulture was not a substitute for garden design. Plants should not be overlooked but "the broader problems and

possibilities of garden design and construction" (14) should not be neglected as a result of attention to the soft plantings. Only once a plan had been formed and the hard landscaping and larger plantings completed, could one "indulge in the smaller intimacies of a garden" (15) included "beautiful flower and shrub effects" boldly done. (16) Concentrating on "the blending and harmonising of colour masses" although "a most laudable object in itself" was not to distract attention from "the larger problem of which it is only a part". (17)

Mawson feared that most people, if they considered it at all, would define the purpose of a garden as "a place for the cultivation of individual specimens of flowering plants or shrubs for their intrinsic beauty alone" showing "no consciousness whatever of the possibilities for collective effect which it presents". (18) He pointed out that in Italy, where the number of plants used was limited, there was no lack of variety with "their stately architectural rest-houses, with cool colonnades and fountains". (19) Restriction was not always a disadvantage to a garden designer since it led to massing which gives delightful effects .

Where the soil was poor and the number of shrubs which would thrive limited, the garden had to rely more on architectural inclusions. (Newlands Park and Broad Oaks House)

Talking on Small gardens, Mawson told his audience of architects that "of course it is necessary to know what to plant, and herein is the most difficult problem with which you have to deal". (21) He guessed that very few of them would ever "thoroughly master the technicalities" but stressed that it was not desirable "to understand all the hybrids and the monstrosities of the nurseryman's catalogue". (22) He drew attention to how few varieties of trees and shrubs were required for making a small garden beautiful despite "the present tendency to cram in as many un-English varieties of trees and shrubs as possible". (23) He felt it was the preponderance of plants such as rhododendrons, common laurels and aucubas, which had "big polished leaves entirely out of scale with our sober harmonious box, holly and yew" (24) that made town suburbs, cemeteries and parks so disappointing.

For the majority of plantings, Mawson preferred native plants although he acknowledged that an occasional exotic effect would be impressive. In the garden proper one could "display the natural desire for variety of foliage", provided this was controlled by the "dominant keynote struck by Nature", and observed "the all-important but mostly always outraged principle of the relative scale of leafage". (25)

Mawson loved the country and recommended following the examples found

in "wild expanses of nature" where "there are usually one or two dominating kinds of plants or flowers". (26) "Those who love beauty for its own sake, and not for ostentation" (27) would seek to interpret nature. He recommended a visit to a natural woodland or common to see the mistake of trying to "cram in as many varieties of shrub as possible" (28) then calling it the 'natural' method.

Mawson quoted Ruskin whose "analysis of beauty" could be relied on: "A forest composed of all manner of trees is poor if not disagreeable in effect; a mass of one species of tree is sublime". (29)

Massing helped the feeling of restfulness which "should predominate everywhere as becomes a place apart from the toiling and struggling world around". (30) Mawson interspersed "the restful spaces of refreshing grass" with trees, planted in "restful interludes of one family amidst kaleidoscopic gaiety" (31) and hoped that massing would be more widely practised in arranging the trees and shrubs and also flower beds and borders, even in the greenhouse. In orchards, too, his advice was to group each fruit together for effect. It saddened him that "when good taste prescribes that a bed of shrubs should exhibit a few shades of one colour, the tendency is to worry it up with miscellaneous plantings of mixed and independent gems". (33)

Mawson's rose gardens followed his rules of massing, each panel being planted with a separate variety of rose "in harmonious shades and essential contrasts". (34) He found most of his clients were "in favour of mixing too freely" (35) and was careful to dissociate himself from this set of ideas. "It is a pleasure", he said, "to return to one's own work and find that someone has understood and has placed the decorative notes just where they are needed - the masses and the lighter touches likewise". (36)

In a talk to the RIBA, (37) Mawson divided garden design into form and dress. Architectural adjuncts needed to be clothed with climbers while plants should be inserted into crevices in the walls and paths. "Architects have much to say, and rightly so, about smothering the beauties of their architecture with climbers, but these have a lawful province on houses and their accessory buildings, they filling up seeming voids and breaking up the persistency of lateral lines and angular asperities". (38)

The love of the idea of the 17th century garden influenced Mawson's ideas on planting. "The adornment of a Renaissance garden becomes the style more reserved and sparing than in the landscape style common with us". (39) Some plants in particular complemented Renaissance type architecture, suitable trees including oak, elm, Lombardy poplar,

evergreen oak, common and Irish yew, box, Cedar of Lebanon, cypresses and Scotch fir while certain flowers such as the rose, carnation, and lily had the correct "classic pose and expression". (40)

Mawson's pleasure in the careful selection of plants extended beyond the ornamental parts of the garden. He had an intense interest in "the arrangement of permanent shelter belts and planting for broad landscape effect" and found it unfortunate that "few landed proprietors of to-day retain that passion for ornamental forest planting possessed by their ancestors of a hundred years ago". (41)

For parks he used trees as wind screens, (The Flagstaff and Slains Castle) favouring Scotch fir and masses of native trees (42) planted with an undergrowth of common holly, yew, elder, dogwood mahonia and privet. Early in his career, he suggested including groups of rhododendrons in the dells, but later decided their leaves were out of scale in the further reaches of the grounds. Margins of lakes he planted at intervals with "masses of silver leaved and other willows, alders, etc." (43)

Mawson was adamantly against "the series of deceptive tricks advocated by the landscapist" like "planting light foliaged shrubs at the outside of a swell, and dark foliaged ones in the recessed parts, to increase their apparent size and extent; hence that ill-assorted collection of foliage both indigenous and foreign, known as the 'shrubbery'". (44)

Mawson appreciated that "one of the happiest circumstances in connection with garden-making lies in the fact that you can within its area transform your imperfect prospect into a pleasing scene by planting where a screen or block is required, or, on the otherhand, by opening out specially interesting bits of landscape". (45) Thus in a garden on the South coast, he used a mass of plantation to hide villadom yet give "a peep across the delightful landscape, and glimpses of the sea". (46) Special attention was given to views at Maer Hall, Aldworth, Hannaford Manor and Birksey Brow.

At some sites "especially in heroic compositions in which the architecture is in the traditionally classic styles and on a large scale" Mawson recommended keeping foliage effects entirely subservient and using only trees and shrubs which could be "reduced to definite and conventional form" (47) by cutting. Conversely, "there is no sense of incongruity felt when even the tiniest of cottages is overhung by the largest trees", (48) for then they gave a sense of protection. Between these extremes was an infinite gradation and it was important to learn "the laws of proportion" to decide "how much of each, foliage and architecture, may be used" (49) at a given site.

In his books, Mawson provided extensive lists of plants, with cultivation hints, which he recommended for use in the park and garden. They give an excellent insight into how he envisaged the architectural work of his schemes would be dressed. Throughout his writings and lectures, he mentions plant names and suggests varieties for given locations. Catalogues from the Mawson Brothers' firm show that they used an impressively extensive range, and further information as to particular placings can be had from the planting plans which have survived from the office. (50)

4.34 BEDS AND BORDERS

Herbaceous borders were one of the most popular features of the arts and crafts gardens. They were not necessarily composed solely of hardy perennials.

EXAMPLES:

Heathwaite (1) - "sweet scented and free flowering roses" were included. The Corbels - the long border was planted at regular intervals with standard golden hollies and Cupressus frazerii.

Graythwaite Hall - the panel garden on the side of the house had beds "intended for choice shrubs in variety intermixed with herbaceous plants, lilies etc." (2)

Ballimore (3) - beds and borders on the terrace were planted with "a choice collection of hardy perennials, florist's flowers and roses".

Bedding was hardly used for, as Mawson explained, it "would add very little to their interest but on the contrary, add considerably to the expense of maintenance". (4) Photographs like those of floral schemes at Newton Green Hall, show that bedding was not entirely out of fashion.

EXAMPLES:

The Hill - the flower beds bordering the higher terrace, in summer "blazed with Paul Crampel pelargoniums and were filled with wall flowers, forget-me-nots and a variety of spring bulbs". (5)

Kearsney Court - had "a pretty bastion garden surrounded by a hedge of golden yew in which are flower beds and borders". (6) Eight thousand bedding plants including pelargoniums were raised each year to embellish the gardens.

Lewiston Manor - round a central feature of poles and ropes were alternate beds of roses and bedding plants.

Panel gardens were usually intended to hold hardy perennials.

EXAMPLES:

The Krall - a series of simple box edged flower beds filled with free-flowering perennials. Standard hollies with trimmed heads were planted in each of the four circles and a sundial stood in the square in the centre.

Foots Cray Place - on either side of the residence Mawson designed a small panel garden with box edged beds filled with hardy perennials. "A good deal of colour" (7) was added to the area by a long flower border under the terrace wall.

Cuerdon Hall - due to the lack of distant views and to the "somewhat tame character of the immediate surroundings", (8) Mawson felt that more foreground interest and colour was required than in the majority of gardens. To secure this, he arranged a panel garden filled with free flowering hardy perennials, two rose gardens, several long flower borders and choice free flowering varieties of shrubs.

Mawson liked to include panel gardens as part of the terrace scheme.

EXAMPLES:

Whitehill - a flower bed alongside the house.

The Flagstaff - on either side of the formal lawn.

Mawson often used roses trained as standards to give height to beds and borders.

EXAMPLES:

The Grange and Whitehill - along the main terrace.

Attempts at a long flowering season often meant the herbaceous borders looked patchy. Mawson used annuals and biennials, cuttings and seedlings to help fill the gaps, whilst roses and climbers added to the effect. He generally planned borders to be seen end on rather than at right angles so any holes would be less apparent. The base of terrace walls was a favoured spot for here the border would be viewed end on from the steps and the majority of terraces were built to allow of planting of both herbaceous plants and climbers at their bases. Foots Cray Place, Dalham Hall, Witham Hall, Hartpury, and Woolley Hall, being just several of the many examples. (9)

A popular arrangement was for wide borders to edge a straight path.

EXAMPLES:

New Place (10) and Wood - running out from the house on either side of the croquet lawn.

The Grange - leading to a summerhouse.

The Willows - alongside the terrace walk.

Walmer Place - flower bordered walks were a feature of the garden.

The Hill - the herbaceous borders dividing the lawn from the pergola provided "a handsome setting" (11) during the season.

Yew hedges were often used to set off the borders.

EXAMPLES:

Dunchurch Lodge - along a wide grass walk leading from the formal lawn.

Cringlemire - behind the flower borders.

Lees Court - long herbaceous borders between double yew hedges were designed for either side of the sunken rose garden.

Thornton Manor - a deep border backed by a yew hedge edged a walk between house and kitchen garden.

4.35 FLOWERS

Mawson took great pleasure in the selection of the plants with which he furnished his gardens, and was careful to choose those which would thrive in a given area. He incorporated plentiful spaces for flowers in his designs and favoured raised beds built as part of the architectural scheme for the planting of shrubs and small trees.

EXAMPLES:

Wood - by the tennis courts, bastions were built and planted with *Pyrus Malus floribunda* "their showers of small apple-like blossom rising above the sombre green of the yew". (1)

Dunira - raised areas for planting round the sundial court.

Warren House - Mawson created a chain of flower gardens round the edge of the property.

Rushton Hall - panel gardens to the South and North and a rose walk.

Foots Cray Place - flower beds lined the bottom of the terrace walls and the sides of the bowling alley and on each side of the house, a panel garden with box edged beds was filled with hardy perennials.

Flower gardens were often enclosed from the rest of the gardens with yew hedges or walls as screening. Such individual areas frequently had a central focus.

Lacies (2) - an old wall was extended and elaborated to make a secluded spot for flowers.

Walhampton House - sundial as centre to flower garden.

Cringlemire - conifers as the focus to the flower garden.

Rivernook - in the plans the flower garden was divided into two portions, each surrounded with a broad strip of grass. In the centre was to be a fountain and the smaller circles were to be planted with pyramidal hollies. He proposed to fill the flower borders and beds with "old-fashioned hardy perennials and roses, not forgetting the old, sweet-scented varieties". (3)

For the less highly dressed parts of the garden, near the outskirts of the grounds or in the Pinetum, Mawson would sometimes plant 'American' gardens. In them he included "ericas, daboceas, alpine, rhodos, azaleas, kalmias, sedums and andromedas" and other hardwooded plants. (4)

4.36 CLIMBERS

Many new climbers had been bred and this class of plant became highly prized inclusion to Edwardian formal gardens. Pergolas and trellis provided ideal supports, or they were planted to climb over masonry and architectural work.

Mawson used climbers with enthusiasm.

EXAMPLES:

Cross O'Cliff Court - the walls were "in every instance either clothed with beautiful climbers or garnished with alpines". (1)

Hartpury House - climbers covered the walls and gatepiers.

Wych Cross PLace - climbers and wall shrubs were supported by the terrace walls.

The Hill - many climbers and wall-shrubs against the front of the verandah and the walls of the house. Magnolias were a special favourite, a mixture of the deciduous spring flowering *M. conspicua* and the later evergreen *M. grandiflora* being planted together to obtain a long season. The sides of the pergola were infilled with lattice work to support climbing plants such as *Wisteria sinensis*, jasmines, *Pyrus japonica*, various climbing hybrids, Crimson Rambler and Dorothy Perkins roses. Care was taken so that the plants did not entirely cover the architectural work and so hide "its splendid proportions". (2) The retaining walls of the lower terrace were clothed with roses, ceanothus and jasmines.

Ballimore - the garden walls were "clothed with honeysuckles, clematis, climbing roses, wistarias, *vitis coignetiae*, magnolias, and other hardy

climbers". (3)

Whitehill - climbers were planted wherever there was wall space or treillage and Mawson expected that the interest from this class of plant alone would more than compensate for any lack of larger plants, there being very little room for evergreen trees. Single roses such as Carmine Pillar and Austrian briars were planted at regular intervals along the several borders and trained to posts some eight feet high. Added interest was provided by a semicircular arrangement of flower beds at the far end of the lawn, beds in gravel, a panel garden with a sundial in the centre and a wealth of flowering shrubs.

4.37 FLOWER GARDENS

Flowering plants were "the finishing touch in the composition, the feature up to which everything else in the whole scheme leads". (1) Mawson considered them "essential to every class of domain" for "all architectural gardening is .. designed from first to last either as a background or skeleton for flowers and climbers". (2) In his view, flowers formed a more integral part of the scheme of an architectural gardener who "aims at a geometrical composition softened by Nature" (3) than of the landscapist who could form a garden "with the sole aid of trees, shrubs, greensward and water". (4) This dependence on "the best that our gardens can show" (5) was in the formalist's favour.

Flowers were used to clothe the balustraded walls, drape pedestals, break up flat areas, give vivid colour contrasts against the dark green of clipped hedges and everywhere "relieve angularity with the waywardness of all growing things". (6)

Flower beds were usually grouped round the house to provide "that charm which only flower beds can give". (7)

EXAMPLES:

Foots Cray Place - on each side of the house there was a small panel garden with box edged beds filled with hardy perennials.

The Grange (8) - a brick paved patio area with beds of mixed flowers occupied the space in front of the verandah. In order to harmonise with the architecture the plantings here had to be tidy, "wild free growths" (9) being suitable only away from the mansion.

Little Onn Hall - rose gardens, flower gardens and borders filled with herbaceous plants were used "to impart plenty of colour". (10)

Foots Cray Place - a long flower border under the terrace wall to add colour.

The Krall - a series of simply shaped, box edged flower beds, filled with free flowering perennials, again for colour.

Mawson considered that more colour was required in a garden near a town "than in a country district where every leaf is bright and healthy". (11)

EXAMPLES:

The Willows - "ample and spacious borders" (12) planted with bulbs and hardy perennials. A rose garden was set on one lawn, herbaceous borders ran alongside the terrace walk and below the terrace wall, and the walls were built with holes to hold alpines. (13)

Elm Court - the first terrace was laid out as a panelled rose garden terminated by a pergola. The beds were all edged with a wide band of box and each was planted with a distinctive colour of hybrid tea roses. Trellis work provided an opportunity for "such rich climbers as Lonicera, Clematis, Ceanothus and some of the choicer climbing roses" (14) and herbaceous plants were used to fill the borders at its foot. On the lower level, panel gardens in grass flanked a lily pond.

Broad Oaks House- ample colour provided by "flowers and rich foliaged and flowering shrubs". (15) Mawson "succeeded admirably" (16) with herbaceous borders and a rose garden, planned a panel garden by the house and placed balancing flower gardens on the main terrace. (17)

Mawson believed that "every man who approaches the subject of garden design intelligently, comes to recognise the value of contrast, colour and rhythmic order" (18) things essential to every well-planned scheme. In Britain quiet colours were to be preferred to garish primaries. "The correct proportioning of colour spaces, together with the tone of the colouring and the question as to the season when each bed or portion of the composition should be at its best" (19) were also matters of importance. Size and shape of borders were dependent on the size of the parterres and both their forms and the plants used should be simple, the simpler the better, so as not to detract from their contents. Beds were a background to the flowers not a competing feature yet "a visit to almost any garden will show how necessary a word of caution on the subject is". (20) It was a general rule - "simplicity of design for the beds will be found to be quite as necessary when they are cut out of grass as when they form part of a panel scheme". (21)

Mawson stressed "the dependance of the architecture on a suggestion of continuity of baseline" (22) and recommended that near the mansion beds should be conventionalised to harmonise with the building. (Lees Court)

Panel gardens are included in many of the published plans, a notable

example being the elaborate circular garden which was one of several panel gardens at Dunira. Circles were a favourite, but Mawson also used beds radiating out from a centre (Edgmont Rectory, 23; Madresfield Court) or a series of squares "grouped so as to give some kind of pattern". (24) He advised keeping spaces between beds to a minimum for this prevented the walks from becoming obtrusive and allowed the beds to be large enough to arrange the plants in them in masses. "Every student of the works of those artists who make a special study of garden subjects for their paintings, will realise how one and all, they glory in large masses of brilliant colour produced by growing a quantity of one sort of plant together". (25)

Paving was the favourite material for between beds, laid with the correct proportion of bed to walk, yet giving sufficient width for convenient use. Gravel was also used.

EXAMPLES:

Little Onn Hall - in the rose garden.

Brockhole - in what Holme described as the Dutch garden on the top terrace.

Individual beds were often edged with box but stone was a popular alternative. Other edgings included wood battens (Rodborough Court) and tiles. (Cross O'Cliffe Court)

EXAMPLES:

Greenthorne and Edgmond Rectory (26) - box round the beds in the rose garden.

Newlands Park (27) - the beds in the flower garden were edged with box and those in the rose garden, with stone.

The Grange - stone round the beds on the patio.

4.38 ROSE GARDENS

Mawson suggested that a parterre could be reserved for one class of flower and he placed gardens devoted to one type of plant where that plant was most likely to thrive. It was the correct use of such niches which "if seized and adequately used, secure individual expression to a garden". (1)

Roses particularly had "unquestioned claims to special consideration and choice of position" (2) and rose gardens, were in high fashion. Hatton House, (3) Maesruddud (4) and Stocks (5) are just three of many places where Mawson included panel rose gardens on the lawns by the

house. Monotony was impossible with the range of varieties available and arches or posts for climbing roses made a pleasant addition.

EXAMPLES:

Hartpury House - posts with festooned chains of roses in the yew hedged rose garden near the mansion remarked on in 'Gardeners' Magazine'. (6)
Thornton Manor - a circle of rose beds enclosed with posts and ropes, in addition to rose standards and rose beds cut in turf on either side of the garden door.

Whitehill - single roses such as Carmine Pillar and Austrian briars trained to larch posts 6'6" high at regular intervals along several rose borders. For the first year, Mignonette, sweet alyssum and heliotrope were planted between the bushes.

Walhampton House - treillage and ropes provided height in the rose garden.

Rose gardens could be placed almost anywhere in a garden scheme.

EXAMPLES:

Hazelwood (7) - semicircular rose garden set in gravel as an extension of the top terrace.

The Priory (8) - paved and yew-enclosed rose garden focused on a small octagonal pond close to the house.

Newlands Park (9) - a single row of rose beds in paving along the side of the house.

Elm Court (10) - the first terrace was laid out as a panelled rose garden terminated by a pergola. The box edged beds in the panelled scheme on either side of the pond in this garden were filled with hybrid tea roses, each bed being planted with a distinctive colour.

Aston Lodge - the sixty foot wide second terrace was laid out as a turfed rose garden.

Boveridge Park - the third terrace level was laid out with panels of rose beds.

Breadsall Priory (11) - yew-hedged rose gardens with the beds in gravel, as part of the further terraces.

Barley Wood - a "quiet panel rose garden" (12) away from the house. It was divided by yew hedges and was accompanied by a summerhouse, pool and boundary pergola.

Dunchurch Lodge - the long, paved garden, set with panel beds, was sheltered by a yew hedge on one side, the kitchen garden on the other, and the house on the East. The enclosure made it "delightful for use in early and late Summer". (13)

Lees Court - the lawn, lined on either side by long double herbaceous

borders, was sunk slightly then adorned with "long criss-cross panels, each panel consisting of several beds, each bed planted with a separate variety of roses in harmonious shades and essential contrasts". (14) An arrangement of blocks of yew supporting a fountain basin and central pedestal formed the terminal point of the vista.

Madresfield Court - a design "capable of delightful effects". The garden was devoted entirely to roses and carnations for these two "favourite flowers" harmonised perfectly under "skilful management". (15) Mawson designed it so that the planting could be changed every other year "in order to obtain some of the benefits of crop rotation". (16)

Lululaund - the design included a brick built pergola to separate the roses from the kitchen garden, and planting screened the garden from adjoining properties. A fountain formed the centre of the panelled area which was sunk two feet below the surrounding land.

It was more difficult to incorporate flower gardens in distant parts of the grounds for "it needs infinite skill and patience to harmonize the distinctly artificial with the obviously natural". (17) The plan for Birch Grove House shows beds outside the formal garden.

For the transitional areas of the garden Mawson preferred to use geometrical gardens without architectural accessories rather than lawns dotted with trees and shrubs. A rose garden, placed in grass and focused on a pergola, was especially suitable for such sites because it could be treated as an isolated unit rather than a part of a formal plan. Briars and singles harmonised with nature, while climbers gave both enclosure and a setting for architecture.

EXAMPLES:

Dunira - although omitted in the realisation of his plans, Mawson designed a panel rose garden to frame the West boundary of the gardens where they joined the park.

Marden Park (18) - rose garden detached from the main pleasure gardens. The circular space was levelled out of the hillside, beds cut out of the turf, a seat placed for the view and a sundial put to mark the centre of the design.

Holker Hall (19) - in the more distant grounds, a flat space was made in the hillside for a paved rose garden with a seat and shelters.

Newton Green Hall - treated as a unit complete in itself. The rose garden occupied an irregular South sloping site on the West side of the house. The dominating feature of the circular design was a rose covered pergola on the North side and a sundial marked the centre. The rose

beds were cut out of the turf each being filled with only one variety.

Mawson advocated filling each bed of a rose garden with its own variety of choice hybrid teas "the beds as a whole forming a perfect symphony of soft colouring" (20) and all "arranged with regard for colour, characteristic of foliage, growth and degree of hardihood". (21) He also recognised the importance of scent.

EXAMPLES:

Greenwood - the trellised enclosure with its summerhouse and central statue was admired as "a delightful corner redolent with sweet perfume". (22)

Whitehill - at the foot of the stone kerb round the main building was a border expressly for free flowering and sweet scented roses rather than those with large blooms.

Little Onn Hall - placed in an important position between the carriage court and the park. The box edged beds set in gravel and surrounded by grass panels, (23) were planted with "old-fashioned varieties, such as the York and Lancaster, the old blush, China, and damask, musk and Macartney, all planted in masses". (24) The walls were planted with "choise tea and noisette varieties". (25)

As a fasionable necessity, most garden plans contained at least one spot either specifically for roses or where roses were grown.

EXAMPLES:

Bodelwyddan Castle (26) - an old walled garden was converted into a rose garden.

Farfield House (27) - rose gardens coupled with extensive herbaceous borders were part of the scheme in the North gardens.

Barwell Court (28) - panelled rose gardens and flower bordered lawns decorated the scheme.

Chapelwood Manor (29) - two balancing gardens set in the lawns either side of a circular pool. The grounds were known particularly for their roses and herbaceous borders.

Bowden Hill - "a very successful rose garden" (30) was planted on the North side of the drive.

Devoran (31) - box edged rose garden with evergreen clipped yew pillars close to the house.

Dunira (32) - panels of rose beds occupied the lawn on either side of a formal rill.



n.57 Devoran c.1903



n.58 Devoran 1987



n.59 Dunchurch Lodge c.1908



n.60 Dunchurch Lodge 1987

Mawson and the other Arts and Crafts designers favoured hedges as dividers for the garden compartments. In addition to giving shelter, their definite lines assisted the architectural groupings and furnished an extended base to the main buildings. Mawson considered it "disasterous to good garden design" not to include, or to give purely utilitarian thought to these "aesthetic factors". (1) A garden protected by hedges was "much more enjoyable than the bald windswept pleasure grounds so often met with". (2)

Yew was by far the most common species used for it possessed the sentiment of "the old-fashioned English garden" and there was "something in its habit which gives it a quiet homelike appearance which is unattainable in other materials." (3) It was ideal as a backing to "haphazard picturesque groupings of foliage" and yew hedges gave "the necessary contrast, binding the whole together by the strong sweeping line which they present". (4) The vast majority of Mawson's gardens have much of their basic design drawn out with hedges, particularly yew, and many contain clipped standards, especially of yew or variegated holly, as points of emphasis. Box appears commonly as an edging to the beds in panel and rose gardens.

EXAMPLES: *Woolley Hall* (5) - two parallel walks down the side of the garden divided by yew hedges, a row of clipped yews bordering a path down the side of the house and a row of shaped variegated holly standards on the top terrace.

Clipped yew archways flanked by clipped yew squares on the garden front.

Hartpury House - a row of square trimmed golden yews either side of the glade and two yews clipped as balls marking its entrance. (6)

'Gardeners' Magazine' called it "the yew garden where you have a charming view of the Malvern Hills" and mentioned that "the sombre evergreen hedges enclose interior beds". (7)

Woolley Hall (8) - clipped balls and spires lining the grass walk to the pond. Round the water and also round the sports lawns, was low yew hedging.

Wightwick Manor (9) - a double row of clipped yews down the centre of the main lawn. Yew was also used to focus and shelter a walk and a row of clipped golden hollies backed another path.

The Grange - the working areas were screened from the pleasure grounds by yew hedges. Yew was used to give a backing to a seat and to shelter the flower garden. A row of square and pyramidal golden yews divided a

path and the bowling green, an overarch of yew crossing the walk. The 'Statuary Garden' was yew enclosed, with box edged beds, punctuated with clipped variegated golden holly standards. (10)

Newlands Park - a box garden with golden yew focal points, yew used to form the garden compartments. (11)

Whitehill - the garden was designed to be "splendidly protected" by a six foot high holly hedge. Trees clipped as standards were used along the terrace and in the panel garden and the areas of the scheme were marked out with more hedging.

Rivernook - Mawson planned an Irish yew avenue extending from the end of the terrace round the tennis lawn. A circle of clipped yew held a seat, flower borders onto turf were edged with box and clipped hollies gave strength to the flower garden.

Dunchurch Loge - yew hedges provided shelter and divided the garden scheme.

Boveridge Park (12) - yew divided the terraces and emphasised the end of the formal design.

Lees Court - yew edged all the garden areas including the large beds opposite the house front.

Rushton Hall (13) and Wood (14) - garden compartments created by the use of yew hedges.

Keffolds, Capernwray Hall, Ballimore (15) and Marden Park (16) - carriage courts bounded by yew.

Cross O'Cliffe Court (17) - carriage court was enclosed with holly.

Lewiston Manor (18) - box in front of yew as an edging to the glade.

Round the heron pond was some yew topiary but this use of more fanciful shapes was rare.

Mawson referred to topiary as "a typical feature of the old English garden" which had suffered from "the absurd uses to which it is put, thus bringing the whole art into ridicule". (19) He took ideas from cottage gardens, using "an orderly arrangement of trees clipped to designs which bear some relation to their arrangement and surroundings". (20) Simple forms were always best and he avoided heads clipped to the forms of "wild beasts, ships, peacocks" (21) for this was un-English and carrying formality to excess.

EXAMPLES:

Rydal Hall (22) - pillars of golden yew arranged formally as part of the panel garden on the second terrace.

Fellside (23) - a long row of clipped golden yews planted on each side of the flight of steps from the drive up through the garden to the front

door.

Broad Oaks House - clipped standards along the main path.

Stocks - box pillars either side of a gate.

Dunira (24) - yew trained into two parallel rows of arches, sheltered the tennis courts. Beech was used as the hedge round the kitchen garden area and the estate boundary.

Cringlemire - yew arches formed the frame of the design and yew spires gave punctuation to the flower panels.

Foots Cray Place and Walmer Place (25) - pairs of clipped yews marking flights of steps.

The dark matt colour of yew made it ideal as a foil to the bright colours of flowers, and Mawson often used yew hedges behind beds and borders where additionally, they provided shelter.

EXAMPLES:

Lacies (26) - yew hedged flower garden.

Greenwood (27) and Breadsall Priory (28) - yew hedged rose gardens.

Warren House - yew was used to isolate each flower garden.

Madresfield Court - each flower bed yew hedged.

Thornton Manor - yew hedges flanking a flower bordered walk.



n.61 Burton Manor 1987

The dominating influence in the formal garden was the mansion it surrounded, and, to be complementary to the residence, the various parts of the garden required a more or less restrained and conventionalised aspect in order that they formed one composite whole. The amount of restraint or freedom expressed in each parterre was determined in strict accordance with its relation to the house.

Mawson, however, believed that formal alone could never satisfy an all round garden lover. Out of sight or at a distance from the mansion, he advised making gardens where "success depends entirely on all absence of restraint or conventionalism". (1) "Instead of preserving an architectural continuity", (2) he advocated subordinating everything to nature and the natural surroundings, allowing nature to reign. He said "help her to excel and enhance the loveliness of all she touches"; give her "an opportunity to realise her highest and her best, a stage whereon to display her greatest powers". (3)

A good wild garden was not a result of "the negation of art" or "the result of a fortuitous chance", (4) it was a "co-partnership with Nature at her best" filled with "a sympathetic understanding of her excellences". (5)

Mawson found wild gardening a delightful subject, including in the term specialist gardens like the iris garden, bulbs in woodland, the fernery, the insectivorous garden and the bamboo garden. A spring garden, he described as "a wooded glade the grass of which is studded with all sorts of spring flowers". (6)

When lecturing on small gardens, Mawson described a wilderness or wild garden as "a piece of ground planted thickly with silver birches, beech, oaks and Scotch firs; hazel, dogwood, the spindle tree and the savin, with spaces left for daffodils, wood hyacinths, foxgloves and Solomon's seal; having a meandering path running through it or (which I think still better) a broad grass path with heather, vaccineums, mahonia, gaultherias, and other suitable flowering shrubs forming a border on either side; or if very much shaded, with masses of fern or bracken on either side". (7)

EXAMPLES:

Wych Cross Place - alpine, woodland and wild gardens included below the formal terraces beginning with an alpine border below the terrace wall. Keffolds (8) - extensive woodland walks.

Foots Cray Place - Mawson included a wild garden, also referred to as a Japanese garden, by cutting a wide, straight grass glade, edged with

box, through a coppice. Paths were mown through it and, in addition to bluebells, "a few colonies and drifts of wood-loving flowers such as anemones, snowdrops, hyacinths, and daffodils" (9) were introduced. Planted very sparingly "in certain bare and uninteresting places" were a few clumps of "the hardier and brilliant-flowered crabs of the 'John Downie' and Siberian varieties". (10) Architectural Review found the avenue "at all seasons a pleasant walk, and a welcome change from the designed and dressed portions of the grounds". (11)

Ballimore - bog plants and large quantities of the choicer daffodils and other bulbous plants planted along the margin of the stream. According to the 'Journal of Horticulture', "that we still have a school of enthusiastic and efficiently equipped landscape gardeners is surely pronouncedly asserted in the finished artistic conception". (12)

Wood (13) - bog and wild gardens round the lake, the focal point being a simple wooden bridge.

Mawson felt that bog gardens should have a rampant, luxuriant feel so only planted in them varieties which would thrive. He advocated careful grouping of a few kinds of plants which harmonised with their surroundings rather than plants of a very cultivated character, or many sorts all mixed together.

4.41 ROCKWORK

At the turn of the century, a time "when so many meaningless hillocks of stone are at great expense being thrown up and called Alpine gardens", (1) Mawson found that it was common for the builders of Alpine and rock gardens to aim at a large amount of engineering work designed to impress by its costliness. He stressed that it was far better to "suggest that the original wilderness had been tamed as little as possible" adding that "nothing to my mind brings garden making into such contempt as the dotting of stones, mostly end up, over half an acre of ground". (2)

Rock gardens formed "an entirely distinct series with many subdivisions and specialized developments", (3) the majority being sited in secluded dells, open hillsides or forming steep banks by the side of paths.

Above Beck - extensive alpine gardens and merging into the natural rock of the mountainside formed the chief attraction of the garden. Rock edged gravel paths and steps wove through them and a stream cascaded

down, broadening out here and there into pools. (4)

Aldworth House - alpine garden designed to occupy the steep declivity below the second terrace.

Aston Lodge - alpine garden planned to go near to some old Elms between the terrace and the boundary.

Wood Hall - a large amount of rock from a local quarry was added to supplement the existing outcrops below the formal terraces. The stone was set off with a background of rhododendrons, azaleas and a variety of ^m_A kalias, andromedas, alpine rhododendrons and ericas, Japanese maples and slow growing conifers. Access was via rock edged woodland paths and rough stone steps. The rock garden immediately under the terrace was put aside for Alpines, with herbaceous plants being added to give mass and continuity. (5)

Hazelwood and Brockhole (6) - rockery edged paths.

Thornton Manor - a banked rock border along the outer curve of a path at offered a degree of seclusion and shelter. On the inside of the bend was a pool surrounded by rock work.

Mawson advocated using natural outcrops but where this was not possible considered artificial rockwork could be pleasing even to the "truly artistically trained mind and eye". (7) If well constructed, it brought out the "sympathetic admiration for work which shows such artistic appreciation of Nature on the part of its creator which we experience in examining any other work of art which is good and worthy the name". (8)

It was vital that the work was done by skilled and specially trained workmen, for it had to be an exact reproduction of indigenous rock. "To dispose and detach pieces of rock in such wise as to represent natural strata" or "to lay about a few stones with the nonchalance of nature" required skill and "innate perception". (9)

Even when well done, Mawson advised using artificial rockwork with restraint and caution "for the tendency is almost always to over-do it and make it very obtrusive". (10) He was anxious to draw attention to the differences between what he considered to be correct practice in artificial rockwork" and "the ordinary rockery made by setting all sorts of stones unrestfully on end on a mound of earth". (11)

Mawson usually planned for the plants to predominate and used mainly natives, aiming at a succession of effects.

EXAMPLE:

Cringlemire - the rock built slope was designed to be covered with all sorts of rock shrubs, "forming a charming bank of greenery". (12)

Rockwork provided the best setting for alpines and natural rock was preferable as anything constructed "may invite invidious comparisons with the native surroundings of the plants". (13) Where space was restricted, alpines could be effectively grown in more formalised rock borders, so "no one need be discouraged from forming a rock garden because of lack of space". (14) He found the rockery "but a few square yards in extent" like that which offered "a sweet little interlude in an odd unshapely corner" (15) near the lodge at Devoran, often more interesting than the large kind.

Mawson considered Alpine gardening to be both delightful and difficult. He recommended using robust varieties to make up the majority of the plantings, rather than difficult and delicate varieties, for the aim was a luxuriant, thriving effect.

One of the most striking features of Mawson Brothers' Nursery was the rock garden planted with rare alpine flowers. Holme described it as "an example of the deliberate planning of a piece of wild scenery" and commented "the relation of the garden to its surroundings has been well thought out, and good use has been made of suitable materials". (16)

It was common for Mawson to combine alpine gardens with water features.

EXAMPLES:

Cringlemere - a series of pools ran through a rockery alongside the drive. (17)

Aston Lodge - alpine rock garden between the terraces and lily pond on the East side of the property.

Fellside (18) - a stream ran through a rock garden near to the lake.

Roynton Cottage - the extensive rockwork included rocky dells, grottoes and a Japanese garden. The main ponds doubled as the reservoir feeding a mountain stream which cascaded down man-made waterfalls, through the garden. (19)

Dunira (20) - the feature the client most appreciated was the rocky stream which ran through the gardens to an artificial lake. As in several other commissions, Mawson called in Pulham, "who continues the stirring reputation of his father and grandfather as rock builders", (21) to carry out the work. There was "an abundance of picturesque moss grown rocks" (22) which were skilfully used to construct the cascades, pools and alpine gardens which surrounded them. The margins of the stream were planted with ferns and moisture loving plants and the rock garden was filled with "choice specimens of almost every Alpine and rock plant". (23) It was reputed to be one of the finest in Scotland.

Ballimore - Mawson treated a stream in a purely natural way contracting Pulham to do the extensive rockwork. When he first arrived at the site, the stream flowed through "a hideous conduit". (24) He removed the walls and excavated part of the rock, adding new stratas to make the feature, "with its unstudied sylvan treatment and falling torrent", (25) much more in harmony with the surroundings than the former enclosed culvert. Mawson was proud that the finished work looked perfectly indigenous despite the finely-laminated strata having been moulded out of cement "coloured in exact imitation of the stone which forms the larger masses of rock". (26)

4.42 WALL GARDENS

Wall gardens steadily increased in favour amongst garden lovers at the beginning of the century, adding charm and interest to their gardens. Mawson thought wall gardens were more suitable than rock gardens where room was restricted, or close to the formal garden where they could be incorporated into "the desirable flow of line and the necessary constructional work of the garden". (1) While rockwork aimed at a faithful copy of nature, wall gardens beautified a utilitarian feature.

EXAMPLES:

Wood (2) - the wall garden with dry retaining walls of undressed granite blocks, was one of the most successful parts of the domain. It occupied the space below the main South terrace, marking the transition between the formal portion of the grounds and the landscape garden and park.

Hannaford Manor - while the scheme was formal in plan, the rough moss grown granite of the walls and the thousands of alpine plants inserted into them, gave the whole "an informal appearance as delightful as it was unique". (3)

Boveridge Park (4) - the second terrace was supported with a wall filled with alpine flowers.

Dunira (5) - the retaining walls of local black whinstone supporting the top terrace were built without mortar and the crevices filled in with alpine and rock plants.

The Willows (6) - the gaps in the brick retaining walls round the lawns were fitted with jutting out ledges to help support plants.

Barwell Court (7) and Hengrove - much of the brick walling of the terraces was adapted for wall planting.

Kilfillan (8) - along the path which divided the pleasure grounds from the more utilitarian parts of the garden scheme was a yew topped brick

wall with gaps left for plants.

Hartpury House - all the grey stone retaining walls were used for alpiners, making them "a nursery of interest". (9)

Bailrigg (10) - Mawson referred to the success of the alpine plants inserted into the crannies in the walls.

Barley Wood - the rose garden had walls with holes for planting.

Wood Hall (11) - the walls along the side of the drive and the pergola, and several of the walks were planted with "a choice variety of Alpines and other wall plants".

Mawson's treatment of Lakeland sites often provided ideal opportunities for wall gardens, (Cragwood, 12; Shrublands, 13) the dry slate walls making excellent homes for alpiners.

One great benefit of wall gardens was that they didn't require an expert to construct them and thus they were a possible corrective to "the ever recurring rockeries that are and were so abundant - mere heaps and assortments of stones". (14)

For new walls Mawson recommended the use of local stone, built without mortar, with niches provided for a variety of plants. Old walls could be planted in cracks on their sides and along the top but the plant material was to be added with restraint. Planting was carried out in masses and again preference given always to native varieties, taking tips from nature.

Cracks in paths and steps could also be planted but Mawson warned against overdoing the planting as their primary function was a practical one.

EXAMPLES:

Hartpury House - the old world appearance of the garden was further enhanced by "the flagged walks and the quaint little plants that grow in the crevices between the stones". (15)

Rushton Hall - in addition to the stonework of the terraces being left with occasional crevices for planting "fumitory, chironthus, rock roses, and campanulas", occasional corners were knocked off the stones for the paths "to allow of the introduction of thymes, toadflax, and lethospermum". (16)

The Shawms (17) - large spaces left between the flags of the path.

The Corbels - unsquared stones in rough slate were used as 'crazy' paving and for the steps, with cracks for planting.



n.62 The Willows c.1900



n.63 The Willows 1987

4.43 KITCHEN GARDENS

Being a garden designer did not, so far as Mawson was concerned, limit one to dealing with the solely ornamental parts of the grounds. Where he was called in to carry out a complete garden layout he dealt with the working parts of the garden and other commissions frequently required some work on the kitchen garden.

EXAMPLES:

Aldworth House (1) - instructions to improve the vegetable garden.

Woolley Hall (2) - one phase of the work involved remodelling the kitchen garden.

Dunira - work included the improvement of the walled fruit and vegetable garden and alterations to the associated buildings to make them into "a very picturesque, well-planned group". (3)

When enhanced by decorative features such as herbaceous borders for cutting, espaliers, enclosing walls, glasshouses and dipping wells, the kitchen garden could, without any added expense, result in "a very considerable extension of the pleasure grounds". (4) Rose arches and fountains too helped remove any feeling of pure necessity whilst being in keeping with its sentiments. For Mawson, this aim almost rivalled the practical reasons for a kitchen garden since "no pleasure exceeds that of being able to wander round a prim walled in garden". (5) He considered that to remove the kitchen garden to a distant site where it could not be enjoyed by the owners and their guests was to rob them of a source of pleasure and instruction. It should be placed according to both practical and aesthetic considerations.

Most of Mawson's kitchen gardens showed some attention to decorative effect.

Fruit espaliers were a particularly popular way of decorating kitchen gardens because of their combined use and beauty.

EXAMPLES:

Foots Cray Place - Mawson designed what he called a French fruit garden in the old kitchen garden, where ornament was the main motive. The entrances were improved and arched windows were made along the length of the existing internal dividing wall. The first half of the walled garden was made into a reserve garden with broad borders round the walls, plots filled with panel beds and crossing, box edged, gravel paths meeting at a central circular pool. 'Architectural Review' found in it "all the happy features of the old-fashioned herbaceous borders", (6) reinforced by a wealth of roses and climbers.

Mawson considered a reserve garden desirable for any place of size and invaluable for bringing cuttings, plants and seedlings on to the flowering stage to be used to prolong the season in the borders and glasshouses. (7)

The second part of the walled area was mainly planted with fruit and the 'Studio Year Book' for 1917 considered it to be the most notable fruit garden in the country. The trees, obtained direct from the famous nurseries at Chatenay, were trained "in the French manner" (8) a method which Mawson considered "in every way adapted to English gardens". (9) The branches were fixed to the wooden laths of squared trellis panels, supported by wooden posts, with graceful high-arched iron bars spanning the walks. The trellis rows were set in turf, and the main paths were gravelled. Some of the grass walks were bordered with a low wood and iron espalier backed by taller espaliers, eight or nine feet high, with a bed between. A smoking room was built into the end wall and a sundial was positioned at the crossing of two paths. Since the site originally sloped, it was split into two flat levels the upper one for vegetables, the lower for the fruit. The two were divided by a row of rose arches placed side by side, with a flower border below. (10)

Dunchurch Lodge - the kitchen garden made "one of the most attractive parts of the domain without in the least impairing the usefulness". (11)

Each utilitarian feature was lent interest "by the use of suitable material and correct proportion and balancing of parts". (12) It lay to the West of the main residence, its wall giving shelter to the bowling alley on the South side. To the North was the frame yard and stables. The rectangular area was divided into three main compartments by gravel paths with paved centre panels. The middle path was focused on the main gable of the range of glass; the two side paths, one from the bowling green, the other from the panel garden by the house, were each terminated by a building, enhancing the design. These, the symmetrical gardeners' office and fruit store, were built of a purple-brown brick with oak woodwork, sounding a local note and providing an excellent foil to the fruit trees. The same brick was used for the fruit walls, finished with a quaint tile coping. Over each of the main paths were rows of broad, double iron rose arches, the square wooden supporting posts of which were infilled with squared iron espalier work which formed bays for flowers alongside the walk. Jekyll commented on the design, appreciating that the fruit trees on the screen at the back of the lower border would effectively hide the vegetable gound and glasshouses beyond. (13)

Wyck Cross Place - Mawson recommended the walled fruit and vegetable

garden as an example of practical requirements being met under the best conditions. It had a dipping well, surrounded by iron arches covered with climbing roses, as its central feature and was decorated with herbaceous borders and a herb garden. The garden was divided into twelve central squares by a grid of paths, the main path being placed carefully so as to add length and emphasis to the main terrace walk running across the front of the house. The gables of the glasshouses which occupied the far corner of the walled area, were used to finish the vistas down two of the other main paths. These walks were of turf and flanked by screens of wooden trellis behind flower borders. To the side of the walled garden was the frame yard and associated buildings, with stick and manure yards conveniently placed a little way off. They provided the accommodation necessary for "a moderate-sized country house". (14)

Mawson considered it of great importance, "if we are to maintain our national reputation in gardening" (15) to have the head gardener always nearby to his garden and the bothy. He believed the comfort and convenience of the garden staff was of utmost importance and liked good cottages and a bothy to be provided, placed in or near the frame yard.

OTHER EXAMPLES:

The Flagstaff - a walled area, one and a half acres in extent, and mainly used as a reserve and herb garden. It offered a series of sheltered walks welcomed on the exposed site, and its principle path extended the main terrace walk, forming a vista which ended in a classical shelter against the garden wall.

Poundon House (16) - the main walk in the brick walled vegetable garden extended the terrace walk, the vista being finished with a seat in an alcove, and a sundial marking the point where it was intersected by the other main walk. Curved tile edging was used to border these walks, and the lines of the garden were marked with espaliered fruit.

Broad Oaks House (17) - the object was to provide a good kitchen garden and sufficient amount of glass to supply the house with fruit, flowers and vegetables. However, the garden was also used in the main design, the long straight garden walk continuing across the kitchen garden between espaliers and borders of old fashioned perennials, to a summerhouse at the end.

Hengrove (18) - lying between the main house and the gardener's cottage was a partly walled, partly hedged kitchen garden of about one acre. Bisecting the garden was a stone flagged path, flanked by espaliered

fruit and flower borders, which ran from the side door of the house to a door in the brick end-wall.

Warren House - the entrances into the garden were treated in a most imposing way and attention was given to the comfort of visitors once inside with balustraded steps and a corner shelter, built in brick and stone to match the rest of the garden construction.

Making use of any natural peculiarities of the site invariably added charm and interest.

EXAMPLES:

Clevehoe (19) - the shape of Mawson's new kitchen garden was suggested by the contour of the ground. The old garden had been overlooked by the drawing room.

Thornton Manor (20) - Mawson considered the two acre (21) kitchen garden to the North East of the main house, to be a good instance of adaptation of a plan to the special conditions of a site. The primary object was to provide sheltered walks convenient to the residence, and to make the garden part of the pleasure grounds. Above the main door was a viewing terrace designed by Lomax Simpson and it was proposed to link the garden and the kitchen with a covered way. The area was quartered by two main broad gravel walks, flanked by flower borders, and the plots were subdivided by lesser paths. At the centre of the garden was a fountain surrounded by rose arches spanning each of the main walks and a lesser junction of two paths was marked with a well head.

Wood (22) - East of the main residence, Mawson developed an extensive kitchen garden around the existing utilitarian area. The walled garden was divided into compartments by gravelled paths, edged with stone blocks for ease of working, and the main crosswalks were decorated with espaliers. Screening off the section occupied by the glass range was a fence of square iron trellis work panels between wooden posts with moulded caps and turned balls. The gaps for paths were spanned with wrought iron arch bars. Across the sloping site, dividing the garden plots, were rows of similar fences giving support and shelter to the plants. Joining the rows over the paths was a series of rose arches. A pond and wall fountain was placed at the main entrance to serve both as ornament and as a dipping well.

Even town properties and small gardens usually had some space allocated for the growing of fruit and vegetables.

EXAMPLES:

The Hill (23) - the ground below the deep terrace wall was used for the

kitchen garden so as not to take up any of the valuable space required for the pleasure grounds. Potting sheds and stores were built into the base of the terracing and glass and frames stood in the small yard.

The Grange - "two capital kitchen gardens". (24)

The majority of larger properties had walled kitchen gardens but an alternative was for the area to be protected by hedges.

EXAMPLES:

Cragwood - a mixture of hornbeam and beech. (25)

Chapelwood Manor (26) - beech and yew.

Kilfillan (27) - laurel.

Whitehill - the plans include a small, hedged kitchen garden area at the far end of the ornamental gardens, screened by yew hedging.

Maesruddud (28) - the kitchen garden was reached by an impressive flight of steps and gateway. The tiled wall which surrounded it was brick on the inside and stone on the out, and was stepped to adjust for the fall of the land. This wall acted as a retaining wall, allowing of a flat growing area inside.

Hartpury House (29) - the fine kitchen garden with its set of inner fruit walls was described in detail by the 'Gardeners' Magazine'.

Mawson considered every detail of the kitchen garden, and published his opinions on correct methods of construction in 'The Art and Craft'.

Drainage was vital. At Wych Cross Place, for example, the whole area was kept dry by a system of herringbone drains which followed the lines of the paths. They were built of glazed stoneware pipes laid with open joints and land drains connecting them, three feet deep and in rows 18' apart. (30).

The treatment of the paths had to be thoroughly practical, yet they should also look attractive. Gravel was most common, and Mawson advised using grass paths only where they could be laid in very broad strips. It was an advantage to edge such paths with flat stone flags and a good effect could be achieved by flanking them with herbaceous borders.

EXAMPLES:

Lewiston Manor (31) - grass paths meeting in the centre of the garden at a fountain and statue of mercury.

Dunchurch Lodge (32) - the main paths were nine foot wide with the minor paths six foot wide.

Mawson often found the orchard was the most delightful part of a garden. It was "the one part of the domain above all others which speaks of seclusion, peace, quiet and rest, a close commune with nature and rural pleasures". (1) Attractive, especially from early spring to late autumn, it was "the garden of romance and song, of birds and bees and flowers, of tender memories and peaceful sights and sounds". (2)

When planning an orchard, Mawson stressed that the designer should aim at a "sense of quiet remoteness and peaceful seclusion", (3) simple unostentatious accessories and details and solid construction. The trees should be set in grass "broken up with colonies of snowdrops, crocuses and daffodils". (4)

Usually the orchard was near the kitchen garden.

EXAMPLES:

Wyck Cross Place - the orchard beyond the walled vegetable garden occupied a steeply sloping site.

The Flagstaff (5) - a 1.5 acre orchard placed along with a herb garden, on the North East side of the drive.

Wood - a hedged area to the North of the gardener's cottage and vegetable garden.

The Grange - to the South West corner of the garden behind the flower garden and greenhouses.

Foots Cray Place - an apple grove was planted on the opposite side of the drive to the walled fruit garden.

Chapelwood Manor (6) - fruit trees were planted within the kitchen garden area.

Kearsney Court - fruit trees on the grass slopes below the walled garden.

Rivernook - on the vacant piece of ground between the corner of the carriage turn and the park fence Mawson planted apple and pear trees which "when in blossom, are very pleasing in contrast with clipped-yew hedges". (7)

Mawson considered a range of glass to be a necessity for a residence of any size because of the delight of growing fruit and flowers. Even at The Hill, a London garden, he included a frame yard and small range of glass to supply plants for the house and for filling the flower beds in early summer. (1)

Advice on all the details encountered when planning the glass and associated buildings required in a kitchen garden were provided in 'The Art and Craft'.

Mawson recommended planning a range with both economy and the well being of the gardeners who were to work in it, in mind, aiming at compactness and simplicity without sacrificing the overall appearance. To his disapproval, planning and arrangement of a range of glass was usually left to chance. He observed that "few people seem to imagine that Art can have anything to do with the arrangement of glass houses", (2) the majority of owners presuming that it was only necessary to choose a range from one of the many firms' catalogue. He insisted that attractive results could only result from bringing in an expert designer.

The characteristics of the site often meant a standard arrangement had to be adapted. It was these enforced variations which could be used to provide added charm and a pleasing individuality to the design. (Russell Park)

EXAMPLES:

Lewiston Manor - the small range at Lewiston proved how much could be gained by giving the matter a little forethought. The centre of the houses which provided the focus for the rose garden which lay in front, was enlarged and treated decoratively as a circular conservatory. Mawson had a free hand to achieve the sense of unity and compactness he desired.

The Flagstaff - the plan of the range showed a carefully considered arrangement. Early and late peach houses were placed against the East facing wall connecting the gardener's lodge and the potting shed which was over the heating chamber. (3) For practical reasons, the heating chamber occupied a central position. Two span roofed houses projected from them to be used for propagating and melon growing. The rest of the range consisted of a palm house (18'x17') an early muscat house, a late vinery (both 27 x 16') and a plant house (24 x 16') all of which faced due South and formed an L with the other lean-to's, round the herb and reserve gardens. The potting shed was in the corner as was the room in

which flowers and fruit were packed.

Little Onn Hall - the range of glass shown in the plan consisted of a line of houses - late vinery, palm house, early vinery, plant house, and fernery, and free standing peach house and heated frame. The front gable of the palm house lined on the centre path of the kitchen garden which extended straight through the wall, over the moat, to a panel garden on the island.

Where possible, Mawson liked the principal plant houses in a range to have their gable end facing towards the point from which the range as a whole would be viewed. In a large scheme of glass the main span-roofed house would usually be placed centrally and end-on across the main walk of the kitchen garden with the less important houses arranged symmetrically on either side.

EXAMPLES:

Wych Cross Place (4) - the glass, like everything else on the estate, was carried out "in a complete and consummate manner" (5) making a unified and self contained scheme. Two important points were the central placement of the heating chamber which reduced wastage of heat and the siting of the head gardener's cottage to ensure that the site was always supervised. An absolutely symmetrical arrangement was not possible because of the local conditions which favoured an L-shaped plan. Along the walls, were, in order, early and late peach houses, two plant houses, late and early vinery, a fernery in the corner spot, stove, conservatory and melon house. Mawson suggested that a potting shed could replace the fernery in the corner of an L-shaped range if this class of house was not wanted. On the outside of the kitchen wall were the workmen's mess room, an open shed, two potting sheds, the office and the fruit room. Also in the yard were the gardener's cottage, melon house, propagating house, three rows of frames, the standing ground, and at the far end to the cottage, the bothy. The conservatory was the most decoratively treated of the houses and one of its pointed gables lined on one of the main paths of the garden which was flanked by herbaceous borders.

Mawson appreciated that the compactness achieved at Wych Cross Place was not always attainable in the remodelling of existing grounds, but felt the "disconnectedness and diffusion" (6) common in new estates, was inexcusable.

The Grange - the small range of glass consisted of four greenhouses, three span roofed forcing pits, a potting shed and a fruit room.

Kearsney Court - the glasshouses included lean-to vineries and peach

houses, a plant stove and several free standing greenhouses. The range occupied the top corner of the kitchen garden by the gardener's cottage, and heated pits and frames stood in its angle.

Wood - on the South facing wall of the kitchen garden were two vineries, a peat house and a palm house extended forward as a plant house. A propagating house stood with a couple of frames in front of the range. On the west facing wall was the coke room and store, and in the corner, connecting with the frame yard and above the heating chamber, was the potting shed. As well as two frames, in the yard were the men's shed, tool shed, mushroom and forcing house, and seed store. Behind the stables and close to the yard was a standing ground for manure. Just outside the kitchen garden walls towards the house was the fruit room and at the far side of the yard was the gardener's cottage. (7)

Holehird - the client was a keen orchid grower and he called Mawson in to extend the range of fruit, plant and orchid house in his walled garden. Mawson knocked down some of the old glass, added new houses and enlarged the existing potting shed and heating chamber, "welding old and new into a self contained range". (8) The heating system was such that the temperature of each plant house could be regulated as its contents required. Attention was also given to the requirements of the plants when designing the elevations yet, by careful grouping and crafting of the detailing of the cornices, the appearance of the compact and simple scheme was not sacrificed.

Poundon House - a small symmetrical range of glass ran along the top wall of the kitchen garden, the gabled end of the central house lining on the main walk down the garden. Lean-to's extended from either side of it, and in front of and parallel to these, stood two smaller houses with frames attached. The ends of the houses were decorated with wrought iron finials. Built onto the outer side of the wall was a set of potting sheds and stores. (9)

Dunira - the glass was one of the most complete and extensive ranges of fruit and plant houses and accessory buildings that Mawson planned. His work brought the kitchen garden including the frame yard and connected buildings "up to date in conformity with modern horticultural science". (10) The peach houses and vineries of the older scheme were incorporated in the new range, and the span roofed orchard houses, replaced by the central decorative palm house, were reerected at either end. The rest of the glass was new. From the left, looking towards the range, the lean-to's provided growing space for peaches, nectarines, peaches, early grapes, muscatels and late grapes. A row of garden frames ran in front of a border along the length of the range. Along the

outer wall behind the glass were the stores, the potting shed and the office (both over the heating chamber) a mushroom and forcing shed, and a fruit room. Plenty of space was available in the yard for standing and plunging.

Mawson used local materials for the out buildings and insisted on good workmanship.

EXAMPLE:

Beechmount - Mawson employed Pattisons, a local building firm, to build the potting shed. He instructed them to use the best local green slate for the roof and self edged blue flag for the coping to match the greenhouse and garden wall. (11)

4.46 CONSERVATORIES

Conservatories were primarily a place for the display of plants but they might also be used as a withdrawing room for guests in winter.

According to Mawson, no detail of domestic architecture called for so much care in its design and proportions as a conservatory. Rather than being taken straight from a horticultural builder's catalogue, he thought a conservatory should be designed by a competent garden architect who understood both the aesthetic and practical requirements.

(1) They needed to be correctly planned with the furnishings treated in a quiet harmonious manner and kept subordinate to the flowers.

Mawson admired the orangeries of the Georgian period and compared them favourably with the "spidery cast-iron ridging and crudely assorted panes of coloured glass" (2) common when he started work as a designer. It was probably the prevalence of this type of conservatory which caused him to remark early in his career: "even when carefully designed I am by no means inclined to think that a conservatory is always an improvement to a residence". (3)

EXAMPLES:

The Hill - in the first scheme he carried out, Mawson used a conservatory with a projecting central gable and columned porch to close the view from the top terrace, across the lily pond, to the edge of the garden. Great care was taken over its proportions, the spacing and arrangement of the glass rails and the other details. All ornament was restricted to the main gable, the rest being kept severely plain.

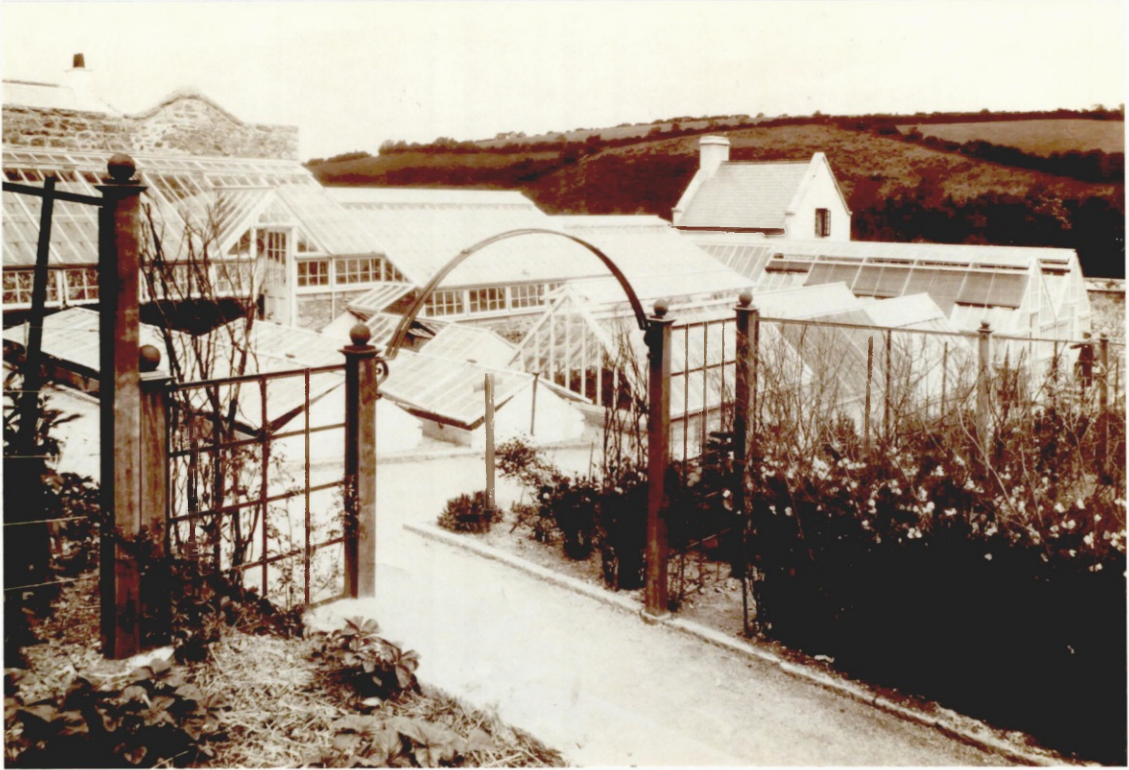
Greenthorne - two conservatories were included in the scheme, one square and attached to the house overlooking the terraces, the other, a lean-to

with centre gable, on the outer wall of the kitchen garden area. (4)
Thornton Manor - a large conservatory was marked on the plan in the
gardeners' yard outside the walled kitchen garden. (5)

In 'The Art and Craft', (6) Mawson gives a sketch of a small
conservatory which was designed to act as a screen in front of an
unsightly building. This symmetrical building with projecting gabled
porch, had the round-arched framework which Mawson favoured for his more
ornamental glass.



n.64 Wych Cross Place 1987



n.65 Wood c.1900



n.66 Wood 1987

REFERENCES FOR PART IV - THE FEATURES FOUND IN MAWSON'S GARDENS

4.1 Entrances

1. 4th p.37
2. 3rd p.35
3. 4th p.37
4. p.45
6. p.43
7. p.37
8. p.43
9. The lay out is unchanged
10. 4th p.37
11. The entrance has been simplified
12. 4th p.45
13. ibid
14. As seen now
15. As seen now
16. These remain
17. As seen now

4.2 Drives

1. 4th p.69
2. ibid
3. ibid
4. It is as planned
5. Unchanged
7. 4th p.70 The plan remains as Mawson altered it
8. p.71
9. Mawson considered cost to be a very serious question
10. 4th p.71
11. ibid
12. 1st p.183
13. p.179
14. Basically unaltered although now shared by new houses
15. This is no longer used as a drive
16. It still has this line
17. 4th p.75
18. p.76
19. The top drive is now used, but not the original drive to the site of the house
20. It has not been changed since
21. p.71
22. p.41 Many of the trees still stand
23. p.73 The beech trees no longer clearly line the straight drive
24. Where the surroundings were formal the two lines of trees were best planted opposite one another whereas in more natural scenery a diagonal planting was most suitable.
25. As seen now
26. As seen now
27. As seen now
28. The bottom part of the drive can still be distinguished but is not in use
29. Mawson illustrates the house at Storrs in 'The Art and Craft' but does not give it a name.
30. The yew hedging remains
31. 4th p.78
32. The routes can be traced but the lower drive is no longer functional
33. Mawson gives planting details and instructions for the construction of drives. The planting plans for Greenthorne are at Kendal and those for Nant-y-Coed in the early editions of 'The Art and Craft'.

- 4.3 Entrance Gates
1. MB catalogue
 2. ibid
 3. In deal for a 8' opening, 8.10.0; with 9" pitch pine piers complete 10.10.0; in oak 10.0.0, with oak posts 12.10.0 (MB cat.)
 4. It gives on to the road from Windermere to Bowness
 5. As seen now
 - 6., 7. n.34, n.35
 8. As seen now
 9. The drive still follows this line; the side gates remain but not the main gates.
 10. As planned
 11. As seen now
 12. As seen now
 13. 4th p.45
 14. p.46
 15. These still mark the entrances. There are details for the carriage gates at Walhampton in the Kendal archive.
 16. ST v.52 1911 p.306 This is still in position
 17. The wooden gates are in poor repair

- 4.4 LODGES
1. 3rd p.42
 2. The lodges still stand
 3. 4th p.43 There is still a small lodge part way up the line of the old drive
 4. It was never built
 5. Warren designed these lodges, and Mawson planned gardens for them. They still flank the drive.
 6. It is now used as a house (see 11.)
 7. The design was never carried out
 8. They are little changed
 9. The fine gatehouse by Simpson can still be seen
 10. Voysey's gatehouse remains
 11. This is the only part of Gibson's buildings which was built
 12. Gibson's lodges at Wood are at present unoccupied

- 4.5 Carriage Courts
1. As planned
 2. The hedge was trimmed to battlements five feet high
 3. As seen now
 4. 4th p.49-50
 5. There is an architectural court
 6. It survives as planned.
 7. 4th p.37
 8. The layout is unchanged
 9. 4th p.50
 10. As seen now
 11. There have been changes
 12. - 17. As seen now
 18. Shown on the plans
 19. A new building was built in the carriage court not long after Mawson made the gardens. The Chestnut avenue has gone.
 20. The basic scheme is the same
 21. - 24. As seen now
 25. Alterations have been made to the walls and gates
 26. As seen now
 27. This wall remains
 28. As seen now
 29. As seen now

30. As seen now
31. The gates have gone
32. - 36. As seen now
37. 4th p.50
38. The scheme is as planned
39. 4th p.50
40. As laid out
41. The layout is as designed
42. Still turfed
43. It has been left as grass
44. -46 As seen now
47. 4th p.51
48. p.52 This seems not to have been carried out

4.6 Wrought Iron Gates within the Garden

1. 4th p.55
 2. p.66
 3. ibid
 4. p.55
 5. p.43 They have not been altered since
 6. As seen now at the end of the terrace walk (see 26.)
 7. This antique gate which leads to the kitchen garden has survived but its overhead has gone (see 15.)
 8. The gate exists but not in the original position
 9. Still in place
 10. As seen now
 11. They have been moved to a different part of the garden
 12. As seen on the plan
 13. It remains in place
 14. There is still a good number of them
 15. The second gate has gone
 16. It remains in place
 17. - 20. As seen now
 21. MB catalogue
 22. ibid
 23. At Kendal there is a sketch of a revised gateway (roll A 53) and a photo of a 'lamp arch' (ph box) for the garden
 24. Details for a pair of gate piers at Birch Grove House are held at Kendal (roll 12)
 25. As seen now
 26. It now leads onto a housing estate
 27. As seen now
 28. They survive
 29. As seen now. Details for a gate, possibly to fill this gap, are held at Kendal (roll 196)
 30. As seen now
 31. One still spans the path
- St Yr Bk 1908 illustrated a gateway and boundary balustrade for Greenwoods

4.7 Wooden Gates

1. As seen now
2. As seen now
3. It is still in place
4. Only the frame of the gate is left
5. 4th p.55
6. As seen now
7. As seen now
8. These gates are in good condition
9. letter to Atkinson 1908

10. Holme admired this entrance gateway for its excellent planning
11. St.YB 1907 p.247
12. St.YB 1906 p.250
13. ibid
14. As seen now
15. As seen now

4.8 Doors

1. As seen now
2. 4th n.300
3. Still existing
4. As seen now
5. Probably that in a photograph at Kendal (file 2)
6. In deal it cost 4.5.0; in oak 5.10.0.
7. see n.77,78
8. Complete for a 7'9" by 4' opening, made in deal and painted four coats to the customer's approved tint, with frame, hangings, hand made wrought iron latch and ring handle to special design, with the ironwork neatly blacked, the 'Nutley' cost 8.15.0. The same door in oak, "beautifully finished" and either oiled or left its natural colour, cost 10.0.0. (MB catalogue)
- In oak, 7'6" high, 3' broad, 2 half" thick, the 'Garth' cost 11.0.0; in deal, painted, 8.5.0
9. 4th p.64
10. p.65
11. Made in oak and oiled, to fit opening 3'6" by 7'6" hanging in a stone or brickwork, it was priced 7.0.0; the same door in an oak frame cost 8.10.0. In deal, painted with three coats of the best oils, the 'Wych Cross' design cost 6.0.0; in deal with a deal frame, 7.10.0 (MB catalogue)
12. Left its natural colour or treated with boiled oil it cost 20.0.0; in best quality deal, painted with three coats to the customer's own colour choice it cost 17.0.0. A carved monogram on the pediment was extra.
13. As seen now
14. As seen now
15. ARCH.REV 1910 The door still hangs in its frame but the figure has gone
16. As seen now
17. Still existing
18. As seen now

4.9 Trellis

1. MB catalogue
2. St.YB 1906 p.258
3. Prices given in the Mawson Brothers' Catalogue. Illustration p.184 ST.YB 1907, designed by Mawson and executed GC. It was unfinished at the time the photo was taken
4. As seen now
5. 4th n.216
6. A further variation with a series of hooped openings above for creepers, was designed by Mawson for a Warwick garden and executed by Garden Crafts.
A trellis screen with a rose bower designed and executed by Garden Crafts Ltd was illustrated by the St.YB 1906 and the following year they showed a wood trellis "pleasantly varied between lozenge and square forms. (p.276)
7. A straight four foot length, 6'6" high, in deal cost 3.0.0, and in oak, 3.17.6
8. St.YB 1906 p.251

Designs for the espalier walk at Walton Old Hall are held at Kendal (roll A 56 as are details for trellis to go at The Priory (roll L11, slides ph) where a little trellis remains against a wall. Also at Kendal are details for design and positioning of trellis for Higher Trap. (roll 196)

9. Only a few of the piers remain on either side of the short drive

10. As seen now

11. A row of posts but none of the wood work now exists

12. As seen now

13. A section of wooden square trellis remains by the garden gate

14. GC v.52 1912 p.482 Between some of the posts there is the vestiges of trellis

4.10 15. One remains

16. Several are still there

17. With plain deal or oak posts, 6'6" high with an iron arch at 0.16.0 each or 0.18.6 with the posts in oak (MB catalogue)

18. Double arches came with with four posts 7' high, in pairs set 1' apart and held with top, middle and bottom rails, with a double iron bar overhead, at 3.3.0 in deal or 4.0.0 in oak.

19. As seen now

20. As seen now

21. MB catalogue. It was available through the Mawsons' firm at 3.5.0 per bay in deal, painted with four coats, 8'6" between standards, 3' high hand rail, 6'9" posts, with open link wrought iron chain suspended from ornamental wrought iron brackets. In oak it cost 3.15.0 per bay

4.11 Pergolas

1. MB catalogue

2. 4th p.149

3. Holme Mid and Eastern Counties p.xxxvi The pergola still borders the garden

4. It has been removed and the path grassed over

5. The pergola has mostly been pulled down, but the bases of its columns remain. Some have been partially rebuilt

6. The terrace is still there but not the pergola

7. As seen now

8. 4th p.378

9. Parts of this pergola have survived

10. The present owner is in the process of restoring the feature which has not seriously deteriorated

11. Alterations have been made to the structure but basically it remains a good example. EPM helped with its design

12. As seen now

13. Life p.158 It is in good condition

14. - 16. MB catalogue

17. GC v.52 1912 p.482

18. B v.104 1912 p.347

19. GC v.52 1912 p.482

20. Life p.105 This part of the design, including the pergolas, is unchanged

21. The basic structure is unaltered

22. As seen now

23. As seen now

24. What is left of the feature now falls into the gardens of an adjacent, newly built property

25. As seen now

26. As seen now

27. As seen now

Elmet Hall - Roll 192 contains details of pergola timbers. Two double piers of a pergola with wooden cross beams are all that remain of the

garden scheme.

Graythwaite Hall - letter 1907 containing plans and perspectives of a pergola and pavilion.

St.YB 1906 p.253, illustration of a pergola "opening into a sort of atrium" designed and executed by Garden Crafts Ltd. and George Wragge Ltd.

4.12 Terraces

1. 4th p.87 A little remains
2. The basic scheme is in good order
3. Despite periods of neglect, most of the bones are sound
4. In a sad state
5. The terraces are in good order
6. The work is sound
7. In good order
8. 5th p.374 The terrace is no longer structurally sound, the weight of the infill proving too much for the undercroft.
9. 4th p.87; Holme Northern Counties p.xxxii The structural work is sound and unchanged
10. It now looks out straight onto a housing estate
11. Still on site
- 12.- 15. As seen now
16. BJ v.13 1901 p.96
17. 1st p.40
18. They remain sound
19. 5th p.385 In a good state of repair
20. The basic work remains
21. They are in poor condition
22. 2nd p.214 Seriously neglected
23. Demolished
24. JHort v.55 1907 p.372 In excellent repair
25. Never built
26. Well looked after
27. 2nd p.222
28. The terraces survive
29. Neglect has meant they are in a poor condition
30. 2nd p.51
31. The basic lines survive
32. 4th p.104
33. CL v.52 1922 p.178 Still there
- 34.- 36. As seen now
37. A little remains
38. In good condition
- 39.- 41. As seen now
42. The architecture is still in good condition
43. Now deteriorating
45. 4th p.87
46. Life p.69
47. 4th p.88
48. ibid
49. The main terracing has survived
50. The terrace on the hillside above the house is intact
51. As seen now
52. Still in use
- 53.
54. In good condition
- 55.- 57. As seen now
58. 4th p.91 The basics of the scheme have been preserved
59. The remains of the grass terraces are visible
60. This survives

61. Suffering seriously from neglect
62. The layout has been somewhat modified according to the present gardener
63. Most is now carpark but a little terracing remains
64. In a reasonable state of repair
65. The levels are as designed
66. Life p.124
67. The basic layout is unchanged
68. As seen now
69. As seen now
70. There have been alterations but the levels are much as planned
71. In excellent condition
72. 4th p.88

4.13 Terrace Walls

1. Some box remains
2. Information from the owner
3. As seen now
4. Much as designed
5. As seen now
6. 4th p.93
7. A little of the rough stone walling is left
8. Although overgrown much of the terracing remains
9. As seen now
10. Life p.138 The soft coping stone has weathered badly
11. Life p.134 In good condition
12. 1st p.179
13. The brick terraces remain
- 14.- 17. As seen now
18. They remain in a good state of repair
19. As built
20. The terrace on the hillside above the house is in good condition
21. As seen now
22. In a very poor state
23. They are suffering badly from neglect
24. as seen now
25. Most of the terracing is in reasonable condition

4.14 Balustrading

1. Much has survived
2. Still in good condition
3. The balustraded steps remain a feature of the garden
4. As seen now
5. Hedges of yew, privet or cotoneaster inside small walls, trimmed square and kept low, were alternatives
6. As seen now
7. The brickwork is intact, but the wooden balusters have mostly rotted and been taken down
8. 4th p.94
9. No longer so
10. Unchanged
11. They can still be seen
12. The slim balusters have survived
13. They have gone
14. As seen now
15. In good condition
16. Still bordering onto the parkland
17. It has survived
18. Well kept
19. Both styles are still there

20. This balustrading remains
21. As seen now
22. Although the garden has been neglected, some terracing remains
23. In good condition
24. Mostly intact
25. Excellent condition
26. Still in place

4.15 The Treatment of Terrace Surfaces

1. 4th p.101
2. Little is left now
3. As seen now
4. It has survived
5. Well looked after
6. As seen now
7. Still there
8. As seen now
9. This is being restored
10. In good condition
11. As seen now
12. as seen now
13. Very overgrown and much deteriorated but patches still visible
14. As seen now
15. The surfaces have been tarmaced
16. 4th p.87
17. ibid
18. 3rd p.53
19. There is concern about the whole structure.
20. All basically unchanged
21. As seen now
22. 4th p.101
23. p.104
24. Well maintained
25. The yews are still growing
26. The scheme is little altered

4.16 Steps

1. 4th p.98
2. As seen now
3. Although overgrown the flight remains
4. They remain as designed
5. 4th p.99
6. Still there
7. They are unaltered
8. The arrangement can still be seen
9. In good condition
10. Well kept
11. Unchanged
12. In poor condition
13. As seen now
14. Well maintained
15. Unaltered
16. As seen now
17. As designed

The fancy wavy edged steps from the centre of the terrace at Five Diamonds are so out of character with any others designed by Mawson that it seems likely they were not to his plans.

- 18.- 21. As seen now
22. Still in a good state of preservation
23. As seen now

24. As seen now
25. They remain
26. As seen now
27. Overgrown but existing

4.17 Paths

1. 4th p.130
2. Life p.185
3. 4th p.130
4. All totally overgrown (see 10)
5. The area has been developed for housing
6. As seen now
9. 5th p.403 Now covered with undergrowth
10. Only the line of the main walk is still visible
11. 4th p.130
12. 4th p.347 They are unchanged
13. The paths can just be traced
14. Now under a housing estate
15. In poor condition, but basically unaltered
16. The area is now the heart of the zoo
17. As designed
18. Unchanged
19. Most has survived
20. Most of the circuit is reasonably clear
21. The area is now just grassed playing fields
22. As seen now. An indoor swimming pool has been placed in front of the summerhouse and now ends the vista. The view from the summerhouse is totally obscured.
23. This part is unchanged
24. As seen now
25. As designed
26. As seen now
27. Simplified but the basic line is as planned
28. The path, but not the borders or trellis, remains
29. The avenue has gone, and it seems that the summerhouse was never built
30. 4th p.347
31. p.130
32. ibid
33. The main path still bisects the garden and the lines of others have been cleared
34. 4th p.347
35. 5th p.374 Details of this paving survive at Kendal and it can still be seen in the garden
36. Overgrown
37. Still there
38. As seen now
39. 4th p.131 Stretches of paving survive
40. They have weathered well
41. As seen now
42. It is being relaid (see 45)
43. As designed
44. As seen now
45. In the process of restoration
46. Very little remains
47. As seen now
48. Well kept
49. As seen now. The original lines have been altered
50. 4th p.132
51. Only those near the house remain

- 52. It still forms a part of the scheme
- 53. Many of these paths away from the site of the house are still there
- 54. As seen now
- 55. As designed
- 56. As seen now
- 57. The main paths have been tarmaced
- Old photographs show that neither the crazy paving in the rose garden at Little Onn Hall, nor that round the detached terrace at Duffryn, was the original design both having being initially gravelled. Crazy paving became immensely popular after the war, and, with the advantages of requiring less maintenance, it replaced many previously gravelled areas.
- 58. There are new buildings in this area
- 59. Still a feature
- 60.- 62. As seen now
- 63. They are in a state of neglect
- 4.18 64. In good condition
- 65. As seen now
- 66. Some of these have been uncovered
- 67. The basic layout is as planned
- 68. The hedges have survived
- 69. There are new buildings over this area
- 70.- 73. As seen now
- 74. They have all gone
- 75. All has been changed
- 76. 1st p.188 No sheltered walks remain
- 77. 4th p.117 It is no longer there
- 78. The walks are still a feature of the design
- 79. It is still there
- 80. There are still lime walks
- 81. All have gone
- 82. 2nd p.201
- 83. As seen now
- 84. Life p.140 They are no longer to be seen
- 85. 1st p.104

4.19 Summerhouses

- 1. 4th p.137
- 2. ibid
- 3. p.140 Existing
- 4. They have survived
- 5. They remain as built
- 6. In good condition
- 7. As seen now
- 8. Still in place
- 9. Now used as holiday homes
- 10. No longer there
- 11. It still forms part of the design.
- Another such "picturesque accessory for the garden" designed on "severely simple structural lines" was the shingle roofed summerhouse illustrated in the 1906 Studio Year Book, executed and designed by Garden Crafts Ltd., and thus strongly influenced by Mawson's work. (St.YB 1906 p.272)
- 12. In good repair
- 13. Demolished
- 14. This has gone
- 15. Most still stand but in varying states of repair
- 16. 4th p.142
- 17. ibid
- 18. Papers held by the owner
- 19. It did not weather well and was recently pulled down

20. GC v.75 1924 p.379 As designed
 21. This has been demolished to make way for new buildings
 22. The building has gone but there is a set of detailed plans for its construction at Kendal
 23. It is still there
 24. One of the few features left
 25. As built
 26. As seen now but a building has been erected immediately in front of it
 27. The buildings are unchanged
 28. In a neglected state
 29. The main room of the summerhouse stands but it has lost its slanted roof
 30. Now on the edge of a housing estate
 31. Much as it was designed
 32. BN v.87 1904 p.685 It cost around 800 to erect and is now used as a house
 33. Demolished
 34. As seen now
 35. ARCH.REC 1917, BN 1916 Although alterations have been made around it, the building is largely unchanged
 36. 2nd p.216 There is no building which exactly fits the sketch published in 'The Art and Craft', but at the end of the terrace walk is a two storey garden house.
 - 37.- 39. Unchanged
 40. It can still be seen
 41. As seen now
 42. Good condition
 43. B v.108 1915 p.427
 44. Now in poor condition
 45. As seen now
 46. Part of the back wall has collapsed and the roof has gone
 47. As seen now
 48. It survives
 49. ARCH.REV v.28 1910 p.70 This is the shelter which stands in the garden today
 50. As seen now. Originally it had a solid back but this has been altered to provide a way through
 51. The owners are restoring it
 52. As planned
 53. Life p.212
 54. 4th p.141
 55. Unchanged
 56. As seen now
 57. 4th p.142
 58. As with all other garden ornaments
 59. 3rd p.73
 60. 4th p.142
 61. p.143
 62. As seen now
 63. As seen now
- In the wild garden at Rydal Hall there was a rustic stone built teahouse which may have been designed by Mawson.
 Monks - roll A 56 soho 'cancelled'
 Moonhill - photographs box 1

4.20 Statuary

1. 4th p.155
2. The walls at Wood were kept strictly plain following this principle.
- 3.-5. 4th p.155

6. GC v.52 1912 p.482
 7. A descendant of one of Mawson's employees has a folder of photographs of work by the Guild which Mawson showed to clients. The archive at Kendal has similar material
 8. GC noticed the magnificent bronzes by Onslow Ford at The Hill
 9. A pair of classical statues slipped into The Hill and a draped goddess stood in a yew alcove at Lewiston
 10. 4th n.196, 197
 11. The statue remains
 12. Its condition is poor
 13. It is included in the photos from the Guild
 14. 4th n.198
 15. These have gone if they were ever placed in the garden
 16. As seen now
 17. The originals have been replaced
 18. They stand in the playground
 19. As seen now
 20. As seen now
 21. These statues are all still in place
 22. MB catalogue
 23. The cupid is illustrated in the St.YB 1906 along with a statue designed by Mawson and executed by Garden Crafts Ltd. Also, see Foots Cray Place and 4th n.199. The statue was available cast in lead for £45.0.0 with stone base, or bronze.
 24. n.250
 25. It has remained in its rightful position
 26. This fine piece has remained
 27. As seen now
 28. They remain where placed
- There is a photograph of a statue designed for Richardson at Kendal

4.21 Well Heads

1. The nursery half of the firm offered a range of Italian well heads costing from £30.0.0 to £200.0.0. (MB catalogue)
2. As seen now
3. As seen now
4. It remains in position
5. Still there now.
6. Information from the head gardener. Most survive.

4.22 Dovecotes

1. MB catalogue
 2. It has been demolished.
 3. 4th p.378
 4. Since removed
 5. 4th p.378
 6. The cotes on posts have gone but the wall still stands. Cut stones were fixed to gaps in the wall to give the entrances to the nest boxes. Several of these have fallen off and now lie below the wall. The next boxes behind have gone.
 - 7.- 9. As seen now
 10. The posts were 5" x 5"; it cost £4.0.0 (MB cat.)
 11. £5.00
- Designs for a dovecote to go in the garden of Briery Close exist at Kendal
12. St.YB 1906 p.263
- A dovecote exists at Wych Cross Place but where its original position was uncertain

4.23 Finials

1. As seen now
2. Still there
3. They have remained in place
4. As seen now
5. As seen now
6. Those round the terrace remain
7. They have survived
8. In place
- 9.- 12. As seen now
13. They have been left in place

4.24 Urns

1. 4th p.168
2. As seen now
3. As seen now. Mawson's original intention, as shown on the plan, was to use the space for figures.
4. MB cat. The 1'10" model cost £10.0.0 when the side panels were decorated with floral swags or £6.0.0 without.
5. ibid. It stood 6' high on its pedestal and cost £33.0.0.
6. MB catalogue
7. ibid
8. Measuring 63" round the top, they cost 10s 6d. (MB cat.)
9. Complete with handles, it came in two sizes, 53" around the rim and 18" high costing 5s 6d or 42" and 13" costing 4s 6d. (MB cat.)

4.25 Sundials

1. As seen now
 2. It remains where Mawson placed it
 3. MB catalogue
 4. Presumably this was the original 'Whitehill' design
 5. The sundial now the focus of the rose garden at Little Onn Hall is not shown on the early photographs
 6. This dial remains
 7. As seen now
 8. It is still there
 9. MB cat. Costing, ready for fixing, £12.0.0
 10. Account book
 11. £4.8.0 rather than £4.15.0
 12. £2.0.0 extra
 13. It has remained
 14. Which cost an extra £2.0.0
 15. It has been badly broken but the torso of the figure is still in the garden
- There is a collection of sundials, named and unnamed in the archive at Kendal. (roll L73)

4.26 Garden Furniture

1. 1st p.68
2. ibid
3. St.YB 1906 p.251
4. Unchanged
5. As seen now
6. 4th p.169
7. St.YB 1907 p.186 Another Mawson design executed by Garden Crafts Ltd. The 1906 article included a hexagonal garden seat designed and executed by Garden Crafts
8. MB catalogue. A seat 4.5' long and to these specification cost £2.10.0.
9. MB catalogue

10. ibid
11. 5' long, in deal and painted with four coats, cost £3.5.0. The same model in oak, slightly darkened, cost 10s more.
12. MB catalogue
13. Its price ranged from £3.10.0 for the 5' model constructed in deal, to 5.0.0 for a 6' oak edition
14. The 8' version cost £9.15.0
15. 1st p.70
16. Two benches and two small corner chairs, all painted white, remain at the property
- 17.- 19. As seen now
20. 4th p.169
21. ibid
22. 1st p.68
23. ibid

4.27 Fountains

1. 4th p.175; 1st p.75
2. 4th p.175
3. ibid, p.176
4. p.176
5. p.175
6. As seen now
7. It is damaged but the basin remains
8. The original has been replaced, and now stands neglected in the further reaches of the garden
9. Life p.150 Although not in working order, the feature remains
10. There is no sign of the feature
11. 4th p.181
12. The basin remains
13. The circular fountain and the pool are still there
14. As seen now
15. As seen now
16. 4th p.184
17. The main basin is still in use
18. As seen now
19. Unchanged
20. It remains
21. It has not been changed
22. The feature is still there
23. Both pool and spout are there
24. These spouts, possibly by the Bromsgrove Guild, have been left in place.
25. As seen now
26. As seen now
27. The pool survives
28. 4th p.186

4.28 Formal Water

1. 1st p.77
2. Unchanged
3. As made
4. As planned
- 5.- 8. As seen now
9. The feature still exists
10. The rectangular pond has been filled in; the round pool is there but its fountain is not in working order
11. The view to it has been broken with a large building but the pool has been left
12. The basin remains but in poor condition

13. The pond at Hannaford Manor and lake at Greenthorne are examples of the copper ball system he used.
 14. Never carried out
 15. Now a swimming pool
 16. Being repaired
 17. The scheme was never built
 18. Still part of the layout
 19. Holme Mid and East Counties p.xxvi. It remains in good condition
 20. The feature has survived
 21. As seen now
- A planting plan for the oval pool at Woolley Hall survives
22. The pool remains but is in a bad state
 23. In good care
 24. As seen now
 25. Unchanged
 26. As seen now
 27. Although not in good condition, the pool survives and most of the stepping stones are there
 28. ARCH.REV v.34 1913 p.80
 29. ARCH.REV v.28 1910 p.70 Peuch's piece has been moved from the main pond but is still in the garden
 30. Jekyll and Weaver The Small Country House 1912 fig.329
 31. The pool, in a grass surround, now lies in the middle of a housing estate
 32. The sides were raised about a foot. The feature is still there
 33. Unchanged
 34. 4th p.191
 35. The subsoil was porous so the bottom had to be concreted.
 36. Arch Rev v.28 1910 p.69 Still in good condition
 37. Now very overgrown and appears to be an informal piece of water
 38. Somewhat overgrown

4.29 Informal Water

1. 3rd p.100
2. No longer a swimming pool
3. The pool is in a very overgrown wood. The wooden changing rooms which accompanied it have collapsed.
4. No longer used as such
5. 4th p.193
6. Life p.180
7. The boathouses have gone
8. The lake has become rather silted
9. This was presumably the pond on the road side of the house
10. The main work was concrete. It is overgrown and silted
11. 4th p.197
12. Planting plans are held at Kendal. Drainage of the pool was controlled by a ball and chain drainage system. It is in good order
13. Now severely overgrown and silted up
14. Examination of the work shows how artificial rock was added to make the most of the feature. It was made in 1922
15. 4th p.198 The little stream runs through a patch of neglected woodland
16. 5th p.403 The pool is completely silted up and the stream entirely submerged in vegetation
17. Now in the grounds of a new house
18. The feature remains but parts are overgrown
19. Kendal archive
20. Described in the early editions of 'The Art and Craft'

4.30 Informal Lawns

1. 1st p.53
2. - 6. 4th p.121
7. Life p.185 The garden is neglected, the drains have collapsed, and the site is once again waterlogged.
8. 4th p.121
9. The garden is still predominantly lawn
10. 1st p.53
11. ibid
12. Life p.339
13. 4th p.118
14. ibid
15. 4th p.115
16. 4th p.121
17. The lawn is now rather open, without plantings
18. 1st p.53
19. BJ v.13 1901 p.95
20. ibid
21. Life p.136
22. A building now stands on the sundial lawn
23. This is how it has remained
24. There has been extensive alterations and some new buildings have been added
25. As seen now
26. 4th p.122
27. p.125
28. ibid
29. It has been little altered
30. Basically unaltered
31. As seen now
32. The land away from the house is much as it was
33. The garden went through a period of neglect. Recently some clearing has been done but the lawns are now scrub

4.31 Formal Lawns

1. 4th p.122 Mawson gives details and technical advice for their construction in 'The Art and Craft'.
 - 2.- 4. As seen now
 5. Still in use
 6. Very overgrown and the yew hedges are now huge
 7. Described in the 1st and 2nd editions of 'The Art and Craft'
 8. 2nd pl02 Unchanged
 9. Probably now the pond lawn
 10. 2nd p.210 Built over
 11. A hedged flat lawn is still used as a games lawn
 12. The layout is unchanged
 13. Now a carpark
- At Kendal: Jaffray - roll L65 details of new tennis courts; Redman - roll 192 tennis court
14. As seen now
 15. New classrooms have been built by the area, and part has been tarmaced
 16. St v.51 1911 p.306 As planned
 17. Kept as lawn
 18. Now used as an allotment area
 19. As laid out
 20. Still turfed
 21. As seen now
 22. As seen now
 23. Unaltered

24. As seen now
25. The lawns areas are much as designed although parts are overgrown
26. As seen now
27. The first lawn might have been used for croquet for the 1899 sale catalogue mentions both a full sized tennis court and a croquet lawn. The bones of the scheme are unaltered.
28. Much as laid out
29. Unchanged
30. The area is still grassed
31. As designed
32. GC v.52 1912 p.482 There are still lawns but they are not kept to their original standard
33. ibid
34. Civic Art
35. As seen now
36. As seen now
37. Unchanged
38. This remains as grass
39. 4th p.365 The plan is little altered although rather neglected
40. Practical considerations for glades included their correct drainage and soil enrichment

4.32 Landscape Effect

1. 4th p.265
 2. ibid
 3. ibid
 4. There have been major changes but much of the area is preserved as a public park.
Mawson explained that he was a landscape architect first and a town planner afterwards and thus stressed the need of preserving hedges and trees. Some years ago, he said, he laid out a garden on which he spent some £20,000. The scheme was practically spoilt because the client had a sentimental regard for a particular fine old beech tree of which there were hundreds on the estate. The tree had since died. This illustrated the rule: don't ruin a layout to preserve trees long past maturity.
 5. as seen now
 6. The area has since been built over
 8. Now overgrown
 9. 2nd p.81
 10. 4th p.266
 11. p.267
 12. p.273
 13. p.274
 14. p.275
 15. Life p.124
 16. 4th p.270
 17. p.271
 18. ibid
 19. As seen now
 20. It is unchanged
 21. 5th p.424
 22. 2nd p.209
 23. GM Feb 1913 p.117 gives a description of the landscape work, and a plant list. Mawson probably did some of the work in this area.
 24. Life p.140
 25. The avenue has been chopped down
 27. As designed
 26. Life p.59
 27. p.61
- A glade was planned for Elmet Hall

4.33 Soft Planting

1. JRIBA 1902 p.361
2. St.YB 1908 p.iii
3. ibid
4. JRHS 1908 p.368
5. ibid
6. p.371
7. p.383
8. p.371
9. ibid
10. B v.69 1895 p.29
11. ibid
12. Life p.184
13. BJ v.13 1901 p.95
14. Life p.137
15. Life p.182
16. ibid
17. St.YB 1913 p.117
18. ibid
19. JRHS 1909 p.340
21. BJ v.13 1901 p.94
22. ibid
23. ibid
24. ibid
25. JRIBA 1902 p.362
26. Life p.183
27. 2nd p.x
28. BJ v.13 1901 p.94
29. 2nd p.ix
30. JRHS 1908 p.379
31. ibid
33. Life p.182
34. p.151
35. 2nd preface p.ix
36. Life p.184
37. JRIBA v.9 1902 The Unity of the House and Garden
38. Life p.158
39. JRHS 1909 p.341
40. p.340
41. Life p.141
42. such as beech, elm, sycamore, chestnut, cherry, crab, thorn
43. B v.69 1895 p.29
44. 2nd p.ix
45. JRIBA 1902 p.366
46. p.367
47. St.YB 1913 p.124
48. ibid
49. ibid
50. Kendal Record Office. There are around fifty planting plans which vary in date from the turn of the century to after THM's death. Like the other plans, the amount of information they provide differs. The lists in 'The Art and Craft' provide the most easily accessible and comprehensive view of Mawson's plantings.

4.34 Beds and Borders

1. 4th p.330
2. GC v.8 1890 p.624
3. 4th p.359
4. 2nd p.197
5. GC v.52 1912 p.482

6. GC v.53 1913 p.438
 7. 4th p.373
 8. 2nd p.209
 9. Duffryn, Farfield House, Wych Cross Place, Broad Oaks House, Ashfield House and Moonhill also had particularly good borders
 10. As seen now
 11. GC v.52 1912 p.482
- Mawson includes practical details for the construction and maintenance of flower beds and borders, touching on such vital subjects as soil preparation and drainage. He advocated changing the plants occasionally to ensure healthy luxuriant growth.

4.35 Flowers

1. 4th p.365
2. Only part of the walled area has survived
3. BN v.65 1893 p.821
4. 4th p.112

4.36 Climbers

1. 4th p.140
2. GC v.52 1912 p.482
3. 4th p.359

4.37 Flower Gardens

1. 4th p.107
2. ibid
3. 4th p.108
4. p.107
5. ibid
6. 4th p.107
7. p.118
8. The beds are still there
9. 4th p.118
10. p.361
11. 2nd p.203
12. ibid
13. The alpine walls and outline of some of the beds survives
14. 5th p.372
15. 2nd p.214
16. Life p.80
17. The outlines are still there
18. 4th p.108
19. ibid
20. ibid
21. 2nd p.54
22. p.118
23. As seen now
24. 2nd p.54
25. 4th p.109
26. As seen now
27. As seen now

At Kendal there are plans for the lay out of beds at Hartpury, for an arrangement of flower bordered lawns at Barwell Court, and for a small formal garden at Elmet Hall

4.38 Rose Gardens

1. 4th p.110
2. ibid
- 3.- 5. As seen now
6. GM v.56 1913

7. It has badly deteriorated
8. The basin is still there but the garden is overgrown
9. As seen now
10. The original layout had been kept
11. As seen now
12. Life p.185 It is in good condition
13. 4th p.347 This area has been completely changed
14. Life p.151 The garden is well looked after
15. 4th p.111
16. ibid
17. 4th p.110
18. As seen now
19. As seen now
20. 4th p.110
21. 4th p.118
22. ARCH.REV v.28 1910 p.70 The rose garden has gone but the bones of the pool garden and the beds by the house have survived
23. The beds are now set in crazy paving but otherwise it is much as Mawson designed it
24. 4th p.363
25. ibid
26. Extensive alterations have been made to the area which is being relandscaped
27. Now overgrown
28. The area which presumably was the rose gardens has been greatly altered
29. The walled garden and a pair of paved panel gardens remain
30. Life p.181 No longer in evidence
31. As designed
32. Sadly neglected

4.39 Hedging

1. 4th p.255
2. 3rd p.143
3. 4th p.257
4. p.255
5. As designed
6. Some have been removed, others remain
7. GM v.56 1913 p.117
8. Some remain
9. As seen now
10. No longer neat and parts have been taken up
11. As planned
12. Little changed
13. Much yew remains
14. Now very overgrown but being taken back
- 15.- 17. As seen now
18. Most has survived
19. 4th p.259
20. ibid
21. ibid
22. As seen now
23. As seen now
24. Now extremely overgrown
25. Some of the trees remain
26. As seen now
27. As designed
28. As seen now

4.40 Wild Gardens

- 1.- 3. 4th p.201
4. p.202
5. ibid
6. p.212
7. BJ v.13 1901 p.96
8. As seen now
9. ARCH.REV v.27 1910 p.102
10. ibid
11. p.104
12. JHort 1901 p.304
13. Now very overgrown

4.41 Rockwork

1. 1st p.51
2. ibid
3. 4th p.201
4. Overgrown, but the basic work has mostly survived
5. Neglected but much rockwork remains in place
6. All as seen now
7. 4th p.203
8. p.204
9. 3rd p.106
10. 4th p.203
11. ibid
12. 1st p.63
13. 4th p.209
14. 5th p.211
15. ibid It is no longer gardened but exists as a feature
16. Holme Northern Counties p.xxxvi
17. It is now part of the grounds of a new house
18. As seen now
19. Most of this extensive work remains
20. Totally neglected
21. Life p.325
22. Life p.324 Seriously overgrown
23. Sale catalogue ND
24. 4th p.197 It is extremely overgrown
25. 4th p.148
26. p.197

4.42 Wall Gardens

1. 3rd p.107
2. Much of this work still exists
3. Life p.135 Well preserved
4. In good condition
5. Although much of the scheme has gone, walls still stand
6. These can still be seen
7. As seen now
8. As seen now. Since the property has been divided, it now forms the boundary wall.
9. GM v.56 1913 p.117 The article includes a plant list. Although they have weathered badly, the walls remain
10. As seen now
11. 5th p.385 Much of this remains
12. As seen now
13. A little of the work is left
14. 3rd p.106
15. GM v.56 1913 p.117 The paths are still there
16. Life p.123 These have since been tarmaced over
17. As seen now

4.43 Kitchen Gardens

1. It lies at the bottom of the steeply sloping site and is no longer the property of the main house
2. The area now is a car park
3. Life p.324 The walls remain and a little of the glass but inside is now paddock
4. p.324
5. 4th p.233
6. ARCH.REV v.27 1910 p.104
7. The walled vegetable and fruit garden on the high ground beyond the service wing at Duffryn was supplemented by a reserve garden close to it. The two acre kitchen garden was divided up by paths, the main one focusing on the range of glass and the reserve garden also was divided in this way
8. 4th p.243
9. p.244
10. The main and dividing walls stand as does the smoking room. The pond is overgrown. A few of the trained fruit trees have survived but they are soon to be removed
11. p.349
12. ibid
13. The buildings, walls and main lines of the garden remain
14. 4th p.246 The range of accessory buildings are still in use and the glass, though in poor condition, remains. The path system can be seen, and the dipping well, rose arched and espaliers are all still in place
15. 4th p.246
16. As seen now
17. There is now a housing estate on the area
18. Sale catalogue. Still run as a kitchen garden with the main paths in use
19. A hedged area on the slope away from the house
20. The walled garden is now used as a paddock
21. also given as 1.5 acres
22. All the trappings are still there but in a very poor condition
23. Now very overgrown
24. Sale cat 1899 The area is no longer of note
25. As seen now
26. As seen now
27. The area has been sold off and built over
28. The wall stands but a new house has been built within it as at Kearsney Court
29. Now used as an experimental garden, the main and complex internal walls have been retained
30. Roll 196 contains a kitchen garden plan for Ribby Hall
31. The fountain has gone and the garden, sold off with the home farm, is left rough

4.44 Orchard

1. 4th p.246
2. p.246-247
3. p.247
4. BJ v.13 1901 p.96
5. As shown on the plan
6. As seen now
7. BN v.65 1893 p.821

4.45 Glass

1. It has since collapsed
2. 1st p.84
3. The heating mains passed through the potting shed, stores and office

to ensure the comfort of the workers. The placing of the heating chamber was one of the most important details along with the design of the potting sheds which should give ample space for ease and efficiency of working.

4. Roll 62 details conservatory. The complete range remains, but there is uncertainty over its future.

5. 4th p.227

6. ibid

7. All the glass is still there but in a derelict state

8. 4th p.229

9. The bothy was planned to have three cubicles, a living room, a kitchen and a WC

10. 4th p.403

11. Other instructions included the use of 9" brickwork in the greenhouse, faced outside with best quality facing bricks. The total for potting shed and greenhouse and also walls, pillars coping etc was 139.19.0. (printed sheets in the Pattinson archive dated July 1906)

The range at Newlands is currently being dismantled

4.46 Conservatories

1. He provided detailed instruction on all aspects of their planning in 'The Art and Craft'

2. 4th p.215

3. 1st p.84

4. Roll 194 greenhouse elevation. Both remain

5. Roll L109 greenhouse and plan greenhouse area; details kitchen garden walls and sections through vinery

6. 5th n.321

INDEX FOR PART IV

NAME OF HOUSE - Sections where mention is made of the garden

ABOVE BECK - entrances, drives, entrance gates, terraces, terrace walls, summerhouses, informal water, lawns, formal lawns, rock gardens
ALDWORTH HOUSE - drives, informal water, soft planting, rock gardens, kitchen gardens
ARDINGLY - terrace, terrace walls, terrace surface, paths
ASHFIELD HOUSE - paths, statuary, lawns
ASTON LODGE - balustrading, terrace surface, fountains, lawns, rose gardens, rock gardens
ASTON-ON-TRENT - statuary
ATHELHAMPTON HALL - drives, lodges
BAILRIGG - wrought iron gates, balustrading, terrace surface, paths, well heads, wall gardens
BALLIMORE - carriage courts, terraces, terrace walls, steps, paths, walks, summerhouses, finials, furniture, informal water, beds and borders, climbers, hedging, wild gardens
BARLEY WOOD - wooden gates, pergolas, terraces, paths, summerhouses, statuary, formal water, rose gardens, wall gardens
BARWELL COURT - terraces, steps, paths, rose gardens, wall gardens
BEECHMOUNT - glass
BELLE VUE HOUSE - paths, summerhouses
BIRCH GROVE HOUSE - wooden gates, landscape effect, rose gardens
BIRKSEY BROW - terraces, lawns, soft planting
BODELWYDDAN CASTLE - rose gardens
BOWDEN HILL - rose gardens
BOVERIDGE PARK - terrace walls, balustrading, terrace surface, fountains, formal water, formal lawns, rose gardens, hedging, wall gardens
BRACKLEY - informal water
BREADSALL PRIORY - terrace walls, finials, rose gardens, hedging
BRIERY CLOSE - summerhouses, urns
BROAD OAKS HOUSE - drives, carriage courts, wrought iron gates, terraces, terrace surface, paths, statuary, finials, urns, sundials, furniture, fountains, formal lawns, landscape effect, soft planting, flower gardens, hedging, kitchen gardens
BROCKHOLE - flower gardens, rock gardens
BUDBROOKE HOUSE - trellis, furniture
BURTON MANOR - wooden gates, terraces, terrace walls, terrace surface, finials, formal water, formal lawns
CAPERNWRAY HALL - carriage courts, hedging
CHAPELWOOD MANOR - carriage courts, terrace walls, formal water, informal water, formal lawns, landscape effect, rose gardens, kitchen gardens, orchards
CLEABARROW - terraces, terrace surface, formal lawns, landscape effect
CLEVEHOWE - drives, terraces, lawns, landscape effect, kitchen gardens
COURTLANDS - pergolas
CRAGWOOD - pergolas, terrace, terrace walls, balustrading, paths, wall gardens, kitchen gardens
CRINGLEMERE - summerhouses, sundial, informal water, beds and borders, flowers, hedging, rock gardens
CROOK - steps
CROSS O'CLIFF COURT - wrought iron gates, terraces, terrace walls, steps, paths, walks, landscape effect, climbers, flower gardens, hedging
CUERDON HALL - drives, terraces, walks, landscape effect, beds and borders
DALHAM HALL - terraces, steps, summerhouses, beds and borders
DEVORAN - drives, lodges, wooden gates, trellis, terraces, balustrading, steps, paths, formal lawns, landscape effect, rose gardens, hedging,

rock gardens

DUFFRYN - drives, carriage courts, pergolas, steps, fountains, formal water, informal water, formal lawns

DUNCHURCH LODGE - entrances, drives, lodges entrance gates, carriage courts, wrought iron gates, terrace, balustrading, terrace surface, steps, paths, sundials, fountains, formal water, lawns, formal lawns, beds and borders, rose gardens, hedging, kitchen gardens

DUNIRA - drives, terraces, terrace walls, terrace surface, paths, summerhouses, urns, sundials, fountains, formal water, informal water, formal lawns, flowers, flower gardens, rose gardens, hedging, rock gardens, wall gardens, kitchen gardens, glass

EDGMONT RECTORY - flower gardens

ELM COURT - carriage courts, wooden gates, trellis, pergolas, terraces, terrace surface, paths, summerhouses, statuary, urns, sundials, furniture, fountains, formal water, flower gardens, rose gardens

ERROLLSTON - trellis, rose arches, pergolas, fountains

FARFIELD HOUSE - wrought iron gates, doors, terraces, balustrading, paths, statuary, finials, urns, furniture, rose gardens

FELLSIDE - terrace walls, terrace surface, paths, urns, landscape effect, hedging, rock gardens

FIVE DIAMONDS - paths

FOOTS CRAY PLACE - entrances, carriage courts, wrought iron gates, doors, trellis, rose arches, pergolas, terraces, terrace walls, terrace surface, steps, paths, walks, summerhouses, statuary, finials, urns, furniture, formal water, formal lawns, landscape effect, beds and borders, flowers, flower gardens, hedging, wild gardens, kitchen gardens, orchards

GOODRICH COURT - rose arches

GRAYTHWAITE HALL - drives, wrought iron gates, terraces, balustrading, summerhouses, sundials, lawns, landscape effect, beds and borders

GREENTHORNE - carriage courts, terrace walls, terrace surface, paths, summerhouses, informal water, flower gardens, conservatory

GREENWOODS - entrance gates, carriage courts, wrought iron gates, trellis, pergolas, balustrading, paths, walks, summerhouses, statuary, finials, formal water, informal water, rose gardens, hedging

HAMPTWORTH LODGE - statuary

HANNAFORD MANOR - doors, terraces, terrace walls, dovecotes, fountains, formal water, soft planting, wall gardens

HARTPURY HOUSE - carriage courts, wrought iron gates, trellis, rose arches, terrace walls, balustrading, paths, summerhouses, urns, sundials, furniture, fountains, formal water, formal lawns, landscape effect, beds and borders, climbers, rose gardens, hedging, wall gardens, kitchen gardens

HALL I'TH'WOOD - terrace surface

HATTON HOUSE - terraces, statuary, well heads, rose gardens

HAZELWOOD - trellis, pergolas, terrace, terrace walls, balustrading, summerhouses, furniture, fountains, rose gardens, rock gardens

HEATHWAITE - terraces, beds and borders

HENGROVE - drives, entrance gates, carriage courts, doors, steps, paths, formal lawns, landscape effect, kitchen gardens

HIGHER TRAP - carriage courts, wrought iron gates, terraces, steps, dovecotes, formal lawns

HOLEHIRD - glass

HOLKER HALL - entrances, lodges, carriage courts, terraces, balustrading, furniture, rose gardens

KEARSNEY COURT - entrances, entrance gates, lodges, terraces, terrace walls, balustrading, steps, paths, walks, urns, formal water, formal lawns, beds and borders, orchards

KEFFOLDS - carriage courts, terrace, terrace walls, balustrading, steps, paths, walks, fountains, formal lawns, hedging, wild gardens

KILFILLAN - entrance gates, carriage courts, wooden gates, doors,

trellis, pergolas, wall gardens, kitchen gardens
 LACIES - paths, summerhouses, landscape effect, flowers, hedging
 LANGDALE CHASE - terrace, lawns,
 LEES COURT - wooden gates, terraces, walks, summerhouses, urns,
 furniture, fountains, formal water, lawns, formal lawns, landscape
 effect, beds and borders, flower gardens, rose gardens, hedging
 LEVENS HALL - informal water
 LEWISTON MANOR - balustrading, paths, statuary, well heads, finials,
 urns, furniture, fountains, formal water, landscape effect, beds and
 borders, hedging, kitchen gardens, glass
 LITTLE ONN HALL - drives, entrance gates, carriage courts, terraces,
 terrace surface, summerhouses, informal water, formal lawns, landscape
 effect, flower gardens, rose gardens, glass
 LULULAUND - pergolas, summerhouses, fountains, rose gardens
 MADRESFIELD COURT - lodges, flower gardens, rose gardens, hedging
 MAER HALL - soft planting
 MAESRUDDUD - entrances, drives, entrance gates, lodges, carriage courts,
 wrought iron gates, wooden gates, terraces, summerhouses, rose gardens,
 kitchen gardens
 MARDEN PARK - carriage courts, pergolas, terraces, balustrading, steps,
 paths, summerhouses, statuary, finials, sundials, furniture, fountains,
 formal lawns, rose gardens, hedging
 MEREGARTH - summerhouses
 MOONHILL PLACE - wooden gates, landscape effect
 MOOR CRAG - steps
 MOUNT STUART - informal water, landscape effect
 NEW PLACE- terrace surface, steps, lawns, beds and borders
 NEULANDS PARK - doors, pergolas, paths, summerhouses, formal lawns, soft
 planting, flower gardens, rose gardens, hedging
 NEWTON GREEN HALL - wooden gates, pergolas, soft planting, rose gardens
 POUNDON HOUSE - drives, entrance gates, terrace surface, paths, formal
 water, kitchen gardens, glass
 RAITHWAITTE - formal lawns
 RIBBY HALL - wooden gates, summerhouses
 RIVERSNOOK - statuary, furniture, fountains, flowers, hedging, orchards
 RODBOROUGH COURT - carriage courts, wrought iron gates, rose arches,
 terraces, balustrading, paths, summerhouses, statuary, urns, sundials,
 flower gardens
 ROYNTON COTTAGE - wrought iron gates, pergolas, terrace, terrace walls,
 steps, paths, summerhouses, dovecotes, informal water, lawns, rock
 gardens
 RUSHTON HALL - drives, carriage courts, terraces, terrace surface,
 statuary, finials, sundials, formal water, landscape effect, flowers,
 hedging, wall gardens
 RUSSELL PARK - drives, glass
 RYDAL HALL - wrought iron gates, pergolas, terraces, terrace walls,
 balustrading, steps, summerhouses, statuary, urns, sundials, fountains,
 formal water, formal lawns, hedging
 SHENSTONE COURT - pergolas, summerhouses, formal water
 SHRUBLANDS - entrance gates, carriage courts, wooden gates, terraces,
 terrace walls, paths, formal lawns, wall gardens
 SKIBO CASTLE - wrought iron gates, wooden gates
 SKILTS - doors, statuary
 SLAINS CASTLE - landscape effect, soft planting
 STOCKS - carriage courts, wooden gates, doors, terraces, balustrading,
 paths, summerhouses, finials, rose gardens, hedging
 STONEHURST - doors, pergolas, summerhouses, formal lawns
 STORRS - drives, terrace walls, walks, formal lawns, landscape effect
 THE CORBELS - drives, carriage courts, wooden gates, trellis, pergolas,
 summerhouses, informal water, beds and borders, wall gardens
 THE FLAGSTAFF - entrances, drives, entrance gates, lodges, trellis,

terraces, paths, summerhouses, finials, sundials, landscape effect, soft planting, beds and borders, kitchen gardens, orchards, glass

THE GRANGE - wooden gates, doors, rose arches, terraces, paths, summerhouses, statuary, urns, sundials, furniture, informal water, formal lawns, landscape effect, beds and borders, flower gardens, kitchen gardens, orchards, glass

THE GRANGE, Hoylake - wooden gates, trellis, hedging

THE HILL - wrought iron gates, doors, trellis, pergolas, terraces, balustrading, terrace surface, steps, summerhouses, statuary, urns, formal water, formal lawns, beds and borders, climbers, kitchen gardens, glass, conservatory

THE KRALL - see Whitehill

THE PRIORY - carriage courts, doors, terraces, paths, summerhouses, furniture, fountains, formal water, landscape effect, rose gardens

THE SHAWMS - doors, rose arches, terrace walls, terrace surface, paths, formal lawns, wall gardens

THE WILLOWS - entrance gates, wrought iron gates, terraces, steps, summerhouses, finials, urns, formal lawns, landscape effect, beds and borders, climbers, wall gardens

THE YEWS - carriage courts

THORNTON HALL - terraces, sundials

THORNTON MANOR - lodges, carriage courts, doors, trellis, pergolas, paths, walks, summerhouses, statuary, furniture, fountains, formal water, informal water, formal lawns, landscape effect, beds and borders, rose gardens, hedging, rock gardens, kitchen gardens, conservatories

TIRLEY GARTH - balustrading, paths, statuary, fountains, landscape effect

UPLANDS - entrances, entrance gates, doors, pergolas, statuary

WALHAMPTON HOUSE - entrance gates, carriage courts, wooden gates, pergolas, balustrading, summerhouses, statuary, urns, sundials, furniture, fountains, formal water, lawns, flowers, rose gardens

WALMER PLACE - wrought iron gates, pergolas, terraces, paths, summerhouses, statuary, fountains, formal water, beds and borders, hedging

WALTON OLD HALL - wooden gates, trellis

WARREN HOUSE - carriage courts, wrought iron gates, trellis, pergola, paths, walks, summerhouses, statuary, furniture, fountains, informal water, lawns, formal lawns, flowers, hedging, kitchen gardens

WERN - summerhouses, well heads

WHITEHILL (The Krall) - carriage courts, pergolas, terraces, summerhouses, sundials, furniture, formal lawns, beds and borders, climbers, flower gardens, rose gardens, hedging, kitchen gardens

WIGHTWICK MANOR - trellis, balustrading, formal lawns, hedging

WITHAM HALL - wrought iron gates, pergola, paths, urns, formal water, formal lawns, beds and borders

WOOLLEY HALL - entrances, entrance gates, trellis, pergolas, balustrading, terrace surface, steps, paths, summerhouses, dovecotes, finials, urns, sundials, formal water, lawns, landscape effect, beds and borders, hedging, kitchen gardens

WOOD - entrances, drives, entrance gates, lodges, carriage courts, wrought iron gates, rose arches, terrace walls, steps, paths, summerhouses, statuary, finials, urns, sundials, fountains, informal water, formal lawns, beds and borders, flowers, wild gardens, wall gardens, kitchen gardens, orchards, glass

WOOD HALL - drives, wooden gates, pergolas, terrace, balustrading, steps, paths, summerhouses, statuary, finials, urns, sundials, furniture, fountains, landscape effect, rock gardens, wall gardens

WYCH CROSS PLACE - wrought iron gates, doors, pergolas, terraces, terrace surface, steps, paths, summerhouses, statuary, well heads, furniture, fountains, formal water, formal lawns, landscape effect, climbers, wild gardens, kitchen gardens, orchards, glass

GARDENS ILLUSTRATED

Ashfield House p.584 n.120
Barley Wood p.602 n.131
Birksey Brow p.282 n.32
Broad Oaks House p.304 n.39, p.312 n.45
Burton Manor p.363 n.61
Chapelwood Manor p.442 n.75
Cross O'Cliff Court p.558 n.114, p.559 n.115
Devoran p.337 n.52, n.53, p.359 n.57, n.58
Dunchurch Lodge p.336 n.51, n.51, p.338 n.54, p.344 n.55, n.56, p.360
n.59, n.60, p.518 n.99, n.100
Dunira p.541 n.111, n.112, p.542 n.113
Edmond Rectory p.585 n.121
Elm Court p.492 n.94
Fellside p.535 n.108, p.536 n.109
Foots Cray Place p.597 n.130
Greenwood p.296 n.34, p.469 n.81, n.82, p.470 n.83, n.84
Hannaford Manor p.324 n.47, n.48
Hartpury House p.248 n.20, p.450 n.77
Hazelwood p.272 n.27, n.28, p.577 n.118
Higher Trap p.279 n.31
Kearsney Court p.298 n.37, p.432 n.70, n.71
Keffolds p.271 n.26
Kilfillan p.258 n.23
Lacies p.453 n.78
Lees Court p.521 n.101, n.102
Lewiston Manor p.305 n.40, n.41
Little Onn Hall p.429 n.68, n.69
Maesruddud p.242 n.16, p.248 n.19, p.445 n.76
Marden Park p.263 n.25
Moonhill Place p.537 n.110
Roynton Cottage p.328 n.49
Skilts p.513 n.95, n.96, p.514 n.97, n.98
Stocks p.594 n.128, p.595 n.129
Stonehurst p.583 n.119
The Corbels p.28 n.2,3
The Grange p.479 n.86, n.87
The Hill p.529 n.105, n.106, p.530 n.107
The Krall p.586 n.122
The Priory p.437 n.72, n.73, p.438 n.74

The Willows p.370 n.62, n.63

Thornton Manor p.288 n.33

Uplands p.234 n.14, p.252 n.21, p.593 n.127

Walhampton House p.306 n.42, n.43

Walmer Place p.560 n.116, p.561 n.117

Wood p.297 n.35, n.36, p.328 n.50, p.382 n.65, n.66, p.522 n.103, p.524
n.104

Wood Hall p.276 n.29, n.30, p.589 n.123, n.124, p.590 n.125, n.126

Woolley Hall p.458 n.79, n.80

Wych Cross Place p.381 n.64, p.480 n.88, n.89, p.481 n.90, n.91, p.482
n.92, n.93

Part V is a list of the major British gardens designed by Mawson arranged alphabetically under the name of the client. A list of the gardens arranged alphabetically under house name is provided for cross-reference.

The gardens vary from a town garden less than half an acre in extent to a complete country estate. They date from the late 1880's when Mawson first started his business, to the late 1920's when he was acting in an advisory role to his son, Edward Prentice. Included are 160 sites all of which either are mentioned by Mawson in his writings and lectures; are documented by his foreman, J.B.Walker; appear with significant payments in the cash account book at Kendal; are represented by dated plans in the Kendal archive.

The numerous smaller commissions for which there is evidence in the record office at Kendal have been omitted.

References for each site are given along with the date of the commission and comments on the main features of each design.

I have visited 105 of the gardens and there are notes on the present condition of each of these.

Because of their strong architectural frameworks, many of the designs have at least in part survived and even where the majority of the plan has been wiped away, there is usually some feature which has escaped as a reminder of Mawson's endeavours.

The larger properties have mostly gone out of private hands and are now schools, hotels and conference centres which generally means the gardens have been greatly simplified. Only a handful remain with the family who originally employed Mawson. A number of the houses have been divided into flats and often this means that the garden, too, has been split to the detriment of its sense of unity. Even where the gardens have stayed in private ownership, it is rare that there is the money available to keep them in their full Edwardian glory so the vast majority no longer have the correct soft plantings. In all cases it is usual for some part of the estate to have been sold off and often this has included part of the garden area.

By far the majority of the present owners had no idea that their gardens were of historical interest. Lack of knowledge has meant that much of Mawson's work has now gone and more is in danger from neglect and development. So far shortage of information has meant that Mawson is extremely poorly represented in the English Heritage listings.

I am most grateful to the owners who have so generously allowed me to visit their gardens and thank them all for their hospitality and kindness.

I would also like to acknowledge the help of the descendants of many of Mawson's clients who have provided me with information on the properties particularly in the form of precious family photographs.

Many county record offices and local libraries have checked their files for me and the Royal Mail have done an excellent job in matching my somewhat uncertain addresses with existing houses.

I wish to thank Mrs.J.Lane for showing me her grandfather, James B.Walker's papers which provided such fascinating material.



n.67 Map to show the
distribution of Mawson's
major garden commissions

COMMISSIONS LISTED UNDER HOUSE NAME

Above Beck - Hoyle
 Aboyne Castle - Cunliffe Brooks
 Aldworth House - Baroda
 Ashfield House - Sumner
 Aston Lodge - Boden
 Athelhampton Hall - Lafontaine
 Bailrigg - Storey
 Ballimore - Macrae Gilstrap
 Barley Wood - Wills
 Barwell Court - Erroll
 Bellevue House - Smith
 Birch Grove House - Macmillan
 Birksey Brow - Moore
 Blackwell - Holt
 Bodelwyddan Castle - Aitken
 Boveridge Park - Gordon
 Bowden Hill - Harris
 Borve Lodge - Lever
 Boyton Manor - Moffatt
 Brahan - Pullar
 Brackley - Mackenzie
 Breadsall Priory - Haslam
 Briery Close - Hedley
 Broad Oak House - Macalpine
 Brockhole - Gaddum
 Bryerswood - Bridson
 Bryn-y-Mor - Tonks
 Budbrooke House - Lloyd
 Burton Manor - Gladstone
 Capernwray Hall - Marton
 Chapelwood Manor - Brassey
 Cleabarrow - Long
 Clevehowe - Sladen
 Courtlands - ?
 Cragwood - Warburton
 Cringlemere - Martin
 Criplands Court - Howarth
 Cross O'Cliff Court - Newsum
 Cuerdon Hall - Naylor
 Dalham Hall - Affleck
 Denbury House - Curtis
 Devoran - Buchanan
 Duffryn - Cory
 Dunchurch Lodge - Lancaster
 Dunira - Macbeth
 Edmond Rectory - Talbot
 Elm Court - Guevara
 Elmet Hall - Redman
 Errollston - Webb
 Farfield Hall - Douglas
 Fellside - Lingard
 Five Diamonds - Herringham
 Foots Cray Place - Waring
 Fox How - Arnold
 Foxhaunt Manor - Lucas
 Friningham Lodge - Harboard
 Goodrich Court - Moffatt
 Graythwaite Hall - Sandys

Greenthorne - Barlow
Greenways - Dean
Greenwood - Ellis
Hall i'th' Wood - Lever
Hamptworth Lodge - Moffatt
Hannaford Manor - Bolitho
Hartpury House- Canning
Hatton House - Arkwright
Haverbrack - Bulfield
Hazelwood - Sharp
High Head Castle - Selfridge
Higher Trap - Noble
Holehird - Groves
Holker Hall - Cavendish
Idsworth House - Jervoise
Kearsney Court - Barlow
Keffolds - Henderson
Keen Ground - Essex
Kilfillan - Boyd
Kincardine House - Pickering
Lacies - Chamberlain
Langdale Chase - Howarth
Lees Court - Leigh
Leigh Hall - Leigh
Levens Hall - Bagot / Reynolds
Lewiston Manor - Fletcher
Lews Castle - Lever
Lindrick - Eardley
Lindum House - Richardson
Little Onn Hall - Ashton
Lululaund - Herkomer
Maby Hall - Payne
Madresfield Court - Beauchamps
Maer Hall - Harrison
Maesruddud - Brewer Williams
Mar Gate - Renwick
Marden Park - Greenwell
Moonhill Place - Lloyd
Moor Crag - Buckley
Moor Park - Lever
Mount Stuart - Bute
Nant-y-Coed - Severs
Newlands Park - Harben
New Place - Franklyn
Newton Green Hall - Hepton
North Cadbury Court - Langman
Old Rectory House - Whitnell
Ormidale - Campbell
Place House - Treffrey
Poundon House - Lonsdale
Raithwaite - Pyman
Ribby Hall - Duckworth
Rivernook - Gregory
Rodborough Court - Apperly
Roynton Cottage - Lever
Rufford Hall - Hesketh
Rushton Hall - Vanallen
Russell Park - Baroda
Rydal Hall - Fleming
St. Bernard's - Moseley

St.Mary's Lodge - Watson
Shrublands - Mawson
Skilts - Jaffray
Shenstone Court - Cooper
Skibo Castle - Carnegie
Slains Castle - Erroll
Spinningdale - Chance
Stocks - Ward
Stonehurst - Stuart
The Cliff - Lakin
The Corbels - Mawson
The Flagstaff - Whitehead
The Grange, Wraysbury - Freeman
The Grange, Hoylake - Pegram
The Hill - Lever
The Krall / Whitehill - Timson
The Priory - Bibby
The Shawms - Bostock
The Willows - Galloway
The Yews - Scott
Thornton Hall - Smethurst
Thornton Manor - Lever
Tirley Garth - Leesmith / Prestwich
Uplands - Walker
Walhampton House - Cyres
Walmer Place - Ochs
Walton Old Hall - Monks
Warren House - Laidlow
Wern - Greaves
Whitehill / The Krall - Timson
Wightwick Manor - Mander
Witham Hall - Fenwick
Woolley Hall - Cottingham
Wood - Lethbridge
Wood Hall - Tyson
Wych Cross Place - Freshfield
Wykeham Abbey - Downe

CLIENT: ABRAHAMS, stockbroker

RESIDENCE: South coast

DATE: c.1901

REFERENCES: LIFE p.84-5

JRIBA v.9 1902 p.372

Mawson considered the garden he did at Abrahams' marine villa to be one of his best commissions to date, but the client found fault with the work and refused to pay.

CLIENT: Sir Robert AFFLECK, Bt. then the Rt.Hon.Cecil RHODES on behalf of his brother-in-law

RESIDENCE: DALHAM HALL, Newmarket, Suffolk

DATE: 1901

HOUSE: 1705 New wing commissioned from Mallows then Lutyens

PRESENT OWNER: Private

REFERENCES: A&C 2nd n.10, n.57

3rd n.10, n.64

4th p.141, n.175

5th p.147, n.196

LIFE p.82-3

KENDAL Loose bound vol. (3)

Glass slides, box 6 (1)

Cash account Feb 22nd 1901

RA 1901

AM.ARCH and BN v.75 1902 p.31

ARCH REV v.9 1901 p.266

CL v.54 1923 p.280-5

ST v.44 1908/9 p.181, 185

RIBA Drawings collection under CEM

WHO WAS WHO 1916-28

John Affleck bought Dalham Hall in 1714 and had the grounds laid out in 1716. His descendant, Robert Affleck, commissioned Mawson to carry out an 'interpretative restoration' of the gardens. Mawson was assisted by CEM and Grocock who were involved in extensions to the Georgian mansion.

In 1901, Affleck sold the property to Cecil Rhodes but he died soon after and Mawson's terrace scheme did not go forward.

CLIENT: MRS AITKEN

RESIDENCE: BODELWYDDAN CASTLE, Bodelwyddan, Clwyd, N.Wales

DATE: 1910

PRESENT OWNER: public park

REFERENCES: - LIFE p.185

Mawson replanned the gardens on the higher ground behind the Castle with 'a fair measure of success' despite the poor soil, using the existing walled garden for a formal rose garden. The area is being relandscaped and little remains.

CLIENT: Sir Alfred APPERLY, textile manufacturer, Liberal; knighted 1907

RESIDENCE: RODBOROUGH COURT, Stroud, Glos.

DATE: 1908

HOUSE: Designed in Tudor style, in 1888, by Alfred Bucknell of Clifton. Heightened and extended to the East in 1899 by Morley Horder using baronial gothic.

PRESENT OWNERS: accountancy firm

REFERENCES: LIFE p.152

KENDAL Cash account June 1914, allowance 1910

GRAY Edwardian Architecture

VCH Gloucs. v.ii

The present owners have a set of nine photographs giving a good idea of the garden before its deterioration.

Rodborough Court was built on a steep hillside. Mawson's work consisted of 'terraces and other improvements' amounting to a complete garden scheme covering several acres and including terracing, flights of steps, paths and a pergola. The property was divided by a public footpath which was sunk so that the two halves could be joined by a bridge placed over it.

New housing and roads now hem in and in part cover the property and obscure the views. The whole garden is badly neglected and overgrown and there are plans to put a carpark over the terracing which remains round the house. Features such as the pergola, rose arches and statuary have gone, but using the old photographs, the basic layout can still be traced.

CLIENT: W.ARKWRIGHT, well known hunting man, related to the Arkwrights of Spinning Jenny fame. He married a daughter of Lord Brassey.

RESIDENCE: HATTON HOUSE, Hatton, Warwick

DATE: 1912

HOUSE: 1830 built by Arkwright and altered 1906

PRESENT OWNER: Private

REFERENCES: LIFE p.190

KENDAL Cash account allowance 1910 Oct

VCH v.3 p.116

The present owner has modified the gardens, removing the two grass tennis courts and yew hedging as well as some rose beds, paths and the bed for shade-loving plants. Box-edging still exists in the old walled kitchen garden; a low retaining wall supports the rose garden decorating the front of the house.

CLIENT: Miss ARNOLD, aunt of Mrs Ward

RESIDENCE: FOX HOW, Loughrigg, Ambleside

REFERENCES: LIFE p.152

KENDAL Cash account 1908

CLIENT: Misses ASHTON

RESIDENCE: LITTLE ONN HALL, Church Eaton, Stafford

DATE: 1898

HOUSE: A 'comfortable, commodious and even beautiful Tudor house'
(life) with considerable character (2nd) built 1870-1875 for
Lt.Col.Ashton

PRESENT OWNER: Private

REFERENCES A&C 1st p.41, 74, 77, 81, 121, 198, 200, 202; n.137, 112,
135, 136

2nd p.46, 70, 81, 85, 89, 131, 220, 222, 224; n.69, 128, 166, 168

4th p.46, 104, 188, 234, 271, 359-63; n.32, 33, 350, 405-408

5th p.195, 252, 296, 389-93; n.34, 403, 476-79

LIFE p.59

KENDAL /86 Roll M72 (1)

/86 Box 1/2 (3)

Bound photos (3)

Loose bound vol. (6)

Glass slides box 6 (2)

GC v.48 1910 p.480

VCH 1958 v.iv

HOLME Mid and E Counties p.xxix-xxx; pl.lxxix

BEARD iron work by J.Starkie Gardner

The formal garden remains relatively unchanged but the layout of the rest of the garden is rather confused.

Holme called it 'a modern garden of reasonably ambitious kind'. Mawson felt his plan showed his progress towards a more ordered layout and explained the reasons behind it in the second edition of 'The Art and Craft'. Within the 8.5 acres, he achieved considerable variety 'while the compactness of the gardens allows of their being kept in good order with the minimum of labour.' Most of the designs were at once carried out by 'the appreciative and generous clients'.

The only areas which predate Mawson's layout are the kitchen garden and the series of ponds and moats, both of which were modified by him. The most important features were a sunken rose garden which was designed

to give some change of level to the flat site, and the arrangements of the plantations in the home park.

DG collaborated with the work, and the construction was carried out by Mawson Brothers.

The grounds are still well kept, and the rose garden remains in good condition.



n.68 The rose garden, Little Onn Hall c.1899



n.69 Little Onn Hall 1987

CLIENT: Cptn.BAGOT then Lt.Col.Sir James REYNOLDS

RESIDENCE: LEVENS HALL, Levens, Cumbria

REFERENCES: A&C 3rd p.145; n.62, 159

4th n.3, 320, 336, 337

5th p.273; n.2, 381, 382

LIFE p.23

KENDAL Roll 108 (3)

Bound photos (1)

Glass slides box 6 (1)

Mawson gave Reynolds suggestions for a water garden. He knew the gardens at Levens Hall from when they were owned by Cptn.Bagot, a friend of Bridson, and used photographs of them to illustrate 'The Art and Craft'.

CLIENT: Edmund Percy BARLOW JP, Chairman Wiggins Teape, paper manufacturers

RESIDENCE: KEARSNEY COURT, Kearsney, Dover, Kent

DATE: 1900

HOUSE: 1901 Worsfold and Hayward, Dover and London

PRESENT OWNER: The house is divided into flats. The lower part of the garden is a public park.

REFERENCES: A&C 1st p.51, 93, 180, 247

3rd 2 introductory plates, p.98; n.30, 108

4th p.94, 148, 171, 191, 192; n.112, 116, 235, 236, 257

5th n.48, 116, 120, 257, 341

KENDAL Bound photos (1)

Loose bound vol. (2)

Glass slides box 6 (5)

Photos box 1/2 file 17 (9)

ARCH.REV.B v.16 1909 pl.xxxvi

ARCH.REV v.28 1910 p.70-2

B v.136 1929 p.408

BJ v.15 1902 p.371

GC v.53 1913i p.438

JRIBA v.xv 1908 p.485

JRIBA v.xvii 1910 p.664, fig 6,7

ST v.62 1914 p.268-9

International Conference 1928 n.30,66,67

JACKSON, R. Dissertation, WYE. 1984

One of the residents has a collection of photos showing the gardens in its early days.

The property covered 24 acres, 12 of which were devoted to pleasure grounds. Mawson laid out extensive terraces on the steep hillside site. His design included flower gardens, formal pools, games lawns, lodges, and a kitchen garden, but the outstanding feature was a canal in the bottom of the valley, with accompanying superarched bridges and boathouse.

Much of the garden remains in good condition and is a fine example of a terraced site, although repairs are needed especially in the privately

owned parts. The garden has been simplified and the splitting up of the house had resulted in major alterations to the areas immediately around it such as the forecourt and croquet lawn. The canal is intact and is part of the public park.

The comprehensive set of early photos and the relative completeness of garden now, make this an important example of Mawson's work.



n.70 View from the terraces, Kearsney Court c.1900



n.71 Kearsney Court 1987

CLIENT: J.R. BARLOW, partner of Hoyle and head of a major Lancashire cotton manufacturing concern

RESIDENCE: GREENTHORNE, Edgworth, Bolton, Lancs

DATE: 1912

HOUSE: 1860 and 1884

PRESENT OWNER: Private

REFERENCES: LIFE p.209

KENDAL /76 Roll 190 (1)

Roll 194 (15)

Cash account 1913 June, July

1914 Mar, May, Aug, Sept

1912 Sept

1915 Jan, Feb, Sept

The present owner has a coloured plan by Mawson and some early photos.

In his autobiography, Mawson mentions having carried out 'extensive garden improvements' at Greenthorne, and cites the conversion of a formal stream into a series of rocky cascades as one of the most successful parts. The chief attractions of the garden are still the cascaded stream and the stone built bridges yet the rest of the scheme, including drive, deep terrace, rose garden, summerhouse and conservatory, also remains intact. It survives as a very complete garden.

CLIENT: Maharajah of BARODA

RESIDENCE: ALDWORTH, Blackdown, Haslemere, Surrey

DATE: 1921

HOUSE: 1867-9 from the designs of Tennyson's friend, J.T.Knowles, junior, in French and English 16th Century gothic.

PRESENT OWNER: Private

REFERENCES: LIFE p.325-6, 336-9

CL v.54 1923 p.930

GIROUARD Victorian Country House

PEVSNER Buildings of England

The house was bought at auction by Mawson, on behalf of the Maharajah, for £30,000. Mawson prepared plans for the extension of the house, the restoration of a villa on the estate, and for the improvement of the grounds. The new work was to be out of sight of the house so as not to interfere with the Tennysonian terraces and lawns. Included in the plans was a new drive, alpine and water gardens and a cricket pitch. There is an entry for £2745 in the cash account book at Kendal which suggests that much of this work was done.

The estate has been split up and only a small part of the grounds remain with the house.

RESIDENCE: RUSSELL PARK, Watford, Herts

REFERENCES: LIFE p.336-7

KENDAL Cash accounts 1921 Dec

Before he had settled on Aldworth, the Maharajah invited Mawson to extend and improve the gardens round Russell Park, his temporary home. The plans were accepted with few alterations apart from the omission of the new drive and the range of glass. When altered and extended, the gardens were 'very compact and capable of being maintained in perfect condition by a modest staff'. (Life)

CLIENT: Lord BEAUCHAMPS, 7th Earl, politician

RESIDENCE: MADRESFIELD COURT, Madresfield, Malvern, Worcs.

DATE: 1903

HOUSE: Elizabethan. Additions 1860's by P.C.Hardwick. Work on Chapel by Gaskin and the Birmingham Guild, and work on library by Ashbee and the Chipping Campden Guild, 1902-23. Lodges by Voysey.

PRESENT OWNER: Private

REFERENCES: A&C 4th p.39, 111, 112; n.140

5th n.147

LIFE p.97

KENDAL Glass slides box 6 (2)

Bound photos (1)

Photos box 3 file 37 (5)

CL v.21 1907 p.450

FORSYTH Yesterday's Gardens

GRADIDGE Dream Houses

GRAY Edwardian Architecture

OTTEWILL ms.

NRA

The gardens were already well-known, and Mawson's contribution was a carnation and rose garden inserted between the walled-in kitchen garden and the pleasure grounds. It has been suggested that Mawson's extensions included the terraces and rose gardens by the moat, but he does not mention them. A plaque stating that the yews were planted in 1903 shows that the development of this area coincided with Mawson's activities.

CLIENT: Joseph BIBBY, editor of Bibby's Annual

RESIDENCE: BIDSTON PRIORY, Upton Road, Birkenhead, Cheshire

DATE: 1908

HOUSE: 1902

PRESENT OWNER: Phoenix homes ?

REFERENCES: A&C 4th p.182; n.244

5th n.85, 426, 427

LIFE p.180-1; fig 35

KENDAL /86 Roll L11 (6)

Roll M66 (1)

Glass slides box 6 (5)

/86 Box 1 file 7 (5)

Cash account 1918 June

1919 Aug

1920 June, Dec

International conference 1928 n.39

JBW brochure

Lancaster exhibition n.56

ST.YB 1917 p.10, 58

The Times Nov 1933

HOLME North Counties pl.ci-iii

HUBBARD and PEVSNER Buildings of England

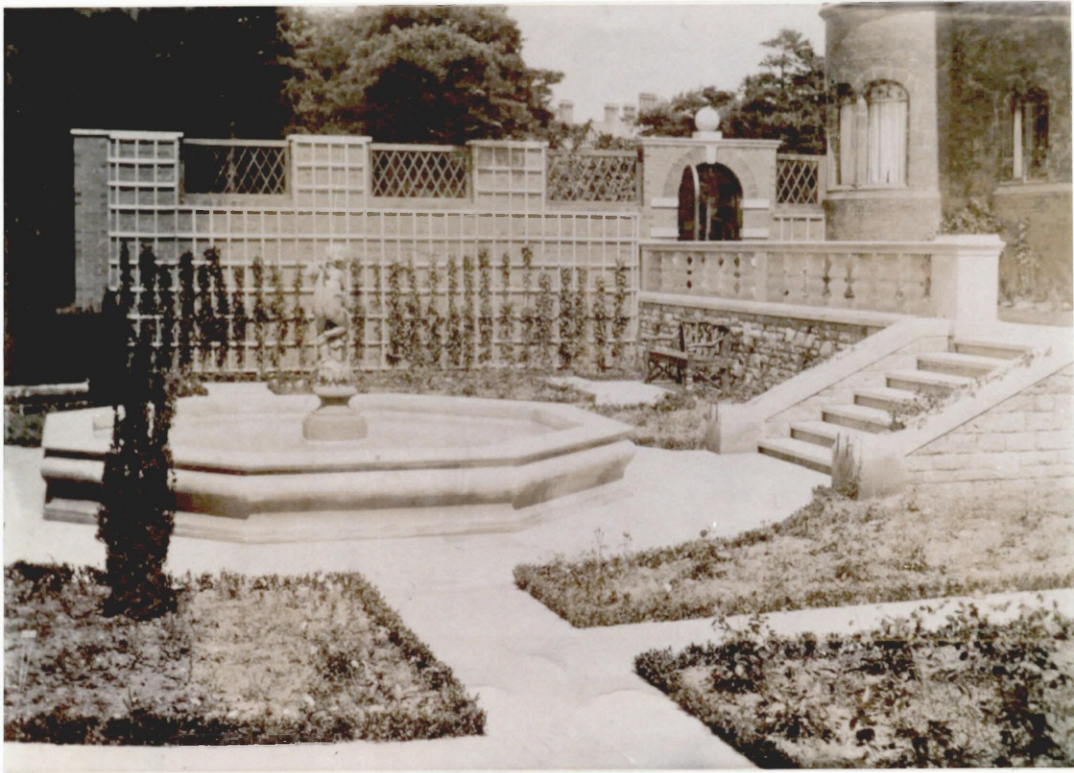
PEVSNER North Lancashire

LIVERPOOL RO

Mawson was commissioned to 'remodel the whole place' (Holme) and planned 'the new drives, terraces, forecourt, grass glades and retreats' (life) so as to retain the forest of Scotch Firs already on the site. Holme found it 'very attractive as a piece of thoughtful arrangement'. Of the 'many features of great interest' that Mawson added, the most significant was the garden house.

Almost all of the original layout has been built over, and that immediately round the house has been neglected.

The octagonal pond is one of the few parts remaining but it is in poor condition.



n.72 The sunk garden, The Priory c.1908



n.73 The Priory 1987



n.74 The Priory 1987

CLIENT: R.S.BODEN, polo player and manufacturer, JP

RESIDENCE: ASTON LODGE, Derby

DATE: 1907

HOUSE: Late Georgian manner

PRESENT OWNER: demolished

REFERENCES: LIFE p.136

International conference 1928 n.58

DERBY CRO

To the large house, Mawson added terraced gardens which led down to an alpine rock garden, lilypond and tennis courts. They made the Lodge 'an ideal home for a busy manufacturer wishing to spend his leisure in garden pursuits'. (life)

The residence has been demolished and a small industry is run on the site.

CLIENT: MAJOR BOLITHO, family of bankers from Cornwall

RESIDENCE: HANNAFORD MANOR, Poundsgate, Devon

DATE: 1906

HOUSE: 1900 A.WICKHAM JARVIS ARIBA

PRESENT OWNER: Private - the house is divided into two

REFERENCES: A&C 4th p.187, 192; n.249

5th n.80, 270

LIFE p.134-5

KENDAL /86 M37 (2)

Photos (11)

Bound photos (1)

Glass slides box 6 (2)

Cash account 1907 Aug, Dec

GC v.48 1910 p.480

ST. v.55 1912 p.216, 217

ST.YB 1907 p.30

ST.YB 1908 p.ix, fig B12-16

According to the client's wishes, Mawson designed a formal layout for the 3.5 acre plot, terracing the immediate surroundings of the house and cutting away the ground to open up the views. He made the most of a small stream, feeding it through a wall fountain down to a formal lily pond. These waterworks are unchanged. The firm Garden Crafts Ltd. were responsible for building some of the features including the thatched walls which can still be seen round the yard, while Mawson Brothers were the main contractors.

The garden has been divided and has lost its feeling of unity, but the basic layout survives although with alterations and simplifications.

CLIENT: Henry James BOSTOCK, chairman of Lotus Ltd., boot manufacturers

RESIDENCE: THE SHAWMS, Radford, Baswich, Stafford

DATE: 1906

HOUSE: 1905 by Henry Sandy

PRESENT OWNER: Private - divided into flats

REFERENCES: LIFE p.130

KENDAL Cash account 1907 Oct

1908 Sept

ST.YB 08 fig B68

WHO WAS WHO 1916-28

KELLYS 1908

For Bostock, Mawson carried out 'work of considerable interest'.
(life)

Most of the garden has now been built over but the features of the top terrace, and second grass terrace bordered by box hedging and a row of rose posts, remain.

CLIENT: Harold de BOYD

RESIDENCE: KILFILLAN, Berkhamstead, Bucks

DATE: 1910

PRESENT OWNER: Private

REFERENCES: LIFE p.158

KENDAL Cash account 1912 Ap

'Kilfillan' occupies a hillside site of about 3 acres for which Mawson planned a garden. Some of the features of his layout remain including the pergola, some trellis work, and the entrance gates and walling, but much of the design has been lost. The acre containing the kitchen garden and glass has been sold off and built over.



n.75 Walled rose garden, Chapelwood Manor 1987

CLIENT: Lord BRASSEY

RESIDENCE: CHAPELWOOD MANOR, Chelwood Gate, Nutley, Sussex

DATE: 1904

HOUSE: 'A beautiful example of half-timbered work reminiscent of the best old houses in Sussex' (life) by Andrew Prentice, 1904

PRESENT OWNER: Private

REFERENCES: A&C 3rd n.65, 86

4th p.150, 166; n.192

LIFE p.238-240

KENDAL Glass slides box 6 (4)

B v.86 1904 p.468-9, pl.(3)

BN v.86 1904 p.674 pl.(4)

GC v.48 1910 p.480

ST v.33 1905 p.128, 130, 131

ST.YB 1918 p.25, p.44

FRANKLIN Gentleman's Country House

GRAY Edwardian Architecture

VCH Sussex v.ix 1937 p.242

WHO WAS WHO 1916-28

When Mawson took the Queen of Greece and the Grand Duchess of Hesse to visit the garden, Brassey remarked that it was 'only part of Mawson's dream', (life) but it seems unlikely that it was ever completed because of the war.

The garden is no longer 'a fragrant flowery way of early roses' with 'long glades of herbaceous borders' and 'springy grass paths' bordered with yet more roses. (life) The centre part of the house has been demolished leaving the two separated ends, and thus the layout immediate to the house has been altered both on the garden side and at the forecourt. The clock tower and stabling have been divided off.

There is evidence of the original layout but the garden has lost its feeling of unity. Individual features remain including the terrace walk and the formal pool and paved panel beds on the main lawn. The secluded rose garden with its lily rill is in excellent condition. The pergola has fared less well and only two pillars remain. Traces of woodland walks survive away from the garden proper.

CLIENT: E.W.T.Llewelyn BREWER WILLIAMS JP, colliery proprietor

RESIDENCE: MAESRUDDUD, Newport, Gwent

DATE: 1907

HOUSE: enlarged and improved by Edward P. Warren in 1907; lodges 1912;
coach house 1914

PRESENT OWNER: Hotel

REFERENCES: A&C 4th p.33, 41; n.13, n.23

5th p.40; n.22

LIFE p.140-1

KENDAL Cash account 1908 Nov

1911 June, Oct

1912 Jan, Ap, July

allowance 1912 Jan

Mawson aimed at compactness and convenience when dealing with the difficult site of Maesruddud and the work was carried out practically as planned. The results, which he considered 'not entirely unsuccessful', gave 'a fair criterion' of his idea of the nature and extent of a garden at that time and the work was mainly carried out as planned.

Although two new houses have been erected on the site, there is a significant portion of the gardens remaining. The drive leading straight from Warren's lodges to the house is unchanged, the semicircular top lawn is merely simplified, and there is still terracing behind the main building. The kitchen garden walls and garden house stand as built.

CLIENT: Joseph Ridgway BRIDSON, owner of a Bolton based bleaching business

RESIDENCE: BRYERSWOOD, Sawrey, Windermere

DATE: c.1887

HOUSE: Knill Freeman, Bolton, 1880's

PRESENT OWNER: demolished (BEARD)

REFERENCES: LIFE p.22-3

Having been introduced to Bridson by Mrs. Severn of Brantwood, Mawson designed and executed the garden layout round 'Bryerswood' for him.



n.76 Entrance gates, Maesruddud 1987

CLIENT: Charles A. BUCHANAN

RESIDENCE: DEVORAN, Polmaise Rd, St. Ninians, Stirling

DATE: 1901, 1911, 1920

HOUSE: W.Leiper RSA 1901

REFERENCES: A&C 4th p.43; n.26

5th p.211; n.29

LIFE p.80

KENDAL Photos box 2 file 25

Cash account 1911 June

1912 Feb

1915 Jan

1920 June

The garden was not extensive but Mawson enjoyed the commission. The main work was presumably done around 1901 when the house was being rebuilt, but entries in the cash account book show that Mawson's connection with the property continued.

The grounds of Devoran remain a most interesting example of Mawson's treatment of a small, level plot, with the main area taken up by lawns, and straight walks down either side flanked by flower gardens and herbaceous borders.

CLIENT: J.W.BUCKLEY

RESIDENCE: MOOR CRAG / Gill Head, Storrs Estate, Windermere

DATE: 1898-99, 1901

HOUSE: Voysey c.1898

PRESENT OWNER: Private - property split

REFERENCES: LIFE p.78

KENDAL photos box 4 file 4C (8)

ST v.31 1904 p.128, 130

ST.YB 1907 p.41

GRADIDGE Dream Houses 1980

PEVSNER North Lancashire

The plot occupied 2.5 acres with the house designed to take advantage of the views. Mawson kept his design simple and subservient to the site, planting for privacy and adding beds where the views were less important.

There is very little in the way of design apparant now.

CLIENT: E.P.BULFIELD

RESIDENCE: HAVERBRACK, Lancaster

REFERENCES: KENDAL Loose bound vol. (1)
BJ v.13 1901 p.92

Mawson made a plan for this small garden and used it to illustrate an article for the Builder's Journal.

CLIENT: 3rd Marquis of BUTE, JP

RESIDENCE: MOUNT STUART, Isle of Bute

DATE: 1899

HOUSE: rebuilt to the designs of Sir Rowan Anderson, Edinburgh

REFERENCES: A&C 1st p.8, 61, 65, 81-2; n.53, 59, 77

2nd p.8, 72, 89; n.62, 68, 89

3rd p.8, 70, 104; n.76, 82, 115

4th p.134, p.148, p.197; n.169, 188, 262

5th n.288

LIFE p.46, 54-7

KENDAL Loose bound vol. (1)

Glass slides box 6 (1)

RCMS

WHO WAS WHO 1897-1916

Lord Bute requested Mawson to design and carry out a copy of the Via Dolorosa on the slopes behind Mount Stuart. DG was responsible for the drawings of the oratories but the Marquis died before these architectural adjuncts were executed. Mawson was also responsible for the naturalesque treatment of a rocky stream and its accompanying brige and woodland walks. The result was 'most beautiful and much more like generous wayward nature than the stream as they found it' and greatly pleased the client. This part of the garden is now neglected, and the water silted up.

The paths for the Way of the Cross would have been in Torr Wood and the converted stream is Racers Burn which leads from it.

CLIENT: Col. Burnley CAMPBELL

RESIDENCE: ORMIDALE, Glendaruel, Argyll

DATE: 1900, 1898

HOUSE: wing added by LORIMER

PRESENT OWNER: Private

REFERENCES: LIFE p.46, 58

The commission was for plans only and Mawson, although mentioning having done 'much interesting work', did not know how many of his proposals for the improvements of the gardens were put into practise.

Some work has been done on the garden including two shallow terraces, a tennis lawn and some clipped yews, but there is little to see which is obviously by Mawson.



n.77 Walk between the flower garden and glade, Hartpury House 1987

CLIENT: Mrs. William GORDON CANNING

RESIDENCE: HARTPURY HOUSE, Hartpury, Gloucester

DATE: 1907

HOUSE: remodelled by Guy Dawber

PRESENT OWNER: Gloucestershire College of Agriculture

REFERENCES: A&C 4th p.62, 64; n.70

5th n.75, 163, 230

LIFE p.138-9; n.28

KENDAL Roll /86 M66 (2)

Roll A26 (3)

Glass slides box 6 (1)

Box 2 file 19 (3)

Cash account 1907

1908 Jan, July

1909 Ap

GM v.56 1913 p.117-120

The gardens which existed when Mawson was called in had been de^signed by Parsons in the landscape manner. Mawson gave them the form and order which he felt they called for. He also added to them in what Gardeners' Magazine called the 'Old English Style'. The article commented that 'one fails to realise that it is really a modern addition, so delightfully does it seem to be blended in with the whole surroundings'.

Mawson's work included a terrace, lily pond, tennis lawns and borders, a yew garden and probably improvements to the kitchen garden. The garden has been simplified and new buildings added yet much of Mawson's work remains despite the soft local sandstone he used having weathered badly.

CLIENT: Andrew CARNEGIE, manufacturer particularly in steel

RESIDENCE: SKIBO CASTLE, Dornoch, Sutherland.

DATE: 1904

PRESENT OWNER: Private

HOUSE: Scotch baronial

REFERENCES: A&C 4th n.74, p.64

5th n.77

LIFE p.98, p.102-3

KENDAL Roll L23 (2)

Photos box 2 file 29 (11)

Loose bound vol. (1)

RCHMS

WHO WAS WHO 1916-28

In his autobiography, Mawson mentions having been responsible for extensive improvements to the garden at Skibo, adapting Carnegie's efforts to give a more logical scheme. The garden survives.

CLIENT: Richard CHAMBERLAIN

RESIDENCE: LACIES, Bath Rd., Abingdon, Oxford

HOUSE: extensively restored in 1890's

PRESENT OWNER: School

REFERENCES: A&C 3rd n.213

4th p.111; n.114, 136, 141

KENDAL Glass slides box 6 (1)

Photos box 3 file 41 (8)

ST.YB 1913 p.131

'Lacies' is now the headmaster's house in the school grounds. There is a rumour that the garden was by Jekyll, but the sunken rose garden bordered by an arched wall and entered through a moon circle was actually Mawson's work.

The gardens suffered a period of neglect, and, as the school has grown, new buildings have been put up over the wild garden and paddock and over the layout adjacent to the rose garden. The latter has also been altered and its summerhouse and part of its enclosing walls removed.



n.78 From the wild garden, Lacies 1987

CLIENT: Lord Richard CAVENDISH

RESIDENCE: HOLKER HALL, Grange over Sands, Cumbria

DATE: 1910

HOUSE: rebuilt 1871 by Paley and Austin

PRESENT OWNER: Private

REFERENCES: A&C 4th p.51; n.43, 44

5th p.50, 227; n.44, 45

LIFE p.183-4

KENDAL Photos (2)

Box 3 File 40 (3)

PEVSNER North Lancashire

At Holker Hall, Mawson planned 'additions and alterations' (life) to the existing grounds which had been landscaped by Paxton. The work, which he considered to be successful, included a low terrace, rose garden, balustraded boundary wall and forecourt.

The basic features remain but with many superficial alterations.

CLIENT: A. MACOMB CHANCE

RESIDENCE: SPINNINGDALE, Bonar Bridge, Creich

DATE: 1920

REFERENCES: KENDAL Roll M66 (2)

Cash account June 1920

KELLYS 1920

There are planting plans at Kendal for the garden and the entries in the Cash account book suggests some work was done. The garden must have been within a few miles of Skibo Castle.

CLIENT: Sir Richard Powell COOPER, 1st Bt, JP, member of Cooper and Nephews Chemical Manufacturers and Exporter of Pedigree Live Stock

RESIDENCE: SHENSTONE COURT, Shenstone, Lichfield, Staffs.

DATE: 1902

HOUSE: 'a large uninspiring Victorian house' (life) which has since been rebuilt.

PRESENT OWNER: Private

REFERENCES: A&C 5th n.218

LIFE p.87-8

KENDAL Glass slides box 6 (1)

Cash account 1908 Nov

Letter THM to Atkinson 24 April 1907

RA 1908 (1620)

BN v.94 1908 p.673

ST.YB 1908 p.viii, fig B3

WHO WAS WHO 1897-1916

The owner has Mawson's plan for the proposed layout

Mawson was commissioned to supply plans for the garden. He designed 'broad spacious terraces' and developed the stream into a series of pools but his plans were interpreted by the client 'with dire results'. (life) There are sketches of the designs which, in conjunction with the plan, give an idea of what Mawson had in mind. These do not correspond with the existing ground plan.

CLIENT: John CORY JP DL then Reginald CORY

PROPERTY: DUFFRYN, Saint Nicholas, Cardiff

DATE: 1904-5

PRESENT OWNER: Mid and South Glamorgan Councils

REFERENCES: A&C 5th p.104, 386-9; n.137, 471-5

LIFE p.105-6

KENDAL Roll L16 (1)

Glass slides box 6 (1)

Photos box 2 file 31 (20)

Cash account 1907 Aug, Sept;

1908 July, Dec.

1911 Oct

ARCH.REC v.56 1924 p.16-27; fig 1-13

GC v.56 1914 ii p.379-81

GC v.68 1920 ii p.5, 7-8

JRHS v.34 1908-9 p.376; fig 68

HUGHES Garden Architecture and Landscape Gardening

By the time John Cory died, only the broad outlines of the scheme had been approved, so the work was mainly done during the ownership of R.Cory and his sister.

As an extension of the existing gardens, Mawson planned 'a scheme of many acres in which every type of garden design has been happily wedded'. According to Mawson, the success of the garden was largely due to the work of Reginald Cory, an amateur landscape gardener. Cory's contributions were significant, as Mawson again stresses in Arch.Rec. 1924. He claims the 'plan for the central and more important part of the gardens and the detailing special parts', but attributes the other developments to Cory. The result included 'startling contrasts and surprises' but as each garden was screened there were no clashes.

Gardeners' Chronicle of 1914 comments that 'much of the work has been carried out in the last seven years by Cory' and specifies that 'the improvements made have consisted in extending and modifying of the grounds as they were laid out by Mawson'. Cory's parts lie behind Mawson's to the South East and West and include the informal gardens and series of self-contained gardens excepting the circular rosary and the panel garden.

Much remains of the 50 acre garden, and it is kept in excellent condition. However, the original was by no means pure Mawson.



n.79 The pond garden, Woolley Hall c.1917



n.80 Woolley Hall 1987

CLIENT: Walter COTTINGHAM, American, president of the Sherwin-Williams Co.

RESIDENCE: WOOLLEY HALL, Maidenhead, Berks.

DATE: 1914, 1917 Extensions and improvements

HOUSE: c.1850

PRESENT OWNER: Electricity board

REFERENCES: A&C 5th p.88, 103, 128, 187, 300, 312; n.86, 87, 136, 164, 165, 263, 416

LIFE p.305; endpapers

KENDAL /86 Roll L80 (2)

Glass slides box 7 (9)

Photos (1)

Box 2 file 30 (24)

Cash account 1917 March

1919 Jan

1920 March

allowances 1919 June

1914 Sept

1915 Feb, June, Nov

RA 1918 1434

International conference 1928 n.41, 46, 61

ARCH.REC v.41 1917 p.98-104

ARCH.REC v.55 1924 p.124-34

BN v.111 1916 p.152, 157, 162

ST.YB 1915 p.43, 96-8

VCH Berks 1923 (completed 1914) v.III p.171.

Mawson started infusing some order into the existing landscape gardens before the war, and finished the development scheme as the war came to an end. The enlargements and improvements gave a series of outdoor apartments and included an East facing lily garden and pergola, the teahouse and cloister garden, an oval lily pond and games lawns.

The garden is still mostly intact and the major features remain but the plan is disrupted by new buildings and parts are in poor repair. Mawson intended a remodelling of the kitchen garden but it is impossible to tell if this was undertaken since this area is now a carpark.

CLIENT: Sir William CUNLIFFE BROOKS, 1st.Bt, banker, MP

RESIDENCE: GLEN TANA HOUSE / ABOYNE CASTLE, Glen Tana, Aboyne,
S.Aberdeenshire

DATE: 1898

HOUSE: Mr.Trufitt was Sir William's architect. Working with Gibson

REFERENCES: LIFE p.46-52; n.12-14

RCMS

WHO WAS WHO 1897-1916

Cunliffe Brooks was notorious for altering any plans drawn up for his schemes and the results were rarely as the designer had intended.

Mawson's main tasks was advising on the layout of new roads at the Bridge of Ess and the entrance to the Park at Glen Tana.

Sir William died before the comprehensive scheme Mawson prepared for the grounds of Aboyne Castle was carried out.

CLIENT: W.J.CURTIS

RESIDENCE: DENBURY HOUSE, Newton Abbott, Devon

HOUSE: dates from 16C

OWNER: Private

REFERENCES: KENDAL Cash account 1911 Dec

1912 Ap

1913 May

The accounts book shows that £169/18/11 was received for the commission in December 1911 and a further £74/18/0 in the following April.

CLIENT: Lord ST.CYRES

RESIDENCE: WALHAMPTON HOUSE, Lyminster, Hamps.

DATE: 1913

HOUSE: 1711. East part by Sir Henry Burrard Neale in 1815, (GC 1924)
E. wing by Norman Shaw 1890's. (Pevsner)

PRESENT OWNER: School

REFERENCES: A&C 5th n.190

KENDAL /86 L55 (7)

Photos file 3

set of postcard views

Glass slides box 7 (11)

Cash account 1914 Ap, Aug

1915 May, Aug

RA 1399

B. v.111 1916 p.276

BJ v.44 1916 p.146

GC v.75 1924 p.379-80

HOLME South and West Counties p.xxxvi; pl.cxxxii

PEVSNER Hampshire

Walhampton House was bought by the Morrison family in 1910. Dorothy Morrison married Viscount St.Cyres and they commissioned Mawson to help with the rebuilding of the 18th Century portions in 1912-14. They also requested Mawson to work on the carriage court and add to the pleasure grounds which dated from 1784 and included a recent Italian garden by Peto. Mawson inserted a detached terrace, a circular lily pool, and to the North side of the house added an enclosed garden court, loggia and colonnade designed by EPM. The greater part of the work was interrupted by the outbreak of war.

Mawson's architectural additions to the gardens have been simplified for the use of the school but remain a good example of his work.

CLIENT: William Marklaw DEAN

RESIDENCE: GREENWAYS, Sunningdale, Berks.

DATE: 1912

REFERENCES: KENDAL Cash account 1912

June 1913

allowances June 1912

The entries in the cash account book are for £100/0/0 and £108/3/4 indicating that some work was carried out.

CLIENT: leased by George DOUGLAS, chairman of Bradford Dyers from Ellis Cunliffe-Lister-Kay of Godmersham Park, Kent

RESIDENCE: FARFIELD HALL, Addingham, Ilkley, W.Yorks.

DATE: 1907

HOUSE: 'A beautiful Georgian residence' (life) planned by Lord Burlington c.1728

PRESENT OWNER: Old people's home

REFERENCES A&C 4th p.43; n.48

LIFE p.135-6

KENDAL /86 Roll L2 (4)

Bound photos (1)

Glass slides box 6 (3)

Photos Box 3 file 90

Cash account 1908 Mar, Ap

CL v.37 1915 p.240-44

HOLME North Counties p.xxiv-xxv; pl.xliv

'Without any extravagant expenditure of money a very charming garden was evolved' (life) by Mawson at Farfield Hall which, though not extensive, proved ample as an architectural framework for the house.

Holme speaks of Mawson's reconstruction and improvement of the previously existing design. He considered Mawson's intervention to have been most successful, 'for the place as it is now has a considerable degree of distinction and possess many features of considerable interest'.

Although the lines of the layout are traceable, little of the well proportioned terraces and garden courts remain and what survives is in a poor condition.

CLIENT: Viscount DOWNE

RESIDENCE: WYKEHAM ABBEY, Wykeham, Scarborough, N.Yorks.

DATE: 1904

HOUSE: Georgian

PRESENT OWNER: Private

REFERENCES: LIFE p.87

ST.YB 1906 p.247-9

HOLME North Counties p.xxxv; pl.cxxxiv, cxxxv

WHO WAS WHO 1929-40

Mawson aimed at restoring some of the former scale and detail to the gardens which were in ruins. The commission was for plans only and he never knew how much was executed.

Holme writing in 1911, speaks of the garden as being excellent in design, but does not mention Mawson. Most probably, Mawson's plans were not used.

CLIENT: W. DUCKWORTH

RESIDENCE: RIBBY HALL, Kirkham, Lancs.

DATE: 1906, 1914-16

PRESENT OWNER: A leisure centre has been built over the grounds

REFERENCES: LIFE p.130

KENDAL Roll 196 (31)

Cash account 1909 Jan

1913 July to June

1914 June to June

There is a complete set of plans for the garden in the Kendal archive, from The Lakeland Nurseries. However much was actually built, none now remains except the walls of the kitchen garden.

CLIENT: J.F.EARDLEY

RESIDENCE: LINDRICK, Worksop, Notts.

REFERENCES: KENDAL Roll 193 (6)

Cash account 1917 June

A proposed garden scheme for Eardley in the Kendal archive suggests a date of around 1912. The sum entered in the account book is only £4/15/0.

CLIENT: Richard ADAM ELLIS, JP

RESIDENCE: GREENWOOD, Stock, Essex

DATE: 1900

PRESENT OWNER: Westham Mission

REFERENCES: A&C

3rd n.173

4th p.152; n.193

5th n.214

LIFE p.130

KENDAL Roll L33 (7)

Photos file 35 (23)

Cash account 1907 Nov

1912, allowance

1914 Oct

Glass slides box 6 (1)

Photos file 35 (23)

ARCH.REV v.28 1910 p.70

B v.98 1910 p.689

A.and BJ v.34 1911 p.99

ST.YBk 1908 p.ix; fig B4-10

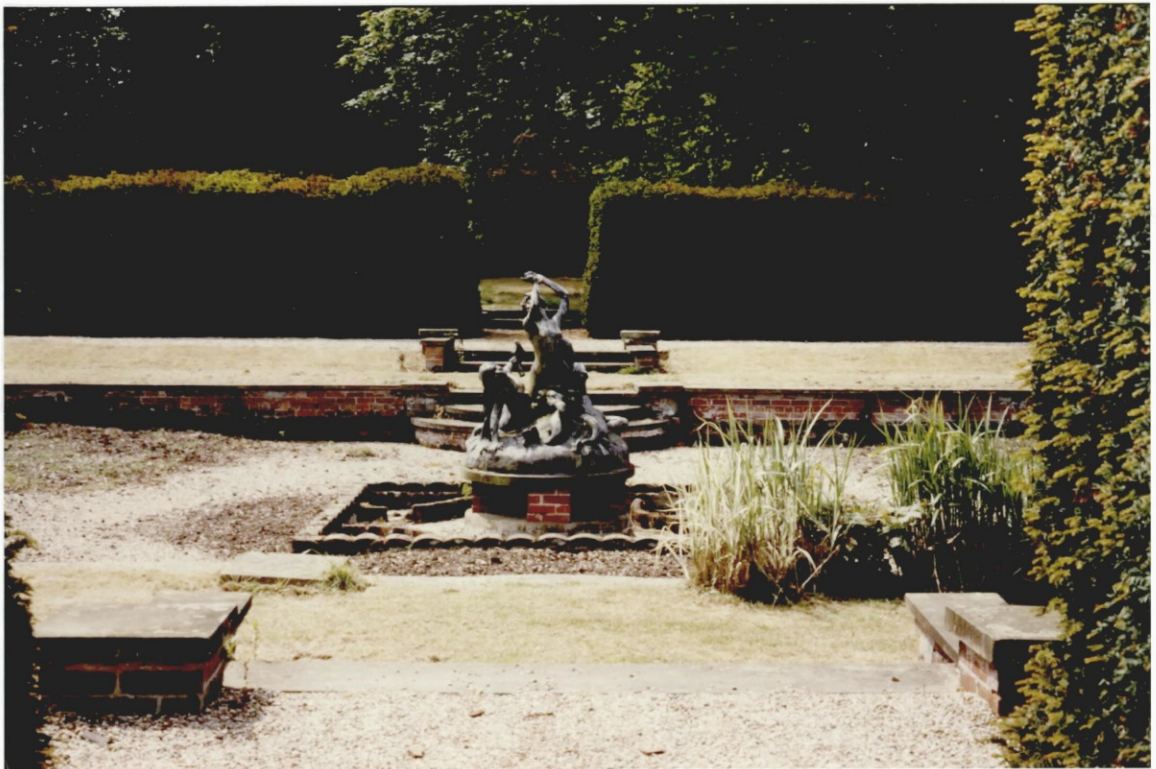
ESSEX RO Spalding Collection

Mawson's 'work of considerable interest' (life) comprised of alterations to the gardens which maintained 'a genuine Old English feeling of breadth'. (St.YB) Within the layout was a covered way between house and park, a yew hedged pond, a rose garden enclosed by trellis work and a garden house. Attention was also given to the forecourt area.

The excellent record provided by the early photographs shows that the majority of the design has survived unaltered.



n.81 Across the lily pond, Greenwood c.1910



n.82 Greenwood 1987



n.83 Sheltered seat, Greenwood c.1910



n.84 Greenwood 1987

CLIENT: Lord ERROLL

RESIDENCE: SLAINS CASTLE, Cruden Bay, nr. Peterhead, Grampian

DATE: 1900

REFERENCES: LIFE p.46 p.52-4

The Times Nov 1933

RCHMS

Mawson, in partnership with DG, carried out 'considerable work' (life) at the Castle, including both soft and hard landscaping. The exposed site limited their success.

The Castle has been demolished and it seems unlikely that any garden remains.

RESIDENCE: BARWELL COURT, Surbiton, Surrey where Lord Erroll was a tenant of Lord Foley

DATE: 1910

PRESENT OWNER: Private

REFERENCES: LIFE p.180

KENDAL Cash account 1914 Dec

1912 June

1911 June

Lady Erroll gave Mawson instructions to plan a rose garden and some simple terraces and lawns which, when finished, 'gave the appearance of being of the same period as the house'. (life)

What remains of the design is mainly in the area of the rose garden, and the work is in poor repair and has been quite extensively altered.

CLIENT: Col.COWPER ESSEX

RESIDENCE: KEEN GROUND, Hawkshead, Cumbria

DATE: 1915

HOUSE: James JENNINGS ARIBA (?)

PRESENT OWNER: Private

REFERENCES: KENDAL /76 Roll 195 (23)

letter to Col Cowper Essex from J.M.P.

order form 1920

The plans at Kendal are dated 1915 and 1919 from The Lakeland Nurseries. The property was rebuilt in 1922 and the gardens will probably been laid out at this time. They are now rather neglected, but the layout exists along with several features of interest.

CLIENT: W. FENWOCK, banker

RESIDENCE: WITHAM HALL, Bourne, Lincolnshire

DATE: 1904

HOUSE: remodelled by Andrew PRENTICE

PRESENT OWNER: School

REFERENCES: LIFE p.98, p.103-4

KENDAL /86 Photos

Cash account 1909 Jan

1919 Nov

1920 Jan

HOLME Mid and E. Counties p.xxxvi-vii; pl.cxxvi, cxxvii, cxxviii
NMR

Mawson was commissioned by the client to 'lay out the grounds to correspond to the house' (life) and he blended formal elements with landscape. The result was an attractive example of 'the compact homely garden which hits the happy mean between overcrowding and bareness'. (Holme)

The circular pool and pergola mentioned by Holme and the terrace wall he illustrates, can all still be seen in their original setting. Some alterations have been made.



n.85 Pleached walk and pergola, Witham Hall

CLIENT: Stanley Hughes le FLEMING

RESIDENCE: RYDAL HALL, Ambleside, Cumbria

DATE: 1909

PRESENT OWNER: Diocese of Carlisle, conference centre

REFERENCES: KENDAL Roll L68 (3)

ST. v.53 1911 p.143

HOLME North Counties p.xxxii; pl.cix, cx

CUMBRIA RO

Quoting Holme: 'the gardens at Rydal Hall are examples of Mawson's versatility as a garden maker, an essay in formal designing very different in character from the general run of his work, but one which shows all his usual sense of proportion and grasp of appropriate technicalities'. The series of splendid terraces with 'excellently planned formal gardens which have an ample measure of dignity and spaciousness of effect' occupy the sloping site in front of the house and are kept in good condition. Behind the house is a wild garden incorporating a strong stream, and Holme seems to suggest that Mawson was involved in improvements on this side too. The terraces remain in good condition and the garden is fine example of Mawson's work, although the client claimed the designs as entirely his own.

CLIENT: Mrs. George HAMILTON FLETCHER

RESIDENCE: LEWISTON MANOR, Sherborne, Dorset

DATE: A plaque on the belvedere reads: 'This terrace garden, avenue and approach was made in 1910-11'

PRESENT OWNER: School

REFERENCES: A&C 4th p.126, 128, 142, 179, 182, 219, 230, 241, 252; n.1, 155, 157, 184, 238, 279-294, 342

5th p.148, 186; n.202, 247, 325

LIFE n.4

KENDAL /86 Roll L51 (4)

Glass slides box 6 (4)

Bound photos (5)

Cash account 1911 June

1912 Ap

1914 June allowances

1915 July

International conference 1928 n.31, 56

ARCH.REC v.30 1911 p.339

NMR

The most striking feature which Mawson designed for Lewiston was the long, straight, woodland glade which led from a great statue of a wild boar to a terraced bastion with a pair of shelters. He was also responsible for a circular fountain pond, a rectangular lily pond, a rose garden and a range of glasshouses in the kitchen garden.

Changes have meant that the overall design is no longer apparent but, apart from the glass which has been demolished, the architectural features are, on the whole, as planned.

CLIENT: Mrs.A.S.FRANKLYN, of Franklyn's tobacco for her son as a wedding present

RESIDENCE: NEW PLACE, Botley, Hants

DATE: 1907

HOUSE: LUTYENS 1907

PRESENT OWNER: Conference centre

REFERENCES: LIFE p.137-8

KENDAL Cash accounts 1908 Ap, July, Sept

BROWN Gardens of a Golden Afternoon

PEVSNER Hampshire

NMR

CL v.27 1910 p.522-31

The conference centre has an undated, but early, aerial photo

From the start, Mawson was not happy about designing a garden to accompany a house by Lutyens, but the client was insistent. Even when it had been completed he felt that Lutyens would have achieved a greater success had he tackled it. He blamed his 'partial failure' (life) on attempting to interpret Lutyens in the garden and felt it would have been better if he had been left entirely to himself.

In fact, Lutyens did complete a garden scheme for New Place and for which Jekyll advised on the planting. Jane Brown notes that the bones of his recommendation can be traced, although considerably altered. It is not surprising that Mawson's scheme had similarities as he would no doubt would have discussed the garden with Lutyens.

The scheme was never extensive but what was there suffered badly when the building was used as school. A little terracing still links the house to the lawns.

CLIENT: G.M.FREEMAN QC

RESIDENCE: THE GRANGE, Wraysbury, Middx.

DATE: 1899

PRESENT OWNER: Private

REFERENCES: A&C 1st p.46, 48, 56, 78; n.46, 50, 75
2nd p.32, 51, 53, 62, 86; n.1, 24, 56, 59, 105
3rd p.32, 54, 55, 66; n.25, 50, 61, 63, 69, 139
4th p.58, 64, 104, 109, 131; n.55, 72, 127, 129, 163
5th p.102, 137; n.72, 131, 132, 178
KENDAL ROLL L81 (2)
PHOTOS Box 2 file 22 (3)
Loose bound vol. (4)
Bound vol. (1)
BJ v.13 1901 p.92
Sale catalogue 1899

Mawson designed a complete, well-contained scheme of lawns, flower gardens, walks and borders on this flat site. Also included was a small lake and boathouse.

Much of the scheme has survived, although neglected in parts.

CLIENT: Douglas W. FRESHFIELD, geographer and President of the Alpine Club, member of the Council of the Royal Geographic Society

RESIDENCE: WYCH CROSS PLACE, Forest Row, Sussex. The house is built on an area known as Pressridge Warren hence the earlier name, PRESSRIDGE

DATE: 1901

HOUSE: EDMUND FISHER 1904 brother of the Minister of Education

PRESENT OWNER: Private

REFERENCES: A&C 3rd p.73, 96, 115-6, 133; n.58, 73, 78, 101, 110, 113, 129, 130, 145, 197, 226, endplates

4th p.179, 187, 219, 220, 223, 227, 234, 236, 246; n.9, 240, 280, 298, n.370

5th p.186, 244; n.9, 261, 324, 346

LIFE p.69-74, p.238-40, n.17, 18

KENDAL Roll 62 (11)

Loose bound vol. (8)

Bound vol. (3)

Photos file 121 (1)

Box 5a (21)

Box 2 file 30 (2)

Glass slides box 7 (12)

Cash account

International conference 1928 n.62, 64

A and BJ v.34 1911 p.82, 99

ARCH.REC v.27 p.322

ARCH.REV v.28 1910 p.69-70

ARCH.REC v.30 1911 p.346, 348

B v.98 1910 p.689

BJ and AR v.15 1902 p.384

BN v.83 1902 p.46

CL v.28 1910 p.934-40

GC v.48 1910 p.480

J.Hort and Home Farmer v.55 1907 p.372-5

JRIBA v.xv 1908 p.485

JRIBA v.xvii 1910 p.679, fig 16

St.YB 1913 p.128

JEKYLL AND WEAVER Small Country House 1912 p.162-3, 202, 223; n.222,



n.86 The panel garden, The Grange c.1899



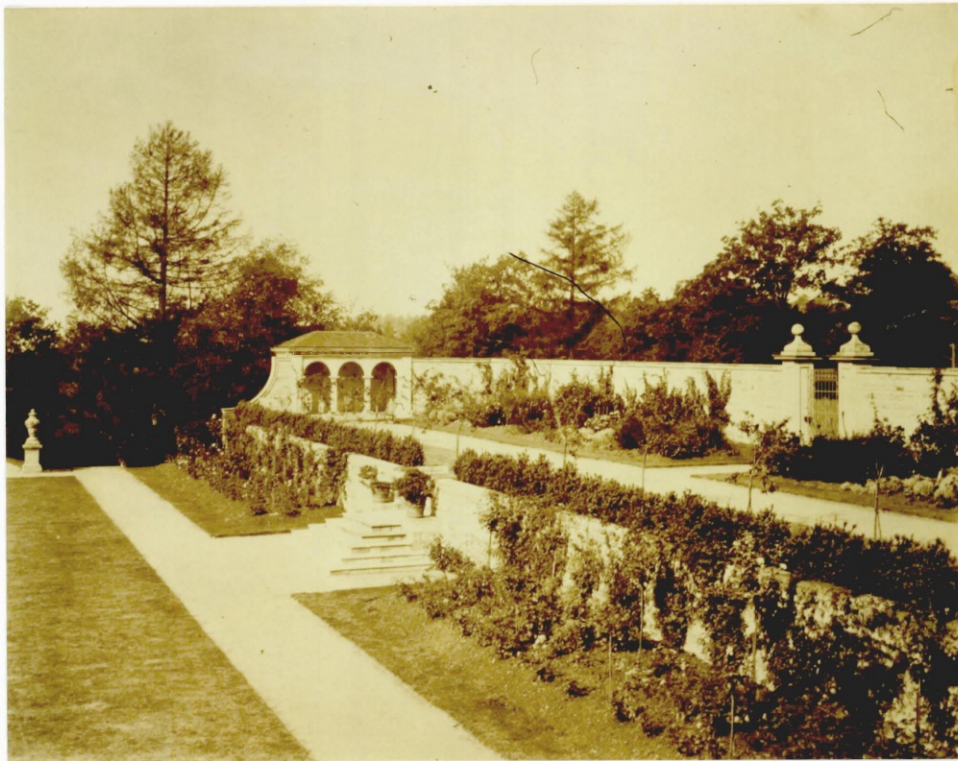
n.87 The Grange 1987



n.88 From the informal gardens, Wych Cross Place c.1901



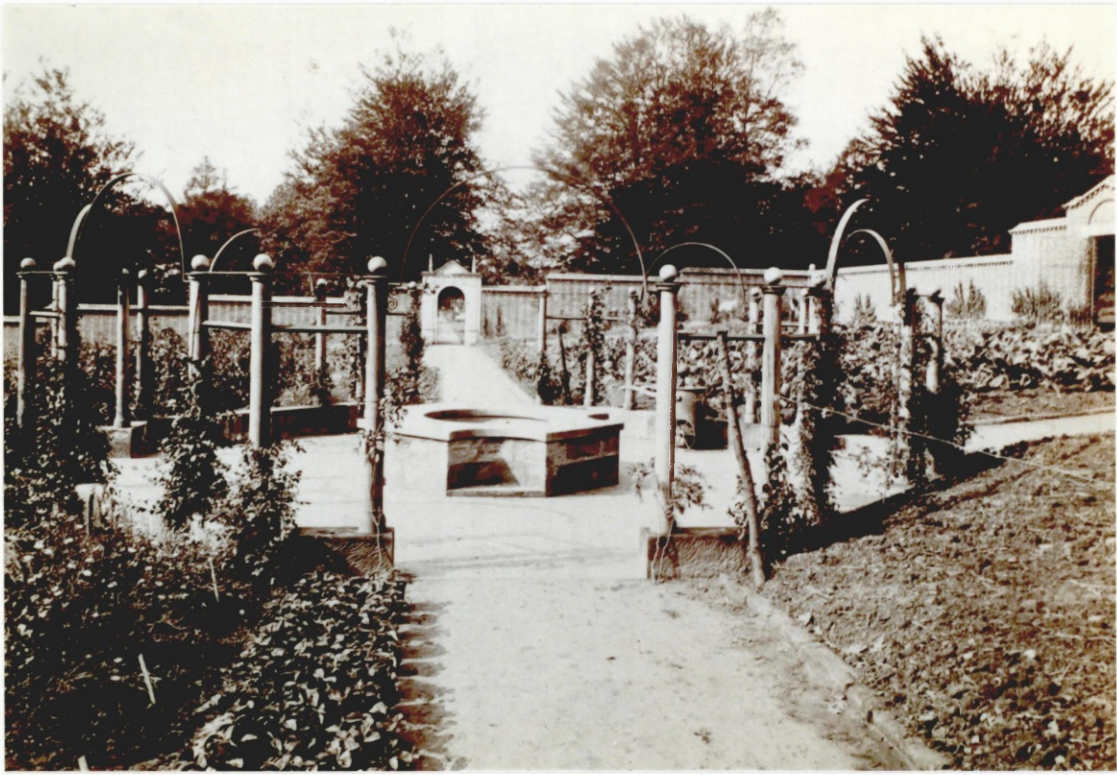
n.89 Wych Cross Place 1987



n.90 The terraces, Wych Cross Place c.1901



n.91 Wych Cross Place 1987



n.92 The kitchen garden, Wych Cross Place c.1901



n.93 Wych Cross Place 1987

The work at Wych Cross Place was 'of exceptional extent and importance'. (life) Mawson was called in at the start and, working alongside the architect, developed the South facing slope in the Ashdown Forest into a 'very complete residential estate'. The designs, which covered twenty acres, were carried out in their entirety by Mawson Brothers. They included terracing, a formal water lily pond, an extended pergola, games lawns, alpine and water gardens, the drive and carriage court, a fruit and vegetable garden, and a full range of glass.

Mawson took care not to destroy the dominating natural character of the forest and felt that 'the results justified the methods'. (life) The gardens were much admired. (Arch.Rec.) J.Hort. and Home Farmer classed them as 'one of Mr.Mawson's best achievements'; 1910 Arch.Rev talked of the 'great many interesting features both in the general garden design and in its details'.

Simplification has taken place and some trimmings, including the pergola, have been removed, but the majority have been undisturbed and the basic layout of this large garden is unchanged. Even the glass has survived, but its condition has deteriorated to such a point that it will not be standing for much longer.

CLIENT: W.GADDUM

RESIDENCE: BROCKHOLE, Windermere, Cumbria

DATE: 1899

PRESENT OWNER: Lake District National Park

REFERENCES: LIFE p.61-2

KENDAL Roll 150 (2)

Photos box 4 C (12)

Loose bound vol. (1)

St v.28 1903 p.249, 258

HOLME North Counties p.xxi, pl.xviii, xix

The National Park have an excellent set of photos showing the garden and house being constructed.

Working with DG, Mawson planned the house and garden for Gaddum, on the lakeside site. Mawson's contribution was the arrangement of the 'terraces, gardens, entrance drives and plantation'. (life) 'Though not large', the grounds were laid out 'with admirable judgment and with complete appreciation of the manner in which the beauty of the site chosen could be most adequately developed' making 'an entirely appropriate foreground to a singularly charming picture'. (Holme)

There is good photographic reference for the garden which shows the few changes which have taken place.

CLIENT: William W.GALLOWAY, partner in the firm of Horrockses, Crewdson and Co. of Preston

RESIDENCE: THE WILLOWS, Ashton on Ribble, Preston, Lancs.

DATE: 1899-1902, 1912

PRESENT OWNER: Children's home, Lanc.C.C.

REFERENCES: A&C 1st p.27, 180-2; n.15, 124, 125

2nd p.30, 202-4; n.21, 155, 156

3rd p.120, 249-50; n.21, 133, 227, 228

4th p.64; n.68, n.105

LIFE p.61, 97, 190; n.38

KENDAL Roll L63 (6)

Perspectives (1)

Photos box 4 file 38 (6)

Glass slides box 7 (4)

Loose bound vol. (1)

Cash account 1912 June

1913 Ap to Mar, Oct

1914 June

ST v.62 1914 p.273

ST.YB 1913 p.126

NRA

Mawson's work on these 'gardens of exceptional interest' (life) was carried out in two stages separated by a gap of several years. DG was involved in the first.

Having been given a practically free hand by the client, Mawson considered the commission to be 'one of the most interesting schemes for improving an old garden' (2nd) with which he had had to deal. He incorporated the walls of the original garden into his scheme and added further architectural details which provided much of the interest and character of the new work. Plantations were put in to screen the docks, openings giving glimpses of countryside where they existed.

It is surprising how much of the garden remains despite new building pressing in on the corner site.

CLIENT: Henry GLADSTONE, son of the statesman and an East India merchant

RESIDENCE: BURTON MANOR, Burton, S. Wirral, Cheshire

DATE: 1905

HOUSE: newly enlarged and completely remodelled in 1904 by Sir Charles NICHOLSON (Nicholson and Corlette)

PRESENT OWNER: LIVERPOOL C.C. College of F.E.

REFERENCES: LIFE p.125

CL v.32 1912 p.490-7

GRAY Edwardian Architecture

PEVSNER North Lancashire

'The commission was to prepare a design which could be carried out in instalments by the home staff and the scheme was almost entirely realised'. (life) Following Mawson's work, Prof. Beresford Pite was called in to design an orangery, and, according to CL, he was also responsible for some garden extensions. Pevsner attributes the garden to Mawson, and although there is no plan to prove this, the garden suggests one of his layouts.

There is much of interest remaining in good condition.

CLIENT: Charles W.GORDON, shipowner

RESIDENCE: BOVERIDGE PARK, Cranborne, Wimborne, Dorset

DATE: 1920

HOUSE: alterations by DAWBER to a large Georgian house

PRESENT OWNER: School

REFERENCES: LIFE p.321-2

KENDAL Photos 113-116

Cash account 1920 June, Nov, Dec

1921 Dec

BN v.122 1922 p.352

KAY SANECKI - garden planted by Jekyll

English Heritage Register

NMR

When Mawson was called in, there was already an extensive formal garden. Working with EPM, he added to the gardens on the East front and planned a series of terraces for the South front, tying the whole in with the house. When finished, his efforts proved 'very satisfactory'.
(life)

Jekyll's involvement seems to have been with the older gardens. Both the bones of this earlier work, and Mawson's additions are still cared for today.

CLIENT: W.G.GREAVES, slate magnate

RESIDENCE: WERN, Portmadoc, N.Wales

DATE: 1902

HOUSE: John Douglas, Chester

PRESENT OWNER: Old people's home

REFERENCES: LIFE p.95

The family have a collection of plans and photos

In conjunction with Douglas, Mawson made 'a garden of very interesting character', connecting the house to the lawns by means of balustraded walls and broad flights of steps. The owner was a keen plantsman and was responsible for much of the soft landscaping.

The garden is no longer well-maintained, but the basic structure is still apparant..

CLIENT: Sir W.E.GREENWELL, city man and agriculturist

RESIDENCE: MARDEN PARK, Godstone, Surrey

DATE: 1905

PRESENT OWNER: School

REFERENCES: LIFE p.124-5

VCH Surrey 1912

WHO WAS WHO 1916-28

Situated in a steep North-South valley, the commission was 'a difficult proposition, taxing genius for design and practical planning to the most'. (life) Mawson solved the problem by using the slope on the East side for a series of rising terraces.

He was only employed to draw up plans, but the impressive terracing, pergola, pool and rose garden suggest that his recommendations were carried out.

CLIENT: George GREGORY, solicitor

RESIDENCE: RIVERNOOK, Staines, Middx.

DATE: 1890

HOUSE: T.E.COLCUTT

PRESENT OWNER: Private

REFERENCES: A&C 1st p.48; n.47

2nd p.53; n.54

LIFE p.25-6

KENDAL Loose bound vol. (1)

BN v.65 1893 p.826

A neighbour has a photograph showing a little of the gardens, from an auction catalogue of 1912

While at Graythwaite Hall, Mawson met Gregory who asked him to lay out the gardens of his new house, making this the first commission at a distance from the firm's Westmorland base. Mawson kept parts of the garden in the 'naturalistic' or 'landscape style', adding some formal work by the house.

The present owner claims that there is nothing remaining to be seen.

CLIENT: W.G.GROVES

RESIDENCE: HOLEHIRD, Windermere, Cumbria

DATE: 1902

HOUSE: Rebuilt between 1858 and 1899

PRESENT OWNER: Cumbria C.C. The garden is run by The Lakeland Horticultural Society

REFERENCES: A&C 1st p.88, 90; n.85, 86

2nd p.96, 97, 99; n.97, 98

3rd p.114, 119; n.131, 132

4th p.229; n.289, 291

5th p.244; n.333, n.335

LIFE p.84

KENDAL /76 Roll 4 (1) for Groves but at Low Borrans, Windermere.
Society Leaflet

Nothing remains of the range of glass which Mawson designed.

CLIENT: L.GUEVARA

RESIDENCE: ELMCOURT, 118, Duchy Rd., Harrogate, Yorks.

DATE: 1924

PRESENT OWNER: Private

REFERENCES: A&C 5th p.372; n.456, 457

KENDAL Roll 64 (2)

Roll 135 (4)

Photos box 2 file 24 (4)

The owner has photographs

The garden was under an acre, and the problem was how to secure maximum interest and privacy. The plan was probably more the work of EPM than his father.

It is surprising to come across this small, very formal back garden, with its fountains, paving and garden shelters, still in good condition.



n.94 The conservatory, Elm Court 1987

CLIENT: Sir Henry A. HARBEN, purchased Newlands in 1903. Son of the founder of the Prudential Assurance Co. and managing director

RESIDENCE: NEWLANDS PARK, Chalfont St.Giles, Bucks

DATE: 1903

HOUSE: additions by Paul Waterhouse

PRESENT OWNER: College

REFERENCES: LIFE p.105

VCH BUCKS 1925 (completed 1914) v.II p.193

The present owner has an early photograph album

Since the site 'offered no thrilling opportunities', Mawson introduced features to add character, such as the garden compartments at the side of the house. His terrace with extending pergolas and summerhouses is the most notable feature left.

Much new building has been put on the land around the house.

CLIENT: Dr.Edward Augustus HARBOARD, Harley St. specialist

RESIDENCE: FRININGHAM LODGE, Thurnham, Delling Hill, Maidstone, Kent

DATE: 1905

REFERENCES: LIFE p.95-6

KENDAL Cash account 1907 July

KELLYS 1911, 1915

Mawson advised Dr.Harbord on 'the type of house suited to his needs, its setting, new drives, terraces and gardens'. In the end, however, Harbord settled for converting one of the farmhouses already existing on the estate.

CLIENT: Herbert HARRIS

RESIDENCE: BOWDEN HILL, Laycock, Wilts

DATE: 1910

HOUSE: 1792

PRESENT OWNER: Private

REFERENCES: LIFE p.181

KENDAL Cash account 1912 Ap

allowance 1911 June

RA 1912 1571

SALES West Country Gardens

English Heritage Register

In his autobiography, Mawson says of the job that it was 'a responsible piece of work but the risks attendant upon the execution of part of the scheme were so great that the plans were modified and in part abandoned'. The problem was that the house had been built on a mound of shifting clay, so it was not possible to dig the foundations for terraces. Instead they 'succeeded by other means in effecting some considerable improvements by planting and rearranging the carriage court'. (life)

The 'very successful rose garden' (life) has gone and there have been alterations and additions to the gardens. Mawson may have been responsible for what terracing there is round the house, the series of small pools, and the formal lily pond, but there are no records to prove this.

CLIENT: Frederick James HARRISON, JP, Liverpool ship owner

RESIDENCE: MAER HALL, Maer, Shropshire

DATE: 1910

HOUSE: additions by DOYLE, Liverpool

PRESENT OWNER: Private

REFERENCES: LIFE p.181-3

KENDAL Glass Slides Box 6 (1)

WHO WAS WHO 1897-1916

Mawson felt that the garden 'called for some features to accord with the spacious style which the architecture favoured' especially on the front side where all was 'feeble and purposeless'. (life) He recommended spacious terraces and box framed flower beds with some more distant plantings to frame the views. However, the client preferred his garden to remain in the landscape style and the work was not carried through.

CLIENT: Sir Alfred HASLAM

RESIDENCE: BREADSALL PRIORY, Breadsall, Derby.

DATE: 1910

PRESENT OWNER: Hotel

REFERENCES: LIFE p.181

KENDAL Glass Slides, photo

Cash account 1910 July

1911 June

1912 Dec

DERBY RO

Mawson only mentions that he planned rose gardens, but there are quite extensive gardens in his style including a terraced rose garden, formal pond, and rock and water gardens.

CLIENT: O.W.E.HEDLEY

RESIDENCE: BRIERY CLOSE, Ambleside

HOUSE: Francis WHITWELL, 1912

PRESENT OWNER: Private

REFERENCES: KENDAL Roll 231 (32)

MEA ALLAN Fison's Guide 1970

The archive at Kendal has plans and details for the garden.

CLIENT: Commander HENDERSON

RESIDENCE: KEFFOLDS, Bunch Lane, Haslemere, Surrey

DATE: 1905

HOUSE: 1904 HUTCHINSON

PRESENT OWNER: The Ockenden Venture

REFERENCES: A&C 4th p.94, n.117

5th n.121

LIFE p.130

KENDAL Bound photos (1)

Photos box 2 file 18 (7)

Glass slides box 6 (5)

Cash account 1907 Aug

allowance 1910 Sept

ARCH.REC v.30 1911 p.340

Mawson's 'work of considerable interest' (life) consisted of terracing to give a platform to the house and to allow of level lawns, and a cherry walk leading to woodland paths. Only a small area is kept as garden but the terracing remains along with traces of the design.

CLIENT: Sir Wilfred HEPTON, manufacturer and Lord Mayor of Leeds

RESIDENCE: NEWTON GREEN HALL, Harehills Lane, Leeds

DATE: 1910

HOUSE: Georgian

REFERENCES: A&C 4th p.118; n.131, 132, 146

5th p.119; n.154-6

LIFE p.183

KENDAL Perspectives (1)

Bound photos (3)

Photos box 1 file 6 (4)

Glass slides box 6 (3)

Cash account 1910 Nov

1911 May, June

Allowance: 1910 July

ARHC.REC v.30 1911 p.339

HOLME North Counties p.xxx-xxxi; pl.xcix, c

KELLYS W.Yorks. 1912

The A&C illustrates the 'delightful circular rose garden' (Holme) with its summerhouse and pergola which was designed to occupy the old vegetable garden. Mawson thought it one of his most successful rose gardens and Holme admired it as 'a wonderful piece of garden-making' in Mawson's most characteristic manner.

CLIENT: Sir Hubert von HERKOMER CVO, MA, RA

RESIDENCE: LULULAUND, Bushey, Herts

DATE: 1912

HOUSE: H.H.RICHARDSON, 1886-94. A Bohemian Castle, built, 'whatever its architectural merits', (Life) regardless of cost.

PRESENT OWNER: demolished 1939

REFERENCES: LIFE p.211

VCH Herts. 1908 p.179

Herts. Countryside Magazine Jan/Mar 1982

CL v.86 1939 p.636 (no garden)

WHO WAS WHO 1897-1916

In return for painting his portrait, Herkomer asked Mawson to plan a rose garden to go on the site which had been occupied by his studio.

The property has been demolished and it is doubtful that anything remains of Mawson's planting, pergola or pavilion.

CLIENT: HERRINGHAM, medical doctor

RESIDENCE: FIVE DIAMONDS, Chalfont St. Giles, Bucks

PRESENT OWNER: Private

HOUSE: 1904

REFERENCES: JBW brochure

On the garden side of the house are vestiges of the scheme. The original has undergone alterations and parts have been lost through neglect, especially in the area of the sunken garden to the side of the main building. The top terrace has survived with its fancy set of steps down to the lawn, a pergola to one side and what was the rose garden to the other. The garden leads to woodland with walks.

Walker seems to be a reliable source of information so Mawson probably was connected with the commission.

CLIENT: Thomas FERMOR HESKETH

RESIDENCE: RUFFORD HALL, Rufford, Lancs.

PRESENT OWNER: The National Trust

REFERENCES: KENDAL Roll 151 (1)

Roll 217 (2)

Cash account 1916 Dec

1911 May, June

1922 Jan

1913 Mar

allowance

J.Mawson survey

NMR

CL v.66 1929 p.528-38; 570-76

WHO WAS WHO 1916-28

The plans at Kendal are for the drive and part of the garden. The sums entered in the accounts book are not large.

CLIENT: Sir Edward HOLT Bt., Prestwich brewer, paper manufacturer,
Conservative

RESIDENCE: BLACKWELL, Storrs, Bowness, Windermere, Cumbria

DATE: 1902

HOUSE: BAILLIE SCOTT, 1897-8

PRESENT OWNER: built over

REFERENCES: LIFE p.84

ASLET The Last of the Country Houses p.37

FRANKLIN The Gentleman's Country House

MERCER Dissertation

WHO WAS WHO 1916-28

It is recorded in 'Life' that Mawson did a 'small, interesting garden at Blackwell', a property very close to Moor Crag. No evidence has come to light to show what was designed, and if, as Mercer says, it has been built over, there may be no way of tracing what was the original plan.

CLIENT: John Peter HORNUNG

RESIDENCE: Horsham, Sussex

DATE: 1911

REFERENCES: KENDAL Cash account 1911, Dec

WHO WAS WHO 1929-40

KELLYS Sussex 1905, 1911, 1915

There is an entry in the Cash account book for 201/3/9 from Hornung, Micks Race, Horsham. Kellys gives his address at this time as Comptons Lea, Horsham, and he later moved to West Grinstead Park. The latter residence has been demolished, and I have come across no other mention of the former.

CLIENT: Mrs.E.HOWARTH

RESIDENCE: LANGDALE CHASE, Windermere, Cumbria

DATE: c.1900

HOUSE: 1891 by J.L.BALL, J.T.LEE and PATTINSON of Manchester

PRESENT OWNER: Hotel

REFERENCES: KENDAL Photos /86 Box 3 file 34 (1)

Cash account 1912 Oct entry for George E. Howarth, Manchester

ST.YB 1907 p.186

BEARD

PEVSNER Cumberland and Westmorland

Pattison's of Windermere have several photographs showing a little of the gardens.

Beard, when researching for the Lancaster exhibition, decided that the garden is reliably Mawson's. His information came from Miss D.G.Dalzell, a daughter of a gardener who had worked on the property. The existence of a photograph in the Kendal archive, and the illustration of Mawson's design for 'The Langdale Seat' in the Studio Year Book 1907, reinforce this opinion.

The present garden is simply terraced with walks going down to the lakeside and boathouse. A stream crossed by a balustraded bridge falls through the grounds and there is a circular rose garden.

CLIENT: HOWARTH

RESIDENCE: CRIPLANDS COURT, Lindfield, Sussex

HOUSE: Morley Horder

REFERENCES: A&C 3rd n.66

BJ v.15 1902 p.384; pl.387

BN v.83 1902 p.46

KELLYS Sussex 1905

CLIENT: William H. HOYLE, partner of Barlow, Jones and Hoyle, cotton manufacturers of Bolton

RESIDENCE: ABOVE BECK, Grasmere, Cumbria

DATE: 1908

HOUSE: 1859 Stephen HEALISS

PRESENT OWNER: The house and outbuildings have been split into about eleven flats

REFERENCES: A&C 4th p.94; n.113,114

5th n.73, 74, 315, 411

LIFE p.152, 209

KENDAL /86 'M' Roll M14 (3)

Bound photos (1)

Photos (3)

Glass slides box 6 (1)

Cash account 1911 June

1913 June

1914 June, Sept

1917 Sept

1919 June, Aug

allowance

1920 June

International conference 1928 n.40,42

ARCH.REC v.30 1911 p.347

ST.YB 1917 p.10-11, 58-59

According to Mawson, the work he did on the hillside garden was of 'exceptional character' (Life) with the extensive alpine gardens and terraces being the chief attractions.

The whole property has been greatly altered and there are several new buildings on the grounds. Fortunately, the important part of the garden design, the upper part with the chalets and rock garden, is intact if neglected. The chalets are now used as holiday homes.

CLIENT: JACOBS

RESIDENCE: S.E.COAST

DATE: 1902

REFERENCE: LIFE p.84-5

Jacobs spent around £8000 on the property but Mawson gives no details of the garden he made.

CLIENT: Sir William JAFFRAY, 2nd Bt, son of the founder of the
Birmingham Daily Post

RESIDENCE: SKILTS, Studley, nr. Redditch, Warwick.

DATE: 1908

HOUSE: considerably enlarged by Jaffray

PRESENT OWNER: School

REFERENCES: LIFE p.149

4th p.64; n.299

KENDAL Roll L65 (3)

Photos box 2 file 28 (6)

Cash account 1908 Dec

1912

1915 Jan

International conference n.68

ARCH.REV v.28 1910 p.68

ST.YB 1913 p.131

WHO WAS WHO 1897-1915

KELLYS 1896, 1908

Before Mawson planned and laid out his gardens, the grounds were treated in a landscape style. Recently tarmac has been put down over his designs but several teachers still remember the Italian garden, gazebo and greenhouses. Odd features remain as reminders of Mawson, such as the garden wall, the fine garden entrance and a grand pair of brick pillars each supporting a statue of a boar.

CLIENT: Sir E.CLARKE JERVOISE

RESIDENCE: IDSWORTH PARK, Treadwell Rd., Horndean, Hamps.

DATE: 1910

HOUSE: Victorian, William BURN

PRESENT OWNER: Private

REFERENCES: LIFE p.181

HAMPS.RO

NMR

WHO WAS WHO 1897-1916

The Hampshire Record Office holds a set of five plans, dated 1909, for the landscaping of the estate. If these are by Mawson, then they must supply the best record of his ideas for the property, since in his writings he only mentions having carried out 'garden extensions'. (life)

A recent sale catalogue indicates that much of his treatment of the grounds has survived.

CLIENT: A.C.de LAFONTAINE

RESIDENCE: ATHELHAMPTON HALL, nr. Dorchester, Dorset

DATE: 1904

HOUSE: 15th Century

PRESENT OWNER: Private; opens to the public

REFERENCES: A&C 4th p.39, 70, 73, 74, 179; n.86

5th n.91, 391

LIFE p.85-6

KENDAL Roll L22 (2)

ACAD.ARCH 1915 p.73

CL v.vi 1899 p.272-78

JEKYLL Garden Ornament 1918 p.231, 350, 339 (1982 edition)

English Heritage Register

NMR

Mawson altered the long drive to a 'simple, direct and dignified approach' in keeping with the architecture. DG designed gate houses to accompany the new arrangement, but it seems that they were never built. Mawson was also asked to plan new stables, garages, and gardens to go on the North side of the house. The commission was for plans only, and the main garden as seen today is the earlier scheme by Inigo Thomas.



n.95 The garden door,
Skilts c.1908



n.96 Skilts 1987



n.97 Gateway dividing sections of the garden, Skilts c.1908



n.98 Skilts 1987

CLIENT: Sir Robert LAIDLAW, Liberal MP for Renfrewshire, business man,
Whiteway and Laidlow merchants in India. Laidlow bought the house in
1909

RESIDENCE: WARREN HOUSE, Croyden Rd., Hayes, Kent

DATE: 1910

HOUSE: George Somers Leigh CLARKE 1882

PRESENT OWNER: Hayes Metrop. Police sports centre

REFERENCES: A&C 4th P.114, 115, 117; n.147

5th P.115; n.153

KENDAL Roll L40 (2)

Roll 11 (1)

Bound photos (1)

Photos (1)

Cash account 1911 May

WHO WAS WHO 1897-1916

Mawson created a chain of flower gardens round the flat site, incorporating the existing groups of Scotch fir, with the intention of making extended vistas within the grounds. They fitted in with the lawns, rock garden and rose garden which had already been laid out.

The fine walls of the kitchen garden remain alongside the imposing drive but Mawson does not mention either feature. It is difficult to tell what of the work left round the house - the bowling green, forecourt, yew quad, alcove and stone seat - was Mawson's work.

CLIENT: Sir Henry Michael LAKIN 1st Bt, DL JP, magistrate

RESIDENCE: THE CLIFF, Warwick

DATE: 1909, extension by Voysey

OWNER: Private, property split

REFERENCES LIFE p.152

WARWICK RO

KELLYS 1898

The garden is now confused and it is difficult to tell what, if any, of Mawson's 'plans for a smaller garden scheme' (life) were implemented. There are plans for further buildings on the plot.

CLIENT: John LANCASTER, coal magnate

RESIDENCE: DUNCHURCH LODGE, Dunchurch, Rugby, Warwick

DATE: 1908

HOUSE: Gilbert FRAZER, Liverpool, architect of lodges and house. The old house was burned down in 1890 and the present house was built for Lancaster in 1903

PRESENT OWNER: General Electric Co., management centre

REFERENCES: A&C 4th p.41, 46, 150, 240, 244, 343-49; n.25, 29, 190, 295, 314, 371, 392-397

5th p.380-86; n.28, 32, 343, 360, 440, 465-70

LIFE p.149

KENDAL /86 L67 (2)

/86 Box 2 file 32 (12)

Glass slides box 6 (6)

Bound photos (6)

Cash account 1908 July, Sept, Nov

1909 Feb

1910 July

allowance

1910 July

ARCH.REC v.30 1911 p.344

BN v.95 1908 p.689

BN v.97 1909 p.754

GC v.48 1910 p.480

ST v.52 1911 p.306, 309-13

JEKYLL, G. Garden Ornament 1918 p.318

JEKYLL, G. and WEAVER, L. n.248; 284

The owner has some old photos

Lancaster called in Mawson to add terraces and gardens to his new house. Mawson endeavoured to make the most of the open views at the same time as preventing bareness and providing shelter. The very complete photographic record shows that all Mawson's plans were carried out, Mawson Brothers acting as the contractors.

Much of the large garden remains although there have been alterations such as the replacement of the paved rose garden by a pool and the

felling of the elm avenue. Among the notable features left are the fruit room in the kitchen garden, the large oval pool at the end of the sloping lawn, a lily pond and the croquet lawn.



n.99 View from the lake across the garden, Dunchurch Lodge c.1908



n.100 Dunchurch Lodge 1987

CLIENT: Sir Archibald Lawrence LANGMAN

RESIDENCE: NORTH CADBURY COURT, North Cadbury, Somerset

DATE: 1912

HOUSE: c.1581

REFERENCES: LIFE p.208

KENDAL Cash account 1913 July

1915 Jan

KELLYS 1914

NMR

Since the family spent much of their time in Canada, Mawson arranged his plans for the garden so that they could be carried out in instalments during the clients' absences.

Kellys remarks that the gardens, covering some twenty five acres, were well laid out round the mansion with wilderness walks and several ponds to the South. Now there is a great deal of lawn, a large walled garden and some formal paths, steps and yew hedging. Even allowing for later simplifications, it seems that few of Mawson's proposals were introduced.

CLIENT: Mrs. Gerald LEIGH, later Mrs. HALSEY, leased from Lord Sondes

RESIDENCE: LEES COURT, Sheldwich, Faversham, Kent

DATE: 1908

HOUSE: 1652 for Sir George Sondes by an unknown architect, the front after a design by Inigo Jones. The house was damaged by fire and rebuilt with the baroque entrance on the E side, by Messrs. Hoare and Wheeler. Robert Atkinson contributed to the interior decoration.

PRESENT OWNER: Private - divided into 28 flats

REFERENCES: A&C 4th frontispiece, p.104, 118, 181, 268; n.30, 128, 130, 148, 241

5th p.104; n.133, 134, 262

LIFE p.150-1

KENDAL Roll L29 (4)

Photos file 36

Bound photos (1)

Glass slides box 6 (2)

Perspectives (1)

Cash account 1909 Jan

HALSEY

1910 Aug

1911 June

1912 July

1913 June

1919 June

Letter THM to Atkinson 17th Aug 08 ??

Letter THM to Atkinson 21 July 08

RA 1909 (1460)

ACAD.ARCH v.47 1915 p.86

CL v.52 1922 p.178-83

ST v.60 1914 p.274

JEKYLL Garden Ornament 1927 p.172, p.189

PEVSNER NE and E Kent p.86

The remodelling of the 'bald and uninteresting' (Life) gardens was stimulated by the necessary rebuilding of the house after the fire. Mawson was employed to provide a scheme and worked closely with Atkinson

who was busy with the interiors.

As part of the restoration the main entrance was shifted to the East side. This left the South side free and Mawson focused his attention on this front, creating a rose garden across its whole width. The garden was sunk to relieve the flatness of the site, and focused on a fountain.

According to Jekyll, this 'effective and unusual arrangement' (life) showed a skilful and excellent combination of masonry and topiary. Along with its double yew hedges and adjoining pollarded lime walks, it remains much as when it was constructed.



n.101 The rose garden, Lees Court c.1908



n.102 Lees Court 1987

CLIENT: Col. LEIGH

RESIDENCE: LEIGH HALL, Greater Manchester

DATE: 1907

REFERENCES: LIFE p.137

KENDAL Cash account 1908 Ap

1915 Jan (?)

Mawson was asked to advise on some improvements to the garden which had originally been planned by Repton.



n.103 The terrace pool, Wood 1987

CLIENT: W.LETHBRIDGE

RESIDENCE: WOOD, S.Tawton, Devon

DATE: 1898 - 1900

HOUSE: Dan Gibson totally remodelled, 1898 - 1900

OWNER: Private

REFERENCES: A&C 3rd endpapers, p38, 73, 107, 134, 277-82; n.37, 83, 100, 117, 141, 148, 246-48

4th endpapers, p.39, 43, 45, 46, 49, 80, 91, 111, 125, 143, 144, 148, 185, 207, 243, 363-68, 409-413; n.22, 28, 31, 97, 138, 187, 247, 266, 313, 343, 365, 366, 409-13

5th endpapers, p.393-97, 400; n.25, 31, 145, 210, 268, 305, 340, 359, 392

LIFE p.46, 62, 69, 74; n.20

KENDAL WDB/86 box 1 file 12 (23)

Bound photos (2)

Loose bound vol. (1)

Glass slides box 7 (31)

Cash account 1908 May

1909 Jan

1910 Sept

1911 June

allowance

1910 June

ARCH.REC v.30 1911 p.341

ARCH.REV v.22 1907 p.156

ARCH.REV v.27 1910 p.100-02

A.& BJ v.32 1910 p.524, 540, 541

GC v.48 1910 p.480

House and Garden v.34 1979 n.8 (343) p.200

JRHS v.34 1908-9 p.376 fig.70

ST.YB 1908 p.ix, B23

ST.YB 1913 p.126, 127

NMR recent sale catalogue, postcard

Gibson built an almost entirely new house for Lethbridge and, together with Mawson, planned the garden, park and home farm buildings. Gibson

was even responsible for the decorative furniture and for selecting the silver, china and linen.

In the grounds, Gibson's principle contribution to Mawson's work was the alteration of the lodge to which Mawson added the gate piers, gates and wing walls at a later date. Mawson's plan was extensive with a terrace supporting a circular pond and pair of summerhouses on the South side, leading down by degrees to an informal lake. To the West were games lawns, tea houses and pavilions; to the East the kitchen garden area. Mawson Brothers were responsible for its execution.

The commission was a success and the results 'harmonious and interesting'. (Arch.Rev.v.22) The client was most appreciative and presented Mawson with a copy of 'The praise of Gardens' by A.F.Sieving, inscribing on the fly leaf: 'To the author and begetter of the gardens at Wood. In grateful appreciation. From the owner'. (life) The large garden, though sadly neglected, remains 'of exceptional extent and importance'. (life). As the best surviving example of Mawson's larger private commissions, it must be restored.



n.104 Across the garden from the house terrace, Wood 1987

CLIENT: LEVER

RESIDENCE: THORNTON MANOR, Thornton Hough, Cheshire

DATE: 1906-14

HOUSE: Elizabethan style, alterations by John Lomax Simpson then Douglas and Fordham from 1891 on. Music rooms by J.J.Talbot and kitchen wing by Grayson and Ould.

PRESENT OWNER: Private

REFERENCE: A&C 3rd n.253

4th p.49, 241, 245; n.81, 82, 305, 319

5th p.261; n.193, 208, 290, 365, 429

LIFE p.115-8, 134, 180, 189, 208; n.25, 28

KENDAL Roll L109 A (15)

assorted plans and elevation of Manor house
B (12)

Photos box 1 file 13 (21)

Bound photos (3)

Glass slides box 6 (16)

Cash account 1910

1911 Jan, Ap, June, Oct

1912 Jan, Ap

1915 Dec

1916 Aug

1917 Mar

RA (1532) 1915

ACAD.ARCH v.47 1915 p.30

ARCH.REC v.42 1917 p.442-51

B v.108 1915 p.437

CL v.178 1985 p.602-5

HOLME North Counties p.xxxiv; pl.cxxvi, cxxvii, cxxviii

Lever Viscount Leverhulme 1927

PEVSNER

The link between Mawson and Lever began with the gardens at Thornton Manor. According to Pevsner, though, the result here was less notable than at The Hill or Roynton Cottage.

Mawson was initially involved with 'considerable alterations and

extensions' (life) for the grounds and the greater part of his plans was carried out. Later his firm was involved in making plans for the mansion, some of which were implemented albeit in a modified form.

Since the gardens were to be used for entertaining Lever's workmen rather than just the family, Mawson used a broader width and scale than usual. The lake covers 20 acres and is surrounded by 10 acres of woodland and a 2 mile garden walk.

Lever himself had a significant influence on the designs, and the general layout has been attributed to him.

The gardens are still beautifully kept but their design has been simplified.

CLIENT: LEVER

RESIDENCE: ROYNTON COTTAGE, Rivington Pike, Bolton, Lancs.

DATE: 1905

PRESENT OWNER: Lancashire C.C. and NW Water Authority

REFERENCES: A&C 4th p.170, 373-78; n.233, 418-426

5th p.405, 408, 410; n.217, 291, 304, 306, 312, 445, 491-501

LIFE p.126-9, 134, 179, 189, 339-40; n.27, 64

KENDAL ROLL L4 (1)

ROLL M173 (1)

PHOTOS box 3 file 51 (19)

other photos

newspaper article Lancs Daily Post June 4th 1947

Bound photos (3)

Glass slides box 6 (3)

Cash Account 1910 Oct

1911 Jan, Ap, June, Oct

1912 Jan, Ap, Oct

1915 Dec

1916 Aug

1918 June

allowances 1917

RA 1910 (1628)

International conference 1928 n.24, 25

ARCH.REC v.30 1911 p.350, 351

BEARD 1976

HOLME North Counties p.xxii; pl.xxiv, xxv

FORSYTH Yesterday's Gardens 1983 n.94

PEVSNER North Lancashire

BOOKLET for West Pennine Moors Area Management Committee 1985.

NMR 7 photos (early 1900) W.J.Day

ENGLISH HERITAGE REGISTER

Lever developed 400 acres of the valley to the West of Rivington Pike as a public park. The 50 acres of 'barren and windswept land' on the hillside above he laid out as a private garden 'in the spacious manner which characterised all his undertakings'. (Life) Mawson was called in to assist and together they developed a scheme in perfect keeping with

the natural environment.

The commission extended over many years. In 1911, Holme observed that Mawson 'is using all the resources of garden-making to accentuate the natural attractions of the site' and considered that Roynton 'promises to be, when completed, one of the most remarkable of the northern gardens'. (Holme) Mention was made of the great variety of plants and of alpine plants particularly' (Holme) which Mawson had planted on the land that previously had been 'without a tree or shrub to give it homeliness'. (Life)

Of the later work, the most notable development was the transformation of 'a small stream which meandered almost out of sight in a leafy dell' into a rocky cascade. Mawson compared it to a simple version of 'the engineering feats of the Italian formal cascades'. (Life) In his autobiography, he wrote that of all the gardens giving him professional enjoyment none came into competition with Roynton because he had succeeded where everyone predicted failure.

The garden has suffered from neglect but the basic layout is unchanged and much remains of the rough rockwork terraces and garden houses. Several of the garden buildings, including the pigeon house and the range of glass, have gone as have the 'many thousands of trees and shrubs' (Life) which Mawson planted. Atkinson's lookout tower still shows above the skyline.



n.105 The lily pond, The Hill c.1906



n.106 1987

CLIENT: William Hesketh LEVER

RESIDENCE: THE HILL, Hampstead, London

DATE: 1906, 1914

HOUSE: much enlarged during Lever's ownership by E.A.Ould. Some of the later work was done by THM and sons in conjunction with Leslie Mansfield.

PRESENT OWNER: Nursing home now for sale

REFERENCES: A&C 3rd p.113, 272-77; n.67, 85, 122, 207, 217, 242-45
A&C 4th p.140, 150, 165, 188, 217, 219, 338-43; n.171, 172, 195, 275,
387-391

5th ed p.233, 374-80; n.56, 71, 191, 458-64

LIFE p.129-30, 179-80, 189; n.33, 34

KENDAL Roll M84 (1)

Photos box 3 file 51 (1)

article Nov 18 1925

Box 2 file 26

Bound photos (4)

Loose bound vol. (4)

Glass slides box 6 (10)

Cash account 1910 Oct

1911 Jan, Ap, Oct

1912 Jan, Ap

1913 Sept

1914 Mar, Aug

1915 Jan, Dec

1916 Dec

1918 Dec

1921 Jan

allowances

1912 June

1914 Sept

other entries for Lever unspecified.

Perspectives (1)

ARCH.JNL v.62 1925 p.755-61

ARCH.REC v.30 1911 p.342, 343

ARCH REV v.22 1907 p.156

ARCH.REV v.34 1913 p.80; pl.xii, xiii
ARCH.REV.B v.16 p.44
B v.93 1907 p.288
CL v.43 1918 p.186-93
CL v.58 1925 p.1019
GC v.48 1910 p.480
GC v.52 1912 p.482-83; n.209, 210 + pl.
JRHS v.34 1908-9 p.368 n.65; p.376 n.69
ST v.57 1913 p.208-16
ST.YB 1908 p.x; B17-20
FORSYTH Yesterday's Gardens 1983
JEKYLL Garden Ornament 1927 n.18
WHO WAS WHO 1916-28
NMR
English Heritage Register

When called in to carry out 'considerable extension and improvements' (Life) to Lever's London garden, Mawson found 'the difficulties were considerable but the opportunities were great'. (Life) The site was very steep and 'possessed no distinctive characters of importance'. (GC 1912) The main problem was to provide seclusion from the public heath without obstructing the view. Mawson's solution was to raise the ground level using material from the excavations for the Hampstead tube station, and to border the land with a substantial pergola. Mawson Brothers were the contractors.

After working on the original grounds of The Hill, Lever purchased the adjoining property, Heath Lodge, demolished the house and commissioned Mawson to extend his garden. A bridge was built across lane which divided the properties and Mawson developed the new area to make it suitable for garden parties. The work had to be abandoned during the war years.

GC speaks of the 'fascinating beauty of the garden' (1912) while Arch.Rev. 1913 found the gardens 'very attractively laid out'. CL later (1918) called them 'one of the most interesting and ambitious examples of the modern art of garden craft certainly in the neighbourhood of London'.

What was originally the extension into Heath Lodge is now a public park and well maintained although altered from Mawson's designs. The garden round the house has recently been neglected; the statuary has all gone and the frame yard is completely overgrown. The pergola, the main feature of the garden, badly needs structural repairs if it is to be

saved. The lily pond and terracing also require attention.

Although not particularly typical of Mawson's work, being in London lends added importance to this major commission, and it would be a great loss if it was left to decay.



n.107 Pergola and undercroft, The Hill 1987

CLIENT: LEVER

RESIDENCE: HALL I'THE WOOD, Bolton, Lancs.

DATE: 1906

HOUSE: tudor, restored by Johnathon Simpson, Grayson and Ould

PRESENT OWNER: museum

REFERENCES: LIFE p.125-6

CL v.21 1907 p.774

BN v.96 1909 p.829-31, 848

JEKYLL Garden Ornament 1918 p.153

PEVSNER South Lancashire

English Heritage Register

The low terraces and spreading steps which Mawson designed for the small site were constructed as planned. Alteration, damage and new plantings mean that now there is hardly anything to see.

CLIENT: LEVER

RESIDENCE: LEWS CASTLE, Stornoway

REFERENCES: LIFE p.303-5

Lever asked Mawson to report on the natural resources of the island, to advise on the replanning of Stornoway, and to draw up plans for the castle grounds. Riots prevented any of his proposals from being implemented.

CLIENT: LEVER

RESIDENCE: BORVE LODGE, Isle of Harris

REFERENCES: KENDAL Roll 63 (1)

ROLL 134? (1)

ROLL 219 (1)

The plans at Kendal show a proposal for the gardens.

CLIENT: LEVER

RESIDENCE: MOOR PARK, Rickmansworth, Herts

DATE: c.1920

HOUSE: c.1720

REFERENCES: BEARD

B v.125 1923 p.46 (no gardens)

CL v.46 1919 p.386-88 (no gardens)

HERTS RO

When Lever moved to Moor Park, he asked Mawson to provide a garden layout.

CLIENT: Thomas Owen LLOYD

RESIDENCE: BUDBROOKE HOUSE and THE PRIORY, Warwick

PRESENT OWNER: Budbrooke House is demolished as is most of The Priory

REFERENCES: LIFE p.104-5

KENDAL Roll M66

Photos (2)

Cash account 1911 Ap

1912 Ap

1915 Jan

KELLYS 1898-9 -1930

VCH 1908

Warwick RO

Warwick Local Library

Mawson's first contact with Lloyd was at Budbrooke House where he carried out garden extensions. He then worked at The Priory and helped plan out a part of Lloyd's land as a residential estate.

The Priory was largely dismantled in 1925 and the site bought by Warwick Corporation in 1936. Budbrooke House has been demolished.



n.109 Fellside c.1901

CLIENT: T.D.LINGARD, solicitor from Manchester

RESIDENCE: FELLSIDE, Bowness, Cumbria

HOUSE: Dan GIBSON 1901 architect, Pattinsons contractor

PRESENT OWNER: house and gardens split and new houses built in the grounds

REFERENCES: J.B.Walker brochure

The clients have the plans for the house, but not for the garden

The main feature in the gardens of this steep hillside site is a long flight of steps bordered by clipped golden yews, leading from the drive up to the front door. The top terraces still provide an architectural setting for the house, but further from it, where new buildings have been inserted, the layout is less clear.



n.108 Steps leading from the drive, Fellside 1987

CLIENT: Walter LLOYD

RESIDENCE: MOONHILL PLACE, Cuckfield, Sussex

DATE: 1902

HOUSE: P.M.HORDER c.1898

REFERENCES: A&C 3rd n.171

KENDAL Loose bound vol. (1)

Photos box 1 file 14 (9)

RA 1902 (1561)

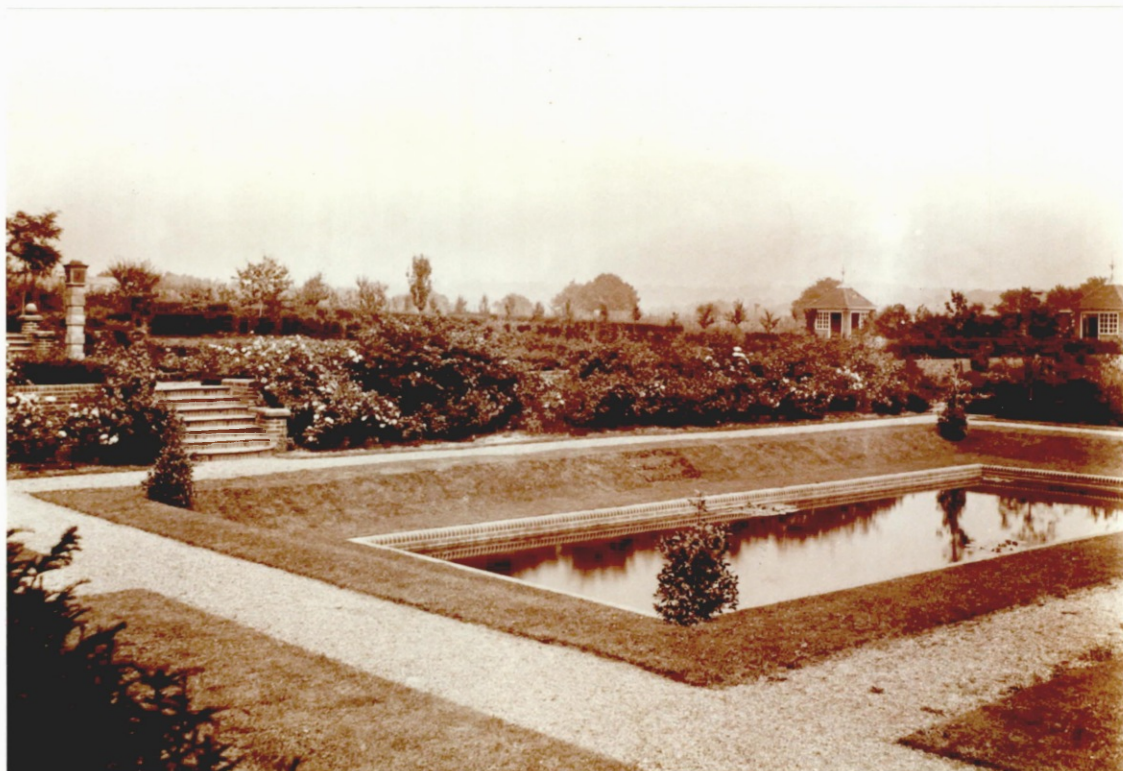
AR & BJ v.15 1902 p.382

ST v.26 1902 p.119, 121

ST.YB 1908 B33

PEVSNER 1965 p.479

No plan has survived of the garden, but the sketches and photos give an idea of its layout.



n.110 Sunken pool, Moonhill Place c.1902

CLIENT: LONG, owner of tanneries nr. Warrington

RESIDENCE: CLEABARROW, Windermere, Cumbria

HOUSE: 1900 ?

PRESENT OWNER: Private, property split into three

REFERENCES: J.B.Walker brochure

The owner has photos of the house being built

From the top terrace which runs along the house in front of the verandah, there are excellent views out over the lake and mountains. Below this comes undulating lawns to the dry stone boundary wall.

The drive divides on the way to the house, and a path leads from the right hand fork through some fine beech hedging to the farm.

It is a simple layout which uses the site rather than architectural adornments.

CLIENT: J.HEYWOOD LONSDALE

RESIDENCE: POUNDON HOUSE, Poundon, Bucks.

DATE: 1909

HOUSE: 1908, neo-Georgian

PRESENT OWNER: Private

REFERENCES: LIFE p.149-50

KENDAL Cash account 1909 Jan

1912 Sept

1920

PEVSNER

Mrs.Lonsdale favoured pictorial gardening and garden design while her husband was more interested in landscape. To please both, Mawson created 'one of those schemes composed of broadly outlined effects yet inset with a series of beautiful incidents'. Some of the layout can still be seen.

CLIENT: Sir George Watson MACALPINE JP, chairman of Altham Colliery Co. Ltd, Whinnery Hill Plastic Brick Co. Ltd. Liberal. Married a daughter of James Barlow.

RESIDENCE: BROAD OAK HOUSE, nr. Accrington, Lancs.

DATE: 1900

HOUSE: Thompson 1900

REFERENCES: A&C 1st p.29, 185, 188; n.127, 128

2nd p.32, 211, 214; n.160, 161

3rd p.259-61; n.233, 234

4th p.78; n.92

5th n.97

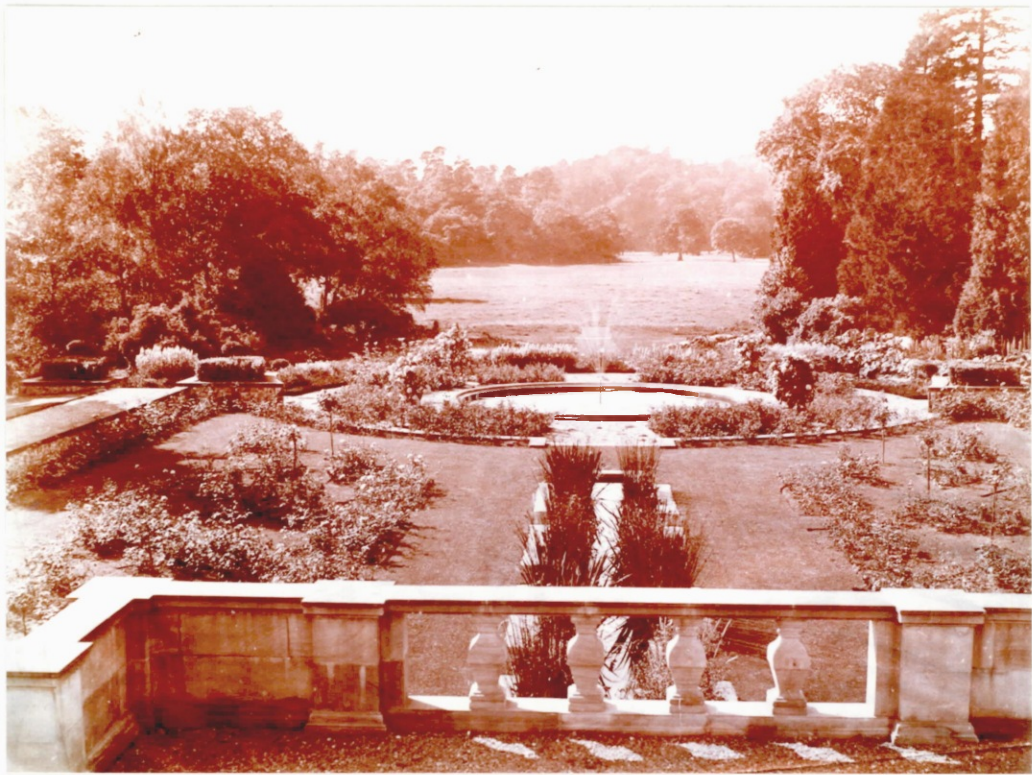
LIFE p.80

KENDAL Roll L4 (2)

WHO WAS WHO 1916-28

To fulfil his aims for this garden, Mawson built a balustraded terrace round the house leading to a lower terrace treated formally and a walk to the kitchen garden. From here sloped undulating lawns planted with flowering shrubs. Mawson also provided a convenient arrangement of drives. Despite the problems of finding plants which would flourish in the smoke laden atmosphere, Mawson felt he succeeded in creating 'a garden which gave lasting pleasure to the client and his family'. (Life)

New houses have been built on the part of the 3 acre site which was the kitchen garden and other areas have been modified, but the terracing round the house remains a good example of Mawson's work, and the carriage court and system of drives are much as he planned them.



n.111 View from the terraces, Dunira c.1922



n.112 Dunira
1987



n.113 Wall fountain feeding rill, Dunira 1987

CLIENT: W.GILCHRIST MACBETH, shipowner

RESIDENCE: DUNIRA, Comrie, Perth.

DATE: 1920

HOUSE: H.E.CLIFFORD AND LUNAN, Glasgow in Scotch baronial. The greater part has now been demolished

PRESENT OWNER: Private

REFERENCES: A&C 5th p.245, 400-403; n.279, 292, 293, 338, 339

LIFE p.322-25; n.66, 67

KENDAL Roll 25 (9)

Roll M97 (3)

Perspectives (1)

Photos box 3 file 34 (21)

Cash account 1920 March, Nov, Dec

1921 Aug, 1922 Ap

CL v.69 1931 p.379-82

GC v.96 1934 ii p.347+ pl.

NMR:

RCHM

Sale catalogue

Mawson refers to the grounds before he started work on them as 'a number of uninteresting grass slopes unrelieved by flower bed or shrub, to all appearances arranged by a waterworks engineer with railway experience; all excepting the precipitous bank which was the unfinished margin of the original layout and had been roughly planted with yew, holly and timber trees'.

Macbeth gave Mawson a free hand and followed the majority of his suggestions, the only important omission being the rose garden which was to occupy a site on the Western boundary with the park. The designs included a range of glass, improvements to the drives, and extensive terracing and formal gardens. A feature of which Mawson was particularly proud was the rocky stream constructed with the aid of Pulham.

The work took a large staff two years to complete. It now lies in a state of total neglect although by fighting through the undergrowth and crumbling stonework, the original form can still be traced.

CLIENT: Sir Alan then Sir Victor MACKENZIE

RESIDENCE: BRACKLEY, Glen Muick, nr. Ballater, Aberdeen.

DATE: 1900

HOUSE: extensive alterations MAWSON and GIBSON, 1900

REFERENCE: LIFE p.52, p.208

KENDAL Photos box 1 file 9 (7)

Cash account 1917 June

allowances

1918 June

1915 Dec

1914 Ap

KELLYS 1909-10

WHO WAS WHO 1897-1916

As well as adding terraces, gardens and a new avenue to the dower house, Mawson and Gibson did extensive alterations to the mansion for Sir Alan Mackenzie. The designs were carried out almost without alteration. After Sir Alan's death, Mawson worked again at Brackley, carrying out some garden extensions and adding a billiard room and smoking wing to the house.

CLIENT: MACMILLAN

RESIDENCE: BIRCH GROVE HOUSE, Chelwood Gate, W.Sussex

DATE: 1906

HOUSE: has since been rebuilt

PRESENT OWNER: Private

REFERENCES: LIFE p.135

KENDAL WDB/76 Roll 12 (7)

Roll 231 (1)

Roll 21 (1)

Photos box 5b (3)

Glass slides box 6 (5)

Cash account 1907 July

1908 Sept

1909 May

J.B.Walker photographs

The present layout is rather confused and it is difficult to tell what Mawson's 'interesting garden extensions' (life) consisted of. Yew hedged compartments are the main feature now. The material in the Kendal archive is of little help although a glass slide entitled 'before alterations' is some guide. The account book shows some work was done, but since Mawson's time the house has been rebuilt and there have been serious changes to his designs at least in the area immediately round the building.

CLIENT: Cptn.MACRAE GILSTRAP

RESIDENCE: BALLIMORE, Otter Ferry, Loch Fyne, Lochgilphead, Argyll

DATE: 1899

HOUSE: designed by HAMILTON, Glasgow and remodelled by William LEIPER

PRESENT OWNER: Private

REFERENCES: A&C 1st p.8, 63, 65, 82, 104, 188-92; n.129-32

2nd p.8, 69, 72, 91, 214, 216, 218; n.162-5

3rd p.8, 74, 76, 104, 264-8; n.235-8

4th p.147, 148, 197, 198, 202, 357-59; n.261, 402-404

5th p.151; n.207, 221, 309

LIFE p.46, p.57-8

KENDAL Roll L7 (3)

Photos box 4 file 79

Bound photos (3)

Loose bound vol. (2)

Glass slides box 6 (1)

J.HORT 1901 p.304, 305

RHMS

KELLYS 1909-10

WHO WAS WHO 1929-1940

When Mawson was called in to improve the grounds round Ballimore, the only gardens existing were the walled kitchen garden, the carriage drives and a lawn on the East side. He arranged for a scheme which included 'almost every type of garden planning from the formal terraces to the most naturalesque treatment of the stream'. (2nd) He also designed the gardens to the Dower house. The plan was carried out with only slight modifications, particularly some alterations to the terraces and the omission of the bridge over the stream. According to Mawson, the most noticeable features were the long straight lines of the walks and terrace walls, but this is no longer so for the garden is very overgrown, and neglect has caused the terraces to suffer. The freer and winding walks away from the formal garden can hardly be traced and Pulham's work on the stream is largely obscured.

CLIENT: Theod^r MANDER, paint and varnish industry

RESIDENCE: WIGHTWICK MANOR, Wolverhampton, West Midland

DATE: 1910

HOUSE: Ed. OULD of Grayson and Ould, with contributions from C.E.Kempe,
1887 and 1893

PRESENT OWNER: The National Trust

REFERENCES: A&C 4th n.6

5th n.5

KENDAL bound photos (1)

Cash account 1911 May

CL 1963 p.1242

ST.YB 1917 p.10, 55

FRANKLIN The Gentleman's Country House p.31

English Heritage Register

The National Trust have plans and photographs.

Although there is no firm evidence, it is likely that Alfred Parsons worked on the gardens before Mawson was called in. Mawson's plan indicates his additions, most of which were carried out and still survive. The plot is divided by a road, and the land on the far side, which held the kitchen garden, has been sold off.

CLIENT: Henry MARTIN, a Yorkshire manufacturer

RESIDENCE: CRINGLEMERE, Holbeck Lane, Troutbeck, Cumbria

DATE: 1900

HOUSE: Pattinson (?)

PRESENT OWNER: Divided into three flats. A new house has been built on the site of the pools

REFERENCES: A&C 1st p.41, 63-4; n.37, 62, 98, 133

2nd p.46, 69, 70; n.45, 67, 70, 113

4th p.91, 142; n.109, 110, 176, 182

5th p.148; n.113, 114, 197, 205

LIFE p.79-80

KENDAL /86 Perspectives (1)

PHOTOS /86 Box 4 (7)

The client was a collector by heart and with the help of Robert Mawson, who was acting as contractor, did much planting and extending of the terraced hillside garden beyond Thomas Mawson's recommendations.

The garden house which features in 'The Art and Craft' is still standing and the bones of the garden, although rather neglected, also remain. It is a confusing scheme further complicated by the division of the property and the new bungalow built in the grounds which has Mawson's water feature in its garden.

CLIENT: Col.George Blucher Heneage MARTON JP DL

RESIDENCE: CAPERNWRAY HALL, Carnforth, Lancs.

DATE: 1901

HOUSE: SHARPE 1844 for George Marton

PRESENT OWNER: Young People's Christian Holiday Conference Centre

REFERENCES: A&C 1st p.34; n.29

2nd p.39; n.37

3rd p.39-40; n.38

4th p.51; n.45

5th n.46

LIFE p.77

PEVSNER N.Lancs

SMITH, R.J. The Capernwray Story 1965

English Heritage Register

KELLYS 1905

WHO WAS WHO 1897-1916

Mawson added a 'satisfactory terraced rose garden' to Kemp's work, a feature which he was assured would have been in accord with that designer's wishes. He also made alterations to the carriage court.

New buildings have meant alterations in the grounds, but Mawson's work is much as planned.

CLIENT: for himself

RESIDENCE: THE CORBELS, Park Road, Windermere

DATE: 1901

HOUSE: T.H.MAWSON

PRESENT OWNER: private

REFERENCES: A&C 1st p.177; n.122

2nd p.239 - 243; n.220

3rd p.196 - 197; n.151

4th p.331 - 334; n.379 - 382

5th p.365 - 368; n.448 - 451

Life p.69, n.16

Kendal Roll M39 (1)

Bound photos (2)

Photos Box 4b (7)

Mawson designed a small simple garden of a lawn, borders and raised walks, behind his new house. Little remains of the scheme.

CLIENT: Robert MAWSON and MAWSON BROTHERS' NURSERY

RESIDENCE: SHRUBLANDS, New Road, Windermere, Cumbria

DATE: 1902

HOUSE: T.H.MAWSON

PRESENT OWNER: Windermere Social Club

REFERENCES: A&C 4th p.334 - 336; n.383, 384

5th p.368 - 370; n.452, 353

Life

Kendal Roll M106 (4)

Roll 87 (3)

Roll 117 (4)

Roll M91 (2)

Loose Bound vol. (6)

Photos (1)

Photos Box 4d (3)

Glass slides Box 6 (3)

Letter to Atkinson April 24th 1907

St.YB 1908 p.vii, xi, n.22

ARCH.REV.B v.16 p.41

BN v.85 1903 p.376

HOLME, C. North Counties pl.cxv, cxvi, cxvii, cxxxvi

The gardens were not large but showed 'a kind of exquisite delicacy in treatment'. (Holme) Holme found it had 'that individuality of manner' which distinguished all Mawson's works, illustrating 'his capacity to recognise what are the special needs of the subject presented to him and his power of adapting himself to the demands make upon him by circumstances'.

The nursery on the land accross the road from Shrublands was designed in conjunction with the house gardens, the latter having the range of glass. The rock garden was 'an example of the deliberate planning of a piece of wild scenery'. Also in the garden were 'many other cleverly arranged bits of garden design which afford the fullest possible evidence of Mawson's understanding of the art'. (Holme)

Very little is left of either the garden round Shrublands or the Nursery, the garden shelter in the latter having recently been pulled down.

CLIENT: MAWSON family

RESIDENCE: villa gardens at Heathwaite, Windermere, Cumbria

DATE: 1899

HOUSE: T.H.MAWSON

PRESENT OWNER: Private

REFERENCES: A&C 1st p.175 - 176; n. 121

2nd p.^b239 - 243; n. 218, 219

3rd p.193 - 195; n.149, 150

5th p.363 - 364; n.446, 447

BJ v.13 1901 p.92

BJ p.269

B v.72 p.485

Mawson found 'the designing of a small garden is almost as delightful work as that of designing small houses'. (2nd) These two villa gardens were designed for members of the family and had a communal tennis lawn. From them were 'some of the finest views in the district'. (2nd)

According to Mercer (dissertation, copy at Kendal) the gardens are rather neglected and built on in part.

CLIENT: H.C.MOFFATT writer of works on silver and gold

RESIDENCE: BOYTON MANOR, Boyton, Upton Level, Wilts, leased from
H.N.Fane

DATE: pre 1912

REFERENCES: LIFE p.135, p.189

KENDAL Glass slides box 6 (1)

Cash account 1912 June

1908 Nov

CL v.28 1910 p.262

KELLYS 1907

According to Mawson, Moffatt leased Codford Manor, an old Tudor house, and called him in 'to restore the gardens to something of their original character and interest'. (life) A glass slide at Kendal shows the Manor.

Kellys gives Moffatt's address as Boyton Manor, a mansion in the Elizabethan style, situated in Boyton, the neighbouring village to Codford St.Peter and Codford St.Mary. No mention is made of Codford Manor and it seems that Mawson made a mistake with the name. This is supported by the CL article.

RESIDENCE: HAMPTWORTH LODGE, Landford, Salisbury

DATE: 1912

HOUSE: E.Guy DAWBER 1912

PRESENT OWNER: Private

REFERENCES: LIFE p.135, p.189

KENDAL Cash account 1912 June

1908 Nov

B v.104 1913 p.566 (no gardens)

BN v. 1913 p.821, 826-27

ST v.58 1913 p.310-11

VCH Wilts 1980 p.32, p.60

Having worked for Moffatt at Codford Manor, Mawson helped him 'to plan out the site for a new house and gardens'. Hamptworth Lodge was built and the gardens laid out on the flat site but 'they only faintly resembled the plans and designs' (life) which Mawson had prepared. Studio mentions that the gardens had been redesigned 'utilising as far as possible the existing gardens'.

The formal garden with its rose garden, gentle terracing and summerhouses, is in good condition but the radiating rides and views are now missing.

CLIENT: H.C.MOFFATT

RESIDENCE: GOODRICH COURT

REFERENCES: KENDAL Photos box 4 file 77 (1)
Glass slides box 6 (4)

CLIENT: Frederick W. MONKS JP, ironmaster

RESIDENCE: WALTON OLD HALL, Walton Superior, Warrington, Cheshire

DATE: 1904 from 'Life', 1907 cash account and plans

PRESENT OWNER: public park administered by the District Council

REFERENCES: LIFE p.98, p.184-5

KENDAL Roll A56 (5)

Cash account 1907 July

In his autobiography, Mawson mentions designing new gardens to a new residence for Monks. He goes on to say that owing to its elevation, the layout of the garden presented many difficulties, some of which were overcome only after many experiments. The plans at Kendal, dated 1908, mainly have 'cancelled' across them.

CLIENT: Sir H. MOORE

RESIDENCE: BIRKSEY BROW, Crook, Windermere

DATE: 1887

PRESENT OWNER: Private

REFERENCES: LIFE p.23

WHO WAS WHO 1897-1916

Here Mawson extended the lawns and walks round the new additions to the house, added rose beds and included some planting along the boundaries.

There is little visible now, and it seems unlikely that Mawson's work ever amounted to much.

CLIENT: Mrs. and H.PRESCOTT MOSELEY

RESIDENCE: ST BERNARDS, Oak End Way, Gerrards Cross, Bucks.

DATE: 1909

HOUSE: P.M.HORDER

PRESENT OWNER: Private

REFERENCES: LIFE p.152

Cash account allowance

ST.YB 1908 B48, B49

KELLYS 1907, 1911

NMR

To Morley Horder's house, Mawson added a small garden scheme.

The garden has now been divided but a little terracing survives round the house, leading down to the first lawn and enclosed garden.

CLIENT: R.A.NAYLOR

RESIDENCE: CUERDON HALL, Thelwall, Warrington, Lancs.

DATE: 1900, 1898

HOUSE: WYATT, 1816-19

PRESENT OWNER: house demolished 1942

REFERENCES: A&C 1st p.40, 68, 72, 194-95; n.133, 134

2nd p.45, 75, 79, 207, 209; n.158, 159, 229

3rd p.48, 82, 255-9; n.231, 232

Life p.59, 61

KENDAL Loose bound vol. (2)

Glass slides box 6 (1)

B v.93 1907 p.287

PEVSNER

Naylor asked Mawson to prepare a plan for the gardens of Cuerdon Hall which had been laid out in the Victorian landscape style. Mawson was pleased with the final design, but had misjudged his client's taste, for Naylor could not see any merit in a formal plan. The gardens remained unaltered and are now partly under motorways and partly made into a nature trail.



n.114 Cross O'Cliff Court, from the house terrace 1987

CLIENT: Arthur C. NEWSUM, timber merchant

RESIDENCE: CROSS O'CLIFF, Bracebridge Heath, Lincoln

DATE: 1907

HOUSE: 1906

PRESENT OWNER: health centre

REFERENCES: A&C 5th n.159

LIFE p.140

KENDAL Photos

Cash account 1908 July

1912 Sept

1913 June

1919 Aug

Newsom, Richardon's brother-in-law, asked Mawson to design the gardens to his new house which had been built on an elevated site to the South of Lincoln. Mawson aimed to make the garden fit the scale of the residence whilst being easy and economical to maintain. The result was a soft formal scheme with a series of enclosed compartments, the bones of which still surround the house, although drastically simplified and partly built over.



n.115 Cross O'Cliff Court c.1908

CLIENT: Henry NOBLE

RESIDENCE: HIGHER TRAPP, Trapp Lane, Simonstone, nr. Burnley, Lancs.

DATE: 1912

HOUSE: 1904

PRESENT OWNER: Hotel

REFERENCES: LIFE p.209

KENDAL /76 Roll 196 (4)

CASH ACC 1913 Ap, June, July

1914 May, June

The main interest in this entirely new garden of considerable extent was found in the broad terraces. These remain intact, but the rest of the garden is either neglected or else has disappeared under a recent extension to the house and a large car park.



n.116 Garden house and terrace, Walmer Place c.1901

CLIENT: Albert OCHS

RESIDENCE: WALMER PLACE, Walmer, Kent

DATE: 1901

PRESENT OWNER: demolished and built over

REFERENCES: A&C 2nd p.73; n.73, 139
3rd p.78; n.88, 105, 203, 216, chapter end xiii
4th p.64, 166; n.75, 220
5th n.78, 157, 229
KENDAL WDB/86 Roll A53 (2)
Photos box 3 file 39 (11)
Loose bound vol. (1)
Glass slides box 7 (10)
Cash accout Jan 1901
International conference 1928 n.38, 50, 54, 55
ARCH.REC v.30 1911 p.345
ARCH.REV.B v.16 1909 p.46, 47, 52
BJ & ARCH.REC v.16 1902-3 p.130; pl.400
BN v.85 1903 p.547
GC v.48 1910 p.480
ST.YB 1906 p.248

The records for the garden show that it was an important commission but very little of the work which Mawson Brothers carried out remains now since a housing estate has been built on the site. The garden house, a little terracing and the formal pool have been incorporated into the communal garden areas.



n.117 The garden house, Walmer Place 1987

CLIENT: Mrs. PAYNE

RESIDENCE: MABY HALL, Cheshire

DATE: 1906

REFERENCES: LIFE p.135

KELLYS 1906

Mawson claims to have designed 'some interesting garden extensions' at Maby Hall, but there is no record of a Maby Hall in Kellys. Arthur Lavington Payne owned The Manor House, Mobberley, Knutsford, and it seems likely that this was the property concerned.

CLIENT: Thomas PEGRAM

RESIDENCE: THE GRANGE, Hoylake, Cheshire

HOUSE: 1892

PRESENT OWNER: Conservative club

REFERENCES: A&C 4th p.60, 64; n.61
5th p.59, n.63

The roadside garden has now mainly been tarmaced over and made into a carpark, but Mawson's row of brick piers bordering the drive, and the steps to the front door, have been left.

The Grange was built next door to the Royal Liverpool Golf Club, and the back garden, which was never large, backs directly onto the golf course. An arch leads from the front of the house to the back where there is only a flagged path partially covered by a new extension, and the site of a bowling green. A raised rockery bed divides the two halves of the garden.

CLIENT: Mrs Mary GRENVILLE PICKERING

RESIDENCE: KINCARDINE HOUSE, Kincardine O'Neil, S.Aberdeen.

DATE: 1898

HOUSE: NIVEN and WIGGLESWORTH, 1896

REFERENCES: LIFE p.46

RCHMS

KELLYS 1909-10

Mawson gives no details of this commission but it seems that he was only employed to provide plans which may not then have been carried out.

CLIENT: BRYAN LEESMITH, director of the chemical firm, Brunner Mond.
He proved unable to finish the house and the commission was completed
for R.A.PRESTWICH, textile manufacturer director of Burberrys.

RESIDENCE: TIRLEY GARTH, Tarporley, Cheshire

DATE: 1912

HOUSE: C.E.MALLOWS, 1906-1912

PRESENT OWNER: Irene Prestwich Trust

REFERENCES: LIFE p.209

KENDAL Roll 158 (2)

Cash account 1913 Ap

1914 June, allowances Sept

1915 Jan

ACAD.ARCH v.47 1915 p.30

ST v.44 1908-9 n.187

ST.YB 1913 p.43, 44

FRANKLIN The Gentleman's Country House 1981, pl.48, p.33

CEM Diary 1912

OTTEWILL MS 1985

PEVSNER North Lancashire

PRESTWICH, I. A Personal Memoir 1971

RIBA Drawings Collection

There is an aerial photo from around the late 1940s in the house.

The layout of the garden appears to have been a joint effort between
Mawson and MalloWS who had designed the house. They built terraces and
panel gardens round the house and merged these with a freer treatment.

The gardens are well cared for by the Trust but the details have been
modified for easy maintainance.

CLIENT: Three members of the PULLAR family

RESIDENCE: PERTHSHIRE

DATE: c.1910

REFERENCES: LIFE p.80, p.152

KENDAL Photos

Cash account

1909 March, May

WHO WAS WHO 1897-1915, 1916-28

KELLYS 1909-10

The commissions included design and superintendance of the construction of the gardens, and the work was of 'very exceptional character'. Mawson gives no other clues about his clients or the properties.

The accounts book has entries for Herbert S.Pullar and R.D.Pullar. The latter, chairman of J.Pullar and sons Ltd., Cleaners and Dyers, lived at Brahan, Perth and a photograph of this house exists at Kendal.

Sir Robert Pullar was a Liberal M.P. and senior partner of the dyeworks. He lived at Tayside, Perth, but if Mawson did the garden here, there is no trace of it now for the site is occupied by the new buildings of Perth College.

CLIENT: John William PYMAN JP, steamship owner, broker and colliery proprietor

RESIDENCE: RAITHWAITE, Lavernock Rd., Penarth, S.Glamorgan

DATE: 1908

PRESENT OWNER: demolished

REFERENCES: LIFE p.152

KENDAL Cash account 1910 Sept

1919 Nov

1920 June

PENARTH LIBRARY, air photo

KELLYS 1900-1910

Mawson's 'work of very exceptional character' is no longer, for the property has been demolished and is now the playing fields of a school.

CLIENT: B.J.REDMAN

RESIDENCE: ELMET HALL, Elmete Lane, Leeds

DATE: 1920

HOUSE: 1865

PRESENT OWNER: school

REFERENCES: KENDAL /76 Roll 156 (2)

Roll 156 (6)

Roll 192 (7)

Roll 244 (4)

Perspectives (1)

Cash account 1920 Nov

1921 Oct

The Kendal archive contains a number of plans showing the proposed layout and details for the garden, and entries in the cash account book for £200 and £248/0/5 suggest that some work was done.

Only playing fields and a new building occupy the site now, but two pillars of a pergola and their wooden cross bar suggest previous gardens.

CLIENT: W. RENWICK

RESIDENCE: MAR GATE, Stirling

DATE: 1902

HOUSE: W. LEIPER RSA, 1901

REFERENCES: LIFE p.80

'A comparatively small place' but Mawson 'enjoyed the work immensely as the client was appreciative and fond of his garden'. (Life)

CLIENT: Lt.Col.Sir James REYNOLDS

RESIDENCE: LEVENS HALL, Levens, Cumbria

REFERENCES: A&C 3rd p.145; n.62, 159

4th n.3, 320, 336, 337

5th p.273; n.2, 381, 382

LIFE p.23

KENDAL Roll 108 (3)

Bound photos (1)

Glass slides box 6 (1)

Mawson gave Reynolds suggestions for a water garden. He knew the gardens at Levens Hall from when they were owned by Cptn.Bagot, a friend of Bridson, and used photographs of them to illustrate 'The Art and Craft'.

CLIENT: William S. RICHARDSON, senior partner in an old established firm of oil-crushers

RESIDENCE: LINDUM HOUSE, Sewell Road, Lincoln

DATE: 1905

REFERENCES: LIFE p.94

KENDAL Photos box 3 file 85 (1)

Cash account 1913 April

KELLYS 1905

There is a confusion in names here. Richardson, according to Kellys, lived at Lindum House and an entry in the accounts book and a named photo at Kendal confirms this. Mawson calls the house Bracebridge Court which seems to be a confusion with Cross O'Cliff Court, Bracebridge, a property just outside Lincoln belonging to Newsum, Richardson's brother-in-law.

CLIENT: Col.T.Myles SANDYS MP

RESIDENCE: GRAYTHWAITE HALL, Ulverston

DATE: 1889 and until c.1912

HOUSE: Elizabethan, remodelled c.1840 and again by R.Knill Freeman in 1887-1890

PRESENT OWNER: Private, open to the public

REFERENCES: A&C 1st p.40, 65, 174, 207-12; n.60, 140-2

2nd p.45, 72, 193, 229, 231, 232, 234; n.71, 84, 171-4

3rd p.48, 76, 282-91; n.84, 104, 249-252

4th p.49, 159, 160, 91, 148, 329, 349-354; n.41, 189, 234, 398-400

5th p.48, 52; n.43

LIFE p.23, p.24; n.6

KENDAL Roll 78 (2)

Roll 49 (3)

Roll M4 (3)

Roll 240 (1)

Photos box 4E (2)

Bound photos (1)

Loose bound vol. (2)

Glass slides box 6 (1)

BN v.92 1907 p.848, 849

CL v.172 1982 p.2016-18

GC v.8 1890 p.624-5

PEVSNER North Lancashire

The first edition of 'The Art and Craft' was dedicated to Sandys. Mawson had carried out a 'comprehensive scheme for the improvement of the gardens and park' at Graythwaite, Sandy's residence, and had 'felt the great responsibility of this work on account of its extent, the status of his client and the unique opportunities which the site and the dominating residence presented'. (Life) Mawson believed the finished plan represented the extent of his attainments at that date and his conception of what constituted garden design: 'the plan is interesting as showing the progress I had so far made in the art of landscape architecture'. (Life)

The original design in the composite style was carried out 'almost

exactly as planned' (Life) as were later suggestions, so that the grounds were entirely new. They were arranged 'to get as much of picturesque effect and at the same time to involve as little labour, as possible'. (GC)

An article in *Gardeners' Chronicle* (1890) states that Mawson's work showed 'a considerable art in providing diversity of effect without any apparent straining after it'.

The garden has been little altered and is a good example of Mawson's earlier work.

CLIENT: Sir J.W.SCOTT, head of several large manufacturing and mercantile businesses in Lancashire; chairman of the Provincial Fire and Accident Office, chairman of John Haslam and Co., Lancs, and director of Manchester and county bank.

RESIDENCE: THE YEWS, Storrs, Windermere

DATE: 1902

HOUSE: W.T.DOLMAN

PRESENT OWNER: Private

REFERENCES: LIFE p.84

KENDAL Roll M47 (2)

BEARD Lit: Sir James Scott 'A Westmorland Village' 1904

WHO WAS WHO 1897-1916

The owner has a good record of the garden developments.

Mawson's commission in 1902 was for 'a small interesting garden'.

(Life)

A tennis lawn was put in in 1907 then, when the house was extended in 1911, the gardens were added to by H.A.Tipping. Lakeland Nurseries were responsible for some planting at around this time.

Of the present garden, Mawson was only responsible for a small area by the house.

CLIENT: Gordon SELFRIDGE

RESIDENCE: HENGISTBURY HEAD/ HIGH HEAD CASTLE, Bournemouth, Hampshire

DATE: 1918

PRESENT OWNER: Borough of Christchurch

REFERENCES: LIFE p.82, 241, 264, 305, 317-19

KENDAL Glass slides box 6 (1)

Cash account 1918 June

GC v.48 1910 p.480

NMR

In his autobiography, Mawson suggests that he was involved, along with Mawson Brothers, on a project for Selfridge before the war, but the major work came in 1918. Selfridge asked Mawson for plans for a complete estate extending over five hundred acres to go with his architect, Tilden's imaginary castle.

Although never intended as a practical proposal, it was 'one of the biggest private commissions' (Life) Mawson had been entrusted with and he called on EPM to help.

The earlier work must have been at High Head Castle which is now in ruins with no signs of Mawson's work in the surrounding grounds.

CLIENT: W.J.SHARP

RESIDENCE: HAZELWOOD, Silverdale, Lancs.

DATE: 1915

HOUSE: remodelled and extended by EPM

PRESENT OWNER: Hospice

REFERENCES: A&C 5th n.109, 117, 118, 192, 203

KENDAL Photos Box 2 file 20 (14)

Cash Account Jan.1916

June 1917

Jan.1919

March 1920

June 1920

Glass Slides Box 6 (4)

ARCH.REV v.57 1925 p.359

The garden was the joint work of Mawson and EPM who also built Grey Walls, Silverdale, for the client.

There have been alterations round the house area but otherwise, although neglected, the basic garden features and terracing remain.



n.118 Wall fountain on the terraces, Hazelwood 1987

CLIENT: A.R.SLADEN

RESIDENCE: CLEVEHOWE, Windermere, Cumbria

DATE: 1894

PRESENT OWNER: Private - split property

REFERENCES: A&C 1st p.91, 182-3; n.89, 126

2nd p.100, 204-5; n.101, 157

4th p.354-5; n.401

KENDAL Roll 47 (2)

Loose bound vol. (1)

The three acre garden is in the landscape style. There have been changes especially to the small terrace round the house.

CLIENT: Gerard W.SMITH

RESIDENCE: BELLEVUE HOUSE, Lympne, Hythe, Kent

DATE: pre 1912

REFERENCES: JBW papers

The far part of the site is now covered by an industrial estate but the work round the house, including the walled carriage court, garden shelter, terrace and box garden, has in the main survived.

CLIENT: Col.SMETHURST, Mawson's son-in-law

RESIDENCE: THORNTON HALL, Ulceby, S. Humberside

DATE: 1919-1920

HOUSE: c.1695, Queen Anne

PRESENT OWNER: Private

REFERENCES: LIFE p.353; n.69. 70

KENDAL Photos (1)

EPM worked with his father to restore the grounds to be in keeping with the house.

The small garden has been little changed.

CLIENT: Herbert L.STOREY

RESIDENCE: BAILRIGG, Lancaster

DATE: 1907

HOUSE: WOODFALL AND ECCLES, Liverpool

PRESENT OWNER: Lancaster University Health Centre

REFERENCES: LIFE p.139-40

KENDAL Roll L48 (5)

Photos file 119 (2)

Glass slides box 6 (1)

Cash account 1907 July, Oct, Dec

1920 Dec

LETTER THM to Robert Atkinson Ap 24 '07

BN v.95 1908 p.653, 656

ST.YB 1908 B1, p.viii

The original gardens had been designed in the landscape style by E.Milner. Mawson was called in to extend them and worked predominantly on the West side, adding formal terraces. These on the whole remain.

CLIENT: J.STUART

RESIDENCE: STONEHURST, Ardingly, W.Sussex

DATE: 1907

PRESENT OWNER: Private

REFERENCES: KENDAL Bound photos (1)

Loose bound vol (1)

Glass slides box 6 (1)

Cash account July 1907, Nov

1908 Jan, March, July

BN v.95 1908 p.13, 29, 45

'Stonehurst' is built on the side of a valley and its extensive grounds include the far wooded slope with its waterfall and series of pools leading down to a lake in the valley bottom.

Round the house are terraces with summerhouses and fine formal gardens all in excellent condition. They include an observatory and incorporate the decorative stabling and domestic buildings.

Mawson worked alongside Norman Searle who was responsible for much of the architectural parts of the scheme.



n.119 The croquet lawn and observatory, Stonehurst 1987

CLIENT: Harold SUMNER, business and manufacturing interests; director of Wigan Coal and Iron Co.; managing director Bradford Dyers

RESIDENCE: ASHFIELD HOUSE, Standish, Wigan, Lancs. owned by the company and leased to Summer

DATE: 1910

PRESENT OWNER: College, Health Centre

REFERENCES: LIFE p.185-6

KENDAL Glass slides box 6 (2)

Cash account 1911 Feb, March

1912 Ap

1913 Ap

The garden which Mawson laid out for Summer was on a difficult clay soil calling for an extensive drainage system to give the desired dry lawns, walks and borders.

Virtually nothing remains of the garden now, having decayed through neglect rather than destruction. However, an excellent set of photographs exists which provide a complete picture of the garden at its best, soon after its completion.



n.120 from the main terrace, Ashfield House c.1912

CLIENT: Rev.Arthur Henry TALBOT who married Miss Ashton of Little Onn Hall

RESIDENCE: EDGMOND RECTORY, Edgmond, Newport, Salop

DATE: 1908

REFERENCES: LIFE p.152

Cash account 1908 Nov

WHO WAS WHO 1916-28

Mawson records having worked on a 'smaller garden scheme' (Life) at the Rectory. Old photographs suggest that there was already a garden which included the long walk from the Church and the layout of the lawns. Mawson may have added the rose garden and possibly made improvements to the area inside the old kitchen garden walls. This part of the garden has been relandscaped to take a swimming pool.



n.121 The rose garden, Edgmond Rectory 1987

CLIENT: Samuel Rowland TIMSON

RESIDENCE: THE KRALL, Gravelpath, White Hill, Berkhamstead

DATE: 1901

HOUSE: 1900 Dan Gibson

REFERENCES: A&C 2nd p.197-99; n.148, 152

3rd p.243-5; n.221-3

4th p.92, 336-8; n.385, 386

5th p.370-72; n.454, 455

KENDAL Loose bound vol. (4)

Glass slides box 6 (3)

Cash account 1901 Jan, Feb

BJ v.13 1901 p.92

ST v.28 1903 p.259-60

ST v.33 1905 p.128, 132

BIRCHNELL, Percy Bygone Berkhamstead 1975 p.50

KELLYS 1912

There is a detailed description of this villa garden in the second edition of 'The Art and Craft'.



n.122 Panel garden, The Krall c.1901

CLIENT: William Henry TONKS

RESIDENCE: BRYN-Y-MOR, Anchorage Rd., Sutton Coldfield, Warwick.

DATE: 1908

REFERENCES: LIFE p.152

KENDAL Cash account 1908 June

KELLYS 1908

For Tonks, Mawson planned what he called 'a smaller garden scheme'.
(Life)

CLIENT: C.G.TREFFREY

RESIDENCE: PLACE HOUSE, Fowey, Cornwall

DATE: 1907

HOUSE: mostly rebuilt in 1817 in Gothic style

REFERENCES: LIFE p.137

KENDAL Cash account 1907 Oct

POLSNE 1867-73 v.2 p.15 Lakes Parochial History of Cornwall

NMR

Mawson wished to make the gardens fit the house and, because of the exposed site, to give them a sense of 'seclusion and snugness'. Little of his scheme was carried out, the Treffrey's being more interested in horticulture than design.



n.123 The pergola, Wood Hall c.1910



n.124 Wood Hall 1987



n.125 Summerhouse,
Wood Hall c.1910



n.126 Wood Hall 1987

CLIENT: Sir Edward T.TYSON, JP, solicitor

RESIDENCE: WOOD HALL, Cockermouth, Cumbria

DATE: 1910

HOUSE: 1821, additions C.FERGUSON c.1910

PRESENT OWNER: Demolished, the stabling has been converted into a house

REFERENCES: A&C 4th p.381-85; n.427-433

5th p.415-23; n.506-12

KENDAL Bound photos (8)

Glass slides box 7 (10)

Photos folder 121, postcard Wood Hall Farm

Photos box 1 file 8 (17)?

Cash account 1911 May, June, Oct

1912 Feb, Ap, Sept

1915 Jan

allowances

1911 Oct

1910 June

ST.YB 1913 p.128-9

ST.YB 1917 p.10, p.56

The owner has some photographs

Mawson remarked that, 'notwithstanding the difficulties to be overcome' the results of his work were practical as well as aesthetic. In order that the garden might harmonise with its surroundings, he kept the architectural details 'solid to a degree which would in a less rugged neighbourhood have been heavy, but which here, when clothed with greenery' they fell naturally into place.

There are good records for the garden and using them, the original splendour can be traced in what remains today. Despite the house having been demolished, much of the design does survive but years of neglect have left it in bad repair.

CLIENT: J.J.VAN ALLEN, an American, leased from Clarke-Thornhill

RESIDENCE: RUSHTON HALL, Rushton, nr. Kettering, Northants.

DATE: 1905

HOUSE: Jacobean

PRESENT OWNER: School

REFERENCES: A&C 4th p.388, n.434, 435

5th p.423-4; n.513, 514

LIFE p.122-24

KENDAL Bound photos (1)

Cash account 1908 Nov

1909 Jan, Mar

1910 July

allowance

1911 June

CL v.26 1909 p.454-61

GC v.48 1910 p.480

Exhibitor RA 1909 1479

NMR

When Vanallen bought the Hall it was in disrepair and since the gardens had practically disappeared he called in Mawson to plan new grounds. Mawson placed terraces along the two main fronts and was delighted to find that they occupied the site of the originals. To make them blend in rapidly, he used rough stonework, leaving chinks for plants. The client had left the work to be done while he was abroad and when he returned he refused to pay for what he saw as shoddy work^manship, misunderstanding Mawson's aims at imitating the natural course of time. Vanallen forced Mawson to pay for the scheme but left the work as it was. In part it still surrounds the house although there have been many alterations. The terraces adjacent to the house have been tarmaced, there are new buildings in the grounds and the further reaches have been neglected.

CLIENT: A. WALKER

RESIDENCE: UPLANDS, The Drive, Ben Rhydding, W.Yorks.

DATE: 1906

PRESENT OWNER: main house divided into three flats, and the garden also. The lodge has been sold off with part of the grounds and a new house has been built. Further land has been cut off and developed.

REFERENCES: LIFE p.130

KENDAL Photos box 3 file 83

Glass slides box 7 (1)

ST.YB 1907 p.182

ST.YB 1913 p.130

Mawson found 'Uplands' a very desirable property, and his work for Walker, of considerable interest.

It is impossible to visualise what the overall design was because of the division of the property, the alterations and the new buildings.

The pergola which seems to have been one of the main features, now lies in another garden and has mostly fallen down or been removed.



n.127 Terrace walk, Uplands c.1906

CLIENT: Arthur WARBURTON, Manchester textile industry

RESIDENCE: CRAGWOOD, Windermere, Cumbria

HOUSE: 1910

PRESENT OWNER: Training centre

REFERENCES: J.B.Walker brochure

The garden scheme is quite complete apart from where extensions have been added to the main building. It is in the process of being restored after a period of neglect.



n.128 Shelter and trellis, Stocks c.1910

CLIENT: Humphrey WARD, Oxford art critic, m. Augusta Arnold

RESIDENCE: STOCKS, Aldbury, Tring, Herts.

DATE: 1909

PRESENT OWNER: Country Club

REFERE^NCES: LIFE p.152-3

KENDAL Photos file 2 (3)

Glass slides box 6 (1)

Cash account 1912 Ap

VCH HERTS v.II 1908 p.155, 162

NMR

HERTS RO

Mawson had worked for Mrs. Ward's sister at Ambleside. The Ward's asked Mawson for plans, and although some of his suggested improvements were beyond their budget, they carried out those which were possible. The main additions were the carriage court and a rose garden with balancing summerhouses, both of which remain in good condition.



n.129 Stocks 1987

CLIENT: (Lord) Samuel WARING, head of Waring and Gillow

RESIDENCE: FOOTS CRAY PLACE, Foots Cray, Kent

DATE: 1901 onwards, and after the war

HOUSE: built c.1756. Pulled down after a fire in 1949

PRESENT OWNER: Council park

REFERENCES: A&C 2nd p.236, 238; n.175-78, endplate

3rd p.134, 291-7; n.146, 153, 155, 191, 208, 224, 255-60

4th p.37, 64, 88, 99, 114, 123, 141, 143, 166, 171, 193, 212, 243, 244,
252, 368-73; n.17, 76, 106, 123, 142, 152, 153, 156, 222, 258, 273, 296,
310, 311, 356, 414-7

5th p.146, 148, 226, 411-15; n.110, 149, 171, 196, 248, 285, 317, 344,
502-5

LIFE p.81-2, 145, 233, 264, 305, 339; n.21, 44

KENDAL Roll L70 (5)

Roll M66 (3)

Photos (4)

File 121 (2)

Box 2 File 26b (18)

Box 2 File 18 (3)

Loose bound vol (7)

Bound (7)

Glass slides box 6 (15)

Cash account

International conference 1928 n.35, 44, 59

A v.77 1907 p.364

ARCH.REC v.30 1911 p.346

ARCH.REV v.9 1901 p.267

ARCH.REV v.27 1910 p.102-4

BN v.87 1904 p.684, pl.4

BN v.92 1907 p.848, 849

JRHS v.34 1908-9 p.376, fig.67

JRIBA v. 1908 p.485

ST.YB 1906 p.257

ST.YB 1907 p.183

ST.YB 1913 p.125

ST.YB 1917 p.10, p.54

The schoolroom in the kitchen garden has photocopies of old photographs of the garden on the wall.

When Waring called on Mawson, there was the minimum of gardens round the Renaissance mansion although there were signs of landscaping in the park. Both the house and its site were exceptionally fine and the outbuildings possessed sufficient architectural merit to be included in the scheme.

By screening off the drive, Mawson was able to free land for gardens on three sides of the house, and here he built a composition dependent on 'bold simplicity' (2nd) yet with plenty of variety. He designed 'an extensive scheme which involved a great terrace to accord with the Palladian style of the mansion and the complete reorganisation of the extensive gardens and grounds'. (Life)

Waring carried out this plan year by year keeping the main features generally as planned. Gibson assisted with the terraces which were executed by the firm Garden Crafts Ltd, and Robert Atkinson who was working in the house was also involved with some of the architectural details. According to Arc.Rev. the plans for the terraces gained 'more by draughtsmanship than architectural merit'. (1901)

Away from the house features included wild gardens, a French fruit garden in the old kitchen garden walls, the Reserve garden, and a bowling alley accompanied by a two storey garden house. Remnants of some of these are still in the park, but the grand terracing was pulled down when the house was destroyed after a fire.



CLIENT: Sir Thomas Edward WATSON JP, colliery owner and ship owner

RESIDENCE: ST. MARY'S LODGE, Newport, Monmouth.

HOUSE: Victorian gothic

PRESENT OWNER: demolished 1936

REFERENCES: LIFE p.152

KENDAL WDB/76 Roll 141 (1)

THE NEWPORT PICTORIAL 1907 3rd ed

JOHNS Newport Directory 1900, 1910, 1915

Mawson talks of his work for Watson as being of 'very exceptional character'. (Life) The garden he designed, which included a rose garden, is no more having been replaced by the car park for the civic centre.

CLIENT: Lady Celia WEBB, nee Erroll

RESIDENCE: ERROLLSTON, Ascot, Berks

PRESENT OWNER: school

REFERENCES: J.B.Walker brochure

Alterations have confused the original design of this small garden, but the main features have been preserved. A short drive bordered by conifers and azaleas leads from the wooden entrance gates to the carriage court. Gates in a screen provide the way to the garaging, and on the other side of the court is the entrance to the garden. The pond on the main lawn provided the focus to the scheme, and once was accompanied by box edged rose beds. The pergola now stands in front of a newer wing added in the 1930's.

CLIENT: Walter WHITEHEAD, senior surgeon of the Manchester Infirmary

RESIDENCE: THE FLAGSTAFF, Colwyn Bay

DATE: 1899

PRESENT OWNER: Welsh Mountain Zoo

REFERENCES: A&C 1st p.29, 35, 45, 86, 90, 202-6; n.88, 138, 139

2nd p.40, 50, 95, 99, 100, 224, 226-8; n.30, 100, 169, 170

3rd ed p.53, 114, 120, 168, 169; n.134, 142, 184, 185

4th p.34, 41, 230, 234; n.14, 24, 293, 297, 351, 352

5th p.34, 245; n.14, 40, 337, 345

LIFE p.46, 58-9, 75-6

KENDAL Photos box 2 file 23 (1)

Loose bound vol. (1)

MUTHESIUS

OTTEWILL MS 1985

'The Flagstaff' occupied the top of a hill which, before the property was bought by Whitehead, was a well-known local beauty spot. Mawson, in partnership with Gibson, was instructed to design a large country house with stables, gatehouse, drives, terraces and gardens. He considered it the most important English commission of their partnership.

It was understood that Whitehead would allow the public free access to the property and would only retain a relatively unimportant part round the new residence for his private use. Mawson and Gibson prepared plans to suit these conditions but it was not long before they had to be altered to fit the needs of the owner of a private place.

Although the site was very exposed, 'unpromising beginnings often lead to the most interesting results' (Life) and Mawson found the work of great educational value.

The garden design was completed in almost every detail, except the residence which was never built. However, Mawson had a disagreement with the client who refused to pay on the grounds of defective work.

Very little exists today, but beneath the confusion of the zoo, the odd remnant reminds of the former gardens.

CLIENT: Edward WHITNELL

RESIDENCE: OLD RECTORY HOUSE, Mill St., Kidlington

HOUSE: converted farmhouse

REFERENCES: LIFE p.149-50

KELLYS 1909

PEVSNER

Mawson planned a small formal garden to be managed by a single gardener aided by the young owners. There is virtually nothing to see of his scheme.

CLIENT: Henry Herbert WILLS JP, director of Imperial Tobacco Company

RESIDENCE: BARLEY WOOD, Wroughton, Avon

DATE: 1911

HOUSE: 1900 additions by Ernest George (West wing and billiards room)

PRESENT OWNER: H.A.T.Group Ltd.

REFERENCES: LIFE p.185

KENDAL Photos file 119

postcard

LITTLE, Bryan History of Barley Wood

On visiting Barley Wood, Mawson found 'a lovely retreat' which was so 'happy and appropriate' (Life) that he only advised a little touching up in parts where the original intensions had been lost. At the lower part of the site he added 'a quiet panel rose garden'. (Life) This is a delightful formal addition bordered by a pergola, with rose beds and a fountain court surrounded by yew hedges and overlooked by a summerhouse which makes use of the excellent views.



n.131 Lily pond,
Barley Wood 1987

MISCELLANEOUS COMMISSIONS - little information available

CLIENT: F.R.M.PHELPS

RESIDENCE: Hampton-in-Arden

REFERENCES: JRIBA v.9 1902 p.374 plan

CLIENT: FLETCHER, Harley St. specialist

RESIDENCE: HENGROVE, Wendover, Bucks

HOUSE: P.MORLEY HORDER 1901

PRESENT OWNER: school

REFERENCES: J.B.Walker brochure

A and B.J v.37 1913 p.639, 645

The 1934 sale catalogue describes Hengrove as having eight acres of 'well wooded and delightful gardens and grounds'. It mentions the terraced garden 'laid out with stone flagged and gravelled walks, herbaceous and flower beds, bowling lawn, yew hedges and brick walls' all of which are still to be found to the SE and SE of the house.

A new classroom and tarmaced games area cover some of the original lawns.

CLIENT: C.J.GILBERT

RESIDENCE: Berkhamstead

REFERENCES: BJ v.13 1901 p.92

A plan for this small garden is used as an illustration for Mawson's article on small gardens.

CLIENT: William GLEN DOBIE

RESIDENCE: BRAESIDE, Prenton, Cheshire

HOUSE: 1908 GLEN DOBIE, remodelled in the 1930's

REFERENCES: Pevsner N.Lancs

Pevsner notes that Mawson advised on the garden. The present layout is rather confused with large beech and holly hedging dividing the land into strips.

CLIENT: J.LUCAS

RESIDENCE: FOXHAUNT MANOR, Sussex

REFERENCES: A&C 3rd p.78, n.87

The illustration is of a short pergola in brick and oak designed for this garden.

CLIENT: Arthur ROBERTS

RESIDENCE: Windermere

REFERENCE: A&C 4th p.70

CLIENT: Col.SANDYS

RESIDENCE: BEECHMOUNT, Windermere

REFERENCE: Pattinsons Ltd., Windermere

CLIENT: W.M.SEVERS

RESIDENCE: NANT-Y-COED, Conway, N.Wales

REFERENCES: A&C 1st p.123; n.114, 115

The figure shows a plan of the drive and plantings.

RESIDENCE: Ashton-on-Trent

REFERENCES: A&C 4th n.251, 252

The photographs show a formal lily pond in a walled garden.

RESIDENCE: COURTLANDS, Goring, Oxford

REFERENCES: BN v.85 1903 p.547

RESIDENCE: REDCOURT, Haslemere

HOUSE: NEWTON

REFERENCES: Gradidge, R. Dream Houses: The Edwardian Ideal 1980

Gradidge writes that the garden was laid out around 1894 and that Mawson was the designer.

ABBREVIATIONS USED

THM - Thomas Hayton Mawson
EPM - Edward Prentice Mawson, Thomas' eldest son
JBW - James Bewsher Walker - Thomas' manager
MB - the nursery business, Mawson Brothers

JOURNALS:

A - The Architect
BJ - The Builders' Journal
ARCH.REC - Architectural Record
ARCH.REV - Architectural Review
AA.Notes - Journal of the Architectural Association
B - The Builder
BN - Building News
CL - Country Life
GC - The Gardeners' Chronicle
GM - The Gardeners' Magazine JRHS - JOURNAL OF THE ROYAL HORTICULTURAL SOCIETY
JRIBA - Journal of the Royal Institute of British Architects
JTPI - Journal of the Town Planning Institute
ST - Studio
St.YB - Studio Year Book

'Life' - 'The Life and Work of an English Landscape Architect'

1st, 2nd, 3rd, 4th, 5th, refer the editions of Mawson's book, 'The Art and Craft of Garden Making'

ORGANISATIONS

AA - Architectural Association
RA - Royal Academy
RIBA - Royal Institute of British Architects
TPI - Town Planning Institute