



Snowdrops at Devonshire Mill, Pocklington Wednesday 21 February 2024

Introduction

The impressive, largely brick-built mill was named in reference to the Devonshire family who had owned the nearby Londesborough estate from 1753 until the house was demolished by the 6th Duke in 1817. Wood from the estate stables was subsequently used for the now Grade II listed mill. The fast-running Pocklington Beck runs through the garden and then connects with the Pocklington canal which was built 1815-1818.



Mill building from the East

We were warmly welcomed by Chris and Sue Bond and, to avoid the steady rain and blustery wind, retreated to their large polytunnel where Chris gave us an introduction to their two-acre, mixed garden. When they first arrived from Leeds in 1992 their priority was to build the polytunnel primarily for vegetables, some flowers, and a now well-established seedless grape vine. The tunnel has been fitted up with all necessary amenities such as electricity, water, a propagator and a moveable cold frame. The problem of visiting/resident mice was solved by planting vulnerable seeds (especially peas) in plastic gutters hung from the tunnel's frame until ready to plant out. In time Chris and Sue have added two greenhouses, a large hen run protected from dogs, two vegetable gardens, a new orchard, a pond, a streamside garden, a fruit garden and a bridge over the beck to connect the two vegetable gardens and give access to Fern Cottage, the greenhouses and a long shed. The whole enterprise is organically based

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with homemade compost and fertiliser (comfrey liquid feed) with many bird nesting boxes in the woodland.



Pocklington Beck, former mill race

The garden is roughly cross shaped with the entrance from Canal Lane to the West. The mill itself sits in the centre with the fast-running mill race (Pocklington Beck) running from north to south under the mill and into the canal. Much of the produce area, the woodland and snowdrop walk, and the old orchard lie to the rear (north) of the mill. Fern Cottage, one of the greenhouses and a long shed are to the east while the new orchard, pond and lawn are to the front (south) of the building.

Snowdrop walk



Sue Bond and YGT members in the Woodland Walk

Following the introductory talk, we split into two groups to visit the various parts of the garden.



Mulberry tree in lawn



Ancient willow stump with snowdrops and hellebores

The snowdrops, along with hellebores, ferns, and cyclamen, were largely in the delightful woodland walk amongst large living and hewn willow trees. When the mill was functioning this area had been flooded between embankments to collect water for the adjacent mill race which explains the size and number of the older willows. The larger off cuts were attractively arranged as a stumpery and thinner logs piled up as animal shelters.

Most of the snowdrops are *Galanthus nivalis* Flore Pleno which are easily split and settle well when distributed by throwing! Other labelled species present in the garden include *G. elwesii*, *G. plicatus* and *G. woronowii*.



Old willows with snowdrops and ferns

A path from the polytunnel passes behind the mill and between a short diversion of the stream (which feeds the pond at the front) and the long border full of herbaceous plants. A short bridge then crosses the stream allowing access to the Upper Vegetable Garden, the second greenhouse, Fern Cottage and around to the front of the Mill. Various sculptures decorate the lawn and close to the pond a small patio is set up for barbeques. The tour finished in the kitchen of the Mill with fine coffee and delicious scones and cake.

Conclusion

Although the weather was unfriendly, it was intriguing to see how the unusual space had been carefully developed to maximise its horticultural and aesthetic potential as well as maintaining the historic building as a family home and for visitors.

Our thanks to Sue and Chris for their hard work and imagination in caring for this site and for their time on our visit.

Sylvia and Peter Hogarth

All images: © Peter Hogarth

Notes from the Editor

Welcome to our Spring 2024 issue as the rain pours down outside and an early Easter beckons. The weather over Christmas and throughout 2024 so far has not been kind to gardens and gardeners. Our first visit this year to see the snowdrops at Devonshire Mill in Pocklington, kindly reported by Sylvia and Peter Hogarth at page no.1, echoes this. We think it was probably the first visit in which we have been addressed in a polytunnel by our hosts, due to the extremely inclement weather!

A full summer of interesting visits has been planned by our Events Team with much to look forward to. In September we are visiting Howsham Hall. Val Hepworth wrote a very detailed history of the whole estate which appeared in *YGT Newsletter* No 14 Spring/Summer 2003. Many of our members will not have seen this and she has kindly updated it in advance of our visit. See page 8.

Last Autumn we visited Ledston Hall by kind permission of the Wheler Foundation and Carter Jonas who administer it on behalf of the Trust. It has recently undergone a full renovation and is let out as flats. It is a beautiful house and garden, and it was a privilege to be able to enjoy the magnificence of the whole estate. Moira Fulton wrote the report for us at page 4. Vicky Price has contributed an account of what sounds like a stressful first appearance for us at

the Harrogate Flower Show last Autumn, which took place at Newby Hall. Once again the bad weather played a key role but undaunted she and her team are planning a second visit this Autumn (13 – 15 September). She will be delighted to hear from any potential volunteers.

As our Chair mentioned in his column, Waterton Park has been added to the Register of Parks and Gardens and more information appears at page 18.

Twenty-twenty four marks the 40th anniversary of the founding of the English Heritage Register of Parks and Gardens of Special Historic Interest and Jenifer White from the Gardens Trust Conservation Committee has published a detailed article tracing its history. Page 26.

This issue contains the normal reports from our committees. In particular there is a slightly fuller report than usual from the Research and Recording Team which illustrates just how much work they all do, beavering quietly away from the limelight. We are all extremely grateful to everyone who volunteers for our committees and teams, and who between them undertake a huge amount of work on our behalf.

Important news about membership subscription increases appears at page 15.

Ledston Hall Visit - Tuesday 26 September 2023

Introduction

The last time the YGT visited Ledston was in 2011 when, because of the dangerous condition of the



South front of hall

interior, we were unable to enter the house and had to confine our tour to the grounds, principally to the terraces and walled garden to the west of the house and to the 1967 recreation of a Bridgeman plan of 1716 to the east. There had been an earlier visit by a garden research group in October 1998 in typically YGT wet weather. It was therefore with great pleasure that, on this occasion in September 2023, we were able to enter the newly-restored house and explore some of the principal rooms on the first floor.

We started the day with a short talk by Hannah Burton of Carter Jonas, the estate agents who look after Ledston for the Wheler Foundation. She explained that after long delays and planning obstacles, listed building consent was obtained in 2015 to convert the major part of the Hall into 10 houses and flats. Work did not start till 2019 and has only recently been completed. We were the first group to visit the state rooms to which, as a condition of planning consent, there will be limited public access. Furniture and paintings were still being installed on the day of our visit. The Wheler Foundation owns 3,050 acres and properties around Ledston and Ledsham. As well as the responsibility for the maintenance of the Grade 1 house and Grade II* landscape, the Foundation encourages educational activities, such as school visits to the Estate and gives grants to relevant charities.



History of Ledston

Jane Furse, who has had a long association with Ledston, then gave a short talk on the complex history of the house and landscape, which starts with a chapel built by the monks of Pontefract Priory c.1200. After the Dissolution the Witham family built a modest courtyard house, incorporating the chapel c.1560. After 1630 the site was acquired by Thomas Wentworth, Earl of Strafford, who added the south wing but, following his imprisonment and subsequent execution in 1641, all work stopped. His son, the 2nd Earl sold the property in 1653 to Sir John Lewis, a wealthy merchant and one of the founders of the East India Company, who extended the house to the north. Much of the appearance of Ledston Hall dates from his ownership, though his granddaughter, the celebrated Lady Betty Hastings (1682-1738), made some stylistic changes to the main façade and possibly the interior after her inheritance in 1704. She put in the entrance stairs on the east front and added the two lodges to the entrance arch built by Sir John. Charles Bridgeman, the most prominent garden designer of the day, produced a plan in 1716 for the east of the house which seems, from the evidence of the paintings, to have been implemented. After Lady Betty's death the property was finally inherited by the descendants of her half-sister who had married the Rev. Granville Wheler.

For much of the end of the 18th and early 19th centuries the property was tenanted. One tenant, Michael Angelo Taylor, entertained the Prince Regent

there in 1806, while another, Christopher Wilson, called 'the Father of the English Turf', in around the 1820s swept away the Bridgeman planting to form paddocks for his brood mares. The house was returned to as a residence by the Wheler family by the mid-nineteenth century but became largely unoccupied after the Second World War. In 1967 some flats were created in the south wing, but the rest of the house remained empty, with the state rooms in disrepair (personal communication from a former resident).

English Heritage gave a major grant in 1987 for repairs firstly to the lead work on the roof, with structural repairs to follow. Despite this grant, apart from the flats, the rest of the Hall remained principally unused, with the owner, Granville Wheler, either living in the former Brew House at Ledston or on his estate in Otterden in Kent. Prior to his death in May 2004, he set up a Charitable Trust, the Wheler Foundation, to manage his two estates. Since that time Ledston has been managed by the trustees of the Foundation. Over a long period of time the future of the Hall was a cause of concern, it being listed on the Buildings at Risk Register, but finally in 2015 Listed Building Consent was granted to convert the Hall into 10 residential dwellings. It is this project which started in 2019 that has now restored the Hall, its adjacent buildings and gardens to a very high standard, thus ensuring the survival of this historically important house and landscape.

Janee had also prepared a very interesting and



Hall from lower gardens

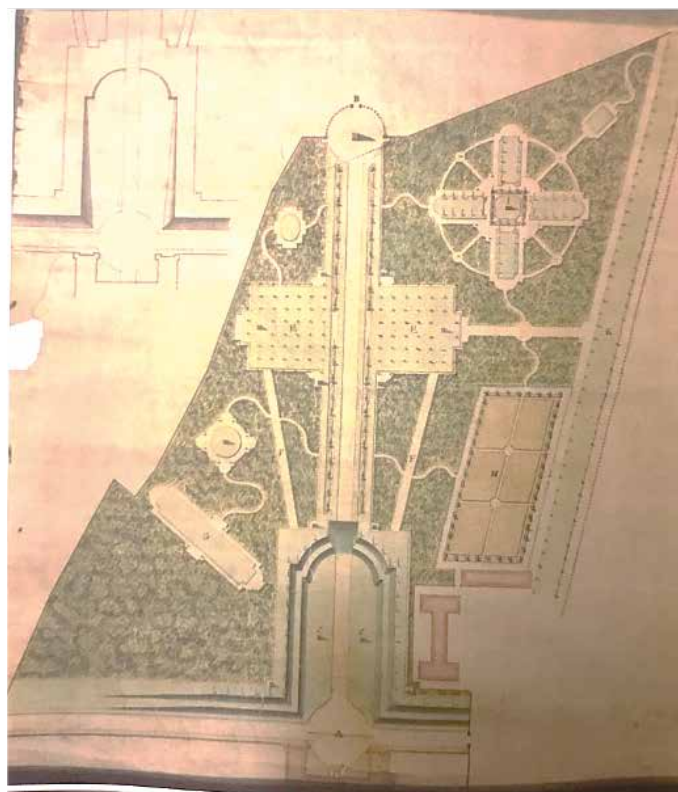
informative display with copies of archive material on the estate.

The main rooms

We then had time to explore some of the main rooms, including the Hall and the Dining Room. Together with the family portraits, the famous four paintings of 1728 by John Settington of Ledston Hall and Ledston Lodge have been rehung, after years in storage. These were greeted with cries of

delight by YGT members and were enthusiastically photographed.

The Dining Room, which has restored 18th century panelling, has a fine marble buffet. The stone was identified by a knowledgeable YGT member as being Chatsworth marble, with its characteristic limestone crinoid fossils.



*Bridgeman Plan 1716: courtesy Wheler Foundation.
The house is at the bottom*

Tour of the Gardens



Hall from lower gardens

After a picnic lunch taken either in the grounds or in the Chapel, the group assembled in the entrance court with Jane for a tour of the grounds and garden. She explained that the steeply raised area to the east of the house, accessed by two flights of steps, was replanted by the last owner Granville Wheler in 1967 as a partial re-creation of a plan by Charles Bridgeman of 1716. The grassed central vista is lined with beech hedges stepped back to form rectangular compartments

on either side. Some of the hedges enclose grassed enclosures like cabinets. From there we descended the 18th century steps again to go around the south front of Ledston Hall to a terraced walk which runs along the west front. This ends with an early 18th century brick pavilion or summer house, attributed to William Thornton. It is shown in one of the Setterington paintings. The south end of the retaining wall of the terrace incorporates barrel vaulted chambers, these show signs of successive repairs and rebuilding, with major remedial work done in 1877 after an extensive collapse of the terrace. Stone steps from the two grassed terraces lead down to a level sunken garden, with beyond a transverse yew hedge and orchard.



Returning to the hall from raised area

Conclusion

We finished our tour with Jane beside the summer house looking down on a newly rebuilt entrance into a service area and outbuildings for the use of the single gardener employed on site. Behind and below the summerhouse is the recently restored Brewhouse where the last owner, Granville Wheler, stayed on his visits to Ledston.

[We would like to thank the Wheler Foundation and Carter Jonas for granting us permission to visit this wonderful Hall and its gardens - Editor].

Further information

Historic England Register of Historic Parks and Gardens, entry GD2228

British Listed Buildings EH building Register ID 428817

Country Life, 21 (29 June 1907) pp 942-50

Country Life 84 (3 December 1938) pp556-561 & (10th December 1938) pp580-585

P. Willis, *Charles Bridgeman* (1977) p 61. pl 48b

J. Harris, *The Artist and the Country House* (1979) pp192-3

There is a fine alabaster monument to Sir John Lewis and his wife in Ledsham church.

Lady Betty Hastings is commemorated in Ledsham Church with an impressive monument by Scheemakers. There is also information in the Church on her life and charitable endowments.

Moira Fulton

Images © Gail Falkingham



From the Chair

Is this the most important news of the year so far? If not, it must be some of the most welcome. By the time you read this column, Wentworth Woodhouse's Grade II* Camellia House, complete with what are said to be some of the oldest camellias in the western world, will be open to the public after its multi-million conservation and restoration programme. Most members will know that YGT has put a great deal into advising upon, advocating for, and supporting the gardens at Wentworth, so it is splendid to see these years of effort rewarded by a truly significant achievement. The project exemplifies what can be done when expert knowledge and expert skill are drawn on in partnership to the same goal.

In the same vein, by the time this column appears Historic England will have announced the addition of a new registered park and garden to the Yorkshire list. Waterton Park, at Walton near Wakefield, was proposed by Historic England as an addition to the Register as part of a project run by HE to celebrate the 40th anniversary of the Register of Parks and Gardens of Special Historic Interest in England. Its inclusion on the Register is largely due to the changes to the Park brought about by Charles Waterton, who was an interesting and well-known character, devoted to the study of natural history (especially birds), a prolific writer and traveller, particularly in the Americas.

In 1803, Charles Waterton inherited an estate typical of his time and class, remodelled in 1767 by his father as a Georgian house with a lake. He moved there in 1813 and repurposed this landscape as a reserve for wildlife (particularly birds) from the 1820s. Although polite sensibility moved towards the preservation of wildlife for its own sake in the 18th century, where landscape was managed for wildlife, it continued to be largely for the preservation and shooting of game until after Waterton's death in 1865. Reserves for shooting game were increasingly common and increasingly popular; they were extensively kept, with predators (foxes, polecats, martens, and birds of prey) exterminated for the preservation of a limited number of species to be shot, largely for sport; poaching was vehemently opposed and punished. Waterton upturned this approach, providing his park with watch towers to observe wildlife without disturbing it, planting trees for nesting herons, and enclosing it with a wall to keep out poachers and other predators. As far as we know, this is the first example of an owner turning his estate

into a wildlife haven. What is more, much of this landscape survives. So, for these and other reasons, YGT argued that Waterton should be added to the Register as a landscape designed for the benefit and study of wildlife by a pioneer noted and celebrated by his contemporaries. Waterton takes its place on the Register alongside The Wakes at Selborne and Down House at Downe as a predecessor of the latter and a more sophisticated development of the former, in the north of England.

Finally, members of the Conservation Committee have been dealing with significant changes to the way we respond to planning applications affecting designed landscapes across Yorkshire. Most importantly, Val Hepworth, after decades of handling planning applications for the whole of Yorkshire, has stepped back from responding to applications for West Yorkshire. Over the years Val has made a huge contribution to the Planning Committee and we are all enormously grateful to her. It has been an enormous effort on her part, visiting sites, poring over maps and plans, assessing proposals (sometimes inadequately documented) and returning to sites many times as proposals are resubmitted, radically reformed or trivially titivated in the hope of eliciting a more favourable response. On many occasions Val's expertise, knowledge, and patience in advocating for the landscape while appreciating the owner's need to develop, has led to better proposals with clear aesthetic, heritage, social and economic benefits. Her work in West Yorkshire has been picked up by a small team of volunteers; but we continue to refer to Val (who carries on with the rest of Yorkshire) as a lode star for advice and assistance.

We have similar expert help from the Conservation team at the Gardens Trust. Their help has been invaluable in navigating a huge change to the way planning proposals are identified and distributed to the Gardens Trust and the county gardens trusts. Hitherto, GT has relied on its own data-gathering and its own databases. Over the last 18 months or so, GT has partnered with a system run by the Joint Committee of the National Amenity Societies (JCNAS), which brings together in one place all heritage-related planning applications. Administered by the University of York's Archaeology Data Service, the new platform provides us with full access to relevant (and not so relevant) planning applications across England, with full archiving services for the applications and our responses. This has meant some tricky changes to the way we in the County Gardens Trusts learn about planning applications, with some hiccups that are still working through

the system. Our volunteers have coped really well with the problems thrown at us, and our friends at GT have similarly worked hard and creatively to help. As I wrote at the beginning of my column, the project exemplifies what can be done when expert knowledge and expert skill are drawn on in partnership to the same goal.

[More information on Waterton Hall can be found in Issue 9, *e-Bulletin*, December 2022, p.1 *Waterton Park Walk* by Catherine Thompson McCausland; and on the Camellia House in Issue 11, *e-Bulletin*, December 2023, p.6 *Wentworth Woodhouse Camellia House restoration* by Chris Beevers – Editor]

Howsham Hall, Near Malton: 'The view from the windows is very pleasing'

... but it could equally be said that the view to the windows is very pleasing too. Howsham Hall has been described as more window than wall and it is an extraordinary house, quite beautiful, with its multitude of windows twinkling across gently rolling wooded countryside beside the River Derwent.



*Howsham Hall from south-west.
(Photo © Val Hepworth, 2024)*

Going there is as if you are stepping back two or three hundred years; away from the beaten track yet so near to tourist hot spots. The delights of this part of Yorkshire seem to have also been passed by during the explorations of the 18th and 19th century traveller and tourist. Nearby Castle Howard, Duncombe Park and the Rievaulx Terraces were not to be missed but the peaceful and serene vistas of this area were not on the usual routes. There were no mausolea or ruins to excite the imagination of the picturesque tourist, simply a calm beauty. That inveterate traveller and commentator on the tastes and land improvements of the aristocracy and gentry in the second half of the 18th century, Arthur Young, does not mention Howsham in any of his accounts. However, the romantic dale was surely appreciated by all observant travellers who journeyed by rail from York to Malton and, even earlier in 1783, Elizabeth Montagu writing to the Duchess of Portland describes her stay in the 'Elysian Fields' of Howsham:

'The view from the windows is very pleasing; you behold a navigable river gently gliding through a green

valley adorned with fine trees, and the prospect is much enlivened by barges continually passing ... Mr and Mrs Cholmley ... have built a village very near their house, and fitted up and furnished the houses with all the decent comforts humble life requires.'

Howsham Hall and its designed landscape has origins as a medieval deer park belonging to nearby Kirkham Abbey. The earliest reference to a park is in 1285 when the pasture of the park was said to be worth 40 shillings. After the dissolution of the Monasteries the park was bought by Thomas Bamburgh in 1575 and from that time onwards, for close on four centuries, the estate never changed hands by sale until 1948. A continual lack of male heirs resulted in the property passing through daughters to the families of Wentworth, Cholmley, Fane, Grimes and Strickland.

Thomas Bamburgh's son or grandson, William, succeeded to Howsham in 1593 and continued land acquisition, developing his stature in the county to such an extent that he was knighted in 1603, served as Sheriff of Yorkshire in 1607 and achieved a baronetcy in 1619. Commensurate with his increasing wealth and status, in c. 1610, he built himself the mansion at Howsham, probably enlarging and embellishing an older house and using stone plundered from Kirkham Priory and transported downstream on rafts or barges. This taking of consecrated stones, it is said, drew down the wrath of St Hilda, who cursed the owners of Howsham, foretelling that no eldest son who lived to succeed to the property would produce a male heir. For Howsham this tale proved to be true. At his death in 1623 Sir William Bamburgh left estates of nearly 8,000 acres but both his sons died as minors within eight years of their father.

After the death of Sir William's sons Howsham passed to Thomas Wentworth, his nephew, whose seat was at North Elmsall (between Pontefract and Doncaster). In 1653 Thomas's second son, John succeeded his father and his marriage to Catherine Norcliffe forms the link with the Norcliffe family of nearby Langton who figure in the land ownership at Howsham.

After several decades of little documented activity,

the inheritance in 1689 by a cousin, another John was the catalyst for the remodelling of the dining room and the east façade of the Hall concurrently with the laying out of elaborate formal gardens and an avenue to the east to respond fashionably to the changes in the house. According to a bill of 1709 the gardens cost £352.17.11 and it names a Thomas Archer as being responsible for the work. Is this the same Thomas Archer (1668-1743) who before 1702 worked at Chatsworth for the Duke of Devonshire and in 1711 built a hexagonal banqueting house for the 1st Duke of Kent at Wrest Park? We may never know, but the plan of 1705 and the delightfully detailed painting



1705 Manor of Howsham, surveyed by Joseph Dickinson, (Courtesy NYCRO ZCG M1/3)



1718 John Booth Painting of Howsham One of the Seats of the Honble Sr John Wentworth Bart. (Courtesy NYCRO ZCG M1/6)

of 1718 show that the south front of the house was approached through a forecourt and the gardens were exquisitely laid out and cared for much in the Dutch style which was fashionable following the accession of William and Mary in 1688. It is known from paintings that the neighbouring estate of Newburgh Priory had a garden with parterres in a similar fashion but perhaps a little earlier. Howsham also exhibited early enclosure with large areas of meadow and pasture

shown on the 1705 map suggesting some conversion of arable land to grass. South of the Hall are village houses and closes in two rows running north/south, with a central green and a stream winding through the village and across the Holms (water meadow) to the river. Nowadays only the eastern row of dwellings remains, the rest were removed by the landscaping of the Cholmleys. However, three ancient, pollarded oaks still standing in the Upper Park appear to closely follow the field boundaries of the village garths/closes and thus they must certainly have been planted in the 17th century if not before. At this time road transport would have continued to be very difficult so the river was an important artery for those living nearby, and in 1702 an Act of Parliament created a statutory private right of navigation upstream to Yedingham with the construction of locks permitted. It is likely that Howsham Hall would have often been accessed by boat in association with a drive from the river, approaching the mansion along the raised track from Howsham Lock.

Sir John Wentworth died in 1720. His only son, by his second wife lived until 1741, when the baronetcy became extinct. His heir was his half-sister Catherine, who had married Hugh Cholmley of Whitby and so Howsham came into the ownership of another Yorkshire family.

We now approach the era of 'the great Brown' and it appears that sometime between 1775 and 1779 Lancelot 'Capability' Brown (1716-1783) visited Howsham and produced a plan, the whole costing 50gns. It is very intriguing as no other documentary evidence for Brown has been found, although the changes bear the hallmarks of the landscape 'improver'. In 1755 Nathaniel Cholmley, the eldest son of Catherine Wentworth, inherited the estate and leaving the family's ancient seat at Whitby made Howsham his chief country residence. Nathaniel's reign at Howsham was a long one with significant alterations to both the house, the dwellings of the villagers and the landscape. Nathaniel was undoubtedly of an intellectual disposition and a man of many interests as indicated by the breadth of his library, and his tea house inventories which, besides fine furnishings, included '1 large telescope'. It appears that he started making changes almost immediately. There is a plan of Howsham dated 1758 which shows that the boundaries with the Holms have been removed and the western garths of the village houses have been reduced. The garths seem to have been taken into land round the Hall. The intricate parterres of 1705/1718 have disappeared. It seems that plans were also in hand to build the stable block and walled garden. Jeffrey's map of 1771 shows only half the village, and this is confirmed by the map of 1776.



1758 A Plan of the township of Howsham by Samuel and Issac Milbourn. (Courtesy NYCRO ZCG M1/9)



1776 Howsham Map (Courtesy NYCRO ZCG (W))

The western row of houses in the village has been demolished and their sites and the former village green which existed south of the Hall's entrance court taken into the grounds and planted up with a belt of trees. The landscape park incorporates the land to the south and to the west (the Holms) with belt plantations, typical of such landscape 'improvements', on the south and east boundaries, and stables and walled kitchen garden to the south-east of the Hall. It is likely that the old watermill on the river to the west of the house was remodelled as a Gothick eye-catcher at this time probably by John Carr of York.



Howsham Mill from east
(Photo © Val Hepworth, 2024)

It seems that Lancelot Brown was somehow involved at Howsham if only to give advice and produce a plan. In the thirty years before his death Brown was the most significant figure in landscape design and his advice was eagerly sought. He maintained that the essentials of good landscape should be 'a perfect knowledge of the country and the objects in it, whether natural or artificial, and infinite delicacy in the planting etc., so much Beauty depending on the size of the trees and the colour of their leaves to produce the effect of light and shade. Thought should also be given to planting trees for shade, and shrubs for their scent. Attention to such details would ensure that 'the English garden' would be exactly fit for the owner, the Poet and the Painter'.

Nathaniel Cholmley's spending and improvements were moving apace at Howsham. During the 1770s the interior of the house was also improved and redecorated in the style of Robert Adam. This was first introduced into Yorkshire in the 1760s, when John Carr of York collaborated with Adam over the building of Harewood House. (Lancelot Brown was also working at Harewood). Wragg writes that the work at Howsham has long been associated with Carr but documentary proof is lacking and stylistic comparison inconclusive. However, Dr Ivan Hall has seen a letter saying that Cholmley was leaving the house while Mr Carr carried out his works. Wragg also suggests that the stables are unlikely to be by Carr. It is of course possible that John Carr advised on the buildings, along with Brown advising on the landscape, and then Nathaniel undertook the work himself. There had been, for many years, a strong amateur tradition of gentlemen designing and carrying out their own improvements and certainly Nathaniel seems to have had the intellectual capacity for such adventures.

Maps indicate that between 1776 and 1792 the planting out of the long avenue to the east, forming Groves Wood with informal paths, and the clearance of the wilderness plantations between it and the river took place. The beautifully curving drive guarded by a pair of 'pepper-pot' lodges and sweeping up to the south front of the Hall and the completion of the southern belt plantation continued the transformation of the landscape from labour-intensive geometric formality to the free-flowing lines, smooth parkland, and careful manipulation of views of the English landscape style. All that remained was to plant trees to form 'wings' either side of the mansion, dark contrasts to the Hall, and this took place a little later together with the building of the ornamental boathouse, another Gothick-style eye-catcher, and an ice house. The current Howsham Bridge beautifully spanning the River Derwent dates from 1812-13.



1792 Plan of the Manor of Howsham MDCCXVII
(Courtesy NYCRO ZCG (W))

The change in ownership after Nathaniel's death in 1791, when the property was inherited by his eldest daughter Catherine, whose husband, Henry Hopkins Fane, took the Cholmley name, saw further improvements and repairs to the Hall, the sale of considerable quantities of timber and much replanting. A new garden and walks were recorded in 1798/9 and a Ladies Garden and shrubberies in 1827 with repairs and improvements to the peach house and vinery. The bark for the hothouse indicates that pineapples and melons may well have been grown in the walled kitchen garden. An orangery built of brick with tiny panes of glass was probably erected in the walled garden before 1832 when blown cylinder glass was introduced in England. The land appears to be arable, there are references to wheat, barley and turnips, hay is cut and cattle, sheep and pigs are kept (grass and old sward).

The estate passed from Henry Hopkins Fane Cholmley through his son Charles and then his younger son Colonel George Cholmley who died without a male heir in 1857. Howsham then passed by the female line first to Robert Grimes and then to Sir George and Sir Charles Strickland. St John's Church in Gothic style by George E Street was built by Mrs Hannah Cholmley in memory of her husband Colonel George Cholmley between 1859-60.

Undoubtedly Howsham was well-managed and in good order:

By the banks of the stream, bordered with trembling reeds and water lilies, a most perfect and unique specimen of an Elizabethan mansion rises in the midst of towering green woods and fat pasturage of the undulating park, where numerous broodmares and bits of bloodstock luxuriating at ease, help to enliven a picture of surpassing rural loveliness.

Tom Bradley, Yorkshire Rivers No 6. The Derwent, Leeds, 1891

The 20th century was not without difficulties for Howsham, but at least the house and some of the

designed landscape survived the problems unlike so many which were lost. It was fortunate in having several guardian angels during the century.

In 1948 the Hall and its contents were sold with c.1,600 acres. From 1949 to 1957 the Hall stood empty with the threat of demolition hanging over it, thankfully to be saved by becoming a preparatory school. The stable block and Home Farm were sold, the walled garden demolished and Groves Wood felled. The last decade of the 20th century witnessed the Upper Park and The Holms being used for keeping pigs and the accumulation of scrap and debris including a residential caravan. Despite these difficulties in 2000 in recognition of its national importance, Howsham Hall and Park was entered on the English Heritage (now Historic England) Register of Parks and Gardens of Special Historic Interest, Grade II, a fitting reminder of its earlier glory as the setting for such a magnificent Grade I house.

More recently in 2007 the school closed and the Hall, its immediate setting, parkland, and The Holms were sold. The new owner redeveloped the Hall back to a private house and this is currently leased to a company that hires it out for weddings and other functions. The Holms and Upper Park are rented to a local farmer.

The lovely Gothick eye-catcher: Howsham Mill (Listed Grade II) ceased operations in 1947 and, until it was rescued twenty years ago, fell into a parlous roofless state buried within trees and shrubs on its island in the River Derwent. The story of its rescue by Dave Mann, his wife Mo MacLeod and those who followed, is remarkable, only starting properly in July 2004 when the Renewable Heritage Trust was formed. All will be revealed at our YGT visit in September.

I am grateful to many organisations and individuals for assistance with this research. Archivists at the North Yorkshire County Record Office, the Minster Library, York, the University of Hull and librarians at Malton, York City and the University of York. Heritage staff at North Yorkshire County Council and Ryedale District Council and Mr and Mrs Stephenson and Sir Fred Strickland Constable.

Val Hepworth

Conservation Report

With a monthly average of ten new YGT planning responses being entered onto the YGT website for over two years now, the format of conservation reports in this journal now consists of a short summary of some significant recent items followed by a review of a current significant conservation case, or of a subject affecting designed landscapes across Yorkshire. In this instance the subject is how the YGT conservation group has handled complex, long-running planning applications at Bretton Hall estate near Wakefield, better known to many as the location of the Yorkshire Sculpture Park.

Firstly, an unexpected postscript to the National Trust's proposals for extended visitor facilities inside the Canal Gates entrance at Studley Royal (reported in the December 2023 YGT *E-Bulletin* No 11) came this January following further close study by group member, Roger Lambert. Roger spotted that the National Trust had significantly understated the footprint of the proposed new visitor centre building, as compared with the existing tearoom at this location. This error had been repeated in other documents submitted by the applicant, such as its Heritage Impact Assessment, and by external bodies, such as the Gardens Trust, in commenting that the '...level of impact... ..is acceptable'. Accordingly, this January, YGT submitted an additional planning response explaining this mistake, which may be viewed on North Yorkshire Council's planning website or under 'View planning responses' on the YGT database entry for Studley Royal.

At the time of writing, there remained no decision on the overall application.

Only eight kilometres further up the river Skell from Studley Royal is a current example of increasingly inappropriate developments at Eavestone Lake and Fishpond Wood, a historic designed landscape within the Nidderdale Area of Outstanding Natural Beauty (AONB), but which is not a Registered Park or Garden. In 2019 YGT responded to the first in a series of planning applications here for a small summer camping site, consisting of several 3.1m high yurts, described as a low impact eco-retreat set within existing woodland. The subsequent growth in scale can be seen from the title of a late 2023 application "Retrospective change of use of land to form camping site and wellness retreat to include erection of 12 no. accommodation units, reception/managers lodge, ancillary structures to accommodate wellness facility and parking, landscaping and associated infrastructure". This request includes permission to allow numerous breaches to previous agreed consents

regarding additional structures up to 7m high plus ancillary buildings, all designed for use most of the year. YGT submitted a detailed objection which linked back to previous objections here.

At the time of writing, this application also looked to be undecided.

Bretton Hall estate – an example of a complex, long-running planning application



Bretton Hall from south of Lower Lake and Menagerie Wood, October 2020 (Image: Geoff Hughes)

The increasing length of time it takes for many planning applications to be decided is of concern to many involved in the planning system and is the subject of considerable public debate. The still increasing complexity of our planning system not only affects developers, builders, and house purchasers, but also impacts on individuals and groups such as YGT, wishing to contribute.

Bretton Hall estate provides an example which is not unusual for a complex planning application.

This Grade II registered park and garden includes the Yorkshire Sculpture Park (YSP) which was founded in 1977 and claims to have received 380,000 visitors in 2022. However, the registered site is more extensive, much of it being in Wakefield district, but parts extending into both Barnsley and Kirklees. It has a long and complex history with numerous individually listed structures and monuments, some being Grade II*.

Grade II* listed Bretton Hall and its surroundings housed Bretton Hall College from 1949 until 2001, becoming a campus of the University of Leeds from 2001 until closure in 2007. The estate eventually passed fully into the ownership of Wakefield Council. Since then, intentions for the hall and its immediate surroundings have been based around conversion into a hotel complex and/or wedding venue, sometimes

with the addition of new office blocks, all to sit inside parkland continuing to be used by YSP.

In 2012 YGT, YSP and the then Association of Garden Trusts held a study day at YSP. The development of the estate has been documented in several accounts including Karen Lynch's "Happily situated in an elegant style; the development of the Bretton Hall landscape, c.1760-1830" and Jan Woudstra's "The Influence of Robert Marnock on Bretton Hall, 1825-34", both published in *Garden History Vol.41(1)*, journal of the Garden History Society.

For some years Wakefield Council has worked with Rushbond PLC, a Harrogate-headquartered company, on many property and development projects across the Wakefield district. As part of this arrangement, Wakefield Council has given Rushbond responsibility for undertaking and managing various elements in and around the Hall itself. The exact arrangements are not easy to discern with financial agreements by a public body not being subject to Freedom of Information requests.

Rushbond's website states "*Partners Rushbond and Artfarm – globally informed hospitality operator company, continue to evolve proposals to redevelop Bretton Hall so as to enhance the holistic experience of Bretton, the wider landscape setting of the Yorkshire Sculpture Park. Artfarm is an independent hospitality company that will take the creative and operational lead for Rushbonds vision – the transformation of Bretton Hall into a unique hotel, which sits within the grounds of Yorkshire Sculpture Park (YSP) and Bretton Country Park. Artfarm will work with Rushbond on the delivery of the hotel and the redevelopment of the wider Bretton Hall Estate. Founded in 2014, Artfarm aims to set new boundaries for what culturally led development can achieve, by adapting and reinventing unique destinations to bring together art, learning, community, people and place, such as The Fife Arms in Scotland, the Roth Bar & Grill, Durslade Farmhouse and The Bull Inn in Somerset, and Manuela in Los Angeles*". "We are absolutely delighted to be part of the team working on this wonderful project", said Iwan and Manuela Wirth, founders of Artfarm. "We are looking forward to working with Rushbond and our team and partners to ensure that Bretton Hall and its Estate is a cultural destination that complements the incredible Yorkshire Sculpture Park and helps promote the City of Wakefield as a cultural hub. At Artfarm we are passionate about weaving together art, community, hospitality and learning, and Bretton Hall provides an exciting platform to deliver a truly unique offer for Yorkshire and the North. "Cllr Peter Box, former leader of Wakefield Council said "We are excited to be bringing the historic Bretton Hall back to life with the developer Rushbond and the hotel operator partner Artfarm. We welcome

this as it will significantly enhance our current hotel, hospitality, cultural and visitor offer."

Many of the post-war college buildings (previously behind the Hall in the accompanying picture) have been demolished in the last few years, although one distinctive post-war building and its pond surround have been maintained and are being conserved.

Recently YGT has typically submitted around five responses each year to planning applications in and around Bretton, some relating to the buildings, some to the landscape and some to changes proposed in nearby locations that might affect the setting of the site. Of these applications, some are uncontroversial requests to amend, replace or restore everyday features as might be expected in, or around, any estate of this size. Others are more complicated, e.g. there have been several requests to change the Grade II listed Camellia House. Some of these might be considered as genuinely relating to how this historic garden building and its planting should be repaired, replaced or presented; others relate to how it might be used - or accessed - differently. The last mentioned typically relate to potential wedding use linked to nearby Bretton Hall. Such applications often beg significant additional questions: is it right to reshape, or clear, interior features and planting to facilitate wedding group pictures? Exactly where will be the new car parking that a proposed new access path leads towards? The answer surely lies in having a clear understanding of the future plans for Bretton Hall itself....

In planning terms, the future plans for Bretton Hall and its surroundings appear primarily in a small number of long-running major planning applications. These have included a variety of proposed, and changing, developments, most involving developing a hotel complex around the Hall with linked buildings, marquees in summer, new car parks, access roads and – sometimes – with outline plans for possible office blocks extending from the site of previous college accommodation blocks behind the hall.

YGT commented on the first of these large-scale plans (12/01526) in August 2012 and again in January 2013, expressing support for the concept of use as a hotel but also several concerns. These focused primarily on a proposed new hotel access road across the parkland, plans to enable marquees to be used in the estate near the Camellia House and arrangements for converting the Camellia House itself to enable 'ancillary hotel use'.

These past applications have led to some permissions being granted, albeit with conditions, which may have set precedents for what can later be allowed. How can this be when, in law, all planning application expire after three years if development has not commenced? The answer is that, with many applications and so

many bits of work undertaken across Bretton each year, it is possible to argue that work did indeed commence on elements of some past approvals; hence continuing to completion ought still to be allowed when a new requirement revives the need for some particular building, wall, planting, path, access road or parking area that was originally approved some years ago.

The most recent major planning application 19/02294/LBC was submitted in 2019. By late 2022 there were 355 documents relating to this application on the Wakefield Council website, most submitted by Rushbond or its agents, with some replacing previous documents, either in this application or in the previous major applications at this site. Wakefield Council departments and external bodies, including Historic England, submitted concerns, and raised specific objections to aspects of the proposals. Some concerns raised led to further, amended submissions by Rushbond.

During 2020 and 2021 YGT was heavily involved in elements of the above proposal related to proposed new structures, changes proposed to the designed landscape and the setting of structures, particularly around the Camellia House and Bretton Hall itself. YGT had particular concerns related to the scale and siting of a proposed additional 530 car parking spaces, some close to the Hall; the positioning of possible new access roads and the prominence in the landscape of possible sites planned for temporary marquees and their (permanent) supporting infrastructure.

YGT Conservation group members spent considerable energy on the landscape planting proposals and liked certain elements, such as some new planting and converting some existing hardstanding near the Hall into a green 'amphitheatre space'. However, there was considerable concern regarding how to interpret some of the landscape proposals, particularly as they were dated 2014 and did not reflect subsequent changes, from trees since felled to car parks now proposed in new locations and therefore not screened by intended new plantings.

On 17 November 2020 YGT conservation members, Val Hepworth, Jane Furse and Geoff Hughes, a Wakefield Council conservation officer, a senior director of Rushbond, Rushbond's Bretton project manager and Rushbond's landscape consultant met onsite for a socially distanced discussion and walk around the site. Although there was considerable confusion as to whether some past permissions still applied and when any major hotel development might happen, the meeting overall was quite successful. All gained a better understanding of each other's positions and of what remained undecided. Rushbond subsequently commissioned an updated

set of landscape drawings and plans which better reflected current plantings and proposals, specifically addressing some of YGT's concerns regarding landscaping.

In December 2022 Wakefield Council gave approval to the application, albeit with 28 pages of detailed conditions. This is standard practice for complex developments of any sort in the UK's current planning system. In this case, the conditions require numerous new detailed design, repair and conservation strategies, plus a large number of new detailed plans and drawings to be submitted for separate approval, many by Historic England as well as by Wakefield Council. Only then can specific individual changes proceed, e.g. to a room in the Hall or to the Camellia House.

As of February 2024, it is still unclear what might happen next, although it is quite likely that the current story at Bretton Hall estate has more chapters to come. Fifty years ago, who might have imagined that the UK's largest and most successful Sculpture Park would now be here? In 2024, who can imagine whether there might be a major art hotel in the landscape here in another fifty years, perhaps with large numbers of visitors arriving in electric vehicles to enjoy lavish weddings or art fairs?

Geoff Hughes

A gentle reminder...

At the AGM held yesterday 6 April, Maddy Hughes, our Treasurer informed us that our membership subscription rates had been increased from the 1st April 2024. Many of us have forgotten to increase our annual standing order payments (myself included – Ed!) so the YGT is out of pocket for this year.

The new rates are:

**£25 Single member and
£30 Double**

Members were requested to update their standing orders for 2025 now, and it was agreed that if any of us wished to make a donation of £5 in lieu of the increase this year it would be much appreciated.

The Northumbria Gardens Trust

Our friends at Northumbria Gardens trust have shared their 2024 programme with us and have particularly invited members to consider joining the day at Peterlee New Town and the Apollo Pavilion on Saturday 14th September. Full details appear below.



Saturday 14 September 2024 (10.00am start)

PETERLEE NEW TOWN AND THE APOLLO PAVILION, Oakerside Drive, Peterlee SR8 1LE

A visit to look at the work of Victor Pasmore in the SW area of Peterlee - local authority housing schemes and landscaping, culminating in a visit to his listed and registered Apollo Pavilion with two of those most involved in the restoration of the sculpture as our guides.

Peterlee New Town was first proposed as early as the late 1930s and it was only post-war, in 1948, that the town was officially designated and Berthold Lubetkin, was appointed as the Chief Architect Planner. Lubetkin first produced an ideal plan from which a realistic one, that took into account the National Coal Board's (NCB's) extraction programme, could be drawn up; so that less than half the 2,350 acres of the New Town was suitable for building. Lubetkin's vision for the town was constantly at odds with the NCB's mining objectives and by 1950 Lubetkin had left and his entire design team were sacked. Under his successors George Grenfell Baines of Grenfell Baines & Hargreaves, (Chief Planner) and Wilfred Scott (Chief Architect), a conventional town plan was produced, the lack of excitement and quality made worse by the housing being drab and monotonous, and their layouts unimaginative.

In October 1955, ahead of the next development phase of 4,000 houses on 300 acres in the Southwest Area, the town's General Manager, Vivian Williams, concluded that the look of Peterlee might be improved by the 'employment of an artist capable of organizing small units of building in terms of mass and colour'. Late one night he made a phone call and invited the artist **Victor Pasmore** to join the team.

Pasmore had accepted Williams's invitation to work at Peterlee on condition that he was given a new site to develop. Williams presented Pasmore with the Southwest Area, instructing him to 'Do what you like, but don't do what we have done before.' The first two phases were laid out on a rigid grid against the site's natural contours and divided

from each other by grassed belts so that the landscape flows round hard-edged groups in the way Lubetkin liked. Later phases were altogether softer in colour and grouping, with some houses round a large green with mature trees. The tightness and cohesion of the scheme, and the reduction of private in favour of public space, were very influential.

Apollo Pavilion (1963-9). Victor Pasmore's extraordinarily powerful sculpture brings Constructivism, Brutalism and the English Landscape Garden together to produce one of the most daring and confident monuments of the New Towns era. The design had its genesis in the 1950s, in one of Pasmore's unexecuted abstract sculpture proposals. Plans for the Sunny Blunts Lake and pavilion began in earnest in 1963. The focus of the housing was to be a lake, formed by damming Blunts Beck, and set between the road and footpath system, with the Pavilion bridging across and closing its eastern, pedestrian end. Viewed from the road to the west, down the sinuous length of the lake, the Pavilion would become an eyecatcher, like a Palladian bridge in 18th century parkland. The lake and pavilion were completed in 1968, but by the late 1970s the pavilion had weathered badly and suffered from vandalism and graffiti. By the late 1980s access to the upper deck was removed and calls for its demolition grew. The Millennium saw a change of heart, with the statutory protection of the monument and landscape, and popular support leading to a Heritage Lottery funded restoration in 2009 (David Beaumont of Anthony Burns Architects).

We shall meet at 10.00am on Oakerside Drive, Peterlee - the precise location (with map) will be given to those attending as part of the Visit Notes sent out in the week before the event. We shall then walk around selected housing in the Southwest Area of the town, before breaking for lunch (own arrangements – recommendations will be offered). After lunch we reconvene at 2.00pm at the Apollo Pavilion (SR8 1LE) for a guided tour of the sculpture and its lake, guided by Colin Robson, Durham County Council's Cultural Engagement Officer (East) and former Easington Arts Officer (who was closely involved with saving the Pavilion and its landscape) and David Beaumont, now partner in Beaumont Brown Architects, and then job architect for the restoration project with Anthony Burns & Partners.

Charge for the day will be £5.00pp. Please pay on the day. **Visit notes** will be provided.

BOOKING NGT EVENTS IN 2024

The Northumbria Gardens Trust is operating a full booking system for all events this year.

Please let Martin Roberts know if you will be attending, at martin.fleece@gmail.com

Early booking is recommended to secure your place, as undersubscribed visits may be offered later to other local societies to fill vacant places.

Postal members can write to Martin at

Old Fleece House, 20B Front Street, West Auckland, Co Durham DL14 9HW



YGT Schools Spring Round-up

We are delighted to announce that school membership numbers have increased from 53 two years ago to 80 this March. Also, from a mainly North Yorkshire rural cohort when the Schools group was established, we now have members from all four areas of Yorkshire, and from schools serving disadvantaged big city areas as well as affluent villages.

Grounds Development Awards

Our recent Grounds Development Awards results bear this out. This year we were able to award four at £300 each to schools showing commitment to their project, its viability and usefulness, the involvement of the children in the planning and use, plus provisions for aftercare. The winning schools were Oak Primary, Huddersfield (49.8% on free school meals); Priory, Hull (29.6%); Ingleby Greenhow, North Yorkshire (17.1% and one of our original schools); plus East Morton, near Keighley (6.2%). Projects included rejuvenating an old allotment, creating an imaginative nursery class garden, and a flower and veg garden requested by Key Stage 2 children. These awards are something we very much believe in as they help schools to encourage in their children an appreciation of outdoor spaces, whether for growing food, observing wildlife, escaping the classroom etc. etc. We all know that list goes on and on.

Garden Equipment



Animal planter - another of our offers to schools



Log planter received and planted up by one of our schools

Evergreener in Leeds for equipment, The Little Apple Bookshop in York, plus Rogers of Pickering for plants.

But of course, we would not be doing any of this without your subscriptions, legacies, and donations. On behalf of the Schools Team, I would like to say thank you. To paraphrase a retired Primary Head's comment: your contributions are an investment in the future.

Sue Lindley

Other ways in which we support the schools include offering equipment. During the last year, we offered log planters to support 2022/23's theme of 'Recycle in your garden!'. This year we sent out child-safe water butts to support this year's theme of 'Climate proof your garden!' – to be followed by children's watering cans next term. These offers are always snatched up within an afternoon – and inevitably oversubscribed.

We could not do this without support from various suppliers with whom we have developed good relationships: among them

are Muddy Faces in Sheffield and



Water butt received by one of our schools and waiting to be installed

Waterton Park – Good News!



Boundary Wall

Val Hepworth has received the following letter from Cara Organ, the Listing Coordinator, Listing Team North at Historic England in York.

Boundary wall of Waterton Park, Walton, Wakefield, Waterton Park, Walton, Wakefield – Awarded Listed Building Status

List Entry Number: 1488667

The above building has been added to the List of Buildings of Special Architectural or Historic Interest. The building is now listed at Grade II.

Please follow the link below to download a copy of our advice report, which gives the principal reasons for this decision. The List entry for this building, together with a map, has now been published on the National Heritage List for England, and is available for public access. This List can be accessed through our website.

<http://services.historicengland.org.uk/webfiles/GetFiles.aspx?av=3C14D621-F73E-4348-93E3-146903D421B6&cn=FA12C0A5-9281-4F83-87F5-6F0A329F2B60>

Listing helps us to mark a building's significance and celebrate its special architectural and historic interest. It brings specific protection so that its special interest can be properly considered in managing its future.

Please be aware that the listing of the building took effect on the day that the List entry was published on the National Heritage List for England.

As of 25 June 2013, the Enterprise and Regulatory Reform Act (ERRA) has enabled a number of heritage reforms, including an amendment to the Planning (Listed Buildings and Conservation Areas) Act 1990 that provides two potential ways to be more precise about what is listed. Whether or not the new provisions have been invoked with regard to this building is explained in the Advice Report. A List entry that makes use of these provisions will clarify what attached and curtilage structures are excluded from the listing and/or which interior features definitively lack special interest; however, owners and managers should be aware that other planning and development management constraints might apply to these structures and should clarify these with the Local Planning Authority. Further information is available on our website at

<https://historicengland.org.uk/listing/what-is-designation/listed-buildings/listing-and-the-erra/>

Greenhead Park, Huddersfield Head Gardener's Diary (1925 to 1929)



The Lake

Greenhead Park, Huddersfield, a Grade II Registered Park and Garden, is the town's municipal park closest to the town centre and is well used by local residents throughout the year. YGT last visited in September 2019 when we were shown around by the Friends group and local historian, David Griffiths.

The Friends of Greenhead Park is an active community group promoting the use of the park and, together with Kirklees Council, cares for its upkeep. They also keenly research the park's history and regularly hold events to collect memories from local residents.

Following an event last year, they were given access to a diary kept by Charles Edward Turner, Greenhead Park's Head Gardener in the 1920s by his great grand-daughter.

This provides a fascinating day-by-day account of both weather conditions and the activities undertaken in the park, including raising plants from



The Bandstand

seeds and cuttings, providing floral displays at a wide range of events and locations, and carrying out many different maintenance jobs. Sweeping snow off the ice on the lake so that people could skate appears as a regular winter task, and Charles records that the park was "open at night for skating till 10" on February 28, 1929! It's fascinating to be able to look back to how things were in past times compared to the present day.

To read further excerpts please follow: <https://friendsofgreenheadpark.org.uk/greenhead-park-head-gardeners-diary-1925-to-1929/#page/n19/mode/2up>

Judging from his descriptions in the 1920s, Charles would certainly recognise the park today from the accompanying photos taken over the last couple of years.

Madalyn Hughes

Images © Madalyn Hughes

Harrogate Flower Show

Introduction

Late in 2022 we, Peter Goodchild, Brendan Mowforth, Gail Falkingham, and I were invited to a meeting with Nick Smith, the dynamic Director of the North of England Horticultural Society Flower Shows, to be held in his office at the Stables at Newby Hall. Peter had already created exhibition panels for previous shows, and it was Peter who made the introductions. Nick was offering to give the Yorkshire Gardens Trust a stand at the Autumn Flower Show to be held in September at Newby Hall. It seemed too good an opportunity to miss - to present the YGT, what it is and what it does, to a new audience, although apart from Brendan, who had helped at previous shows through his involvement with Perennial, this was going to be a new experience for the rest of us. Nick had decided that our stand was to be in the west corner of the gardens between the terrace on the south front of the house and the west lawn. His plan was for us to somehow use the lawn to show the visitors "this is the YGT". Over the next few months we had several meetings. Our first idea was to have a map of Yorkshire cut in the grass and on this map there would be free standing cut-outs which would represent sites in Yorkshire where we had been involved. We came up with a list of places and then Nick came up with a better idea. Instead of cutouts and a mown map, the map of Yorkshire would be created by making a white outline, like the lines on a football pitch or lawn tennis court, and the cut-outs would become symbols. I had never seen anything like this done, but we soon found out that there were groups of creative people who would be able to do this for us and Nick signed up the Land Art Collective.

Problems begin

Time was passing rapidly, and we were becoming aware of all the things we needed to have ready, and then sadly, Gail, who had been our guiding star in all our proposals, said she was going to have to drop out for personal reasons. Fortunately, Maddy Hughes and Rosh Childs agreed to help. Nick told us we had to come up with a name for our display. The word 'Ha-ha' suddenly came into my head one night and I suggested 'Ha-ha, discover Yorkshire Gardens Heritage with the Yorkshire Gardens Trust' or 'What's behind the Ha-ha'. He loved the reference and he reckoned 'Ha-ha!' A journey through follies, grottoes and landscapes with the Yorkshire Gardens Trust or something along those lines would be great.

"The map on the lawn"

Rob Conway, from the Landmark Art Collective, who were going to draw the map on the lawn,

sent a list of the locations he thought would work, each relating to a different aspect of the Trust. At Yorkshire Sculpture Park YGT had been involved in conservation and the plan was to use a metal bridge made by sculptor Brian Fell, which had the words Ha-Ha cut out on the sides, which I thought was very appropriate given the name of our stand.

For the small grants scheme, at York Gate Garden, we had given a small grant in support of the Dolphin Water Spout, but the symbol would be the topiarised trees at York Gate. The symbol for our involvement with primary schools would be a set of garden tools, and a bunch of grapes which would have been grown in the glasshouses at Kiplin Hall, would be the symbol for our involvement with research and recording. Yorkshire plantsmen and landscape gardeners would be represented by a pineapple which the gardeners cultivated at Mulgrave Castle, and our events programme by the Rock Garden at Burnby Hall where there had been a recent study day.



(Aerial view of the map and symbols on the West Lawn. Nick Smith)

For each of these, I had to write and obtain agreement from 'someone in charge' that they were happy for us to use their site as one of the locations on our map. Thank goodness everyone said yes and sent their best wishes for our stand at the show. We had also been offered lectern stands on which would be fixed a weatherproof sheet printed with information about the Trust, which needed text and photographs. Nick had told us we would be supplied with a gazebo tent, two trestle tables and two large tablecloths to cover them. We had Yorkshire Gardens Trust pop-up banners. I ordered a A0 sign and a 'pavement' sign both with the YGT tree logo, badge holders and lanyards. A week before the show would open, the Land Art Collective began to mark out the west lawn with white lines. Nick filmed from the roof of Newby Hall, and took pictures using a

drone camera and created a short film of the map being created. Then disaster struck – it rained hard. By the time we arrived to set up the stand, the white lines were just faint outlines on the grass. It was such a shame, and what would have drawn the show visitors to our stand had just disappeared. However, on the Thursday a group of volunteers arrived, and we set up the stand, and decorated it with lovely bunches of late summer flowers which had been given to us by Dark Star Plants (there is a planned visit there on July 19th) which Joanna Pavey brought, and stunning flowering plants in pots that Brendan had sourced. The lectern stands arrived and initially they were placed overlooking the lawn, but at Peter Goodchild's suggestion they were moved to the side of the path leading up to the gazebo and our stand.

The weather

Everything was ready with an organised rota of volunteers to man the stand over the next three days, all we needed now were visitors and good weather. Perhaps we would be lucky and have a few late sunny, summer days. On Friday it rained again, the following two days it was dry but certainly not warm. The visitors came in dribs and drabs, many heading in our direction because they had made a wrong turn and thought they were headed back to the main show. We were out on a limb, being as far from the show as you could go. Fortunately, some visitors did stop to read all about the Trust on the lectern stands and talk to us. A few agreed to adding their email addresses to a list to receive a couple of email newsletters. A very few wanted to become members then and there. Val Hepworth did us proud by agreeing to be interviewed by 'The Human Gardener' - Sarah-Owen Hughes and Faith Douglas on their stage in the Floral Marquee: a bit nerve wracking for Val.

Unfortunately, we were not busy and there was plenty of time for volunteers to get to know each other better and to visit the show and marvel at the prize-winning vegetables. A huge thank you to everyone who came and helped, it would not have been possible without our volunteers.



Prize winning vegetables



Visitors reading the information boards



Roisheen Childs and Sylvia Hogarth manning the stand



Maddy Hughes and Vicky Price also manning the stand

Conclusions

For Gail and I, and then for Maddy, the whole experience of planning and organising the stand had been a huge learning curve. I think we wondered

whether all the time and effort had been worth it. Where the stand had been positioned meant not many people passed by, and the map and symbols on the lawn had been so washed out as to become unreadable and was no longer a 'draw'. Eventually, nearly three months later, Brendan and I had a feedback meeting with Nick, who had clearly been upset about the effect of the rain on the Land Art map, and that our attendance at the event had not been the success we had all hoped for.

However, he said that he would be delighted if we wanted to come again in 2024. This time we would be offered a place in the Floral Marquee which everyone coming to the show wants to visit, so a YGT stand would be noticed. Brendan and I decided that we should give it a second go, and I hope that we can create something really eye-catching. The show is on September 13-15, and some YGT members have already volunteered to help, but if you have not and would like to, please contact me at: dvickyprice29@gmail.com

Vicky Price
Images © Vicky Price



Schools Group information board



General information board

Research & Recording Report

The Research and Recording team have now reached the remarkable milestone of 75 completed research reports, which you can read on the YGT website:

<https://www.yorkshiregardenstrust.org.uk/research/sites>

Amongst those that have been recently added is a fascinating report on the development of the designed landscape of the Bishop's Palace near Ripon:



Ripon Bishop's Palace with terrace and pleasure gardens from Walbran, J.R. 1851. A guide to Ripon, Fountains Abbey, Harrogate and several places of interest in their vicinity, 5th ed. Ripon, W. Harrison, 51.

(<https://www.yorkshiregardenstrust.org.uk/research/sites/bishops-palace-ripon>).

Completed by Marie-Anne Hintze and Liz Barker, the report looks at how the newly created Bishop

of Ripon, Charles Thomas Longley, wanted an impressive residence and, more importantly, grounds to rival that of more established bishoprics when he was appointed in 1836. Covering just over 100 acres, it had all the elements of a small landed estate with parkland, shelterbelts, shrubberies and a one-acre kitchen garden with adjoining orchard.



Pergola at Tudor Croft
(Image © Louise Wickham)

On a smaller scale is Tudor Croft (<https://www.yorkshiregardenstrust.org.uk/research/sites/tudor-croft>) that the YGT has visited on several occasions. The current owner, Mike Heagney, has provided a history of the house and garden that date from the 1930s. To complement the Arts and Crafts house,

the then owner, Ron Crossley, engaged the well-known firm of Backhouses of York to design and lay out the garden covering five acres. This has been restored and remodelled by Mike and his family since their purchase in 1952.

Three of the volunteers give accounts of their recent work:

Margaret Mathews

I have completed three reports for the YGT research project - **Thornton Park, East Rounton Grange and Thirkleby Hall**. Thornton was very much a learning project for me, being new to garden history but, having got too creaky to do much archaeological fieldwork, I discovered the pleasures of 'excavation' in the NYCRO archives. I remember Lady Fagg's accounts being particularly useful, including a payment for 'combing the dog', though that was incidental to garden history! East Rounton Grange was interesting for me as I volunteer at Mount Grace Priory, another Bell property. Gertrude Bell's letters, transcribed and available online, were a good source of information for her involvement in the gardens and the various plants she sent back from her travels, including cherry trees from Japan.

My third project was Thirkleby Hall, rebuilt at the end of the 18th century by Sir Thomas Frankland, a well-known botanist. I found a great source of information in his letters to the President of the Linnean Society which exist in their archive. They have been scanned and are freely available online. This meant I could read his original letters, often containing details of what he was growing in his gardens, while sitting on my sofa at home! These reports have also been written up for the blog.

The three gardens above are all sites of 'lost' houses and the gardens are largely lost also.



*View from Clifton Castle to river and Masham.
(Image © Margaret Mathews)*

My present project - Clifton Castle near Thornton Watlass in North Yorkshire - is quite different. It is still there and lived in by the owner who has been most helpful. The landscape continues to be much as first designed in the early 1800s by the then owner Timothy Hutton. As well as Jane Hatcher's book on Hutton, I have worked through the Hutton diaries and accounts at NYCRO. The current owner also has a memorandum book covering the late nineteenth century which gives details of work on the estate taking the story right up to WWII. Still some way to go to getting all these details in order!

Sue Lang

Hawksworth Hall is situated in the village which shares its name, located one mile to the west of Guiseley and 13 miles northwest of Leeds. The landscape in which the early 17th century hall is sited was largely developed over the period 1768-1786 by Walter Ramsden Beaumont Hawksworth [later Fawkes] (1746-1792). Walter consulted with both Anthony Sparrow and Thomas White who were involved in the development of the grounds at Harewood House. Whilst neither designer's schemes were fully implemented at Hawksworth, significant elements were included in the redevelopment of the gardens and park, many of which can still be detected in the landscape today.

The evolution of the gardens at Hawksworth formed the focus of my specialist essay, which was the final piece of coursework for my Diploma in Garden History at the Royal Botanic Garden Edinburgh.



*Hawksworth Hall cc-by-sa/2.0 - © David Spencer -
<http://geograph.org.uk/p/34302>*

This being the first research that I have undertaken of this type, deciphering old manuscripts and archive material proved hard going. However, the greatest challenge, and perhaps disappointment, was being unable to visit the garden. Several public footpaths allowed access to the area surrounding the gardens and the golf course, which was once the Hall's park. These gave some insight into the extant layout, but I

was unable to investigate those landscape features, if any, that remained within the grounds.

One interesting incident came early on in my search of the archive, when I found an expenses bill from 1766 for art works purchased from a dealer in Oxford that included two unspecified landscapes and etchings by Della Bella, Salvator Rosa and Claude Lorrain at a cost of £3 12s 0d. It was tantalizing to speculate that the 20-year-old Walter, who would within months embark on the period of greatest known redevelopment of the gardens at Hawksworth Hall, might have been inspired by the landscapes portrayed in those artworks.

Having enjoyed this experience, I am now looking forward to moving onto my next project.

Louise Wickham

Whilst undertaking the research for my book with Deborah Turnbull on the landscape designer, Thomas White, I had looked at several sites in Yorkshire that were not on the HE Register. Therefore, I have returned to these with the aim of completing full historic reports on them. Sue Lang has done the report for Hawksworth Hall (see above) and I have added those for Copgrove Hall (<https://www.yorkshiregardenstrust.org.uk/research/sites/copgrove-hall>); Sedbury Hall (<https://www.yorkshiregardenstrust.org.uk/research/sites/sedbury-hall>); Skelton Castle (<https://www.yorkshiregardenstrust.org.uk/research/sites/skelton-castle>) and Fryston Hall (<https://www.yorkshiregardenstrust.org.uk/research/sites/fryston-hall>). More recently I have been working on two contrasting sites in East Yorkshire – Holme Hall and Welton House.



Holme Hall estate on the 1st edition OS 6" map, surveyed in 1851/2. National Library of Scotland CC-BY

Holme Hall (<https://www.yorkshiregardenstrust.org.uk/research/sites/holme-hall>) was a long-established estate belonging to the Langdale family. It was Marmaduke Langdale, 5th Lord Langdale, who commissioned Thomas White to provide an

improvement plan in 1777 to complement the hall that had been built in the 1720s. Unfortunately, Langdale died the following year and it was inherited by his daughter and her husband, Charles Stourton. They carried out some of White's proposals before leaving in 1789 with the design being completed by them and their sons between 1800 and 1830. This is still largely extant although the hall was sold by the family in the 1920s.



Aerial views of Welton House and surrounding parkland, 1926. Image from Historic England - <https://britainfromabove.org.uk/image/EPW009405>

The Welton House estate (<https://www.yorkshiregardenstrust.org.uk/research/sites/welton-house>) belonged to a succession of Hull merchants with the first, James Shaw, acquiring land to the east of Welton village first to build a new house for himself and then create a small designed landscape around it that covered 30 acres by his death in 1768. Inherited by his nephew, Thomas Williamson, this was the area that White was asked to provide an improvement plan for in 1769. However, Williamson and his successors had much more ambitious designs following the enclosure of the remaining common land in Welton by 1775. Over time, they bought up more and more of Welton and so by the end of the 19th century, the Welton House estate covered most of the parish. Much of this was landscaped with 'Welton Dale' covering 160 acres to the northwest still largely intact.

Research and Recording team



Online talks

“The Gardens Trust is introducing two new series of talks which may be of interest to our members:”

A History of Gardens

Tuesdays at 10am from 16 April (6 weeks)

This new course is designed for anyone curious about gardens and their stories – whether absolute beginners or those with some garden history knowledge

People’s Parks

Paul Rabbitts

Wednesdays at 6pm from 17 April (6 weeks)

Paul is the author of the recently published excellent book of the same name. This promises to be a very interesting series of talks on a subject which is of much current interest, following the Covid pandemic, and renewed interest in the benefits to people being outside in parks and gardens.

News from County Garden Trusts Oxfordshire Gardens Trust

“Oxfordshire is currently undergoing considerable development pressure, especially around Oxford and larger sized villages and towns. An issue of primary concern for the Oxfordshire Gardens Trust is Botley West, arguably the largest solar farm proposal in Europe. It is a major scale development that would transform 1300 hectares of prime agricultural land in north and west Oxfordshire, potentially impacting on the settings of numerous heritage assets, including Blenheim World Heritage Site, as well as several registered parks and gardens, and parks and gardens of local interest. Seventy per cent of the site is located on the Oxford Greenbelt and on sensitive pastoral landscapes containing archaeology, ancient woodland, rich ecology, and historic settlements. Most of the land required by the proposal is owned by the Blenheim Estate.

The current planning proposal is for a temporary (40 years) solar farm generating 840 megawatts (MW), enough to power the equivalent of 330,000 homes. It is at the consultation stage and will be decided by the Secretary of State, rather than the local authority,

as it is considered a National Infrastructure Project. While solar power generation is obviously an option for meeting energy requirements, the proposal is of great concern as no overall national strategy has been presented that sets out why it is desirable or necessary to locate such a significant solar farm in a particularly sensitive area of Oxfordshire, rather than spread over other sites in the country”.

Shropshire Parks and Gardens Trust



Millichope Park. Courtesy of the Shropshire Parks and Gardens Trust

“Shropshire Parks and Gardens Trust (SPGT) has had several notable successes recently. The Grade II Chetwynd Park, near Newport, for example, has been subjected to many applications for housing development within its immediate setting. The recent Telford and Wrekin Local Plan Review 2020-2040 provided an opportunity to explain to Council planners our understanding of the importance of Chetwynd Park as a key designated Heritage Asset. Following this, the Council opted to maintain the status quo, with no new housing allocations currently proposed in Chetwynd’s immediate setting.

The setting of heritage assets, in particular Registered Parks & Gardens, Listed Buildings and Conservation Areas, is a key contributor to their significance. A case which highlighted threats to all three of these was a proposed bungalow development within a part of the Conservation Area of Market Drayton, North Shropshire, (which also formed part of the settings of the Grade II* Listed Pell Wall, the Grade II Registered Pell Wall Park & Garden, and six other Grade II & II* Listed Buildings). A detailed objection led to this application being withdrawn, although as the latest in a series of such schemes proposed by the same applicant, we are keeping a weather eye out for future designs on, and in, the same area.

Educational or other colleges located in Registered Parks & Gardens within the countryside are a frequent source of development applications. The National Sports and Conferencing Centre is set within the extensive Grade II Registered Lilleshall Hall Park & Garden and is continually upgrading the facilities it provides. An agreed Development Framework document produced on behalf of SPGT guides managers at Lilleshall on the effective locations of developments within the historic landscape.

Finally, two applications have been considered for the installation of photovoltaic panels on the roofs of cricket clubhouse buildings. The first of these was located within the Grade II* Registered Park & Garden of the Grade I listed Davenport House. A second photovoltaic application came more recently and was for a cricket pavilion within the Grade II Registered Park & Garden of Orleton Hall. Here the pavilion was remote from the house at the eastern edge of the park, and not facing it directly as at Davenport. In both cases permission was granted”.

A new Register is launched - looking back at 1984

Introduction – National Heritage Act 1983

In 1984, a year on from the National Heritage Act 1983, the new English Heritage published the first seven of its county volumes of the Register of Parks and Gardens of Special Historic Interest. It must have been very exciting for those, and particularly the Garden History Society (GHS) and ICOMOS-UK who over the last 10 years or so had been promoting the setting up of a national register of historic parks and gardens, compiling candidate lists and securing legislation. For the team involved from 1984 onwards, it would have been a busy and heady time getting descriptions ready for publication. Forty years on in 2024 is a golden opportunity to reflect on this work and champion the Register and the protection of historic garden and landscape design.

[Editor’s Note. This article by Jenifer White was first published in the GTrust News, Issue 24, Spring 2024 p.22 and we are grateful to them for allowing us to reproduce it here. A list of the abbreviations used appears at page 29]

Preparations for the Register

Ahead of the 1983 Act, Jennifer Jenkins (1921-2017), as the Chair of the Historic Buildings Council (HBC), had got her specially formed Voluntary Gardens Committee to pull together a provisional list of sites for registration based on work already carried out by the Garden History Society, ICOMOS-UK, the Landscape Institute, the Historic Houses Association and some county councils such as Hampshire and East Sussex. The Committee was first convened on 11 March 1981 at Savile Row and its members were Mavis Batey, Dorothy Stroud, Elizabeth Chesterton, Lawrence Banks, and Paul Walshe. The HBC, GHS and ICOMOS-UK also worked up criteria for defining historic parks and gardens of national importance. (The HBC was a Department of the Environment Directorate of Ancient Monuments and Buildings (1972-1984) body and the forerunner to English Heritage. One of Jennifer Jenkins’ obituaries suggests that it was anticipated she would

be the new chair of English Heritage but in the end Lord Montagu of Beaulieu was appointed.



Mavis Batey at her 90th birthday party with Ted Fawcett (1920 – 2013) (Image ©TGT)

Members of the Garden History Society played key roles in securing the Register. Mavis Batey was the GHS’ Honorary Secretary 1971-85 and President 1985–2013. As well as his GHS roles, Ted Fawcett ran residential courses at West Dean on the Conservation of Historic Gardens from 1978 until 1984 and later the Architectural Association course.



Jennifer Jenkins at her desk in 1982 (Image: © Trinity Mirror/Mirrorpix/Alamy Stock Photo)

Jennifer is remembered by Paul Walshe and Peter Goodchild as remarkable and far-seeing. At her 80th birthday reception, Max Hastings said Dame Jennifer Jenkins was “known for ‘popularising’ conservation.”

Centre for the Conservation of Historic Parks & Gardens

In tandem with the preparatory work for a National Register, Jeremy Taylor, the Director of the Institute of Advanced Architectural Studies (IoAAS) at the University of York had secured grant aid from the Countryside Commission to set up a new Centre for the Conservation of Historic Parks & Gardens (CCHPG). The Countryside Commission (1968-1999), another Department for the Environment body, embraced historic landscapes as part of its landscape conservation and access to the countryside remit and Paul Walshe was already involved in pioneering conservation management plans at estates like Blenheim. Peter Goodchild, who was already running a short course at the IoAAS as an Ernest Cook research fellow, was appointed to head up the CCHPG and a new academic full-time course was underway by 1987-88.

A couple of years later, Janette Ray and Mark Laird were appointed as research fellows at the CCHPG to develop the national survey and inventory initiated in an earlier IoAAS project. The inventory was intended to complement the emerging Register. Chloe Bennett and Judith Roberts continued the inventory work after Janette and Mark moved on to new positions. This work laid the foundations for the Association of Gardens Trusts’ Lottery funded Parks & Gardens UK database which is now owned and curated by the Hestercombe Gardens Trust. Peter and Mark’s A future for our past 1986 paper documents this national survey and inventory work and Peter also published notes including definitions in 1984 and 1985.

English Heritage establish an Advisory Committee and an Inspector

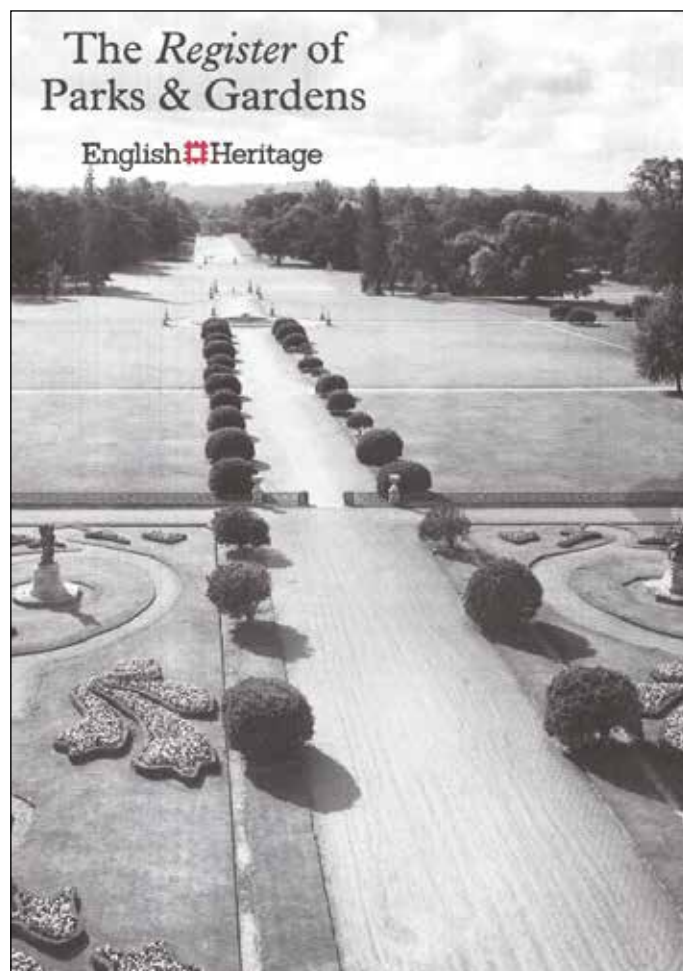
In 1984 with the new statutory direction to compile a register in place, English Heritage’s first two tasks were to recruit an inspector to publish the new Register and set up an advisory committee. Christopher Thacker (1931-2018), the garden historian and Garden History journal editor, was appointed on a three-year contract. Patience Trevor and Elain Harwood (1958-2023), who went on to become an eminent 20th century architectural historian, started their careers supporting Thacker on the Register publishing work. The first meeting of the advisory committee was held on 10 April 1985.

Preparation of Entries to Register

To accelerate the publication of the Register, English Heritage commissioned the CCHPG team to help

prepare Register entries in the first couple of years. Janette Ray recalls the huge pressure to prepare descriptions. They were given lists of eight to nine potential sites in each county to follow up, mostly 18th century sites, and very few public parks or cemeteries. Most registrations went ahead without a site visit being made mainly because of the rush to publish the Register, but also owners were nervous about the new designation and reluctant to allow surveys. It would be interesting to explore the correspondence and documentation in Historic England’s GD site files and Gardens Committee policy files from this period and interview those involved in this work.

Later, the English Heritage Register team took on the assessment work themselves and when David Jacques was appointed in 1987 as the first Historic Parks and Gardens Inspector, a new permanent post, the work was broadened to address conservation issues. The team was expanded to include a garden historian, Harriet Jordan; a landscape architect, Krystyna Bilikowski who had carried out the detailed study of Hampshire’s historic parks and gardens as part of a county council Manpower Services Commission-funded project; and a conservation planner, Suzanna Marcus. The Great Storm in October 1987 hastened their work to sharpen up the registration criteria and to map registered areas.



*The first eight-page explanatory booklet, 1992
(Image © Historic England)*

It contains sections on the Historic Landscapes Panel and the management of the Register – its updating and revision, publishing programme, emergency registering, grading, mapping, settings, selection criteria and the work of local authorities and county gardens trusts in drawing up inventories.

First edition of Register completed by 1988

The first edition of the Register was produced county by county over four years, and the 44 county volumes were complete by 1988. The first county volumes to be published in May 1984 reflect the list coordinated by the HBC before 1984. They were North Yorkshire, East Riding of Yorkshire, Hampshire, Oxfordshire, Somerset, Suffolk, and West Sussex, plus a few other sites.

The next county volumes to be published that year were Northamptonshire, Derbyshire, Staffordshire, and West Yorkshire. The very last volume to be published was Greater London in 1988. You will see this batching in the 'date first listed' in Historic England's National Heritage List for England (NHLE) entries so the first 20 registrations in North Yorkshire are all dated 9 May 1984. Today there are over 40 registered parks and gardens in the county and the most recent, the University of York campus was added in 2018. By the end of 1984, 270 sites across England had been registered and by 1988 the first complete set of entries stood at 1,085 sites. Forty years on the Register contains just over 1,700 sites. Salford's Peel Park (1846), one of the first municipal public parks and named after Sir Robert Peel, was at last added to the Register at the end of 2023. As we go to print, the very newest registration is Cockfield Hall at Yoxford, Suffolk (24 January 2024).



Cockfield Hall, Suffolk

(Image © Adrian Cable. Creative Commons Attribution Share-alike licence 2.0)

Each County Records Office held a copy of their relevant volume of the first edition as well as the Garden History Society, but they were not readily available to others. There was a charge for copies, which in 1992 was £3.50, although they were just

simply produced bound sets of photocopied sheets. Initially the descriptions were very brief and akin to building listings. There were no maps. Under David Jacques' leadership maps were added in the 1992 revised edition and the distribution of the printed copies was widened to the local planning authorities and the County Gardens Trusts.

1996 – Register expanded

In 1996 Lorna McRobie, as English Heritage's Head of Gardens and Landscape (from 1995 to 2000), persuaded the chair, Sir Jocelyn Stevens to invest in the Register and expand and upgrade it. The assessment and recording methods she developed with the Register team (Harriet Jordan, Clare Hartwell, Sarah Rutherford, Fridy Duterloo, David Conway, and Carole Davies plus expert secondees like Virginia Hinze from East Sussex County Council and consultants) paved the way to the NHLE approach to recording and mapping heritage assets. Although the plan was to publish digital versions by 2001, it was not until the NHLE database went live in 2018 that the register entries and maps were available online.



*Lorna McRobie's Gardens and Landscape Team
(By courtesy of Ari Georgiou)*

It is interesting to note that in parallel to the work on the Register, English Heritage carried out a major resurvey of listed buildings in the early 1980s and over 100,000 more buildings were added to the List. By 1994, there were 443,470 listings and today there are nearly 500,000. In 1986, they began work on updating scheduled monuments and at one point 1,800 sites were being added each year. The Register of Battlefields uses the same National Heritage Act 1983 powers, but it was not established until 1995.

In Scotland, the Scottish Development Department and the Countryside Commission for Scotland appointed Land Used Consultants in 1981 to develop a methodology to establish those of national interest. The Study of Gardens and Designed Landscapes in Scotland and its case studies, led by Elizabeth Banks, laid the foundations for the Scottish Inventory published in 1987.

Collaborating with Paul Walshe at ICOMOS-UK, Elisabeth Whittle at Cadw developed the Welsh Register and the first volume was published in 1994. The Northern Ireland Historic Parks, Gardens and Demesnes inventory was set up in 1999.

Conclusion

Looking back over 40 years there will be many stories to tell about the registrations in the first edition of the Register and lots to learn about protecting historic parks and gardens, the effectiveness, and achievements of the Register.

[We are grateful to the Gardens Trust for allowing us to reproduce this article which first appeared in *GT News* Issue 24, Spring 2024, p.22 – Editor].1

Jenifer White

TGT Conservation Committee

Notes

In 1984, Mavis Batey helpfully recorded the next steps in developing the Register in the Ancient Monuments Society's Transactions (Volume 28, 1984).

Thank you to Peter Goodchild, Paul Walshe, David Jacques, Janette Ray, Krystyna Campbell and Ari Georgiou for their help in drafting this article.

List of Abbreviations

CCHCPG	Centre for the Conservation of Historic Parks & Gardens
ICOMOS-UK	International Council on Monuments & Sites
GHS	Garden History Society
HBC	Historic Buildings Council
IoASS	Institute of Advanced Architectural Studies (University of York)
NHLE	National Heritage List for England



Public Houses: what makes civic custodianship of historic house museums in Britain different and where next?



Temple Newsam House

Wednesday 9 & Thursday 10 October 2024 Temple Newsam, Leeds

Call for Papers

Local authorities care for some of the UK's most significant historic house museums. While these are often a source of pride and a resource for the local population, museums managed by local authorities are subject to the vagaries of changing civic priorities, unique governance structures and the perpetual challenge of continued levels of funding.

Often without the clear mission of historic houses run by conservation and heritage charities or privately owned counterparts, houses owned and run by local authorities have multiple responsibilities, from accountability to local voters to the management and governance of the buildings and contents, as well as the greenspaces that often surround historic houses. Alongside these stewardship pressures, local authority historic houses navigate a complex, changing landscape of priorities, which require new forms of expertise, new modes of presentation and interpretation. With increasing emphasis on partnership working, more sustainable alternative uses, 'public

entrepreneurship', community engagement, and heritage driven regeneration, the purpose and practice of civic custodianship is being redefined and reimagined.

This interdisciplinary conference, a collaboration between Leeds City Council and the University of Leeds, supported by the Paul Mellon Foundation, is hosted by Temple Newsam House, itself recently celebrating 100 years as a museum run by a local authority. The conference aims to bring together practitioners, scholars, and policy makers to explore what it means to be a publicly owned and managed historic house museum in the 21st century, and what the future might hold.

It is hoped that the conference will open a wider

discussion about the challenges and opportunities for historic house museums in civic custody and highlight and share areas of good practice. We envisage that the conference outcomes will be published in a report.

We welcome a broad range of papers and participants. The 'Public Houses?' conference invites proposals for papers, presentations, or interactive dialogues of no more than 20-minutes. Papers and Presentations might address (not exhaustive):

- The role and purpose of the historic house in civic ownership
- The history of civic ownership of historic houses
- Governance of historic houses
- Case studies of historic houses
- The future of the historic house in civic ownership
- Visitors and visiting historic houses
- Creative models for new forms of engagement with historic houses
- The role of expertise, specialist skills and specialist knowledge in historic houses
- Funding and sustainability of historic houses
- The relationship between historic houses and local publics
- International case studies of civic custodianship

Submission information and deadline

Please submit an abstract or outline presentation of no more than 200 words by using the form below. The deadline for submissions is 5pm, 10 May 2024.

Successful submissions will be announced by 31 May 2024.

To submit, please complete the form on the conference webpage or email temple.newsam.house@leeds.gov.uk

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July e-Bulletin	1 July 2023	21 July 2023
Autumn Newsletter	15 September 2023	21 October 2023
December e-Bulletin	1 December 2023	21 December 2023

Please send items for inclusion to Christine Miskin: cemiskin22@gmail.com

Letters to the Editor are welcome; please send them by email to cemiskin22@gmail.com

YGT Contact Details

For general and membership queries: email secretary@yorkshiregardenstrust.org.uk.

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