



# Arnside and Silverdale AONB Historic Designed Landscape Research Report

2013  
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Appendix 5b: Site Validation Forms (Confidential: in separate binding)

## **Acknowledgements:**

The individuals, owners, organisations and societies that have assisted with this project are far too numerous to mention, and we would not wish to offend anyone who might be missing from the list! Most are noted in the list of contacts that follow and/or within the validation forms in Appendix 5.

However, particular thanks to Steve Brereton, Senior Landscape Architect for Lancashire County Council, not only for his support and encouragement throughout the project, but as the person who had the vision to initiate this work. Also with Lancashire County Council is Faiyez Laly, Planning Graduate, who has been a constant source of help and assistance. Along with Steve Brereton is Lucy Barron, AONB manager, and her team at Arnside who helped with local contacts, information and endless cups of coffee. This project would not have been possible without their help and guidance.

A special thanks to Gill Croke and Elaine Taylor, they provided us with rare photos of Hazelwood as we could not gain access to this site. These are particularly interesting as some were taken during the course of reconstruction.

And above all, thanks to Ruth Thurnhill who has been one of the most remarkable people that I have had the pleasure to work with in many years. Throughout the project, she has shared her knowledge, enthusiasm and dedication which should be an inspiration to all.

Ed Bennis  
Project Co-ordinator

**Copyright and ownership of the report and any supporting information e.g. plans, maps, photographs produced will rest with the AONB Partnership, local authority partners and authors of the report.**

- Sources for maps, photos, scans, illustrations, quotes, etc. are identified within the validation form for each site.
- Maps with © LCC refers to Lancashire County Council as the source and the original copyright rests with that authority
- Unless otherwise noted, all photographs are those of the authors Bennis and Thurnhill.
- Permission may be required for the duplication, publication or other use of material which is held by under copyrights other than by Lancashire County Council, Arnsdale and Silverdale AONB, or the authors.

#### **Validation Forms: Public vs. Confidential**

The report has continued with the practice adopted under the *Historic Designed Landscapes in Lancashire* project where there are separate appendices for the Validation Forms where it is considered that some information may be considered sensitive and not for general public access. This normally relates to copyright or privacy and security issues.

- **Appendix 5:** this is **Public form** for the majority of sites. Spaces have been left for photographs that have been deleted from the form; the following statement has replaced the photograph: **Photo (or map) is under copyright and has been removed from the public validation form.** The text describing the photo or map has been retained.
- **Appendix 5b:** This is the **Confidential form** for a few sites. It is bound as a separate document and contains all contact information, maps and photographs.

## **1. Introduction**

The Arnside and Silverdale Area of Outstanding Natural Beauty (AONB) Partnership has commissioned Ed Bennis a landscape architect and researcher, and Ruth Thurnhill, to undertake a Research Project on the historic designed landscapes within the whole of the Arnside and Silverdale AONB. The project will inform the conservation, restoration, enhancement and management of the area's historic designed landscapes and will be available for use by partners, stakeholders and communities. The study is being funded by Lancashire County Council (LCC) and Arnside and Silverdale AONB Partnership.

A map of the AONB study area is on page 5.

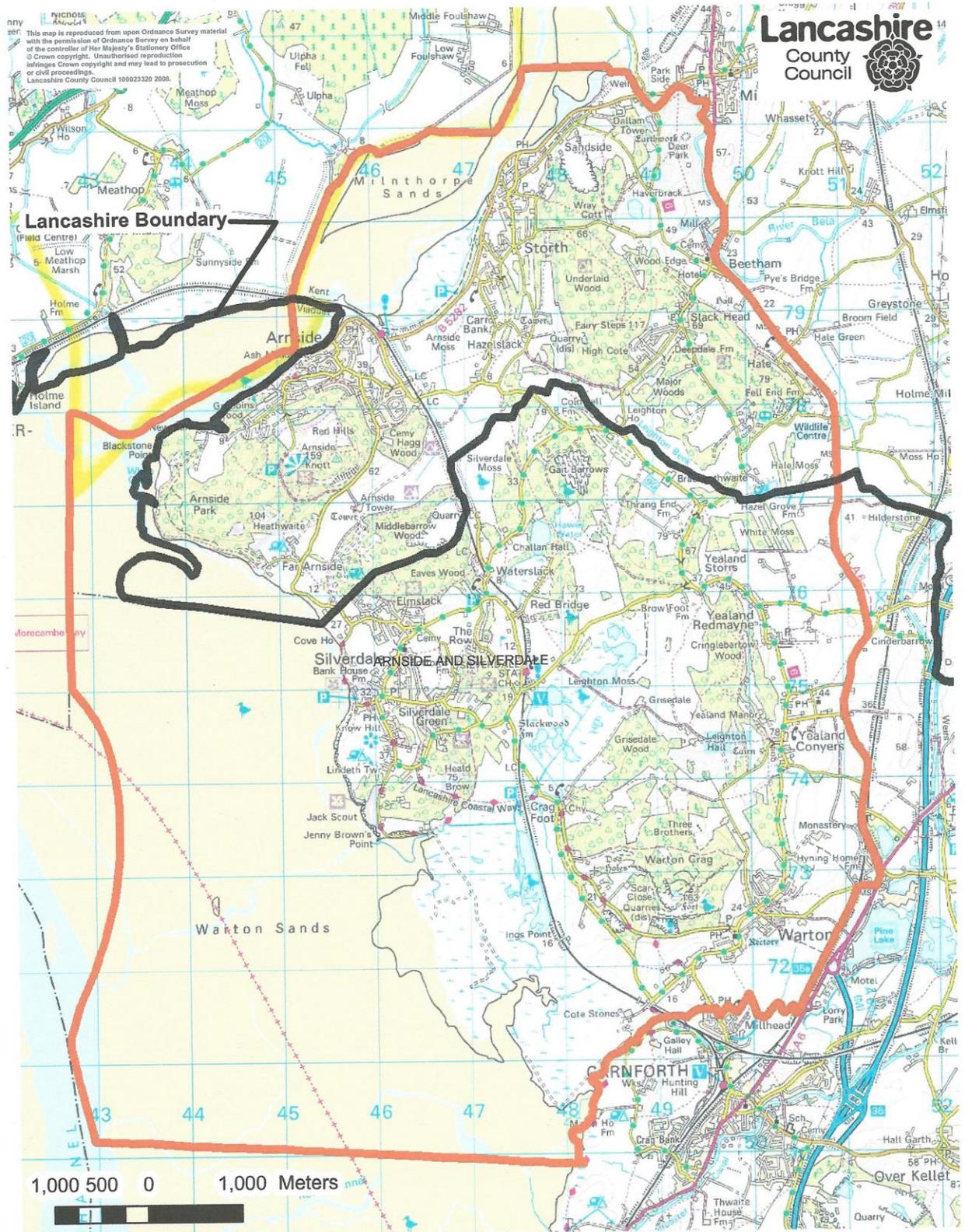
***For the purpose of this project, a historic designed landscape is any pre late twentieth century landscape of historic significance which was created with a clear intention to alter or manipulate landscape features for specific aesthetic and/or functional purposes.***

## **2. Background**

Designated in 1972, the Arnside and Silverdale AONB is an extraordinary protected landscape that is internationally important for its wildlife and recognised for its interesting history. Along with the designation National Park, an AONB is of an equal status and is the highest level of afforded protection. Situated in the counties of Lancashire and Cumbria, the AONB is managed by a partnership of local authorities, government agencies, landowners, farmers, voluntary organisations, wildlife groups, and recreation groups who work to protect, conserve and enhance the natural and cultural heritage of this special area.

In 1996, the School of Landscape at Manchester Metropolitan University was commissioned by Lancashire County Council and English Heritage to identify and research through desk top study only, pre 1966 designed landscapes of historic significance within Lancashire. This study by Bennis and Dyke looked at sites within Lancashire County Council's administrative boundary; hence the area of Arnside and Silverdale AONB within Cumbria (approximately a third of the designated area) was not studied. Smaller sites in built up areas were generally excluded as the scope of the project did not allow for this level of detail. For example in Silverdale, only two of the larger garden/landscapes were identified.

Since 2008, Lancashire County Council in partnership with Manchester Metropolitan University and Lancashire Gardens Trust has, through the *Historic Designed Landscapes in Lancashire* project, been undertaking further study of the sites identified



**Arnside and Silverdale AONB**  
**Historic Designed Landscape Project**

by Bennis and Dyke. This initial study work has by necessity - over 500 sites were identified by Bennis and Dyke - been limited in its scope tending to concentrate initially on validating the historic designed landscapes through further research and, crucially, field work. The Bennis and Dyke sites within the Arnside and Silverdale AONB which have been studied since 2008 are:

Site	Significance	Notes	Recommended for further study
Lindeth Tower (aka The Tower)	Not yet determined	Rural villa	Yes
Hazelwood	National	Rural estate designed by Thomas Mawson* May be suitable for Registering by English Heritage	Yes
Greywalls	Local	Rural estate designed by Thomas Mawson*	Yes
Leighton Hall	National	Rural estate. May be suitable for listing	Yes
Hynning Park	Local	Rural estate	Yes

**Table 1: Historic Designed Landscapes in Arnside and Silverdale AONB Recorded by Bennis and Dyke**

*\*Thomas Mawson, a Lancastrian, was the most celebrated Landscape Architect of the Edwardian era and the first president of the Landscape Institute and president of the Royal Town Planning Institute.*

Whilst much progress has been made with identifying, researching and evaluating Arnside and Silverdale's historic designed landscapes, there are still significant gaps in the area's heritage assets evidence base and, a number of known sites have not been recorded at all. Other than the work referred to above, no other study of the AONB's historic designed landscapes has been carried out.

Dallam, within the AONB, is listed on English Heritage's National Register of Parks and Gardens (<http://www.english-heritage.org.uk/caring/listing/registered-parks-and-gardens/>). It is the only garden/landscape within the AONB to be included on the register. Many have not even been recorded on a local authority list of heritage assets. Aside from a general dearth of knowledge on these sites history, features, condition, etc. there is no formal recognition of their significance or value and as a consequence little or no form of protection; consideration of impacts of development on these assets would generally not be a material consideration. As such, the AONB's historic designed landscapes - an irreplaceable heritage asset - are at risk of deterioration or being lost through a lack of information, understanding, management and recognition.

### **3. Project Aims**

**Provide an up to date and detailed study of the historic designed landscapes of the Arnside and Silverdale AONB.** This study will be used to:

- Identify and raise awareness of the AONB's historic designed landscapes.
- Gather evidence of the AONB's historic designed landscapes and use it to assess their type(s), numbers, distribution, significance, condition, sensitivity to development, capacity for change and the contribution that they make to the environment and economy.
- Encourage the enhancement, restoration, protection, conservation and appropriate management of historic designed landscapes.
- Encourage an integrated approach to historic designed landscapes management, and increase awareness of this great asset and its role in spatial planning through regeneration and infrastructure projects.
- Inform the development and implementation of AONB Management Plan policies, conservation and grant aid schemes and land use planning policies.
- Act as a tool for spatial planning within the AONB.
- Assist with the assessment of individual planning applications.
- Help formulate priorities and prescriptions for land management advice offered by the AONB and partners.
- Monitor change within historic designed landscapes.
- Support the county wide *Historic Designed Landscapes in Lancashire Project*.

### **4. Project Objectives**

- Undertake a *detailed study* of Arnside and Silverdale AONB's **non-registered** historic designed landscapes. This should involve desk study, field survey, identification, mapping, photographing, description and, crucially, categorisation of the AONB's historic designed landscapes (including those identified by Bennis and Dyke).
- Identify historic designed landscapes that may be suitable for registering on English Heritage's National Register of Parks and Gardens.
- Involve and work with a range of partners and stakeholders in the development of the study.

### **5. Methodology**

An initial meeting was held at the AONB offices with Lucy Baron of the AONB, and Steven Brereton of Lancashire County Council. It was agreed at this meeting what could be provided to the research team including maps, contact names, addresses etc.

What became evident very quickly was that there was very little available knowledge of the historic designed landscapes for the entire AONB.

The research team adopted an alternative approach to standard methodology. Rather than starting exclusively with map evidence, the initial investigations commenced through recommendations from the staff at the AONB and from Lancashire County Council. In conjunction with this information, the research team did a scoping exercise to familiarise themselves with the region. Several visits were carried out in Arnside and Silverdale itself, as well as to non-coastal villages. The team identified potential sites for investigation through this exercise in conjunction with historic maps, principally the 2<sup>nd</sup> edition Ordnance Survey.

Contact was made with several groups who could offer advice on suitable sites for investigation. Cumbria Gardens Trust and the representatives for the national Garden Scheme (NGS otherwise referred to as the Yellow Book) were contacted. Both members of the research team had a long involvement with the recent work of Lancashire Gardens Trust and had access to their research reports on Historic Designed Landscapes. The results were disappointing as the groups felt they had no information to offer. Indeed, one group referred to the AONB as being on the edge of the county. The South Lakelands Orchard Group indicated that while they have a proposal to carry out a survey of orchards, this has not been done.

As a result of the initial group contacts, it was decided to move forward with the investigations and build on the limited information available. Other groups would be contacted towards the end of the exercise with lists of investigated sites with the expectation that this may lead to further sites for identification.

Several meetings of the research team were held in the AONB offices throughout the course of the project. This allowed for better contact and immediate assistance from the AONB staff. These meetings also provide the opportunity to determine the most appropriate means and sequence for investigating the area.

Initial research concentrated on the primary developed areas of Arnside and Silverdale. The team identified specific sites and groups for investigation. This was based on recommendations but also on the teams own abilities to recognise landscapes of significance. This combined with map evidence and sources such as Google Maps were an invaluable aid (Google Maps were not available at the time of the Bennis and Dyke report). The areas were divided into sectors to aid the investigation.

Similarly, the Yealands, Storth, Sandside, Beetham, Warton were approached in the same manner. However, as these areas were substantially smaller it was not necessary to divide into sectors.

It became clear after early investigations that the area was far richer in Historic Designed Landscapes than had been anticipated. As such, it was decided that a survey

of all sites was not feasible and that the team would have to concentrate on the selected sites of the region, as well as those that contribute to the overall quality of the historic landscapes, and specific garden/landscape character forming features.

The research team worked together throughout the project and visited all sites as a team. This allowed for discussion in terms of identifying landscape features and associated issues. Validation forms were compiled jointly.

Access to sites was difficult at times as the names of owners and contact information was not available. When this was the case, the researchers introduced themselves to the occupiers and explained what the purpose of the project. In almost all cases, access was allowed and many owners/occupiers were able to provide valuable information.

Letters/emails were sent to conservation officers or panels in South Lakeland District Council and Lancaster City Council with a list of investigated sites in their areas. The research team briefly explained the project and asked for possible additions to the list. Lancaster City Council replied that they were interested in that it would help in their local listing, but offered no further sites for the project.

## **6. Review of Sources:**

The research project has taken account of the following sources, and where appropriate a review follows the source:

- *Historic Designed Landscapes of Lancashire Research Study*, Bennis and Dyke, November 1998 (Lancashire County Council and English Heritage). A hard copy of this will be provided.  
The report was a desk-top only study and was a broad sweep of the entire county. It did not generally address the smaller parks and gardens normally associated with built up areas. There is limited appropriate information but basic recommendations are noted in Table 1.
- Historic Landscape Characterisation for Lancashire and Cumbria:  
[http://www.lancashire.gov.uk/corporate/web/?Archaeology\\_Heritage/20338](http://www.lancashire.gov.uk/corporate/web/?Archaeology_Heritage/20338)  
These are both broad studies related to the archaeological and historic features that address 21 different landscape characters. It is too broad a study, and with a different focus, to address the Historic Designed Landscape.
- Lancashire Historic Environment Record:  
<http://www3.lancashire.gov.uk/corporate/web/index.asp?siteid=4398&pageid=20333&e=e>

This contains over 25,000 sites including historic landscapes. However, it is not easily accessible as it requires a letter stating purpose, map of the area and a fee. It is more geared to landscape character assessment or what is often referred to as the cultural landscape than historic designed landscapes.

- Map Evidence:

Saxton	1577
Speed	1610
Morden	1695
Yates	1786
Greenwood	1818
OS 1st and 2nd Ed 6"	
OS Landranger	1:50,000

The early maps are useful in identifying estates; however there were few early estates with the boundaries of the AONB. Particularly notable is Dallam which is clearly indicated however as it is on the English Heritage register, it was not part of this study. Leighton Hall appears on several early maps. A number of sites do not appear until the 1<sup>st</sup> edition Ordnance Survey Maps, while the majority are not evident until the 2<sup>nd</sup> edition is published. Modern maps are not as detailed as the 2<sup>nd</sup> edition which the team found to be the most useful in terms of identifying sites and providing useful information.

Lancashire County Council's MARIO Maps:

<http://mario.lancashire.gov.uk/agsmario/default.aspx>

While the Mario mapping system is useful, it proved difficult to access and use at times. The team relied on Google maps for similar information. The aerial photographs from the 1960s were of limited use due to their quality; however, these were particularly useful in understanding The Hyning as a landscape design of the 1950s.

- Cumbria County Council's Historic Environment Record Online:  
[http://www.cumbria.gov.uk/planning-environment/countryside/historic-environment/HER\\_online.asp](http://www.cumbria.gov.uk/planning-environment/countryside/historic-environment/HER_online.asp)

This notes that only 8% of settlements were in existence in 1770 and that 97.5% of the nucleated settlements are modern. There is no detail information to support this study

- Pevsner, N *Buildings of England* : These were investigated in the original Bennis and Dyke report for Lancashire and reviewed again. The Cumbria and Lancashire editions were inspected. No additional information was found.
- Desmond *Bibliography of British Gardens* Desmond's only reference was for a Country Life article on Leighton Hall.

- *Country Life* cumulative index: The index was consulted with only Leighton Hall being listed.
- Professional recommendations from Borough and County Council Conservation Officers and others has been noted in the methodology
- Information from the Lancashire Gardens Trust, Cumbria Gardens Trust, Association of Gardens Trust, Garden History Society do not contain any relevant information as noted in the methodology section.
- Georgian Society, Victorian Society, 20th Century Society are to be contacted with a list of known sites and ask for advice on additional sites.
- Mourholme Local History Society is not catalogued and hence not accessed.
- Mawson Archive is available on-line and has also been used at the Cumbria Records office, Kendal.
- County records offices/archives have been used in Lancashire and Cumbria both revealing valuable information
- Files and records from English Heritage collected since 1985. No additional records have been found.
- *A Landscape Strategy for Lancashire* (Lancashire County Council): <http://www.lancashire.gov.uk/environment/landscape/landscapesumcov.asp>  
Defines 21 character areas for the county and the need for a detailed character assessment. It is a broad document with no specific detail for this study.
- *Landscape and Heritage Supplementary Planning Guide* (Lancashire County Council): <http://www.lancashire.gov.uk/corporate/web/view.asp?siteid=3654&pageid=11650&e=e>  
The emphasis is on natural environment in terms of conservation of a heritage asset. Section 2.67 refers to the conservation and management of country houses and parkland. Section 2.75 addresses the need to 'Identify and evaluate the resource, encouraging and making provision for the conservation of designed landscapes, buildings and their settings'. There is no detail attached to this statement as it is policy document.
- *Draft Arnsdale and Silverdale AONB Landscape Character Assessment* (obtainable from the Arnsdale and Silverdale AONB Partnership).  
The character assessment and supporting detail is covered in detail in the following report.

- Arnsdale and Silverdale AONB Statutory Management Plan 2009  
This is a lengthy and valuable document in defining what the AONB is in terms of its role, aims, objectives and vision. It is more specific compared to other documents. Particularly useful in terms of this project is section 5.6 Historic Environment and Cultural Heritage.  
Section 5.6.3  
‘The potential deterioration of parkland, designed landscapes and gardens through lack of succession planning, change of management, lack of recognition...’  
‘The gaps in condition information concerning the heritage assets of the AONB’  
Section 5.6.4 Summary of principal issues  
‘Increased risk of damage and decay as a result of climate change’  
‘The lack of awareness of the AONB’s heritage assets and appropriate management’  
‘The lack of continuity of recording cultural heritage within the AONB’  
There are numerous areas of this report that the outcomes of the research study will support.
- Parks and Gardens UK database (York University):  
<http://www.parksandgardens.org/>  
There is very little information on this site, and most of what there is has been copied from the original Bennis and Dyke report
- Unpublished information from the work of John Jones and Ian Laurie for the NWCLI  
The original files have been donated to Lancashire Gardens Trust. The files are very basic and thin as they were at an early stage of development.
- Bradbury, D *Arnsdale: A Guide and Community History* (2002) and Peter, David, *In and Around Silverdale* (1984): These two local guides were the most valuable sources found. They gave an understanding of the development of the area, families, architecture, industry, the role of boarding schools, etc. While there was no direct information on the gardens, they explained the context and photographs were extremely useful.
- Account has been taken of the recent changes to national planning policy detailed within the National Planning Policy Framework and still extant Planning Policy Statements, Planning Policy Guidance and supporting documents.

#### Summary:

There is a complete dearth of readily available information concerning the Historic Designed Landscapes within the AONB. The most valuable published sources are

maps and the booklets by Bradbury and David. The booklets are about a general history and development of the area and are useful in giving an insight into Arnside and Silverdale. No similar publications were found on other areas of the AONB.

Other published information is essentially about policies, large scale classification and issues affecting the region. The designed landscape is highlighted in several reports; however, it is essentially a topic that has been identified as requiring research.

As such, the bulk of the work by the research team would be classified as primary research. That is, the discovery of new information, its assessment and evaluation to inform owners, managers and statutory bodies.

## **7. The Validation Form**

A validation form was prepared for the majority of sites inspected. Some sites were considered to be too insignificant to justify a form, while others have been grouped together due to location, period of design and overall impact.

The form was developed from the original one used for recording the historic designed landscapes of Lancashire for Lancashire County Council. There are some minor changes to the original form.

The form continues with the practice of Public (Appendix 1) or Confidential (Appendix 1b). In two cases the forms were forwarded to the owners for comment; no objection has been received to use these as Public forms. Where both forms exist, the Public form will have some aspects omitted such as personal phone numbers or sensitive photographs such as a photo with valuable garden statuary. It may also be a case of copyright that has caused the omission of a map, photograph, drawing etc.

### **Section 1: Completion**

All forms have dual authorship of Bennis and Thurnhill. Dates of site visits are included although a number do not have a completion date as the team found that many forms were being constantly altered as new information was discovered. It also notes if there has been a problem with access to the site. In some cases the form has been completed without a site visit due to access restrictions.

### **Section 2: Site Details**

Sites often have more than one name over a period of time. The current site name, or the one in common usage, has been used with earlier or alternative names indicated.

Components have been listed without any detailed description at this point. These are described later in the report. It is a quick reference to the main features, characteristics and/or uses of the site.

The address given is for the principal building, house, structure of the site as some sites are under multiple ownership. This is supported with Ordnance Survey 12 figure national grid reference, northings and eastings, longitude and latitude and QR code. This is followed by names of county, district and parish names.

### Section 3: Ownership

Where ownership is known, the information is as per required. Where there is multiple ownership, normally only the main owner is noted; however, in many cases it was not possible to determine ownership without extensive detailed research.

The identification of site boundaries was problematic in many cases. Aerial photographs or maps (modern or historic) were used depending on the specific site and what the research team believe would best explain the limits. In all cases, these are estimates and the boundaries would need to be verified. The historic boundaries may be substantially different to the modern boundaries. There is normally additional information in the map section or in the section titled 'site's landscape history'. A photograph is generally included in this section to give an early impression of the site.

Numbered addresses are not always available such as at The Promenade in Arnside where most houses work by name rather than number. Similarly, rural properties may be identified by the name of the house such as Challan Hall. Phone numbers and emails are given unless they were classified as confidential.

### Section 4: Type of Landscape

Landscape typologies are described briefly such as a seaside villa and garden, 19<sup>th</sup> century villa and garden, rural estate, etc. Other descriptions may be attached such as with a pleasure ground, woodland, formal gardens, etc.

Current use is often multiple; that is more than one specific use.

### Section 5: Landscape Condition

Divided into five sections ranging from a site where the majority of features remain and in good condition, extant, to lost or reconstructed. A description when appropriate is given in terms of the features under the appropriate heading. It should be noted that these are estimates by the research team and will be based on site visits, map and other documentary evidence. In some cases the team did not have access to the site and the conclusions are based on secondary source information. In the majority of cases, there is a mix of remaining and lost features. Lost features are normally due to neglect and poor maintenance, or through later development.

### Section 6: Designations

The only designated historic designed landscape within the AONB is Dallam; however this was outside the scope of the project as it was registered. There are two designated Conservation Areas within the AONB: Yealand Conyers and Redmayne and, Warton.

All the identified historic designed landscapes that have a completed validation form lie entirely within the AONB. This may account for the fact that there are no Conservation Areas.

There are two sets of stone gate piers in Silverdale that are listed within the AONB relating to garden settings. There are a number of listed buildings in Silverdale, Warton, Milnthorpe, and Yealand Conyers.

#### Section 7: Accessibility and Visibility

The majority of sites are privately owned and would require permission from the owner to access. Some such as No 43 on The Promenade, Arnside are run as B&Bs, or Woodlands in Silverdale as a pub can be accessed by the public. Both of these sites are partly visible from public roads and/or footpaths. Bleasdale House in Silverdale is a school for children with special needs and has very limited access; only the building frontages can be viewed from a public area. As noted on the validation forms, the team were not able to access some sites and the forms have been compiled with secondary source information.

Few sites have associated public footpaths, and most have limited, if any, parking facilities. As the majority of the sites were developed as private gardens, few have suitable disabled access.

#### Section 8: Available Information

Maps: The team used the earlier historic maps which aided in identifying sites of significance prior to the 1<sup>st</sup> edition Ordnance Survey maps. These early maps were of limited use as the majority of development in the AONB was from the mid-19<sup>th</sup> century onwards. Lancashire has its archives in Preston, but Cumbria has four separate archive offices.

Lancashire County Council supplied electronic copies of 1<sup>st</sup> and 2<sup>nd</sup> edition OS maps, as well as later editions from the 1950-60s and current editions. These maps referred only to those sites within the county boundary and excluded those within the Cumbria section of the AONB. A modern OS edition was supplied that covered the entire AONB area; however, these lack the level of detail found in the earlier editions. The team was also supplied with aerial photographs from the 1960s. While the detail was poor, it was particularly valuable in identifying garden components at The Hyning. Note that copyright rests with Lancashire County Council for these maps.

1<sup>st</sup> and 2<sup>nd</sup> edition OS maps of the areas within Cumbria were consulted at the Cumbria Archives Office, Kendal. These were photocopied and then copied electronically as required. Note that the copyright rests with Cumbria Archives Office.

Periodicals, journals, magazines, etc: The team found little information from these sources. The area is generally poorly documented.

Plans: As the majority of gardens are what could be described as 'owner designed', there were very few plans found. In two cases, plans showing proposals for two Mawson designs were in the Cumbria Archives Office, Kendal. These were unexecuted projects and probably from Thomas Mawson's son, Prentiss Mawson.

Photographs: Unless noted, all photographs are by the authors of the report, Bennis and Thurnhill. The photographs are presented as a primary body of information as the team believed that the image with a description was the most effective means of demonstrating the quality of the landscape and any associated issues. Aerial photographs were used to give a better contextual understanding of the sites.

Books: Only two books by Bradbury and Peter, booklets as such, were found to support the study. There is information in Section 6: Review of Sources. There are a number of other books although not directly related to the gardens of the AONB. Thomas Mawson's *The Art and Craft of Garden Making* was valuable for Hazelwood. Other works which were influential in the period are Edward Kemp's *How to Lay out a Garden* and several works by John Claudius Loudon, Gertrude Jekyll and William Robinson.

Illustrations, photocopies, sketches: Few were found and these are included in the appropriate validation form.

#### Section 9: Site Wide Information

Planning Applications: These were noted on the form where available. There will be earlier applications however these are not available electronically. In some cases, the forms were valuable in identifying the owner of the site.

Site management: The general level of management and specific issues are described. Where known, the owner/occupier for the management of the site has been identified. Larger sites are often under multiple ownership and the management arrangements can be very complex.

Notable, ancient or veteran trees: There are some excellent specimen trees within the AONB and no doubt some could be classified within these three categories; however, this would require further research beyond the scope of this exercise. There is a separate section on vegetation within this report.

Context: The team has attempted to explain how a particular site, or group, fits within the landscape. This may be specifically related to a design period or style, the role of a particular affluent family, a collection of plants or work by a specific designer.

Key landscape feature: This is generally a yes or no answer; yet by the fact that the site has been selected for inclusion means that it is a key feature. The reasons are variable which may very simply be trees that contribute to the street scene, or good period details in a small front garden to major landscape features of designed gardens and woodlands that have a significant visual and physical impact.

Site's landscape history: To understand the development and change within the landscape, both maps and photographs should be referred to in conjunction with this section. With a few exceptions, the designed landscapes are relatively late and of a single period of design. Most fall within the late 19<sup>th</sup> and early 20<sup>th</sup> century and reflect either the often excess of the Victorian period or the Arts and Crafts movement. It is not unusual for these to be mixed, as well as one style laid on top of another. Sites such as Leighton Hall, Ashton House and Challan Hall by the very nature of their age have lengthy and complex histories. All histories should be understood as a first stage of research as more information will come to light in the future.

While the team has generally avoided family history and names, in some cases there were major developments by particular families. These have been included as new information may be found within family archives and other sources.

Level of Historic Importance: In order to determine the level of importance, a number of issues and qualities have been considered. This would include the period of design, completeness, condition, horticultural value, associated people and events, quality of design, garden structures and features. Sites have been categorised as Level A, B or C, A being the highest. The team has considered and put forward a recommendation based on their judgments that have considered the local, regional and national situation.

- Level A: sites of exceptional interest and quality. These are regionally significant and in some cases may be considered to be of national or international importance.
- Level B: sites that are particularly important and of local and regional significance.
- Level C: sites of local special interest where the specific identifiable qualities and features warrant every effort to protect them

Historic Importance Derived from: The primary reasons for the recommendation are identified in this section. These are based on the qualities mentioned in the Level of Historic Importance in the section above.

Site at Risk: Some sites are clearly at risk such as Ridgeway Park (Greywalls) with potential re-development after its recent sale. It is not possible to predict the impact of an unknown development; however, it is important to understand the value of the landscape components and that their protection is ensured. While many are not at risk, the long term impact of minor changes and management may have a detrimental effect on those landscapes. Owners should be made aware that they have gardens of importance under their care.

## 8. Table 2: Breakdown of the Validation Forms

Site	Location	Category	Main Period	Notes
Ash Meadow Ashton House Beachwood	Arnside Beetham Arnside	Level A Level A Level A	Regency Early 19 <sup>th</sup> C 19 <sup>th</sup> & 20 <sup>th</sup> C	Mawson proposals
Birks, The Bleasdale House	Arnside Silverdale	Level C Level A	Late 19 <sup>th</sup> C Late 19 <sup>th</sup> and early 20 <sup>th</sup> C	
Challan Hall	Silverdale	Level A	19 <sup>th</sup> & 20 <sup>th</sup> C	Mawson proposals
Cove House	Silverdale	Level A	19 <sup>th</sup> C	
Cove Road Friends Meeting House	Silverdale Yealand Redmayne	Level B Level C	19 <sup>th</sup> C 17-18 <sup>th</sup> C	Group value Grave yard
Hazelwood	Silverdale	Level A	Early 20 <sup>th</sup> C	Mawson design
High Knott Road	Arnside	Level B	Late 19 <sup>th</sup> and early 20 <sup>th</sup> C	Group value (16 properties)
Hillcrest Hying, The Leighton Hall Mount Lindeth	Silverdale Warton Carnforth Silverdale	Level B Level A Level A Level C	Early 20 <sup>th</sup> C Early 19 <sup>th</sup> and mid 20 <sup>th</sup> C 18 <sup>th</sup> C 19 <sup>th</sup> and early 21 <sup>st</sup> C	R. Hancock design Repton style
Oakfield Lodge	Arnside	Level B	Late 19 <sup>th</sup> & early 20 <sup>th</sup> C	Former YHA
Promenade, The	Arnside	Level B	Late 19 <sup>th</sup> C	Group value (18 properties)
Ridgeway Park (Greywalls) Stankelt Road	Silverdale Silverdale	Level A Level C	Early 20 <sup>th</sup> C Late 19 <sup>th</sup> C	Mawson design Group value
St Oswald's Vicarage Shieling, The	Warton Silverdale	Level B Level C	Regency Early 20 <sup>th</sup> C	Picturesque context Gaskell connection
Stoneycroft	Arnside	Not rated	Late 19 <sup>th</sup> C	Lost landscape
Tower, The	Silverdale	Level C	19 <sup>th</sup> C	Gaskell connection
West Lindeth	Silverdale	Level C	19 <sup>th</sup> C	
Windyridge	Silverdale	Level B	20 <sup>th</sup> C	20 <sup>th</sup> C rockery
Wood Close (& Arncliffe & Wood Lawn)	Arnside	Level B	19 <sup>th</sup> C	Group value (3 properties)
Woodlands	Silverdale	Level A	19 <sup>th</sup> C	
Yealand Manor	Yealand Conyers	Level B	18 <sup>th</sup> & 19 <sup>th</sup> C	

## Table 2: Summary of validated sites

A total of 28 forms were completed covering 63 sites. There are 11 sites in Level A, 9 in Level B, and 7 in Level C; this includes the sites of group value.

Within Level A, six sites are of exceptional interest and quality: Ashton, Bleasdale, Hazelwood, The Hyning, Leighton Hall and Ridgeway Park. These sites compare favourably with those on the English Heritage National Register of Parks and Gardens. Ashton House is set in a Regency landscape with later additions, and while it is under divided land ownership, it is still whole and readable. There is a fine conservatory fronted by a formal circular walk and flower beds of the Regency period. Bleasdale House has lost much of the garden detail that can be seen in its validation form; however, it is an excellent example of a late 19<sup>th</sup> century garden layout. Fortunately, Bleasdale has not suffered a loss of land to development and it is easily recoverable. Ridgeway Park and Hazelwood have gardens by the Mawson firm, yet are distinctly different in their current situation. Hazelwood has been converted to apartments and the gardens restored. While the structures in the garden have had extensive restoration, it would appear that the planting is only a partial restoration. Ridgeway Park, formerly called Greywalls, has been empty for some years and the gardens are very over-grown. The site has been recently sold and its fate is not certain. Interestingly, Hazelwood, Ridgeway Park and Bleasdale were all owned by the Sharpe family. Leighton Hall is a fine example of the 18<sup>th</sup> century English landscape with Dallam being the only other of its type in the AONB. The Hyning is one of the great discoveries of this research project having been designed by Ralph Hancock. Hancock did some very high profile projects in New York and London and is a name lost in history to be rediscovered in Lancashire. The Hyning is his last design and a rarity considering its scale, location and its time frame of 1950 in post-war Britain

The other five sites in Level A are exceptional and are nationally/ regionally significant. Sites such as Woodlands are good examples of a period of design but not always well managed, or Challan Hall which has a fascinating history and features but not in the same category as the top six which are certainly of national importance and in some cases of international importance.

Level B has nine completed validation forms; however, it contains around 40 sites in total due to group value. Sites such as The Promenade, High Knott Road, Cove Road are extremely important in providing strong visual features in the landscape and are significant contributors to regional and local identity. Individual properties such as Hillcrest and Oakfield Lodge are exceptional examples of late 19<sup>th</sup> and early 20<sup>th</sup> century garden design. Despite Hillcrest having lost some land to development, the primary garden area is whole. The gardens of Oakfield Lodge are in poor condition but entirely retrievable. It has been recently sold and its future is not clear. Yealand Manor was assessed by secondary sources and it may deserve a higher level after further research.

Level C has gardens which are locally valuable in enhancing local character and identity. The Birks is a singular example of a villa garden which has retained its form and structure. West Lindeth, a larger garden than The Birks, has retained the circular walk through the pleasure ground. It has been widened to allow for a new entrance and car access but it is sympathetic to the original layout. Mount Lindeth is an interesting new garden, although in very poor condition. It has been developed to take advantage of distant views which was a prime design feature of the earlier gardens. The Shieling is an interesting local property due to its picturesque style and for its literary connections. Stankelt Road is mixed in terms of its gardens; however, there are some interesting details and features including exceptional stone walls, a Spite Wall and a remodelled garden at No 24, the Limes.

Stoneycroft has been recorded; however, it has been designated as 'not rated'. This is an example where much of the original landscape has been lost to later development and the site is a primary example of a villa that has lost its setting and context. There are numerous examples throughout the area.

## **9. Landscape and Garden Features**

According to John Claudius Loudon, the majority of residences within the AONB would be defined as suburban villas (Loudon, JC *The Villa Gardener* 1850). He states that 'These may be divided into two kinds; viz. those of the smallest kind, which form a continuous row, or street, with small gardens before and behind each house...and those of the larger kind, though they form part of a broken row or street, are wholly or partly detached from other houses, and often have gardens of considerable size...The larger villas of kind have pleasure grounds...and comprise a lawn, shrubbery, flower-garden, and kitchen-garden.' The Promenade, High Knott Road and Stankelt Road are examples of the first type of villa landscape; Oakfield Lodge, West Lindeth and Bleasdale House would fall within the second part of his definition of suburban villas.

Loudon further defines a country villa as 'standing in its own pleasure-grounds; with an approach road, or sweep up to the house', while he defines country mansion as having a 'park, pleasure-grounds, separate gardens and hot-houses, and sometimes a farm attached'. Hazelwood and Ridgeway Park (Greywalls) are examples of the country villas, while Leighton and Dallam are clearly country mansions.

The landscape and garden are composed of many features. Some are tangible such as walls and structures, others less easy to define such as views and spatial form. Yet it is the combination of these features and qualities that define the garden, place it into an historic context, and provide identity and local distinctiveness. This section briefly illustrates some of the principal features which define the gardens within the AONB.

**9.1 Stone walls and capping stones:** These are some of the most distinctive features within the AONB. There is substantial variety in the way they have been treated, although variation is due in part to different repair techniques.

Walls vary from the neat and coursed stone boundary wall at Leighton, to one of the most remarkable and exuberant stone walls in front of the manor house in Warton, Photo 2, (there is no validation form for this site). The latter is composed of vertically stacked limestone pavement with an undulating top and arches: perhaps providing inspiration for the Flintstones. However, most walls are far simpler with either coursed or random limestone. The pointing is variable ranging from flush joints to deeply raked joints. It is likely that the deep joints are modern repairs but additional research should be carried out to determine what the traditional techniques were. While some walls have a dressed rectangular stone laid flat for the capping, there are some outstanding examples in the use of natural limestone pavement to the top of walls. These are a particularly strong and dominant feature with excellent examples on Stankelt Road, Silverdale, Photo 1. In some cases these stones have been stolen from the tops of the walls. The Promenade in Arnside shows the issues of continued repair without understanding how the walls were used to give a unity to the road frontage.



**Photo1:** Stankelt Road



**Photo 2:** Warton

**9.2 Gate piers:** In unison with the stone boundary walls, stone gate posts mark an entrance and give a sense of place and identity. These are less subject to change as the walls are since they tend to be a single piece of limestone. However, they are removed to enlarge entrances for car access. There are some variations in style; the most notable ones are along the coast road at Sandside (Photo 3) and the junction for the road to Storth. These are more distinctive and site specific than the two sets of listed salvaged gate piers found in Silverdale (Photo 4).



**Photo 3:** Limestone piers in Sandside

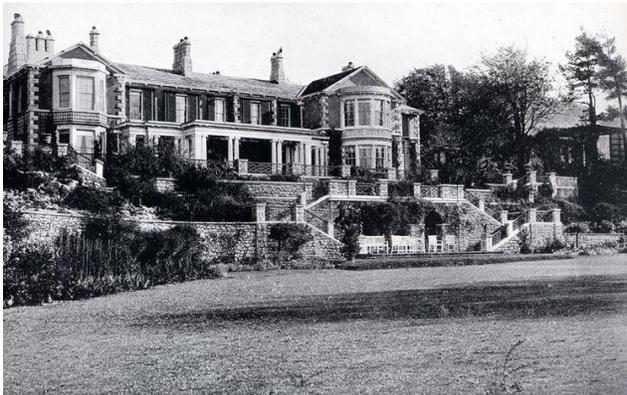


**Photo 4:** Architectural salvaged piers

**9.3 Terraces, steps, embankments and rockeries:** The natural landform and scenic views of the area created the ideal situation for terraces near or adjacent to properties. These would range from large and ornate terraces with balustrades and grand steps such as at Hazelwood (Photo 5) to far more modest constructions. Villas and even small terraces (Photo 6) were often raised on terraces which might be laid to stone, gravel or simply in grass. This gave the impression of the house being grander and more imposing since the viewer would look up to it.

To move from a higher terrace to a lower point, stone steps were normally used (Photo 7). There appear to be few retaining walls in the area and the practice was to use a slope or embankment where space allowed. This was substantially cheaper than a retaining wall but it also gave the opportunity for the display of plants and often in conjunction with a rockery.

Rockeries (Photo 8) were at the height of fashion in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries with many publications specifically on them. Windyridge has an extensive 20<sup>th</sup> century rockery, see Appendix 1. While they were fashionable, the popularity can be attributed to the fact that local stone was readily available. The rockeries were used to display plants and they were a means of stabilizing the slopes. Embankments that are now in grass are most likely to have been originally rockeries. The rough stone used in rockeries is also often found as an edging or small rockery along front paths, woodland walks, drives and as planting islands in lawn areas. These elaborate plantings might also contain water features and statuary.



**Photo 5:** Hazelwood in the 1920s, note elaborate terraces, balustrades, steps and planting



**Photo 6:** Semi-detached villa on Stankelt Road retains a small grass terrace and embankment

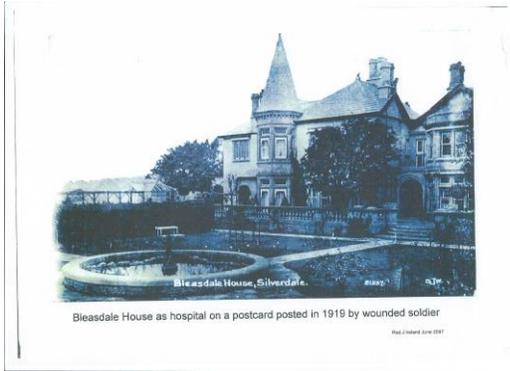


**Photo 7:** Braeside, The Promenade in Arnside shows the use of steps, walls, rockeries and terraces



**Photo 8:** Oakfield Lodge (YHA) shows a large rockery area (now lost) to both sides of the path on the left side of the house

**9.4 Garden structures:** While structures and water features were very popular in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, there are relatively few in the area. There is photographic evidence of pergolas at Bleasdale House (Photo 9), Silverdale, however these structures have gone. There is a restored pergola at Hazelwood (Photo 10).



**Photo 9:** Bleasdale House shows a rustic pergola, now lost, on the left side of the photo.



**Photo 10:** Hazelwood, the pergola by Mawson, is in stone and timber and recently restored.

There are excellent examples of greenhouses/conservatories at, Bleasdale House (Photo 11), Ashton House (Photo 12) and Beachwood House. All of these are generally in good condition and have been subject to restoration. This type of structure would normally be found on the larger properties, and due to their fragility and high maintenance requirements many will have disappeared. Good period examples are becoming increasingly rare.

Ponds and pools have been lost though lack of maintenance, high repair and running costs, and issues of health and safety. There is an overgrown pond at Oakfield Lodge

(Photo 8). It is on a lower terrace behind the house. There is a pond, rill and associated rockery at The Hying (Photo 13), and an elaborate concave water feature at Hazelwood by Mawson (Photo 14). It is likely that more will be discovered. These were important features to both the formal and informal garden.



**Photo 11:** Restored conservatory at Bleasdale House. Note stone steps, edging stones and raised



**Photo 12:** Conservatory at Ashton house with a rare Regency garden layout to the front.



**Photo 13:** Overgrown pond at The Hying. There is an upper and lower pond with a connecting rill. Attributed to Ralph Hancock.



**Photo 14:** Concave water feature by Mawson at Hazelwood prior to restoration. This was a popular feature and Gertrude Jekyll designed similar ones.

Summer houses are the most imposing garden structures in the area. Many will have been constructed of timber and are now lost and usually appear on the 2<sup>nd</sup> edition OS maps. However, there are several spectacular stone summer houses in the area. Some of the following notes are extracted from: D. M. Butler, *Summer Houses of Kendal*, Abbot Hall Art Gallery 1982.

Some summer houses were established in Kendal by the 1750s and the main craze lasted until the 1850s. It was inevitable that the building of summer houses would extend to Arnside and Silverdale. Kendal Fell which overlooks the town is where most were built, and four were on the banks of the River Kent. Arnside Knot with views of the Kent Estuary and Lake District fells is a suitable site and in Silverdale on King William's Hill and Summer House Hill there are views across Morecambe Bay. Not all sites are well elevated, the summer House at Cannon Hall, Silverdale, overlooks Hawes Water. Not to be confused with summer houses, are small buildings in the grounds of Inns with bowling greens, they are used for storing bowls. One such building is on the 1860 Map at the Fighting Cocks Inn, Arnside. Another is close to the summer house at Wood Lawn (formerly the property of Wood Close) next to a croquet lawn. Summer houses are often sited so they cannot be seen from public walks often on a wall, but located near a substantial house.

They were built at a time when smoking of pipes was not allowed in the house, it was a room for smoking and tea drinking. Sometimes there was a trap door in the floor under which wine was stored. Some summer houses may have been wooden constructions which have not survived, and others remain as a pile of stones perhaps buried beneath the ground. The summer houses of Kendal were built mainly of stone from Kendal Fell, and those at Arnside/Silverdale had ample local access to limestone. They are mainly square, exceptions being that on Summer House Hill which was octagonal, and that on Grubbins Wood close to Beachwood, Arnside, which may have been round. They were often two storeys, The Tower (Lindeth Tower Photo 15) has three. Their windows were large and sometimes round or gothic headed with a gothic pattern of glazing bars. There was a door on the ground floor, and outdoor steps to the first floor door. Their roofs were slated with chimney stack as there was often a fireplace on the first floor. A cupboard or alcove may have been used for storage of pipes and crockery.

The only known architect of a summer house in Kendal was Francis Webster who in 1879 built Bank House for the Lancaster Bank close to the market. The summer house was similar to the house in classical style, and was an elegant feature at the end of the garden, the summer house being the view. Francis Webster was the architect of Yealand Manor.



**Photo 15:** The Tower, aka Lindeth Tower, has evidence of a garden area. There were views of the bay from here.



**Photo 16:** Summerhouse at Challan Hall is derelict. Open views to water have been lost due to tree growth. ;

Gardens with summer houses researched and recorded in Appendix 1. Ashton House, Challan Hall (Photo 16), Leighton Hall/Yealand Manor (Photo 17), Wood Close/Wood Lawn (Photo 18), Woodlands.

Notes extracted from R. K. Bingham, *Memories of Milnthorpe*, 2000.

The summer house is named on the 6" First Edition OS Map 1860. It was situated on Summer House Point at the mouth of the River Bela and built in c.1780 on the site of a tollhouse. The dues were levied by the Wilson family of Dallam Tower at the rate of 'every boat that comes up the river pays four pence for unloading'. The summer house was used by the public as a changing room for bathing. It was demolished by the Wilson's in 1898 after a dispute with Milnthorpe Parish Council about access rights to the shore, and Haverbrack Common. The stone was used for Dallam Tower North Lodge washhouse.



**Photo 17:** Leighton Hall/Yealand Manor has base and steps as remains of a summerhouse. There would have been views to Leighton Hall from the upper floors



**Photo 18:** Summerhouse at Wood Close/Wood Lawn is still in use. There are views to the River Kent estuary

St. Anthony's Tower, Milnthorpe, known as the Summer House was built by Henry Smithies of Bela Mill in 1832. It was built to commemorate the passing of the Parliamentary Reform Bill (beginning of voting for all). It is not within the AONB, but is an important landmark. There are more summer houses to be researched. Some are lost and others are at risk. A comprehensive study is needed.

Spite walls are a unique feature of the AONB. According to David Peter, *In and Around Silverdale* (1984), there are several in the Silverdale area. These were walls that were built to block the view of a neighbouring, and usually newer, house. The most spectacular is on Stankelt Road, Silverdale (Photos 19 & 20).



**Photos 19 & 20:** The spite wall, covered in ivy, can be seen to the left of the house, a detail of the wall is shown in the second photo.

Walks around and through the garden are often ignored. These are primary features which indicate how the garden was used, but also how the garden was to be seen. These could be laid to turf or surfaced in gravel, occasionally in stone. A camber was often used such as the Regency design at Ashton House.

**9.5 Vegetation:** The 19<sup>th</sup> century was the great age of British gardening. New plant introductions from the Americas and the Orient entirely transformed the nature of the garden. Evidence of the new plants and fashions, particularly for conifers, can be seen throughout the AONB. The Scots Pine (*Pinus sylvestris*), can be seen often over the tops of surrounding vegetation along with the Corsican Pine (*Pinus nigra var maritime*), which is particularly suited to the mild coastal climate. Its original home is the western and south western Mediterranean.

Kay's Nursery in Arnside was a well-known garden with an important collection of ferns. The gardens are now overgrown with a threat of loss of this collection. Kay's would have been an important source of plants for the rockeries and woodlands areas.



**Photo 21:** Ashmeadow has fine specimen beech trees, however they are overly mature and several have been felled.



**Photo 22:** Scots pine and the Corsican pine are often used on site boundaries as a backdrop and screen.

Beech (*Fagus sylvatica*) trees, native to Britain but further south than this area, were introduced in the late 18<sup>th</sup> century and the Copper Beech (*Fagus sylvatica* 'Atropunicea') was introduced to the lakes around 1825. As a result of these early plantings and the continued fashion for them, the AONB has some magnificent specimen trees. Many are likely to be classified as notable, ancient or veteran and are deserving of further identification and study.

There are mature Walnut trees (*Juglans regia*) Photo 23, scattered throughout the area. These were planted not only for their fruit, but also as a large garden/parkland tree; it is likely that these are the common walnut but there were many hybrid varieties. The Hynning has two unique trees with a Beech tree measuring 7.8m circumference and is possibly the largest and one of the earliest planted in the region. There is also a mature American chestnut Photo 24, (*Castanea dentate*), which has nearly vanished from North America due to blight.

There is a distinct absence of acid loving shrubs that are normally associated with gardens of this period. Where azaleas and rhododendrons do exist, soil was either imported as at The Hynning or large quantities of peat were used.



**Photo 23:** Mature walnut at Hillside in Silverdale.



**Photo 24:** Rare and mature American Chestnut

Shrubs and shrubberies: Regretfully, the general public perception of shrub planting in the Victorian garden is one of overgrown and dark evergreens. What survives today is often yew, rhododendron, *Acuba*; plants that regenerate easily or are long lived. In reality, these plants overshadowed the often complex planting patterns of mixed deciduous and evergreen plantings. J C Loudon, Kemp and Robinson gave explicit examples about the mixing of plants for year round effect, as well as how interesting planting could be developed for not only the wealthy but for small houses.

Flower beds: These were high maintenance features which could undergo several plantings though a summer season as plants in the 19<sup>th</sup> century would only flower for a short period. It was not until the latter half of the 20<sup>th</sup> century that through hybridisation, plants would flower for the entire season. There are still some examples of flower beds at Bleasdale House, although in poor condition, and at Ashton House..

Woodlands: Only the largest estates would have had these, and where they did exist in the AONB most are now under the management of the National Trust. While woodlands would provide shelter, they were also places for recreation and walks. The 2<sup>nd</sup> edition OS maps show not only walk layouts through the woods, but often there are features such as summer houses or shelters. The planting was almost always a mix between native and exotic species of trees.

Orchards: While these were intentionally developed, they are considered more as part of the cultural landscape. That is, a feature that was developed out of need and normally for some form of production. These play an important role in the visual form and pattern of the area. Additionally, the larger villas would have small orchards and/or berry gardens associated with them, or at least some fruit trees within the garden area.

**9.6 Pleasure grounds:** The validation forms refer to pleasure grounds on a number of sites. These are areas that normally have open grass areas and areas that are lightly wooded (Photo 25 & 26) with under-planting and walks. Associated structures could be summer houses, statuary and water features. These are only found on the larger sites.



**Photo 25:** West Lindeth shows a pleasure ground with walks through mixed woodland grass areas



**Photo 26:** Bleasdale House retains some of its walks in the pleasure grounds

**9.7 Views:** A key component of the garden is the internal and external views. In Arnside, many of the original houses were built to take advantage of views of the River Kent estuary. This is particularly the case of The Promenade, High Knott Road (Photo 27) and Redhill Lane.



**Photo 27:** High Knott Road-the villas were located to take advantage of views over the Kent estuary. The views have completely disappeared except from one vantage point. Photo from Bradbury, D *Arnside: A Guide and Community History* (2002)

Other villas looked inward or at distant features in the landscape which is the case in Silverdale and the inland villages. If a long distant view did not exist, then a feature would be built to act as an 'eyecatcher'. Views, along with the spatial form of gardens, are easily lost in time through the vegetative growth or later development.

**9.8 Spatial form:** This is the layout and controlling features of the garden such as buildings, plantings and woodlands. The 19<sup>th</sup> century garden is essentially a copy and reduction of the great English landscape estates of the 18<sup>th</sup> century. Ideally a house sits high with a curving drive giving different views across well-kept lawns and glimpses through trees. The lawn is essential to the form of the garden as are the surrounding controlling elements. These forms are often lost or destroyed through later development, and particularly through inappropriate planting.

## 10: Garden Style

There is no singular style that one can define and say that is the style of gardens in the AONB. The 19<sup>th</sup> century was essentially an era of experimentation and excess in many ways, yet there was considerable advice from the writings of people such as J C Loudon and Edward Kemp. William Robinson had a great impact towards the end of that century and then Gertrude Jekyll along Thomas Mawson in the Arts and Crafts style in the early 20<sup>th</sup> century. The change was constant, but slow and overlapping. As such, most gardens are in effect layers of different ideas and periods influenced by these writers and designers, but also by educated owners who shared and copied ideas.

There are several terms used within the validation form and it is useful to give a brief understanding of these.

- **Formal:** generally axial and balanced, a mirror image from one side to another of the axis. This can 'dissolve' towards the edges as it copes with changes that do not allow the formality to continue. It is particularly used in formal parterres and rose gardens. J C Loudon referred to this as the style of the ancients.
- **Informal:** an asymmetric arrangement of spaces, forms and planting. There can be numerous 'eye-catchers' in the landscape; it is the classic English Landscape Style which was developed by Capability Brown and then Humphry Repton. Even with their designs, there were often formal elements. When this happened, J C Loudon referred to this as the mixed style. The majority of designs fall within this category.
- **Gardenesque:** This is about display, or how to show off your plants, particularly rare plants. Plants have space between them allowing each plant to be seen for its individual quality. While some gardens started off this way, they often became overgrown and developed into the picturesque landscape.
- **Picturesque:** This has had several meanings since the 18<sup>th</sup> century and needs to be understood in its correct period. The early meaning in the 18<sup>th</sup> century referred to grand and rugged scenery, often influenced by the European tour to mountainous regions of Germany, Italy and Switzerland. During the Napoleonic Wars, Scotland, Wales and the Lake District became the new influences.

By the mid-19<sup>th</sup> century the meaning had evolved to cater for the smaller gardens and landscapes of the new middle classes. Characteristic features are the use of conifers, plants growing into each other, cascading over walls and embankments, and rustic structures and architectural details. The Shieling is a good example of this in garden and architectural detail.

- **The Beautiful:** A style of formal architectural form, often using cut and dressed stone for villas in the Palladian style (fashionable from about 1715 to 1760). This emulated the great country houses of the 18<sup>th</sup> century. Sweeping drives and refined trees such as Beech were used to 'dress' the landscape.

- Sublime: A term which has a very different meaning to today which we associate with beautiful, inspiring, up-lifting. Its original meaning is closely associated with the picturesque; however it was meant to create fear in the viewer. Areas of the AONB are conducive to the earlier meaning however the research team have not discovered any gardens in this form.
- Arts & Crafts: A style of the early 20<sup>th</sup> century which meant a return to craftsmanship. In the garden it is reflected in the use of terraces, balustrades, water basins and rills and pergolas. There is generally a strong sense of formality near the house, becoming more informal further away. Thomas Mawson was the most dominant figure in the region and his work and style is best expressed in Hazelwood and Ridgeway Park (Greywalls). Oakfield Lodge, designer unknown, is in the same style but smaller and less elaborate.



FIG. 16.—Example of the Picturesque in Landscape Gardening.



FIG. 18.—Example of the Beautiful in Landscape Gardening.

**Photos 28 & 29:** Illustrations of the picturesque, on the left, and the beautiful on the right. Note the forms of architecture, ornament and planting. Bleasdale is an architectural example of the beautiful, while the Shielings is an example of the picturesque. (Downing A J *The Theory and Practice of Landscape Gardening* Orange Judd Co. New York 1977 [1859])

## 11: Garden Designers

A Lancastrian, Thomas Mawson, was the most dominant figure in the region and his work and style is best expressed in Hazelwood and Ridgeway Park (Greywalls). His architectural and garden design practice was based in Lancaster with work across the United Kingdom as well as overseas. His book *The Art and Craft of Garden Making* went through five editions, the last in 1926 and was a major influence in giving an understanding of his approach and the Arts and Crafts style of garden. Mawson also credits Edward Kemp as a major influence on his work. The influence of this book often overshadows his other work in civic design and town planning. His son Edward Prentiss Mawson continued the family practice after his father's death. Rough drawings

or proposals have been discovered for Challan Hall and Beachwood House during the course of this project. The research team believe these are likely to be by Prentiss Mawson.

The Hynning has proved to be the greatest surprise with a post-war design by Ralph Hancock. Hancock practiced as a garden designer/landscape architect in the 1930s. In this period he went to the United States, won some awards in competitions at garden shows, and was commissioned to design the roof gardens at Rockefeller Center in New York. There were three roof gardens: the British Empire Gardens, Le Maison Française garden, and the International Garden. The last had French, English, Japanese, Dutch, Spanish and Italian gardens as well as a bird sanctuary. The centre piece was a spectacular art-deco garden.

Hancock returned to the UK where he designed the roof garden for Derry & Toms in London, now part of the Branson empire. His last design was at The Hynning in 1950, the year of his death. His son, Bramley Hancock, carried out the work at The Hynning. It is essentially a garden that retains the ideas of the Arts and Craft garden, yet less formal and structured.

There are only two named designers associated with the gardens of the AONB, so far. The rest are designated as owner designed and by no means should they be considered inferior. Owners were well educated, travelled and many were extremely talented in design in their own right.

## **12: Conclusions**

There are a large number of well-designed gardens and landscapes in what can only be described as a forgotten corner of Cumbria and Lancashire. These vary from the large estate such as Leighton to the summer villas of the industrialists of Manchester, Preston, Lancaster and Stoke. These villas were principally part-time homes with many now used as multi-family homes and holiday accommodation. There are good examples of more modest homes of those who often worked in the local industries or supported the larger homes.

There are distinctly different natures to each developed area due to location, land forms and industry and as such Arnsdale, Silverdale and Sandside have entirely different characters. Similarly, the inland villages have different characters between each other, as well as within the same village. Modern development has altered the traditional character of all areas. While the form and pattern of these developed areas has altered, the traditional gardens forms have remained more constant, although there has been loss due to development and poor management.

## 12.1 Significance

- The form, structure and components of the gardens provide a unity to each area. In part this is due the large amount of mature tree cover, particularly along the roadways.
- There is a diversity of scales of gardens from large estates to villa and terrace gardens. Most were developed within the same short period of time, the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. This presents a cross section of society and their gardens in potentially a very coherent manner.
- There are excellent examples of noted designers, particularly Thomas Mawson and the unrecognised but important designer Ralph Hancock.
- Most gardens are owner designed and are or were of a high standard.
- Demonstrate the influence and patronage of particular families in the development of the built environment, both buildings and landscape.
- There are several gardens which are clearly of regional, if not national significance: Ashton House, Bleasdale House, Hazelwood, Leighton Hall, Ridgeway Park (Greywalls), The Hyning
- Other gardens such as Woodlands in Silverdale may prove to be as significant but need further research
- The remaining gardens in the validation forms are of local and/or regional importance and provide much of the 'everyday character' that gives identity to the area.

## 12.2 Issues

The inherent issues for these gardens are the same as faced in gardens in other parts of the country; however, the fact that many gardens have now been identified is a major asset.

- General lack of understanding of these gardens historical significance and what they were about and how they might deal with future change such as new uses and owners, climate change, management issues, lack of funding.
- While the area has a rich variety of trees, many are over-mature and there is little evidence of replacement planting or appropriate management.
- Loss of planting detail and quality which is a major component of the garden; and new planting which is inappropriate to the designed spatial form

- Restoration often over-simplifies significant details due to economies, particularly planting
- Theft of garden features including statuary, benches and limestone paving
- Lack of documentary and published information
- Car parking is a current issue and likely to increase. Many gardens, whole or part, have been lost often due to multi-occupancy.

### **12.3 Opportunities**

- Gardens can be promoted as a positive tourism feature
- Organisations are dispersed and not linked: there are groups that open gardens for charity including the National Garden Scheme, an orchard group, local history groups and County wide Garden Trusts. These could be brought together to encourage to use and conservation of the areas gardens.
- Education programmes could be developed for owners, interested groups and individuals, and within the schools
- A festival which celebrates the diversity and role of the garden
- A series of publications to explain and promote gardens and their conservation. One for the general public, another for owners.

### **12.4 Moving forward**

This study has covered a great amount of ground and has identified a broad range of important gardens. It was a far greater undertaking than any had anticipated and resulted in the need to be fairly selective in the chosen sites to demonstrate both diversity and quality. Not in any particular order, we would advise on the following actions:

- The information collated could be used to provide an easily accessible online resource within the AONB's website.
- The study provides a significant evidence base which local authorities can use for their heritage asset lists, site designations and more focused heritage planning policies and strategies.
- That the survey be continued and particularly for those sites where access was not possible.
- Sites under threat of development or loss should be fully surveyed and documented

- Specific research needs to be carried out on aspects such as pointing techniques for stone walls, the repair of walls and steps, plant species and arrangements
- An education programme for owners to understand what they have and how they might manage it.
- Guidelines for owners for suitable plant selection as well as how to restore and revitalise a garden
- There is little protection if any for the garden features and legal means should be considered either through listing or designation as conservation areas.
- Survey of trees in terms of type, maturity and condition with a long term strategy for replacements
- Significant trees should be located on the county GIS maps
- A strategy to address the issue of car parking for the whole of the AONB

## **Epilogue**

This study - a first for any of England's AONBs - has covered a great amount of ground and identified a broad range of important gardens. Investigating the Historic Designed Landscapes of the Arnside and Silverdale AONB has been a fascinating project for the authors. The quality of gardens and landscape, and the richness of vegetation are exceptional in a relatively small area. These gardens and buildings give an insight into a society within a brief timeframe and much of this cultural fabric remains.

The sheer volume of sites was overwhelming, far greater than anticipated, and the authors had to be selective in the chosen sites for research. We have attempted to show the range and diversity of gardens; however, there will be more to discover in the future. It is our hope that this report and the case studies will make it easier for those who follow us in identifying and understanding other gardens and landscapes. It is also our hope that having completed this study, that these and yet to be discovered gardens will receive the attention and care that they justly deserve as an important part of the regions artistic and cultural heritage.

Ed Bennis and Ruth Thurnhill  
December 2013

# Appendix 1: Contacts





## Project Contacts:

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## Societies and Organisations:

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Garden History Society	020 7608 2409	<a href="mailto:enquiries@gardenhistorysociety.org">enquiries@gardenhistorysociety.org</a>
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Victorian Society	020 8994 1019	<a href="mailto:admin@victoriansociety.org.uk">admin@victoriansociety.org.uk</a>

## Individuals:

Ashmeadow House	Sharon Davy	01524 761270
Ashton House	Gordon Fairclough	07801440031
Beachwood	Val Hepplethwaite	01524 761846
Challan Hall	Charlotte Casson	01524 701054
	Jason Walton	0778699494
	land to north of Milnthorpe Road	
	Rob Petley Jones	0778699494
	Rural England access to Gait Barrow	
Cove House	Nicola Williams	01524 701219
Cove Road	Sheila Combs	01524 701863
Vicarage		
Hillcrest	Michael Pemberton	01524 701229
Leighton Hall	Lucy Arthurs	01524 734474
Quaker Meeting House	Alan Tinsley	01524 732336
The Sheiling	Penny Macloed	01524 704852
St. Oswald's Vicarage	Rev. DM Porter	01254 732946
Windyridge	Not known	
Wood Close	Graham Jackson	
Yealand Manor	Multiple ownership	



# Appendix 2: Bibliography





## Bibliography

The following is a short listing of key references. Also refer to the main report, Section 6, Review of Sources.

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# Appendix 3: Work of R Hancock





The following are examples of Ralph Hancock's work at the Rockefeller Center in New York City. Hancock seems to have picked up some awards at garden shows in the USA in the 1930s and then received the commission for the Rockefeller Center. There were three roof garden areas that he designed. He returned to England and continued his practice including the roof garden at Derry and Toms in London. His last commission was The Hyning in 1950. His son Bramley Hancock completed the work, as Ralph Hancock died in 1950 before the gardens were constructed.



The gardens of La Maison Française are to the left, and the gardens of The British Empire Building to the right. These are on the 8<sup>th</sup> floor



These were the international gardens with an Art Deco garden as the centre piece. There were English, French, Spanish, Italian and Japanese gardens. The Japanese garden was removed in the 1940s because of the war. These gardens are on the 11<sup>th</sup> floor.



Hancock's work on the whole was classical and traditional; however, this modernist Art Deco garden was very much of the time and cutting-edge.



Cabbages on an 11<sup>th</sup> floor roof garden!



# Appendix 4: CV's





**Ed Bennis** gained a Landscape Architecture degree (Univ. of Georgia, USA 1972) followed by an MA in Conservation Studies (IAAS, York 1989). He has worked in the subject of historic landscapes, and lectured in numerous countries, presented papers, co-authored books, and published in professional journals. He was Head of the School of Landscape at Manchester Metropolitan University (MMU) for thirteen years, and then Head of the Centre for Landscape Research at MMU. He has been a landscape consultant to a number of professional practices as well as designing and managing his own projects in the private sector.

He has held numerous positions on regional and national bodies/committees: Landscape Institute Research Committee; Green Flag Judge, CABE/Civic Trust; editorial board, 'Green Places' and 'Landscape Design'; External Examiner at Architectural Association (AA), Greenwich, Bristol and Sheffield Universities; chairman and trustee, Cheshire Gardens Trust. He has reviewed numerous papers for conferences and refereed journals including the Journal of Ecological Engineers, Landscape Research, and the Garden History Journal.

His interests centre on the historic landscapes and how they can be sensitively adapted or modified for modern use while ensuring their integrity. He was the coordinator of a two year EU Raphael programme, PARADISOS that dealt with new uses for historic landscapes in Wales, Portugal and Italy. As an expert consultant on an EU project, the European Garden Heritage Network (EGHN), he advised on the role of parks and gardens for tourism, inward-investment and rural recovery. Partners included Cheshire, Somerset and Surrey County Councils (UK), Nordrhein Westfalia (D), and the Pays de la Loire (F). He is currently involved in Hybrid Parks, an EU programme. He has been a visiting professor in Beijing and Guangzhou, and has been a visiting professor at the University of Novi Sad, Serbia for the past ten years.

**Ruth Thurnhill** retired as biology teacher in 2005. She earned a Certificate of Continuing Education in Landscape and Garden History (2002) from Manchester University. Her dissertation was *Lake District Gardens and Estates which Demonstrate the Upsurge in the Use of Conifers by the Victorians* and led Ruth and her husband on the route of the plant hunter David Douglas on the Pacific coast of North America.

In 2004 she took a Post Graduate degree in Lake District Studies at Lancaster University. Her dissertation was: *The Development from Formal to Informal Gardens of the Lake District*. This included research on Lowther Castle, and Levens Hall whose garden, next to the house, remains in enclosed compartments today. This was followed by a Master's Degree at Lancaster University (2007). Her dissertation was *The Development of the Pleasure Grounds of Humphrey Senhouse 1V (1773-1842) at Netherhall, Maryport*. Carlisle Records Office (now Archives) awarded her a grant for this work, part of which was published in the Cumbrian Garden Trust's Journal, *Occasional Papers*.

She is a founder member of the Lancashire Gardens Trust and also member of Cumbria and Yorkshire Gardens Trusts. She has lectured widely including the Beatrice Potter Society, Blackwell, The Arts Fund at Gresgarth, Lowther for the Garden History Society and Association of Garden Trusts, and at Lancaster University on the plant hunter David Douglas. She is currently working on the Historic Designed Landscape Project in Lancashire.