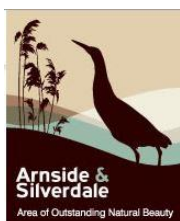


Arnside & Silverdale AONB Historic Designed Landscapes Phase 2: **The Hyning Care & Management Guidelines**

September

2015

Ed Bennis



Prepared for the
**Arnside & Silverdale AONB Partnership
and Lancashire County Council**

Arnside & Silverdale AONB
The Old Station Building
Arnside
Carnforth
Lancashire LA5 0HG
info@arnsidesilverdaleaonb.org.uk

Lancashire County Council
Historic Designed Landscapes Project
Environment and Public Protection Services
Environment Directorate
Lancashire County Council
Area South Office
Cuerden Way
Bamber Bridge
Preston
PR5 6BS
steven.brereton@lancashire.gov.uk

Prepared by

E M Bennis
Landscape Architect and Conservator
8 Madison Avenue
Cheadle Hulme
Sk8 5DF
embennis@gmail.com

Special thanks to Sue Hunter of the AONB and Richard Camp of Lancashire County Council
for helping with contacts, information and continuous support.

Copyright and ownership of this report and supporting information e.g. plans, maps, photographs and text rests with the AONB partnership, Local Authority partners, author of the report and any other cited sources.

- 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 author
- Permission may be required for the duplication, publication or other use of material which is held under copyright by other authorities such as Lancashire Records Office

Contents	Page
Illustrations	6
1.0 Introduction	
1.1 Purpose of the Care & Management Guidelines	7
1.2 Approaches to Conservation	7
1.3 Evaluation of Gardens	7
2.0 Understanding the Heritage	8
2.1 What heritage means	8
2.2 Arnside & Silverdale AONB	9
2.3 Historic England	9
2.4 Parks & Gardens Data Services (PGDS)	11
2.5 Local Authority Heritage Lists	11
2.6 Garden History Society & County Garden Trusts	11
2.7 Adaptability & Change	12
3.0 Setting Goals and Objectives	13
3.1 Approaches to Conservation	13
3.2 Levels of Intervention	14
3.3 Primary Goals	17
3.4 Establishing Objectives	17
4.0 Management Guidelines for The Hyning	18
4.1 Introduction	18
4.2 Key Features	19
4.3 Guidelines	20
4.3.1 The Forecourt	20
4.3.2 The Lady Peel Garden	22
4.3.3 The Rockery and Ponds	23
4.3.4 The Great Lawn	25
4.3.5 Shelter Belt	26
4.3.6 The Terraces	26
4.3.7 The Iris Garden	28
4.3.8 The Rose Garden	29
4.3.9 Tennis Court	30
4.3.10 Swimming Pool	31
5.0 Conclusion	31

Illustrations	Page
Hampton Court	15
Sutton Place	15
Cheadle Royal Hospital	16
Trentham Gardens	16
Site Map	19
Hyning: front c1950s	21
Hyning: Herbaceous Border c 1950-60s	22
Hyning: Rockery and Lake c 1950-60s	25
Hyning: Iris Garden c 1950-60s	29

1. Introduction

These Care and Management Guidelines form the second part of the Arnsdale & Silverdale AONB Historic Designed Landscapes Phase 2 research project and accompany the Phase 2 Hynning Research Report.

1.1 Purpose of the Care and Management Guidelines

Management plans are often an integral part, indeed a requirement, of new or renewed designed landscapes particularly where grants have been approved. These normally relate to designated or listed landscapes on the Historic England register or areas such as Conservation Areas, a local authority designation. These gardens are neither on the register nor within a Conservation Area; as such, the guidelines should be viewed as recommendations for the care of those landscapes and not as a requirement.

It is the intention of the project to provide useful guiding principles which will act as a sustainable approach to the care and management of the gardens. There are many facets to the word sustainability including climate change, change of ownership, divided landownership, natural degradation and renewal. The guidelines have considered these issues as well as current and longer term resource implications as a key component for the sustainability of these important historic designed landscapes.

1.2 Approaches to Conservation

Every site is unique, and while there is advice from many specialists, there is no single approach to dealing with the qualities and issues of a garden. Ideas and theories that underpin gardens evolve slowly, normally reflecting past designs and allowing them to evolve within a more modern idiom. Mark Treib elaborates on this in that 'unlike architecture and painting, modern landscape design made no cataclysmic breach with the past. It retained, for most part, the materials and many of the conceptual structures of previous eras: the site as the point of departure for the design, for example. Gardens and public spaces in traditional forms continued well into the twentieth century...' ¹ Treib's point is relevant to any period as change in the garden is slow and evolving, and often imperceptible.

The first point is to recognise and understand what we have and what constitutes a garden. It is as much physical and geographical as it is intellectual and theoretical. There are concepts or ideas that form the basis of the physical composition and it is critical to understand these.

1.3 Evolution of Gardens

There are distinct differences between what a garden looks like, how it is used and how it performs in different design periods. Most gardens of the late 19th and early 20th centuries in the AONB demonstrate a specific spatial form, function of space and the use of ornament. These gardens are often show pieces to view, to display plants and to demonstrate the owner's good taste and position in society. They followed an

¹ Treib, Mark *Modern Landscape Architecture: A Critical Review* MIT Press, Cambridge Mass. 1993 pxi

accepted pattern and there are many physical features associated with the period. Yet even in this brief time frame, there is an evolving pattern from the Victorian/Edwardian to the Arts and Crafts period and then a brief foray into modernism.

Perhaps the most significant change is the way gardens evolved from being show cases for plants and decorative features, to ones that were more associated with pleasure. Ornament remained important within the garden, however, it was more restrained and controlled as compared with the earlier period. Essentially there was a reaction to the often excessive exuberance of the Victorian age. This same reaction was seen in architectural form and in interior design. There were key figures that influenced the form, use and structure of the garden. J C Loudon and his wife had a major impact on the garden both in layout and the use of plants. Edward Kemp, later than Loudon, wrote 'How to Lay-Out a Garden' in the mid-19th century. This work was a major reference to the new middle classes and half a century later Thomas Mawson continued to refer to the principles set down by Kemp in his 'The Art & Craft of Garden Making'. Many gardens were influenced by William Robinson's 'The English Flower Garden' that went through innumerable editions. It was in stark contrast to 'The Formal Garden in England' by Regional Blomfield who advocated an entirely different approach. The early 20th century saw the continued influence of Mawson, but also of Gertrude Jekyll who promoted a newer approach to planting. There was no single answer, no single style of garden.

There was great choice and variety and as a result many gardens reflect what Loudon identified as the mixed style: formal and informal in parts. Few gardens are of a single style and all have been altered by various owners as the gardens develop, mature and decay. The garden we see today reflects the changes enacted by both nature and man which is part of the natural development of a garden. Gardens may be considered as living exhibits that have both beauty and utility and that the very nature of the garden is change. A garden will never be as it started, but an evolving entity.

2.0 Understanding the Heritage

2.1 What Heritage Means

In its simplest form, Heritage is about valuing something from an earlier period. How old and what it is, is contentious and debateable. Even more difficult is what to do with something that is considered a heritage asset. These assets cover not only parks and gardens but buildings as well; but, in an expanded form, heritage can include furnishings, printed matter and even languages. There are organisations related to almost every area that campaign for the conservation and preservation of these assets. Gardens are no exception.

There are issues associated with the term as it can become a 'flag waving' exercise for the protection of virtually anything. Certainly the tourist industry has capitalised on this in marketing literature. Despite this, a heritage asset is something which has perceived value with reference to its historic relevance. In terms of gardens, the value is identified due to its importance within a number of categories such as uniqueness, rarity, association with individuals, ecological diversity, special collections of garden

ornament and/or plant species, representative of a period of thought and design, designer, completeness, location, etc.

These assets are often only recognised as important if they have been identified by a specialist society, charity or government body such as Garden Trusts, National Trust, and Historic England. However, there has been increasing concern about those gardens that are not recognised by a national body. The European Landscape Convention refers to the importance of 'everyday landscapes'. This denotes the broader scale landscape as well as small and unrecognised landscapes which can be the walk to school or shops with overhanging trees and wildflowers or well-tended gardens, to larger scale areas such as Arnsdale and Silverdale AONB.

Heritage supports an individual's national and local identity; it provides a sense of place, a form of psychological DNA about who we are and from where we come. Our parks and gardens support many aspects of our daily lives giving pleasure and places for recreation. They are places where memories are formed and where we return in later life. Tatton Park in Cheshire demonstrates that gardens are indeed more popular than buildings with the public. The Park has over 700,000 visitors per annum, yet its impressive Georgian mansion has only 40,000 visitors per annum. The majority are return visitors to the gardens, whereas few return to the mansion. From the earliest stages of civilisation, gardens were and still are, a reflection of an earthly paradise. Francis Bacon² wrote that 'God almighty first Planted a Garden...As if Gardening were the greater Perfection'.

2.2 Arnsdale & Silverdale AONB

In partnership with Lancashire County Council, detailed research has been carried out on several gardens within the AONB. The initial purpose was to discover what existed in the area and then to consider what the best possible action was in order to identify, assess and conserve the most important historic designed landscapes. These landscapes are seen as a special aspect of the AONB and are considered to be important character defining elements of the greater landscape. It is important to recognise and retain the qualities and specific character that these landscapes contribute to the region.

There are no plans to impose conditions for the restoration, conservation or preservation of these gardens. The 'Care and Management Guidelines' has been produced for owners to consider options and the best approach for caring for those gardens. The AONB Partnership welcomes positive and sensitive action by the current owners that is carried out in accordance with local planning policy and would be pleased to advise owners on their actions at an early stage.

2.3 Historic England

English Heritage has undergone restructuring and is now divided into two parts: English Heritage (EH) and Historic England (HE). English Heritage is responsible for managing and promoting sites that it owns. Historic England is responsible for grants

² Bacon, Francis *Of Gardens* 1625 'God almighty first Planted a Garden. And indeed, it is the Purest of Humane pleasures. It is the Greatest Refreshment to the Spirits of Man; Without which, Buildings and Pallaces are but Gross Handy-works: And a Man shall ever see, that when Ages grow to Civility and Elegancie, Men will come to Build Stately, sooner than to Garden Finely. As if Gardening were the Greater Perfection.'

and for guidance to owners, listing of parks and gardens, and developing and implementing government policy. The recent changes have seen several national lists or registers combined under the National Heritage List for England (NHLE). This includes lists for buildings, scheduled monuments, battlefields, wreck sites, world heritage sites (UNESCO) and parks and gardens. Currently there are approximately 1600 parks and gardens on the register, a substantial contrast to the near 1 million buildings or structures on the buildings register.

HE is reluctant to add more parks and gardens to the current list as they wish to deal with a manageable number, unlike the large number of listed buildings which is a major administrative problem. While their guidelines refer to several considerations for listing, there is little likelihood of a park or garden being added to the register unless it is exceptional and under immediate threat. This usually refers to substantial development that affects the site. Overgrown gardens or those with poor maintenance are not normally considered to be a threat. They also refer to town gardens that are 'ambitious'³ in their design and detail, meaning that 'lesser' gardens are unlikely to be considered.

It is useful to understand some of the key points from the *Register of Parks and Gardens Selection Guide: Urban Landscapes*. This gives a better understanding of their criteria and regulations. The following are selected notes from HE website that relate particularly to gardens in the AONB.

Date and Rarity

- Sites with a main phase of development post-1840 which are of special interest and relatively intact...
- Special selection criteria is required for sites from the period after 1945
- Sites of less than 30 years old are normally registered only if they are of outstanding quality and under threat

Further Considerations

- Sites which are influential in the development of taste, whether through reputation or reference to literature
- Sites which are early or representative examples of a style or layout or a type of site, or the work of a designer (amateur or professional) of national importance
- Sites having an association with significant persons or events
- Sites with strong group value with other heritage assets

In addition to these guidelines, HE will take account of condition, planting and ornamental features within a garden. In terms of grading, the register is divided into three bands or grades of significance. The three grades are Grade I (of exceptional interest), Grade II* (of more than special interest) and Grade II (of special interest, warranting every effort to preserve them). Over 35% parks and gardens are Grade I and II*; however, only 8% of buildings fall into these categories.⁴ Unlike the Register for Buildings, the Register for Parks and Gardens does not offer statutory protection.

³ English Heritage *Register of Parks and Gardens Selection Guide: Urban Landscapes* 2013 p14

⁴ English Heritage *Register of Parks and Gardens Selection Guide: Urban Landscapes* 2013 p16

2.4 Parks and Gardens Data Services (PGDS)

This is a database that provides free public access to 6,500 records of designed parks, gardens and landscapes of which over 5000 are in England. Established in 2007 as a partnership with the Association of Garden Trusts and the University of York, the database has been developed through volunteer time from members of county garden trusts, local authorities, individuals and other heritage organisations. The database covers far more than private gardens and includes plant nurseries, community gardens, botanical collections, urban green spaces and many other forms of designed landscapes. In addition, there are over 2000 biographies of people associated with gardens, a glossary, and articles.⁵

The level of information on each garden within the database is extremely variable and is dependent on the individual who provided and downloaded the information. The database is simply a source for information which should be verified by other sources prior to any use of it as the information may not be correct. It is not a register as operated by Historic England and has no official or legal status; however, contained information may be used as material consideration. At present, only Ridgeway Park, listed as Greywalls on the data base, appears on the PGDS. There is very little information as it was part of a desk-top study for English Heritage by Bennis and Dyke (1989).

2.5 Local Authority Heritage Lists

Referred to as Local Listing, local authorities are responsible for drawing up local lists of heritage assets that they consider to be of local importance. The focus has been traditionally based on the methods and criteria of English Heritage and mostly related to buildings and structures, although not of national importance. However, Councils may set their own criteria for local listing. Baroness Andrews stated that local lists 'recognises that the importance we place on the historic environment should extend beyond the confines of the planning system to recognise those community-based values that contribute to our sense of place'. She also promotes the list as 'playing a crucial part in helping to conserve or even enhance local character'⁶. It is intended that the local community has an active role in the development of these lists.

The Local Lists serve as a 'recognition of local distinctiveness and character to ensure that these values are taken into account when changes affecting the historic environment are proposed'⁷ and is backed by the National Planning Policy Framework (NPPF). The NPPF recommends that Local Planning Authorities set out 'a positive strategy for the conservation and enjoyment of the historic environment' in their Local Plan⁸. While the Local Lists of heritage assets do not offer statutory protection, it does mean that that they may be of 'material consideration' in planning matters.

2.6 Garden History Society & County Garden Trusts

There are a number of societies involved in the conservation of gardens as well as specific trusts for individual parks and gardens. The Georgian Society, The Victorian Society and The 20th Century Society have some interest in gardens, however their

⁵ www.gardenhistorysociety.org accessed 10 June 2015

⁶ English Heritage *Good Practice Guide for Local Heritage Listing* May 2012 p5. Baroness Andrews was the Chair of English Heritage

⁷ English Heritage *Good Practice Guide for Local Heritage Listing* May 2012 p6

⁸ English Heritage *Good Practice Guide for Local Heritage Listing* May 2012 p7

focus is mostly on structures and associated artefacts. The primary society for parks and gardens in terms of research and publications is the Garden History Society (GHS). It is the oldest learned society in the world that is concerned with the history of parks and gardens. The society has a large number of historians and academics as members with peer-reviewed publications. The Association of Garden Trusts (AGT) supports County Garden Trusts (CGT) in each county of England. The county trusts vary in terms of their activities but most offer visits and talks to their members, as does the GHS. Some are active in research, dealing with planning applications, publication and education.

The AGT and the GHS have merged to form a larger and stronger voice in the protection of our parks and gardens. The GHS is a statutory consultative body on development or change to parks and gardens on the Register of Parks and Gardens; this role has been passed to the new joint society and is known as The Garden Trust. The Parks and Gardens Data Services will be part of their responsibilities.

In terms of value, The Garden Trust is a primary source for published research and information. Local advice will still operate through the local membership of the CGTs which will operate independently, but under the auspices of The Garden Trust. Within most CGTs, there are historians, landscape architects, architects, horticulturalists and planners which may be able to offer advice directly to owners, or direct them to a professional organisation that can help. Depending on the issues, Lancashire County Council and organisations such as the Royal Horticultural Society, Society of Garden Designers, the Landscape Institute, the Royal Town Planning Institute and others may be of assistance.

2.7 Adaptability & Change

Gardens, more than any other heritage asset, are subject to change through the actions of nature and man. The change is often slow and imperceptible as we fail to see the ingress of nature through growth and decay, the influx of dominant or invasive species, or the even intentionally adding new plants to an existing garden. The fourth dimension of time is deceptive and unnoticed.

The very essence of a garden is change through the seasons and the years, as well as hours of the day. As such, the initial design should be considered as a starting point of the garden and not the finish. Plants that were introduced at the earliest stage have often performed better than expected, grown larger than ever anticipated or have taken over a garden like an invading army. Others are quite the opposite and have never grown well. In the 19th century, John Claudius Loudon said that the life of a garden is about 25 years. As such, a garden should be reassessed in terms of its historic fabric, condition, economic issues and purpose. Structural features are often easier to deal with while planting often proves more difficult. There will be the need to remove overgrown plants, hard prune others and re-plant entire sections of a garden. Areas that were sunny are now in shade will need different types of plants to reflect changing conditions.

The use of a garden can also change from its initial concept but it is perhaps the economics of a garden that dictate change more than anything else. A garden that had six gardeners may now only have one, or it is the home owner that has to manage the garden personally. This clearly places limitations on the entire garden in terms of its management and appearance. Provided that a garden is sensitively managed, it is

possible to retain a quality that responds to its concept and allows it to co-exist within the confines of economic restraints.

3.0 Setting Goals and Objectives

3.1 Approaches to Conservation

It is only in recent years that there has been a good level of information related to historic parks and gardens in terms of their conservation. There are numerous publications from English Heritage⁹ as well as other organisations such as UNESCO, the Historic Houses Association, and learned societies such as the Victorian Society and the Georgian Society. There are different approaches to conservation as well as different terms in use often with no absolute agreed meaning. However, in the UK the term 'conservation' is generally used as the standard term to cover a number of distinct approaches.

Frank Clark, first President of the Garden History Society at its 1968 conference stated the need to understand and promote the values and traditions of great gardens. 'The inheritance of traditions confers both to an indigenous culture and responsibilities to the new generations that inherit it...Variety of visual experience, forms that are rich in association, forms that are expressions of richness and complexity of nature, forms that allow the process of life to go on; all of these are as important now as they were 200 years ago'.¹⁰ Clark also encouraged owners not to be too pedantic when conserving a garden as the very nature of a garden is about change.

Conserving a building is complex and a garden even more so. A key principle in conservation is that work should be reversible. A garden may be lost to nature, but it is recoverable in parts. A garden may be lost to functional features such as a tennis court or even a car park, but these are often reversible actions. However, a garden that is lost to a new building or a road is lost forever.

There are a number of terms that follow and an attempt has been made to clarify their meaning. No doubt there will be different interpretations of these terms but it is important to have an agreement on these when developing ideas, or in discussions with others including conservators, designers, planning officers, conservation officers, garden historians, gardeners, and the public. This will also provide the owner with a strong base for setting and developing goals and objectives.

Few gardens are suitable for one action or method and most will contain aspects from several different approaches. In any conservation approach, concessions are made but it is important to retain the idea and spirit of the garden. Dealing with an historic designed landscape requires a more considered approach than a normal garden

3.1.1 Conserve This is the most standard approach and suitable for most gardens. It allows for flexibility by identifying and safeguarding those features which are most important and relevant to the garden. Conserving permits new planting and features, and the removal of plants and features to achieve a unified

⁹ Most publications are authored by English Heritage; however, they are undergoing a rebranding exercise from dividing it into two divisions. Most publications regarding conservation will be rebranded and published under Historic England. Numerous publications are available for free on line as PDFs.

¹⁰ Jellicoe, Goode & Lancaster *The Oxford Companion to Gardens* Oxford University Press, 1987 p 126 (Article on Conservation and Restoration of historic Gardens by Mavis Batey)

whole that reflects the most important stages or periods of the garden. It is a sensitive and balanced approach that responds to the historic fabric and modern needs.

3.1.2 Preserve A term that is rarely used in the UK but it is still widely used in other countries. Preservation maintains the current features and conditions; it is a means of stabilising and preventing further decay. While preservation is often more associated with structures, in terms of the garden it is only used in occasional incidences and normally for built features. It is not possible to preserve plants within a garden as nature itself constantly changes them.

3.1.3 Restore This is a case of putting something back into the garden and to bring it back to its perceived original form or condition. The process of restoration requires change of the existing features and planting. It is questionable if true restoration can ever be achieved as original plants and other materials of a period are unlikely to be available. The earlier a garden the less likely that there is information such as an accurate planting plan. There is always the question of what date to restore a garden.

3.1.4 Enhance Gardens often have key features which have been partially lost due to vegetation or decay. These features may be 'tidied up' to make them read more clearly in the landscape. This is generally a very low level of intervention and can be associated with the idea of stabilising and enhancing an aspect of the garden in part.

3.1.5 Stabilise Generally meant to maintain a garden in its current condition and to prevent further deterioration. This may be done in whole or in part of the garden.

3.1.6 Creative Conservation A term used by Sir Geoffrey Jellicoe that encourages new ideas or interventions within the historic fabric of a garden. Jellicoe was particularly successful with this approach at Sutton Place in Surrey.

3.1.7 Rehabilitation to revitalise a garden often with new uses while retaining some of the historic character.

3.2 Levels of Intervention

The reality of conserving a garden is one of great commitment of time, understanding, physical labour and depleting bank accounts. Conserving a garden is a matter of understanding what there is now, what there was, when and why things changed, and developing an approach which is an informed judgement. Every garden is individual and has its unique qualities as well as problems; each requires an approach that is tailored to that garden, to available data, and to resources that will ensure its long term sustainability.

It is generally not advisable to attempt to conserve a garden in a short period of time. A phased approach to reveal the garden both through on site investigation and the discovery of documentary evidence will result in a more considered solution. Time is required to discover the garden as well in making decisions.

The following examples demonstrate different approaches to conserving a garden. Even in its purest form, there are many concessions and at time questionable decisions to achieve the results



Hampton Court - Restoration: Above left shows the Privy Garden in 1975 prior to its restoration which is seen above right in 2005. This is the most comprehensive restoration of a garden in England. It required the destruction of a mixed period garden as well as the ancient yew trees which were contemporary to the original garden of William and Mary in the late 18th century. The replacement yews can just be seen in the 2005 photograph as small evergreen cones. Despite the apparent authenticity of the design, there was no planting plan so the planting is based on the ideas of the period, engravings, paintings, diaries and ledgers that show certain plants were purchased for the palace, but there was no indication as to where the plants were located.



Sutton Place Creative, Surrey – Creative Conservation: Jellicoe promoted the idea of new ideas in an historic designed landscape based on the premise that those landscapes are products of many generations of ownership, their ideas and aspirations. He believed that it was fitting for an owner to add something of their time to the garden, a similar principle used by the Historic Houses Association.

The garden to the top left is called the Paradise Garden with intimate spaces, heavily scented flowers, and a careful use of water for its sound effects. To the right is an oversized marble sculpture by Ben Nicholson that was specifically commissioned for the space. It sits in a position where a more traditional sculpture might exist yet changes the entire dynamics of the space, a space thought to have been originally designed by Gertrude Jekyll although there is no documentary proof for this claim.



Cheadle Royal Hospital, Cheadle - Revitalisation: originally built as a psychiatric hospital in the middle of the 19th century, Cheadle Royal was designed to imitate a country house with a formal access drive and formal gardens either side of the main entrance. The formal gardens were typical of the period with a perimeter walk, central feature and cross walks. It was one of the first institutional landscapes to be placed on the Historic England Register of Parks and Gardens.

Still used for the same purpose, the gardens fell into disrepair and the Friends of Cheadle Royal created a new garden, conserving the main walkway pattern but with new planting and seating areas. It was specifically designed for the Alzheimer's unit based on remembrance therapy and sensual stimulation.



Trentham Gardens Staffordshire- Conservation: There is almost every approach used in conservation within this garden. Above left shows part of the Italianate garden area with modern planting by Tom Stuart-Smith. His planting is far more exuberant than the original planting. Above right- Piet Oudolf used very modern planting in an area that is subject to flooding. Oudolf uses large swathes of grasses and perennials, a concept entirely different to the original gardens. In both examples, the planting is very much a modern interpretation yet fits comfortably within the framework of the gardens.

An area at the top of the garden retains a more traditional layout of formal planting, but even this has a modern twist. There is a mixture of flowers, herbs and small vegetable plants which at first sight appears as traditional Victorian flower beds.

3.3 Primary Goals

How should we approach an historic designed landscape? James Rose referred to Francis Bacon's comment about gardens being made by God and the purest of human pleasures. He counters that by saying he made a garden and it was hard work!¹¹ In most cases, a garden offers no financial return, it creates financial, physical and emotional hardship yet it is something that uplifts the spirit, gives pleasure and provides identity.

It is not possible to retain, conserve or restore everything. Information is never complete or absolute, and a garden is constantly evolving. And of course, resources are almost always limited; this includes time as well as money, but also the appropriate materials, craftsmanship or skills may no longer be available. When deciding what course of action is to be pursued, it is essential to consider the care and management after the initial action. How will a garden be maintained, who will do the work, are the skills available, and how will it be financially resourced? This is in addition to the key question, what are you trying to do and to achieve?

To establish a primary goal, the above issues must be taken into account and developed with the ideas in Section 3.1 Approaches to Conservation. It is advisable to develop goals within the equivalent of a business plan and using appropriate advisors such as garden historians, arboriculturists, ecologists, and specialists in the conservation of structures and gardens (architects and landscape architects). A 'hybrid' approach is most likely to be taken including methods such as restoration, enhancement, creative conservation, etc.

3.4 Establishing Objectives

While goals are overall aims in terms of what you would like to achieve, objectives are what is required to achieve them and are more specific.

A garden may be divided into zones which reflect different approaches and priorities, as well as a level of intervention such as low, moderate or full/complete. Even in a small site, or sections of larger gardens, goals may have interim stages and be phased over a number of years. This responds to planting seasons, growth periods and also resource issues. There should be a level of flexibility to account for new discoveries and changes due to resource restrictions, legislation, climate change, plant diseases etc.

Examples of objectives:

- Increase and/or enhance bio-diversity; be specific about where
- Repair specific structures and to what level
- Removal of invasive species; which ones, why and where
- Reinststate internal and/or external views
- Restrict or remove specific views
- Protection of natural elements such as limestone paving
- Identify and conserve spatial form
- Use of historically appropriate new planting/or use of modern species
- Tree survey to establish condition
- Felling of dangerous trees near footpaths and structures
- Replacement of over mature planting; define where and what

¹¹ Rose, James *Gardens Make Me Laugh* Silvermine Pub, Conn, USA 1965

Every idea and action should be checked that it supports the goals and specific objectives. On a regular basis, the goals and objectives should be assessed and questioned as to how successful the actions are as there are likely to be amendments through time as more is discovered and understood about the garden.

4.0 Management Guidelines for The Hyning

4.1 Introduction

The guidelines are concerned with the gardens by Ralph Hancock created for Lord Peel in 1950. While the estate is late 18th-early 19th century, the report concentrates on the development of the 'modern' gardens. The exception to this is the forecourt which is typical 18th century layout for an entrance to the house of the period.

It is common for new information to turn up during any research of a garden and the Hyning is no exception. Photographs from the 1950-60s have been discovered recently in the possession of the current Lord Peel who has graciously allowed the use of his family photos in this report. They indicate a modern garden at an early stage of development and provide new information about the planting and other details. In conversation with Robert Peel, the second Earl Peel's second son, he confirmed the design was by Hancock as well as the probable location of the herbaceous border and noted that there was a lake.

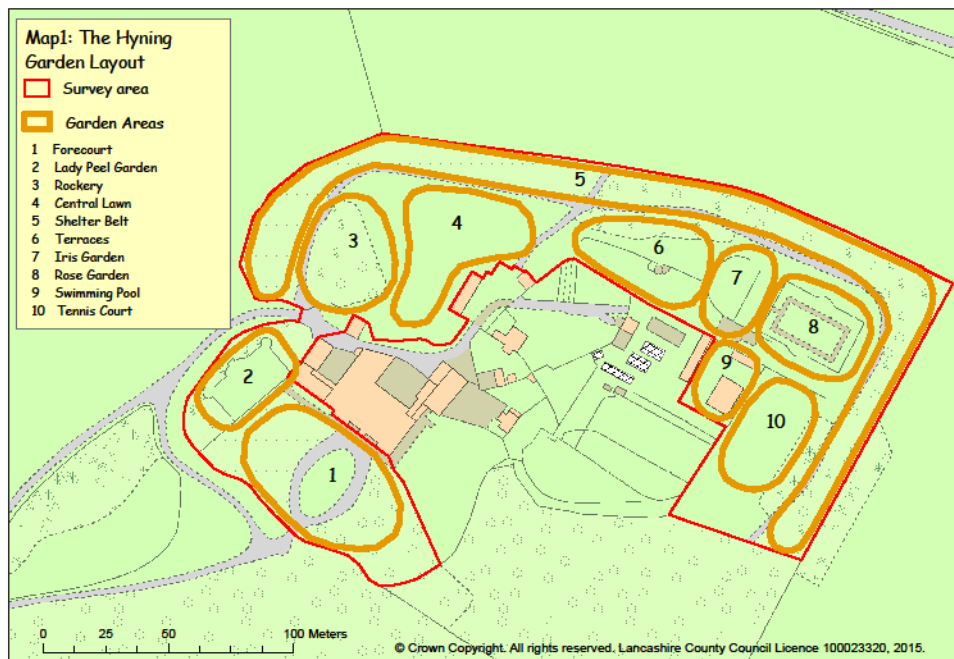
A web site devoted to the work of Ralph Hancock gives some background to the garden at the Hyning and is worth including:

'This recent discovery was formerly the home of the second Earl Peel, Arthur William Ashton Peel (1901-1969). It is now the home of The Order of the Sisters of the Bernardines and has been renamed Hyning Monastery. From recently found newspaper clippings, dated 31 October 1950, this garden has been rediscovered and confirmed as the last garden designed by Ralph Hancock but, completed by Bramley after his father's death in August 1950. The clippings give details of a court case against the Earl, several builders and Bramley Hancock, who were alleged as to being complicit in an over-spending of £17,000 on renovations to the house, including the garden, for which no licence had been granted. This was contrary to the Defence Regulation. The case against Bramley was dropped and he was discharged. But, the case against the Earl caused questions to be asked in Parliament.'¹²

The guidelines are presented for areas of the garden with a brief description and strategies for dealing with spatial form, planting, and structures. These three aspects are seen as being essential to the historic nature of the garden and are character defining details.

It should be noted that prior to any works being carried out owners will need to have regard to any relevant planning or environmental designations, consents and legislation eg. protected species, habitats, felling licences etc. Consideration will need to be given to the use of herbicides in environmentally sensitive areas and will need to be used in accordance with good practice. Advice should be sought if in any doubt.

¹² <https://sites.google.com/a/ralphhancock.com/www/lostgardens,unitedkingdom> accessed 16 June 2015



© Site Plan: Lancashire County Council

4.2 Key Features

These three sets of features: spatial form, planting and structures, are seen as being essential to the historic nature of the garden and are character defining details.

4.2.1 Spatial Form

A garden is firstly comprised of spaces with specific design functions such as enclosure, surprise, shelter, ornament, leading or drama. The Hyning has a variety of spaces that wrap around an earlier house and productive garden which act as a series of connected outdoor rooms. The most obvious is the Lady Peel Garden which has walls and entrances, it is the most similar space to a room. Others are more informal such as the rockery area, but it is still a very distinct area that connects to the large lawn which in turn leads to the Japanese Maple terrace and the lower lawn terrace of rhododendrons. This then leads to the iris garden which is more formally shaped and contained which leads into the rose garden with a holly hedge as its walls. Adjacent to that is the tennis court and the old swimming pool area.

It is the use of plants, land form and structures that are the controlling elements to the space.

4.2.2 Planting

Planting is used to control and form the spatial sequence, give seasonal variety and controlled views. There was clearly a passion for ericaceous plants as soil was brought in at great expense to provide planting for rhododendrons, azaleas and camellias.¹³ The soil was placed in linear mounds rather than into excavated trenches and are an important physical feature to control the space and would display the plants. This is probably the largest planting of its type in the AONB. Another feature is

¹³ Email from Robert Peel to E Bennis referring to a comment from his aunt about Lord Peel's importing large quantities of soil for the rhododendrons April 2015

the use of exotic tree species, the most dominant being the American Chestnut, now rare in the United States.

There is no information on the planting for the Lady Peel garden; there is remnant specimen planting in the rockery and shelter belt; and, only a holly hedge survives around the rose garden but in poor condition.

4.2.3 Structures

The wall with iron work to the forecourt appears to have been altered under Lord Peel with the current piers and iron work built during his ownership. The most complete structure is the Lady Peel Garden with its Cotswold stone walls and moon gate. There are iron gates and trellis presumably from Ralph Hancock's foundry in Surrey. Other wrought iron gates appear in various parts of the garden; these have been confirmed as being from Hancock's foundry.

The rockery appears reduced in scale from early photos and there is a lost pond/small lake that was to the front. Already mentioned are the earth mounds that run parallel to the Japanese Maple terrace that has a low stone retaining wall, a serpentine York stone walk and an interesting double set of stairs in the Arts and Crafts mode. The iris garden has some low stone walls enclosing the space with a pair of decorative urns in the style of Gibbs. There is a large marble well head, possibly Renaissance or earlier.

The tennis court is in outline only while the pool house is in poor condition. The pool is covered by an agriculture building and has been filled in. The edging tiles to the pool are still visible.

4.3 Guidelines

The following provides an assessment and recommendations for the care of specified features within the gardens of the Hyning. There are options in terms of approach and these are given where appropriate.

4.3.1 The Forecourt

Features	Notes	Recommendations
Spatial Form	Typical 18 th century entrance; hedged to the left side, open to the right side	1.The space should remain uncluttered with planting similar to as it is now 2.Hedging to left side pruned to increase density and control space more clearly
Planting	1. Forecourt is generally devoid of detail planting 2. Replacement Fagus to right of entrance gate 3. Fagus hedge separates forecourt to adjoining lawn area 4. Fagus to left of entrance gate 5. Lawn running up to Lady Peel Garden. Informal with	1. Planting should remain simple and understated 2. No action 3. Prune outside the bird nesting season. Fertilise in spring 4. As an ancient tree, this should be monitored for disease on an annual basis 5. Maintain lawn areas as at present.

	some specimen shrubs and small trees. Planting border against wall of Lady Peel Garden and to front of modern annex. Ground elder is a problem	Consider returning borders to lawn to ease maintenance. Control ground elder with proprietary weed killer; cover with black polythene and leave for one year.
Structures	<p>1. Entrance gate and wall with piers and iron work. See photo on following page.</p> <p>2. Tarmac drive</p>	<p>1. New photographic information shows that the gate, piers and iron work date from Lord Peel's improvements. Stone piers may require specialist treatment to rust expansion of iron work. Wall, originally a Ha-Ha wall, should be pointed as necessary. Iron work is in a degraded condition and recommend salvaging a section for safekeeping until funds are available for reproducing them. Generally in good condition but cars are eroding some areas. Recommend that stone edging is installed to retain spatial form.</p>



The photo shows the boundary wall as a low Ha-Ha wall without the piers and iron work. There is a timber gate at the entrance flanked by the ancient Fagus to the left and a mature Fagus to the right. The younger tree died and has been replaced. A Conservatory to the right of the house has disappeared.

© The Earl Peel



The lost herbaceous border appears to have been in the current lawn area next to the entrance forecourt. A gravel walk with stone (?) edgings lead to a gate/door. The buildings at the end have been replaced with a modern extension. The Lady Peel garden would be to the left and its wall would have made an excellent background to the herbaceous border...if the assumed location is correct.

© The Earl Peel

4.3.2 Lady Peel Garden

Features	Notes	Recommendations
Spatial Form	<ol style="list-style-type: none"> 1. A high-walled enclosed garden of Cotswold stone with partial internal perimeter walk, two seating areas, central feature and moon gate. Arts & Crafts influence. 2. Main entrance from lawn area adjacent to forecourt; possible lost link to herbaceous border. A view through the entrance to the moon gate and beyond would have been an important feature 	<ol style="list-style-type: none"> 1. The form is original and appears to have no alterations. Central feature may have been a water feature and requires investigation. 2. Focal point through the moon gate could be restored either by removal of plants between the gate and border fence, or by planting a hedge in front of the border fence.
Planting	<ol style="list-style-type: none"> 1. There is remnant herbaceous planting in the borders to three sides. There is no evidence of original planting to the area. 2. Hedera helix (Ivy) has caused damage to the walls. 	<ol style="list-style-type: none"> 1. Recommend that the borders are re-planted with mixed shrub and herbaceous material. As there is no evidence for original planting, owners should be encouraged to be inventive in their approach. 2. Hedera helix to be removed completely to prevent further damage and treated with a brushwood killer where it cannot be removed before further damage occurs.
Structures	<ol style="list-style-type: none"> 1. Walls have deep mortar joints and have been 	<ol style="list-style-type: none"> 1. Need to consult a building conservation specialist to

	<p>inappropriately repaired in some areas; other areas in need of repair. Damage from Hedera helix.</p> <p>2. Seating areas paved in stone: uneven. One seat missing.</p> <p>3. Entrances from all four sides with iron gates. The main entrance from the lawn area has a wrought iron trellis structure the depth of the planting beds.</p> <p>4. Paths, originally gravel, are grassed over, with rustic stone edging.</p>	<p>ensure that repairs are carried out correctly and match the original detail. See note above regarding Hedera helix damage.</p> <p>2. Lift stone paving and reset on mortar base.</p> <p>3. Iron work should be stripped, primed and repainted with appropriate materials and according to manufacturer's instructions.</p> <p>4. Clear paths and re-gravel the walks. Gravel should match original in colour and size as near as possible. Reset stone edging as necessary.</p>
--	--	--

4.3.3 Rockery and Ponds

Features	Notes	Recommendations
Spatial Form	<p>1. An informal, complex area of multiple ponds, rills, mature planting and rockeries backed by dense shelter belt planting.</p> <p>2. Much of the area around the lower ponds has been cleared. Area to the top of hill very dense and forms a visual backdrop to feature.</p> <p>3. Openness and large scale of rockery has been lost with mature planting and possible fill to bottom of rockery.</p>	<p>1. Area should be mapped in order to understand full complexities of the layout and relationships of features.</p> <p>2. Clearing should continue with re-planting under advice from a qualified garden conservator.</p> <p>3. Consider test excavations to front of rockery furthest from the ponds. Photos indicate it may have been much larger.</p>
Planting	<p>1. There are mature trees and shrubs throughout the area; these are growing into each other and providing excessive shade in parts for good plant growth.</p> <p>2. Some good mature examples of Acer japonica, flowering cherry (grafted) and Juniperus.</p>	<p>1. Consider removing selective conifers, or parts of them, above the main pond to allow more light. Also thin out some of the background structure planting.</p> <p>2. These plants should be conserved and tidied up. They will add interest, maturity and a framework for new planting.</p>

	3. Re-planting	3. Refer to Hancock's <i>When I Made a Garden</i> to understand the way he used plants in a rockery and pond area.
Structures	<p>1. Ponds are concrete lined and most show leakage problems. There are cascades and rills connecting them. There is no evidence where the pump or water supply is located.</p> <p>2. Photo evidence shows that there was a much larger pond below this area. Another photo shows a small bridge</p> <p>3. Rockery is made of limestone. Photo evidence shows that it may have been much larger than it is today.</p>	<p>1. Ponds need to be emptied, and relined along with the cascades and rills. A major undertaking! Or, consider them more as a wildlife area rather than ornamental ponds.</p> <p>2. Sister Mary Stella recalls the large pond prior to it being filled in. Recommend that she attempts to plot it on the maps. No planting should take place in this area to allow for later reinstatement if desired.</p> <p>3. Remove selective planting to expose more of the rock face. Consider excavating and exposing full face of rock face if excavations prove that there was a larger rock face.</p>



The three images above show the garden at an early stage of development, probably early 1950s. The rockery in the left photo appears far larger than it is today while the second photo shows the lake. This photo is looking across a large open lawn towards the area for the rhododendrons and azaleas. Note the long distant view in the middle photo which is now lost. The third photo with the bridge is probably located near the base of rockery and the largest of the existing ponds.

© Photos, The Earl Peel

4.3.4 The Great Lawn

Features	Notes	Recommendations
Spatial Form	1. The lawn area, the largest open space in the garden, provides a contrasting scale to the detail of the rockery area and the linear space with dense rhododendron planting and the upper Japanese Maple terrace.	1. The area forms an important contrast to the areas on either side and should be left as an open space visually connecting separate areas of the garden
Planting	1. Recent planting of young trees in an informal manner.	1. Planting should be restricted in terms of quantity and type of tree. Light, thin canopy trees would be the most suitable.

	2. A mixed fescue lawn, maintained to a good level.	2. Continue current management
Structures	1. The only structures are the covers for the septic tanks	1. No action

4.3.5 Shelter Belt

Features	Notes	Recommendations
Spatial Form	1. A narrow shelter belt encloses the site on the NW, N and E sides. It is probable that there were meant to be long distant views as seen in the photos in section 4.4.	1. Consider opening some of the long distant views.
Planting	<p>1. There is a mix of native, indigenous and exotic trees.</p> <p>2. Many trees are very mature.</p> <p>3. Parts of the shelter belt provide valuable habitats</p> <p>4. Much of the original ornamental planting has been lost.</p>	<p>1. Selective thinning and removal of trees would open up views. This should be done with professional advice.</p> <p>2. Trees should be inspected for disease, rot and safety issues. Consider planting new species to replace older trees.</p> <p>3. Identify areas which could be retained and/or developed as wildlife habitat areas.</p> <p>4. Some ornamental varieties could be reintroduced after selective clearing of undergrowth.</p>
Structures	1. An earthen mound runs along most of the north side as part of Lord Peel's development.	1. Retain

4.3.6 The Terraces

Features	Notes	Recommendations
Spatial Form Upper Terrace	<p>1. The area is composed of three linear spaces connecting the large lawn to the iris garden.</p> <p>2. The upper terrace is a shaded walk leading to a seating area.</p>	<p>1. The spatial form is integral to the nature of the garden and should be conserved as such.</p> <p>2. As above.</p>

Lower Lawn Terrace	3. The lower lawn terrace is divided with a planted mound and a parallel grass walk which is then bordered by the shelter belt.	3.As above
Planting Upper Terrace	1. Excellent specimen Japanese Maples line the walk with flowering cherries in between. The cherries are in poor condition. 2. There is no indication of specific planting along the walk.	1. Cherries are shaded out by the Maples, but they normally have a short life span. Removal of the Cherries is recommended. 2. Recommend the area is sown with shade tolerant grass for ease of maintenance.
Lower Lawn Terrace	3. The main lawn is in good condition. 4. The back lawn is shaded out and not performing well. 5. Main ericaceous planting has some large specimens 6. New infill planting. 7. Ingress of invasive species, trees and herbaceous layer.	3. Maintain current maintenance regime. 4. Consider removing some surrounding plants, and/or thinning tree crowns to provide additional light. 5. As the area is raised and established in excess 65 years, it is recommended that the area receive an ericaceous fertilizer on an annual basis. 6. Continue to renew planting. 7. Remove and control invasive species
Structures Upper Terrace	1. Raised terrace and sinuous walk paved in York stone. 2. Retaining wall generally in good condition. 3. Circular steps and raised planter are in poor condition.	1. Stone walk should be lifted and re-laid. Due to shade it will require annual cleaning to prevent moss build up and becoming slippery. 2. Wall should be kept in good repair. Ensure capping stones are secure. 3. Consult a building conservation specialist to ensure that repairs are carried out correctly and match the original detail.

4.3.7 Iris Garden

Features	Notes	Recommendations
Spatial Form	<ol style="list-style-type: none"> 1. The area is in two sections and approached from the lower lawn terrace with two flanking Japanese Maples at the entrance, with a low stone wall and two shallow stone steps at the entrance. 2. The first space is a simple lawn with a surrounding low wall and two feature stone urns, this leads to- 3. A space of similar size with a low wall separating the two spaces and wide steps with small stone obelisks at the entrance. The central feature is an antique well head. 4. There are steps to the north and south sides that connect to other parts of the garden 	<ol style="list-style-type: none"> 1-4. This is a major spatial statement at the end of the long grass lawn and should be retained in its present form.
Planting	<ol style="list-style-type: none"> 1. The first space is mostly grass with some azalea plantings to the NE and SE corners around the stone urns. 2. Lawn is in good condition 3. Planting to far side of the low boundary walls give sense of enclosure and definition of space. 	<ol style="list-style-type: none"> 1. Azaleas appear to be stressed and not performing well. Application of appropriate fertilizer will help. 2. Continue management regime. 3. Prune on annual basis to keep under control.
Structures	<ol style="list-style-type: none"> 1. Low stone walls enclose the areas with low steps at the entrances. 2. Paving around well head and to the nearby steps are uneven and parts covered by grass. 	<ol style="list-style-type: none"> 1. Check for loose stones and repair or fix into place. 2. Paving needs to be lifted and re-laid to form an even surface. Cleaning will help to keep grass and moss off the paving and adjoining steps.



An early photograph of the wellhead and the Iris garden. It is not clear which direction the photo was taken from, however the paving is in a random rectangular pattern. There is a grass verge of 2 feet plus separating the walk from the Iris planting. There appear to be the American tall bearded iris which require full sun.

© Photo The Lord Peel

4.3.8 The Rose Garden

Features	Notes	Recommendations
Spatial Form	<ol style="list-style-type: none"> 1. A rectangular space with tall Ilex hedge that forms the final space along the lower part of the garden. 2. There are four entrance points through wrought iron gates, the most important being the one leading on the axis from the iris garden 3. Internally, there is a large grass space surrounded by a stone walk with planting areas (presumably) between the walk and the surrounding high hedge. 	<ol style="list-style-type: none"> 1. This is the last space and would have been a main feature and surprise to a visitor. It is very important in the spatial composition and the experience of the garden. 2. The entrance points are nearly lost with the growth of the hedge and need to be made more visible. 3. Assume the central space was a rose garden, but detail is now lost.
Planting	<ol style="list-style-type: none"> 1. The Ilex (holly) hedge that surrounds the entire space is the most dominant feature and in very poor condition. 	<ol style="list-style-type: none"> 1. Hedge should be reduced in height to approximately 75-100 cm in the late winter or early spring to allow it to regenerate. All invasive species should be dug out or chemically treated and leave a clean area of soil approximately

	<p>2. There are mixed shrub planting islands to the central space.</p> <p>3. Lawn areas</p>	<p>50 cm on both sides of the hedge.</p> <p>Where large gaps occur, new plants (or propagated ones to match) should be planted.</p> <p>Area should be heavily mulched to help control weeds and fertilizer applied.</p> <p>2. These contribute little to the space and it is recommended to remove these and return to grass.</p> <p>3. The scale of the rose garden is very large and until such time that it can be managed, it is recommended that the area remain as cut lawn.</p>
Structures	<p>1. The four wrought entrance gates are in need of conservation action.</p> <p>2. Stone paths are in poor condition and much of it is covered in grass.</p> <p>3. Aerial photographs show that was a cross walk in the garden and appears to have been a grass walk.</p>	<p>1. A wrought iron conservator should be consulted. As an interim measure, the iron work should be stripped, primed and repainted with appropriate materials and according to manufacturer's instructions.</p> <p>2. Paths should be cleared of grass and re-laid. Alternatively, allow the grass to cover the path until such time the garden can be replanted. The grass could be cut shorter to indicate the paths</p> <p>3. The walk could be shown simply by cutting the grass shorter.</p>

4.3.9 The Tennis Court

Features	Notes	Recommendations
Spatial Form	1. This end of the garden was for entertainment and recreation. Tennis courts are distinctive by their scale and proportions in the landscape.	1. A distinctive spatial feature that should be retained in terms of its form and scale
Planting	1. There is planting to the periphery of the court, and a	1. Recommended that the beech tree be removed and

	single specimen Beech tree in the centre of the court.	replanted in a more suitable position.
Structures	1. There are no obvious physical structures; the land form indicates that it has been graded to form the tennis court.	1. Recommended to retain the current land form.

4.3.10 The Swimming Pool

Features	Notes	Recommendations
Spatial Form	1. Adjacent to the tennis court, the pool and pool house form part of the entertainment area. 2. There is a space between the pool and pool house but no information on it.	1. Retain the open space/form for possible future re-instatement. 2. To be investigated at some point for paving or any associated detail.
Planting	1. There is no obvious associated planting	
Structures	1. The pool has been infilled with rubble and covered over by an agricultural building. The surrounding edging tiles can be seen inside the building. 2. The pool house is a modest neo-classical building in poor condition.	1. Ideally retained in its present condition to allow for future renovation if desired. 2. In urgent need of repair, consult a specialist conservation architect

5.0 Conclusions

The Hyning is a rare example of a post-war garden and by a little known but important Landscape Architect, Ralph Hancock. Contact with a descendent of Lord Peel and access to some family photographs has been invaluable in gaining further understanding of the garden.

In terms of conserving this important garden, it is essential to develop a strategy that allows for saving the garden but also responds to available resources and modern thinking. Areas can be left at a low level of management while others might be seen to be more central to accepted conservation practice. Areas such as the shelter belt can provide wildlife habitats as well as an ornamental feature depending on the management approach and priorities. The rose garden could essentially be placed in 'moth balls' until a time comes that someone wishes to restore it, while the Lady Peel garden may be subject to a greater level of intervention as it is smaller in scale and has easier access due to its location.

However, some things cannot be so easily placed in 'moth balls' such as some of the wrought iron work or the pool house. These will continue to decline to a point where they are not restorable. In some cases, plants can be more forgiving in their life cycle. There are two points to consider: first, all work should be reversible, and second, leave something for another generation to do.