

Athlone House Ltd

Historic landscape appraisal for
Athlone House,
Hampstead Lane, London N6

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SUMMARY

This report describes the history of the landscape associated with Athlone House. It has been produced in connection with the revised 2013 proposals for the re-development as a private residence involving the demolition and replacement of the existing house and the use of the associated grounds.

The landscape surrounding the present Athlone House, originally Caen Wood Towers, has been associated with several estates and has been a designed landscape since the late C18. The present layout dates from the 1870s (attributed to Edward Milner, with rockwork by James Pulham), with a significant overlay from the 1920s with planting plans undertaken by Gertrude Jekyll. It incorporates elements from the 1840s landscapes, and possibly also from the late C18.

The implications of building a new house is considered in the context of the historic landscape. The reversion of the property of Athlone House to a private residence will enable the restoration of historic landscape features in the grounds in the context of their rejuvenation to pleasure grounds. The landscape proposals incorporate the historical landscape structure with planting and the creation of additional features to accommodate the reduced size of the grounds following the cessation of its use as a hospital.

Specific restoration is scheduled as part of the plans and includes further work on the restoration of the Milner folly tower, and the Pulhamite fern clad ravine, dropping well, and lake. This would involve dredging and enlarging the lake which has become silted up, undertaking repairs to the rock work itself and the reconstruction of the waterfall, rustic bridge and boat house. The main path network through the gardens would be maintained incorporating those from the 1920's.

The restoration of the Pulhamite feature and Milner folly provide positive benefits including to the associated Highgate Village Conservation Area. The landscape management plan would be updated to incorporate and integrate the historic, wildlife, and landscape objectives.

1 INTRODUCTION

- 1.1 Highgate Village Conservation Area, a heritage asset includes the grounds of Athlone House. Catherine Bickmore Associates were instructed to undertake an historic landscape appraisal in August 2007 in connection with the re-development of Athlone House, Hampstead Lane, N6. to a new private residence. This report updates that submitted in 2003, and 2007, as part of the previous planning application for Athlone House including some additional archival material and in relation to a revised site layout including landscape proposals. It presents the findings of the research and assesses the significance of the landscape and the effects of the revised 2013 proposals for the re development.
- 1.2 Section 2 outlines of the sources used in the research. Section 3 describes the landscape history of the grounds from the 1760s to the present day. The significance of the landscape is assessed in Section 4 with Section 5 describing proposed restoration works. Section 6 concludes and assesses the implications of the landscape proposals and enhancement of the grounds. Photosheets illustrate the condition of some of the historic structures within the grounds. Appendix II contains illustrations and maps referred to in the text with Appendix III providing additional background on Pulhamite rock work including aspects to accommodate as part of restoration works. Appendix IV gives further details of the role provided by Gertrude Jekyll.

2 SOURCES

- 2.1 The historical landscape appraisal has been based on archive material and on site visits. The main source of material on the landscape at Athlone House is held at the Camden Local Studies and Archive Centre (CLSAC). Other sources searched include British Library Maps, British Library Manuscripts, Godalming Museum, London Metropolitan Archive, the National Register of Archives, the Public Record Office, the Royal Horticultural Society, and the Surrey History Centre (Appendix I). The Highgate Society and the Highgate Literary and Scientific Institution were also contacted.
- 2.2 The findings are based on maps, descriptions, and views of the landscape. These include a series of plans of the parish of St Pancras (dated 1801, 1804, 1832, 1849, c1855, 1860 (CLSAC)), the Ordnance Survey series (1863-9, 1913, 1935-6 (25"), and 1894, 1936 (60"), and Sale Catalogue plans dated 1881 and 1910 (CLSAC); descriptions of the gardens in the Sale Catalogues of June 1881 and March 1910, and of plants, tools and livestock in the Sale Catalogue of November 1881 (all in CLSAC), and also in the Journal of Horticulture and Cottage Gardener (June 4 1896) and in Gardeners' Chronicle (October 20 1928); and various views of Caen Wood Towers in the Heal Collection (CLSAC) and a series of photographs of the gardens taken in c1881 (CLSAC). The work of Gertrude Jekyll is recorded in a series of plans and plant lists (Surrey History Centre and Godalming Museum).

3 LANDSCAPE HISTORY

Eighteenth century: Fitzroy House (1)

- 3.1 Around 1760 the Fitzroy family, through their ownership of Tottenhall manor, came into possession of an ancient property, known as Sherricks Farm. Charles Fitzroy, later the first Baron Southampton, demolished the farmhouse and built Fitzroy House (Fig. 1) on the site in c1774. The house and park were attributed to Lancelot Brown (1716-1783) in the *Morning Herald* (21 September 1781):

'The lands about the farm lie with the most waving surfaces and in the prettiest shapes imaginable; they are laid out by Brown, who has built the little lodge which adds much to the decorative scene.'

- 3.2 In 1790 alterations to the grounds of Fitzroy Farm were made by Humphry Repton (1752-1818), and were referred to in Repton's account book 'Landkape Gardng and Accompts of my time empyoyd' (Norfolk Record Office), covering the years 1788-90 (Carter G, Goode P, Laurie King *Humphry Repton: Landscape gardener 1752-1818* (1982), 157).

- 3.3 In the 1790s the house remodelled by Henry Holland. Hampstead Lane was diverted to run further north after the 2nd Earl of Mansfield (of Kenwood) and Lord Southampton appealed to the Bishop of London, who held the land to the north but let it to Mansfield. The Earl of Mansfield retained the strip of land between the line of the old and new Hampstead Lane. The house was occupied by Charles Fitzroy, 1st Lord Southampton until 1806 and then by Lady Southampton until 1811, when it was let. The house (which stood approximately on the site of Beechwood) was demolished in c1826 following financial difficulties. Tompson's plans of the parish of St Pancras of 1801 (Fig. 2) and 1804 (CLSAC) show it, with parkland to the west, stretching up to the boundary with Kenwood, and Davies and Bartlett's plan of the parish of St Pancras of 1832 (Fig. 3) show the estate after the demolition of the house but prior to any development (CLSAC).

- 3.4 The house and park were described by Frederick Prickett in *The History and Antiquities of Highgate* (1842) as having been:

'a handsome square brick building...the outbuildings and stabling were extensive, and formerly belonged to Grove House. The grounds were tastefully laid out with gravel walks and carriage-drives, shaded by finely timbered trees, and the borders and clumps planted with a choice collection of flowering shrubs... The mansion was taken down ...[and the] picturesque park has been sub-divided and improved by the erection of several elegant villas.'

- 3.5 The road now known as Fitzroy Park was the carriageway to Fitzroy House, and the property lay within the triangle of roads formed by Millfield Lane to the south-west (now partly a track across the Heath), Hampstead Lane to the north, and Highgate West Hill and The Grove to the south-east. The villas built at this date on the Southampton Estate included Beechwood (1839, built in 1839 by George Basevi for his brother Nathaniel), The Elms (1839, built by George Basevi for himself), and Southampton Lodge (1845, since demolished).

Mid nineteenth century: Fitzroy House (2) and Dufferin Lodge

- 3.6 George and Charles Crawley bought the parcel of land to the west, adjoining Hampstead Lane to the north-east but the land to the south, west and north-west was in the possession of the Earl of Mansfield. They built two houses, Fitzroy House for Charles (approximately on the site of Caen Wood Towers) and another house for George, later known as Dufferin Lodge, to the east (to the south of the present coach house). The house was named Dufferin Lodge after the Marquis of Dufferin, who leased the property during the 1860s. The houses and grounds are shown on plans of the parish of St Pancras of 1849 and 1860 (Fig. 4), and on the 1st edition Ordnance Survey (1863-9, 25" to the mile. Fig.17).

Late nineteenth century: Caen Wood Towers: Edward Brooke

- 3.7 In 1870 Edward Brooke acquired the property, which included Fitzroy House and Dufferin Lodge, with their associated landscapes. He demolished both houses and commissioned Edward Salomans (1828-1906) and John Philpot Jones to build Caen Wood Towers. The landscape was re-designed around the new house, which was the highest rated in Highgate (Richardson (1983) *Highgate* p143). In 1870 Edward Brooke commissioned James Pulham (c1820-1898), whose firm specialised in rockwork formed with natural rock or 'Pulhamite', an artificial stone made from Portland Cement (Appendix III). The entry in Pulham's advertising manual *Picturesque Ferneries and Rock Garden Scenery* (c1877, p76) reads: 'E Brook, Esq, Fitzroy Park, Highgate, 1870; a Fern-clad Ravine and Dropping Well, Waterfall and Stream' (Figs. 12, and 15). The designer for the rest of the landscape was given as the landscape gardener, Edward Milner (1819-1884) in the 1881 Sale catalogue (CLSAC), who worked with James Pulham on several other sites.
- 3.8 Edward Brooke (1831-1892) was born in Manchester, the son of a corn merchant. He set up in business marketing natural and later synthetic dyes, and moved from Manchester to Cheshire. In 1868 he became the senior partner in Brooke, Simpson and Spiller, and in 1873 Brooke's partnership purchased another pioneering dyeworks company (Perkins and Sons of Greenwood Green, 'the first science-based chemical enterprise in the world' *Camden History Review* 18). The takeover was unsuccessful and within four years it was asset-stripped. Brooke sold Caen Wood Towers in 1881 but went on to build a further two mansions, but his company later went into liquidation.
- 3.9 The landscape following Brooke's alterations is recorded in the Sale catalogue of June 22nd 1881 (CLSAC). Around the house was a terrace, from which steps descended to the lawn. There were about eight acres (c.3ha.) of lawn, with scattered mature trees including beech, oak, hawthorn, chestnut, wych elm, elms and conifers, along with laurels, holly, Portugal laurel, and rhododendrons in the shrubberies, and ferns and roses along the paths. To the east of the house there were tennis lawns amongst the trees and the sweeping carriage drives (partially altered c1919, and extensively altered or removed in the mid to late C20).
- 3.10 To the east of the house, steps lead from the terrace to the lawns, and to the gardens, with a croquet ground and a steep, stepped path (extant) descending to a Croquet House with a balcony (demolished between 1913 (OS) and 1936 (OS), probably during the 1920s remodelling). Further steps led from the croquet house to the 'miniature lake' (extant), with weeping willows and rockwork. At the northern end of the lake there was a 'Walk through the Rocks', with a dingle and a rustic bridge. The walk led to a Wellingtonia Walk, which ran west-east, below the lawns to the west of the house. The view west from this walk terminated at a boathouse (demolished c1920s) on the west shore of the lake, and a Summer House (demolished c1920s) was situated near the east end of the walk. Between these features and the northern boundary was a 'Wilderness' of forest trees, shrubs, wild flowers and plants, and a 'Long Walk' (c 830ft), which ran west from the rustic bridge, along the line of the old Hampstead Lane. To the south of these gardens were extensive kitchen garden (paths largely extant), and the 'Model Farmery' (partially extant but in poor condition now within the bounds of Hampstead Heath), with Cow Houses, an Octagonal Dairy, and two cottages. In a shrubbery along the southern boundary was an 'Observatory Tower' (extant) (also called the Milner folly tower).
- 3.11 The glasshouses included a plant and stove house, a propagating and intermediate house, a vinery, nectarine and peach houses, hot and cold pits, lean-to cucumber and tomato houses, a greenhouse, and the Gardeners' Offices. These were situated immediately north of the conservatory (attached to the house) and ran north to the north boundary wall. The present lodge (which was the lodge for the former Fitzroy House) was used as a Butler's House and the entrance adjacent to it was closed. The lodge and entrance used at this date was the one formerly for Dufferin Lodge. Around 1919 this lodge, and the land to the east, were detached from the rest of the property and the present entrance was re-opened. Between the two lodges were the stables (extant).

- 3.12 In addition to the twelve acres of garden, there were the further eighteen and a half acres of meadows 'studded with well-grown oaks', to the south of the gardens. These fields and the 'Long walk' were leased from the Earl of Mansfield and are now outside the boundary of the property.
- 3.13 The gardens described in the catalogue were depicted in the accompanying plan (Fig. 5), illustrations and photographs (Fig. 6), and in a further set of photographs probably taken for the sale of c1881 (Figs 7-12, all CLSAC).
- 3.14 The main sale was followed by a further sale in November 1881 (Sale Catalogue, CLSAC) of the furniture and furnishings and also the outdoor stock and implements. Included in the sale were the plants in the glasshouses and conservatory, flowerpots, the contents of the dairy and harness room, the implements and garden tools, the livestock on the farm (cows, a pony, a gelding, a sow and pigs, a mastiff, geese, turkeys, ducks, bantams and fowls), and the contents from the farm (hay, carts, troughs). The sale also included items from the garden: sixteen vases (three pairs of iron vases, a large iron vase on a pedestal, and eight composition vases, and a further one on a pedestal), a pair of 30in figures, a terracotta medallion, five rustic seats and two tables, two railed garden seats, and two spring boards.

Late nineteenth century: Caen Wood Towers: Francis Reckitt

- 3.15 Francis Reckitt, a dye manufacturer, purchased the property in 1881. The gardens were described during Reckitt's ownership in the *Journal of Horticulture and Cottage Gardener* (1896):
- 'The trees in the gardens are of singular beauty, and are seen in considerable numbers. There are handsome Limes, Elms, Poplars, Beeches, with several other kinds in excellent condition, and many of the specimens are very fine indeed. Then there are the flowering trees in abundance...Siberian Crab...and a Magnolia...Lilacs, Laburnums, and Thorns... Rhododendrons...are a great feature...There are immense bushes, many feet in circumference...'*

The author goes on to describe extensive lawns with daffodils, a *Magnolia conspicua*, a dell with a rockery and brook, a woodland path, and a rose garden. Two herbaceous borders had recently been laid out, on either side of a central path, and there were flower beds on the lawns. The landscape at this date is shown on the 2nd edition Ordnance Survey (60" to the mile) 1894, Fig. 13).

Early twentieth century: Caen Wood Towers: Sir (Cory) Francis Cory-Wright

- 3.16 The property was sold in 1902, to Sir (Cory) Francis Cory-Wright (d1909), a coal merchant. In 1910, following his death, his executors put up the house for sale for £45,000. The property included approximately twelve acres freehold and the further eighteen acres of 'park-like pasture' to the south leased from the Earl of Mansfield. The Sale catalogue (March 30th 1910, with plan, Fig. 14, and photographs, Fig. 15 (CLSAC)) refers to a garage alongside the coach house and stables, and it is clear from the description that the herbaceous borders (described as newly laid out in 1896 (*JHCG*)) were situated on either side of the west-east path which ran down from the lawn to the west of the house, to the lake, with a view to the west of the boat house. In 1881 this walk was lined by Wellingtonias (Fig. 6 Sale Catalogue, 1881 (CLSAC)) but these must have been replaced in the 1890s by the borders. The walk partly survives as the path leading to the north end of the tennis courts.

Early twentieth century: Caen Wood Towers: Thomas Frame Thomson and Charles Henry Watson

- 3.17 The estate was purchased in 1911 by Thomas Frame Thomson, a civil engineer, who sold it on in 1913 to Charles Henry Watson. During the First World War, the house was used by Belgian refugees and then as an American Hospital between 1915 and 1919.

- 3.18 It is apparent from the plans in the Sale Catalogues, the Ordnance Survey series, and the descriptions, that the landscape was little altered between the 1870s and 1919, possibly due to the fairly frequent changes in ownership, with five owners between the 1870s and the outbreak of the First World War.

Early twentieth century: Caen Wood Towers: Sir Robert Waley-Cohen

- 3.19 Sir Robert Waley-Cohen purchased Caen Wood Towers in 1919, and was responsible for altering the landscape to its present form. Around this time, possibly coinciding with the time of the sale in 1919, the boundaries of the estate were also altered to their line pre subdivision for Caenwood Court/Hampstead Heath. The eastern lodge (which had formerly been associated with Dufferin Lodge) with land to the east and south-east, was separated from the rest of the estate, and the southern boundary was also altered to take in land to the south of the carriage drive (which had been pasture leased from the Earl of Mansfield).
- 3.20 In 1919 the architect Leonard Rome Guthrie (1880-1958) was called in to prepare designs for the layout of the gardens in an Italianate style. His plan dated December 1919 showed a much grander scheme to that finally carried out and included croquet and tennis lawns to the east of the house, a flower garden to the south of the house, and terraced gardens to the west. The terraced gardens to the west were executed largely as proposed and consisted of a lawn below the house, with a Sunk Garden to the west, and then at a lower level a terraced orchard divided from a garden (Iris Garden) on the lowest terrace by a long walk, which led to the existing gardens to the south.
- 3.21 The hard landscaping and overall scheme was conceived by Guthrie but in 1920 he asked Gertrude Jekyll (1843-1932) to prepare the planting plan for two of the areas: the symmetrical Sunk Garden and the asymmetrical Iris Garden (Appendix II, Fig 21). The five beds in the Iris Garden were grouped around a well head and the two central beds had eulalia in the middle with planting predominantly of iris but including other plants such as heuchera and asters. The ten beds in the Sunk Garden were planted as borders of lilies, peonies, snapdragons, hollyhocks, hellebores, iris, acanthus, gypsophila, clematis, salvia, fuchsia etc. Shrubs backed the outer beds and the four central beds had a eulalia in the middle flanked by Blanc Double de Coubert roses. Jekyll sent the planting plans and lists in September and the planting was carried out in the Autumn (Appendix IV includes some examples). Guthrie's alterations to the gardens were shown on the 1935-36 edition of Ordnance Survey at 1:2,500.
- 3.22 The gardens at this date are described in an article in **Gardeners' Chronicle** (October 20 1928), which included illustrations of roses in the sunk garden (Fig 20), the Heath Garden, and the bathing pool. The alterations made by Waley-Cohen in the 1920s included the extant tennis courts (west of the house), sunk rose garden (south-west of the house), bathing pool (demolished) with a pergola (demolished), and a Heath Garden and associated rock garden (to the south of the house and carriage drive now forming part of Hampstead Heath). The changes are shown on the 1935 edition of the Ordnance Survey (60" to the mile, Fig.16 and 19) and were described in **Gardeners' Chronicle** as follows:

'On the south and west sides of the house are spacious lawns, gently undulating and following the natural slope of the land down to the lower levels, with here and there stately specimen trees of Cedrus deodora, giant Oaks and graceful Silver Birches; to the right is a woodland belt, with an undergrowth of Rhododendrons and Azaleas...while to the left is a turreted tower...serving the prosaic purpose of a fruit-store, yet extremely attractive in its mantle of Ivy and basal setting of flowering and evergreen shrubs...

The sunk garden is situated at the foot of the lawn and consists of several large rectangular beds...gay with a profusion of Roses and Antirrhinums (part of Jekyll's recommendations for planting). The paths of this garden are of large flag stones, irregular in size, while the top margin consists of a broad border of mixed herbaceous subjects and bedding plants...

Leaving the sunk garden the visitor proceeds down a grassy slope, dotted with ancient standard Apple trees, and leaving the Iris garden on the right, comes upon a water garden...the long pond, irregular in outline, is margined with Japanese and other water-loving Irises, Trolliuses and Primulas, whilst at one end of it is a towering rock bank, furnished with prostrate-growing shrubs and various alpine plants [typical James Pulham's work]. As this is situated near the lower margin of the estate, we had...to turn south, to traverse a walk lined with Rose bushes...and arched with cordon fruit trees...[and] the well arranged and cropped kitchen garden...

...so the ascent was made again by means of a winding path, lined with rock borders backed by attractive hedges of Lonicera nitida, with here and there groups of flowering shrubs or beds of Paeonies, until we came upon a fine hedge of Sweet Briar...[and] found ourselves back at the west entrance to the sunk garden, the entrance being marked by two steely Poplar trees, up the trunks of which rambler Roses have been trained. Turning to the right here and following the base of the lawn, then traversing devious paths, we at last reached the Heath Garden, undoubtedly one of the most attractive features of the estate...

On the south-east side of the house the wooded portion contains many giant specimen trees of Beech, Oak, Robinia pseudacacia, Wych Elm and Sycamore, two magnificent Beech trees, one a fine copper-leaved form, calling for special comment, while the broad path, across sweeping lawns and leading to the tennis, croquet and other lawns, is lined with ancient Sequoias, Cedars and other Conifers.

These lawns are intersected by a long, heavily-built pergola, well clothed with climbing Roses, various Clematises, ornamental Vines and other climbing subjects, and terminating at a large Yew tree...'

Mid to late twentieth century

- 3.23 Sir Robert Waley-Cohen continued to live in the house until the early 1940s, when it was taken over by the RAF, who used it as an RAF Intelligence School between the period 1942 to 1948. After the Second World War the property was requisitioned by the Ministry of Health, and became part of the Middlesex Hospital. It was re-named Athlone House Hospital in 1972, and most recently was used by the Parkside Hospital Trust and by the North West London Mental Health Trust. Since when it has been subdivided to enable the development of the Caenwood Court apartments including areas donated to Hampstead Heath.

4 SIGNIFICANCE OF THE LANDSCAPE

- 4.1 The gardens lie within the Highgate Village Conservation Area but are not on English Heritage's Register of Parks and Gardens, and do not contain any Listed Buildings.
- 4.2 The late C18 parkland was altered by the villa developments in the 1840s, and the landscaping for George and Charles Crawley's houses was again altered in the 1870s following the erection of Caen Wood Towers.
- 4.3 There was a significant re-working of the 1870s phase in the 1920s, and although this layout survives to the west and south of the house, it is in a poor condition. The more formal gardens lay to the west and south, taking advantage of the sloping ground and views. These areas have been least altered since the 1920s. The areas to the east of the house were formerly open pleasure ground but were extensively altered in the mid to late C20 by building developments and the current construction of apartments known as Caenwood Court.
- 4.4 The 1770s landscaping is attributed to Lancelot 'Capability' Brown (1716-1783), and Humphry Repton (1752-1818) carried out alterations to the landscape in 1790. The design of the 1870s phase is attributed to Edward Milner (1819-1884) and the landscaping of the stream and small lake to the west, with its associated rockwork, was by James Pulham (c1820-1898). Gertrude Jekyll (1843-1932) worked with Guthrie to redesign some of the gardens with Jekyll undertaking the design of the planting for two garden areas in September 1920. These were planted later that year. The landscape designers of the 1840s phase are not known.
- 4.5 The house and the trees within the gardens are part of the skyline for views from the Heath north to Hampstead Lane and are an important feature of views east from the east side of Kenwood.

5 RESTORATION OF HISTORIC LANDSCAPE FEATURES

Introduction

- 5.1 A landscape management plan has been prepared for the house and grounds as part of the planning conditions associated with the consented development of the apartments (ref London Borough of Camden ref 2006/1412/P condition 8 Catherine Bickmore Associates 2007). However, although the management aims broadly stand, the plan was produced prior to the fuller design of the landscape scheme for Athlone House. On this basis it will be updated.
- 5.2 The revised proposals for the re-development of Athlone House back to a new private residence enable the restoration of the historic features within the grounds (Dwing 9135/07 rev J). These are detailed below.

Pulham's Fern-clad Ravine and Dropping Well, Waterfall and Stream

- 5.3 Restoration and the re establishment of the feature will be undertaken following guidelines produced on behalf of English Heritage (Appendix III). The article in the Gardeners Chronicle and the contemporary photographs from 1881 provide useful sources in this respect, showing the bridge and describing the type of planting; although the planting was not the essential part with Pulham making reference to works by Robinson and others for suggestions as to the type of planting. An Appendix to their catalogue of 1877 provides a list of 'the most choice plants but was intended for amateurs rather than *'professed and experienced gardeners'* p61.
- 5.4 To date restoration has involved the removal of some of the ivy revealing much of the intact rock work (photo sheet P 2) and the dropping well (photo sheet P 4 & 5). James Pulham himself (1877) notes the invasive nature of ivy *'smothers up the rock entirely: it is better with berberis, under the trees and in the slopes where grass will not grow'*.
- 5.5 More detailed surveys would be undertaken to assess the condition of the rock work- extent of cracking, areas of previous (inappropriate) repairs and the existing vegetation – for example some ferns are present (photo sheet P1) and would be conserved but there is much volunteer growth of sycamore and ivy which is likely to be threatening the integrity of the rockwork (photo sheet P 3). This together with other shrubs and saplings on the eastern side of the rock work would be removed with the additional benefit of reducing the extent of overshadowing in the vicinity.
- 5.6 The survey will include a photographic record. Where repairs of the stone work are considered necessary they will be based on an analysis of the existing binders and aggregates with a view to matching of colour and of particle size.
- 5.7 The metal work forming part of the dropping well head structure has become detached from the stone work (photo sheet P 4 & 5) and has been set aside in safe keeping to enable its restoration. Also the dropping well would become a new feature within the landscape proposals as a setting to the proposed additional pond (in the western part of the site).
- 5.8 The new western pond would be positioned so not to affect the area of rock work (subject to detailed design). A ravine would connect and circulating water between the two waterbodies. It would be designed to enable the restoration of the Pulhamite waterfall whilst maintaining the original rockwork formation.
- 5.9 The dredging out of the existing lake may reveal additional submerged rock work-the contemporary photograph show rock work on the western shore which appears to be missing. Outside the area of rockwork, the landscape proposals include for the extension of the south eastern part of the lake (toned area on Dwing 9135/07 rev J). This would be incorporated as part of the dredging works. Subject to survey the rustic bridge (Fig 12) and boat house would be restored. Supplementary planting of shrubs is proposed along the western boundary/ side of the lake.

Milner folly

- 5.10 Although the author of the Gardner's Chronicle considered the mantle of ivy contributed to the attractiveness of the 'turreted' tower, the ivy is threatening the stone work, and some has fallen off the upper turreted part of the tower (retained in safe keeping) (photo sheet P8).
- 5.11 Whilst some ivy has been killed, regrowth has taken place and requires removal to maintain the integrity of the structure (photo sheet P 6). The holly and other shrubs on the northern side obscure views of the tower and would be cut back (photo sheet P 7). The turret would be restored and where possible would use fallen stone within the restoration.

Path network and walling

- 5.12 For the most part the landscape proposals retain and re-establish the extant path network and associated walls and rock work. This includes the path along the northern side of the tennis court connecting to the main lawn, and a paved path following through the wood (photo sheet P11) with some tufa type walling obscured under undergrowth. The woodland also includes a line of tree stumps suggesting a former tree line along the path.
- 5.13 The low walls forming the sunk garden together with adjacent steps would be retained and restored as part of the landscape proposals. The raised walling in the vicinity of the steps on the western side of the sunk garden (photo sheet P10) included some sections significant cracks and with partial collapse, possibly attributed to the growth of the nearby horse chestnut trees (photo sheet P9). This walling would be repaired as part of the restoration.
- 5.14 The removal of an outgrown shrubbery including 'volunteer' trees along the eastern and southern sides of the sunk garden would provide a more open view of the sunk garden from the main lawn.

Additional features

- 5.15 The subdivision of the grounds between Athlone House, Caenwood Court and Hampstead Heath require some revamping of the adjacent boundaries and approaches in the grounds of Athlone House (Dwing 9135/07 rev J)—thus the new drive to the house with the lake by the eastern boundary forming a feature and sense of arrival to some extent replacing the more formal bathing pool lost as part of the Caenwood Court development. Also along the eastern boundary planting of trees and shrubs would provide enclosure in this part of the grounds. There would be some supplementary planting of trees and shrubs along the northern and western boundaries also.
- 5.16 The sunk garden would be enhanced with formal water features within and complementary to the overall structure with central ornamental planting to the taste of the occupier. To the west of the sunk garden, a further water feature would be added at the southern end of the orchard.

6 CONCLUSION AND ASSESSMENT OF THE PROPOSALS

Athlone House and grounds

- 6.1 The landscape to the west and south of Athlone House contains significant features from the 1870s and 1920s phases and, whilst in a poor state of repair, these structural features would be restored and sensitively modified, to respect the earlier designs. The present landscape within the ownership of Athlone House consists of a terrace around the west and south sides of the house, from which lawns slope away, with views out across Hampstead Heath (currently restricted by tree growth). The terraces will be restored and embellished (landscape plan dwing 9135/07 rev J). Flanking the lawns to the west and south-west of the house are the remains of the gardens including two walks running west-east (1870s but incorporated into the 1920s layout), a small lake (formed in c1870, which retains much of the Pulhamite rockwork but is overgrown (photo sheet P1-3), the remains of a 1920s sunk rose garden (photo sheet 10) relating to the Jekyll proposals (on the site of a croquet lawn, laid out in the 1870s), a tennis court (laid out in the 1920s).
- 6.2 To the south of the house are lawns, bounded by shrubberies, from which steps lead down to a drive. Within one of the shrubberies is a folly in the form of a turreted tower (photo sheet P6-8), with nearby steps to the south that lead to the old drive, (and beyond the remains of the 1920s Heath Garden and rock garden now incorporated into Hampstead Heath as part of the 'donated land'). The area between the house and the drive has been little altered since the 1870s, and parts of the drive and some of the trees may pre-date this phase.
- 6.3 The revised proposals for the demolition and building of a new house for a private residence provides an opportunity to undertake the restoration of a number of garden features as part of the landscape management plan for Athlone House (landscape plan dwing 9135/07/rev J). The significant part of the historic landscape is the survival of some of the structural features of the 1870s landscape by Edward Milner, and of the 1920s by Gertrude Jekyll in collaboration with Guthrie. These all lay in the area to the south and west of the house.
- 6.4 The proposals for this area retain, restore and supplement these features (the small lake/pond, rustic bridge, boat house, rockwork, water fall, folly, and paths. Also, they incorporate several of the 1920s features (paths, sunk garden) and the tennis court. The mature trees would be retained within the scheme and the planting of the sunk garden and the area to the north of the farm, would echo the historic landscape with the addition of further water features and a pond. The proposed restoration of the folly and structural elements of the landscape would retain an historic framework for new planting.

Area to the east of Athlone House

- 6.5 Surviving features to the east of Athlone House include mature trees mainly in the vicinity of the entrance. This area was part of the pleasure grounds in the late C19 and consisted of lawns with scattered trees and shrub groups, divided by curving drives. The alignment of the drives was altered and others were removed following the development of Caenwood Court. Little of historical landscape significance now survives to the east of the house and opportunities have been taken to form a new approach to the house and associated gardens in this area.
- 6.6 The restorations have the full support of the beneficial owner and would make a positive contribution to the associated Highgate Village Conservation Area.

PHOTOSHEET



P1: Existing ferns within Pulhamite rock ravine



P2: Northern end of pond showing Pulhamite rock work



P3: Volunteer sycamore within Pulhamite rock work, also showing planting pockets



P4: Dropping well –metal work has since broken off, less metal work with the parts retained (see P5)



P5: Dropping well, less metal work



P6: Milner folly tower on south side showing ivy growth



P7: Milner folly on north side obscured by trees



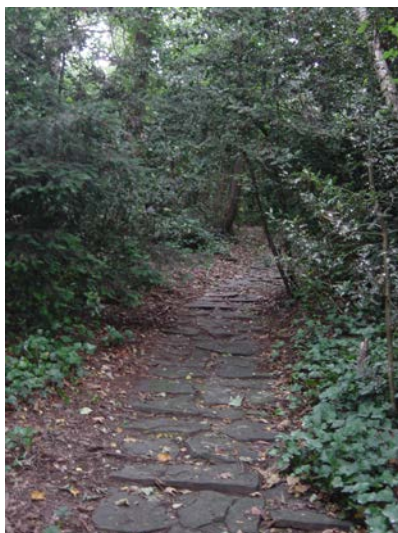
P8 Milner folly on north side with missing stone work round the turret



P9: Wall to north of sunk garden showing crack



P10: Sunk garden



P11: Pathway through woodland along northern boundary

APPENDIX I: BIBLIOGRAPHY AND SOURCES

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British Library – Maps

No maps relating to Athlone House or Caen Wood Towers

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Churchill Papers

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WAMSB_2202.12.03 Jekyll's Plant lists for the site from 1920 (sheets 6 to 11 of notebook 2202.12)

WAMSB_2202.02.11 Jekyll's record of correspondence (sheets 21 to 22 of notebook 2202.02)

Acknowledgement: Collection of Drawings to *Godalming Museum Local*

Studies Library (Courtesy of Gertrude Jekyll Collection (1955-1), Environmental Design Archives, University of California, Berkeley).

Acknowledgement: Plant Lists to *Godalming Museum Local Studies Library.*

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Copies of photographs in album dated c1880s (originals in Highgate Literary and Scientific Institute).
See also CLSAC

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Z/312/2/10, File VI, Folder 137 Microfilm copies of Gertrude Jekyll's plans for Caen Wood Towers in the Environmental Design Archives, University of California, Berkeley, California.

APPENDIX II: ILLUSTRATIONS

- Fig 1 Fitzroy House: 'Lord Southampton's Lodge at Highgate' 1792 (in Richardson, John *Highgate Past: A Visual History of Highgate* (1989), pl 33)
- Fig 2 Plan of the Parish of St Pancras, 1801, by Tompson (CLSAC)
- Fig 3 Topographical Survey of the Borough of St Marylebone..., 1832, surveyed and drawn by F A Bartlett and engraved by B R Davies (CLSAC)
- Fig 4 Map of the Parish of St Pancras in the County of Middlesex, 1860 (CLSAC)
- Fig 5 Plan of Caen Wood Towers in 1881 Sale Catalogue (CLSAC)
- Fig 6 Photograph of the Wellingtonia Walk, illustrated in the 1881 Sale Catalogue (CLSAC)
- Fig 7 Photograph of the south front of the house, c1881 (CLSAC)
- Fig 8 Photograph of the folly, c1881 (CLSAC). The drive in front of the folly or tower marked the southern boundary of the freehold land. The land shown in the foreground was meadowland leased from the Earl of Mansfield
- Fig 9 Photograph of the Model Farm, c1881 (CLSAC), with the kitchen garden in the foreground
- Fig 10 Photograph of the path in the gardens which led from the lawn to the west of the house, down the Wellingtonia Walk to the lake, c1881 (CLSAC)
- Fig 11 Photograph of the lawns and pleasure grounds to the east of the house, c1881 (CLSAC)
- Fig 12 Photograph of the rustic bridge and the Pulham rockwork at the northern end of the lake, c1881 (CLSAC)
- Fig 13 2nd edition Ordnance Survey, 60" to the mile, published in 1894 (Sheet II.70 and III.61)
- Fig 14 Plan of Caen Wood Towers in the 1910 Sale Catalogue (CLSAC)
- Fig 15 Photograph of lake from western end showing Pulham rockwork c 1881 (CLSAC)
- Fig 16 Ordnance Survey, 60" to the mile, published in 1936 (Sheet II.70 and III.61)
- Fig 17 1st edition Ordnance Survey, 25" to the mile, 1863-69 (Sheet II.9)
- Fig 18 3rd edition Ordnance Survey, 25" to the mile, 1913 (Sheet II.9)
- Fig 19 Ordnance Survey, 25" to the mile, 1935-36 edition (Sheet II.9)
- Fig 20 View of roses in sunken garden from *Gardeners Chronicle* 1928 p311
- Fig 21 Drawings (4) of garden proposals by Gertrude Jekyll dated 1920

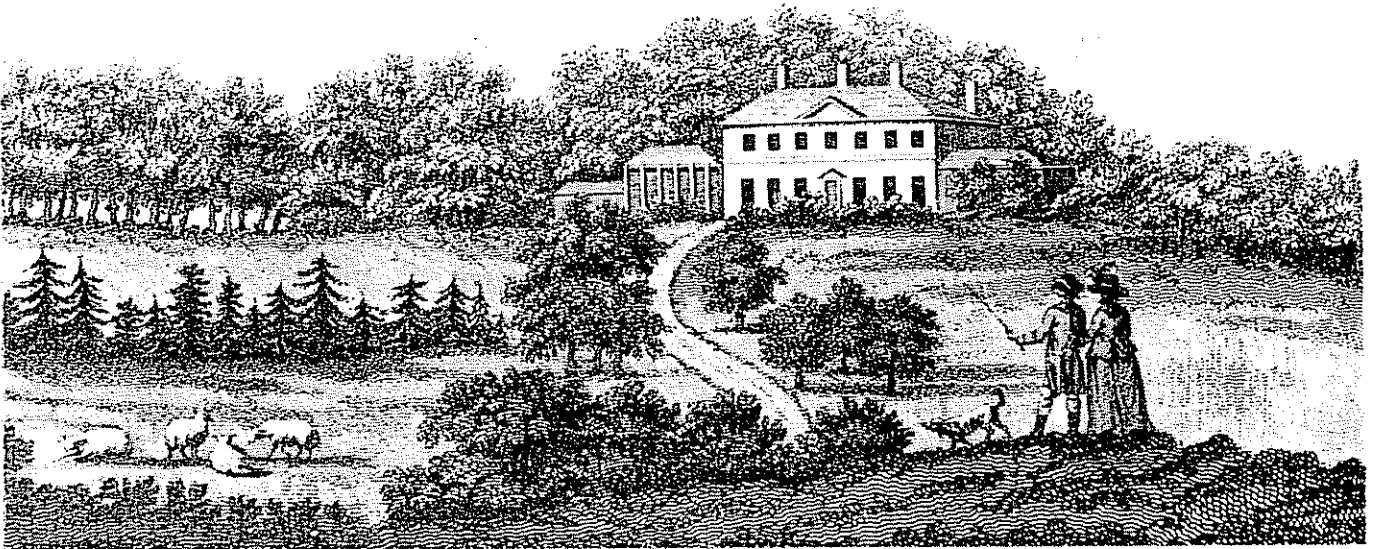


Fig 1

**Fitzroy House: 'Lord Southampton's Lodge at Highgate' 1792
(in Richardson, John *Highgate Past: A Visual History of
Highgate* (1989), pl 33)**

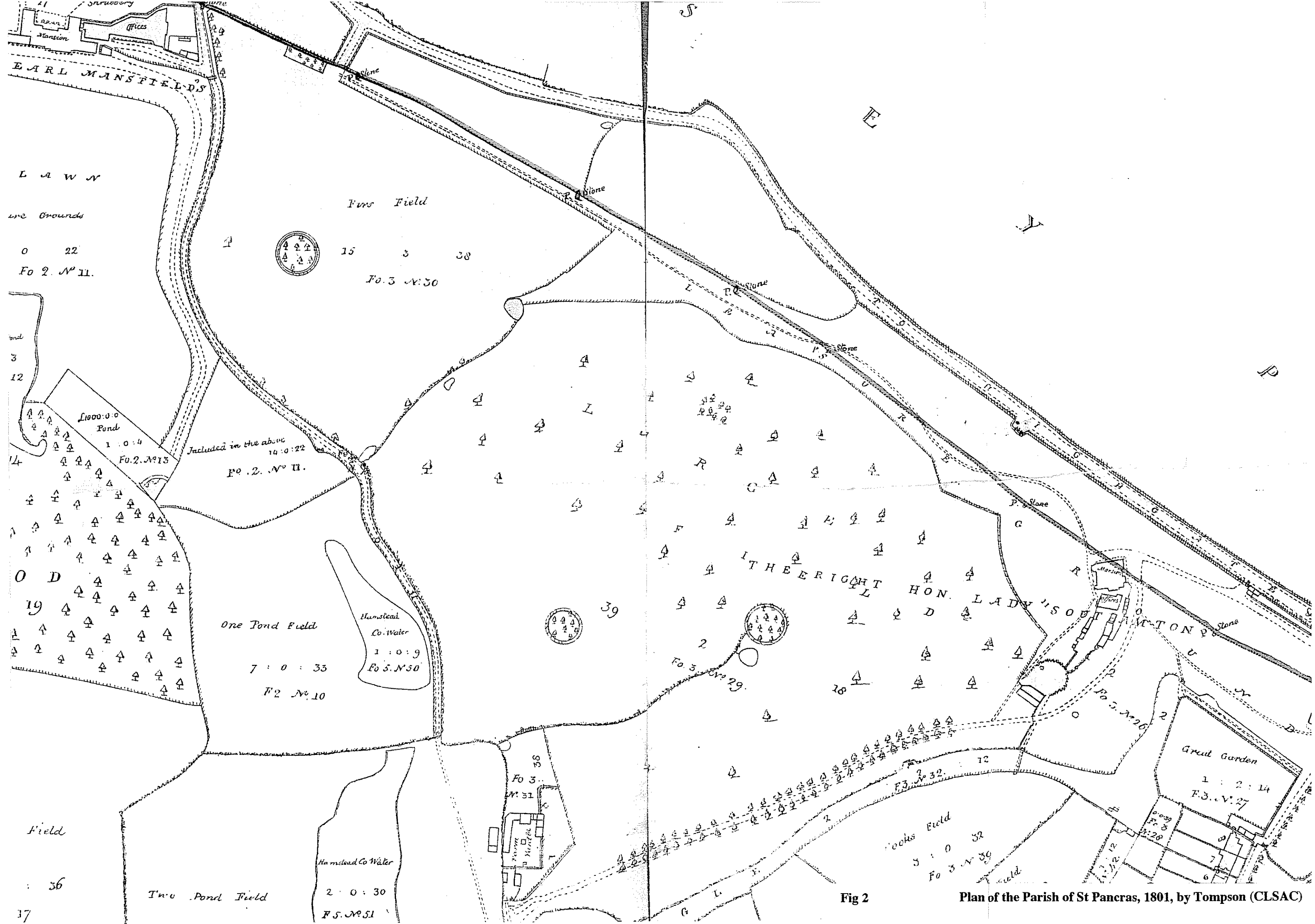


Fig 2

Plan of the Parish of St Pancras, 1801, by Thompson (CLSAC)

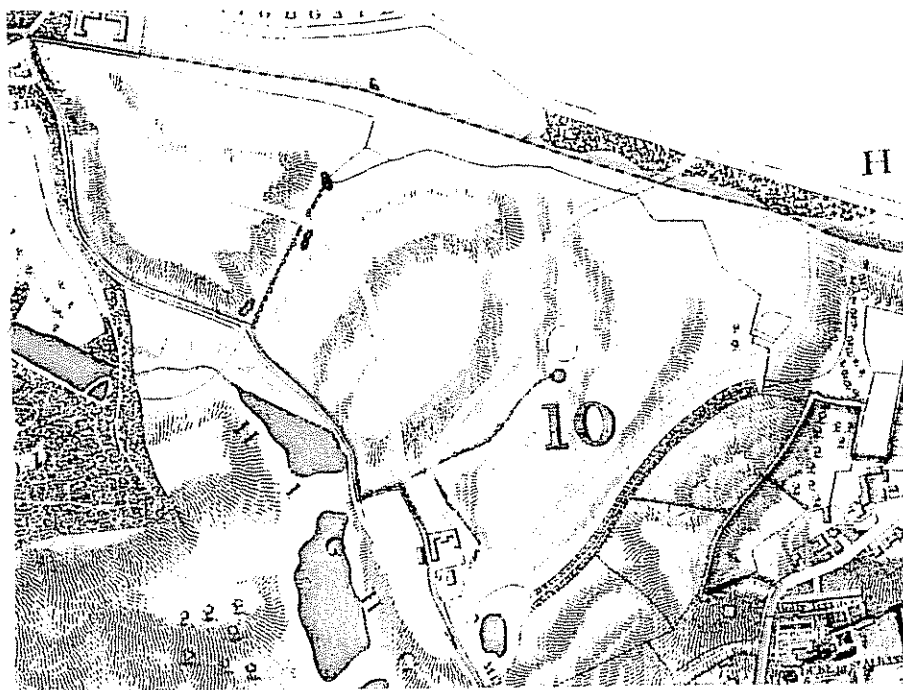


Fig 3 Topographical Survey of the Borough of St Marylebone..., 1832, surveyed and drawn by F A Bartlett and engraved by B R Davies (CLSAC)

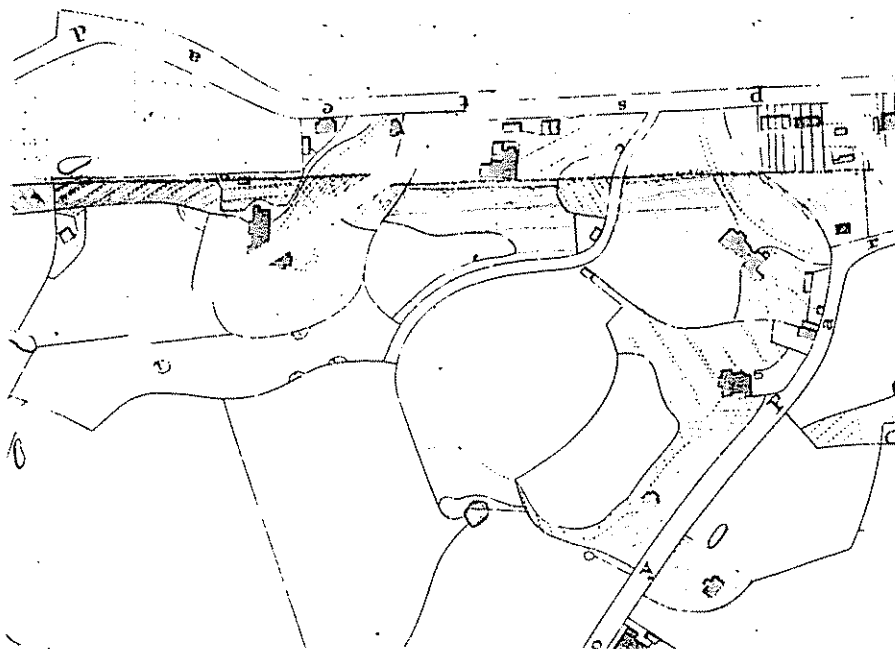


Fig 4 Map of the Parish of St Pancras in the County of Middlesex, 1860 (CLSAC)

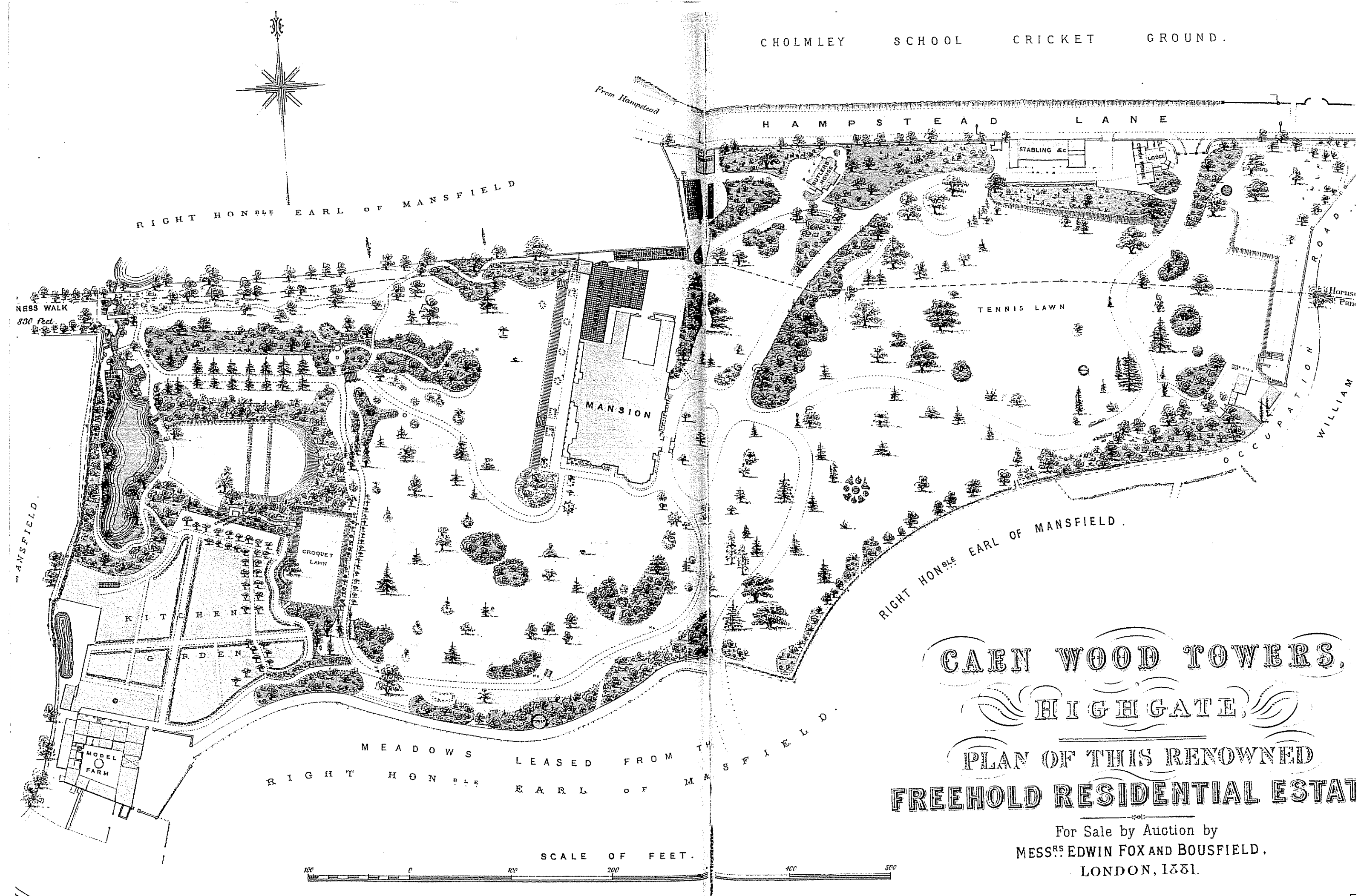


Fig 5



Fig 6

**Photograph of the Wellingtonia Walk, illustrated in the 1881
Sale Catalogue (CLSAC)**

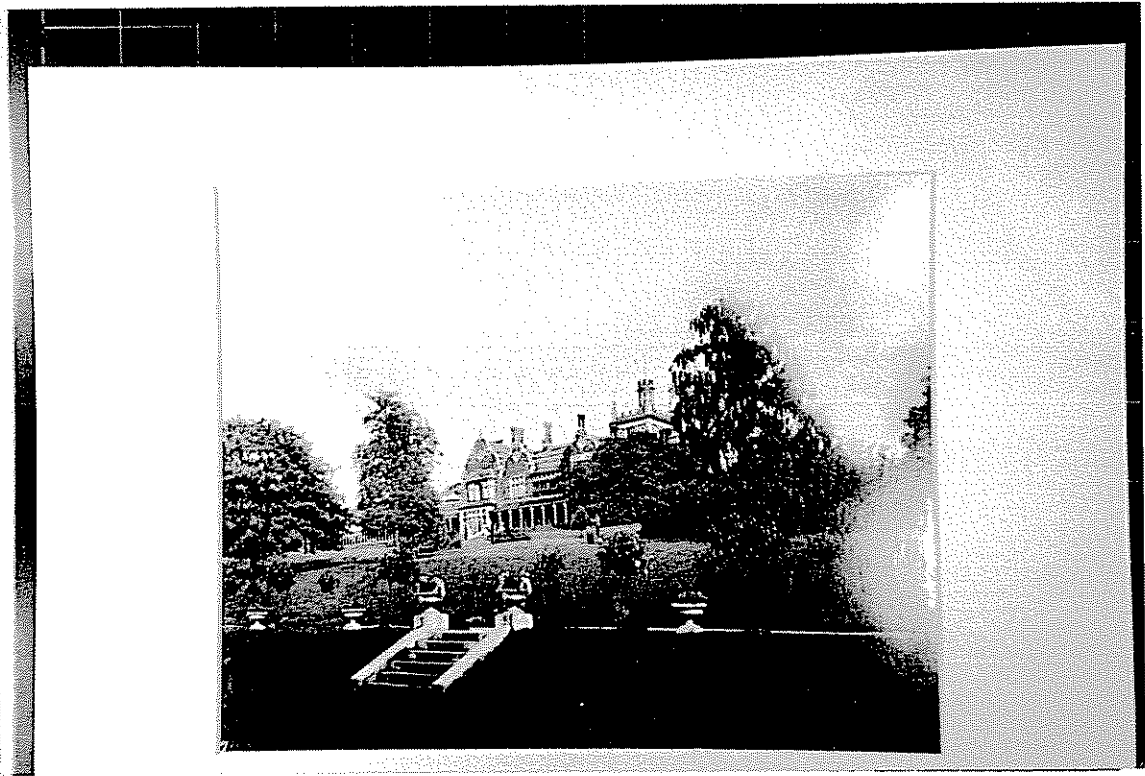


Fig 7 Photograph of the south front of the house, c1881 (CLSAC)

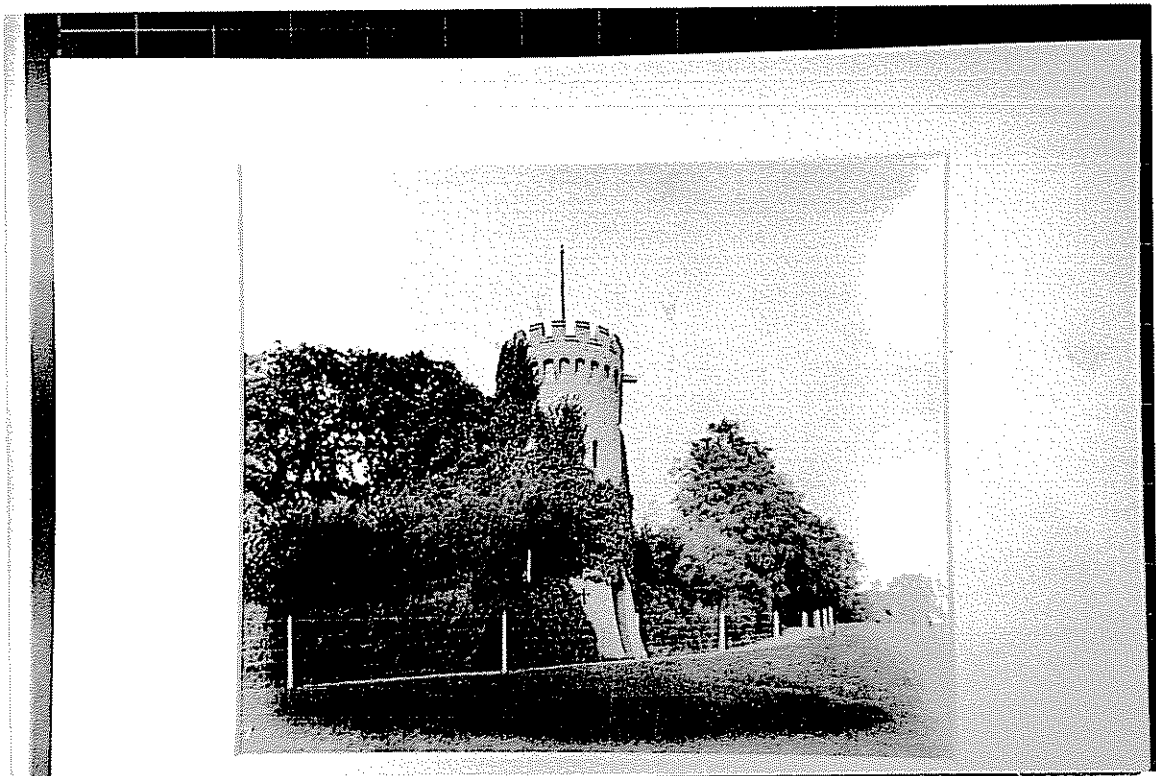


Fig 8 Photograph of the folly, c1881 (CLSAC). The drive in front of the folly or tower marked the southern boundary of the freehold land. The land shown in the foreground was meadowland leased from the Earl of Mansfield

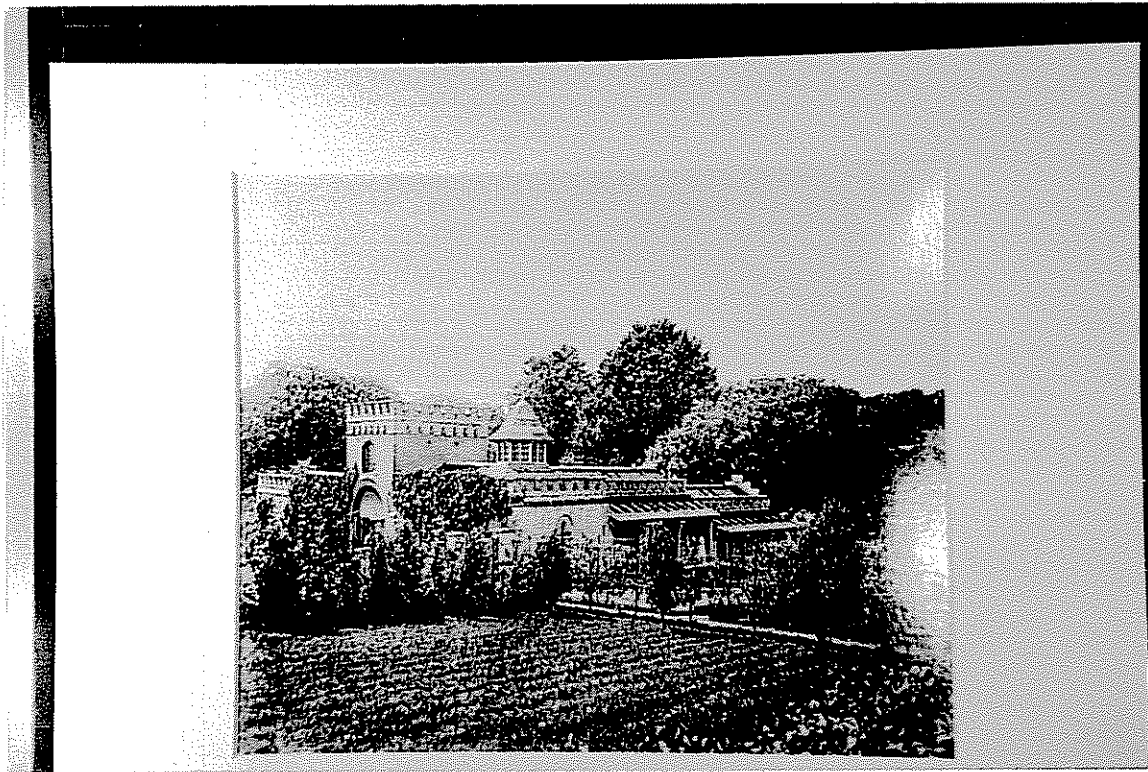


Fig 9 Photograph of the Model Farm, c1881 (CLSAC), with the kitchen garden in the foreground

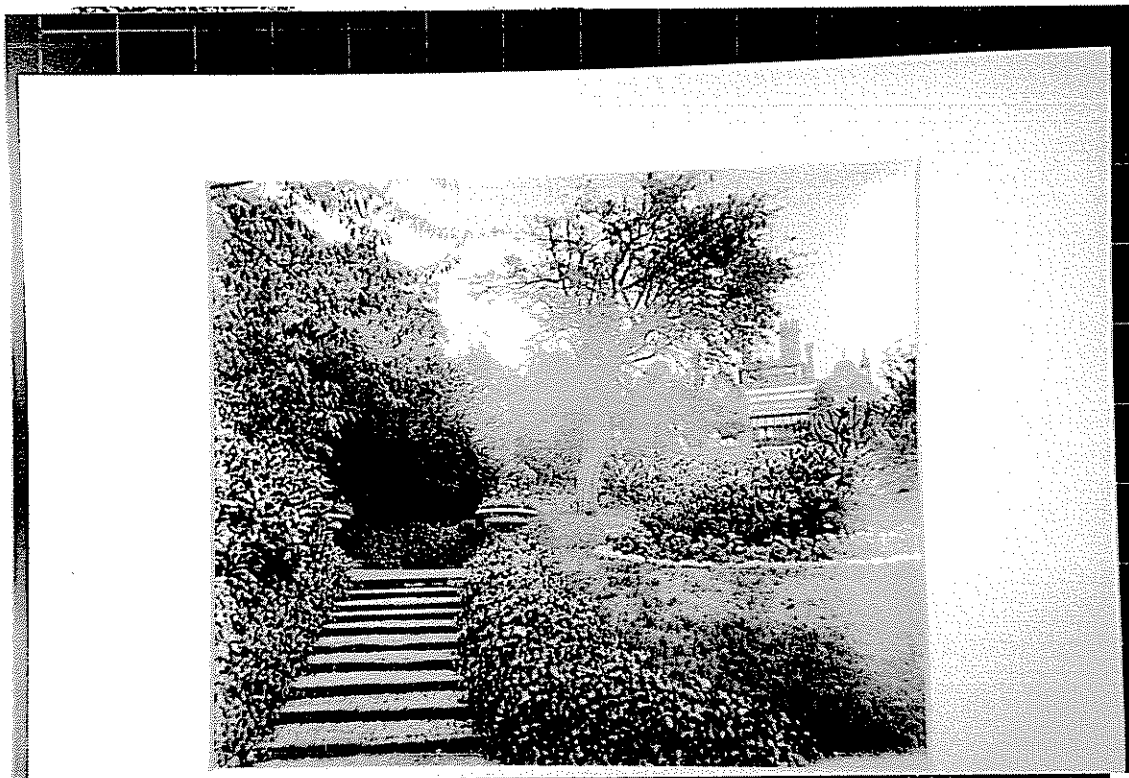


Fig 10 Photograph of the path in the gardens which led from the lawn to the west of the house, down the Wellingtonia Walk to the lake, c1881 (CLSAC)



Fig 11

Photograph of the lawns and pleasure grounds to the east of the house, c1881 (CLSAC)



Fig-12

Photograph of the rustic bridge and the Pulham rockwork at the northern end of the lake, c1881 (CLSAC)

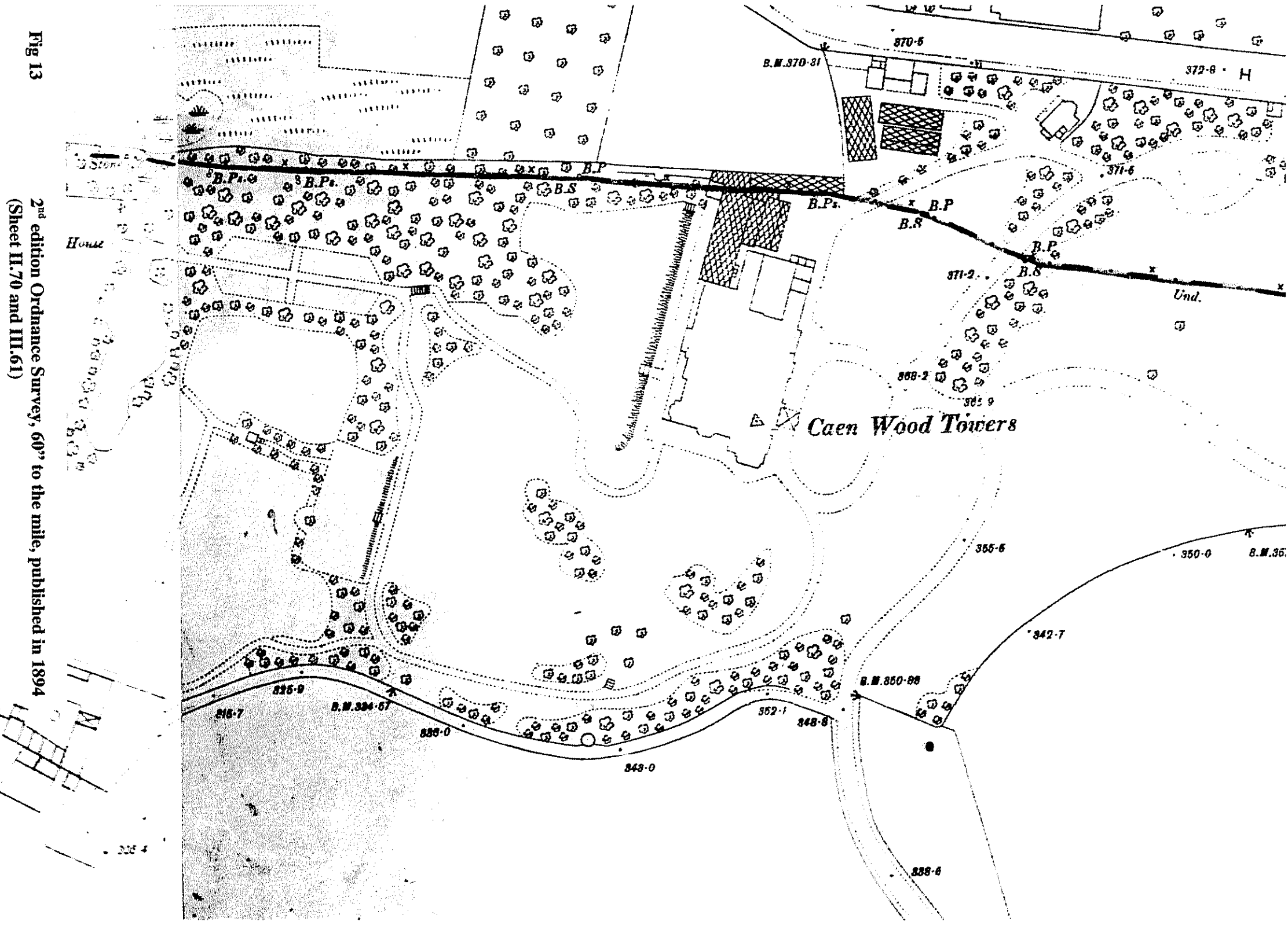


Fig 13

2nd edition Ordnance Survey, 60" to the mile, published in 1894
(Sheet II.70 and III.61)

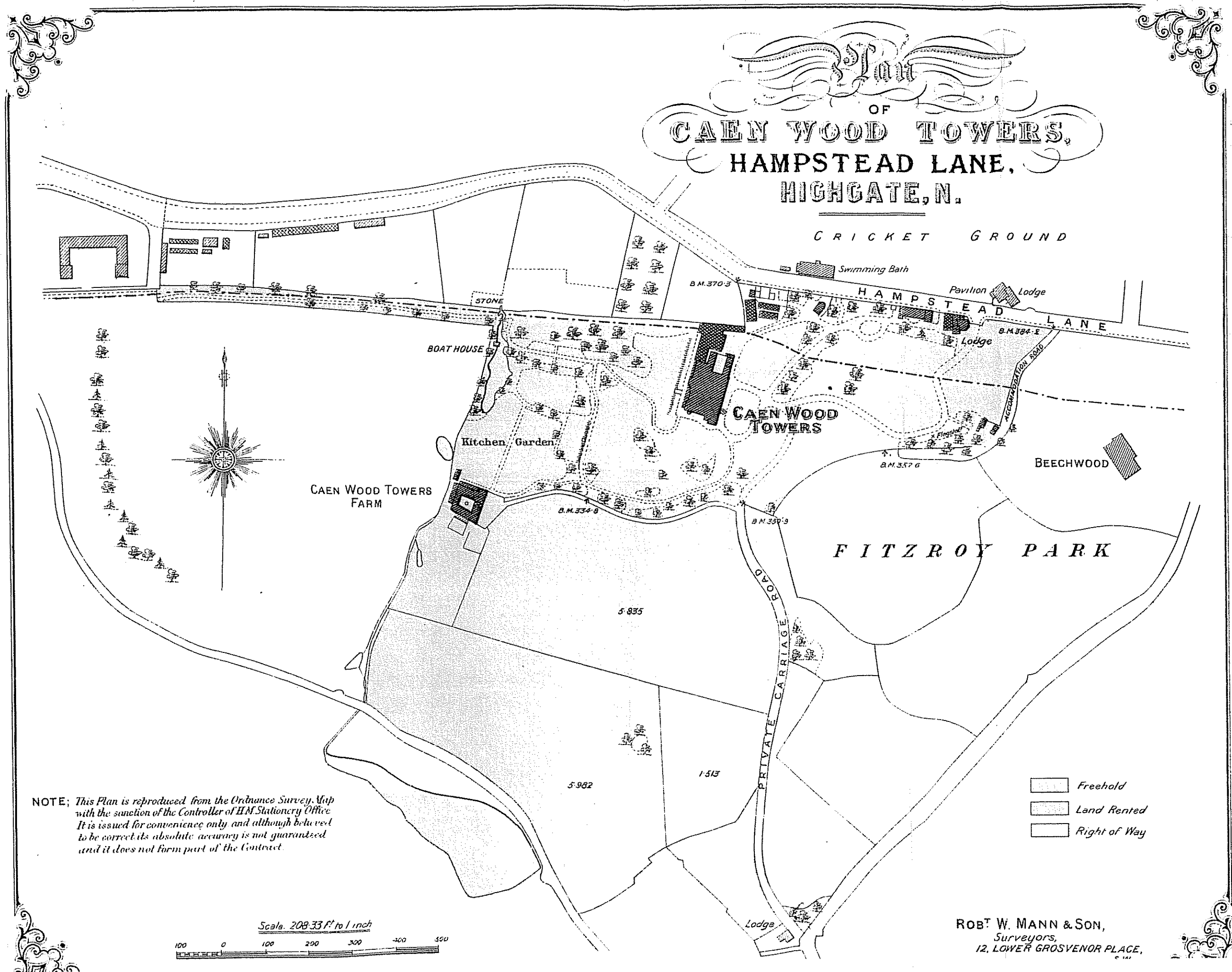


Fig 14

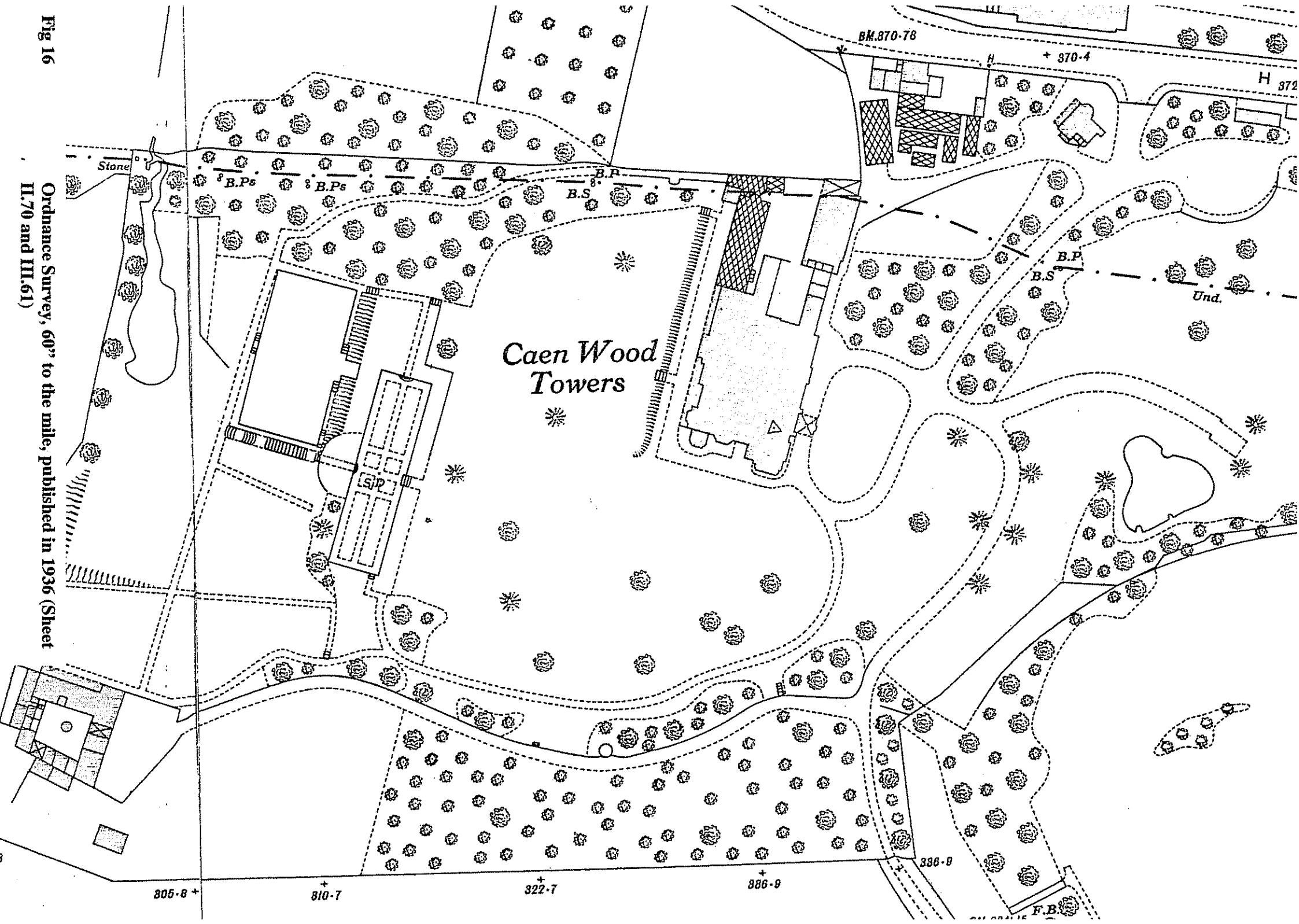
Plan of Caen Wood Towers in the 1910 Sale Catalogue (CLSAC)



**Fig 15 Photograph of lake from western end showing Pulham rockwork c 1881
(CLSAC)**

Fig 16

Ordnance Survey, 60" to the mile, published in 1936 (Sheet II.70 and III.61)



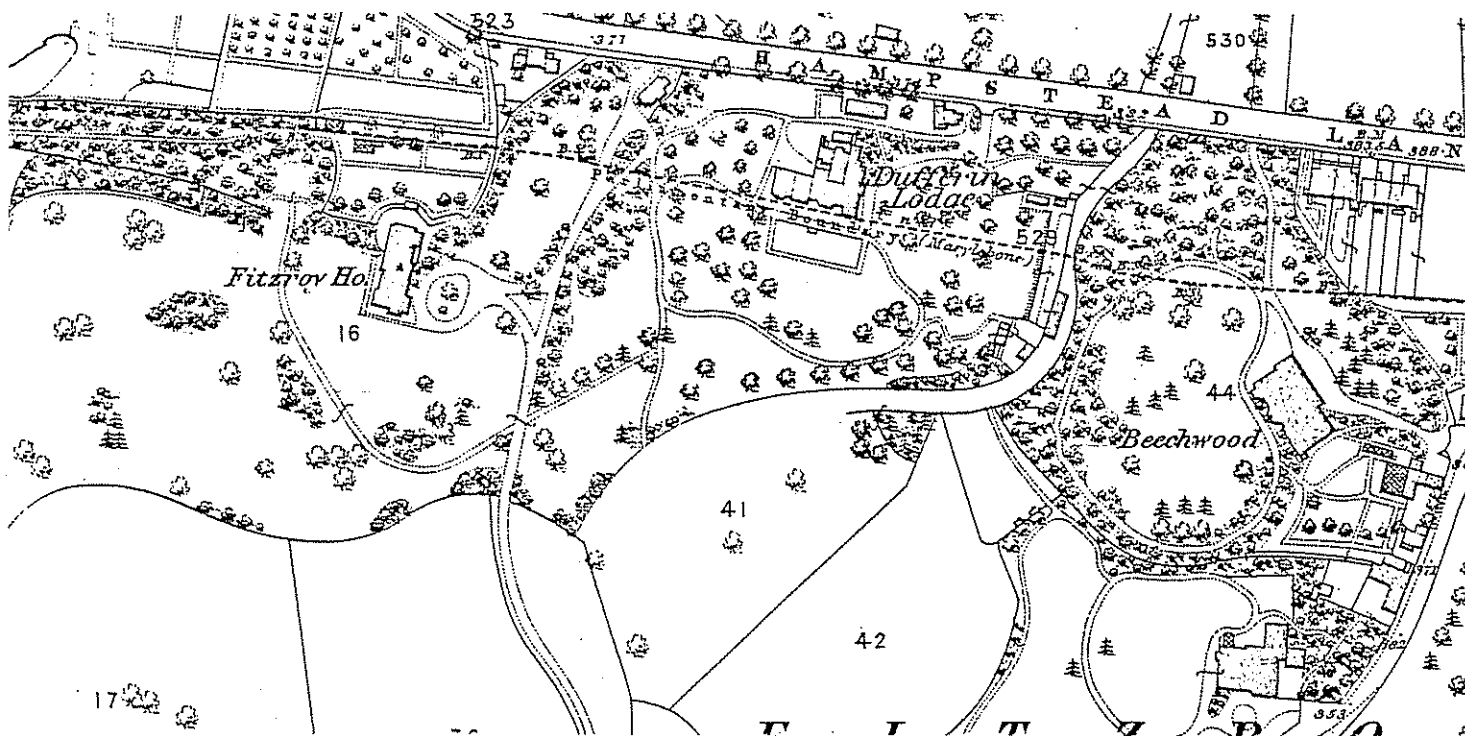


Fig 17

1st edition Ordnance Survey, 25" to the mile, 1863-69 (Sheet II.9)

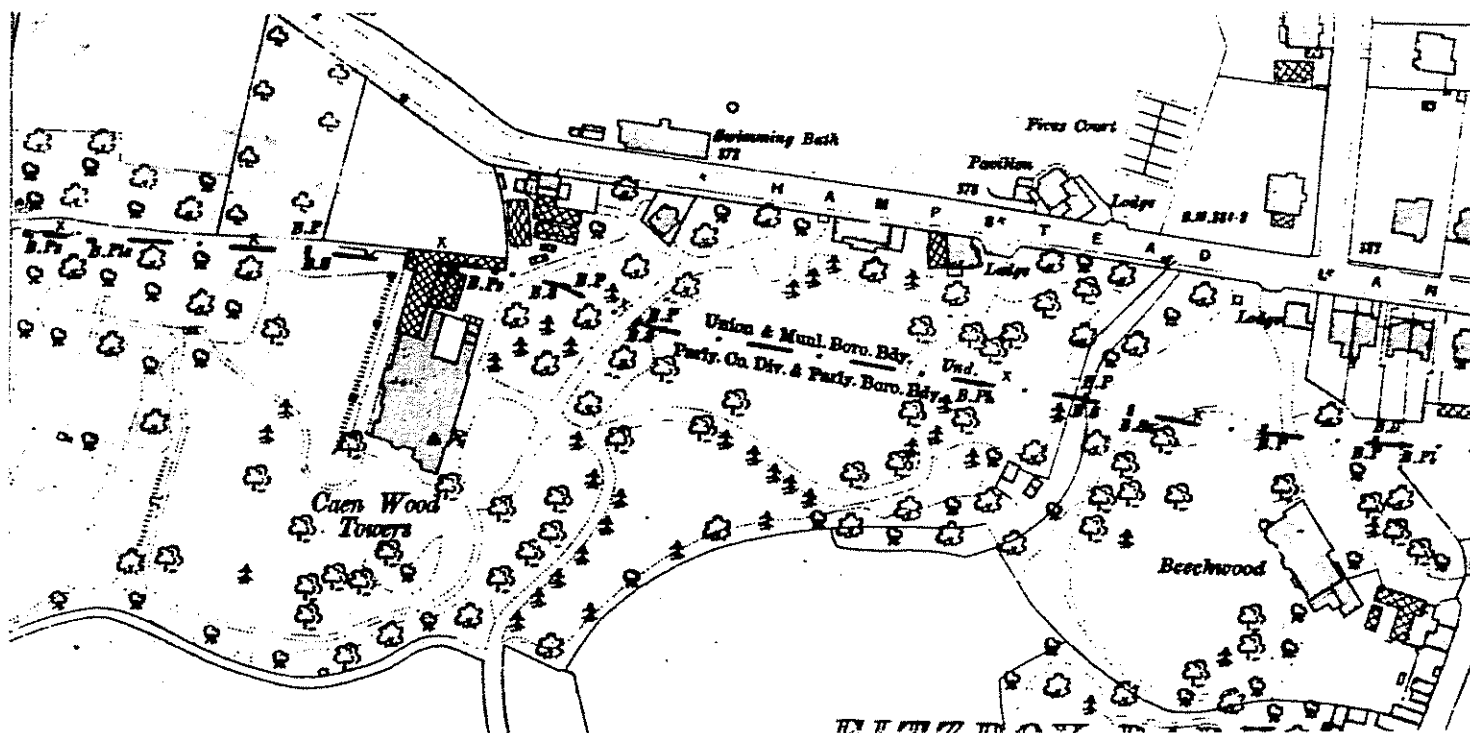


Fig 18

3rd edition Ordnance Survey, 25" to the mile, 1913 (Sheet II.9)

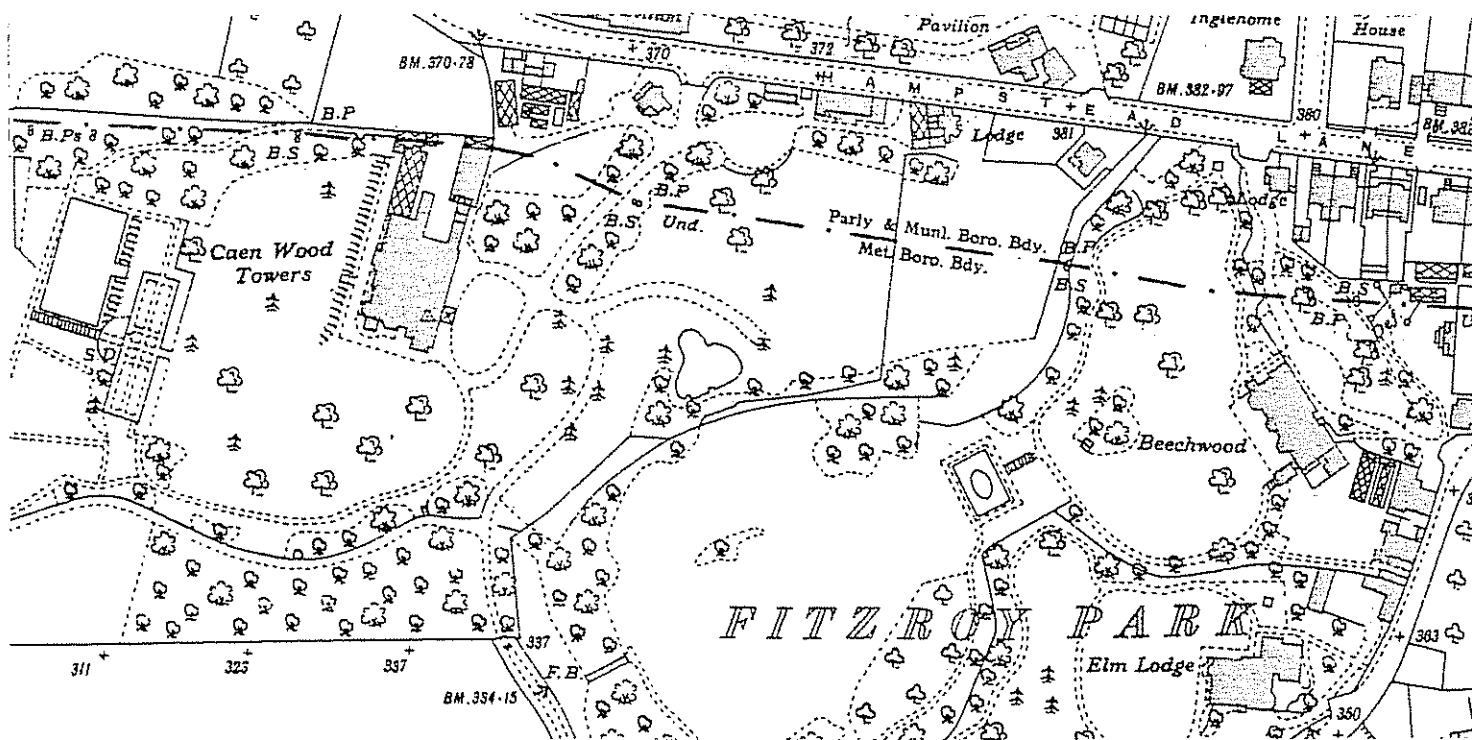


Fig 19

Ordnance Survey, 25" to the mile, 1935-36 edition (Sheet II.9)



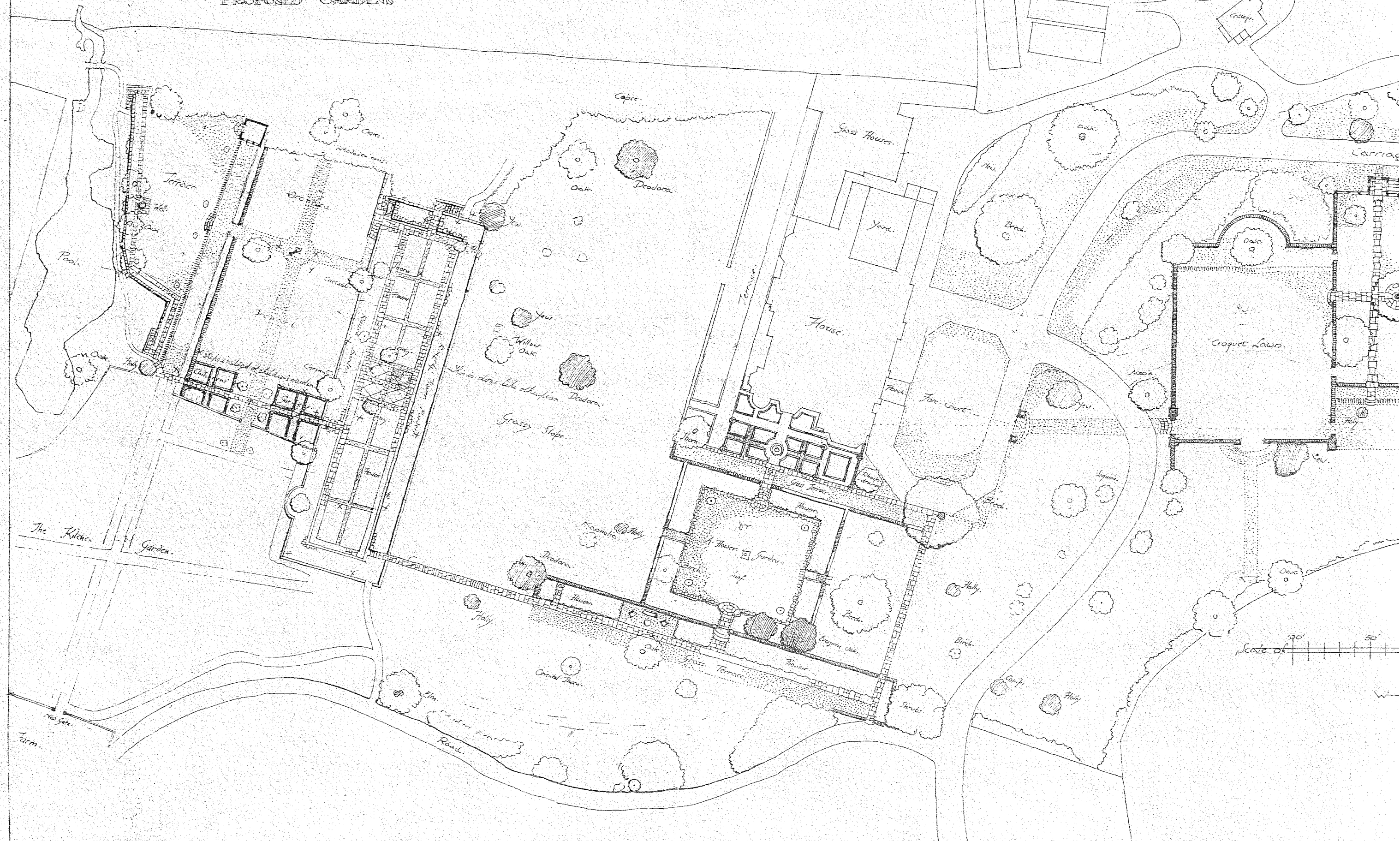
Fig 20 View of roses in sunken garden from Gardeners Chronicle 1928 p311

Fig 21 Plans by Gertrude Jekyll

Acknowledgement: Collection of Drawings to *Godalming Museum Local Studies Library* (Courtesy of *Gertrude Jekyll Collection (1955-1)*, *Environmental Design Archives, University of California, Berkeley*).

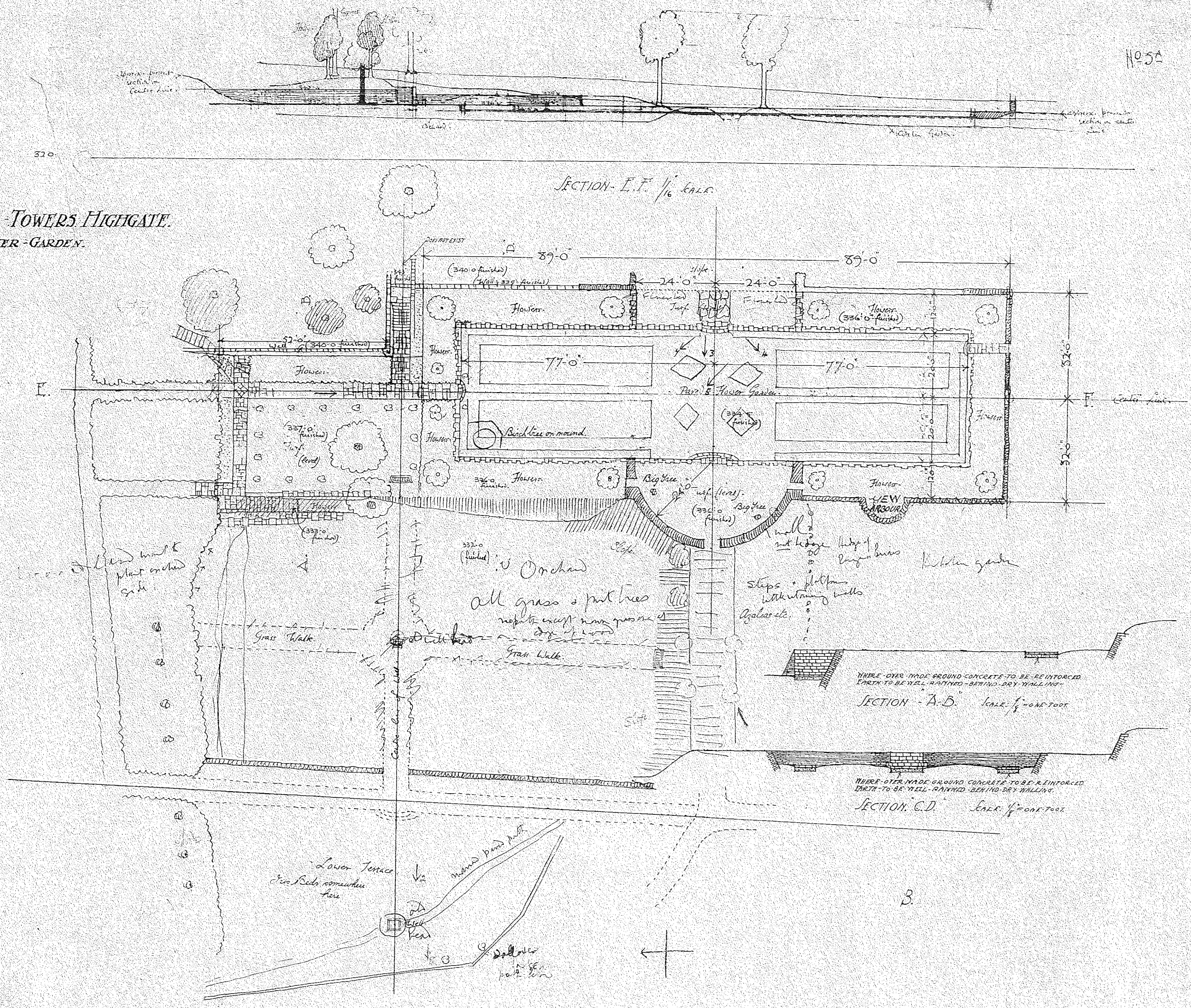
· CAEN WOOD TOWERS · HIGGATE ·

· PROPOSED GARDENS ·



1105A

CAEN-WOOD TOWERS HIGHGATE.
PLAN - OF - FLOWER - GARDEN.



WHERE OVER MADE GROUND CONCRETE TO BE REINFORCED
EARTH TO BE WELL RAINED - BEHIND DRY WALLING

SECTION - A-B. Scale 1/8" = ONE FOOT

WHERE OVER MADE GROUND CONCRETE TO BE REINFORCED
EARTH TO BE WELL RAINED - BEHIND DRY WALLING

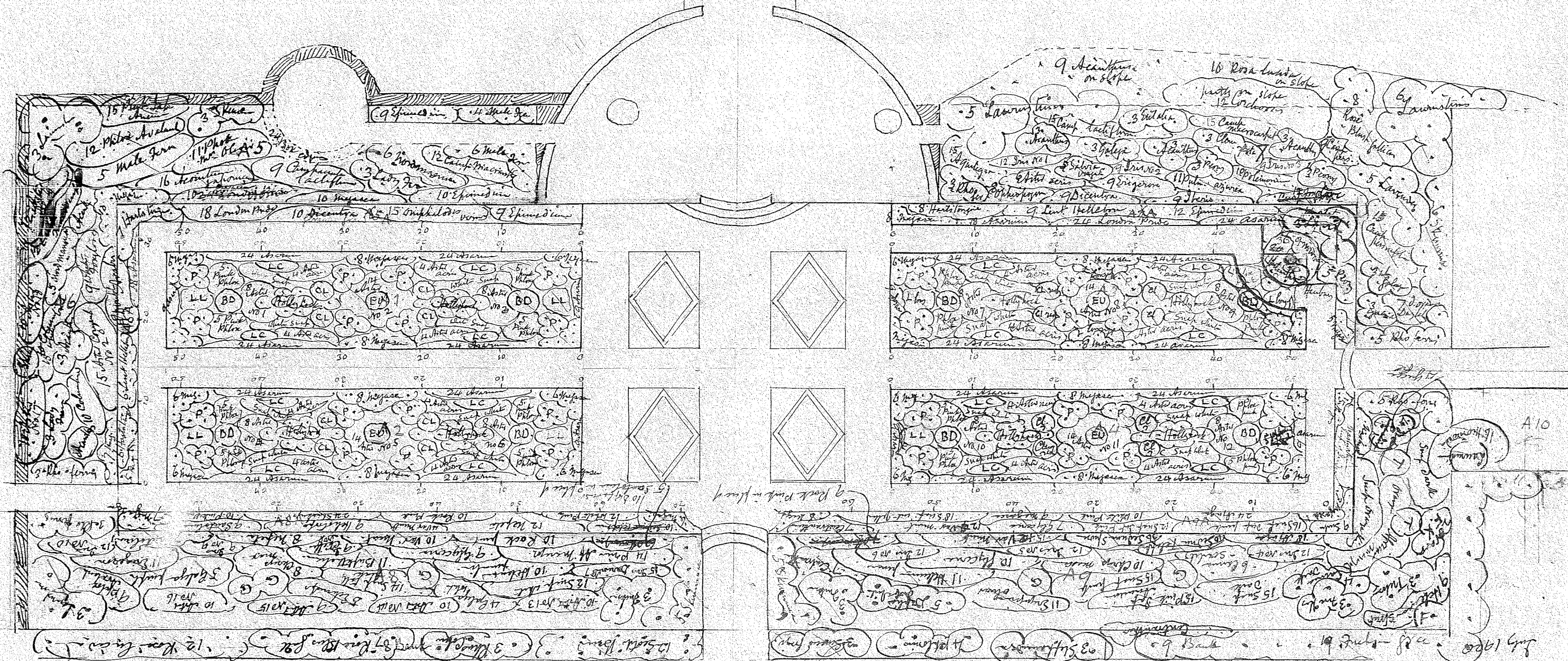
SECTION - C-D. Scale 1/8" = ONE FOOT

L. R. P. P. P.
10 Cadogan Street
Feb. 11, 1922

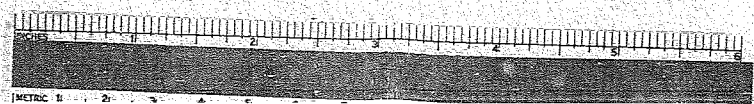
Caen top 9 acres
8 scale
August 1920

Notes
EU = Eulalia
BD = Blue Bl. D. Comb
LC = 9. Liliaceae
LL = 6 pots containing 3 each Liliaceae long flower
P = 3 Perry
CL = 1 Clematis recta
G = Gypsophila paniculata

Detail of Hollyhock groups
3 dark in middle surrounded by
6 red

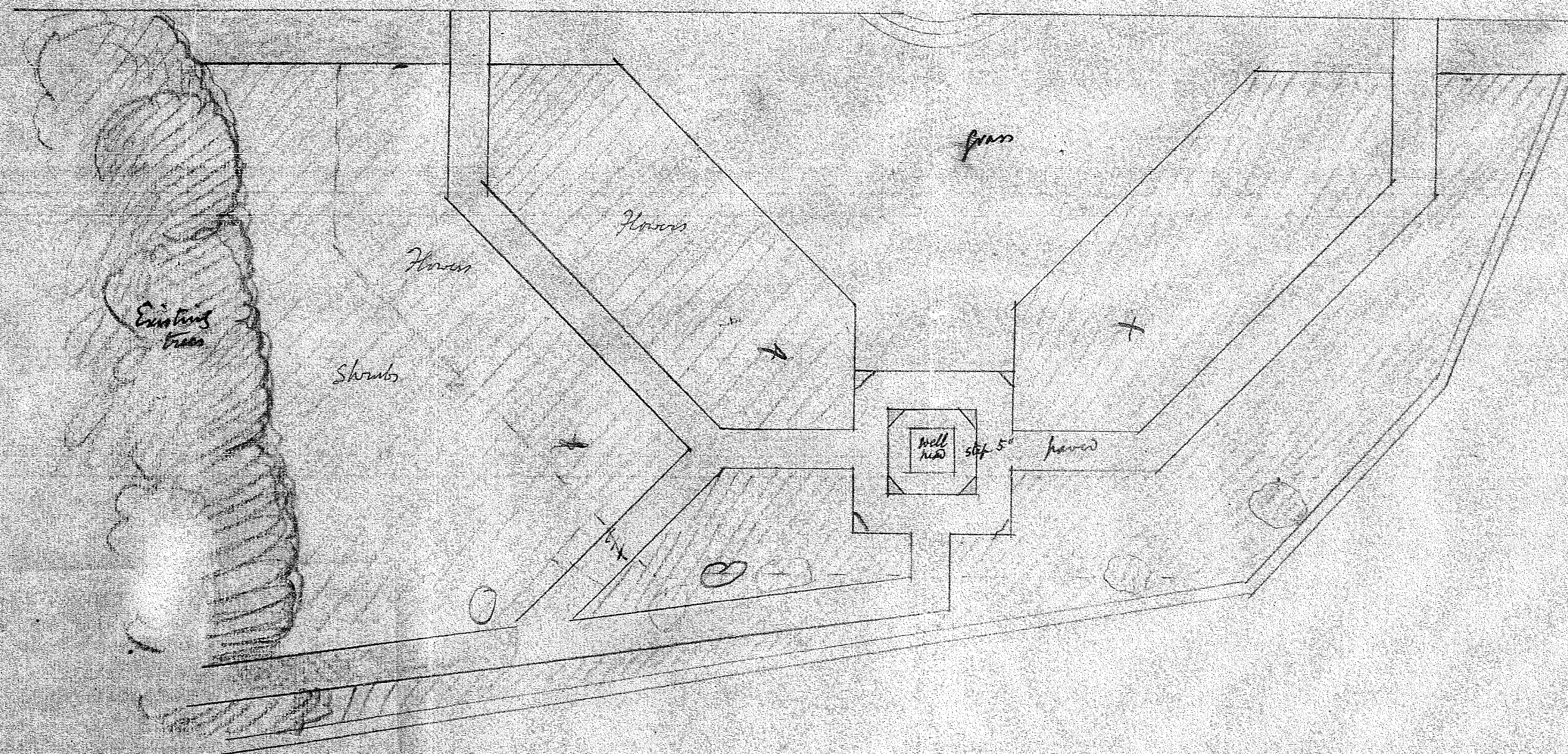


July 1920
8 scale
Caen top - 5 scale garden



Camp Wood Towers - Lower Terrace
 1/8 scale

Notes: diagonally hatched in pencil, for planting
 {short red angles of octagonal step are
 spaces for planting, on same level as the, void square.



APPENDIX III: BACKGROUND ON PULHAMITE ROCKWORK

Introduction

The present layout of the gardens dates from the 1870s with an overlay in the 1920s. The late C19 work and has been attributed to the landscape architect Edward Milner (1881 Sale Catalogue, CLSAC), with rockwork by James Pulham. Caen Wood Towers (now Athlone House) was one of approximately 170 sites referred to in an advertising manual that the firm produced called *Picturesque Ferneries and Rock-Garden Scenery* (c1877, RHS Lindley Library). It was noted (p76) under Fitzroy Park, where a 'Fern-clad ravine, Dropping Well, waterfall, and Stream' had been made for E Brook in 1870. Edward Brook had purchased the site in 1870 and set about rebuilding the house and landscaping the grounds that year. Late C19 photographs (CLSAC) show the rockwork, which has survived largely unaltered, although now in a poor condition.

The Pulham Family and Pulhamite

The Pulham family business was run by the eldest sons -- all named James Pulham -- of four successive generations. Over much of the 19th and early 20th centuries, the family made a name for itself creating a wide range of artificial landscapes, from small rockeries and ferneries to grottoes and temples, from elaborate water gardens, complete with chasms and cascades, to massive coastal cliffs. These fashionable bespoke environments brought together many of the hallmarks of 19th-century garden design, including the interplay of landscaping, engineering and architecture, and innovation in materials and techniques, and gave tangible form to the Victorian passions for travel, for plant collecting and for gardening. Common to nearly all of the Pulhams' work was a proprietary cement with a striking resemblance, in colour and durability, to natural stone, and which came to be known as 'Pulhamite'. The Pulhams prided themselves on the strength and workmanship of their products -- 'Durability Guaranteed' -- but many are now in urgent need of repair or restoration.

What is Pulhamite?

The term 'Pulhamite' is associated with at least two different materials manufactured at different times by the Pulham family and firms associated with them.

One is a render material, described by the Pulhams as a 'cement', developed in the 1820s by the Lockwood and Pulham firms and used most famously by the Pulhams, from the late 1830s until the late 1870s, in their artificial rockwork. It was referred to variously as Lockwood's Portland Stone Cement, Pulham's Stone Cement and, later. While its exact composition probably varied considerably over time, it consisted of an eminently hydraulic lime or natural cement binder, gauged with sand and other aggregate to produce texture and colour variations or other natural-looking effects -- in imitation of natural rock -- when applied as a render finish to a masonry core or backing.

The other use of the term is in reference to a stone-coloured terracotta¹ material, rather like Coade Stone, which the Pulhams developed in the 1840s and used until the 1880s for pre-cast garden or architectural ornamentation. The term was applied in this latter sense well into the 20th century.

The Pulhams' general aim was to create a picturesque effect using a single variety of stone laid in horizontal strata, with ledges and pockets for plants. They could colour their artificial stone to imitate the indigenous rock of an area, anticipating a trend in the 1880s towards geologically correct rockwork. Of course small garden rockeries can never replicate nature, and the Pulhams, perhaps aware that their artifice could not be disguised, often made their smaller commissions more fanciful than nature, or created simple structures intended solely for the display of plants.

The use of Pulhamite in Rockwork

The aim of the Pulhams' gardens and landscapes was, as noted in *Picturesque Ferneries and Rock-Garden Scenery* (a Pulham catalogue of c1877), to replicate natural alpine scenery. The height and boldness of the work were intended to impress by mimicking stratified rock, with some bold projections and recesses, fissures, dip, cleavage, cracks, clefts, outliers, &c, so as to appear as if it had originally been naturally deposited . . . some broken into fragments, some cropping up, or out at various angles, degrees of elevation, or dip, and shewing more or less of an escarpment in irregular, rugged, picturesque, romantic form . . . [all] worked with numerous hollows between the strata, on the ledges, in the cracks and clefts of the rock, with plenty of space for soil, having good drainage for plants to grow freely about it . . .

The best preserved examples of mid-19th century Pulhamite rockwork show that its design -- the massing and stratification of various types of rock, the banding of colours, the incorporation of vertical fault lines, the use of naturalistic surface textures -- was carefully based on natural geology.

The 'Pulhamite system'

The backing or core structure was typically built up using overburnt bricks, waste stone, slag or other cheap, locally available filling material. This was rendered with two coats (each typically 6 to 15mm thick), the base coat perhaps a cement and the finish coat a proprietary compound such as Pulham's Stone Cement, with aggregates and sometimes pigment selected for the trademark natural-looking finish. The composition of the finish coat seems to have varied greatly between the 1840s and the 1870s when the Pulhams ceased manufacturing their own proprietary 'cement'.

Success depended on the artisan's ability to mimic natural colours, textures, stratigraphy and lithological features. A characteristic feature of Pulham rockwork is the use of coloured aggregates and inorganic pigments such as iron oxides, crushed charcoal, chalk or lime, probably added on site, to imitate natural colour variations. Surfaces were worked and modelled while the material was wet, and various textures were achieved using aggregates such as crushed stone or shells, pebbles or brick burrs. Overhangs could be created using slate or sandstone slabs, similarly rendered. Plant pockets, built of brick and rendered, were commonly incorporated into the design, to be filled with soil and trailing plants.

While the quality of the work varied over the decades and according to the skill of foremen, rockworkers and labourers, it was generally geologically accurate. As planting matured and rockwork acquired a patina from the action of weathering, moss or algae, some of it came to look very convincing. The best was good enough to deceive onlookers: James Pulham II records that the naturalist Sir Roderick Impey Murchison believed the Pulham rockwork at Lockinge, Berkshire, to be made entirely of local stone.

Planting

The Pulhams carefully planted their rockwork with alpines, ferns and other rock-garden varieties, with ledges, fissures and pockets incorporated for this purpose. The appendix to *Picturesque Ferneries and Rock-Garden Scenery* offered advice on the plants and their management, featuring

'the most choice hardy plants, shrubs, conifers and flowers, having either beautiful foliage, colour, or variegation -- all hardy and suitable to grow on, or about, or between the rocks, either erect, drooping, creeping, or trailing down them, the shrubs being chiefly the dwarf kinds . . . also, of Alpine flowers, chiefly such as are attractive, or have variegated foliage, and bloom in the autumn or winter months, or for a long time . . . Most ferneries may have a sunny side or exposed parts, which enable us to have a greater diversity than is usually the case . . .'

Shrubs and climbers, though not always typical rock plants, could be used to crown the heights. Beneath these,

'in the ravines and glades, it is desirable to have apparently fallen masses or debris, at or about the base of the cliff. In this, many plants will thrive better than on the ledges above . . . a great number of small alpine may be thus grown near the eye for close inspection . . . imagine a broad rocky ledge, with a variegated Periwinkle, Cotoneaster, Carpet Savin (Juniper), or other trailers, drooping over the rocky brow, and some of the numerous evergreen or variegated climbers growing up the face of the rock, with golden and other Hollies or Shrubs; also, now and then, a small Weeping Birch, &c, which are all beautiful in mid-winter . . . '.

Hardy heaths were used in dry and exposed areas, and ferns in shady parts. Saxifrages, sedums and houseleeks could be grown alone on small rockworks.

A plan of Berry Hill published in The Garden of 6 January 1872 shows a lake with an island, a sinuous path and a seat. Trees and shrubs -- typical of the Pulhams' planting in that period -- include elm, cherry, holly, willow, copper beech, tamarisk, heaths, juniper, Kalmia, spruce, deodar, Cupressus species, lilac, Hypericum, Vinca, ivy, chestnut, birch, ash, yew, poplar and oak, plus bullrushes and water lilies .

For further information the manual directed readers to William Robinson's Alpine Flowers for English Gardens (Robinson 1870) and Hardy Flowers (Robinson 1871), B S Williams' Select Ferns and Lycopods (Williams 1868) and David Wooster's Alpine Plants (Wooster 1872--4).

Associations with other landscape designers

Most of the Pulhams' work at public parks and a number of private commissions were carried out in association with the eminent landscape designers of the day, including Edward William Cooke, Robert Marnock, Edward Milner and William Broderick Thomas -- all given as references in Picturesque Ferneries and Rock-Garden Scenery -- and later Thomas H Mawson (1861--1933), Henry Ernest Milner (1845--1906) and Edward White (c 1873--1952). A typical private site would feature terraces around the house and a formal garden as designed by Edward Milner (at Caen Wood Towers/Athlone House) or Robert Marnock, and, further from the house, a rock-and-water garden by the Pulhams.

Processes of Deterioration and Damage

Pulhamite structures have perished over the years, and many are now in need of restoration or repair. Deterioration or damage may be superficial (affecting only the render coats) or it may be structural (affecting the core or backing). In either case the causes may be traced to the nature of the materials, to construction or previous repair techniques, to external factors such as humidity, frost, pollution, plant growth, settlement, soil shrinkage or animal activity, or to a combination of different agents.

Conservation, Restoration and Maintenance

As with any historic structure, repairs to rockwork would be kept to the minimum required to stabilise the site and to ensure its long-term survival, while preserving as much historic fabric as possible. They would aim not to damage the historic and artistic character of the original, and would be based upon a thorough analysis of the fabric and its design, construction, materials and historical development. Removal of earlier repairs would be carried out only if there are compelling technical or aesthetic reasons for doing so, and would take account of the implications as regards loss of historical integrity. Restoration of lost or missing areas would be based on reliable information about their original condition, and would not sacrifice surviving original material. Work would be carried out in favourable weather conditions (avoiding winter work in particular) and would include any weather protection necessary for the proper curing of renders or mortars. All interventions would be fully recorded.

APPENDIX IV: BACKGROUND AND DETAILS ON GERTRUDE JEKYLL'S WORK AT CAEN WOOD TOWERS

Gertrude Jekyll (1843-1932) is particularly known for her association with Sir Edwin Lutyens (1869-1944) but she also collaborated with other architects. In 1912 she worked with Leonard Rome Guthrie (1880-1958) at Townhill Park, Bitterne, Southampton, where he had already extended and re-designed the house in an Italian-style in 1911 and added terraced gardens in 1911-12. Jekyll supplied the planting plans for the Italianate gardens in 1912-1913, including those for a sunken garden (Appendix II, fig 21). Photographs taken by *Country Life* for an article in 1923 show that the gardens at Townhill Park were similar to the ones laid out at Caen Wood Towers. At Townhill Park, Guthrie constructed the gardens on a central axis on the west front, with a series of terraces leading to a sunken Italian garden with a pergola. Jekyll planted this and a formal herb garden. Louis Montagu, 2nd Lord Swaythling, who knew the Waley Cohens, commissioned the alterations to the house at Townhill Park and it was probably through this connection that the same team of Guthrie and Jekyll was used at Caen Wood Towers.

After c1908, Jekyll did not leave Surrey and therefore did not visit the gardens that she designed after that period. Her clients or their architects would visit her or send her plans for which she worked up the planting plans and lists. This was the case with Caen Wood Towers and her plans for the site include Guthrie's garden design schemes, for which Jekyll worked up planting plans for certain areas. Jekyll's notebook recorded the site conditions and the times of year when the family was in residence and when there should be a show of flowers. For Caen Wood Towers she noted: 'For May-June-July, possibly April and Sept. There all the year except August. Likes all manner blue, pink, reds'. Lady Waley Cohen did not like yellow 'mixed with other colours - may be used alone. The house is on a hill, sloping down to water. Bulbs in Orchard. Azaleas are by steps to lower terrace... The gardener to grow Snapdragons...'. (Godalming Museum WAMSB 2202.02.11 sheet 21).

Jekyll also noted the timescale of the project:

1920

Sept 1st Sent Plan on ¼ scale Iris Garden & 4 sheets of plan of Sunk Garden

Sept 25th Answered a number of questions

Oct 2 Sent estimate for plants for all A Sunk & B Iris £101-6-9

Dec [?] 2 Sent bill £121-12-6, including fee 15 guineas for 2 lots of gaultheria

(Godalming Museum WAMSB 2202.02.11 sheet 22).

In another notebook Jekyll listed the plants used in beds A1-A10 for the Sunk Garden and B1-B5 for the Iris Garden. This plant lists were used in conjunction with the planting plans for Jekyll or the gardener to order the plants and for the gardeners to plant up the beds in situ.

In the Sunk Garden, the four central beds (A1 to A4) were planted almost identically with a central eulalia (1 no. in each bed), flanked by Blanc Double de Coubert roses (1 or 2 no.), *Lilium candidum* (36 no.), *Lilium longiflora* (36 no.), and red hollyhocks (12 no.). These were supplemented by dark hollyhocks (8 no.), *Clematis recta* (4 no.), *Aster acris* (16 no.), two other kinds of aster, named only by number (approx. 30 no. in total) in each bed, *Megasea* (36 and 40 no., now *Bergenia crassifolia*) peonies (21 or 24 no.), pink phlox (15 or 20 no.), and asarum (105 or 114 no.). The beds around the edge of the ~Sunk Garden were planted differently according to their orientation and location, with some beds being predominantly shrubs, others shade loving plants such as hellebores, bergenia, Harts Tongue ferns, and as arum, whilst others contained sun-loving plants including lavender and salvia, mixed with iris, roses (*R. Blush Fall* and *R. lucida*, now *R. virginiana*), aquilegias, acanthus, asters, foxgloves, lilies, dicentra, peonies, and *Yucca filimentosa*.

In the Iris Garden, the four main beds were each planted with a central eulalia (1 no.) flanked by acanthus (2 no.), and then with heucheras, bergenias, asters and asarum providing the edging to the irises, in various shades of purple, with pink, bronzes, and brown. Pale whites and mauve irises (*I. florentina* and *I. pallida Celeste*) were used in small corner beds around a central feature of a –

probably Italian - well head. Bed 3 was larger and was backed by shrubs including berberis, Skimmia, and Gold euonymus. Bed 5 was a small bed planted with bergenia, heuchera, and four varieties of iris.