

Planting Principles and Design

CROWN ESTATE PAVING COMMISSION

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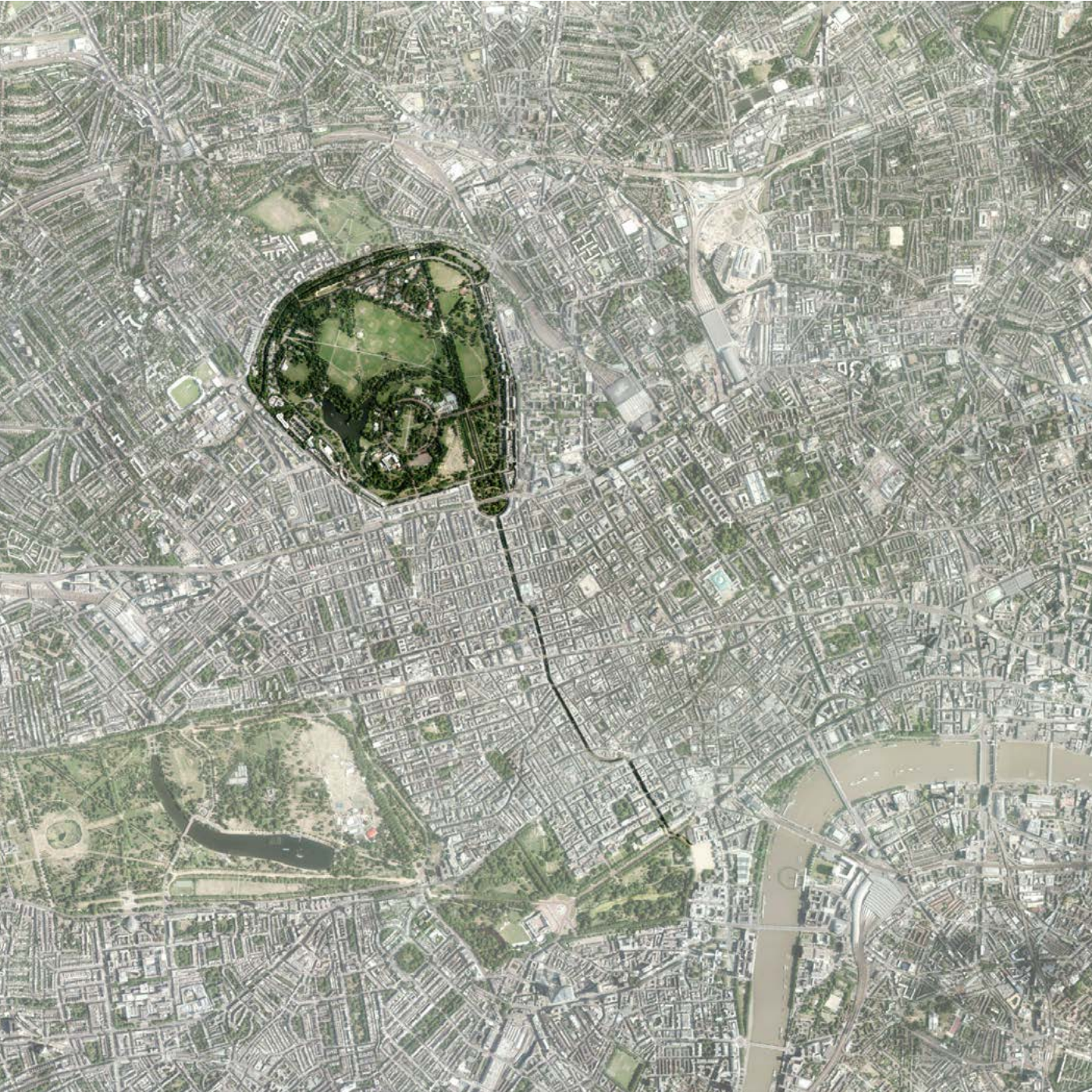


Fig.1 Aerial view of Regent's Park, Portland Place, Regent's Street and Waterloo Place (2012)

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Foreword

Ric Glenn FLS, CEPC Gardens Manager 01/03/2019

I am honoured to have been asked to write a brief forward to this Guide to Planting Principles & Design document.

Managing the Crown Estate Paving Commission communal residential gardens within the splendid and historic landscape of Regent's Park may prove more complicated than many might imagine.

This unique and glorious landscape comprising the central Park area, the pavements, the streetscape, street furniture, railings and lighting, the magnificent palatial private residences and their private gardens were all designed as one single total work of Architectural & Landscape Art. A single entity now, in a sense, divided by a number of different separate controlling authorities. Westminster and Camden Councils, The Crown Estate, The Royal Parks and CEPC. This further complicated by bodies such as Regent's University, London Business School, London Zoological Society and even, in the case of Winfield House, the American Department of State all being independent bodies with differing demands, desires and directions for 'their' part of this single landscape.

Within any one of those separate authorities further dilution of a single vision occurs naturally with changes in staff, fashion or policy. Continuity of care can become elusive and, bit by bit, overtime, the original design becomes more and more obscured.

To address this drift away from a single vision, to see Regent's Park as one whole, the CEPC has commissioned this extensively researched *Guide to Planting Principles & Design* as a supplement to *A Total Work of Landscape Art - A Vision for Regent's Park*.

This is not intended to be viewed as an attempt to turn the clock back. We live in the 21st Century, where many demands are made of this space. Not everything that worked 200 years ago can work today, nevertheless I do see this as an exciting opportunity for renewal of a vision of landscape genius.

As we who together manage Regent's Park are custodians of such valuable cultural heritage, it is hoped this guide will inform not just present but future development decisions within the Gardens of The Regent's Park. Meant as a small part of a greater work we hope this may help inform and guide future authority planning and decision makers to unite behind an outstanding shared vision.

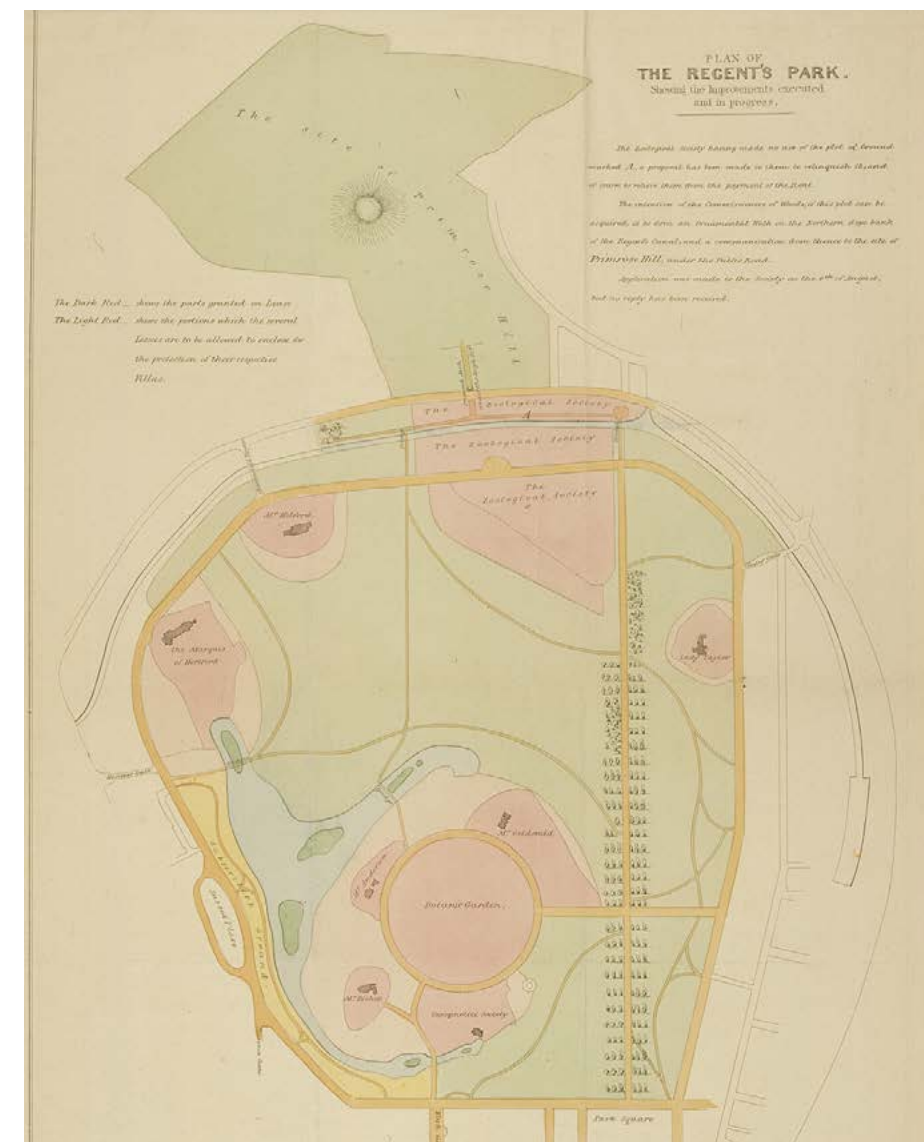


Fig. 1 James Basire, Plan of Regent's Park showing the improvements executed and in progress (1841)

Background

Regency garden design principles

As a description of a type of garden design, the Regency is generally taken to cover not just the period of George IV's role as Prince Regent, 1811-1820, but slightly more widely, from the mid-1790s, when Humphry Repton's influence was at its height, to the accession of Queen Victoria in 1837 and the significant break that signalled with Hanoverian culture.

The period was characterised by the application of the principles of the Picturesque as they were developed in the 1780s and 1790s by William Gilpin and others, chiefly Uvedale Price and Richard Payne Knight. While much of the theory became confused, in design terms it favoured irregularity and intricacy in both architecture and garden design. There was a revival of interest in Gothic architecture, inspired by Strawberry Hill, and in rural vernacular, usually in the form of the cottage orne. In gardening, led by Humphry Repton, his clients rediscovered the pleasures of elaborate pleasure grounds, with prominent floral displays and an eclectic approach to different styles.

From the theorists of the Picturesque, and Gilpin's analysis of the New Forest landscape in particular, were drawn new ideas on the form and layout of garden beds and in particular of shrubbery planting. Gilpin's *Remarks on Forest Scenery*, 1791, drew attention to the picturesque qualities of the New Forest's combinations of thickets and lawns, 'finer than any garden you ever saw.' Gilpin admired the wood-pasture of the New Forest, with its 'lawndes' grazed short by animals and irregular disposition of trees and thickets of scrub. The lawndes were 'adorned with islands or peninsulas of forest scenery shooting into them.' Uvedale Price had also championed the idea of the 'forest lawn' and 'forest thicket' in his *Essay on the Picturesque* (1796), commenting on their great advantage in point of variety, and playfulness of outline.¹

In Regency gardens, this translated into a new intricacy of outline in beds, and a newly fashionable approach to the planting. The tendency of natural, self-sown plants to massing was observed and turned into an aesthetic doctrine, as expressed by John Claudius Loudon in his *Encyclopaedia of Gardening*, 1822, when he distinguished between the old-fashioned 'mingled' manner of mixing small numbers of or individual plants together, and his favoured 'group' planting of masses of the same species or even variety; the groups being planted in

irregular forms as recorded in Fig.2. At the same time, again in imitation of Picturesque scenes, bare earth was covered with spreading foliage or ground-cover plants, and bed edges disguised with grass allowed to grow under the edge plants.

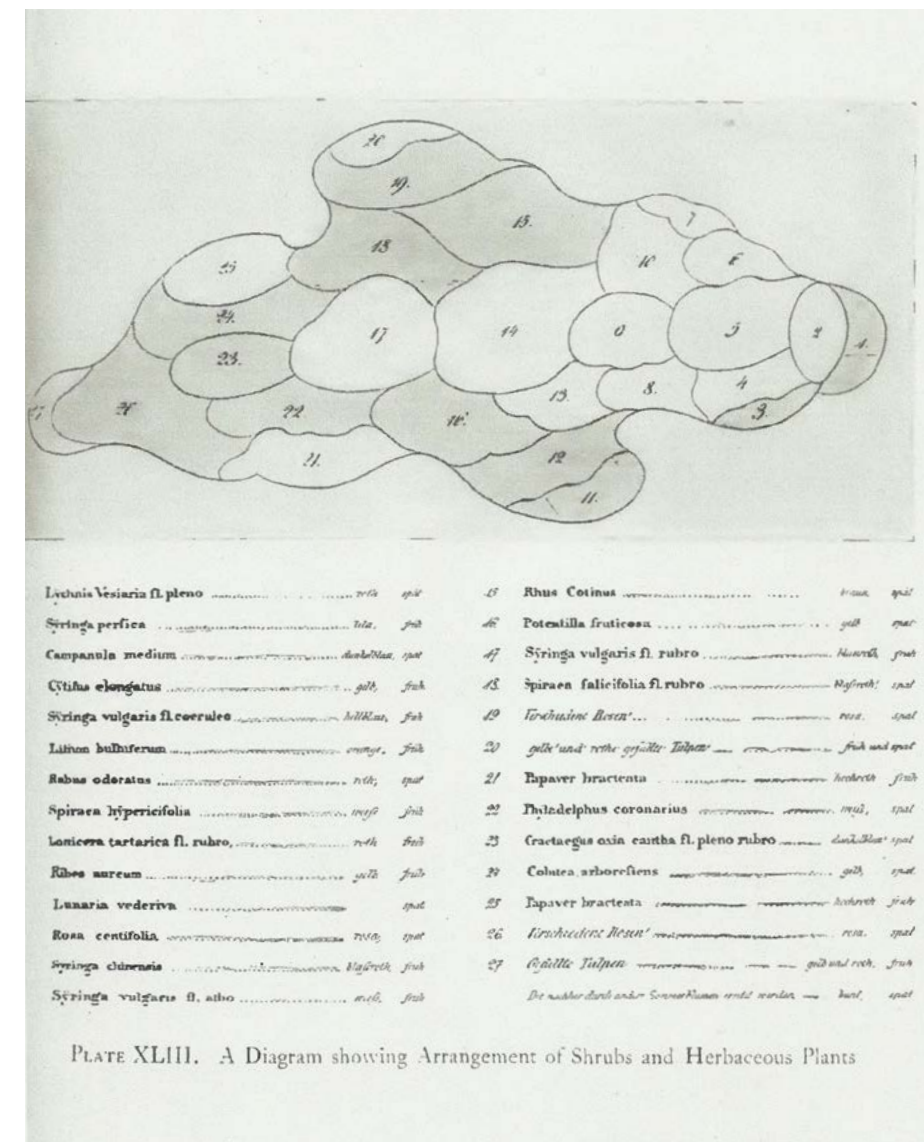


Fig.2 'A Diagram showing Arrangement of Shrubs and Herbaceous Plants,' Pückler-Muskau, Hints on Landscape Gardening [1834]. The plan distinguishes spring (unshaded) and summer-flowering plants (shaded), and Appendix 1 contains the key to the planting.

Background

Nash’s approach to garden design

John Nash was neither a garden-designer nor a plantsman; he was more like a stage-designer, interested in the settings of buildings and theatrical effects. He appears to have left the choice of plants largely to others, but his brief partnership with Humphry Repton between 1796 and 1800 gave him a grounding in the principles of picturesque planting.

Though no archival evidence has come to light as yet, it appears likely that at Regent’s Park Nash worked on the planting with the Royal Gardener, William Townsend Aiton (1766-1849), They had worked together for the Prince Regent on the cottage-style Royal Lodge in Windsor Great Park around 1815, and they also worked together on Carlton House around 1812-13, and from 1813 onwards they worked on the Royal Pavilion in Brighton. Judging by the evidence from Brighton, their practice was for Nash to prepare overall ground plans showing the location and form of planting and shrubberies, with Aiton then preparing planting lists, and supervising orders from the nurseries.²

One of the few contemporaries to credit Nash with horticultural skills was the Anglophile traveller, writer and gardener, Prince Hermann von Pückler-Muskau. He wrote of his time in England in 1827, that he ‘paid several visits to Mr. Nash, to whom I am indebted for much valuable instruction in my art,’ and that during August of that year, ‘I daily inspect the workmen in St. James’s Park, formerly only a sort of meadow for cows, and now converted into beautiful gardens, according to a plan of Mr. Nash’s.’³

In explaining Nash’s style, Pückler-Muskau first described the usual way of planting, which comprised ‘either oval or round clumps on the lawn and ... long, wavy lines ... along the paths, which are clearly marked off by a clean-cut border, and back of this appears the black soil of quite elevated beds which are carefully raked clean. The shrubs are also severely pruned so that they hardly touch one another. Flowers are set here and there in order to give more color to the plantation, but the result of it largely is that one sees so much black earth instead of green color that a disagreeable vacillation between formality and

natural irregularity is apparent.’ He then went on,

Mr. Nash has entirely abandoned this kind of arrangement. He masses the shrubs more closely together, allows the grass to disappear in wide sweeps under the plants, or lets it run along the edges of the shrubs without trimming them. At the same time he sets a number of isolated trees and shrubs on the lawn beside the plantation in order to interrupt the lines naturally from all sides. These shrubberies are then neither raked nor trimmed, except where necessary for their growth; hence, they soon develop into a thicket that gracefully bends over the lawn without showing anywhere a sharply defined outline, just as bushes in the wild state grow and shape themselves on the edge of a meadow. No tender bedding flowers can be employed in this way, since they demand continuous attention, nor are they necessary, since the English climate produces, besides the beautiful rhododendrons and the many species of roses, a sufficient number of hardy perennial plants to give variety to the plantation.

Pückler-Muskau added that more tender bedding is massed in the flower gardens where regularity is entirely in order.’⁴

Nash is also credited by Pückler-Muskau, not quite fairly to other theorists of the Picturesque, with the innovation of applying the principles of wild woods and shrubs to the garden, ‘namely, that the true line of beauty of the exterior of a plantation must lie in imperceptible transitions, sharp angles, and deep recesses, here and there in almost straight lines, broken, however, by single projecting trees and shrubs which bind them loosely together.’⁵ As far as Pückler-Muskau was concerned the key to Nash-style planting was to ensure that the outlines of beds were irregular and varied; edges of beds were disguised by foliage, and no bare earth was visible in the borders.

Pückler-Muskau left us the as-yet only known diagram of what he termed a Nash shrubbery (Fig.2), and also a useful impression of the Nash style (Fig.3). The plan shows the importance of massed grouping of plants within the shrubbery bed, and there was much debate in the early nineteenth century over the competing merits of the old ‘mingled’ style and the new ‘massed’ style of shrubbery planting.⁶

Background

Fig.3 'Border Plantations in the Old Style and Border Plantations after Nash's Method', Pückler-Muskau, Hints on Landscape Gardening [1834]).



Nash's approach to garden design can be summarised thus:

- Beds comprised of groups of mass drifts
- Plants chosen for successive flowering throughout the spring and summer
- Selective use of small trees and accent large trees
- Occasional shrubs or trees on lawn
- Irregular outlines to beds
- Edges of beds hidden by foliage
- High proportion of native planting combined with selected exotics

Nash's achievement at Regent's Park

The parkland at Regent's Park represented Picturesque design on a grand scale, and reflected the latest ideas on landscape gardening as it had evolved through the eighteenth century and into the nineteenth from Brown to Repton.

The terrace gardens, with their constrained spaces and very specific role, were however a very particular and new type of garden. Previously, urban terraces until this date had largely had gardens located to the rear, with the houses fronting directly on to the street. The gardens were either narrow private plots belonging to each property or in some cases communal gardens running the length of the rear elevation. In the new squares, the houses still opened onto the street, with the square a quite separate central enclave. Nash was entirely innovative in creating a green setting to the immediate frontages, and in enclosing that area as a communal garden.

It should also be noted that as far as we are aware, Nash's planting did not include street trees. While Planes especially were planted to create shady walks in many of the new developments in the city, they had no place in Regent's Park, where they would have a) created unwelcome straight lines in a landscape garden design, and b) broken the intended flow of space between the terraces, their gardens and the parkland. Planting was critical to Nash's designed effects but all historical illustrations confirm that it was invariably within the parkland or within the gardens.

Evoking Nash’s Designs Today

Fig.4 (top) The ‘Floriferous Shrubberies’ at St James’s Park, showing massed planting, but with an uncharacteristic bare edge to the bed.

Fig.5 (Bottom) ‘Perspective View of the Steine Front,’ from Nash’s Views of the Royal Pavilion, 1826, showing floriferous borders and edges disguised by foliage.



Examples of recreations

Nash designs have been the subject of garden restoration in two important examples. In 1995, the Royal Parks Agency restored an area of the borders in St James’s Park, (on which Nash was working in 1817) and have continued to maintain it as such (Fig.4).

More substantially, in the 1980s, Brighton and Hove Council carried out a restoration plan for the gardens of the Royal Pavilion in Brighton, constructed to Nash’s designs mainly between 1817 and 1821. Over the next thirty years, the Brighton planting gradually lost its distinctiveness and the gardens’ replanting has been included in a recently successful Heritage Lottery Fund bid.

Brighton’s restoration took as its inspiration the views of the Royal Pavilion published in 1826, with aquatints based on watercolour paintings by A C Pugin (Fig.5). While possibly subject to some artistic licence, they presumably met with Nash’s approval as images of what he considered the correct designed setting for the building. To this extent, they are a useful indication of the Nash style, and indeed they seem to illustrate many of Pückler-Muskau’s strictures (Fig.6).



Fig.6 ‘The West Front,’ from Nash’s Views of the Royal Pavilion, 1826, showing a ‘forest lawn’ arrangement with accent conifers and densely planted shrubs.

Evoking Nash’s Designs Today

Fig.7 & Fig.8 (Opposite) Restored gardens, Brighton Pavilion, c2005, from Mike Jones, Set for a King: 200 years of gardening at the Royal Pavilion.

Images of the original restoration at Brighton illustrate many of the effects which are likely to have been created in the Regent’s Park gardens (Figs.7 and 8). With a new replanting scheme now being delivered as part of the HLF project, the opportunities for sharing knowledge should not be missed.

Although not a Nash garden, a third example of a Regency garden recreation is also worth considering, Alverstoke Crescent in Gosport, Hampshire. This garden of just under an acre and a half was part of a planned urban development, named ‘Anglesey ville’ by another architect, Thomas Ellis Owen (1804-1862). This was an attempt by a local land-owner, Robert Cruickshank (1785-1853) to make Gosport into a fashionable seaside resort. The development was not finished, but the garden was laid out, and contained a terraced walk with views of the Solent, and a small classical building at its centre containing a reading room and bath houses. A recreation was undertaken 1989-95 by the County Council, the Hampshire Gardens Trust and the Friends group, the planting restricted to pre-1850s species and varieties, and the layout creating picturesque ‘grassy bays and inlets’. The garden is now maintained by the Friends group.



Evoking Nash’s Designs Today

Lessons for Regent’s Park

The local nurseryman who supplied much of the material for Brighton, Henry Phillips, published a pioneering guide to shrubbery planting, the two-volume *Sylva Florifera*, in 1823. It seems highly likely, given the Nash connections and the timing, that the principles he set out and his advice on appropriate plants would have been influential at Regent’s Park. His introduction includes a number of general strictures which are germane to a planting strategy for the Regent’s Park estate:

- *One of the most important things in planting is to attend particularly to the shades of green, especially where the view from the house or lawn catches the trees. Flowers ...continue but for a short period, in comparison to the duration of foliage; therefore, the picture should be formed by judiciously contrasting the greens. Even the effect of perspective may be considerably increased by the proper arrangement of hues. Trees whose leaves are of a grey or bluish tint, when seen over or between shrubs of a yellow or bright green seem thrown into the distance. Trees with small and tremulous leaves should wave over or before those of broad or fixed foliage. The light and elegant acacia has a more beautiful effect when its branches float over the firm and dark holly or bay-tree. In some situations the bare trunk of trees may be shown; in some, it should be concealed by evergreens and creepers....In all situations, nature may be assisted, but should never be deformed by clipping.*
- *The undulating appearance of a plantation will be considerably assisted by a gradual progression from the lowest shrub to the highest tree, and again, from the highest to the lowest....Where the shade of any tree is too powerful for laurel or privet to thrive, ivy may be planted with advantage, if it be desirable to cover the ground with evergreen.*
- *Bad taste is seldom more conspicuous than when we see trees or plants marshalled in regular order and at equal distancesWhere the situation will permit, four or six lilacs should be grouped in one place, and as many laburnums in another, so as to give effect in various parts by a mass of colour.*
- *The guelder rose should appear as if escaping from the dark bosom of evergreens.*

- *.... A shrubbery should be planted, as a court or stage dress is ornamented, for general effect, and not for particular and partial inspection.*
- *The most beautiful shrubs should occupy the most conspicuous and prominent places. ...With respect to evergreens, considerable judgement is required, in order to relieve their uniform appearance during winter. This may be done, by skilfully arranging different kinds, and those with variegated leaves, or such as retain their brilliant berries during the cold months.*
- *... a well planted shrubbery depends not so much for its beauty on the expense or rarity of the plants it contains, as on the selection of trees and shrubs which succeed each other in blossoming throughout the year.⁷*

Phillips’s advice on trees, followed at Brighton, excludes large forest trees from shrubbery plantations, in favour of small and medium-sized trees (see Appendix 2). The ruthless advice of the theorist John Claudius Loudonon on tree removals in his manual for Derby Arboretum should also be remembered:

‘it forms no part of the design of this Arboretum to exhibit large trees, more especially of the common kinds; and whenever any one of these, or, indeed, any trees whatever in the Arboretum, reaches a greater height than 40 or 50 feet, it should be removed. That height is quite sufficient for producing shade, and for showing the form and character of the tree, and its flowers and fruit ... If this part of the management laid down be neglected, the rapid-growing large trees will soon overtop the slow-growing smaller ones and the shrubs, and ultimately destroy all the finer kinds.’

At Brighton, mass bulb-planting was inspired by Phillips, who was very keen on the beauties of the earliest flowers, advising that, ‘the hardy and early kinds of Narcissus, Anemonies, Snowdrops, Crocuses, Double Daisies, &c, should be planted in considerable quantities on one spot; for when they are divided into little clumps they make no striking appearance... They should be scattered, as it were, from Nature’s hand, sometimes half obscured by shrubs, and at others springing out of the green turf beneath the spreading branches of some sable-clad tree...’⁸

Evoking Nash’s Designs Today

The Friends of Crescent Garden have published a brief but helpful planting philosophy which is worth quoting in full:

Regency Character. A natural look is the aim; this is not a rigorously formal Garden, like the later regimented Victorian Parks where a leaf out of place was a blot on an impeccable landscape where an imposed order was imperative for any garden of quality. The Regency flavour was more exuberantly informal. Hard edges and immaculate geometry came later. Leafy scenes, drifts of one colour into another, flowing curves and trailing climbers that imitated glades in New Forest landscapes were the gardeners’ delight before the young Queen Victoria came to the throne, and Prince Albert made such a virtue of order. A Regency garden flowed into the surrounding countryside seeming part of nature itself: the Victorian parterre garden was unnaturally regimented to impress, contrived in the teeth of Nature.

It is important, when working in Crescent Garden, to bear this in mind, because it influences the way many of the tasks are carried out. A knife-like edge to the shrubbery beds is not as good as one which is gently blurred by slightly overhanging leaves; the grass should run in under shrubs rather than the shrubs being cut back and contained inside a clearly defined bed. Pruning and shaping should aim at a natural effect, and so should the way plants are placed and supported.⁹

At both Brighton and Alverstoke, the irregular shrub beds, small trees and lawns were designed to both provide areas of shelter and to frame views outward, both into the landscape and back to the principal buildings. Likewise at both, the garden was designed to form an ornamental setting in views from the surrounding streets to those principal buildings.

The maintenance input required for the substantial area of new planting introduced in the first recreation of the Regency planting at Brighton was recognised as a risk at an early stage: The challenges for a local authority of maintaining the original restoration was recognised at the time: ‘*Such shrubberies are inherently self destructive, the trees eventually shading out the plants below if not removed and replaced.*’¹⁰ The need for a regular and properly resourced programme of planned maintenance, and for suitable level of trained horticultural staff, has been recognised in the new scheme.

A Nash shrubbery includes annuals, perennials, herbaceous, large and small shrubs and small to medium trees, and includes both exotics and natives. Creating and maintaining optimum conditions for all of these in a single bed is challenging.

- Ecologically, a Nash shrubbery is a highly competitive environment. Without annual intervention – e.g. pruning and dividing – more vigorous shrubs will shade out or encroach on the less vigorous herbaceous plants.
- Many modern cultivars, which would be excluded by strict limits by date on plant selection, perform better than their Regency ancestors.
- A wide range of pruning techniques is required for the variety of plants in such a layout.
- While soil can be conditioned using liquid feeds, improving the structure is challenging where bulbs, roots, ground cover and branches make access difficult. This problem can be addressed through a cyclical programme of stripping out areas and replanting.
- Bulb-planting in grass when it includes the kind of range described above, poses challenges to maintenance of the sward.
- Nash-style beds, where plants were designed to grow over the edge and disguise it, require careful grass-mowing. Over time, mowing tends to create an edge outside the line of the foliage and to straighten out sinuous lines.

Evoking Nash’s Designs Today

Possible management approaches

- i) A strategic programme of planned management and replanting, aimed at reflecting Nash-period design effects, without necessarily restricting the planting palette to Nash’s period. Modern cultivars will generally perform better in creating those effects. Such an approach would allow selective retention of existing planting, and, with a foundation in a thorough understanding of Nash’s designs, allow scope for a wide and flexible range of planting in the different terrace gardens. It could be delivered through a mixture of capital projects and altered maintenance regimes.
- ii) Maintenance of the status quo. This provides good levels of tidiness but poor quality soil and high levels of shade means a restricted range of trees, shrubs and other plants, restricted opportunities to introduce more variety, and continued gradual loss of character.
- iii) A full reinstatement of a Nash-period layout, aimed at being as authentic as possible. As at the Privy Garden at Hampton Court, this would require the creation of a *tabula rasa* from which to start. In the absence of detailed source-material on the planting, proposals would be based on analogies with other sites which would reduce levels of authenticity.

The CEPC is currently pursuing approach “i”, which provides a flexible system for implementing Nash’s principles on a case by case basis.



Fig.9 Replanted shrubs beds conforming to Nash’s planting principles

Current Garden Conditions

General overview

The various gardens throughout the terraces have undergone some changes since their original conception but, whilst time and constraints have had an effect, most of the original features remain. The mature trees such as the ‘Waterloo Planes’ in Park Square provide the more natural features seen in the gardens which date back to the original landscaping. More recent shrub plantings provide understorey cover, but in many areas the finer floriferous elements of planting has been lost.

Whilst most of the Regency planting in the communal gardens has long since died or been removed, some of the original planting and layout survive: comparison with early maps for example shows in many cases little change to the basic configuration of the spaces. Unfortunately, many of the original trees have now become too dominant in their locations. This has been compounded by later nineteenth-century and twentieth-century planting of forest trees and smaller understorey trees, resulting in the beds being very shady and dry in places. These trees have begun to interrupt vistas and suppress the establishment of new planting.

Apart from the Nash or Regency period, other later influences of garden design may be seen with the introduction of Rose island beds such as those seen on the central lawn in Park Square, the Secret Garden at Cambridge Terrace or the formal hedging on a minority of terraces.

The CEPC has embarked upon an Estate-wide approach to landscape conservation and management, creating an opportunity to reflect the finer elements of the gardens, including an improved understorey and herbaceous plantings to increase the ornamental interest and raise horticultural standards.



Fig.10 Modern rose island beds in the central lawn at Park Square.



Fig.11 Mature ‘Waterloo Planes’ in Park Square provide a natural feature from the original landscaping.

Current Garden Conditions

Fig.12 Large shrubs such as *Aucuba japonica* dominate shrub beds and limit horticultural interest.



Garden borders

Apart from the trees, much of the gardens’ established planting is predominately amenity shrubs with many borders lacking any under planting or ground cover. Due to the conditions, the choice of shrubs has often been limited to the hardiest of genus such as *Forsythia*, *Aucuba* (spotted laurel) and *Ilex* (holly), which although well-maintained and pruned, now dominate some gardens, creating repetition and a lack of horticultural interest.

Shade is a major influence on the current conditions in most gardens, and more light needs to be allowed in to the beds and borders. Once light levels are improved, the variety and interest of the planting can be greatly increased.

Lawns

The lawns throughout the estate including the garden squares are managed to a ‘utility finish’ where the cutting is set between 1.5-3cm during the growing season. This encourages a harder wearing, more drought resistant sward. No selective herbicides are applied and familiar turf ‘weeds’ such as clover and daisies are considered beneficial to bees.

Soil

In order for any planting to succeed, the soil will require improving in structure, nutrients and moisture retention. Most borders are depleted or have poor soil structure, those that have been improved required labour intensive hand digging due to tree roots and close proximity of shrubs. Geological surveys indicate soils based on bedrock of London clay & silt, although generally the garden soils have been made up with loam and organic matter, resulting in a ph. value of 6.5 throughout the gardens.

Planting Principles

General

Each of the major gardens will be the subject of a garden plan, based on historical understanding and assessment of present planting. The aim of the plan will be to reflect the character of the Nash period planting through a combination of capital works, for which the plan will provide a detailed layout and specification, and a revised maintenance schedule.

Where a garden is noted as having significant later planting that will be taken into account with an aim of integrating it within the overall aim of reflecting the Nash-period planting.

The design interest of gardens created after the Nash period will also be identified, assessed and where appropriate conserved in new planting and maintenance.

Reflection of the Nash period character will focus on:

- re-forming beds,
- use of historically appropriate species, as described in contemporary sources, for example, Pückler-Muskau and Henry Phillips,
- planting in combinations of height, colour and flowering span inspired by the Nash period, based on the same contemporary sources,
- creating visual links inward and outward between the buildings, the garden and the park.



Fig.13 Areas of high horticultural standard will be preserved and intergrated in new planting schemes.



Fig.14 Successful existing shrub beds have variety in hues, textures and height.

Planting Principles

Trees

In order to maintain an authentic palette, shrubs should be selected from the species, if not the varieties, available in the early nineteenth century. Plant lists from Phillips *Sylva Florifera*, 1823 and Loddiges *Catalogue of Plants*, 1820 provide a good basis for choice.

Large or forest trees are not appropriate in the terrace gardens. As illustrated by Morris’s *Panorama*, the only location where they should be used is at the end of terraces and on the roads that enter and exit the Outer Circle, where they articulate divisions between the terraces. The Horse Chestnuts and Limes which have been planted at regular intervals around the boundary of the garden at Sussex Place are quite wrong in terms of Nash’s stage-set. As Phillips put it, ‘Bad taste is seldom more conspicuous than when we see trees or plants marshalled in regular order and at equal distances.’

Some naturally larger trees are included in the planting list of Henry Phillips (see Appendix 2): *Acacia* (mimosa), *Thuja* (western red cedar) and *Cypress* for example, but it is important to remember the pragmatic and utilitarian attitude towards trees in the Derby Arboretum taken by their greatest nineteenth-century champion, J C Loudon quoted in s.2 above: ‘whenever any ... trees whatever in the Arboretum, reaches a greater height than 40 or 50 feet, it should be removed.’

In general, medium and small-sized trees should be employed in the terrace gardens, and then, sparingly. It is worth noting that in both the Morris and Mortimer panoramas, the first floor of each terrace is generally above the level of most of the vegetation in the gardens.

The juxtaposition of plants, including trees, should be based on an understanding of their relationship, in particular with regard to their form and habit. Thus, Phillips writes of the *Acacia*: ‘The light and elegant acacia has a more beautiful effect when its branches float over the firm and dark holly or bay-tree....It is a beautiful tree, either to look through, or to look down upon, and it is equally ornamental when it feathers to the ground, or carries it’s plumage above evergreen shrubs, which it’s shade injures less than that of other trees.’

As implied by Phillips, pruning of trees to allow light to reach lower-growing shrubs and ground flora was an integral part of maintenance. Intervention was recognised as essential to achieve the intended appearance of naturalness.

Trees are principally intended to give structure to the shrubbery in its role as a frame for views of the terraces and for views from the terraces to the park.

Trees also have a key role as the foil for the colours of flowering shrubs. This however does not mean that their own colours are unimportant. Phillips advises that ‘the picture should be formed by judiciously contrasting the greens.’ In this, the effects of aerial perspective are an important consideration, with greens of a grey or bluish tint appearing more distant from the eye than those of bright or dark green.

As in all aspects of planting, the main aim in tree-planting is to achieve the effect Nash desired, not to replant precisely the varieties or specimens he would have employed. Firstly, this is because we lack sufficient information about the details of the original planting, and analogy will take us only so far. Secondly, because modern varieties and cultivars offer in many cases the same effect but with greater resistance to drought, pests and disease, as well as frequently longer flowering seasons.

A final consideration for all planting (though with particular significance to trees), is the ability to cope with and potentially mitigate the harmful effects of air pollution. Pollution scrubbing trees such as alder and hawthorn should be favoured for roadside locations, where air pollution is high. Species that produce high levels of biogenic volatile organic compounds, like aspen and oak, are better suited to garden interiors where the air is cleaner. The developing research into how trees react to increasing levels of air pollutants should be informing future tree choices alongside historic precedent.’’

Planting Principles

Shrubs

As with the selection of trees, shrubs should be selected from the species available in the early nineteenth century; again with reference to contemporary sources such as Phillips 1823 and Loddiges, 1820.

The choice of plants is less important than the overall effect. The Regency shrubbery was formed in reaction against the gardenesque interest in individual plants for ‘particular and partial inspection.’

Shrubs should be planted in groups of up to half a dozen in order to create a mass of colour, rather than as dotted or mixed individual plants. Planting of individual specimens should not be general as this was considered unnatural.

There is scope for individual accent plants in key locations: as Phillips put it, ‘The most beautiful shrubs should occupy the most conspicuous and prominent places.’

Planting should aim to achieve an ‘undulating appearance’ in elevation. To achieve this plants should be selected and managed to ensure a gradual progression in height, rather than any sudden transitions.

Planting and maintenance should aim to maintain interest for the longest possible period. Regency planting was meticulous in planning for succession flowering, and for winter effects, such as the red stems of *Cornus sanguinea* and the judicious use of evergreens, including variegated and berry-bearing varieties. A well planted shrubbery, Phillips says, depends for its beauty on the selection of trees and shrubs ‘which succeed each other in blossoming throughout the year.’

Pruning should aim to retain as far as possible a natural form. Plants should be encouraged, as Pückler-Muskau put it, to bend gracefully over the lawn.

Flowers

Spring and autumn flowering is particularly desirable. Regency gardeners embraced new imports from the Far East and North America, and prized them particularly for extending the flowering season into the autumn.

Larger autumn flowers, such as sunflowers, can be intermixed with shrubs, while the smaller spring flowers should form their foreground.

Bulbs for spring flowering should be planted in bold drifts, rather than scattered, ‘for when they are divided into little clumps they make no striking appearance.’ In particular they should be planted under deciduous shrubs and trees to give early interest.

As with the shrubs, so with perennials: relationships of form and colour to neighbouring plants are the key to the desired aesthetic effect. Flower-planting at the front of the bed needs to take into account the colour and form of the foliage behind which forms a setting to the flowers.

Form of beds

Within the generally long and narrow enclosure of the Terrace gardens, there is limited scope for the promontories and bays admired in other Regency shrubberies; nor for island beds of the kind illustrated by Pückler-Muskau. However, edges which have become straightened over time as a result of mowing, can be made to undulate and straight lines can still be broken by ‘single projecting trees and shrubs.’ Isolated trees and shrubs on the lawn beside a plantation can also be planted to ‘interrupt the lines naturally.’

In seeking to create a naturalistic impression, bare earth needs to be hidden: black earth amongst greenery was felt to set up ‘a disagreeable vacillation between formality and natural irregularity.’ The edges of the bed need to be hidden by shrub foliage, which should be allowed to hang over the adjoining sward allowing ‘the grass to disappear in wide sweeps under the plants.’

Planting Principles

- 1. The edges of the bed hidden by shrub foliage, which should be allowed to hang over the adjoining sward allowing 'the grass to disappear in wide sweeps under the plants.'
- 2. Pruning should aim to retain as far as possible a natural form.
- 3. In general, medium and small-sized trees should be employed in the terrace gardens, and then, sparingly.



- 4. Shrubs should be planted in groups of up to half a dozen in order to create a mass of colour, rather than as dotted or mixed individual plants. Planting of individual specimens should not be general as this was considered unnatural.
- 5. There is scope for individual accent plants in key locations: as Phillips put it, 'The most beautiful shrubs should occupy the most conspicuous and prominent places.'
- 6. Planting should aim to achieve an 'undulating appearance' in elevation. To achieve this plants should be selected and managed to ensure a gradual progression in height, rather than any sudden transitions.

Recommendations

Fig.15 (preceding pages) Planting principles diagram depicting an average planting bed in Regent’s Park.

Fig.16 A typical section through a planting bed, showing the relative plant heights, ranging from groundcover through to medium and large trees.



Replanting

The understorey planting throughout the gardens is in some areas tired or suppressed. Although some areas have been successfully planted, a number of borders require a planting programme to restore the borders with appropriate species of shrubs, ground cover and herbaceous plantings that are suited to the available conditions.

Where vistas have been restored, the shrub-planting should be selected to frame these views. Appropriate shrub species which have become overgrown should be radically reduced in height and spread. A conscious move towards an organic approach of garden management, using natural pest control, organic soil conditioners and composts, with the use of chemicals avoided. This ethical approach would help to encourage wildlife with butterflies, bees and bird population.

Planting selection

When selecting plants for their interest and suitability to the conditions, the choice should also consider their ability to establish with the minimum of aftercare such as constant staking, threats from specific blights, longevity and have a degree of drought tolerance. Plant selection may not be governed by ‘historical provenance’ and will be at liberty to draw upon the many robust cultivars available today.

List of suitable plants

Shade

The following plants are shade tolerant and generally hardy, many of which have already been introduced and are beginning to establish successfully.

- Hydrangea quercifolia* (oak-leaved hydrangea) - 1803 SE U.S.A
- Geranium macrorrhizum* (big-root cranesbill)
- Geranium phaeum* (black widow)
- Digitalis purpurea* (foxglove) - native
- Epimedium x versicolor* ‘Sulphureum’ (barrenwort ‘Sulphureum’)

Recommendations

Fuchsia magellanica - 1823 South America
Sarcococca confusa (sweet box)
Skimmia japonica ‘Kew White’
Dryopteris affinis ‘Cristata the King’ (scaly male fern ‘Cristata’)
Dicentra spectabilis ‘Alba’ (white bleeding heart)
Libertia grandiflora (New Zealand satin flower)
Liriope muscari (big blue lilyturf)
Helleborus ‘Harvington hybrids’
Brunnera macrophylla (Siberian bugloss)
Hebe parviflora ‘Angustifolia’
Stachyurus praecox (early stachyurus)
Ruscus aculeatus (butcher’s broom)

Sunny aspect

The following plants are for brighter exposure and generally more drought tolerant, again many of which have already been introduced and are beginning to establish successfully.

Acanthus spp. (bear’s breech)
Alcea rosea (hollyhock)
Amelanchier canadensis (serviceberry)
Aster spp - new and old world
Buddleja globose (orange ball tree)
Ceanothus ‘Concha’ (Californian lilac ‘Concha’)
Delphinium spp.
Hibiscus syriacus (rose of Sharon)
Lavatera olbia (tree lavatera)
Myrtus communis (common mytle)
Helianthus decapetalus (ten-petalled sunflower)
Philadelphus ‘Belle Etoile’ (mock orange ‘Belle Etoile’)
Paeonia spp. (peony) - shrub & herbaceous
Phlox spp.
Rosa rugosa (Japanese rose)
Ribes sanguineum (flowering currant) - 1817
Sambucus nigra ‘Black Lace’ (elder ‘Black Lace’)
Syringa vulgaris (lilac) – 16th century (many cultivars late 19th century)

Weigela ‘Bristol Ruby’

Evergreens and screening shrubs

The following plants are proven contrasting ‘greens’ or screening shrubs.Many of the shrubs below are species that have already been introduced whilst more recent plantings have been introduced as replacements or successors to maintain privacy or a backdrop to the lower tier of planting.

Aucuba japonica (spotted laurel) - 1783 Asia
Euonymus japonicus (spindle)
Osmanthus spp.
Pittosporum tenuifolium (New Zealand pittosporum)
Prunus lusitanica (Portugese laurel)
Prunus laurocerasus (laurel)
Laurus nobilis (bay)
Viburnum tinus (laurustinus)

Trees

The following trees are suitable examples of popular trees used in early 19th century. Consideration must be given to eventual heights when considering planting particular varieties within the estate landscape.

Arbutus unedo (stawberry tree) – C.1792 evergreen 10m W. North USA
Carpinus betulus (hornbeam) – native deciduous 25m
Catalpa bignoniodes (Indian bean tree) – C.1726 deciduous 15m S.East USA
Cercis siliquastrum (Judas tree) – pre-1600 deciduous 12m
Crataegus monogyna (hawthorn) – native deciduous 14m
Crataegus prunifolia (broad-leaved cockspur thorn) – C.1797 deciduous 6m
Laurus nobilis (bay) – early introduction evergreen 18m Mediterranean
Liriodendron tulipifera (tulip tree) – C.1688 deciduous 50m E.North USA
Prunus avium (wild cherry) – native deciduous 30m
Rhus typhina (sumac) – C.1688 deciduous 5m E. North USA
Robinia pseudoacacia (fasle acacia) – 1630s deciduous 25m East USA
Sorbus aucuparia (rowan) – C.1688 deciduous 15m
Taxus baccata (yew) – native evergreen 20m

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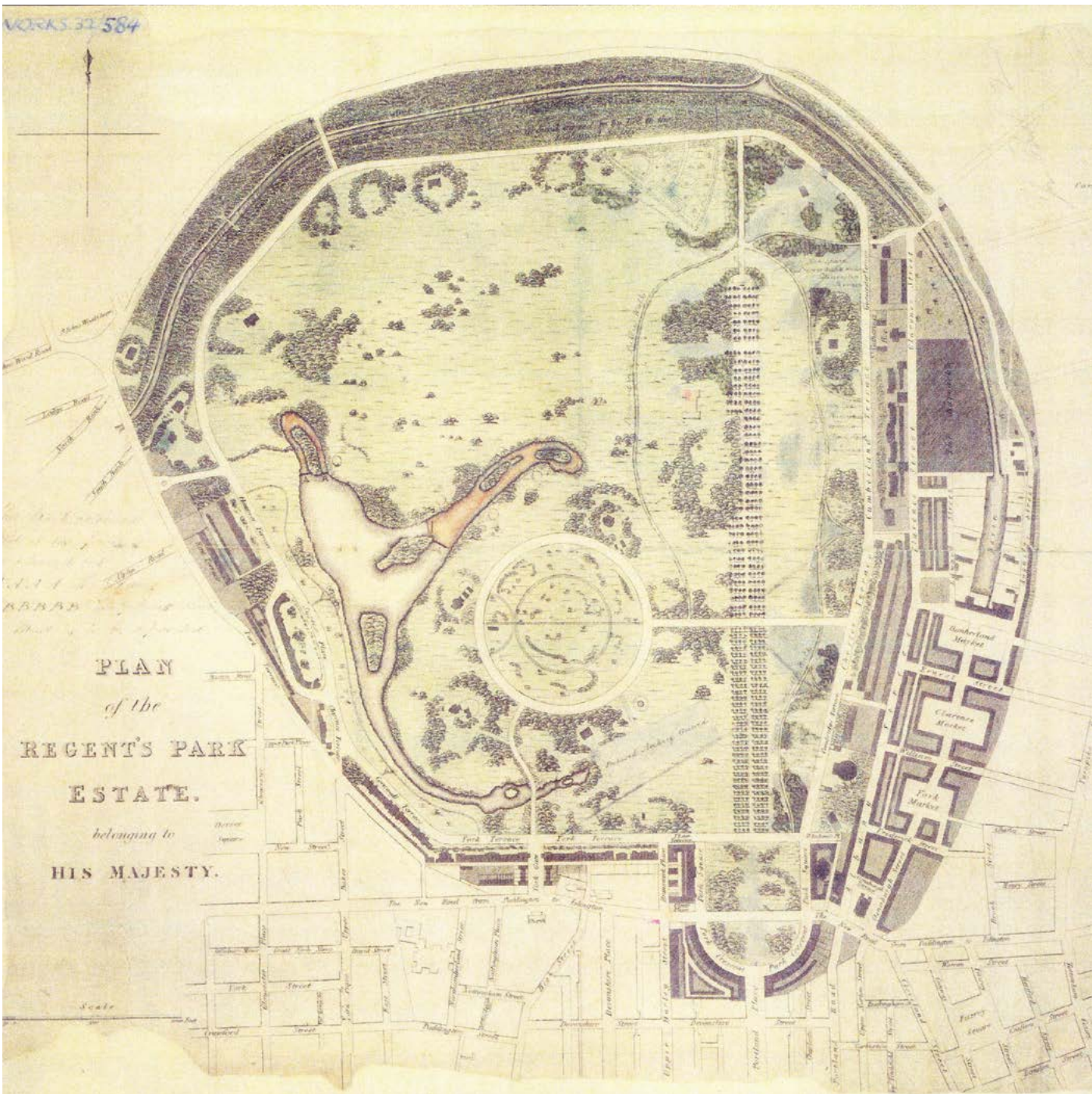


Fig.17 (Opposite) Nash's 1832 plan of Regent's Park

Appendix 1

Key to Pückler-Muskau’s Diagram

- 1. Lychnis viscaria fl. Pleno
- 2. Syringa persica
- 3. Campanula medium
- 4. Cytisus elongatus
- 5. Syringa vulgaris fl. Coeruleo
- 6. Lilium bulbiferum
- 7. Rubus odoratus
- 8. Spiraea hypericifolia
- 9. Lonicera tatarica fl. Rubro
- 10. Ribes aureum
- 11.Lunaria rediviva
- 12. Rosa centifolia
- 13. Syringa chinensis
- 14. Syringa vulgaris fl. Arbo
- 15. Rhus Cotinus
- 16. Potentilla fruticosa
- 17. Syringa vulgrais fl. Rubro
- 18. Spiraea salicifolia fl. Rubro
- 19. Verschiedene Resen.
- 20. gelbe und rothegefullte Tulipen
- 21. Papaver bracteata
- 22. Philadelphus coronarius
- 23. Crataegus [oxyacantha] fl. Plenorubro
- 24. Colutea arborescens
- 25. Papaver bracteata
- 26. Verschiedene Resen.
- 27. Gefüllte Tulipen

Appendix 2

Plants recommended by Henry Phillips in Sylva Florifera 1823

Acacia/Robinia pseudacacia. ‘The light and elegant acacia has a more beautiful effect when its branches float over the firm and dark holly or bay-tree....It is a beautiful tree, either to look through, or to look down upon, and it is equally ornamental when it feathers to the ground, or carries it’s plumage above evergreen shrubs, which it’s shade injures less than that of other trees’

Rose Acacia shrub /Robinia hispida. ‘This plant should always be found in the fore-ground of the shrubbery.’

Alder. ‘The alder does not possess those striking beauties, which attract our admiration to many other trees or shrubs.’

Arbor Vitae/Thuja. ‘The arbour vitae recommends itself to a place in the shrubbery, not only by its perpetual greenness, but by the singularity of its flat spreading branches.’

Arbutus/Strawberry Tree. ‘This beautiful shrub mingles its drooping alabaster flowers, and its pendent crimson berries, with its glossy dark foliage, thus offering all its beauties to enliven the evening of our year when most other trees have retired to rest.’

Ash. ‘...generally ill-placed in the shrubbery’

Aspen. ‘When it meets the eye as a fore-ground to plantations of firs, it has both a pleasing and singular appearance, as its foliage changes with the wind from a sliver grey to a bright green; for when the sight goes with the wind, it catches only the underside of the leaves, which are covered with a pale floss; but when it meets the current of air, the tree presents the upper surface of its foliage to the view; thus its tints are as changeable as its nature is tremulous.’

Bay. ‘We notice that it thrives under the very wings of larger trees, where it is difficult to make other shrubs prosper, and which is of importance in our plantations’

Appendix 2

Birch. ‘...should have a place in all extensive shrubberies, or plantations, from its picturesque appearance.’

Bird-cherry. ‘This aboriginal of our woods possesses beauties that should oftener secure its situation in the shrubbery ...for at the present day it is more uncommon in our plantations than the flowering shrubs of Persia, China, or America.’

Bladder senna/Colutea arborescens. ‘We introduce the Colutea arborescens into our shrubbery, not so much for the beauty of its dingy yellow papilonaecous blossoms, as for its curious inflated and transparent bladder-like legumes, which being slightly suspended from the slender spray, have a novel and odd effect between the winged leaves of this plant.’

Box. ‘In appearance it is but little inferior to the myrtle, and therefore deserves a place in the shrubbery, as a fore-ground evergreen.’

Broom Spanish. ‘The Portugal broom, multiflorum, is as pleasing by it’s delicacy as the Spanish broom is enlivening by it’s gaiety. This shrub, which appears in May and June, clad like a virgin bridge in pearls, should be placed where it’s flexible rods are contrasted by broader foliage. It forms one of the most elegant fore-grounds to dark evergreens, and harmonizes well with most flowering shrubs.’

Butcher’s Broom/Ruscus aculeatus. ‘It seldom exceeds three feet in height, and therefore is particularly calculated to clothe the foreground of these plantations, and to intermix with the mezereon, the lavender, and other diminutive shrubs, where the rich blue green of its stiff and sharp pointed leaves at all times forms a happy contrast’

Cedar of Lebanon. ‘This noble tree has a dignity and a general striking character of growth so peculiar to itself , that no other tree can possibly be mistaken for it. It is instantly recognized by its wide extending branches , that incline their extremities downwards, exhibiting a most beautiful upper surface, like so many verdant banks, which, when agitated by the wind, play in the most graceful manner, forming one of the most elegant as well as one of the most noble objects of the vegetable kingdom’

Dogwood/Cornus sanguine. ‘The surname of Sanguinea was given to this shrub from the beautiful red colour of its young branches, which shine, during the winter months, as beautifully as conspicuously, when planted between laurels or other evergreens; and although its small umbels make no very gay appearance by their greenish-white petals, which open in June, and often again in October, yet the variety of red, yellow, and umber tints which its foliage affords in the autumn, fully compensates for any want of splendour in its blossoms.’

Cornus mascula. ‘The cornelian cherry, Cornus mascula, is now removed from the orchard to the shrubbery; but in this latter situation, it is at present so seldom seen, that many persons do not even know that this beautifully transparent fruit exists.’

Cypress. ‘There is no part of ornamental planting more difficult than the distribution of evergreen trees....they cheer our winter scenes most beautifully when happily blended with those deciduous trees whose colour and character assimilate best with them. ... The cypress seems admirably adapted to ornament those lawns which surround villas or lodges built in the Grecian style, and perhaps we have not tree that accords so well with stone or stuccoed edifices as the cypress; and even the temples of marble lose half their effect if surrounded by other buildings instead of being relieved by the foliage of trees. ...it requires considerable ingenuity to place the cypress happily in our plantations; for in most situations its dark and slender head adds a gloom rather than cheerfulness to the scene.’

Elm. ‘A few detached elms before clumps of pines or firs, add greatly to the beauty of the plantation, as the extreme softness of the colour of the elm leaves in spring, and the delicate manner in which they seem sprinkled over branches, have a delightful effect.’

Fir or (Scots) Pine. ‘not calculated to stand in a small shrubbery’

Furze/Gorse. ‘This British beauty too rarely occupies aspot in the English shrubbery, where its yellow flowers would shine as conspicuous in the dreary month of November, and scarcely less ornamental than the gay laburnum of May and June; and which it as greatly excels in perfume, as in the duration of its flowering.’

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Guelder Rose/Viburnum opulus. ‘This offspring of accident or cultivation which Vertumnus presents to our shrubbery, to harmonize with the elegant lilac, and group with the gay laburnum, holds a conspicuous situation in the regions of Flora’

Gum cistus/Cistus ladaniferus. ‘...scarcely surpassed by any of the vegetable ornaments of the shrubbery,as its flowers are both conspicuous and beautiful, from the month of June to the end of August.’

Hawthorn. ‘The garland of Flora does not possess a more charming blossom than this British hedge beauty; nor do the most luxurious spices of Asia, give a more grateful perfume than this flowering shrub’

Heathers. ‘These under-shrubs, or miniature trees, beneath whose roots the jumping rabbit loves to burrow, enliven the dreary common by their violet bells, or empurple the forest-bank by their numerous corollas, which are often happily harmonized by the cheerful broom.’

Holly. ‘In the shrubbery these trees have a good effect, when judiciously place, and although we prefer the common holly in general, we recommend the variegated kinds as great enliveners to dark evergreens, as the yew, cypress, etc. They should have the box, or some dwarf shrub in front, and a dark background, whilst the common variety should be mixed with gayer neighbours, and the pale tints of the larch, which tower above its head, harmonize as well with this tree as does the waving birch or tremulous asp[en]’

Honeysuckle or Woodbine. ‘...we love to see shrubs “o’er-canopied with luscious woodbine....The perfume of the honeysuckle being of the most agreeable kind, it should be frequently met with in the shrubbery; when planted near the fore-ground it ought to be kept cut as a shrub, which, as well as giving neatness, ensures a succession of flowers....there are few inmates of the shrubbery more desirable than these odoriferous stragglers.’

Hornbeam. ‘The hornbeam, by its mode of throwing out its branches, preserves itself well from the buttings of deer; so that clumps of this tree are proper in parks, both on account of their beauty and shelter.’

Jasmine. ‘They should be woven into the trellised arch, or alcove, climb the palisades, rest on the branches of the broad-leafed laurel, cover the dead wall, and run gaily wild over the shrubs of the wilderness walks; whilst, obedient to the scissors of the gardener, they are formed into bushy shrubs and little trees for the near approach to the dwelling.’

Judas tree. ‘This tree reaches about the same height as the laburnum; with which, and the guelder rose, it makes an admirable group, as its papilionaceous flowers, being of a rich purple, contrast delightfully with the gold colour of the one, and the snowy balls of the other. Its flowers appear in May, before the leaves have fully expanded; and they come out of the old branches, and often from the stem of the tree, in large clusters. It is also a desirable neighbour for the hawthorn, flowering at the same time, and blending purple with silver in the happiest manner.’

Ivy. ‘When trained to a stake, and suffered to form a head, it becomes one of the most ornamental of all the evergreens.’

Laburnum. ‘...dark evergreens, of the larger kind, form a good back ground to this cheerful, flowering and graceful tree...Its extending branches should wave their golden treasures over the snowy balls of the guelder rose, or the delicate tints of the Persian lilac.’

Laurel. ‘The laurel should not advance too near the foreground in the shrubbery, but the plants should be sufficiently numerous to give a cheerful contrast in the winter months, and it is well adapted to shut out the appearance of disagreeable objects.’

Laurustinus/Viburnum tinus. ‘We have several varieties of this winter-flowering shrub, all of which are desirable in the shrubbery, as the branches are sent out close to the earth, and take off the naked appearance which would be otherwise conspicuous in the winter months. Where it is desirable to form clumps of evergreens, on lawns, this is a desirable plant, as it completely obscures the bare trunks of tallergrowing plants, and blossoms so abundantly when all other shrubs have done flowering. It mixes well with the common laurel, as its leaves are of so different a tint..’

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Lilac. ‘In the shrubbery the lilac is amongst the first that announce the return of spring; and no flowering tree makes known the welcome tidings in a more pleasing garb, for the beauty of its foliage, and particularly that of the white variety, is scarcely less agreeable than its girandoles of flowers, that shed their perfume so delightfully over our May-day walks.It lends its beauties, with those of the laburnum, to fill up the space between the flowering of the almond and the arrival of the rose. ...we have already noticed how charmingly it contrasts with the laburnum and the Guelder rose; the purple variety being placed with the snowball, and the white lilac advancing its pale leaves before the cypress, the bay tree, or other dark evergreens ; whilst the blue Persian lilac may spread its more humble, but not less graceful branches, in the foreground of its white relative. The Persian lilac seldom exceeds five or six feet in height in the most favourable situations; therefore it should only be placed in front of the shrubbery clumps or plantations.’

‘We have seen large bushes of the common privet-leaved lilac growing on lawns, bending their slender branches to the turf every way, and forming a mount of blossoms, arising from the green sward, that could leave the most voluptuous florist nothing to wish.’

Mezereon [daphne]. ‘...sometimes blossoms as early as the end of January or beginning of February, and when three or four of them are planted in a group, the effect is very agreeable, as the whole shrub becomes a mass of flowers without confusing the branches, the top of each of which terminates with a tuft of leaves like the crown of a pine apple, but of a beautiful yellow green, which harmonises agreeably with the garnet set spray....The mezereon seldom exceeds from three to four feet in height, and therefore it should be placed in the foreground of taller shrubs.’

Mountain ash/Sorbus aucuparia. ‘...it is in the latter part of the summer that it makes the greatest figure, when loaded with its showy bunches of fruit, that have a delightful effect in the shrubbery, when there are but few shrubs in flower, and just before the trees change their summer tints for their autumnal hues. The fruit of the mountain service is so tempting to the thrush and blackbird, that it is sure to attract these sweet warblers to the grove where it grows.’

Myrtle. ‘The myrtle is not so tender a plant as is generally supposed, and there are not many gardens but what afford some situation where this elegant evergreen will grow, particularly if it be slightly covered from the frost in the winter.’

Passion Flower. ‘...as the most elegant climber known, no pleasure-grounds should be without it, either to cover trellis-work or a wall.’

Portugal laurel. ‘...one of the greatest ornaments of our shrubbery....It has a fine effect in the plantation during the month of June, when it is often covered with long pendent racemes, or strings of white rosette flowers, opening in succession from the top of the flower- stalk, whilst the buds are gradually diminished to the end, like pearl beadsset in the most graceful manner.’

Privet. ‘It is a valuable plant in the shrubbery, as it grows well under the drip of trees, and bears clipping, which makes it desirable in those situations where it is necessary to form hedges, either for shelter or ornament, and as it has only fibrous roots, it impoverishes the ground less than any other shrub....The foliage of this shrub is of a purplish green, and it agrees well with the yellower tints of the common laurel. When planted with box or other dwarf evergreens, its clusters of shining berries have a good effect in the winter months.’

Rose. ‘Although it is acknowledged that few plants contribute more agreeably to ornament our shrubbery in the autumnal months than this Chinese rose [semperflorens], yet we would not wish it to exclude or lessen the cultivation of the older and more beautiful species, but which, we fear, it has already done to a considerable degree. In pleasure-grounds it is scarcely possibleto plant too many rose-trees, and they have the best effect when three or four plants of the same kind stand together. The Scotchor burnet-leaved rose, from its dwarf growth, forms a good fore-ground to other roses ; and the neat little Rose de Meaux should advance towards the walks, whilst the more towering kinds may mix with shrubs of the middleclass.’

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‘Where the lawn is interspersed with little clumps, fenced with basket-work, each clump or basket should be confined to one species of rose, or kinds that are quite opposite in colour; and as it is particularly desirable to keep these clumps successively in blossom during the season, those clumps which blossom the earliest and the latest should be divided by others that flower in the intermediate space.’

Rhododendron. ‘We have already noticed their proper place in the shrubbery in the introduction to this work. We shall add, that when they can be contrasted by the yellow Spanish broom, or other plants of a similar colour, it gives their blossoms an additional lustre. Clumps of the flame-coloured azalea should shine near those of the purple rhododendron, for as they both flower at the same season the contrast is as rich as a purple robe wrought with gold. It requires the nicest judgment to intermix even those plants which contrast or harmonise the best.’

Willow leaved Spiraea/Spiraea Salicifolia. ‘The leaves are set alternately on the rods, and are of a bright green, and therefore should be planted with evergreens of a dark shade, which heighten the effect of the spikes or clusters of little flowers that form a conical top to each branch ; and as the numerous stamens stand out much beyond the petals, and are of the same pink or flesh colour, it forms altogether a singular and pretty flower, but rather of a stiff than a graceful nature.’

Spruce. ‘The Norway source, abies, is the loftiest of all the European trees. Often attaining the height of 150 feet, whilst in shape forms one of the most elegant pyramids of this genus of plants; and for the thickness of its foliage, and the beauty of its vivid green, it is so superior to the common Scotch fir, that it is now more frequently planted in ornamental grounds than any other species of pine, excepting the larch’

Sumach. ‘This tree is both singular and beautiful, the flowers being produced in close tufts at the end of each branch, of a reddish purple colour, in the shape of a spearhead. They make their appearance in July, and are then succeeded by the seed, which is enclosed in a woolly succulent cover of a purple colour, which has a good effect during the whole of the autumnal months....The shrub grows from ten to fifteen feet in height, and therefore should fill a middle station in the shrubbery, between tall evergreens and lower shrubs. The variety this plant affords in the autumn, by the gay tints of its foliage, is not surpassed in beauty by any shrub we possess, as it is sometimes quite purple, and at others of a fine red, before it changes to its last feuilmort colour. It is one of the trees that is particularly handsome to look down upon.’

Sycamore. ‘The sycamore is highly ornamental in rural scenery, particularly in the neighbourhood of plantations of fir or pine, where a few scattered trees of this description should always be intermixed to relieve the monotonous appearance of the dark tints of those spiral trees; for in the spring the fine green of the sycamore leaf contrasts as agreeably as its varying foliage is embellished in the autumn.’

Mock Orange. ‘The syringa mixes very agreeably with evergreens of a dark tint, as its own foliage is of a yellowish or apple green, and the white flowers are seen to greater advantage when interspersed with deeper coloured plants.... One of the great recommendations of this plant is, that it will thrive in confined places, and under the shade and drip of trees, as may be particularly observed in the walks - of Kensington gardens, where there are many very old and lofty shrubs of this kind growing under the elms, where they scarce get a gleam of the sun’s reviving beams.’

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Traveller’s Joy/Clematis vitalba. ‘...the principle beauty of this shrub consists in the singular manner by which the seed is covered by a downy substance, and the long plumose tail which is attached to each of these little seeds, which, being in clusters of about twenty, give the appearance of so many bunches of feathers’

Trumpet flower/Bignonia. ‘In this country it is generally planted against a wall, where it strikes into the mortar of the joints so strongly as to support the branches as firmly as the strongest nails can do’

Tulip Tree. ‘A tree of such extraordinary stateliness and beauty deserves a more frequent place in ornamental plantations than we yet find it occupying.’

Tamarisk. ‘We have few shrubs more graceful than the tamarisk, its slender branches being covered with a chesnut-coloured bark, and garnished with very narrow leaves, lying over each other like the scales of fish, and of a fine bright green colour. ... When planted in the shrubbery, the tamarisk should mix with plants of broad and fixed foliage, as the laurel or holly.’

Virginian Creeper. ‘The Virginian creeper, when allowed to climb the trunks of forest trees in ornamental plantations, add greatly to the beauty of such scenery, by the ever varying colours of its foliage, from green to yellow and brilliant red. In these situations it forms natural and beautiful wreaths and garlands amongst the boughs of its supporter, where, by the gaiety of its tints, it has the effect of the most lively blossoms.’

Virgin’s Bower/Clematis flammula. ‘It may... be planted so as to climb the trunks of laburnums and other trees in the shrubbery; thus giving the grace of a second flowering. We observed the sweet-scented clematis planted in the flower parterres of the royal gardens in Paris, where it was tied to a stake and kept cut as a shrub, by which means it was very ornamental, being covered with white blossoms, and at the same time throwing the fragrance of May over the whole gardens.’

Willow. ‘In extensive shrubberies several kinds of willows may be admitted, both for ornament and variety’

Yew. ‘The baleful influence of this tree has been greatly exaggerated, and its beauties transformed into objects of disgust and terror. It is unjustly accused of destroying all vegetation by its blast, whilst its beautiful berries have been compared to drops of blood.’