Historic England

Garden and Park Structures

Listing Selection Guide

Summary

Historic England's twenty listing selection guides help to define which historic buildings are likely to meet the relevant tests for national designation and be included on the National Heritage List for England. Listing has been in place since 1947 and operates under the Planning (Listed Buildings and Conservation Areas) Act 1990. If a building is felt to meet the necessary standards, it is added to the List. This decision is taken by the Government's Department for Digital, Culture, Media and Sport (DCMS). These selection guides were originally produced by English Heritage in 2011: slightly revised versions are now being published by its successor body, Historic England.

The DCMS' *Principles of Selection for Listing Buildings* set out the over-arching criteria of special architectural or historic interest required for listing and the guides provide more detail of relevant considerations for determining such interest for particular building types. See https://www.gov.uk/government/publications/principles-of-selection-for-listing-buildings.

Each guide falls into two halves. The first defines the types of structures included in it, before going on to give a brisk overview of their characteristics and how these developed through time, with notice of the main architects and representative examples of buildings. The second half of the guide sets out the particular tests in terms of its architectural or historic interest a building has to meet if it is to be listed. A select bibliography gives suggestions for further reading.

This guide looks at buildings and other structures found in gardens, parks and indeed designed landscapes of all types from the Middle Ages to the twentieth century. They include, among much else, park walls, gates, screens and lodges; statuary; temples and seats of all kinds (often termed follies); structures for the manipulation of water; walled kitchen gardens; and ornamental glasshouses.

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Front cover
Capability Brown's ridge-top Rotunda of 1754 at Croome Court, Worcestershire. Listed Grade I.

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Introduction

This selection guide is devoted to individual built structures found in gardens and parks, rather than the designed landscapes themselves; those are treated in separate selection guides (see below). Designed landscapes is now a well-established omnibus term to describe landscapes created to provide aesthetically pleasing settings for private houses, institutions and facilities (such as waterworks). It includes private urban gardens, public parks, town squares and public walks, and municipal cemeteries, as well as allotment gardens. The landscape parks of the eighteenth century that were set out around country houses in an idealised 'natural' manner were hugely influential throughout Europe and North America and are considered to be among England's most important contributions to art and design. Planned green open spaces in our towns and cities make a major contribution to the quality of life. All designed landscapes are likely to contain buildings and other hard landscaping features such as balustraded terraces that will often make a positive contribution to the overall character of the place. This selection guide helps identify which structures meet the test of special interest for listing.

Inevitably, there is overlap with other listing selection guides. Monuments and mausoleums are covered in that for Commemorative Structures. Fountains, hard surfaces and other items are covered in Street Furniture. Some categories of landscape buildings, such as boathouses, are also covered in Sports and Recreation Buildings and seaside structures appear in Culture and Entertainment Buildings. For stables see the selection guide for Suburban and Country Houses and for home farms (which could be incidents in a landscape as well as an architectural expression of an enlightened and improving landlord) Agricultural Buildings.

The designed landscapes within which garden buildings stand (like many of those mentioned below) may be included on the *Register of Parks and Gardens of Special Historic Interest in England*, part of the searchable National Heritage List. The criteria for inclusion on the Register are set out in four guides: Rural Landscapes, Urban Landscapes, Institutional Landscapes and Landscapes of Remembrance. With early designed landscapes where the remains are mainly below-ground or survive as earthworks scheduling has generally been the preferred designation option; here the criteria are set out in the scheduling selection guide dealing with Gardens.

1 Historical Summary

1.1 Before the eighteenth century

The greater medieval castles, palaces, houses and monasteries had gardens designed both for pleasure and for the cultivation of vegetables and herbs. They were formally laid out and equipped with garden walls, arbours, benches, fountains, and even banqueting halls detached from the house proper. Sometimes archaeological or other evidence may be sufficient to allow for accurate re-creations to be made, as at Kenilworth Castle (Warwickshire). Upstanding buildings associated with gardens and parks remain extremely rare even throughout the Tudor period. This is because they were often of impermanent construction, or underwent thorough remodelling in later centuries. Very occasionally, houses that declined in status (perhaps because the principal family seat was moved elsewhere) retain features that were not modernised, such as the terraced walls and steps at Haddon Hall, Derbyshire (listed Grade II*; Fig 1). Such survivors are very precious.

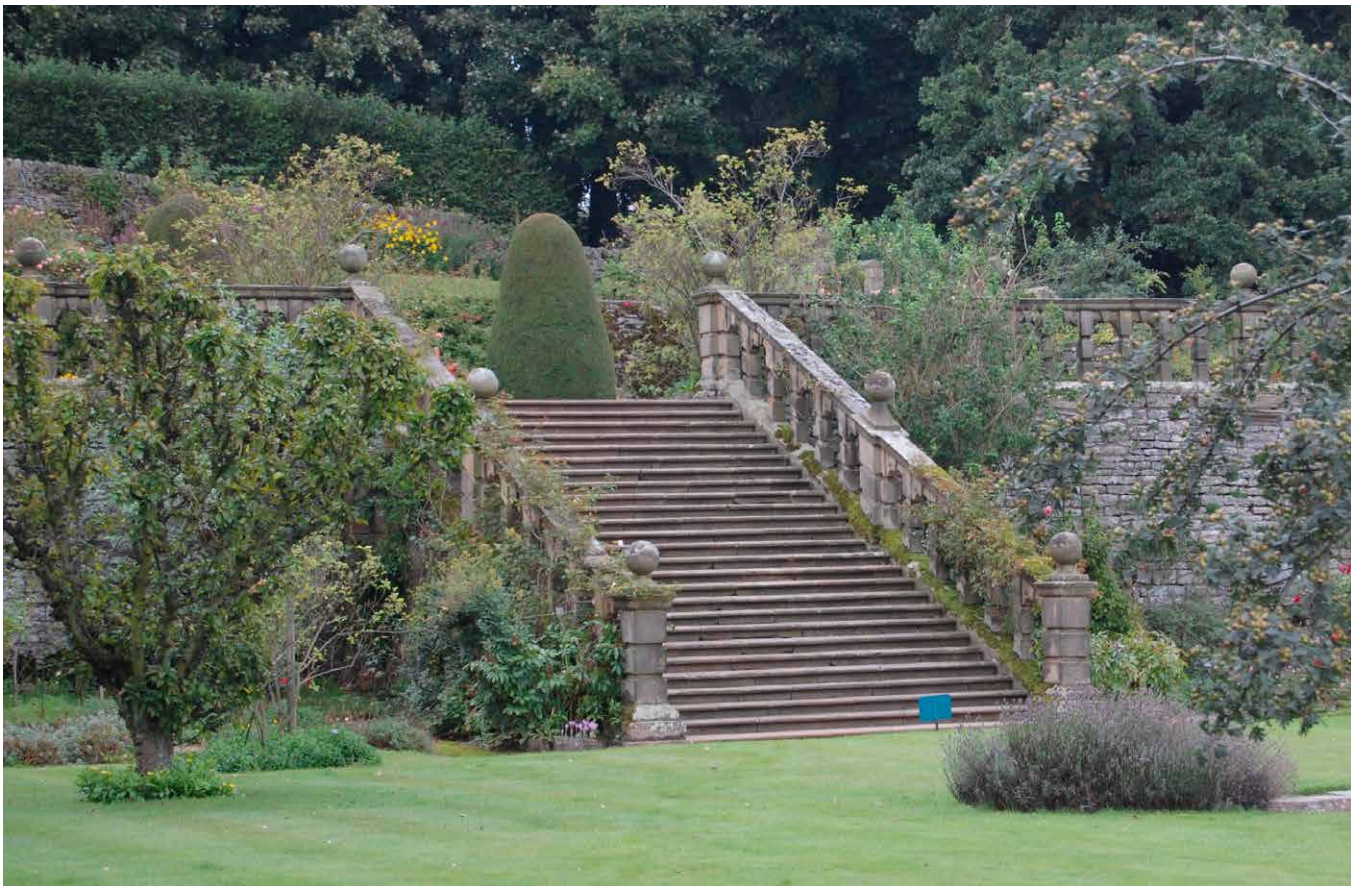

Figure 1
Haddon Hall, Derbyshire. The Grade II* listed terracing and steps.

Figure 2
Bradgate Park, Leicestershire (landscape registered Grade II). The park wall, with the bank of an earlier pale alongside.

'Little parks' were semi-natural pleasure gardens close to the house and anticipated the informality of later centuries. Great houses sometimes lay within still wider designed landscapes, intended to set them off and impress visitors, with artificial moats and lakes: Bodiam Castle (Sussex) is a good example. These landscapes most often survive as earthworks and archaeology, rarely with standing buildings.

Scheduling has generally been used to designate the best examples of earthworks. Deer parks, some 3,000 of which are documented in the Middle Ages, usually lay in open country and were enclosed by pales (banks topped by paling or hedges; Fig 2). Lengths of pales sometimes survive as field monuments and again, very good examples may be scheduled. Medieval parks were also occasionally defined by walls which, as at Dartington (Devon), are eligible for listing (here at Grade II). Park lodges are discussed below.

In the decades to either side of 1600 increasingly large and imposing country houses started to appear, outwardly designed to impress with displays of symmetry, carving, and ranges of glinting windows. Complementing these were usually formally arrayed garden courts, entered by impressive gateways (from the later seventeenth century with elaborate wrought iron gates and armorial overthrows), and defined by balustrades or other decorative walling, sometimes with pavilions or summerhouses at their corners to provide shelter and views over the gardens and the wider estate beyond.

The fashion for such formal landscapes, largely influenced by Italian Renaissance and French Baroque gardens, took off apace after the Restoration in 1660. Garden compartments about the house, defined by hard landscaping or clipped hedges, were extended into the countryside

Figure 3
Bedford Square, London Borough of Camden, laid out in 1775-80 (landscape registered Grade II*). Railings, gates, lamp standards and a garden house in and around it are listed.

beyond by linear avenues of trees or rides through woodland. Within the garden, parterres might be laid out – symmetrically divided patterns created through beds cut in lawns, low hedging, and gravel and coloured stones. Water was sometimes used for fountains, jets, and cascades, or at greater houses carried into below-ground grottoes set with statues of river gods. After the Glorious Revolution brought William and Mary to the throne in 1688 Dutch Baroque garden fashions from the Low Countries became fashionable; parterres became more complex, elaborate topiary became popular, and greater use was made of lead urns and statuary (which may be individually listed), much drawn from Classical mythology. Good examples of garden buildings and hard landscaping of this date, as encountered at Westbury Court, Gloucestershire, with its pavilion, gazebo, statuary and walls (variously listed Grade II), are rare.

1.2 The early eighteenth century

Influential opinion, and garden fashions, now began to move away from such rigidly ordered planning. Cleaner sight lines were favoured in gardens, and the ha-ha or sunken wall was introduced to allow an uninterrupted view from house and gardens across to the landscape beyond. Classically derived temples, statues and columns appeared, sometimes intended to convey political ideas or philosophies to the well-educated visitor: pre-eminent among these are the grounds of Stowe, Buckinghamshire, primarily laid out between the 1720s and the 1750s. Lodges or other architectural features such as triumphal arches marked the main entry points to designed landscapes.

The 1730s and 1740s saw a relatively short-lived fashion for so-called Rococo gardens featuring serpentine or curvilinear paths, shell-decorated grottoes, and especially garden buildings and bridges in the Classical, 'Gothick' or Chinese (Chinoiserie) styles. Complete landscapes of this type were relatively rare: Painswick, Gloucestershire (several garden structures and features listed Grade II and II*), is among the outstanding examples, although many gardens gained individual features. Many Rococo features were insubstantial – often made of softwood – and survivals are relatively unusual, and accordingly likely to be strong candidates for designation.

In towns, the houses of the well-to-do generally had small pleasure gardens behind, and in microcosm these could reflect broader garden fashions. Summerhouses or gazebos set on the end wall (for guidance on garden walls see the selection guide on Town Houses) were the commonest structures.

Public walks and open spaces

Residential squares began to be laid out in London in the seventeenth century, and during the eighteenth started to appear in cities like Bristol (Queen's Square, 1700) and Bath (Queen Square 1728). These squares (for example Fig 3) were sometimes public, but in other cases formed

private communal gardens, accessible only to residential key holders. Public squares often acquired statuary and other memorials, along with seats (sometimes roofed) and other street furniture such as bollards and lamps (discussed in the Street Furniture selection guide). It was also mainly during the eighteenth century that town commons and other urban open spaces were occasionally provided with public tree-lined walks and hard landscaping. Linear public gardens, with houses set back from the road, grew in popularity in towns like Cheltenham and some seaside resorts in the early nineteenth century.

1.3 The mid-eighteenth century to early nineteenth century

Landscape parks

Informal landscapes evolved rapidly from the middle of the eighteenth century, most notably under the influence of Lancelot 'Capability' Brown (1716-83). Huge numbers of landscapes around houses were transformed, or laid out from scratch, in an idealised 'natural' manner, with pasture ground running uninterrupted from the house (animals being kept at a distance by an unseen ha-ha) into gently undulating grounds studded with clumps of trees and with the world beyond screened by plantation belts around the park edge. The key feature of interest was usually a lake in the middle distance, ideally contrived to resemble a great river curving through the park. Buildings and structures played a key role too. Eyecatchers added variety and interest to the wider landscape and exceptionally, as at Stourhead, Wiltshire, these adhered to an over-arching iconographic scheme. The whole landscape was likely to be bounded by a wall or railings, with gateways watched over by gatekeepers' lodges. Such landscape parks are reckoned among the country's most important contributions to European civilization. While landscaped parks of this sort are generally associated with great country houses, even a modest gentleman's house, rectory, or merchant's villa might be set in an informal few acres of grass and specimen trees defined (at least to the front) by an imposing wall and with some form of summerhouse to provide shelter. Kitchen gardens multiplied too and became more complex as world exploration, technological developments in propagation and increasingly exotic tastes expanded the range of what was cultivated. But their heyday came a little later (see below).

1.4 Georgian to Victorian

The rise of the garden

Landscape parks were criticised for reducing interest around the house. People wanted grounds to walk in, shrubs and flowers to provide colour, scent, and seasonal change, and a degree of shelter and privacy from the world beyond. Around 1800, the influential Humphry Repton (1752-1818) re-introduced raised terraces around the house to separate it from the grounds beyond. Sometimes these were decorated with elaborate flower urns. Pleasure grounds comprising flower beds, lawns, shrubberies and walks, sometimes with edged pools, summer-houses, statuary and other architectural features, became commonplace between the house and park. The 1820s Swiss Garden at Old Warden, Bedfordshire, shows the Regency picturesque landscape – a style often called the Gardenesque – at its busiest, with structures and flower beds set close together to enliven the garden route.

In the second quarter of the nineteenth century, some gardens (such as Wrest Park, Bedfordshire; Fig 4) reverted to the severely formal fashions of the seventeenth and earlier eighteenth centuries with terraces, balustrades, vases, basins and fountains, elaborate steps and gateways, seats, summerhouses, and statuary. Some of these latter features, vulnerable to the elements, were industrially produced, moulded from terracotta, Coade stone, or cast iron. Other fashions included the world garden, as still to be seen at Biddulph Grange, Staffordshire, where individual garden compartments were laid out with structures and planting to conjure the sense of India, China, or Egypt.

Supplying the needs of the household was the walled garden where vegetables, fruit and flowers

were grown. It was generally enclosed within tall brick, or brick-lined walls (although local variants of stone or cob can be found), creating its own secure micro-climate. From the mid-eighteenth century it was usually placed away from the main house, and sometimes concealed by a shrubbery or plantation belt. South-facing slopes were favoured and sometimes the south wall was omitted to allow frost to 'roll off'. Exceptionally walls were made strongly sinuous ('crinkle-crankle walls') to improve the micro-climate for fruit. The north wall (which, being south-facing, got the most sun) might be hollow and contain horizontal flues through which passed air heated by furnaces housed in sheds to the rear to aid the growing of stone fruit such as peaches and nectarines, together with figs and vines. The number and range of glasshouses expanded enormously from the 1840s as glass became cheap. The gardener often lived 'on site' in a relatively commodious house set alongside the walls.

Public parks and institutions

In the 1830s, concerns about urban overcrowding and the condition of the poor, as well as the desire for urban embellishment and greater public enjoyment of the outdoors, resulted in the public parks movement. Town parks, funded from the rates, began to be laid out in large numbers, and by the end of the century were common. Victoria

Figure 4

Wrest Park, Bedfordshire (landscape registered Grade I). The restored mid-nineteenth century parterre, with beyond Thomas Archer's Pavilion of 1709-11. Listed Grade I.

Figure 5
Dartington Hall, Devon (landscape registered Grade II*).
Henry Moore's Reclining Woman of 1947. Listed Grade II.

Park in Bath, designed by Edward Davis in 1829, was among the earliest. Overall design concepts were borrowed from the rural parks of the gentry with boundary walls, gate lodges, shelters and seats, inter-weaving paths for exercise, specimen trees, one or more lakes, and mass bedding, but with communal buildings such as bandstands thrown in. Such parks have been systematically reviewed by Historic England with designation on the Register of Parks and Gardens generally confined to the earlier, and best surviving, examples. Not dissimilar public gardens – often linear, backing a promenade – were also a feature of seaside resorts from early in Victoria's reign as the places where sea bathing had become fashionable a generation before were developed with hotels and ever-more infrastructure for the visitor. Some were ingeniously adapted to steeply sloping sites, whether at the base of cliffs or along the gorges where rivers debouched. In all, street furniture such as benches, lamps and shelters was integral; this context adds to any inherent interest it may have. Institutions such as hospitals, workhouses and lunatic asylums, which proliferated in the mid-nineteenth century, were similarly set within extensive landscaped grounds, with severely formal gardens near the main buildings, and more informal, park-like, grounds beyond: all sought to enhance the effectiveness of the institution through appropriate planting and design, which would benefit inmates. Shelters, sometimes decorative, were often a feature of these landscapes. These grounds provided employment and exercise for inmates as well as pleasing aesthetic surroundings. Again, the best examples have been designated on the Register, complemented by listing of any structures of special interest.

1.5 The twentieth century

Formal gardens enjoyed a revival in the Edwardian period, especially where they complement larger houses and institutions. Designers like Thomas Mawson (1861-1933) and Sir Reginald Blomfield (1856-1942) continued to employ steps, balustrading, verandahs and formal pools and basins around the house drawing on the historic gardens of Italy, classicism, and the Beaux-Arts style. At the same time architects like Sir Edwin Lutyens (1869-1914) and C.F.A. Voysey (1857-1941) created garden settings and features in a so-called English Vernacular style to complement relatively modest houses in the same idiom. Planting was informal, with flowing herbaceous borders as popularised by William Robinson (1838-1945) and Gertrude Jekyll (1843-1932), but set within a framework of paths, pergolas, terraces, hedging, seats and sundials. Generally there was formality close to the house and informality beyond, but even here distinct design elements could be expected such as wild gardens with stone paths, stone lined streams and bridges (as at Gravetye Manor in West Sussex, and Hidcote in Gloucestershire). In the years around 1900 there was a sudden enthusiasm for Japanese Gardens involving the very precise use of stone, water, shelters, and ornaments like lanterns, some imported and others made in Britain. Garden structures and features of this period may be listed if of sufficient quality, and their inclusion within a registered landscape will generally add interest; the walls, paving and steps which are so integral to the Lutyens-Jekyll garden of 1904-9 at Hestercombe (Somerset) are listed at Grade I. Many gardens made provision for sporting activities, and tennis courts and outdoor swimming pools (which became popular in the early twentieth century) were often provided with changing rooms and summerhouses.

The mid and later twentieth-century designed landscapes that have attracted the greatest attention are those associated with new towns and post-war renewal such as Plymouth, with its Civic Square (1962) by Geoffrey Jellicoe (1900-96), or large-scale housing developments such as the Barbican in the City of London (both these sites are designated on the Register). A theme that is common to many of these is the presence of specifically commissioned statuary and sculptures, many of which are of exceptional interest. Some rural designed landscapes similarly integrate bold modern artworks: Henry Moore's Grade-II listed reclining figure of 1945-6 at Dartington Hall (Devon; Fig 5), placed on a terrace above the medieval tiltyard, shows the combination of art and landscape at its most impressive.

In public parks the late twentieth century saw the removal of much existing play equipment due to health and safety concerns. A rare listing of playground equipment of whatever date is the Grade II concrete Play Sculpture of about 1960 by John Bridgeman at Curtis Gardens, Acocks Green, Birmingham.

2 Specific Considerations

Some structures associated with designed landscapes are important in their own right. Others are quite minor, utilitarian or unobtrusive but nonetheless make a contribution to the aesthetic quality or the functioning of the whole and help us interpret the landscape. While such minor elements may not always warrant individual designation, they may assume greater significance when they lie within the best parks, gardens, and other designed landscapes.

Historically, many of the best-known structures in designed landscapes were dismissed as 'follies', architectural oddities of little merit. There is now much greater appreciation of the quality of such buildings and the role they play as key incidents in subtly planned landscapes, as eyecatchers and destinations on carefully conceived routes.

Turning to specific types of structures in parks and gardens, these fall into two broad overlapping categories: ones of pleasure and ones of utility. Among the first are eyecatchers, designed principally for architectural and visual effect (ruins, temples and columns), along with those buildings erected specifically to view them and the wider landscape (for instance, summer and banqueting houses, and belvederes). Many other structures were largely for whimsy and entertainment (for instance, hermitages and grottoes), although many parkland structures could provide shelter from rain or sun or a pleasing halt for refreshment to be served. The second category contains buildings that may be described as functional (dairies, deer houses, bridges, shelters), but which were often embellished so as to create architectural incidents along the circuits that ran through polite landscapes. Even structures which were essential to the maintainance of the estate economy (for instance, kitchen gardens and home farms) could be architecturally embellished and be places the discerning visitor was taken to.

2.1 Buildings of pleasure

Columns, **obelisks** and **pyramids** punctuate gardens and landscapes from the seventeenth century on (Fig 6); they frequently bore iconographic messages which add to their interest. In parks of the mid-eighteenth century **romantic ruins** became fashionable. A few were real: most were new (Fig 7). Always of interest, the grandest examples like the Folly Castle of 1768-70 at Wimpole Hall, Cambridgeshire (listed Grade II*) will merit a high grade. **Temples** were dotted around parks: normally they are Classical, like that now at Cobham Hall, Kent, designed by William Chambers (listed Grade II) but occasionally Gothic, Chinese or even 'Hindoo' styles are encountered. These are always unusual and even more recent examples will probably

Figure 6
Hawkstone, Shropshire (landscape registered Grade I). The Monument, erected in 1795 to celebrate Sir Richard Hill, Lord Mayor of London. Listed Grade I.

Figure 7
Mount Edgcumbe, Cornwall (landscape registered Grade I). The hilltop Gothic Ruin of 1747, a true folly. Listed Grade II.

warrant listing. Occasionally, eyecatchers made political or family statements, and this may add to their historic interest.

Elaborate gates and **ornamental screens**, often with heraldic displays of **statuary** and **armorial overthrows**, controlled access to landscapes and to zones within and between garden and park; relatively commonplace in the late seventeenth and eighteenth centuries these are usually listable. There was a revival in their popularity in the later nineteenth century: intrinsic quality of workmanship and their contribution to important landscapes should guide selectivity, and where a high grade may be warranted. **Statuary**, **urns** and other features such as **sundials** and **astronomical devices** were integral to the formal gardens and landscapes of the later seventeenth century. From the eighteenth century foundries and potteries began to mass-produce garden furnishings and

sometimes marks and stamps help identify and date these. Survivals are fairly common but have often been moved or introduced from elsewhere. Nonetheless, pre-1850 examples will generally merit designation; later examples will be judged on aesthetic quality, rarity and date. Being located within a registered park will strengthen the case; so will being in their original position.

Water features were prominent within the formal gardens and landscapes of the later seventeenth and early eighteenth centuries, and were sometimes retained in later schemes. They include **pools**, **canals**, **rills** (or artificial streams; Fig 8), **fountains**, and **cascades**. The grander schemes, especially, could include grottoes, discussed below among buildings with a recreational purpose. The significance of any such structure is enhanced if it forms part of a contemporary complex, as notably found at Rousham, Oxfordshire. Long unimpeded views from house and garden to the wider landscape were afforded by **ha-has**, ditches usually with a brick or masonry near-vertical inner face,

Figure 8
Rousham, Oxfordshire (landscape registered Grade I): the serpentine rill, cold bath and grotto (all listed Grade II*),elements of William Kent's celebrated mid-eighteenth century landscape.

intended to keep stock from the pleasure grounds around a house without the need for intrusive fencing. First appearing in England in the seventeenth century, early or monumental examples may be listable, as will those with strong group value.

Some buildings served as vantage points. **Stands** to provide an elevated viewpoint for spectators to the hunt (hence the modern term 'grandstand') are often elaborate and are invariably listed: they form the earliest surviving buildings associated with sport. Medieval **hunting lodges**, usually sited on an elevated location towards the centre of the park, often contained a large and well-lit first-floor room used for refreshment and spectacle (Fig 9). Typically these became farmhouses when parks were enclosed and turned over to agriculture; little-altered examples, especially, are rare and deserving of designation, sometimes at a higher grade. Hawking towers, like that of 1611 at Althorp, Northamptonshire (listed Grade I), are even rarer; again, these generally stand on an elevated site.

Figure 9
Whitcliffe Park, Berkeley, Gloucestershire (landscape registered Grade II*). Park House of about 1800, a deliberate echo of earlier lodges and hunting towers. Listed Grade II.

Figure 10
Eyton-on-Severn, Shropshire. The surviving banqueting house of about 1607 which overlooks the Severn Valley. Listed Grade II*.

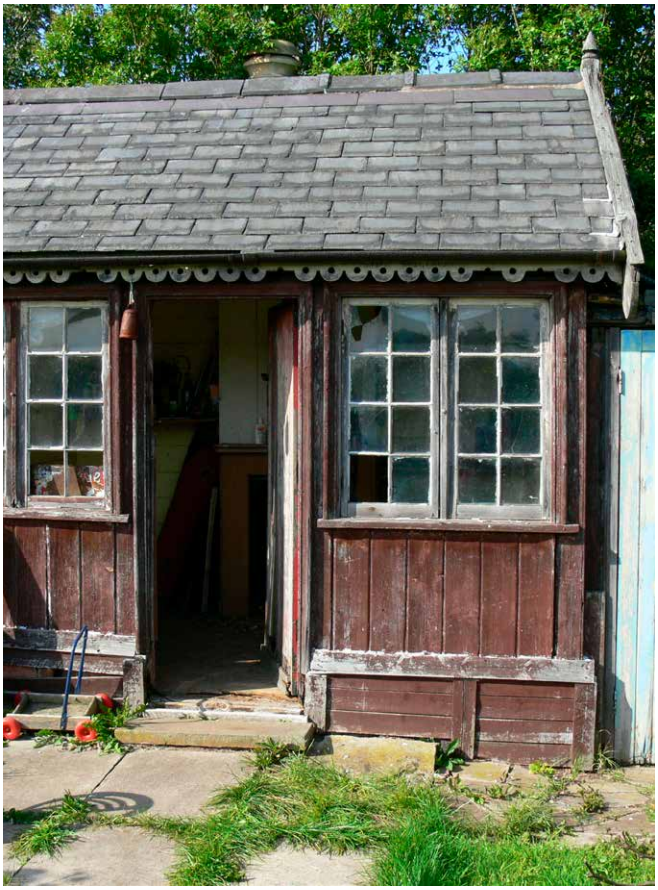

Figure 11
Hungerhill Allotments, Nottingham (landscape registered Grade II*). A late nineteenth-century allotment shed with, inside, planked walls and a fireplace, marking it out as more than a utilitarian store. Listed Grade II.

Turning to elevated structures nearer the house, **banqueting houses** enabled family and favoured guests to take refreshment whilst enjoying the view (Fig 10). Their construction largely ceased after the mid-eighteenth century and all (unless very substantially altered) are eligible for listing. These are among the garden and park buildings which sometimes had carefully fashioned interiors; where these survive, designation at a high grade may be warranted. **Belvederes** (from the Italian 'beautiful to see'), **gazebos** (from the bastard Latin for 'I will gaze') and **summer-houses** are often difficult to differentiate (Symes's A Glossary of Garden History is an essential guide to terminology): typically belvederes are prominently sited and highly visible while gazebos are smaller and stand at the corners of inner courts. Again, interiors can be elaborate. Even early nineteenth-century urban allotment gardens, used more as pleasure gardens than for vegetable growing, contained summerhouses. Very occasionally these survive and may merit designation, like the Grade II late nineteenth-century allotment shed on the Hungerhill Allotments, Nottingham, a Grade-II* registered landscape (Fig 11).

2.2 Buildings of utility and decoration

Entrance lodges appear from the later seventeenth century both for security and to give the passer-by or visitor a hint of the quality of the family and its house. Generally small but often elaborate (and often designed to anticipate the architectural achievement of the greater house beyond), they survive in large numbers: many thousands were built up to the early twentieth

Figure 12
Rushton Hall, Northamptonshire (landscape registered Grade II*). The early nineteenth-century gate lodges. Gothic, and rather old fashioned for the date. Listed Grade II.

century. Architectural quality will be a key factor when assessing them for listing, together with the degree of alteration. Their importance is enhanced if the accompanying park is registered (Fig 12). Similar principles apply to lodges at the entrance to public parks and cemeteries. Victorian park keeper's shelters are now rare, and may warrant designation too.

Park walls similarly survive in large numbers, and as with entrance lodges considerable discretion will need to be shown in listing recommendations. Factors in a wall's favour will include a relatively early date (the walling of parks proliferated in the later eighteenth century); high-quality materials and construction, including coping; association with lodges and gates, especially where listed; association with a surviving designed landscape, particularly where registered; and where a wall runs through or defines a conservation area. Factors which may count against a wall are where it is of a relatively late date (probably later eighteenth century or later); is of poor-quality materials or construction; no longer survives to its full linear extent, and has lost gates and/or lodges; and where the designed landscape it defined is lost or heavily degraded.

Bridges were often ornamental, sometimes designed to be seen rather than carry serious traffic, as with Vanbrugh's Grade I-listed Grand Bridge at Blenheim Palace (Oxfordshire). Pre-1850 examples will generally be listable; later examples only if they are architecturally elaborate, have technical interest (for instance, in their use of iron or concrete) or are essential elements in

Figure 13

Knightshayes Court, Devon (landscape registered Grade II*). The walls of the kitchen garden – local purple rubble stone bedded in red cob mortar, part of William Burges's work there of about 1870. Listed Grade II.

an important landscape. Exceptionally **paths** and **surfaces** will have a decorative role (for instance, in the use of flags, sets and steps) or be innovative, like the 'glascrete' – river pebbles bound into a wearing surface – at Elvaston (Derbyshire); these may be listable if integral to a wider design, especially if this is registered (see too the Street Furniture selection guide). Elements of **walled gardens** will be potential candidates for listing if they form part of a wider estate ensemble, especially if it is a registered landscape and the 'big house' survives (Fig 13). An early date, especially predating the proliferation of detached walled gardens in the mid nineteenth century, will strengthen the case for inclusion. Considered design as displayed in plan-form (that is gardens which have other than the standard square or rectangular plan), elaborate doorways, copings, bee boles, and careful construction can also be relevant.Gardens which survive in a fairly complete state with features such as heated walls, glasshouses (for which see below), hotbeds or pine pits, and other attached structures such as north-wall sheds, fruit stores and perhaps a gardener's house, will tend to have greatest interest. If the walled garden is not intact as an ensemble (as is far more often the case than not) individual structures may still, in themselves, be of special interest.

The growing of orange trees in tubs was introduced to England in the mid-sixteenth century and light, airy and heated **orangeries** were erected to over-winter them. They were generally of brick

Figure 14
Walcot, Shropshire (landscape registered Grade II). The nineteenth-century game larder. Listed Grade II.

(sometimes stone) with tall windows to the front and sometimes sides, typically opening to the ground to allow tubs to be carried straight in. Roofs were tiled or slated. The expanse of glass can make them among the most attractive garden buildings, as is the case with **vinehouses** too. In the 1840s cheaper glass led to a proliferation of **glasshouses**, principally, but not exclusively, in the kitchen garden for camellias, cucumbers, orchids and other exotica foodstuffs as well as bedding plants which characterise Victorian gardening. Examples predating 1850 will usually merit individual designation but greater selectivity must be exercised after that date, as many greenhouses were of standard construction. Free-standing flower houses, also purchased from catalogues, became popular in affluent middle class gardens in the late nineteenth and early twentieth century; the case for designation will be stronger if they complement a listed house.

Other produce-related buildings include **game larders**, usually designed to be cool and well ventilated and sited down-wind from the house and walled garden (Fig 14). Examples survive from the eighteenth century, and some are architecturally decorative. Pre-1850 larders will generally qualify for designation as will elaborate later examples such as that at Holkham, Norfolk (listed Grade II). From about 1600 below-ground **icehouses** were built in the grounds of country houses, usually brick-lined and typically with the profile of in inverted egg. Ice, harvested from a pool or lake, would be packed in to the icehouse in the winter months. This would then be taken to the kitchen as needed over the course of the year (the ice would keep a full year) to help keep perishable goods cool. By the later eighteenth century virtually every country house had one. In the past many were scheduled; today, listing is the preferred option. Degree of survival, architectural elaboration of the entrance or façade, and relative date (generally eighteenth century) will be the key considerations. As with all ancillary buildings, the structure's place as part of a surviving house and estate complex will be a key consideration. Ornamental **dairies** were not uncommon in mid to late eighteenth-century landscapes, a place where ladies of the house might assist with pastoral tasks such as butter-making. They contained tiled interiors for ease of cleansing, and were designed to be kept cool. Often picturesque in treatment, like the Grade II* listed 1770s Gothick example at Sherborne Castle, Dorset (complete with reset Roman mosaic), they can occupy key positions in gardens and can be listable in a high grade.

The provision of a reliable source of clean water for greater households became an increasing concern in the post-medieval centuries. Structures such as **well houses** and **conduit heads** were sometimes designed to be more than purely functional.

Buildings to house birds and animals include **menageries** and **aviaries**, which became fashionable from the mid-eighteenth century,

especially to house the then exotic pheasant. Early and decorative examples will generally be listable; survival rates are poor, however, owing to their light and ephemeral construction. **Deer sheds** to store fodder are often simple buildings but may have architectural pretensions when used as eyecatchers. Where they are associated with a court, paddock, wall or ha-ha they should be considered as a group. Likewise, **kennels** (always an element of high status complexes, and provided expressly for foxhounds as fox hunting became fashionable in the earlier eighteenth century) were sometimes ornamental; elaborate or complete examples, especially pre-dating 1850, will be listable: the hunt complex of 1810 at Brocklesby, Lincolnshire (listed Grade I), by James Wyatt is of particular note.

Dovecotes and structures associated with **rabbit warrens** are treated in the Agricultural Buildings selection guide. Again, buildings with a utilitarian function were often given at least a façade which was ornamental, and sited to be enjoyed.

Numerous buildings in landscapes were erected for recreational purposes, and more consideration

Figure 15
Croome, Worcestershire (landscape registered Grade I). The grotto of 1765-7 by Capability Brown following restoration. Listed Grade II.

is given to these in the Sport and Recreation selection guide. These include **fishing pavilions**, sited alongside lakes and watercourses from the seventeenth century, which were sometimes provided with elaborate forms to be enjoyed from a boat or from a vantage point. Comparable too are **boathouses**, which survive in considerable numbers from the eighteenth and nineteenth centuries; notable twentieth century examples include Noah's House (listed Grade II*) of 1930 in the Modern Movement style at Cookham (Berkshire). **Cold baths** and **plunge pools** often had medicinal uses. Few baths pre-date about 1700 – that at Carshalton, London Borough of Sutton, of about 1720 (listed Grade II*) is a particularly monumental survival. By the end of the century cold, or plunge, pools became fashionable and relatively common. Essentially masonry tanks and of various plan forms, pools could be open to the elements or covered by bath houses. The fashion waned in the early nineteenth century, with the preference for outdoor swimming. Where such structures pre-date 1850 they will usually be listable, as will later examples, including early twentieth-century swimming pools, which often have strong architectural merit and sometimes decorative changing rooms. As ever, inclusion in a registered landscape will add weight to any case.

Two rare building types fall outside categories of utility and decoration. In each case, their primary purpose was to appeal to the visitor's imagination and induce a frisson of awe. This could be brought on through human and natural agents. Hermitages accommodated an aged hermit (in reality often a retired family servant), and were popular features in well-visited Georgian Romantic landscapes. They sought to appear rustic and self-built, of boulders, branches, moss and thatch, or else rocky and awesome. Grottoes are known in England in the sixteenth and seventeenth centuries, as at Wilton, Wiltshire (listed Grade I) but reached their heyday in the eighteenth: Painshill (Surrey) and Croome (Worcestershire; Fig 15) have fine examples too. A few were built in the nineteenth century, but by then fashion had moved on. Many invoked the underworld via the incorporation of water, statues of river gods, and exotic surfaces decorated with quartz, shells, bones and colourful minerals: the late Georgian example in Margate, Kent (listed Grade I), now surrounded by housing, shows the sophistication these structures could attain. Most hermitages and grottoes will be listable; especially where internal decorative schemes survive in good condition a higher grade may well be warranted.

Bandstands appeared in public parks in the 1860s and concerts soon became popular: by the end of the nineteenth century few parks lacked one. Most were probably purchased from commercial manufacturers and cast iron was the most popular material. Bandstands remain relatively common, and discretion should be used in selecting examples for designation; quality, rarity, date, and condition will all be factors, as may its location and the significance of the park itself. Again, registration will add weight to the case.

The 27 life-size Crystal Palace dinosaurs (listed Grade I), survivors from an exceptional High Victorian pleasure ground created in the early 1850s, show the singularity park features could sometimes attain.

2.3 Extent of listing

Amendment to the Planning (Listed Buildings and Conservation Areas) Act 1990 provides two potential ways to be more precise about what is listed.

The empowerments, found in section 1 (5A) (a) and (b) of the 1990 Act, allow the List entry to say definitively whether attached or curtilage structures are protected; and/or to exclude from the listing specified objects fixed to the building, features or parts of the structure. These changes do not apply retrospectively, but New listings and substantial amendments from 2013 will provide this clarification when appropriate.

Clarification on the extent of listing for older lists may be obtained through the Local Planning Authority or through the Historic England's Enhanced Advisory Service, see www.HistoricEngland.org.uk/EAS.

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Tim Mowl is the lead author on a county by county series of books on historic parks and gardens. To date volumes have appeared on Cambridgeshire and the Isle of Ely, Cheshire, Cornwall, Dorset, Gloucestershire, Herefordshire, Northamptonshire, Oxfordshire, Somerset, Staffordshire, Warwickshire, Wiltshire and Worcestershire. Many other counties have coverage by other authors.

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3.6 Periodicals

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3.7 Websites

Parks & Gardens UK is the leading on-line resource dedicated to historic parks and gardens across the whole of the United Kingdom. Its website is www.parksandgardens.ac.uk/

Acknowledgements

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