PART TWO - RESEARCH AND RECORDING IN DEPTH

DOCUMENTARY RESEARCH

2.1   GETTING ORGANISED

2.1.1   Maintaining files

- Once you have identified a garden for investigation, start a file or dossier with the name, address, local government district, OS grid reference, and a note of the factors that make the garden worthy of research.
- Keep a summary record of what is in the dossier as you go, so that all the information you gather can eventually be brought together on one sheet of paper. This will be useful later in compiling a bibliography and offering information for publication.
- Many researchers maintain their records in word-processed formats, but the choice of medium will depend upon your circumstances, computing skills and the equipment available.
- If using a computer, ensure that you make regular back-ups.
- Whether your files are digital or manual, if possible you might like to store copies of the information at a separate, fireproof location (see section 2.20 Archiving research).

2.1.2   Keeping records

Set up a reference system for notes of the sources you have used, and be conscientious about maintaining it. A card index or simple computer database may be all that is needed. A careful record of information gained, its source, and where it can be found, is essential for future reference, checking and further study (see section 2.9 Interpreting research information).

The information you should note includes:

- The type of source, such as plan, map, book or letter.
- The title of the item.
- The page, volume, ISBN, issue, and edition numbers or other information as appropriate.
- When it was produced, where and by whom.
- The publication date, if relevant.
- Where the original source is kept.
- Whether there is a copy, and where it can be retrieved.
- The information it contains.
- A description of the item.

2.2 DATA TO COLLECT

The kind of information that you should aim to collect over the course of your research is set out below.

2.2.1 The name of the site

The site name should generally be that of the principal building or other name as shown on Ordnance Survey mapping. An exception might be when a place has been re-named by a recent owner, but it is still generally known by its historical name. A lost garden should be given the name it held during its period of greatest significance.

A note should also be made of any other names by which the site has been known in the past, or is currently known.

The name should embody a recognised place name, for example 'Trentham Hall' which is at Trentham, Staffordshire.

2.2.2 Component areas of the site

A large site may contain distinct areas with their own individual histories, such as a walled garden, or significant areas laid out during different periods.

2.2.3 Current postal address

2.2.4 Nearest town/city or townland (Northern Ireland)

2.2.5 Country

Channel Islands, England, Isle of Man, Northern Ireland, Scotland or Wales.

2.2.6 Present local authority area

A park or garden can straddle boundaries between counties and/or districts. In this case take the local authority to be that in which the principal building lies, and make a note of other local authorities covering the park or garden.

2.2.7 Historic county

It is often useful to know which county a garden was in before local government reorganization, as information may be filed under the heading of the old county in publications or special collections that were made before reorganisation took place.

2.2.8 Parish or (in urban areas) the name of the locality

In county areas, this refers to the civil or administrative parish, not the church (ecclesiastical) parish. Urban areas are generally not divided into civil parishes. In this case, give the name of the town or district of a city (townland in Northern Ireland). If more than one area applies, name them all.

2.2.9 Ordnance Survey map series and number in the series

Give the National Grid Reference of the principal building. Where there is no principal building, for instance in a public park, give the location of the geographical centre of the site (see 7.2 National grid references).

2.2.10 Approximate area of the designed landscape

Give measurements in hectares. If the area of the land within the historical boundary of the site is not available from other sources, the area can be estimated through the use of OS maps (see 2.11.1 Making a site plan – area measurement).

2.2.11 Type of park or garden

Both use and design may have changed significantly since the period of greatest historical significance. The group in which a park or garden is placed should reflect the reason why it is considered to be of historical interest, even though its present use may be different.

There are three broad categories of park or garden to consider

The first group comprises parks and gardens associated with **domestic use**, and is divided into:

- Those based on a single dwelling place, including palaces, country houses, manor houses, villas, town houses, terraced houses and cottages.

- Those associated with multiple dwellings, such as the gardens of planned housing schemes.
- Those which are private, although not attached to a particular house or housing scheme. For example, private areas of recreation away from a country house.
- Communal gardens, including town squares and the common areas within estate villages, garden cities, and post-war housing development.

The second group is of places associated with **institutions and commercial use** and is divided into:

- School, college, monastery, university.

- Museum, art gallery.
- Hospital, asylum.
- Cemetery, churchyard.
- Hotel, hostel.
- Office, public building.
- Industry, utilities, communications.
- Nursery garden.
- Gardens open by subscription or ticket.
- Botanic garden, arboretum.
- Golf course.

The third group comprises parks and gardens designed or used **for public amenity and recreation**, such as public parks and gardens, public walks, public resorts and common land, and is divided into:

- Public walk.
- Public park.
- Recreational route.

2.2.12 Extent to which the designed landscape survives

There are at least three aspects of 'survival' (or 'condition' or 'integrity') of a park or garden that should be taken into account:

- A garden's overall state of repair or maintenance.
- Its completeness in relation to its former extent and views.
- The degree to which a garden's components have been altered from their original state.

Each component of the garden and its features can be classified using the following terms:

- Extant: over 80 per cent of the historic components being in a satisfactory state. Most National Trust properties, for example, would fall into this group.

- Part: ground/below ground level remains.
- Part: standing remains. Less than 80 per cent, but more than 20 per cent, of the historic components being in a satisfactory state. This category will contain the bulk of UK parks and gardens.
- Lost: less than 20 per cent of the historic components remain in a satisfactory state. With so little remaining, parks and gardens in this category are rarely salvageable, and must usually be considered lost. Individual buildings may survive, though without their planned context.
- Reconstructed.
- Unknown.

Planting and design survival

A garden or landscape may be most widely known for its colourful borders or plant collections, but these are actually the most short-lived part of the landscape and it is the longer-term structures of a garden which must be considered when assessing its historical value.

The long-term structure of a designed landscape consists of the built structures, landform and trees with a lifespan of 100 years or more. The medium-term structure consists of shorter-lived trees (20-100 years) and shrubs, and the short-term structure is made up of the herbaceous plants and bulbs with a lifespan of between one and 20 years.

Depending on the age of the garden, most planting schemes will not have survived. However, the arrangement and condition of trees in particular can offer important clues to a site's previous uses, layout and patterns of planting.

The poor condition of planted components may not seriously prejudice overall survival if other forms of fabric (landform, water features and built features) are well preserved. Planting can be restored to recover the effect of the design, and can enhance the level of survival, provided that it has been carried out accurately.

2.2.13 Current category of ownership

Either private, public, institutional or other.

Often a site that was originally in single ownership or occupation is now divided. The current ownership arrangements are an important consideration, as this often affects conservation and management. Where a park or garden is in divided ownership, record the interest of all concerned.

2.2.14 Name and address of the place's owner(s)

This may not be the same as the address of the place itself. You should also note whether this address can be made public in any way, or should be kept confidential.

Each country in the UK has it own heritage agency to identify and protect nationally important designed landscapes. Designating bodies may have their own reference to the place, and may have awarded a grade. For example Regent's Park in London is on the English Heritage *Register of Parks and Gardens*, has an English Heritage file reference GD1156, and is listed Grade I.

You should note all relevant designations, including any grade, even if they cover only part of the park or garden. The Scottish *Inventory of Gardens and Designed Landscapes*, for example awards merit categories of Outstanding, High, Some,

Little or None. A single garden can have components that fall into different categories.

2.2.15 History of the site

This should include notes on the main phases of development, such changes in ownership, alterations to the layout and planting, and the addition of new features. Significant historical or cultural events associated with the site should also be recorded. Use precise dates wherever possible, or give periods in thirds of centuries.

2.2.16 Principal building

Notes on the building(s) associated with the site should include the nature and style of the building(s), the architects and designers involved, and the date and nature of any alterations or changes made.

2.2.17 People associated with the site

Garden history is not just about the sites, but also the people involved. They include not just the legal owners of sites, the designers and all the people who worked, lived in and experienced the landscape.

They could include the people who collected plants from the rest of the world and those who developed them for growing in the British Isles; artists, writers and tourists who recorded ideas and influenced styles; architects, engineers, craftspeople and gardeners; and those involved with conserving and managing the sites.

Information to gather, as far as possible, includes:

- The full names of the person.
- Gender.
- Nicknames, pseudonyms, and alternative names. Maiden and previous married surnames in the case of women.
- Titles or terms of honour.
- Nationality.
- Dates and places of birth and death (or christening or burial).
- Dates and places where they worked or lived.
- Notable events in their lives. For example: knighthoods, education, qualifications, professional affiliations.
- Relationships to other notable or significant people or organisations.

Common issues in researching people

- **Inconsistency:** sources may conflict on essential details such as date of birth and spellings of names. When several sources give differing information, it is advisable to reference each source in your notes. If possible, go back to primary sources, such as church registers, company records, or burial certificates.
- **Same names**: it is not uncommon to find people with the same or similar names, especially since family names reoccur over several generations, whose career periods may overlap. Obtaining information about the dates and places of birth and death, in addition to career events, can help to distinguish each individual.
- **Different names for the same individual:** there can be a number of variants of a person's name that may be historical misspelling or derived from pronunciation. It is not unusual for people to have changed their names during their lifetime, for example, for a professional or personal purpose.
- **Accuracy of dates**: very often the exact dates of birth and death are unknown and are qualified with date ranges. Sometimes people use the dates of christening instead of birth dates, but these did not necessarily take place at the same time.
- **Occupation**: people could have had multiple occupations. Cross-check your sources. A dictionary of architecture, for example, may list someone only as a designer of buildings although they may have done types of work.
- **Using websites as sources**: approach with a critical eye. The standard of information relating to historical people varies considerably, depending on depth of research and interpretation (see 2.3.4 Using computers for information gathering).

Useful sources for researching people

Parks & Gardens UK (www.parksandgardens.org) contains basic details on many of the better-known designers, architects and landscapers, and more in-depth profiles of some. Other sources that are worth trying include:

- Bénézit, Emmanuel and Christopher John Murray (ed) *Dictionary of Artists* (Paris: Grund, 2006). The first English language version of the French dictionary of artists. It was first published in 1911 and can be useful for sculptors in particular.
- The Biodiversity Heritage Library has many historic books available online and for free download. http://www.biodiversitylibrary.org/.
- Bowe, Patrick and Keith Lamb, *A History of Gardening in Ireland* (Dublin: Stationery Office for the National Botanic Gardens, 1995)*.*
- Colvin, Howard Montagu. *A Biographical Dictionary of British Architects, 1600-1840*, 3rd ed, (New Haven : Yale University Press for the Paul Mellon Centre for Studies in British Art, 1995).

- Curl, James Stevens and John Sambrook, *Dictionary of Architecture* (Oxford: Oxford University Press, 1999).
- Desmond, Ray. *Dictionary of British and Irish botanists and horticulturists : including plant collectors, flower painters, and garden designers* / Ray Desmond ; with the assistance of Christine Ellwood. Revised and completely updated edition, London ; Bristol, PA : Taylor & Francis ; London : Natural History Museum, 1994.
- *Dictionary of National Biography*, Oxford University Press, 2004. Also online (public library membership may provide access by entering library membership card number, also accessible to those with ATHENS accounts): www.oxforddnb.com.
- *Dictionary of Scottish Architects* (includes landscape architects & others): www.scottisharchitects.org.uk.
- Goode, Patrick and Michael Lancaster, *The Oxford Companion to Gardens* (Oxford: Oxford University Press, 2006)*.
- Google Books is often an invaluable resource for historical sources. books.google.com.
- Gunnis, Rupert. *Dictionary of British Sculptors, 1660-1851* (London : Odhams Press, 1953).
- *Grove Art Online* (formerly known as the *Grove Dictionary of Art Online*) can be accessed at www.oxfordartonline.com. It requires a subscription but if you belong to a local authority local library in England, you may be able to access it for free using your library membership number.
- Hadfield, Miles, Robert Harling and Leonine Highton, *British Gardeners: A Biographical Dictionary* (London: Zwemmer, 1980)
- Harvey, John, *Early Nurserymen* (London: Phillimore, 1974).
- *Historical Directories* at www.historicaldirectories.org is a digital collection of 18th-, 19th- and early 20th-century local and trade directories from England and Wales.
- The National Archives website, which lists archives relating to individuals, companies, and organisations. The search facility searches records of local and regional as well as national catalogues of archives. www.nationalarchives.gov.uk.
- Taylor, Patrick, *Oxford Companion to the Garden* (Oxford: Oxford University Press, 2006)

General biographical and genealogical sources that can be useful, especially for modern historical or contemporary people:

- Burke's *Genealogical and Heraldic History of the Peerage, Baronatage and Knightage*. www.burkes-peerage.net.
- Burke's *History of the Landed Gentry*, especially 19th-century editions, can be a useful starting point for researching landowning families.
- Debrett's *Peerage* and *Baronetage* are also useful for aristocratic family information.

- *Who's Who* and *Who Was Who* are available online to Athens subscribers and via membership of some local authority libaries. www.ukwhoswho.com.

Obituaries can also be a useful source of information. The obituaries of people who were considered notable at national level may often be found in publications such as *The Times*. Local history or studies centres at public libraries often maintain collections of obituaries of people renowned within their region.

2.2.18 Designations

A park or garden may have several official designations. For example, the garden may be listed itself, and it may also contain separately listed buildings or be in a conservation area. Information on the designations of a particular site can often be obtained through the local authority planning department. You can also consult The National Heritage List for England http://www.english-heritage.org.uk/professional/protection/process/national-heritage-list-for-england/

2.3   GATHERING INFORMATION

The first step is to compile a list of published and unpublished sources and locations to check during your research.

- Primary sources generally consist of materials contemporary with the subject of study. They provide first-hand evidence about the past, and can include estate papers and accounts, garden plans, plant lists, contemporary visitors' descriptions, diaries, letters, contemporary articles or accounts, maps, photographs, paintings and drawings.

- Secondary materials generally consist of critical and historical accounts, written later and making selective use of primary materials. They interpret the past.

For more information, see http://library.uwaterloo.ca/discipline/SpecColl/primary.html and http://web.mit.edu/baildon/www/bc/bcguides/primary.html. (See also 2.3.4 Using computers for information gathering.)

A researcher should always bear in mind the difference, and aim to gather as much evidence from primary sources as possible (see 2.9 Interpreting research information).

It is important always to take thorough notes of what you find: information that may seem inconsequential at one stage can later become important, and a detailed reference will help you to relocate the information quickly when you need to.

There are various resources to explore in the search for relevant materials and historical information (see Part Three – References and Sources, 3.2 to 3.6).

2.3.1   Printed resources

Standard reference works

There are many reference books that give an overview of sources on garden history (see Part Three – References and Sources). The main reference work for locating printed materials is *A Bibliography of British and Irish Gardens* by Ray Desmond (St Paul's Bibliographies, 1988, ISBN: 1873040415).

Founded in 1899 and originally dedicated to Queen Victoria, the *Victoria County Histories* are an extensive record of places and people in England from the earliest times to the present day. Some are available online, see: www.victoriacountyhistory.ac.uk.

Journals and newspapers

Journals and newspapers contemporary with the period you are researching can provide useful information and illustrations. The 19th century in particular saw a huge increase in the number of magazines devoted to gardens and gardening. Many of these are now available on-line through Google Books, the Biodiversity Heritage Library and the British Newspaper Archive www.britishnewspaperarchive.co.uk (subscription required).

There are also a number of current academic journals that publish garden historical material. These include *The Garden*, *Garden History, Historical Gardens Review, New Arcadian Journal* and *Studies in the History of Gardens and Designed Landscapes*.

Other published materials

Other published materials that can be useful to the garden historian include the autobiographies, memoirs, letters and diaries of people associated with a garden, as well as contemporary guides and sale catalogues.

Gardening, design and other books contemporary with the period are often a rich source of information. John Claudius Loudon's *Encyclopaedia of Gardening* (1822), for instance, contains many descriptions of British gardens of the time. http://books.google.co.uk/books/about/An_Encyclopaedia_of_Gardening_Comprisi ng.html?id=tF8OAAAAQAAJ&redir_esc=y

The diaries and contemporary accounts of people who visited gardens are also useful. See www.visionofbritain.org.uk/travellers.

Primary sources on gardens in the 17th century include *The Journeys of Celia Fiennes* (1685-1703*)* and John Evelyn's *Diary (*1641-1706). Kip and Knyff's *Britannia Illustrata* (first published in 1707) contains many bird's-eye views of the gardens surrounding palaces and country houses from the late 1600s.

Those for the 18th century include *A Tour Through the Whole Island of Great Britain*, (1724-27) written by Daniel Defoe, Thomas Pennant's *A Tour in Scotland* (1771) and *A Tour in Wales* (1773)*,* Horace Walpole's *Journals of Visits to Country Seats* (1751-84) and the correspondences of Mrs Delany, Joseph Spence, William Shenstone and Alexander Pope. Many of these are available online.

The National Library of Scotland has a large collection of manuscript diaries of tours of Britain. www.nls.uk.

In addition to Desmond's bibliography (see above) John Harris's *A Country House Index* lists guidebooks from 1715 to 1882, while *The Country House Described* by

Michael Holmes, lists references to 4,000 houses based on the resources of the Victoria and Albert Museum library and includes guides and sale catalogues.

2.3.2   Libraries, archives and museums

There are many repositories of documents, prints, paintings and publications of interest to garden historians.

The National Register of Archives can help in locating sources within local and national libraries and archives both within the UK and elsewhere in the world. www.nationalarchives.gov.uk.

Many sources can be checked via telephone, written or online enquiry, but you may need to visit in person to view some lists, indexes and catalogues at the repository itself.

Reference and local studies libraries

Each county or borough should have a reference library and/or local studies section in the public library. Many of these have topographical indexes and special collections relating to the locality, census information, council minutes and local newspapers, usually on microfilm. They may have items such as the deeds and plans of local houses and land, old photographs and postcards, and the programmes of public park openings. It is a useful starting point, and the librarians are often able to suggest other relevant libraries.

The Garden History Society has two libraries housed in British universities (University of York and University of Bath). Although they are intended primarily for use by students, they are open for members' consultation during normal library opening hours. http://www.gardenhistorysociety.org/aboutus/libraries/

Copyright libraries

These can be particularly useful in finding old or rare publications. They are: the British Library (London), Bodleian Library (Oxford), Cambridge University Library, National Library of Scotland (Edinburgh), National Library of Wales (Aberystwyth) and Trinity College (Dublin).

County record offices

The county record office, or its equivalent, is a good starting point in the search for archive material. They may hold materials relevant to your search and will probably be able to suggest other relevant collections, either within the area or elsewhere.

Archives

In addition to the National Archives (see above), there are a number of online guides to the huge range of archive material available:

Archives Network Wales: a catalogue of document collections in record offices, universities, museums and libraries in Wales. www.archivesnetworkwales.info.

Artists' Papers Register: a database for locating publicly accessible collections of papers of artists, designers and craftspeople in the United Kingdom and Ireland. http://www.aah.org.uk/resources/artists-paper-register.

The Arts and Humanities Data Service: a gateway allowing one to search through National Monuments Records, Sites and Monuments Records and Historic Environment Records for England, Scotland, Wales and Northern Ireland, as well as other useful visual and historical digital landscape and environment resources. http://www.ahds.ac.uk/

British History Online: a digital library containing some of the core printed primary and secondary sources for the medieval and modern history of the British Isles. Includes maps and surveys, national, county and local records, divided by subject, period and place. www.british-history.ac.uk.

Casglu'r Tlysau / Gathering the Jewels: over 20,000 images of objects, books, letters, aerial photographs and other items from museums, libraries and record offices in Wales. www.gtj.org.uk.

Heritage Gateway
The Heritage Gateway is managed by English Heritage. It provides access to local and national records on the historic environment including Historic Environment Records (HERs), Photographs of listed buildings (Images of England), The National Record of the Historic Environment (PastScape), Historic photographs (Viewfinder), The NMR Exacavation Index and Designation Decision Records. http://www.heritagegateway.org.uk

Public Records Office of Northern Ireland: online catalogue of major collections at www.proni.gov.uk.

Scottish Archive Network: a single electronic catalogue to the holdings of more than 50 Scottish archives. www.scan.org.uk/aboutus/indexonline.htm.

2.3.3 National collections

There are a number of libraries and museums with national collections (see 6.1 Useful addresses for further details).

British Library: a copyright-deposit library with many rare garden history books and a map room. Online catalogue at www.bl.uk.

Country Life Picture Library: garden and landscape imagery from 1897 onwards. www.countrylife.co.uk/picturelibrary/.

Dumbarton Oaks, Washington DC: the Garden Library houses the private collection begun by Mildred and Robert Woods Bliss in 1920, and given to Harvard University in 1940. Its holdings include 24,000 books and pamphlets covering the history of gardens and landscape design. www.doaks.org/.

The English Heritage Archive (formerly The National Monuments Record Centre)**:** the public archive of English Heritage. Holds over 10 million historic photographs (including historic gardens), architectural and archaeological reports, plans and other items related to the historic environment of England. Collection of aerial photographs of England with over 2.5 million images dating from 1946 to the present day. http://www.english-heritage.org.uk/professional/archives-and-collections/nmr/.

Environmental Design Archives, University of California, Berkeley: has planting plans and other materials relating to gardens designed by Gertrude Jekyll. www.ced.berkeley.edu/cedarchives/listcoll.html.

Geffrye Museum Library: contains an extensive garden history archive. www.geffrye-museum.org.uk.

Guildhall Library: contains many county and local histories with the most complete collection of topographical works & prints relating to London. Online catalogue at www.cityoflondon.gov.uk/Corporation/LGNL_Services/Leisure_and_culture/Libraries/City_of_London_libraries/guildhall_lib.htm

Henry Moore Institute, Leeds: houses a library, archive and sculpture collection of relevance to researchers of sculpture parks and gardens. Online catalogue at www.henry-moore-fdn.co.uk.

Irish Architectural Archive: contains more than 250,000 architectural drawings from the late 17th to the late 20th centuries, and over 400,000 photographs. www.iarc.ie.

London Metropolitan Archives: the largest local authority record office in the UK holding records for London and counties previously in London. Online catalogue at www.cityoflondon.gov.uk/lma.

The Garden Museum, Lambeth: contains a wealth of exhibits on gardening tools and plant hunting, plus exhibitions on gardens and gardening. http://www.gardenmuseum.org.uk/.

National Archives: the largest archival collection in the world spanning 1000 years of British history. Online catalogue at www.nationalarchives.gov.uk.

National Botanic Gardens, Glasnevin, Dublin: archival material on historic gardens in Northern Ireland. www.botanicgardens.ie.

National inventory of Architectural Heritage (Department of the Environment, Heritage and Local Government, Northern Ireland): a survey of 6,000 historic designed landscapes in Northern Ireland. www.buildingsofireland.ie/Surveys/Gardens.

National Library of Scotland: has a large collection of maps, gazetteers and manuscript diaries of tours of Britain. www.nls.uk.

National Library of Wales: a wide variety of archives, including a substantial number of records of landed gentry and estates. www.llgc.org.uk.

Paul Mellon Centre for Studies in British Art: more than 75,000 photographs of paintings and drawings, indexed by artist name. Online catalogue at http://www.paul-mellon-centre.ac.uk/.

Royal Botanic Gardens, Kew: one of the most important botanical reference sources in the world with many standard texts on garden history and horticulture. www.kew.org/library/index.html.

Royal Horticultural Society Lindley Library: the most comprehensive garden history and horticultural library in the country with 50,000 books from 1514 to the present, more than 300 periodicals, an extensive collection of trade catalogues and 22,000 botanical drawings. www.lindleylibrary.org.uk/uhtbin/cgisirsi.exe/x/0/0/49.

Royal Institute of British Architects: the national library of architecture with an extensive drawings collection. Online catalogue at www.architecture.com/go/Architecture/Reference/Library_897.html.

Society of Antiquaries of London Library: an archaeological research library which holds a collection of British county histories, 18th- and 19th-century books on the antiquities of Britain and other countries and a wide-ranging collection of periodical titles (British and foreign) from the early 19th century, including those of historical and archaeological societies. www.sal.org.uk/library/.

Surrey History Centre: home to the Gertrude Jekyll Collection which reflects Jekyll's work and interests as a painter, gardener, photographer and writer. http://www.surreycc.gov.uk/recreation-heritage-and-culture/archives-and-history/surrey-history-centre

Ulster Museum: has a picture library with over 50,000 historical and topographical photographs, maps, paintings, drawings and postcards. www.ulstermuseum.org.uk.

University of Oxford Bodleian Library: houses the Gough collection of topographical prints which include garden views. Also an extensive collection of material relating to Oxfordshire. Online catalogue at www.ouls.ox.ac.uk/eresources.

University of Manchester John Rylands Library: houses the archive of the Royal Botanical and Horticultural Society of Manchester and the Northern Counties. Also has a great deal of material on Cheshire estates. www.library.manchester.ac.uk.

University of Reading Library: has the papers of garden historian Miles Hadfield, including book notes, drawings, photographs, excerpts, news cuttings, offprints and correspondence. www.reading.ac.uk/special-collections/collections/sc-hadfield.asp.

Victoria and Albert Museum: has an excellent Department of Prints, Drawings & Photographs arranged by town. www.vam.ac.uk/collections/index.html.

Westminster Reference Library Art and Design Collection has bibliographic art indexes and sets of art periodicals which occasionally publish articles on garden history. http://www.westminster.gov.uk/services/libraries/special/artdesign/.

2.3.4 Using computers for information-gathering

The internet can be a useful resource for research, but not all sources are equally valuable or reliable. You should always consider the authority of the information you find. Be wary of the web: it is a self-publishing mechanism where the quality controls associated with printed materials can often be ignored.

Useful guidelines for the evaluation of web pages can be found at: http://www.lib.berkeley.edu/TeachingLib/Guides/Internet/Evaluate.html.

When researching published, non-published and web-based resources, always read critically. Assess the credibility, purpose and point of view of the author; the intended audience, scope and accuracy of the content. You should also consider the date, style and format of the material.

Ask yourself:

- Who is the author, or, in the case of the web, the site publisher, site/material author and sponsor? Are they contactable?
- What is their authority on the subject? Are there verifiable details about their background, credentials and affiliations?

- Why have they written the material? Are their purposes explicitly or implicitly stated?
- What is their point of view? What philosophical or ideological perspectives have influenced it? Is there evidence of bias?
- Who is the intended audience? Is the information suitable and appropriate to your needs?
- What is the main argument or theme? What evidence is used to support it? Does it hold up?
- What is the scope of the material? Is the topic presented in breadth or depth? Are there aspects of the topic on which the author has chosen to concentrate on, or to ignore? Are the criteria for inclusion and exclusion identified?
- How accurate is the content? Do the facts seem correct? Is there evidence that the information has been checked? Is it verifiable? How does the content relate to what you know about the topic? Is the methodology used to develop the content described?
- Have references been cited and an appropriate citation style used? Is there a bibliography? For web-based materials, are there references to printed materials and other non-internet sources?
- When was the material written? Do the facts seem out of date? Were they correct at the time of publication? When was the content last updated or revised?

In addition to the information on libraries, archives and other organisations above, the following websites may be of use:

Buildings of Ireland: the website of the National Inventory of Architectural Heritage has a survey of historic gardens and designed landscapes in the Republic of Ireland. www.buildingsofireland.ie.

Centre for Metropolitan History: London's Past Online is a bibliography of published material relating to the history of the Greater London area (subscription required). http://www.history.ac.uk/projects/digital/londons-past-online.

Family Search: an international database of genealogical information. www.familysearch.org.

Garden history timeline: a chronology of garden history, at http://www.gardendigest.com/timetab.htm

Google News Archive: Online access to 200 years of history through contemporary writing at http://news.google.com/ (click on News archive search).

Maps: For old OS maps of Britain, mainly from 1860 onwards, see www.old-maps.co.uk and www.british-history.ac.uk.

For modern OS maps: www.ordnancesurvey.co.uk.

For interactive maps containing geographic information on environmental schemes and designations, see http://www.natureonthemap.naturalengland.org.uk/.

Scotland's Images: A website of archive images drawn from Scotland's national collections. Includes current and historical garden images, maps and plans. www.scotlandsimages.com.

Trade directories: there is a large collection of digitised English and Welsh trade directories from 1750-1919 at www.historicaldirectories.org.

2.4 USING OTHER ORGANISATIONS AS RESOURCES

There are a number of government departments and organisations relevant to garden history research. Some arrange events for members and produce a publication at least annually.

Association of Gardens Trusts: a national organisation representing 37 gardens trusts engaged in conserving, researching, documenting and caring for our heritage of parks, gardens and designed landscapes. Provides information and support on gardens trusts' contacts and activities, setting up new gardens trusts, and workshops and conferences in London and the regions. www.gardenstrusts.org.uk.

Cadw: the historic environment service of the Welsh Assembly Government. It aims to protect and sustain, encourage community engagement in, and improve access to the historic environment of Wales. This includes historic buildings, ancient monuments, historic parks, gardens and landscapes, and underwater archaeology. It maintains the *Register of Landscapes, Parks and Gardens of Special Historic Interest in Wales.* www.cadw.wales.gov.uk.

English Heritage: the government-sponsored organisation charged with the protection of the English historic environment. It owns a number of historic properties open to the public and maintains a *Register of Parks and Gardens of Special Historic Interest in England* which forms part of The National Heritage List for England. http://www.english-heritage.org.uk/professional/protection/process/national-heritage-list-for-england/.

Environment & Heritage Service, Department of Environment Northern Ireland: the historic environment service which takes the lead in advising on, and implementing, the Government's environmental policy and strategy in Northern Ireland. www.ehsni.gov.uk Its Monuments & Buildings Record maintains *The Register of Historic Parks, Gardens and Demesnes* and *The Heritage Gardens Inventory of Northern Ireland.* www.ehsni.gov.uk/built/mbr.

The Folly Fellowship: an architectural heritage charity whose goal is to protect, preserve, and promote follies, grottoes and garden buildings. www.follies.org.uk.

Garden History Society: a society that promotes the study of the history of gardening, landscape gardening and horticulture in all its aspects and the protection and conservation of historic parks, gardens and designed landscapes. Produces a biannual journal, *Garden History.* www.gardenhistorysociety.org.

Garden History Society in Scotland: the Scottish branch of the Garden History Society. Undertakes conservation work, publishes a journal and newsletter, and

organises member events. http://www.gardenhistorysociety.org/conservation/work-in-scotland/.

Georgian Group: a national charity dedicated to preserving Georgian buildings, parks and gardens. www.georgiangroup.org.uk.

Historic Gardens Foundation: a non-profitmaking organisation set up to create links between everyone concerned with the preservation, restoration and management of historic parks and gardens. Also campaigns for threatened gardens. Publishes the biannual *Historic Gardens Review*. www.historicgardens.org.

Historic Scotland: the government agency that safeguards Scotland's historic environment and promotes its understanding and enjoyment. Its inventory provides details of 385 gardens and designed landscapes in Scotland. www.historic-scotland.gov.uk.

London Parks & Gardens Trust: the only metropolitan gardens trust. Maintains an *Inventory of London's Historic Green Spaces* (London Gardens Online)*,* publishes *London Landscapes* and *The London Gardener* and organises Open Gardens Squares Weekend, which gives public access to private squares and other historic gardens. www.londongardenstrust.org, www.opensquares.org, http://www.londongardensonline.org.uk/

NADFAS (National Association of Decorative and Fine Art Societies): an arts-based charity, with over 340 local societies in the UK and Europe. Promotes the preservation of artistic heritage (including gardens) through lectures, study days, visits and tours, and through volunteering activities such as Heritage Volunteers. www.nadfas.org.uk.

National Trust: a registered charity founded in 1895 which acts as a guardian for the nation in the acquisition and protection of threatened coastline, countryside and buildings, with over 200 historic properties open to the public. www.nationaltrust.org.uk.

Northern Ireland Heritage Gardens Committee: promotes historic gardens in Ireland through an annual conference and occasional publications. http://www.nihgc.org/.

Professional Gardeners' Guild: a society for head gardeners, garden managers and others such as students, botanists and consultants engaged or employed in private sector horticulture. www.pgg.org.uk.

Royal Commission on the Ancient and Historical Monuments of Wales/ Comisiwn Brenhinol Henebion Cymru: Coflein is the online database for the

National Monuments Record of Wales containing records on gardens, parks and urban spaces in Wales. All significant gardens detectable on 2nd edition 25-inch Ordnance Survey are noted. Includes the entire text of the Cadw Register entry for listed gardens. www.coflein.gov.uk Additional material, imagery and aerial photographs are accessible at RCAHMW in Aberystwyth. www.rcahmw.org.uk.

The Scottish Ironwork Foundation: A non-profitmaking organisation which seeks to raise the profile, collate information and encourage the study of architectural and ornamental ironwork made or found in Scotland. www.scottishironwork.org.

Walled Kitchen Gardens Network: a partnership of national organisations and individual experts dedicated to sharing history and knowledge of, and restoring, walled gardens. www.walledgardens.net.

Welsh Historic Gardens Trust/ Ymddiriedolaeth Gerddi Hanesyddol Cymru
A registered charity set up in 1989 to encourage appreciation and understanding of the garden and landscape heritage of Wales, to develop a strategy for the restoration and conservation of threatened sites, and to provide practical help and expert advice. Organises conferences and workshops, publishes scholarly articles and advises owners and planning authorities on historic garden conservation. http://www.whgt.org.uk/

There are also a number of other special-interest groups which could be of help to the garden historian, including the **History Society, Philosophical Society, Victorian Society and Twentieth Century Society**.

2.5   USING DOCUMENTARY SOURCES

2.5.1 Estate papers

Estate papers include correspondence, accounts, inventories, drawings, maps and other materials relating to the running of an estate. Collections of estate and family papers can most often be found in county records offices and other local archives. Some university libraries also have notable local and estate collections, as does the Department of Manuscripts at the British Library.

Estate papers may still be in the possession of the garden owner or estate office, and it is always worth asking, as the owner may not be aware of the research value of materials in their possession.

Such papers can be valuable in understanding land ownership and the uses of land within an estate's holdings. Correspondence between a landowner and his agent, for instance, or a gardener's account book, can provide evidence of the day-to-day development and management of an estate.

Estate papers are often patchy in what they record, but can provide a wealth of detail on certain aspects of an estate's development. Prosaic material such as seed merchants' and nurserymen's bills, or tradesmen's account books, can be invaluable in detailing schemes of planting or phases of construction.

Sale particulars become more common from 1750 onwards. Some contain maps and considerable detail about the grounds. Inventories may also include information on the contents of greenhouses and other garden buildings, as well as moveable garden items such as statuary.

2.5.2 Other records

Many other types of manuscript and record can throw extra light on the design of a garden, revealing information not represented on maps and plans. They include:

- Private correspondence, notebooks, diaries and sketchbooks.
- Land tax returns (1780-1831).
- Trade directories.
- Insurance records.
- Bank records.
- Rate books (from the second half of the 18th century).
- Parish records.
- Wills.
- Deeds and sale particulars (both current and historical).

- Quarter session records (meetings of the county justices from Tudor times to 1889).
- Manorial records (surveys of parish boundaries and rents).

2.5.3 Newspapers and magazines

Newspapers are a good source of information in matching events to dates, particularly in the case of fires, floods or other disasters. Journalistic accounts may be based on a reporter's own observation of events, or the oral evidence of others, and may not be entirely accurate.

Local newspapers are an important source of information, particularly on public parks, and *The Times* is also a useful source on garden and park openings, royal visits and other events.

Newspaper obituaries and accounts of marriages can give valuable information. The Times Digital Archive (a Thomson Gale database available by subscription or through libraries) contains obituaries from 1785 to 1985. *The Gentlemen's Magazine* is a good source of obituaries for the 18th century.

Newspaper advertisements for estate auctions can also yield useful information. Timber sales, for instance, may offer evidence of a dramatic change to the landscape, or perhaps to a phase of clearance, followed by regrowth and replanting.

Nineteenth and early 20th-century gardening and botanical journals are an invaluable source of information on contemporary plants, plant introductions, gardens and garden-related issues. Many contain articles by the professional designers and gardeners of the time. Many are available online.

- Magazines such as the *Gardener's Chronicle, The Gardener's Magazine and The Cottage Gardener* contained descriptions of gardens as they were in the 19th and early 20th centuries, and often carried articles by the professionals of the day.
- *Country Life* magazine is a particularly useful source of information and photographs for gardens for the late 19th and 20th century.
- The journals *Spectator* and *Tatler* are good sources for researching 18th-century gardens and aesthetic theory.
- *Punch* and *London Illustrated* are good sources for caricatures and cartoons. The satirical artist Thomas Rowlandson did many caricatures of late 18th- to 19th-century gardens, garden visitors and theorists.

2.5.4 Oral histories

First-hand recollections from people who have owned, worked in, or otherwise known a garden are a highly valuable source of information. If possible, try to make a sound recording or DVD of such interviews. See the Oral History Society website for more information. www.ohs.org.uk

Many gardens will have stories attached to them, but such anecdotal information should be treated with caution. Most stories will have been handed down, with many changes of detail along the way. Eventually a myth can gain the status of fact, simply by wide repetition, so look for other evidence to support such stories.

For more information, see *Parks and Gardens: A Researcher's Guide to Sources for Designed Landscapes* 3rd edition by David Lambert, Peter Goodchild and Judith Roberts (Landscape Design Trust, 2006).

2.6   USING MAPS AND PLANS

Maps and plans are a key source of information for the garden historian, and a thorough analysis of available maps helps in the tracing and understanding of the phases of a garden's development.

Maps to look for include:

- Ordnance Survey maps.
- Estate maps and plans.
- County maps.
- Town plans.
- Tithe maps.
- Local maps.
- Parish maps.
- Enclosure maps.
- Surveys associated with highways, railways and canals.

Sources of maps include:

- Local and county libraries.
- Public, local and county records offices.
- Local authority Historic Environment Records.
- Diocesan records.
- The British Library Map Library.
- The Bodleian Library Gough Collection.
- Private collections of the owner/occupier of the garden site.

It is always instructive to look at as many maps as you can find. Look at all available dates, scales and editions in order, as comparisons are often revealing. Successive editions of Ordnance Survey maps are one of the most systematic ways to trace changes from the early 19th century onwards.

Where possible try to view a map or plan in its original form, since the loss of nuances of colour and shading, or a poor-quality reproduction, can alter your interpretation of the material.

Even if the scale is too small to show details, a map may still provide clues about more general aspects of a site. For example, the more reliable 18th-century county maps can suggest the general location of the park boundary at the date at which the map was produced. Clues of this kind should, however, be corroborated by other sources if possible.

Try to obtain copies of the maps you find, or at least the key sections relating to the garden. Some repositories now allow digital copies to be made.

British History Online includes maps and surveys divided by period and place. www.british-history.ac.uk.

2.6.1 Ordnance Survey maps

The Ordnance Survey is the single most important source of information about parks and gardens from the mid-19th century onwards. Systematic surveying began in the early 19th century, producing the first set of maps from 1830 in Northern Ireland, and from the 1840s elsewhere in the UK. The original surveyors' drawings (held in the British Library Map Library) were often made up to 20 years before the published maps.

The OS first edition 25-inch maps are an invaluable source of information on walled gardens, kitchen gardens and tree positions. Field boundaries, acreage and spot heights are identified, although contour lines are not recorded. There is a detailed key to vegetation types and other details.

Parkland trees are identified as either coniferous or deciduous. However, not all trees were recorded, so it should not be assumed that a tree on site which is undoubtedly old was not there if it is not present on the map. On the other hand, where a tree is recorded, it will have been individually surveyed, and its position can therefore be taken as accurate.

It is tempting to use subsequent editions to provide a chronological account of an estate's development. However, it is important to bear in mind that in editions after 1870 much of what was seen as excessive detail, such as the details of hedgerow timber or individual trees, was cut out.

The absence of features on later maps, therefore, does not necessarily indicate that such features were no longer there. For instance, changes in detail of masonry garden buildings *were* recorded between first and second editions, but the absence of transient structures such as glasshouses may not be significant.

For old OS maps of Britain, mainly from 1860 onwards, see www.old-maps.co.uk and www.british-history.ac.uk. For modern OS maps, see www.ordnancesurvey.co.uk.

2.6.2 Estate maps or plans

These exist for most medium or large estates from the 18th century onwards, and are a potentially rich source of information. A detailed sequence of estate maps can be most revealing.

Such maps were often commissioned at a time of change in an estate's history, such as a sale, a change of owner, a prelude to alterations or a record of recent developments. The reason, if it can be established, may throw light on the details of a map. For instance, the house may be pictorially represented in its setting. If the map was drawn up to accompany particulars of sale, it may be that the drawing has been embellished to increase the property's 'sales potential'.

Bear in mind when identifying features from a map, that old maps rarely had a key, and different surveyors used symbols, colour and shading for different purposes. Using other examples of a known surveyor's work can help with interpretation.

Estate maps were working documents drawn up to help in the management of the estate. As such, land details such as field boundaries, woodland, the extent of gardens and gate positions are highly likely to be accurately represented.

However, the absence or presence of a feature on a map or plan is not definitive proof that it was or was not there. If a known feature is absent, it may only indicate that it was not necessary to record it for the purpose of that particular map. On the other hand, a feature shown on a plan may be a design idea that was not in fact carried out.

The position of buildings and other features noted on a map or plan should be confirmed during the field survey. Indeed, a careful study of estate maps can lead to uncovering the remains of buildings and features that have been lost.

Be aware too that maps were sometimes updated at a later stage as changes or additions were made to a garden, for instance the planting of a new clump of trees. Such changes can be difficult to spot, although there may be differences in script or the colour of ink.

2.6.3 County and town maps

These are the earliest form of maps at a scale that is useful to the garden historian, produced from the 16th century onwards, and frequently offering considerable detail on parks and gardens. For example, the maps produced by John Rocque covering London and surrounding counties between 1740 and 1768 were often drawn at a scale of two inches to one mile, and show a wealth of garden detail.

2.6.4 Tithe maps

These were drawn up by the Church in the mid-19th century to define land ownership and tenancy arrangements for land in each parish. They exist for most parishes and can be a valuable source of information, particularly for smaller estates and properties that were not the subject of estate maps in their own right.

However, where an estate map already existed it may have been copied directly as a base for the tithe map, without a further survey being done. Depending upon the number of years between the two maps, features which appear on the tithe map may no longer actually have existed, or may have altered in form, but this will not have been recorded.

The National Archives hold a large collection of mid-19th-century tithe maps of England and Wales, as well as the related tithe apportionments. www.nationalarchives.gov.uk.

2.6.5 Other 18th-and 19th-century maps

Land enclosures and the setting up of turnpikes both generated documentation in the form of maps and written minute books. These can be a valuable source of information on the location of boundaries and the re-routing of roads, but tend to be inconsistent regarding the features recorded, other than key buildings, bridges and mileposts.

2.6.6 Architects' and garden designers' plans

Such plans are a valuable source of information about desired estate improvements, but remember that few plans are executed exactly as they appear on paper, if at all. Most plans are modified in execution, and the features on a plan may not be the ones that were actually built.

The evidence provided by plans, and the extent to which they were implemented, should therefore be confirmed by other, independent sources of information.

Undated plans and letters of specification are often on paper with a dated watermark, which can be seen by holding the paper up to the light. While this will not give a date for the document itself, it will confirm the earliest time from which a plan may date.

2.7 USING HISTORIC IMAGES

2.7.1 Illustrations and paintings

Like maps, illustrations and paintings are a valuable source for understanding the design of a park or garden.

However, as with maps and plans, such evidence should be treated with caution, since an artist's work may not be a literal record of what a garden actually looked like.

Original works of art are an interpretation of the landscape they depict, and influenced by both the technical competence and the style of the artist. In addition, few 18th-century artists painted directly from nature, working up a painting in the studio from sketches and memory.

Pictures of gardens may have been idealised to please the owner. Buildings are more likely to be accurately rendered, while the setting may be an enhanced or edited view of what was really there.

Sketching was a popular pastime in the 18th and 19th centuries, and you may be able to find amateur sketchbooks as well as work by professional artists.

The following places may hold relevant illustrations and paintings:

- Private collections at the site itself.
- Local museums and art galleries.
- The Victoria and Albert Museum.
- The Royal Institute of British Architectural Drawings.
- The British Library.
- The British Museum.
- The Bodleian Library Gough collection.
- The Paul Mellon Centre for Studies in British Art.
- The National Library of Wales.
- County records offices.
- County and local libraries.

2.7.2 Antiquarian books, prints and engravings

Contemporary accounts and tour guides are a valuable source of information about a garden, and illustrations can offer a high level of realism and accuracy in their depiction. However, the views illustrated in such books are likely to be highly selective, and may be limited by the artist's skill, or embellished to please a patron or potential patron. The sense of scale or perspective may also be unreliable.

Tourist guides proliferated in the 19th century, and should be treated with caution since authors tended to borrow from one another, or gather information remotely, and may not have researched or even seen all the features they describe.

2.7.3 Photographs and picture postcards

Photographs, taken from the 19th century to the present day, offer a valuable visual record of the layout and condition of parks and gardens in previous years. Such images are likely to offer the most accurate representation of what a garden looked like.

However, dating pictures and even confirming which site it is can be problematic. Information on the back of a photograph should not be taken at face value, as it may have been added at a later date, and based on guesswork. The presence of people in photographs can help, but identification of the individuals concerned can also be problematic.

With regard to photographic images on picture postcards, it is helpful to remember that the date depicted can be different to the date that an image was created. It was common for a photograph to be used for 20 years or more, so that a postcard may show a photograph that was taken, for example, in 1885, but was published on picture postcards up to 1910.

In general, the more visual material from different sources that you can look at and cross-reference, the better the chances of creating an accurate visual record.

Sources for photographs and postcards include:

- Private collections at the site itself.
- Museums and art galleries.
- Local authority Historic Environment Records.
- The English Heritage Archive (the Nigel Temple collection).
- *Country Life* Picture Library.
- Royal Horticultural Society Lindley Library (Dr Brent Elliott collection).
- The Irish Architectural Archive, Dublin.
- The Ulster Museum, Belfast.
- County records offices.
- County and local libraries.
- Geograph website http://www.geograph.org.uk/.

2.7.4 Aerial photographs

Aerial photographs have been taken over Great Britain since the end of the First World War, and can be invaluable in helping to identify trace remains of former

parks and gardens, as well as elements within existing parks and gardens that have been altered or removed.

Features which may not be visible on the ground, such as buried walls or paths, can show up from the air because of 'parch marks' on the ground caused by different levels of moisture in the soil.

Aerial photographs can also help to identify former tree planting pits, particularly where the trees were set out in regular schemes, such as avenues or groves.

Vertical surveys take photographs at a set distance above the ground, which means the photographs can be used as a basis for scaled plans. Many local authorities commission aerial surveys for map-making, and can be a good source of photographs.

Oblique views, where photos are taken at an angle to a site, are often better for garden history purposes because the shadows can make buried features and earthworks show up more clearly. However, the scale is less reliable than in vertical shots.

Early aerial photographs, such as those taken by O.G.S. Crawford in the 1920s, can provide a valuable record of gardens in their own right.

Repositories which hold aerial photographs include:

- County council planning or surveyors' departments.
- Historic Environment Records.
- Cambridge University Collection of Aerial Photographs.
- The National Monuments Record Centre.
- Royal Commission on the Ancient & Historic Monuments of Scotland. www.airphotofinder.com.
- Royal Commission on the Ancient & Historic Monuments of Wales. www.rcahmw.org.uk.
- BLOM Aerofilms Ltd. http://www.blomasa.com/products-services.html#/main-menu/products-services/aerial-survey.html.

Note: You must ensure that you have permission to reproduce any images you obtain in published material. Image copyright is a complex area, for more information, see section 2.19 Intellectual rights and copyright issues, and visit http://www.jiscdigitalmedia.ac.uk/guide/copyright-and-digital-images/.

2.8 WORKING WITH ARCHIVE MATERIAL

Garden historical research is a relatively new field, and information relevant to gardens may not be immediately apparent from an archive's catalogue descriptions. You may have to spend some time hunting for useful material.

In addition, archive records relating to gardens, once found, do not always yield their information very easily. As a general rule, particularly when time is limited, look first at plans, illustrations and other items that obviously refer to the park or garden.

Each archive has its own systems and rules, but the following points will usually apply:

- Many research institutions will require you to make an appointment in advance.
- Take your reader's ticket on each visit, as you may have to quote your registration number on the request form for each document.
- Take a soft pencil or laptop computer (if these are allowed) to make notes, as pens are rarely allowed.
- A digital camera can also be a useful aid to note taking, but check in advance if these are permitted.
- You will probably have to leave bags and coats outside the search room. This area may not be secure, so do not take valuables with you.
- Most research institutions will generally have lavatories, but may not offer facilities for drinks or lunch.
- Spend time learning your way around the cataloguing system and, if in any doubt, ask for advice.
- To obtain documents, you may need to fill out request slips. These vary from place to place, but will usually require name, a brief description of the document and the class mark/reference number, shelf number or box number. In addition, you may be asked for your seat number, so that the document can be delivered to you.
- The information recorded in a document will vary according its type. Whatever the document, always record the date (if this is not immediately visible, ask the archivist), the name of the person who wrote the document or drew the map, and the archive reference, so that it can be found again.

2.8.1 Handling archive material

Archive materials are unique, original items, frequently fragile, and often at the end of their life cycle. Different record offices, archives and photographic collections each have their own rules concerning the handling of materials, and you should always follow these.

You may also come across old and fragile materials in private hands during the course of your research. The points below offer a general guide to good practice in handling historical materials in any setting.

- Work with clean hands and/or use cotton or latex gloves to handle old documents. Even when wearing gloves, never touch the text or other information-bearing areas.
- Take great care when handling documents. Never pick up fragile documents with a finger and thumb, but support them on a suitable backing sheet.
- Unroll large documents, maps and charts on a large smooth surface that supports their full extent.
- Never fold documents.
- Never use pins, bulldog clips, rubber bands, adhesive tape or string to hold documents together. Use only brass paperclips.
- Never remove original fastening materials, as this may destroy important evidence.
- Place loose fragments from documents in an acid-free envelope and keep them with the documents concerned.
- Only use 2B or 4B pencils to take notes.
- Never make marks on a document, or attempt to remove or erase existing marks, which are part of the document's history.
- Take care to retain the original arrangement of documents.
- Never remove a document from a file or box without leaving a note to indicate its whereabouts.
- Always put a document back in its proper place.
- Always take the advice of the archivist or the conservator before photocopying, photographing or scanning fragile manuscripts.

2.8.2 Handling historic photographs

Photographs have been with us since the 1830s, and are now such commonplace objects that we may treat them casually. Like other archive materials, they require careful handling. They may come in the form of negatives, on plastic film or glass, or as positive prints.

- Prepare a clean work surface before you start, using a layer of acid-free tissue.
- Work with clean hands and use cotton gloves, to avoid damaging or scratching images.
- Use two hands to hold a negative or a print.
- Never touch the emulsion side of a print, even when wearing gloves.
- Never fold a print or negative.
- Never let negatives or prints get wet.
- Never expose negatives or prints to direct sunlight. Colour photographs are particularly susceptible to fading.

- Take particular care when handling glass plates, which can easily break and cause injury.
- Always take professional advice before handling old film. Cellulose nitrate film (used before 1951) can be both toxic and highly inflammable.

The National Archives have useful guidelines on handling archive material that, although specific to them, are applicable to most collections: http://www.nationalarchives.gov.uk/visit/document-handling.htm.

There is also advice on looking after one's own collection of historical materials at: http://www.nationalarchives.gov.uk/records/caring-for-your-records.htm.

2.9   INTERPRETING RESEARCH INFORMATION

As your research progresses, you will be drawing on a wide variety of sources of information about a park or garden. All sources have potential flaws, which should be kept in mind during your research.

- Where possible, try to view a source in its original form (particularly maps and plans) as the loss of nuances of colour and shading, or a poor-quality reproduction, can alter your interpretation of the material.
- Sources, both documentary and visual, can differ in the information they record because they were put together by different people for different purposes. Each will look at a garden in different ways, and record different elements in varying depth of detail.
- Perceptions, knowledge and language vary from person to person, and from one period of history to another. What an owner describes as a lake may appear on an OS map as a pond. What one visitor refers to as a statue of Galen may be labeled as Venus in a print.
- Take into account the effects of time. Being part of nature and the built environment, the landscape is bound to evolve. Trees, plantings, water and structural features will change over time, as will the owners and uses of a site. For instance, where a map of 1665 may record a series of fishponds, a painting of 1745 may show a lake. An inventory of 1845 may list items that by 1945 have been relocated, stolen, sold or significantly altered.

It is highly likely that you will come across what appear to be contradictory or conflicting pieces of information during the course of your research, and you should keep an open mind. Apparently conflicting accounts can tell us a great deal about the design, development and use of a garden over time, and it is important to record all historic references accurately, even though they may appear contradictory.

Aim to record the information as you find it, being careful not to impose interpretations of your own. Accurate recording of information, and a reference to its source, enables further study to be carried out at a later date.

Working with another researcher or group of researchers, and scrutinising one another's research and conclusions, is a helpful way of avoiding some of the pitfalls associated with interpreting historical evidence.

Include a discussion of your sources in your final write-up, and aim to be as transparent as possible in showing how you have selected or rejected evidence in coming to your conclusions. This will aid researchers who come after you and save them going over the same ground.

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2.10 MAKING A SITE SURVEY

Alongside the documentary research, it is important to make a physical survey and analysis of the site itself, to establish what actually happened in a garden and the extent of its remains.

Carrying out a site survey can be a challenging process, as well as physically demanding. We suggest that you work with a partner at this stage, if possible, particularly if you are new to garden history research.

2.10.1 Preparation

- Make contact in writing with the owner of a garden or his representative to explain what you wish to do and gain agreement for recording the park or garden.
- Some owners are reluctant to let outside bodies record details of their site as they are suspicious of interference. You can reassure them by giving examples of why it is important to record a garden for future reference. For instance to identify important features of the site, or to help protect the site in future if it is threatened with unwelcome development.
- Set a firm date for your visit and if possible arrange to meet the owner or his representative.
- Conduct a preliminary risk assessment regarding your visit to the property.
- Ensure that you have public liability insurance which covers you for any accidents while on site. This may be available through the organisation you are representing, or may have to be taken out personally. Some garden owners may require proof of insurance cover before agreeing to a site visit.
- Ensure you are properly equipped and dressed for work on site. Appropriate wear may include wellington boots or other sturdy footwear and a waterproof jacket. Equipment should include site maps, clipboard, pens and pencils, retractable tape measure, compass, a tree identification guide, recording forms, notebook, camera and mobile phone. For detailed recordings, a 15m or 30m tape measure may be necessary.
- Take enough food and drink to keep you going through the day.

2.10.2 On-site practice

- Make yourself known on arrival.
- Treat all those encountered on the site with tact and politeness.
- Ask permission before taking photographs, as there may be some concern about photographing certain features, such as statuary, for security reasons.

- Respect any requests regarding confidentiality that owners may have, and note all requests carefully.
- Do not offer any advice to the owner or a member of his staff at any time as you will have no cover for professional indemnity regarding faulty advice that may cause the owner consequential financial loss.
- Pay due attention to health and safety risks (see below).
- Take particular care when researching in isolated places. Always inform somebody of your whereabouts and carry a mobile phone.

2.10.3 Health and safety

Try to conduct some form of risk assessment before making a visit to a property. This may be a fairly simple exercise but some thought needs to go into it.

Questions to ask include:

- Will the journey to the location present any obvious problems?
- Are weather conditions suitable?
- Will I need to enter buildings on the site or can the recording be conducted externally?
- Will I be accompanied?
- Is there a need for particular clothing or equipment, such as hard hats, gloves, sturdy boots, a torch, or binoculars?
- Is the site derelict or unused? If so:
  - Are services disconnected?
  - Is the site contaminated?
  - Are floors, stairs and roofs stable?

Ensure tetanus injections are up to date and carry your tetanus record card with you. Always tell someone where you are going and when you will be due back. Carry a mobile phone. Do not travel when tired or when conditions are unsuitable.

During the visit, take extra care to avoid potential hazards. If you are in any doubt as to the safety of the site, please do not continue the visit.

- Re-evaluate your original risk assessment for any additional factors.
- Look out for potential hazards such as uneven paths, crumbling walls, derelict buildings, banks or inclines and areas of water.
- Do not enter property or buildings that may be unsafe.
- Do not let examination of the garden distract you from looking where you are going or what is underfoot.
- Overgrown ground should be treated with care, as undergrowth may conceal hazards such as holes in the ground or sharp objects.

- Watch out for hazardous plants, such as giant hogweed or toxic blue green algae. http://www.kew.org/science/eblinks/poisbook.html, http://www.rhs.org.uk/Gardening/Sustainable-gardening/pdfs/c_and_e_harmful.
- Insects and wildlife can also be dangerous, such as wasps' nests and snakes.
- Record any hazards you encounter and keep this with the recording form, as well as marking hazards on a site survey.

Once your visit is complete, tell people that you are leaving the site.

2.11 SITE RECORDING AND ANALYSIS

There are three aspects of analysing and interpreting the material gathered during a site survey. These are:

- A prior examination of all the documentary and visual sources that you have gathered.
- A knowledge of the main trends in garden history.
- Field experience gained as you examine other parks and gardens.

Careful inspection of a site can provide vital evidence about its history and development. It is important to compare the information you have gathered through research with the surviving features of the site.

 Where possible, take copies of old maps, plans and illustrations with you on a site inspection. Make a note in advance of specific questions that you want to answer. For instance: is a particular feature shown on an old map still there, or are there any traces of it?

Parks and gardens generally develop as a series of additions or alterations to a layout. Not all phases will necessarily be of equal significance. Indeed, one or two key phases will often be of overriding importance.

In some cases the value of the place may be the fact that there is evidence of a series of phases, each or several of which may be of interest in themselves.

Additions or alterations to key phases, depending on their nature and extent, can (but do not necessarily) diminish the place's value. On the other hand, parks and gardens that are the result of one phase alone can be of particular interest for that reason.

2.11.1 Making a site plan

A sketched site plan, drawn approximately to scale, showing the historical boundaries of the site, and indicating its main features, is a very useful tool.

Current maps are not always up to date in what they show, and having a plan will make your ultimate description of the site far easier to write.

A sketch plan can be made by annotating a photocopied map, or tracing over a modern Ordnance Survey base map. Use a 1:10 000 scale (6 inches to the mile) for gardens under one hectare, and a 1:2 500 or 1:1 250 scale for larger estates. The plan should indicate the position of the site in relation to other nearby main features, such as roads or villages.

Elements to mark on the plan include:

- The principal building, or the geographical centre of the site if there is no building.
- The orientation of the site (the direction of north).
- The historical boundaries, where they can be defined. This can be estimated by eye. For more detailed guidance on how to plot boundaries, see below.
- The location of current entrances.
- The location of garden structures and buildings.
- The location of existing features, marked by means of an identity number (see below).
- The position and layout of trees and other historical plantings.
- The main viewing points, together with their directions and a note on the views themselves.

Area measurement

The area of a site may already have been worked out and given in a sale catalogue, guidebook or historical record. If this is not available, one method of estimating the approximate area in hectares of the overall site is as follows:

- Using an OS map, trace the boundary of the site on to tracing paper (1:50 000 scale is often sufficiently accurate).
- Construct a grid of hectares drawn up at the same scale as the maps. Each
- one-kilometre grid square on the OS map covers 100 hectares, and these can be sub-divided into areas of 50, 25 10 or one hectare.
- Place the tracing paper over the grid and count the number of hectares covered by the site.

For the area of a small or medium-sized site, look at the OS maps at a scale of 25 inches to one mile (1:2,500), on which the areas of separate parcels of land are given.

Area measurements are often given on historical plans in acres, roods and perches, signified by a, r and p respectively. Take measurements in metres. (For conversions, see Part Four, 4.5 Historical measurements).

Plotting the boundaries

In order to locate the historical boundaries it is useful to look for such indicators as:

- The furthest extent of drives and path systems that originate at the house or other main components.
- The location of entrance gates and lodges.
- The pattern of the main plantations, especially perimeter belts. These can often be identified by looking at an Ordnance Survey map of an appropriate scale (such as 1:25 000 or 1:10 000).

Boundaries, especially those for small gardens, should be checked on the ground and where possible against historical maps, or by talking to the present owners and historians who have a special knowledge of the place.

Historically, the park or garden would usually have been in single ownership or occupation, but in many cases the current ownership, occupation or management will be divided, There are also many parks and gardens where few original features survive, or which are no longer in their original use. For example, former parkland may be entirely given over to arable farming.

However, the boundary for the survey should be determined by reference to the historical extent of the design and not to present patterns of ownership and management.

There may be ornamental plantations or eye-catchers beyond the boundary which form part of the landscape concept and design. Sometimes open space in urban areas is composed of a chain of detached parts. Include any such 'outliers' from the main park or garden on the plan.

More distant views, such as a prominent hill, planted component or buildings can be noted in the description, and marked in diagrammatic form on the boundary map.

Labelling the site plan

Give each area and feature of the site an identity number, and include a key to these down one side of your plan. In addition to the key your plan should contain a separate box with the following information:

- Place name.
- The name of the highest-level local authority in which the principal building lies.

- The serial number of the particular sheet or sheets (if the place needs to be on more than one A3 map) and the total number of sheets in the series. For example in a series of 3, the sheet numbers will be 1 of 3, 2 of 3, and 3 of 3.
- The scale of the mapping.
- The Ordnance Survey grid reference (instructions on how to establish a grid reference are included on modern commercial OS maps, and see also section 7.2 National grid references).
- The name of the person who drew the plan, and its date.

2.11.2 Analysing the site

It may be helpful to think of parks and gardens in terms of five divisions or component areas. The features may then be grouped accordingly. The five divisions are:

- The principal building.
- The pleasure grounds and ornamental gardens.
- The park and other land, such as farmland or woodland, within the boundary of the site.
- Land which is beyond or outside the boundary of the site which has important features and makes an important contribution to the character of the site.
- The kitchen garden and other productive areas.

There may also be important archaeological remains or natural habitats on the site. These should be noted, but the main focus of your investigation should continue to be the historical aspects of the garden.

Draw the boundaries of each area on your map. Within these divisions, the features may be thought of under the following headings:

- Main component areas
- Constructions, buildings and architectural ornaments
- Water features
- Plants and planting
- The natural topography: landform, earthworks, rocks and soil.

See A-Z Thesaurus for a list of relevant terms for features, 2.13 Identifying and dating trees, 2.14 Identifying cultivated plants and 2.15 Identifying and dating garden features.

Survival of the design

Garden sites vary widely in their levels of completeness, and there will be many places where certain areas are no longer in their original use. Former parklands, for example, may be entirely given over to arable farming, but this does not necessarily mean that the site is of no historical interest.

When assessing the surviving physical evidence in a garden, you should bear in mind the standard that might reasonably be expected for the age and type of the park or garden, area or component in question.

For example, a garden of the 16th century, because of its rarity, might be deemed of significant interest if only the earthworks and some architectural components survive. On the other hand, a late 19th-century garden, which is more common, would be of less interest if it only contained such remnants.

For more information on the classification of historical interest, see Part Four, section 4.1 Criteria for registering historic parks and gardens.

Classify each component of the garden and its features using the following terms:

- Extant.
- Part: ground/below ground level remains.
- Part: standing remains.
- Lost.
- Reconstructed.
- Unknown.

For further information, see 2.2.12 Extent to which the designed landscape survives.

2.12 TAKING PHOTOGRAPHS

Photography is an important part of the recording process, and is best done after you have completed your site survey and notes. Photographs can be very helpful to the continuing research process and in writing up a report, as well as providing a visual record of the site.

- Digital cameras are now comparatively inexpensive and are fast becoming indispensable tools for recording. They cope well with low light levels, and you can see the picture instantly.
- Take digital images at a high level of resolution, such as 300 dots per inch (dpi) or higher.
- Aim to record the visual character of a garden and its main features as accurately as possible.
- Take photographs in a logical order, moving from general pictures of each part of the garden to details of specific features.
- Photograph all elements or details that you intend to refer to in the garden description.
- Take at least two shots of each element. Some structures may need to be photographed from several angles.
- Take views beyond the garden that formed part of the original design concept.
- Photograph elements such as plaques and other features that convey information about the garden, its owners and history.
- Make a note of each photograph you take as you go along, for labelling later on.
- Figures can be included in some images, for human interest and/or scale, but do not take photographs of children.
- File and store images carefully. Number and label images and keep a list.
- Store negatives separately in a fireproof location.
- Keep a back-up of digital images on CD, DVD or external hard drive (see 2.20 Archiving research).

Always ask permission of the owner before taking photographs, and respect requests for any images to remain confidential.

Legally, permission does not need to be sought when taking photographs of a public site, or of a private site from outside the boundaries (for instance from a public footpath or bridleway). However, the privacy of owners and occupiers should always be respected, and it is good practice to seek the owner's permission when taking any photographs of their property, particularly when these are intended for publication in any form.

2.13 IDENTIFYING AND DATING TREES

Of all the elements in a landscape, planting schemes are the most ephemeral. Trees, however, are far more long-lived and their arrangement and condition can offer important clues to a site's previous uses, layout and patterns of planting.

Trees were an important estate crop, grown for coppicing, fruit and timber. They also had a wide variety of uses in the landscape: providing an ornamental framework, offering cover for game, or as specimens in a botanical collection.

Aerial photographs can be a valuable resource for identifying former tree planting pits, particularly where the trees were set out in regular schemes.

Planting practices varied between different periods, and may give clues to the age of trees. For instance:

- A low-growing oak with a very thick trunk and many branches may be a sign of past pollarding and a wood-pasture zone.
- A regular line of trees could once have been a pleached row or hedge.
- Multi-stemmed trees, planted two or three to a hole, may be survivals from the 18th century.
- An avenue of evergreen trees would be most likely to date from the 19th century.

Most trees will be less than 200 years old, but a few may be older. Estate accounts will often give accurate dates for the planting of trees. An approximate method for dating trees on-site is to:

- Measure the girth of the tree about 150cm from the ground.
- If the tree is standing alone, calculate one year of age for every 2.5cm of girth.
- If the tree is in woodland, or in close competition with other trees, calculate one year of age for every 5cm of girth.

You should also take into account the soil and climatic conditions, as these will affect tree growth.

The OS first edition 25-inch maps are a useful source of information on parkland trees, which are identified as either coniferous or deciduous. However, not all trees were recorded, so it should not be assumed that a tree on site which is undoubtedly old was not there if it is not present on the map. On the other hand, where a tree is recorded, it will have been individually surveyed, and its position can therefore be taken as accurate.

You may be able to make a provisional identification of tree species using an identification guide, such as *A Field Guide to the Trees of Great Britain and Northern Europe* by Alan Mitchell (Harper Collins,1974), which includes a rough guide to dating trees and dates of introductions for ornamental species. These results can then be cross-referenced with documentary sources about the planting.

If immediate identification is not possible, take photographs and make notes of what a tree looks like: its overall shape, height and spread, leaf shape and arrangement, and type of bark. Take a leaf as a sample to compare with reference books later.

A starting point for identifying garden plants from books could be *The Royal Horticultural Society A—Z Encyclopedia of Garden Plants* (Dorling Kindersley, 2008) *or The Hillier Gardener's Guide to Trees & Shrubs* (David & Charles, 1995). There is a useful plant information and identification guide on the Science and Plants for Schools website at www-saps.plantsci.cam.ac.uk/trees/index.htm

The RHS plant identification service offers help to RHS members in identifying plants from plant material and images. http://www.rhs.org.uk/Gardening/Help-advice/RHS-Advisory-Service.

Some estates contained collections of rare trees, and it may be necessary to call in a specialist to help with the identification of trees.

 For further guidance on the usefulness of trees in the analysis and dating of parks and gardens see: 'An Approach to the Methodology of Recording Historic Landscapes' in *Garden History*, Vol. 11, No. 2 (Autumn, 1983), pp. 167-175 and 'Groves and belts' in *Garden History* 19(2): pp175-187, both by John Phibbs.

For information on ancient trees, see the Ancient Tree Forum website http://www.ancient-tree-forum.org.uk/ancient-tree-forum/.

For historical plant names and information about when and where plants were introduced, *The Origin of Plants* by Maggie Campbell-Culver (Headline Book Publishing, 2001) is a good source of reference.

For up-to-date plant names, please check the RHS plantfinder at www.rhs.org.uk/rhsplantfinder/plantfinder.asp

For further information on the dating of trees and other planting features, see *How to Read an English Garden* by Andrew Eburne and Richard S. Taylor (Ebury Press, 2006).

2.14 IDENTIFYING CULTIVATED PLANTS

Plants are an essential part of a garden and can give vital clues to the character and status of previous owners. Trees in particular can be very long-lived and can provide indications of a garden's previous uses, layout and patterns of planting (see 2.13 Identifying and dating trees).

However, relatively short-lived plants can also be an important aspect of the history of a garden and its owners and designers, as well as being of intrinsic value in themselves. Planting schemes and design are essential characteristics of a garden and can, over time, reflect the influence of fashion and of the preferences of different owners.

Throughout the history of gardens, enthusiastic garden owners have competed with each other to introduce the latest garden design features and newly introduced or developed plants.

Owners often encouraged their gardeners to breed and introduce new plants that later became an accepted part of our horticultural heritage. Some gardens contained collections of rare plants that were – and may still be – of great horticultural, historical or cultural importance.

A garden may have a history of being the first to grow new plants successfully and to show them to the world at prestigious shows such as those run by the Royal Horticultural Society.

Even over quite short periods – a few years – fashions can change. Plants and design features that were once common can rapidly become rare or disappear from cultivation.

It is important to document the plants in each garden that may have particular associations with the owners or designers of the garden. You may also be able to identify plants which are rare or endangered – both wild and cultivated varieties – and make arrangements to ensure their survival and return to wider cultivation.

The starting point will be research into the history of the garden via household and personal records. If there are indications that an owner or head gardener did exhibit at major shows, the RHS Lindley Library has records that can provide information on his or her specific interests and successes.

The local county record office may hold documents such as planting lists, seed order forms or actual plans of specific parts of the garden. There may also be papers from relevant local businesses - such as plant nurseries - especially if they were of note. These could include actual order lists and catalogue lists.

Knowing which plants were for sale locally can be a very good guide to what was available and therefore likely to have been purchased. However, some caution needs to be taken with nursery lists as it was (as it still is!) often the case that the nurseryman may not have the plant in stock.

If the plants of interest are relatively long-lived shrubs, then they, or remnants of them, may well still exist. As well as written records, many enthusiastic gardeners also kept books of pressed flowers or leaves. There may also be records of plants given or sold to other gardeners.

When trying to identify a plant, take several photographs (including close-ups of flowers, leaves and stems) and make notes on the size and habit of the plant.

A starting point for identifying garden plants from books could be *The Royal Horticultural Society A—Z Encyclopedia of Garden Plants* (Dorling Kindersley, 2008) *or The Hillier Gardener's Guide to Trees & Shrubs* (David & Charles, 1995). The *Garden Plant* series by Roger Phillips and Martyn Rix (Pan Books) has individual volumes on shrubs, roses, perennials, herbs and bulbs, with photographs of every named specimen, as well as information on their history.

There is a useful plant information and identification guide on the Science and Plants for Schools website at www-saps.plantsci.cam.ac.uk/trees/index.htm

Both Plant Heritage (www.nccpg.com) and the Hardy Plant Society (www.hardy-plant.org.uk) can provide general or specific help in narrowing down identification.

The RHS plant identification service offers help to RHS members in identifying plants from plant material and images. http://www.rhs.org.uk/Gardening/Help-advice/RHS-Advisory-Service.

If there are indications that a garden may have received new introductions or have contained unusual or unique plants, possibly with connections to well-known plant hunters or breeders, specialist help may be needed with identification. Specialist plant societies such as Plant Heritage may be able to provide or recommend an expert in the field, such as a National Plant Collection holder.

For historical plant names and information about when and where plants were introduced, *The Origin of Plants* by Maggie Campbell-Culver (Headline Book Publishing, 2001) is a good source of reference.

The RHS Plant Finder database is a good source of information on up-to-date names, and can indicate the availability of a plant through nurseries. www.rhs.org.uk/RHSPlantFinder/plantfinder.asp

2.15 IDENTIFYING AND DATING GARDEN FEATURES

Approach the identification and dating of garden elements such as buildings, structures, statuary and water features with care.

Your main aim should be to record enough information to enable the feature to be identified from other sources, if necessary. Your record should include:

- A description of the feature, its form and shape.
- Details of the material(s) used, and an indication of whether these are natural, man- or machine-made.
- Particular ornamental details (these can be a key factor in identifying period).
- Any indication of extensions and/or alterations to the feature, and any signs of repair or damage.
- Any other information on the feature, such as signatures, inscriptions or dates.

Take photographs to support each item of written information. In particular, take a shot of the feature from several different angles.

Your documentary research may help with the further identification and dating of features. The online resource www.imagesofengland.org.uk also contains many photographic examples of particular styles of architectural features.

If the garden is known to be the work of a particular designer, cross-referencing your findings with details of the designer's other known work may help further.

For more information on building types, materials and features, based on the Pevsner Architectural Guides, see www.lookingatbuildings.org.uk.

Catena, is a digital archive of features in European and American historic parks and gardens, at http://catena.bgc.bard.edu.

Trade directories can be a useful source of reference for builders, blacksmiths and other trades that may have constructed elements of a garden. The local studies section of the public library is likely to contain local ones. There is a large collection of digitised English and Welsh trade directories from 1750 to 1919 at www.historicaldirectories.org. Local records offices may also hold the business archives of local manufacturers.

For further information on garden architecture and features, see *How to Read an English Garden* by Andrew Eburne and Richard S. Taylor (Edbury Press, 2006), and *A Glossary of Garden History* 3rd edn by Michael Symes (Shire Publications, 2006).

WRITING UP YOUR FINDINGS

2.16 THE ELEMENTS OF A REPORT

Your final report should include most of the following elements:

- A description of the park and garden as it is today, and its most important components and characteristics.
- A timeline of the development of the site.
- Notes on significant people who have been involved with the site.
- Notes on surviving features.
- Notes on the evidence of historical planting schemes.
- Maps and plans.
- Photographs and other illustrative materials, both current and historical.
- A bibliography.

2.16.1 Description of the site

The aim of the description should be to enable someone who has not seen the site to visualise it with the additional help of maps and plans. Refer to the plan you have made of the site, and use points of the compass to describe directions.

- Begin with a thumbnail sketch of the garden highlighting the factors that make it of historic interest, including brief mention of the type of design, its date and the people involved. Around 500 words should be enough, unless the site is particularly large or complex.

- Next, give a short description of the principal house or building. Describe the present form of the building, noting the main phases of its development. Indicate the shape of the ground plan and the direction of each façade in relation to the gardens and grounds.

  Other aspects to describe include:

  - How the building relates to the local landform, for instance if it is on top of a hill or in a valley.
  - The main hills, raised ground, slopes, level areas, valleys, hollows and watercourses.
  - The main approaches from the site boundary to the building.
  - The entry points to garden and grounds from the building.
  - The system of paths, walks and drives.

- If there is no main building, use another principal feature as a central reference point for describing the layout. Mark all the items you describe on your accompanying sketch map. Use compass directions and distances in metres to relate one area or component to another.

- Next, describe how the main components and features of the garden and grounds are laid out around the building. Try to make this a logical progression through a place's main divisions, as if you were taking the reader on a guided tour.

- Give sufficient points of reference to enable the reader to locate the area being described. For example, if moving to the pleasure grounds, when starting off from the principal building, state the orientation of the facade from which the description begins.

  Views may be described in terms of:

  - The point(s) from which they may be seen.
  - The direction of the view.
  - The distances to which they extend and their lateral spread.

2.16.2 Chronology of a site's development

This section should outline the main phases in the garden's development. For dates use precise years (where known), thirds of centuries, or centuries. The chronology should include dates of:

- Ownership and occupation.
- The main periods of gardening activity, such as visits by designers or changes to the layout.
- The main built and planted features.
- Descriptions by visitors.
- The opening or the addition of new features.

2.16.3 Associated people

This part of the report should look at the history of the site in terms of the personalities involved, how they contributed to it and when. Identify the main owning families, and individual members who were particularly active in relation to the garden.

Include information about the owners and history of the house where it contributes to an understanding of the garden and the way in which the site has been used and developed over the years.

As well as the owners and occupiers, include notes on the other people who have made a significant contribution to the development of the garden, whether in a professional or amateur capacity. This could include land agents, estate managers, gardeners, landscape architects, designers, architects, water engineers and sculptors.

A person's name should be given in full at the first mention, and may then be contracted to just the surname.

2.16.4 Features

Describe each surviving feature, its location and its current condition. Give the dates of the feature and name of its creator, if these are known.

2.16.5 Planting

Include notes on historical planting schemes, and any evidence of these that survives, such as structural shrubberies, hedges or trees.

It may also be appropriate to include notes on current planting, for instance where there are specialist plant environments such as an alpine or woodland garden.

2.16.6 Maps and plans

Maps and plans provide the single quickest source of information for the garden historian, and should underpin your written description of the site.

- Include copies of all the maps available in chronological order to show the evolution of the layout.
- Label each map as to what it is, the edition and sheet number, where it is deposited and the date of publication.
- Clearly mark the historical boundaries of the site under discussion and its surviving features on your sketch plan.
- Include a copy of the modern OS map (digital if possible), together with referenced copies of older maps as appropriate.

2.16.7 Other elements

Other aspects that could be included in the report are:

- Significant associations with people of national interest who have been connected with the place or who have been influenced by it.
- Associations with significant events, particularly those in the history of gardening, horticulture and landscape design. For example, the garden might

be an early example of a particular style, or it may have been one of the places at which newly introduced plants were first grown.

- Associations with significant publications or literary works, such as poems, novels and works on gardening and landscape design.
- Past reputation. For instance, if the place exemplified a particular fashion or style or if it provided a standard by which other places were judged. It may, for example, have been described in an influential book or have been much visited and discussed.

For guidelines on referencing within the text, see 2.18 Referencing and acknowledging sources. For guidance on compiling a bibliography, see Part Four, section 4.4 Creating bibliographic citations.

2.16.8 Consultation

It is good practice to send a copy of your draft report to the owner(s) and the occupier(s) (if different), asking for comment on whether it is an accurate, balanced and comprehensive record.

Since parks or gardens are often in divided ownership, it may not be easy to identify all the relevant owners and occupiers. In this case, concentrate on those who own or occupy the more important parts, and those with a significant interest in it.

Other people who may appreciate being offered the chance to see your report include:

- The local planning authorities in whose area the park or garden, or parts of it, are situated.
- The Historic Environment Record in whose area the park or garden, or parts of it, are situated.
- Other relevant local or nationally based surveys and inventories.
- Relevant special interest groups and organisations.
- Selected individuals with relevant specialist knowledge.

2.17 A GUIDE TO WRITING STYLE

Everyone has their own style of writing, but there are some basic rules you can follow that will help to make your text easy to understand by a wide range of people.

Using plain English is a clear, efficient way of writing that keeps the reader in mind.

- Aim to use everyday language and terms that are understood by most readers.
- Write in complete sentences.
- Be concise, and keep most of your sentences short.
- Keep punctuation simple.
- Prefer short, precise words to long or vague ones.
- Use the same words and terms consistently, and include a glossary of technical terms if necessary.
- Write in the active voice as much as possible. For instance: 'Humphry Repton designed the garden' rather than 'The garden was designed by Repton'.
- Break up text to make it easier to read by using bullet points and keeping paragraphs short (stick to one idea per paragraph).
- Avoid jargon or slang.
- Use English rather than Latin terms. For example: 'Switzer laid out the garden around 1732' not 'circa 1732'.
- Don't use abbreviations. For instance, use '15th century', not '15thc'.

For more information, see the free guide on the Plain English website. www.plainenglish.co.uk.

See also Part Four, section 4.3 Parks & Gardens UK Style Guide.

2.18 REFERENCING AND ACKNOWLEDGING SOURCES

Always reference your work thoroughly, giving credit in your text to any material that you refer to or ideas and quotes taken from another author or place.

These references should be linked to a full list of sources (known as a reference list or bibliography) at the end of the report giving the full details of each book, journal article, map, letter, painting, interview or website that has contributed to your research findings.

You must acknowledge your indebtedness for material when you:

• Quote directly from someone else's work or comments.
• Paraphrase or summarise someone else's words (the words of the paraphrase or summary are your own but the points are not).
• Make use of an idea that is not common knowledge.

It is very important that you always acknowledge your sources. Failure to do so is plagiarism.

The following definition of plagiarism is taken from Joseph Gibaldi, *MLA Handbook for Writers or Research Papers, Theses and Dissertations* (New York: MLA, 1988) pp. 21-25 (21):

> *Plagiarism is the act of using another person's ideas or expressions in your writing without acknowledging the source.*
>
> *To plagiarize is to give the impression that you have written or thought something that you have in fact borrowed from someone else.*

Ensure that all page references, citations and acknowledgments are correctly recorded and ascribed within your text. The goal is to enable the reader to accurately trace all cited information back to its original source and copyright holder.

Publications

When recording references for books, journals, newspapers, websites, manuscripts or images in your text you should also ensure that the source you are using is fully and correctly cited in your bibliography (see Part Four, section 4.4 Creating bibliographic citations).

In your text you can reference a source cited in your bibliography by recording (in parentheses) the surname of the author or editor of the work followed by the appropriate page reference/s for the information.

For example:

An entry on page 97 of Miles Hadfield's, *British Gardeners: A Biographical Dictionary* (1980) reads:

> 'In about 1624, Isaac de Caus designed a grotto for Inigo Jones's Banqueting House and probably another at Woburn a year or so later.'

Correctly cited Hadfield's text would appear in your bibliography as follows:

> Hadfield, Miles, Robert Harling and Leonine Highton, *British Gardeners: A Biographical Dictionary* (London: Zwemmer, 1980)

A reference to Hadfield's information in your text would then read:

> 'The Woburn grotto was probably designed by Isaac De Caus (Hadfield, 1980, 97).

or

> Hadfield believes (Hadfield, 1980, 97), that the grotto at Woburn was the work of Isaac De Caus.

If the author or editor of the work from which you are citing has more than one entry in your bibliography, this method will distinguish it from others written or edited by the same person and help avoid confusion as to which text you are citing.

For example, if more that one of Hadfield's texts appears in your bibliography, such as:

> Hadfield, Miles, Robert Harling and Leonine Highton, *British Gardeners: A Biographical Dictionary* (London: Zwemmer, 1980)

> -*History of Gardening in Britain* (London: Murray, 1979)

A reference to information gleaned from *British Gardeners* would read:

> (Hadfield, 1979, 97).

Illustrations

Each illustration should be numbered (figure 1, figure 2) at the beginning of the caption. References to illustrations in your text should be included within parentheses at the end of the relevant sentence in the text.

Example**:**

> This is clearly indicated on Badeslade's plans (Figure 1).

Captions

Captions should include details of the image, dates, credits to photographers where applicable and acknowledgment of the source in the format below:

> Figure number, Artist's name, *Title* in italics, date, materials, size, collection, copyright, photographer, acknowledgement

Example:

> Figure 1: Badeslade, Thomas, *Survey-plan of Houghton*, 1720, Houghton Archives. Courtesy: Marquess of Cholmondeley.

Images taken from a book

As above, but with the addition of the standard information about the book.

Example:

> Figure 1: *The Manner of Watering with a Pumpe in a Tubbe*, from Hill, Thomas and Henry Dethick, *The Gardeners Labyrinth by Dydymus Mountaine* (London: Henry Bynnemann, 1577), plate 3.

Photographs

Photographs, even your own, should also be acknowledged and may include a brief description rather than a title.

Example

> Figure 3: View of the Pantheon from the Temple of Flora, Stourhead, Wiltshire, 8 January 2005. (Photo: Author).

If possible, include the day and month the photo was taken as this will help distinguish the season of the year.

2.19 INTELLECTUAL RIGHTS AND COPYRIGHT ISSUES

2.19.1 Good practice

When gathering information from individuals or bodies you have a responsibility to both ensure the professional integrity and quality of your work and to safeguard the interests of those involved in or affected by it.

Intellectual Property Rights (IPR) is the name given to a group of rights which have been developed to safeguard the outcomes of human invention, innovation and creativity. These rights cover a wide range of material that you may encounter in your research and may affect what you can and cannot do with the information that you gather.

You also need to be aware of the rights of individuals encompassed within the *Data Protection Act* (1998), which came into force on 1 March 2000 (www.opsi.gov.uk/acts/acts1998/19980029.htm). This governs what an organisation can do with the information it holds about individuals, including how that information is obtained, recorded, held, and disclosed.

It is your responsibility to ensure that participants in your research are fully informed about:

- The purpose, methods and intended possible uses of the material you are gathering.
- What their participation in the research entails.
- Any risks involved. For example, a higher public profile for an individual's property.

All personal information concerning research participants should be kept confidential and anonymous, where requested, and such information should be clearly marked as confidential in your documentation.

You must honour any guarantees of confidentiality and anonymity given to research participants, unless there are clear and overriding reasons to do otherwise. For example, if the information you hold is required by law enforcement agencies.

Appropriate measures should be taken to store research data in a secure manner. Other members of the research team given access to the data must also be made aware of their obligations in this respect.

Useful good practice guidelines are available from the Information Commissioner's Office. www.ico.gov.uk.

2.19.2 UK copyright law

Copyright is an economic right which forms part of the family of Intellectual Property Rights (IPR). IPR also includes trademarks, patents, design rights, database rights, performers' rights and artists' resale royalty rights.

Works which demonstrate originality and/or judgment and skill in their creation by individuals and/or companies are protected by UK copyright law.

All copyright permissions must be granted before you can make use of anyone else's work, and you should always acknowledge the copyright of any materials that you have used which are not your own.

Copyright protection does not require formal registration or the display of the copyright symbol. It automatically exists as soon as a work is created.

Copyright law gives the owner of the copyright control over the way in which their materials may be used. The copyright holder may be the creator, the creator's employer, their family or estate, or an authorised representative.

Copyright is a property right that can be transferred through being sold, being assigned or through legacy. Ownership of copyright can change hands many times. When trying to trace copyright owners, remember that:

- The present owner of an object such as a painting or photograph may not be the copyright owner, as they did not create the object.
- The object and copyright can be given, sold or bequeathed separately from one another.

2.19.3 Acts restricted by copyright

Without the consent of the copyright owner it is an offence to:

- Copy the work.
- Rent, lend or issue copies of the work to the public.
- Perform, broadcast or show the work in public.
- Adapt the work.

In addition, copyright owners have the right to be identified as the work's author and to object to any changes made to their work. Under the *Copyright, Designs and Patents Act* (1988) they also have the 'moral right' to object to false attribution and not to have their work shown in a derogatory light.

Unlike copyright, moral rights cannot be transferred, but they can be waived.

The types of work to which copyright law is most likely to apply are:

- **Literary works**, such as books, poems, letters, journals, manuscripts, manuals, commercial documents, computer programmes, databases, leaflets, newsletters and articles. (**Note**: When using works in which extracts and quotes from other works appear, the extracts and quotes retain the copyright of the original author and so permission should be sought from them before use.)

- **Artistic works**, such as photographs (including negatives and prints), paintings, sculptures, buildings, technical drawings/diagrams, maps and prints.

  Permission, or a licence, is required from the copyright holder of any image before it is digitised.

  If a photograph is of an artistic or literary work, then there may be two copyrights: one copyright in the original object and one in the photograph.

  If the images you use include recognisable images of living people, you should seek permission before making the image and any descriptive, technical or personal information about the image available. This is a legal requirement under the *Data Protection Act* (1998), which governs the collection, storage and use of 'personal data' (anything that relates to a living individual who can be identified from that information).

  If you want to take a photograph of an object in copyright, then you should apply for permission, stating with absolute clarity what you want to do with the photograph.

- **Sound recordings** and **broadcasts**, such as radio and television shows, or recorded interviews.

  When making audio or video recordings you must obtain 'copyright clearance' from interviewees if recordings are to be publicly broadcast or deposited in public archives. This is best done at the time of interview, using a standard form.

In all the above cases, if the copyright owner grants permission they will be giving 'informed consent'.

2.19.4 Duration of copyright

The length of copyright protection will vary according to a number of factors. These include:

- Whether the creator is known or not.
- Different national legislation.
- The type of creative work.
- Whether it has been published before.
- The date of publication.

The following information is offered as a guide and should not be taken as legal advice.

Artistic works by known creators/
- Lifetime of the artist plus 70 years from the end of the calendar year in which the artist died.

Literary works, published, performed, broadcast or offered for sale/
- Lifetime of the author plus 70 years from the end of the calendar year in which the artist died.

Literary, dramatic or musical works that have not been published, performed broadcast or offered for sale.
- The earlier of either 70 years after the end of the calendar year in which the first of such acts took place or 31 December 2039.

Artistic and literary works by unknown creators.
- Seventy years from the end of the calendar year in which the work was created, although if it is made available to the public during that time (by publication, broadcast, exhibition) copyright will run for 70 years from the end of the year that the work was first made available.

Sound recordings, published, performed, broadcast or offered for sale.
- Fifty years from the end of the calendar year in which they were made or, if published in that period, 50 years from the year of publication.

Sound recordings that have not been published but played in public or communicated to the public.
- Fifty years from that event.

Engravings, unpublished prior to 1 August 1989.
- Fifty years from 1 January 1990 or 70 years from the end of the year in which the artist died, whichever is the later.

Engravings, published prior to 1 August 1989.

- Lifetime of the author plus 70 years from the end of the calendar year in which the artist died, or 50 years from the end of the year in which the engraving was first published, whichever is the later.

Broadcasts

- Fifty years from the first broadcast or delivery.

Films

- Seventy years after the death of the survivor of the principal director, the author of the screenplay, the author of the dialogue or the composer of the soundtrack (as long as at least one of them is a national of the European Union and the country of origin of the film is a member state of the European Union).

Crown copyright (all works made by Her Majesty or by an officer or servant of the Crown during his or her duties).

- For published work, 50 years from the end of the year when first published. For unpublished work, 125 years beyond the year it was created.

Parliamentary copyright (all works made by or under the direction or control of the House of Commons or House of Lords).

- Mostly 50 years beyond the year it was created. Exceptions include Bills of Parliament.

Computer-generated works (in the cases where there is no human author).

- Fifty years from the end of the calendar year in which the work is made.

Database collections (independent works, data or other materials which (a) are arranged in a systematic or methodical way, or (b) are individually accessible by electronic or other means).

- Full term of other relevant copyrights in the material protected. In addition, there is a database right for 15 years.

2.19.5 Expiration of copyright

After copyright of a work expires the work falls into the public domain, making it available to all.

Note: It is a common misconception that anything on the internet is in the public domain. Copyright exists in works regardless of format (that is, regardless of whether it is digital or paper-based) and regardless of quality.

2.19.6 Acts that do not infringe upon copyright

There are certain acts that do not infringe upon copyright law. Acts that are permitted to a certain degree with out infringing copyright include:

- Private study and research.
- Performance, copying and/or lending for educational purposes.
- Criticism and news reporting.
- Copying and lending by librarians.
- Producing a back-up copy of a computer programme for personal use.
- Playing sound recordings for a non-profitmaking organisation, club or society.
- Recording broadcasts for the purpose of listening to or viewing later.
- Photographing works on public display. Work permanently situated in a public place, or in premises opened to the public, may be freely photographed. When this is done, it is good practice to use the photograph with a caption identifying the creator(s) of the pictured work. This exception does not apply to photographs on display and in this case, you would need to have permission from the copyright holder.

2.19.7 Where can I obtain a copyright license or permission for use?

For a fee, the Copyright Licensing Agency grants users licenses to copy extracts from books, journals and periodicals. For other works you should contact the publisher or current copyright owner of the work to obtain permission or a license to use it.

The above information has been derived from online fact sheets provided by the UK Copyright Service, Museum and Documentation Association and Technical Advisory Service for Images.

For further information, see:

- The UK Copyright service website at www.copyrightservice.co.uk.
- The JISC Digital Media website for information on digitised images http://www.jiscdigitalmedia.ac.uk/guide/copyright-and-digital-images/.
- The Collections Trust at www.mda.org.uk.

2.20 ARCHIVING RESEARCH

Keep paper dossiers in a safe but accessible place. In the short term, try to ensure that they are kept in a secure, fireproof filing cabinet. In the longer term it may be possible to deposit them with the county record office or the county historic environment record.

An increasing amount of information is stored digitally. However, digital storage mediums such as CD or DVD can deteriorate over time. An external hard drive is the best means of storing copies of records in the long term.

Hardware and software mediums are continually changing, and it is important that you keep copying your files on to current storage formats.

Check every two years or so that files are intact and that they still operate on your current system. Picking widely used software and hardware can help, but you may need to transfer your archives to new formats, as technology changes.

The way a file is saved can make it harder to read by other programs. For written documents, an open standard such as the '.txt' format, which is universally understood, may preserve it better for future use.

For more information on preserving archive materials, see the National Preservation Office leaflets on the British Library website at www.bl.uk/npo/publicationsleaf.html.