

Dartington

Dartington Hall GARDENS

Historical Report



Katherine Ross and Gardens Advisory Committee
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Dartington Hall GARDENS – Historical Report

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1.0 Executive Summary

This report examines the process by which the gardens developed the current configuration. The key findings which have arisen from the research undertaken include:

- The **commitment** of Dartington is to conserve an intact example of a Grade II* listed 20th Century gardens with antiquarian features. This includes designs guided by internationally and nationally renowned landscape architects and designers such as H Avray Tipping, Beatrix Farrand and Percy Cane. In addition, there are a number of high quality sculptures in the gardens by Willi Soukop (Donkey and Swans); Henry Moore (The Reclining Figure) and Peter Randall Page (Jacob's Pillow and Bridge). This should be balanced with providing a resource for the community; a place to play, relax and learn. The lack of an 'allocated play-area' in the gardens, or in the locality, is causing unsustainable damage and tension between staff and the public. Community consultation would ensure their views were central to future development of the garden.
- **Setting**

Water velocity and direction is controlled via a series drains, waterfalls and water features. The network does not have the capacity to deal with periods of heavy rain.

It is undecided whether the gardens should be embellished with further water features and periodically the introduction of a new feature is explored, i.e. a lake below the Valley Field. Historically, designs have been dismissed because of Health and Safety concerns (1; 2); detract from other features in the garden (3); belief that this is not a water garden (4); lack of funds (5); Dorothy's grandson, Willard S. Dolivet, accidentally drowned at 7 years old (6; 7; 8).

Honey Fungus, *Phytophthora ramorum* and *P. austrocedrae* disease are controlled by removal and burning of infected material; the grey squirrel and rabbit are controlled by shooting and trapping; and *Fallopia japonica* is controlled by stem injection of a herbicide.

Conditions range from boggy, shady to well-drained and full-sun light and under-pinned by limestone shale and clay. Planting is generally appropriate, except some *Camellia* sp in the Woodland Walk that are suffering from lime-induced chlorosis. Furthermore, there are invasive species of bamboo near the Holy Well and in the Woodland.

The shelter belt, to the North West of the site, should present a semi-permeable barrier, filtering 50-60 percent of the wind. It currently contains poor quality, spindly trees that are too close together. Work needs to be undertaken as a matter of urgency, particularly, as a protective line of x *Cuprocyparis leylandii* are being removed from the North West edge of the garden.
- **Sculpture** in the gardens includes high quality sculpture by Willi Soukop (Donkey and Swans), Henry Moore (The Reclining Figure, 1946; listed Grade II*), and Peter Randall Page (Jacob's Pillow and Bridge). Reasons for sculptural additions range from an 'on a whim' purchase to custom-made by individuals with a long-standing relationship with Dartington. It is generally agreed that the gardens are 'full', but temporary, appropriate exhibitions would be welcomed. The definition of 'appropriate' work is yet to be decided.
- Agreed design plans are not available for a majority of the **Sections** making management a regular conundrum. For example, the agreed Apostle shape is not recorded. Beatrix Farrand

recommended they should be pointed (9), while in 1995 it was agreed by the Gardens Advisory Committee that a 'skittle shape' was preferable. In fact, there is only two working plans, the Sunny Border and Japanese Garden.

- **Vistas** were largely introduced by Percy Cane in the 1950s to create a visual relationship with the scenery beyond and also to strengthen links between areas of the garden. Recorded designed vistas in the gardens include the Glade, Whispering Circle, High Meadow and The Reclining Figure. Some are retained and a few have been lost. Consideration could be given to recreating the designers' work and allocating 'Protected Views'. In particular, the Whispering Circle and The Reclining Figure.
- **Design** is associated with and guided by internationally and nationally renowned landscape architects and designers H Avray Tipping, Beatrix Farrand and Percy Cane. Designed areas include the Great Lawn, Courtyard, Glade, vistas, stone balls near Flora, Magnolia steps, Whispering Circle.
- **Trees** in the gardens fall into one or more of the following categories; connect us to the 'Dartington story', amenity, memorial, shelter, framing vistas and, because of the longevity and prominence of some of the individual specimens, architecture. Trees are a principal feature of the gardens, contributing shade, fruit, leaf and flower colour, fragrance, height, wildlife value, soil improvement and water management. The gardens appear on the Tree register (80) and have a Grade 2* listing (39), with many veteran and some ancient trees. When managing an important tree collection clear guidelines are necessary. This is not currently available or complete.
- **Memorial** trees are routinely planted and recorded centrally despite the Gardens Advisory Committee agreeing that donations should be encouraged for planting schemes, as designating a tree for an individual memorial can cause problems for management of the garden as a whole. Commemorative benches, as agreed by the Gardens Advisory Committee, are only added as part of a general replacement scheme, with a discrete plaque on the back. Individuals with a long standing association with the Gardens agree that a clear policy needs to be put in place that can subsequently be made available to the public.

The development of a management plan for the gardens will need to consider how to best balance conservation and community needs so that it can remain a space for rest, solitude and learning but also provide opportunities for recreation and play. It is important that a long-term strategy and management plan is now developed for the Gardens to ensure that they are preserved and developed for future generations to continue to enjoy.

'It must be an alive garden, not a static monument to its major creator, Dorothy Elmhirst. The history of the garden must play an important role in its objective and management policy.' Terry Underhill, 1979 (Appendix H)

2.0 Introduction

2.1 Purpose of the Report

To explore the process by which the gardens developed the current configuration.

2.2 Site Description

Dartington's position has been exploited strategically and economically for well over a thousand years. It has a source of spring water, is in a curve of the river at the head of the Dart tidal range, dominates a natural ford and is on the rich soils of the South Hams.

A settlement was established here in the 9th Century and, by the time of the Norman Conquest, the manor was sufficiently valuable to be given to William de Falaise, an important supporter of the King. The Hall was granted to John Holand, in 1388, by his half-brother Richard II, and building began. There followed long periods of ownership by one family interspersed with phases during which the estate was exploited for income by non-resident owners, becoming the property of royalty, nobility and gentry until a 20th Century reincarnation as a centre for education, training and arts.

The hall stands on high ground, from which the land falls to the North and East to the river Dart. To the south of the house the 10 hectares of gardens and pleasure grounds occupy a steep-sided west-East valley. The site enjoys long views to the North and East across the Dart valley and to the West across agricultural land and woodland beyond the site boundary. The altitude at the top of the gardens is considerable at 237 metres, despite the sensation of being in a sheltered and gentle site.

It is an intact example of a 20th Century garden with antiquarian features i.e. incorporation of the remains of an earlier medieval landscape (10). The gardens are associated with and have been designed under the guidance of internationally and nationally renowned landscape architects and designers H Avray Tipping, Beatrix Farrand and Percy Cane. There is sculpture by Willi Soukop (Donkey and Swans), Henry Moore (The Reclining Figure) and Peter Randall Page (Jacob's Pillow and Bridge) (11).

2.3 Gardens Management

From 1388, John Holand built a fine and vast mansion which we can assume that this was embellished by great gardens. However, successive building, demolition and remodelling by subsequent owners has removed any traces of what these gardens would have looked like. Architecture, retained from this period, has subsequently defined the direction and colour scheme of work (see 4.3.3 Courtyard and 4.5.2 Beatrix Farrand).

The Champenowne family, who lived at the Hall for 366 years (eleven generations) from 1559, retained medieval architecture and planted many of the great trees that are so prominent in the gardens today, including the *Castanea sativa*.

Leonard and Dorothy Elmhirst, who purchased Dartington Hall in 1925, contributed colour (largely a pastel pallet), vistas (see 4.4 Vistas), experimentation, innovation, capital, retention of features of antiquity (see 4.3.1.3 Ruined Arches) and celebration of trees (see 4.6 Trees); leading to the creation of a notable 20th Century gardens that was awarded a Grade 2* listing (12), which underwent continuous reappraisal and modification throughout Dorothy's life (13). The formation of the Dartington Hall Trust and a Gardens Advisory Committee secured the future of the project and

ensured it was no longer the whim of a private owner. The Elmhursts oversaw and guided plans and ideas of professional garden designers, garden superintendents (including Stewart Lynch (Appendix D), Johnny Johnson and Terry Underhill (Appendix G)), gardeners, nurserymen and gardening friends whose services they employed.

From 1979, Graham Gammin managed the gardens for over 30 years. He oversaw many developments, including the placement of the Urn (see 4.2.1 Lead Urn), installing an all-access path to the Sunny Border (see 4.2.17), the redesign of the Tennis Court Borders (see 4.3.16 Tennis Court Border) and the creation of the Japanese Garden (see 4.2.12 Japanese Garden).

Today the gardens are run by a Head Gardener, a team of three gardeners and a handful of volunteers, and the Gardens Advisory Committee with input from Dartington Management Team.

2.4 Dartington's Commitment

2.4.1 Conserve

Historic England compiles a register of gardens and other land that it considers to be of special historic interest. Since, the register was established in 1980, 435 sites have acquired Grade II* listing and are 'particularly important...of more than special interest'. Dartington Hall Gardens make the grade for the following reasons:

- Representative example: it is a particularly important and largely intact example of a 20th Century designed landscape that incorporates the remains of an earlier medieval landscape;
- Association: the 20th Century gardens was principally designed by H Avray Tipping, Beatrix Farrand and Percy Cane, nationally and internationally renowned landscape architects and designers;
- Artistic interest: the gardens include high quality sculpture by Willi Soukop (statue of a donkey, 1935), Henry Moore (The Reclining Figure, 1946; listed Grade II*), and Peter Randall Page (Jacob's Pillow, 2005);
- Documentation and influence: the site is particularly well documented and as evident from contemporary articles the qualities of its design and planting scheme were well respected;
- Group value: it has particularly strong group value with, and provides an important context to, the listed buildings that form part of Dartington Hall (including Grade I, II* and II), as well as the remains of the deer park and medieval hall (both scheduled and ancient monuments).

2.4.2 Community

'The growth and development of the gardens should keep pace with the growth of the community as a whole... thus the pleasure grounds should be formed with various ideas in view preservation of and addition to the Beauty of the surroundings should be a first consideration, as all can share and wholesome effect on the juniors from babyhood upwards.'

'Recreation and various games should have consideration, but not as to exclude rest and solitude from those desiring it.' Percy Woods, 1928 (the first Garden Superintendent writing to Leonard Elmhurst) (14)

The community's views should be central to the decisions made surrounding the development of the gardens. Conversations can be started with the local community in order that Dartington works with and responds to their needs.

2.4.2.1 Play

Dartington has a commitment to building better and stronger communities and play has a vital role in development of an individual. It is an essential way in which children and young people come to understand themselves and the world around them. They develop skills that are challenging to teach: for example, self-confidence, ability to cope with fear, ability to make choices.

Currently, there is no allocated 'children's play-area' in the locality of the gardens. Play is consequently directed at the grass banks, hedges and trees causing long-term, unsustainable damage: for example, soil compaction that leads to root decline and branch damage that exposes the tree or shrub to fungal infection. Play is causing tension between the gardens team, the public and other departments, because the garden team step forward to protect by imposing rules and guidelines that often go misunderstood, unnoticed or disregarded.

In 1929, a two storey thatched building was designed and used as a Play House (see 4.3.13 Cottage Garden) by Dorothy's relatives and close friends exclusively, with a small garden for children adjacent to it. Currently, the Dartington fundraising department are researching whether a Heritage Lottery grant is available to return the building and garden to this function.

Providing an allocated play area in an area immediately outside the gardens would allow the visitor to decide whether they want to enjoy beautiful gardens, or let off steam, following the example of other locations with gardens of note; Castle Drogo, Hestercombe, Chatsworth Landhydrock, Killerton. This could: facilitate the retention of peace and tranquillity much sought for from the gardens; reduce the damage sustained; improve cross-departmental relations; provide the public a clearly defined area for Play; reduce the need for signage and policing. Altogether, this would help to retain the standard required for the Grade II* listing.

2.4.2.2 Relax

People pursue the tranquil atmosphere of the gardens, as a place to recoup, bereave, rest and revive.

2.4.2.3 Learn

'Its educational career has been staggered but it has always maintained a teaching role whether directly through a horticultural course, garden courses or by example.' (Appendix G)

Currently, we have a small group of volunteers that are taught by the gardens team. Up until recently, the Sustainable Horticulture course based at Schumacher, was supervised and taught practical gardening skills by the garden team on Monday, Tuesday and Wednesday afternoons during term times. The gardens are an example of great design and horticultural excellence, where the community can come, observe and take example.

Acknowledgments

I am pleased to acknowledge the assistance of several organisations and individuals in the preparation of this report. I have relied on Anthony Emery's *Dartington Hall* and the Nicholas Pearson report for primary sources. Yvonne Widger, Mary Bartlett and Terry Underhill provided

guidance and access to material. Vanessa Pike has supported me throughout the project with all aspects, from grammar to resource identification and technical support. Thank you to the Property team and Gardens Advisory Committee for answering my questions and your encouragement.

3.0 Methodology

3.1 Documentary Survey

Documentary evidence held by the Devon Record Office, Dartington Hall, and individuals with a significant relationship with the place was reviewed. This included maps, photographs, pictures, manuscripts, published documents, minutes, interviews, correspondence and plans. In some situations, primary evidence, including medieval manuscripts, was not re-researched as the primary research had been carried out in an extensive and thorough review of Emery (15) and Nicholas Pearson (3).

3.2 Verbal

Interviews held with individuals with a significant relationship with the gardens (see Appendix B).

4.0 Findings

4.1 Setting

4.1.1 Water

4.1.1.1 Drainage

Water is directed through the gardens via a series of drains (see Appendix A). Water seeps out at different points in the Azalea Dell and surrounding areas and is conducted, via land drains installed pre- 1964, along with water from a reservoir that sits West of the line of *Castanea sativa* which may tap a natural spring (16), to an ornamental pond or Holy Well (see 4.3.5 Holy well). This may have doubled as a bathing pond in 1839 to 1889, as maps show a small square building, possibly a bathhouse, adjacent (see red square in Figure 1 and Figure 2) (3). Alternatively, this could be a pump house, to get water from the Azalea Dell up to the private house (see 4.3.9 Azalea Dell).

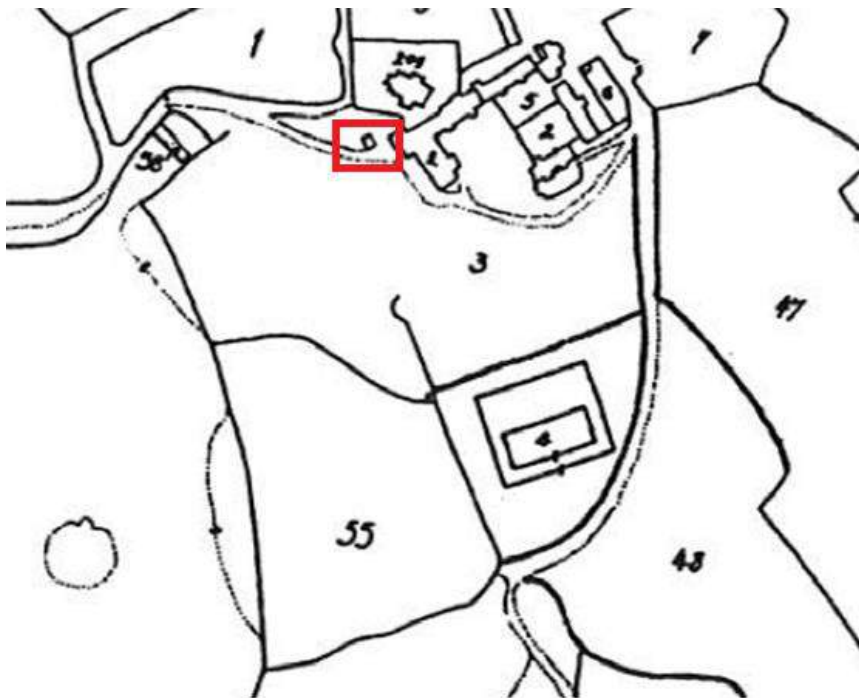


Figure 1 Tithe Map, 1839, the red square highlights a potential bath house or pump house

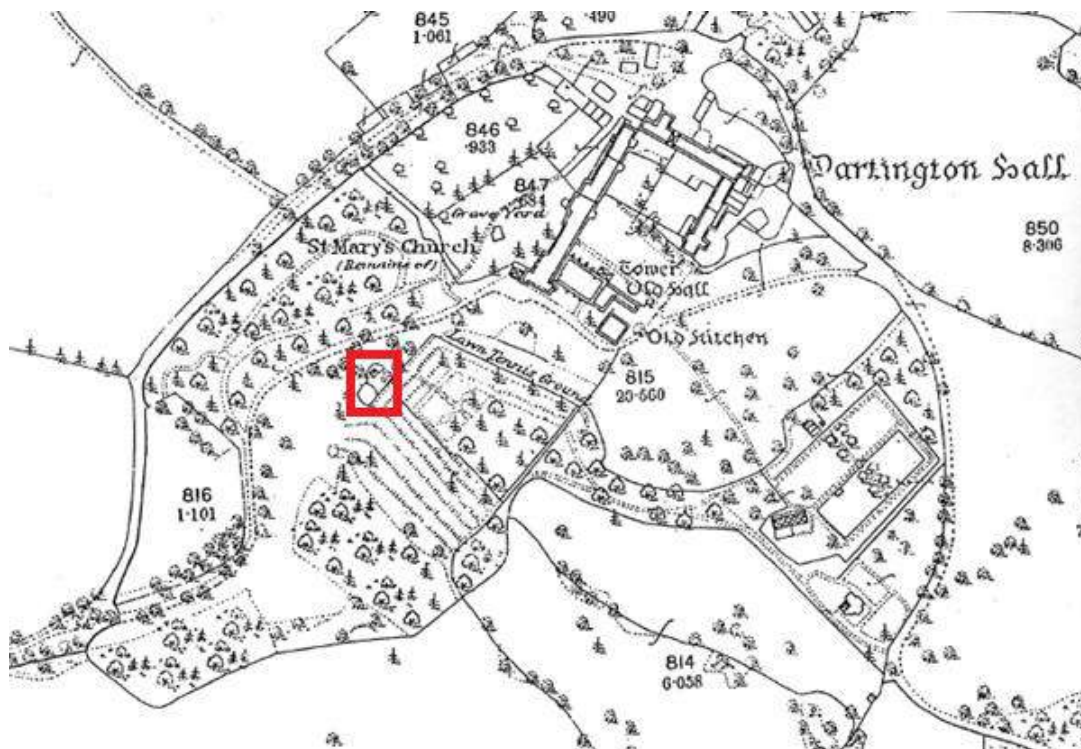


Figure 2 Ordnance Survey First Edition, 1:25", 1889, the red square highlights a potential bath house or pump house

The route splits here;

- A. Water cascades over 19th Century (12) limestone rubble, falling 1.5 metres into a channel below. Water is then directed through the Tiltyard via a stone-built conduit, running under the lowest west terrace.
- B. Water runs through the Swan Fountain and then through a Herringbone drainage system covering the base of the Tiltyard, installed 1954-55 and updated in 2009 (Figure 3).



Figure 3 Updating herringbone drainage system through the base of the Tiltyard, 23.06.2009

Routes re-join at the South side of the last *Taxus baccata* hedge. The water reappears at the head of the Valley Field and half-way down, cascades over a waterfall, designed and installed by Terry Underhill's team (4). The water then disappears into a drain before the end of the Valley Field. The stream drops between two big rocks, just beyond the ha-ha and comes out by the Textile Mill at Bidwell Brook.

The drainage network does not have the capacity to deal with periods of heavy rain. The stress points are; Azalea Dell, path from Great Lawn to Tennis Court border, under *Prunus*. sp on the Great Lawn, base of steps leading to the base of the Tiltyard, South end at the base of the Tiltyard, around the *Taxus baccata* hedges and water bubbles up at the North end of the Tiltyard on the second terrace.

- A. Annual maintenance schedule of garden drains is not formalised and followed-through
- B. Annual aeration of the lawns to improve water absorption, therefore reducing run-off and water pooling does not happen.
- C. Herringbone system in Tiltyard has not been updated to extend to the entirety of the Tiltyard base. Currently, it terminates too soon.

4.1.1.2 Water Features

Water is available in the gardens at Dartington Hall.

Features include; Holy Well and associated limestone rubble fall (see 4.3.5 Holy Well), Swan Fountain (see 4.2.4 Swan Fountain), waterfall in the Valley Field (see 4.3.11 Valley Field) and Nile stone mains-fed feature in Outer Courtyard (designed by Georgie Wolton, see 4.3.15 Outer Courtyard, T/EST/S25/A/017/067 and T/EST/S25/A/017/068). Historically there has been encouragement for embellishment: of the spring by William Elmhirst in 1998 (3); by Percy Cane who offered several ornate and simplistic designs in the 1970s (see Appendix I) (3); by Graham Gammin in 1996, for a £70,000 lake at the bottom of the Valley Field below the ha-ha (see Figure 4) (17). These have been discussed and dismissed for a variety of reasons, including: Health and Safety concerns (1; 2); detracting from other features in the garden (3); belief that this is not a water garden (4); lack of funds (5); Dorothy's grandson, Willard S. Dolivet, accidentally drowned at 7 years old (6; 7; 8).

Views on future water features (see Appendix B);

- A. the garden should move forward, and take advantage of the water supply in the gardens (18; 19)
- B. this is not a water garden and there is a Health and Safety risk with associated cost implications (see Appendix B)



Figure 4 Proposed £70,000 Lake at the bottom of the Valley Field below the ha-ha

4.1.2 Pest and disease

4.1.2.1 Honey Fungus

Honey Fungus is the common name for several different species of fungi that attack and kill the roots of many woody and perennial plants. It is recognised by clumps of honey coloured toadstools

sometimes appearing on infected stumps in the autumn. Furthermore, white fungal growth may be found between bark and wood at ground level. It spreads in the soil.

The most recent loss was the *Quercus cerris* (Turkey Oak) on the Great Lawn, which was felled 9.12.2014 and removed (see 4.3.6 Great Lawn).

The Royal Horticultural Society (RHS) recommends that if a plant dies, the material should be removed and burnt. Avoid planting on the same site for one year and re-plant with plants that show a degree of resistance, the RHS have compiled a comprehensive list for 2015 (see <https://www.rhs.org.uk/advice/pdfs/honey-fungus-host-list>).

4.1.2.2 *Phytophthora ramorum*

Phytophthora ramorum, or 'sudden oak death', or 'larch tree disease' is, in Britain, found to have little effect on the native *Quercus* species but *Larix decidua* is susceptible. It spreads in mists, air currents, water courses and rain splash over several miles.

In 2010, a *Rhododendron ponticum*, at the top of the gardens, was tested positive for the disease. In a rapid response, all the *Larix decidua* and *R.ponticum* were felled and removed from the garden.

There is no cure or chemical control so the RHS and Forestry Commission advise the removal and destruction of plant tissue. If possible, leave the site bare for three years and replant with a plant that is not a host and shows low susceptibility to the disease. Check Forestry Commission for recommended replanting options (see [http://www.forestry.gov.uk/pdf/FCReplantingrecommendations.pdf/\\$FILE/FCReplantingrecommendations.pdf](http://www.forestry.gov.uk/pdf/FCReplantingrecommendations.pdf/$FILE/FCReplantingrecommendations.pdf)).

4.1.2.3 *Phytophthora austrocedrae*

P. austrocedrae is found in the Junipers and foliage of the associated infected branch or stem turns bronze/brown. Also, when the outer bark is cut away the phloem (inner bark) is discoloured yellow, healthy tissue is white (20).

Juniperus x pfitzeriana has historical value as these were a favourite of Percy Cane 'the more ragged the better' (21; 13). The lavish plantings of which Beatrix Farrand made exception, 'they look as though their locks need combing' (13; 22).

RHS recommends that affected tissue is cut out of the plant. When a plant is lost to the disease then it is removed and in an attempt to mimic the effect, it is replaced by;

- *Cephalotaxus fortunei*
- *Viburnum davidii*

4.1.2.4 *Sciurus carolinensis*, Grey squirrel and rabbits

After being introduced into Britain between 1879 and the 1920s grey squirrels have spread rapidly, displacing the native red squirrel in most areas of England and Wales. The grey squirrel is extremely destructive, stripping bark from main stem and branches of trees, in particular *Fagus sylvatica*. They are controlled, along with rabbits, by periodic shooting and trapping.

4.1.2.5 *Fallopia japonica*, Japanese knotweed

There is a reoccurring patch near the Swan Fountain (see 4.2.4 Swan Fountain). It is currently controlled by injecting herbicide directly into the stem. All cut or pulled stems are treated with care and disposed of in a licensed landfill site.

4.1.2.6 *Lysichiton americanus*, American Skunk Cabbage

Lysichiton americanus was introduced for cultivation in Great Britain in 1901. The first records of occurrences in the wild come from Surrey, 1947. It is grown in many botanical gardens and increasingly in a domestic setting, because it looks good and is robust. In 1993 it received the 'Award of Garden Merit' from the RHS (23).

A non-native invasive species, assessed as posing a high risk of invasion within one or more of the European member states. A co-ordinated, Europe-wide response is needed to limit the speed of invasion. Occurrences in the wild have increased by 84 percent in 15 years. At one site in the New Forest, Hampshire, nearly 100 percent of native flora has been excluded. It is on the Schedule 9 of the Wildlife and Countryside Act and has been identified as being 'of Union Concern' (24). It is, from 2016 an **offence** to;

- *encourage* it to spread and/or escape into the wild
- *acquire* this plant

4.1.3 Sun and soil

There is a wide range of conditions in the garden, from boggy, water-logged conditions (see 4.1.1 Water

4.1.1.1 Drainage), through to well-drained and full-sun light. The gardens are under-pinned by limestone shale and clay. The three areas explored below, demonstrate this range;

4.1.3.1 Sunny border

Long and narrow, 79 metres by 1.7 metres, below a three metre high South facing old stone wall. The 12 Apostles (see 4.3.2 Tiltyard), run at a lower terrace level, parallel to half the length of the border. There is a sheltered micro-climate ideal for more tender plant species (25). At the East end, the 12 Apostles cast shade earlier in the day, the soil retains more moisture and the plants flower later. The soil is well-draining loam. When funding and time allows, the border is mulched in autumn or spring.

4.1.3.2 Woodland Walk

Historically, c.1930, lots of peat was added to the area to lower the pH so that ericaceous plants could be supported. Indeed, the Pearson Associates Garden Plan (see Appendix A) shows a surface pH of 5.2 and 6.6 in 2000. We can assume the pH has continued to increase as the peat is washed away. In the last few years several of the *Camellia* sp have shown symptoms of chlorosis. This could be lime-induced, which occurs when the soil pH is lower than 6.5 and iron, which is needed to produce chlorophyll, is unavailable for absorption. Alternatively the yellowing could be as a result of a lack of feeding.

Mature specimens of *Pinus radiata*, *Quercus robur*, *Pinus sylvestris*, x *Cuprocyparis leylandii*, *Chamaecyparis lawsoniana* 'Triomf van Boskoop', *Tsuga*, *Castanea sativa*, *Ilex* create good shade cover and plants here are adapted to low light levels.

4.1.3.3 Azalea Dell

Boggy area of the garden, water bubbling over from the Holy Well (see 4.3.5 Holy Well) and moving through from the top of the garden. Species planted here are adapted to water logged soil.

4.1.4 Shelter

The shelter belt (see 4.6 Trees and Appendix F) was installed in 1990. Lack of time and staffing has meant that good management has not been sustained, resulting in a copse containing many poor quality, spindly trees that are too close together. To be effective porosity is key, as this semi-permeable barrier should be filtering 50-60 percent of the wind (26). A solid barrier will lead to damaging eddies of wind at the sides and above. Work is required as a matter of urgency, particularly as a protective line of x *Cuprocyparis leylandii* are being removed from the North West edge of the Garden. See Appendix F, for a report with clear guidelines for the long-term management of the belt.

4.2 Sculpture (including ornaments, statues and memorials but not trees)

'The garden is particularly fortunate in its statues and other ornaments, both for what they are and where they are. All deserve more detailed treatment than the mere recording of the dates of the acquisition' Reginald Snell (13).

Reasons for sculptural additions range from an 'on a whim' purchase to custom-made by individuals with a long-standing relationship with the Dartington. It is generally agreed that the gardens are 'full', but temporary, appropriate exhibitions would be welcomed (see Appendix B). The definition of 'appropriate' work is yet to be decided.

4.2.1 Lead Urn

A George III Lead Urn, with moulded festoons and rosette decoration standing on a pedestal support.

The urn is positioned at a T-junction; turning right will take you to the steps down to the Sunny border and turning left will take you on a meandering all-access path to the same destination.

Historically, the assumption has been made that the Urn was purchased by Beatrix Farrand, since, according to the archived data, she was responsible for obtaining lead urns in 1938 (27).

Originally, the urn stood on a concrete plinth positioned on a simple square base of York stone. In 2003 it was decided to place the Urn on a 'roundel' (or circular disc) of York stone paving slabs. Percy Cane had used this disc shape to good effect elsewhere in the garden; the Bastian or Whispering Circle, The Reclining Figure seat, the Temple, the Swan Fountain, the Tiltyard patio/approach to the swan steps, and the far end of tiltyard patio by a stone seat.

The Urn works well as a focal-point, the grey catching the eye when you wander over the Great Lawn, drawing the visitor to approach, admire and then notice the path, which is all but hidden by the huge bulk of a *Taxus baccata*, leading on into the heart of the garden.

'Our thanks to Graham Gammin and Richard Creed each of whom contributed more than 25 years of generous contribution to the grounds and gardens at Dartington' Plaque on the back of the plinth.

4.2.2 Red sculpture

Bernard Schottlander (1924-1999) was a designer and sculptor. He began his career as a welder and plater, while studying sculpture and then industrial design. He went onto teach metalwork and welding (28).

This abstract Metal Sculpture was offered to Dartington following the death of Bernard Schottlander, who had stated that it was to be pillar box red (5).



The site, underneath a group of *Betula pendula*, was selected by John Lane, who was a trustee of the Dartington Hall Trust for many years (5).

4.2.3 Bronze Donkey

Willi Soukop had Austrian and Czech parentage and initially studied sculpture at the Academy of Fine Art in Vienna. In 1934 he was invited by a sympathetic English Lady to come and stay at her home in Dartington and escape the political and economic misery of Vienna. Leonard and Dorothy Elmhirst offered him the thatched Summer House (see 4.3.6 Great Lawn) for use as a studio (29; 13). He worked there for a while as a freelance sculptor and part-time teacher of sculpture. This time had a huge impact on his life, forging friendships he had until death.

'Well, something like the secretary to the Elmhirsts, she came to, I don't know how [but] she knew my name, or somebody must have told her about it, she came...to Vienna, and said, "I invite you to Dartington to work there as a sculptor, perhaps teach," you see. And I was a little bit uneasy about it; first of all I didn't speak English, and then, it's an unknown place you see to go, and go to England from Vienna you see. But anyway, I went. And it was a very thrilling place really...England was for me almost life-saving.' Willi (Wilhelm Josef) Soukoup 1994 (29)

The first work of his to be installed in the gardens was the Donkey, cast in bronze and mounted on a blue limestone base, quarried at Buckfastleigh. The Donkey was first modelled in plaster at the Chelsea Flower show of 1935, on the suggestion of Stewart Lynch (13). It was initially positioned above the steps climbing from the Tiltyard terrace to the Private Lawn (see TPH/02/B/1377), before being moved to the current position.

'It was firmly positioned where it is today when I arrived in March 1964. Leonard realising that children and adults would want to sit on it, made certain that it was firmly fixed on a plinth' (see Appendix L)

4.2.4 Swan Fountain

In 1940 Willi Soukop (see 4.2.3 Bronze Donkey) was, as an Eastern European, classified an 'alien' and shipped off to Canada. During the nine months he was held there the Elmhirsts kept in contact, sending packages and messages of comfort. When he was released he returned to Dartington.

In 1950 Dorothy Elmhirst asked him to design a second sculpture for the garden that would incorporate the old granite cider press (see 4.3.2 Tiltyard). The granite cider press had been installed in



the current position by 1939, as suggested by Beatrix Farrand in 1936 (30), as a fountain with a jet of water spilling into the basin (see *LKE/PH/2/R/223* and *TPH/01/A/019*).

Willi spent one day on Bodmin Moor in a granite quarry selecting a 2ft square piece of stone, through the centre of which he drilled a hole and started to develop a design around it. This was his first work in granite, and it took several months to complete (13). Initially, the swans looked detached from the ancient weathered base, and, much to Willi's displeasure, Dorothy asked for dung and yogurt to be rubbed into the bright stone, to encourage moss to grow. Now the moss needs to be scraped back, to above the water line, on a regular basis to keep in it in check. Vista maintained from Swan Fountain to the Tiltyard and Valley Field (see 4.4 Vistas) (31; 32).

4.2.5 The Reclining Figure

'I tried to make a figure which could rightly be called a memorial figure. I wanted the figure to have a quiet stillness and a sense of permanence as though it could stay there for ever; to have strength and seriousness in its effect and yet be serene and happy and resolved, as though it had come to terms with the world, and could get over the largest cares and losses' Henry Moore (33)

Commissioned by the Elmhursts, Henry Moore specifically designed The Reclining Figure (1945-46), in Horton stone, for Dartington Hall Gardens. It is a memorial to his friend Christopher Martin the first Arts Administrator. Henry Moore positioned the sculpture himself.

She is made from two horizontal stone blocks and set on a plinth. The inset gravel is to define a respectable distance at which to stand (34).

'A woman of initially indeterminate age reclines upon her left elbow. Her face is turned towards the NW, apparently in casual disregard. In the vast garden she appears diminutive: her plinth set near to the edge of the steep rolling descent into the Tiltyard. She is placed discretely in the quiet garden, rather than close to the busy hall. The branches of the closest sweet chestnut extend their leafy fingers towards her as if to stroke the much-loved face of a close friend. Moore mirrored the gentle rise and fall of the surrounding countryside in her drawn draped knees, shoulders and breasts, humanising the landscape in her form. Tiny shells are visible in the cloudy-honey-coloured Horton stone of her body. Her back is set towards the Hall, as if she has chosen to turn from her worldly cares. Her bare Charcoal-like feet were a Moore signature of that time.' Melanie Veasey 2014 (35)

Ralph Beyer (1921-2008) collaborated with Moore on several projects after the war, including designing and cutting the lettering for The Reclining Figure.

Ralph Beyer carved inscriptions, was a sculptor and a teacher of typography and lettering. Berlin born, he was sent to England when he was just 16 years old. Before long he was enrolled at the Central School of Arts and Crafts in Chelsea, in order to study sculpture, and attended life modelling classes by Henry Moore.

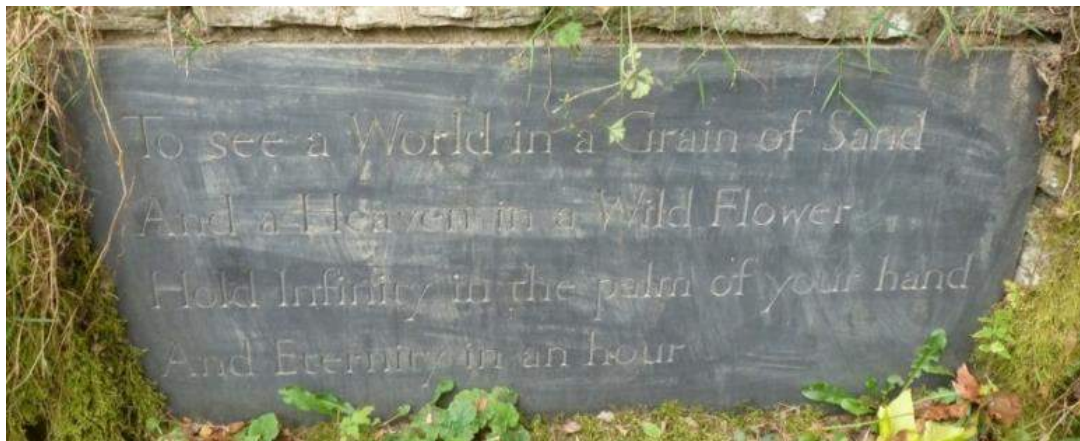
Vista was historically maintained from The Reclining Figure to South Hams behind (see 4.4.7) (5; 32; 36) but is now hidden by *Laurus nobilis*.

4.2.6 Poetry Inscription by the Entrance to the Barn cinema

This poetry inscription was purchased by Kate Caddy and her father Maurice Ash, and donated to Dartington Hall. Coincidentally, Ralph Beyer carved the inscription (see 4.2.5 The Reclining Figure), a quote by Tagore (31).

It is positioned beside the entrance to the Barn cinema (31).

4.2.7 Wall plaque



(37)

Close to the Azalea Dell is this wall plaque with the first stanza of William Blake's *Auguries of Innocence*.

John Lane commissioned the work; it caused controversy at the time as William Blake had no association with Dartington (31).

4.2.8 Flora

Flora is a minor Roman deity and goddess of spring, fertility, flower, fruit and the protector of early blossoms. This late 17th Century figure cast in lead was given to Dorothy and Leonard Elmhirst by the Dartington community on Foundation day 1967 (3; 12; 13). Funds were collected from all over the estate, with a cap placed at 6d (13).



Will Carter completed the inscription on the plaque (38; 39). Will (1912-2000) was a distinguished printer and typographer. He had a distinctive capital letter that he dubbed 'Carter's caps', which are bold versions of a classical Roman letter marked with strong serifs (40).

Dorothy Elmhirst died in December 1968, just before her eighty-second birthday. Her ashes and part of Leonard's were buried here (4). To make the holes for the ashes, Terry Underhill had to break through the floor of ancient stables that historically stood here (see Appendix L).

Dorothy had expressed a wish that a bench should be placed in close proximity of the statue, under where an *Acer griseum* stands. This was discussed by the Gardens Committee, May and June 1969, but nothing was agreed.

In September 2007, the path was relaid by Blight & Scoble.

Fresh flowers can usually be seen in Flora's raised free hand. The source is unknown. Maybe placed there by members of the Dartington community in remembrance of the Elmhirsts.

4.2.9 Temple

In 1959, a building at the top of Glade (see 4.3.7 Glade and 4.4.1 Glade) was installed as a memorial to the relationship between the Elmhirsts and the Dartington Hall Trustees. It was designed by Robert Hening and inspired by Temple of Fortuna Virilis, Rome. The building is made of Portland Stone with Buttermere slate flooring. The pantile roof was crafted by a Somerset tile maker (13; 3).

The back of the building is chopped off and is merely a concrete block wall. The intention is that dense planting should continue right up to the back of this piece, to maintain the illusion (4).

The site was, and still is, undermined by a tangle of tree roots, too large to be removed. Therefore, to ensure long-term stability, the temple stands on a 4ft deep foundation of reinforced concrete (see LKE/PH/1/A/1/780) (13).



The lettering on the slate plaque is specifically designed and cut by Will Carter (39).

After work on the temple had begun, Percy Cane suggested that the building should be moved one foot to the left and the base slewed round a bit. Furthermore, eight years later he told Leonard that the garden needed two more temples and he was ready to offer designs, on instruction (29).

Vista maintained from Temple to South Hams (see 4.4.1 Glade) (32; 41).

4.2.10 Jacob's Pillow

'My hope was to combine a strong overall structure with a sense of complexity and delicacy of detail' Peter Randal-Page 2005



In 2005, John Pontin, Chair of the Dartington Hall Trust for 17 years, commissioned the sculpture to celebrate his relationship with Dartington that had spanned over 30 years. It is a centre piece to an all-access, one-level path between the Great Lawn, Sunny Border and Tiltyard.

Peter Randall-Page named the sculpture Jacob's Pillow on the day. Although not a religious man, as a child he had been fascinated by the biblical story of Jacob lying down with a stone for a pillow dreaming of a ladder going up to heaven. Peter was unaware that Leonard and Dorothy had often called the Magnolia Steps, opposite, *Jacobs's ladder* (18).

The pillow is aligned with the 12 Apostles, a relationship emphasised by basing the sculpture on a dodecahedron (one of the platonic solids comprising of twelve identical five sided faces). Instead of flat faces there are twelve spiral forms carved rather as hair is often depicted in stylised Asiatic carvings. The overall carving is roughly spherical (42). It is intended that the sculpture should be glimpsed 'jewel-like' through the foliage of surrounding trees and shrubs. The pale buff and yellow limestone was chosen to glow against the blue-green dark yew backdrop (42).

4.2.11 Top of drainpipes

Names of the first Trustees engraved here (31). They are in need of rust treatment.

4.2.12 Japanese Garden

'Imagery for the main garden forms is derived directly from observations of the landscape within the region. Thus, though the garden acknowledges important aspects of its tradition, it also, at the same time, seeks its own uniqueness and its location in relation to the landscape around about.' Philip Booth (43)



Before 1964, the area was a flower cutting garden for Emily Thomas, the Private House Flower Arranger. After 1964, Emily was given better facilities and the ground was filled with a commercial crop of Rhubarb 'Timperley Early'. The Japanese Garden, that has replaced the rhubarb, was designed by Philip Booth, of Falmouth University, in 1988 and constructed in 1990 for Maurice Ash. A 'Karesansui' or dry landscape that contains a viewing platform that is from a waiting pavilion common to larger tea gardens. There are three plans in the Exeter Archive dated December 1988 (see Appendix I). It was a good teaching resource for the College.

4.2.13 Church Tower

In 1878 the medieval church was removed except the 13th Century tower (see Appendix A), with a top added in the 15th Century (44). This has been left standing and the Champernowne monuments placed in it.

'Commemorates the first Champernowne to have lived at Dartington Hall, Sir Arther Champernowne. Sir Arther was a politician and Vice-Admiral of the West. Born in Modbury in c.1524, married in c.1546, died in Totnes in 1578.' (Inscription in the tower)

The new church (St.Mary's), designed by John Loughborough Pearson, is the exact dimensions and style of the old church. Much of the old material, including the vaulting of the South porch, parts of the porch doorway, parapet copings, tracery in the South corridor of the chancel, window at the East end of the South aisle, rood screen (44), font, pulpit, roof, and chancel screen were re-used. The church was completed in 1880 and is a fine Victorian building (45).

In World War II the tower served as an American radio communication tower.

Swifts used to occupy the tower. Terry Underhill and his wife would look after the boxes to ensure that they bred safely. After 1981, the tower was broken into a number of times and the swifts left. The tower was used by David Lack, originally a Foxhole School teacher and later completed his studies at Oxford University, who wrote 'Swifts in the Tower'.

4.2.14 Sun dial



No information found

4.2.15 Buddah

Possibly sourced from an antiques shop in Taunton (awaiting confirmation).



4.2.16 John Skeaping



Originally positioned on the bridge by the lodge, but moved to current position as thought to be too vulnerable to theft. By John Skeaping (1901-1980), a sculptor (of mainly animals) and married to Barbara Hepworth.

4.2.17 Bridge

The Bridge was opened on November 2011, providing improved access to all users from the Great Lawn to the Sunny Border while offering different views across the Tiltyard. Designed by Peter Randall-Page (see 4.2.10 Jacob's Pillow), it is made of oak, Blue Lias stone and Devon Rustic Limestone.

'This has been a fantastic opportunity to create my first functional piece of such beauty and I hope it will be used and enjoyed by all' Peter Randall-Page 2011 (46)

4.2.18 David Nash Sphere (temporary)

In 2011 Dartington Hall Gardens temporally hosted a David Nash sculpture called the Black Sphere. The Sphere was constructed using charred oak wood.

'creating pieces, always in wood, shaping living trees or carving ones that have died naturally or been felled for other purposes' David Nash describing his own ethos (47)

4.3 Sections

4.3.1 Private Garden

This area contains the historically important *Quercus x hispanica* 'Lucombeana', *Quercus ilex* and *Prunus* 'Tai Haku' (see Appendix K and 4.3.6 Great Lawn). It is a high priority area, due to the proximity to the Great Hall and the high standard required for events. The colour pallet is restrained; yellow, purple and blue. Except dark red roses that climb over the Arcade, bright pink pea-flowers of the *Cercis siliquastrum* in spring and bubble-gum pink *Nerine bowdenii* in the autumn. The *Luma apiculata* by the arches were planted in 1944 (see Accession book).

4.3.1.1 Bowling Green

Bowling can be traced to the 13th Century and was most popular in the Elizabethan times (1558-1603). Both Edward III and Henry VIII attempted to restrict the game to 'Noblemen and others having manors or land'. The 'well to do' were concerned that 'bowyers, fletchers, stringers and arrowhead makers' were spending more time bowling than contributing to the war effort. Despite this, and with the prospect of fines and imprisonment, bowling continued. On 18 July 1588, Sir Francis Drake and Sir Walter Raleigh, a friend of Gawen Champernowne (48) and Arthur Champernowne's nephew (49) respectively, were involved in a game on Plymouth Hoe. When Drake was informed the Spanish Armada was approaching he said 'we still have time to finish the game and thrash the Spaniards too'. He finished the game and won the fight against the Spanish.

The Elizabethan Bowling alley would be a grassy 'alley' or long rectangle in the garden (50), as found at Dartington. Archaeologist Christopher K Currie, working at Dartington in the 1990s, dates the *Castanea sativa* and creation of a Bowling Green Lawn, below the Arcade, to 30 years either side of 1700 (10). This green was replaced by a Lawn Tennis ground by 1889 (see Figure 2). By 1920s a *Taxus baccata* had been planted to celebrate Queen Victoria's Jubilee. It was later removed as it grew too large and threatened to damage the buildings (see Figure 5).



Figure 5 Photograph by George Bennett of Private Garden, 1929

Avray Tipping's plan, 1928, resulted in; yew hedging being planted on the East side, the low retaining walls, levelling the lawns and raising the ground height around the Arcade windows on the Great Hall side. By June 1933, the wall running along the top of the Sunny Border, which had previously been flush with ground level and a safety hazard, had been raised by two feet (51). The guide for the preceding height is currently the height reached by the luxuriance of *Erigeron karvinskianus* on the South side (4). A gate between the Private Garden and Great Lawn was later designed and installed in the 1950s, under the guidance of Percy Cane (see *T/EST/S25/B/008/002*). William Arnold-Foster provided guidance on planting the *Cercis siliquastrum* in 1950 (52). By 1964, on the North side on this wall, ran a long border called the 'Blue Border' with *Myosotis sylvatica*, and later *Brunnera macrophylla*, and Pale Yellow Tulips, 'Niphetos' (Dorothy's favourite, see Appendix L) (see *LKE/PH/1/A/1/618*). By the 1990s this was replaced by purely *Lavendula angustifolia* 'Hidcote'. These plants continued to fail due to the North aspect and damp soil conditions, and the Head Gardener Ian Gilbert and the Garden Advisory Committee agreed it could be replaced by lawn in 2015.

Keep the 'public away from the immediate neighbourhood of the house' (53) Leonard Elmhirst, 1934

Public access is still restricted (54). The area is used by the Trust for events, including weddings, Community Day, conferences and theatre productions.

4.3.1.2 Loggia

The Loggia was built in 1930, under Avary Tipping's watch (see *TPH/02/B/0392*) (3). Beatrix Farrand provided a planting plan for the border by the Loggia (see Appendix I). The planting was updated in 2014.

4.3.1.3 Ruined Arches

'The ruined arches were crucial to the understanding of the garden' (Chris Currie 2005) (10)

An isolated wall about 115 feet from, and at 11° to, the hall, with seven windows that are level with the lawn, on the Hall side, owing to the construction of the lawn (15). Erected in the Tudor period, it could have been part of a second Courtyard or accommodation for either the Holand family or for the servants or for viewing tournaments (55). In 1682, the Courtyard had been removed by the Champernowne family, and the Best Garden, a formal garden, was laid out on this site. A series of walls were built to surround the Best Garden, which included the ruined arches. The inclusion of antiquarian arches was maybe to inject a Gothic feel at Dartington and possibly aid in demonstrating their status as one of Devon's oldest families

This was a very early date to include an antiquarian 'Gothic' ruin into a garden, particularly an early formal garden, and is the earliest example in the UK known to date (10). The incorporation of antiquarian ruins into garden design occurred largely from 1740 onwards.

In 1805 and 1845, there is evidence that two successive Champernowne's explored the idea of recreating a 'Gothick' courtyard (see Figure 6 and Figure 7);

An 1805 plan of the gardens illustrates a courtyard, with the South facing wall that includes the ruined arches (Figure 6). The plan was produced by George Saunders and commissioned by the Champernownes, to show the gardens as they were. However, the fact that the court wall joins the kitchen at the South East wall at one point, caused Anthony Emery to conclude this plan was never realised, as, he argues, 'it is extremely improbable that any wall would be allowed to terminate against the S.E. corner of the kitchen thereby increasing the liability of danger from fire' (56).

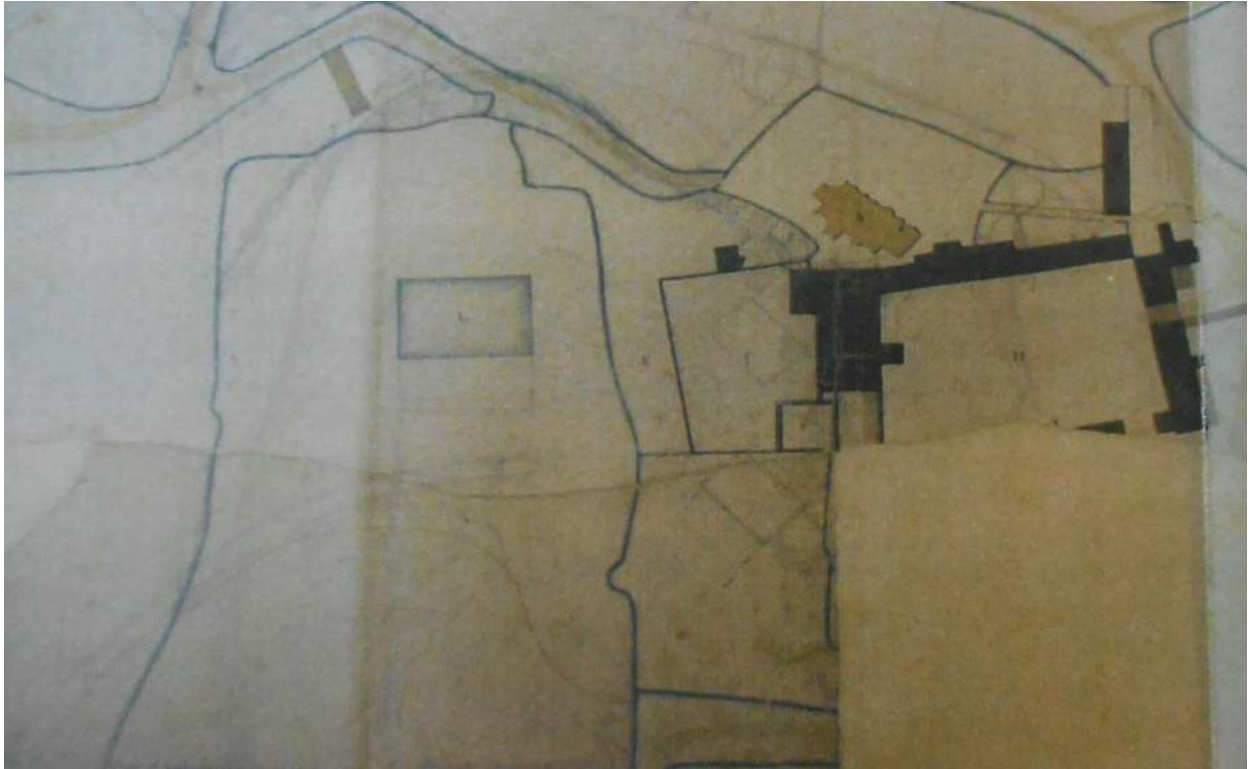


Figure 6 George Saunders drawings of Dartington Hall Gardens, 1805

In 1845, Augustus Pugin, one of the greatest protagonists of the Gothic Revival, was employed. Pugin's scheme for an elaborate Gothic courtyard was not carried out (Figure 7).

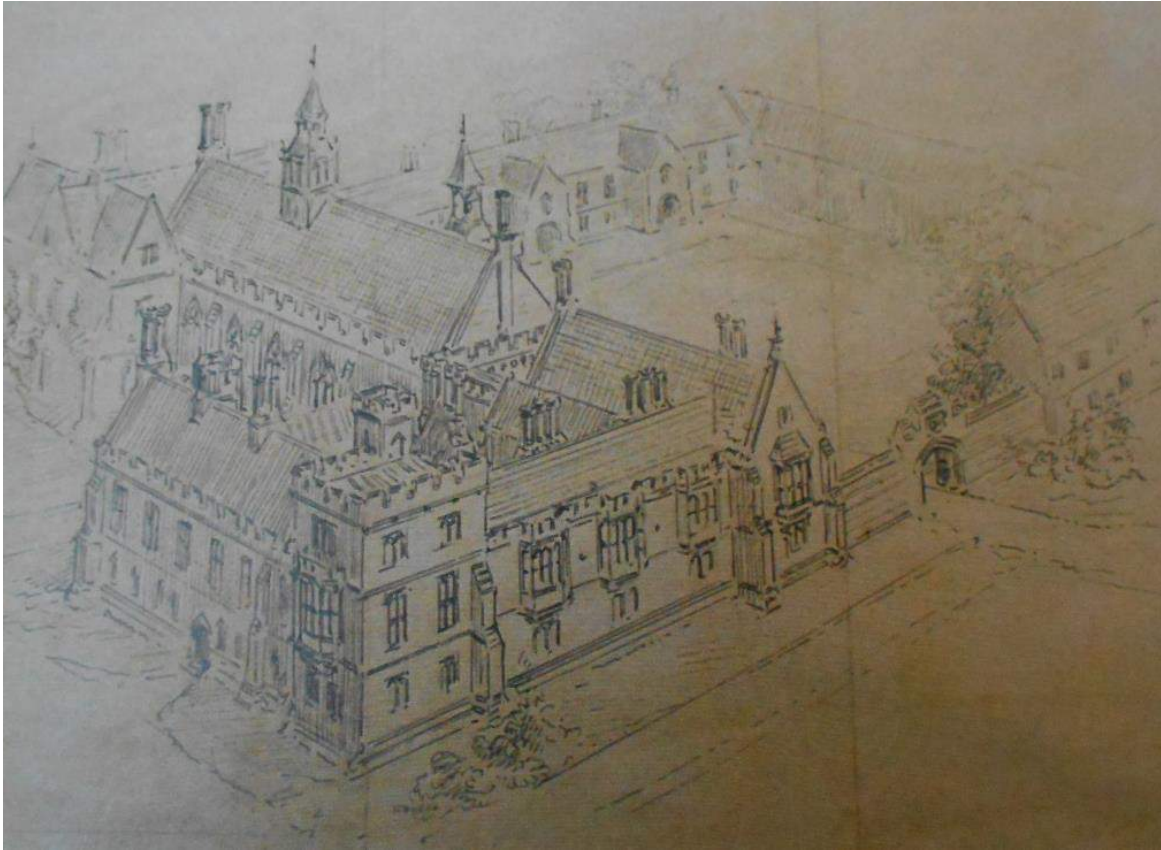


Figure 7 Pugin, 1845

In 1928, the line of the courtyard depicted in George Saunders 1805 plans, were reclaimed; Amary Tipping, commissioned by the Elmhursts, planted yew hedging at the East side and joining the kitchen at the South East wall (3). The ruined arches were consciously retained (57). Enclosing an area that is now called the Private garden and relating it strongly to the residence (TPH/01/A/010 shows a view of the Great Hall before the hedges were put in).

4.3.2 Tiltyard

The *Castanea sativa* at the top of the South West terrace are old trees, many seriously decayed and losing branches. It is unlikely they are less than 250 years old. As they show no sign of pollarding, it is unlikely they are more than 600 years old. Evidence suggests an age of 300 to 400 years old. Currie concludes that these trees were a continuation of the external boundary line that historically ran through El Dorado (see 4.3.12 El Dorado and Figure 2). The area South West of the *Castanea* was brought into the garden by 1889 at the latest (see Figure 2) (58).

Pre-1845, there is no documentary evidence of a terraced garden. Currie suggests that the Tiltyard terraces could have been installed, in alignment of the newly planted *Castanea sativa* on the far side, after the South courtyard had been removed and a new garden reworked that would be overlooked by the property, by 1682 (see 4.3.1.3 Ruined Arches) (3; 10).

However, it is absent from both George Saunders' 1805 garden plan (see Figure 6) and the tithe map 1839 (see Figure 1). Interestingly, the 1805 plan shows an ornamental pond in the valley bottom,

which would help to explain the undated stone drains that are the sole archaeological evidence to survive the Elmhirst's remodelling in the 1920s.

The terraces first appear in a photograph dated to the late 1860s (see Figure 8, T/HIS/2/I/044 and T/HIS/2/I/053) and again on an Ordnance Survey map, 1889 (see Figure 2). Therefore, it would seem that work began making the terraces as a **post-1839 formal revivalist garden** (10).



Figure 8 An early photograph viewing a Dutch style garden in the valley below Dartington Hall, 1868

The tiltyard has had different incarnations. In about 1845, the base was divided into two, the Dutch and Sunken Garden. Henry Champernowne is credited by his granddaughter in laying out a Dutch garden with the lower part as having *'corner beds with rhododendrons, azaleas etc...in the centre a monkey puzzle planted by his son Arthur at the age of 6'*. The upper part *above a deep terrace* had *beds gay with bedded out plants'* (59). The level below the 12 Apostles was at the current level and wooded with mature trees. The rest was level with the first existing terrace. Furthermore, in 1845 a Monkey Puzzle was planted by the Champernownes in the centre of the Tiltyard (and was felled in 1930).

The 12 Apostles were planted by 1830 (3), possibly one of the first major plantings of *Taxus baccata* 'Fastigiata'. This species was originally found by a Mr Willis on a rock in the mountain above Florence Court in County Fermanagh and only become available from both British and continental nurseries by 1838, under the name '*T.hibernica*' (60). Currently, the 12 Apostles are pruned every 5 years, using a cherry picker and hedge cutter. The shape is currently a lop-sided skittle with a flat top, or a contemporary bird perched on the terrace looking over the Tiltyard. In 1937 Beatrix recommended they should be pointed (9), by 1964 they were skittle shaped and over the next decade they were unwired, winched upright and bound with similar lengths of wire to encourage similarity. In 1995 it was agreed by the Gardens Advisory Committee that a 'skittle shape' was preferable.

In 1915, a *Cornus capitata* was planted at the head of the terraces, North East of the Apostles. This died in the 1978/79 winter (see Appendix G), but has been replaced (3).

In 1925, under the supervision of head gardener Percy Woods, a granite apple crusher which was found in the lower level, sunken garden and relocated to the Dutch garden (as recommended by Beatrix Farrand) (see 4.2.4 Swan Fountain) (3; 30).

By 1926, *Taxus baccata* 'Fastigiata' had been planted either side of the steps climbing out the base Tiltyard on the North West (see TPH/02/A/055). These have gone.

On 24 October 1930 the Dutch garden was removed by Dorothy Elmhirst and the level dropped. The profiles were sharpened, from 'gently undulating slopes', and work on creating the open air theatre commenced (3) (see Figure 9 and TPH/02/C/369).



Figure 9 View of open air theatre, 1950s

In 1954, the open air theatre was removed as the Devon climate was proved unsuitable (see LKE/PH/2/V/312). The base of the Tiltyard was made level and a gap opened in the Yew hedge for views down the valley (3).

On 27 August 2014 the *Pinus radiata*, leaning over the base of the Tiltyard, fell over after a period of wet weather. The day was clear and still. This tree had been highlighted as a potential hazard, due to the position (4).

4.3.2.1 Sunny Border

The Sunny Border was laid out in the late 1920s by Avray Tipping. In the 1930s Beatrix Farrand widened the Sunny Border to two feet and adjacent path to four feet (3). In 1963, Dorothy Elmhirst stated that the sunny border should be a cream, pale yellow, silver leaves, blue and purple pallet (57).

Preben Jakobsen redesigned the border in 1985. The brief was to use a restrained pallet of yellow, blue and silver and grey. Jakobsen chose new cultivars that have a stronger constitution, virus free and vigorous health and clear distinct colours. He designed 4.5 repeat groupings of different cultivars of the same species, making it difficult to detect a matrix. The human eye can only scan a limited distance unless he/she is very astute he/she will not detect the repeat. Each interlock is reversed creating a seamless fusion (25; 61).

Currently, Jakobsen's design has been adjusted and some plants consciously removed by the Head Gardener Ian Gilbert. For instance, Lupins that died off annually; *Brachyglottis* 'Sunshine' and *Euphorbia characias* subsp. *wulfenii* were felt to be too robust and dominating.

'The only culvert I know of is the one that has an entrance by a trap door in a corner of the White Hart Dining room which terminates at the end of the Sunny Border. Leonard and Dorothy talked about it being brick lined and they had it blocked off for safety reasons. The end in the gardens is behind a little statue and has a lintel with engravings on it, and is very likely part of High Cross Monument.' Terry Underhill 2015 (62)

4.3.2.2 Bear baiting

The Elmhirsts tell us that baiting occurred in the Tiltyard, in the space below the 12 Apostles. This suggests that the Apostles were planted to hide the sight of the baiting from the children in the nursery (which was in the top storey of the buildings behind) (57).

Leonard Elmhirst recalls that old Miss Champernowne said that in the 1890s, her great Aunt had told her that when she was a small girl, she 'remembered being pulled away from the nursery window at the top of the house and being forbidden by her nanny to look at the bull and bear baiting then going on in the 'sunken garden' (63) (7).

However, the 12 Apostles were planted in 1830 (3), which would have allowed only 5 years growth, before baiting was banned in 1835 (64). However, the ban may not have been predicted. In the account outlined by Leonard Elmhirst, the baiting was occurring in the early 1800s, so possibly the Apostles were an afterthought.

As an alternative, the more recent discovery of drainage from the medieval kitchen, suggests that this corner was likely used for kitchen waste - the 'fights' perhaps being spontaneous 'scraps' between dogs for food. The apostles could have been planted to hide this unsightly scene from the house. Since then, the drain has been filled in and a *Magnolia campbellii* Alba and *Pinus radiata* have been planted.

4.3.2.3 Jousting

There are suggestions that the Tiltyard was installed by John Holand (see Figure 10). Holand was a distinguished jousting knight against French and Spanish knights. It would have been likely that he practised at Dartington and we know he kept all his equipment here (according to Froissart) (3). Also, his Uncle, 1380, laid out the regulation size of a jousting ground, 60 x 40 paces, and the present measurement on the lawn nearly accords.

However, dimensions do not take in to account the overrun of the charging horse. Furthermore, there is a water course that runs through the base of the Tiltyard. The majority has been diverted through a stone-build conduit under the terraces and is released at the head of the Valley Field, feeding the stream that runs through it. Herringbone drainage helps with the movement of the remaining water through the base, but during wet periods water pools still form. This suggests an unsuitability for jousting as the ground would soon be turned into a bog (15; 10).



Figure 10 Artist's impression of the Tiltyard as a jousting area with terraces going up to the Hall. Picture shows the South Court which has now disappears, except the arches, 1957 (44)

4.3.3 Courtyard

Irregular-shaped quadrangle with sides of 243 ½ feet and 265 feet long and 156 feet and 164 feet wide respectively; one of the largest areas enclosed by a residential building during the medieval period (15). The two-storey ranges either side of the courtyard were designed as stabling, cattle sheds and household lodgings (56). The chambers being altered to meet the needs of the resident generation.

It is unlikely that the courtyard was, historically, the tidy lawn we see today. There was a clutter of farm buildings, dividing walls (1932), a central drive (see Figure 11 and *TPH/02/A/089*) and agricultural equipment which filled much of the courtyard in 1925, and was removed in the following years (56; 3).



Figure 11 Courtyard in c.1930, showing vertical central drive and horizontal fence divide

Beatrix Farrand designed the present oval lawn and encircling drive, made of York stone flags, limestone sets and shingle pebbles (from the River Dart) (33), which was laid out in 1935 (3). The mid-19th Century *Taxodium distichum* and group of *Pinus sylvestris* was retained (see Figure 12), Percy Cane commented that this planting helps connect the Courtyard with estate beyond (21).



Figure 12 Photograph by George Bennett of the Courtyard, 1929 (65)

In the centre of the oval is a fitting for a maypole, capped and buried under turf. Historically, the primary school danced on Foundation Day (62). The fitting is halfway along a direct line from the Great Hall to the Courtyard Arch (see Appendix L).

The *Taxodium distichum* has a split leader, which might have resulted from it initially being two whips that were healed in or the growing point being killed early. Tree surgeons have put a bolt through the trunk to stabilise it, and small aerial roots/breathing nodules that can easily be mistaken for cobbles along the path. It would grow much higher in its native Florida Everglades. The health of the tree suggests that a good supply of water must sit underneath it, maybe a well.

The *Prunus yedoensis* were added in 1947 (52). Climbers and wall shrubs were kept 'unobtrusive' in order to enhance, support and embellish, not detracting from the ancient soft grey stone and lichen, or upset the structure or the ancient lines. The arrangement is inspired by Trinity and Kings College Cambridge. The Gardens Advisory Committee agreed that small groups of *Viola* Dartington should be planted around, when available (66). The planting scheme is similar to the Sunny Border, combining soft blues and yellows.

4.3.4 Churchyard



Terry Underhill suggested planting the field above the Churchyard with fruit trees, as part of the student education and according to the historical use (see Figure 1) (67). The plans were not implemented and the area is currently managed as a wildflower meadow and for low intensity bee hives.

The curve of the path is possibly wide enough for a horse-drawn hearse to turn around (see Appendix L).

The Churchyard has the garden's oldest known resident, *Taxus baccata*. The tree reminds us of the strategic and religious importance of Dartington Hall.



Dimensions, of 25 feet in circumference at three feet from the ground, indicates considerable age, predating the period of the Norman Conquest (1066). It could have been planted by the Anglo-Saxon settlers, or even be from pre-Christian days (68).

The round lumps covering the bole, each with a black dot in the centre, result from the systematic removal of epicormic growth, after which the wounds have been treated with a black substance. These scars could suggest years of providing wood for medieval longbows. However, the survival of this ancient yew is more likely because it was protected from this mundane purpose. The volume of yew wood processed for war archery, from early 13th Century to the late 16th Century, outstripped English and Irish supplies and after imports from Spain, Hanse towns (of the Northern and Baltic Seas), Eastern Europe woodlands (namely Western Russia and Carpathian Mountains) and Alpine borders were exhausted Elizabeth I decreed, on 26 October 1595, that military longbows, despite still being superior in speed and precision, needed to be replaced with firearms (69).

4.3.5 Holy Well



A Holy Well is a water course with Christian, and sometimes pre-Christian pagan, association. It is often linked with belief and healing properties. Christian legend suggests that the water is made to flow by the action of a saint.

Our Holy Well is dated from early medieval to post medieval (1066AD to 1750AD) (16). It consists of a rectangular depression, measuring 4.5 m wide, 6 m long and 1.2 m deep. In the 19th Century, the enclosure was dammed to make the pond, with the cascade of limestone rubble, falling 1.5m into a channel below (70). From here the water runs into an ancient stone culvert behind a Tiltyard terrace, through the Valley Field and over a further cascade. At the garden boundary, beyond a ha-ha, the water falls between two rocks and disappears. A previous head gardener, Terry Underhill, using a green dye, found that it resurfaces at the Textile Mill on the road leading to Totnes (4).

Grid reference SX 797 626

On 9 December 2014 the *Quercus cerris*, that punctuated the crocus circle, was felled as honey fungus had made it unsafe (see 4.1.2.2 *Phytophthora ramorum*). The Dance School is no longer screened as advised by Beatrix Farrand.

4.3.7 Glade

Historically, this area sat outside the garden boundary (see 4.3.2. Tiltyard), and was included by 1889 at the latest (58).

Vista created by Percy Cane, in the late 1940s, and maybe the most important in the gardens (4), topped with the Temple memorial (see 4.2.9 Temple and 4.4.1 Glade).

Liquidambar styraciflua planted in 1947 (see Accession book).

There is no planting plan available, there is a list of plants written by Percy Cane in 1954 (21);

Glade (starting from top) 'Tsugas, Rosa moyesii and R.hugonis. Spiraea arguta multiflora, Berberis thunbergii, Cotinus, Ceanothus gloire de Versailles and Indigo. Juniper japonica aurea, Kniphofia, Rosa rubrifolia, Broom, Viburnum tomentosum, Corylopsis.' Percy Cane, 1954 (21)

In 1964/5, sun loving Mediterranean plants were removed, as they were struggling to survive (see Appendix L).

All the Larch were removed in 2010 (see 4.1.2.2 *Phytophthora ramorum*) and the remaining large *Fraxinus excelsior* and *Quercus rober* that frame the view were planted during the Champenowne era.

4.3.8 High Meadow

c.1940 Percy Cane replaced the cutting garden in High Meadow with a quiet area enclosed by trees with views to the hall (3; 13). A garden for summer and autumn.

c. 1945 William Arnold-Foster provided guidance on the planting *Malus hupehensis*.

Percy Cane, in a written interview for the 1954 RHS journal, stated;

'High Meadow has recently been made into a garden for summer and autumn – *Malus hupehensis* and *M.sieboldii*. Steawartias and Chinese Peonies. Sweeping borders and wide lawns. Delphiniums in all shades of blues, mauves and purples. Grown at the back of the border. Phlox in pale to deepest pink and a few white, orange and reds that bring out the foliage of the paeonies. Michaelmas Daisies.'

By 1964, the shade cast by the *Malus* made it inappropriate for Delphinium and Peonies (see Appendix G). These were replaced with large areas of ground cover.

4.3.9 Azalea Dell

In c.1950, Percy Cane planted this area with ornamental trees, *Juniperus* sp, *Acer* sp. and Azaleas, to balance the existing mature native specimens (13). It is a damp area of the garden due the proximity to the Holy Well (see 4.3.5 Holy Well), which may have doubled as a bathing pond from 1839 to 1889, as maps show a small square building, possibly a bathhouse, adjacent. Alternatively, this building could have been a Pump House for getting water to the Private House (Figure 1, Figure 2

and see Appendix L) (3; 58). It is part of the High Meadow vista through to the Hall (4.4.4 High Meadow).

Oenanthe crocata (Water Drop Hemlock) is monopolising the long grass areas and spreading year-on-year. Each year a section is cleared to control this.

In November 1972 a new path was built from the Azalea Dell to the Terraces (73).

Current herbaceous planting includes, *Primula* Candelabra, *Darmera peltata*, *Rodgersia* sp., *Lysimachia clethroides*, *Caltha palustris*, *Osmunda regalis*, *Aponogeton distachyos* (in water), *Lysichiton americanus*.

In 2016, there is a planned removal of the *Lysichiton americanus* as it is monopolising the area and has been identified as being 'of Union Concern' (see 4.1.2.6 *Lysichiton americanus*).



4.3.10 Broadleaves

In December 1971 the Gardens Advisory Committee decided that a wire fence could be used to define the boundary (74). Broadleaves came up in June 2001, it was agreed that this was an important part of the garden, and maybe the wire fence could be replaced with more 'tasteful' iron fencing (75).

4.3.11 Valley Field

In the c.1950, Percy Cane put a ha-ha at the end of the Valley Field, so the garden 'never ends' (3). A proposal, in 1991, to extend the garden to the South East was not carried out, maybe due to funding (see 4.4.5 Central Axis) (5). A *Quercus robur*, at the top end of the Valley field, had *Inonotus dryadeus* and the canopy had died back extensively. This fungus is not virulent, and as long as there

is anchor on the tree then there is no concern. However, it was felled on 9 September 2014, for amenity and health and safety reasons and due to the setting.

November 1950, two *Cercidiphyllum japonicum* from Westernbirt. Three more were planted in November, 1962 (recorded in Accession book).

1964, *Liquidamber styraciflua* were planted at the bottom of the Valley Field.

c.1970s, the waterfall, halfway down the Valley Field, was built by Terry Underhill and his team while Dorothy and Leonard Elmhirst were on holiday. Percy Cane did not like it, and he tried to unsuccessfully convince the Elmhirsts to have it removed (4). Percy Cane had suggested low dams of uncemented stone at intervals, but these were not successful as water ran through the stone work (see Appendix L).

Currently, this area is largely managed as a wildflower meadow. A vista is maintained running down through the central axis. There is groundcover, shrubs and some specimen trees planted along the stream banks. No planting plan available.

4.3.12 El Dorado

From the Spanish *El Dorado* “the golden one”, a name given in the 16th Century to a country or city believed to lie in the heart of the Amazon jungle. In 1964, the area was overgrown with trees, subshrubs and undergrowth and Terry Underhill suggests that Leonard and Dorothy gave the area this name ironically.

Just inside the South West boundary of the present garden a number of mature oak trees on substantial mounds. These are considered to be at least 200-250 years old. This is the line of the old hedge boundary to the garden extending to the Chestnuts on the uppermost terrace (see 4.3.2 Tiltyard). The bank has been deliberately dug away where there are no longer trees.

In January 1967, the Gardens Advisory Committee agreed to install the ‘Pram Walk’ (76), later agreed to be known as El Dorado, and Terry Underhill produced the plans (77). It was initially suggested by Terry Underhill’s wife Dorothy (known as Dot), as she wanted to make a circular tour of the Hall Gardens with a pram (see Appendix L).

1964 onwards, various trees and shrubs with autumn leaf colour were planted between El Dorado and the Valley Field (see Appendix L).

Grass and undergrowth are cut back once a year. The area is thoroughly checked after high winds, as breakages regularly occur as the area is subject to high winds.

4.3.13 Cottage Garden

Rex Gardner, the Estate Architect at Dartington Hall, 1929, and Beatrix Farrand designed the two storey building to be used by the Elmhirst Children (Grade II), using local material. Timber walls and a thatched conical roof (3; 78). Beatrix Farrand told Dorothy Elmhirst that she enjoyed providing children with an environment that was their own. She designed a small garden beside the Play House which gave Dorothy comfort during the war (78).

‘When the agonies of the war are all around us and when my children were so many miles away, I worked in their little garden in our effort to try and establish a link with them’ Dorothy Elmhirst 1963 (57)

Beatrix also envisaged and drew up rough plans (that are in the Archive see Appendix I) for a Playground attached to the Play House in 1939 (13). This was not carried out.

In the 1960s, the downstairs was a store and the secretary and Garden Superintendent jointly used the upper storey as an office. Terry Underhill had the stairs put in and a partition at the back of the lower room to make a comfortable office for the secretary. Upstairs was then solely used by the Garden Superintendent as an office and lecture room.

Since c.2011 it has been used by the Dartington Hall Trust as a conference or event space.

The garden was initially maintained as a Cottage Garden, until in 1964 when it was used as a cut flower garden by DACS, until 2014. From 1964-81 one side was used as a flower garden of mainly annuals and the other side was plants of general interest.

c.1971, the Gardens Advisory Committee agreed that Terry Underhill could create the garden that is now along the line of the wall, below the Cottage Garden (79).

In the late 1970s, an arbour was created on the side of the Play House to improve the sheltered corner that was much used by visitors. At the same time the adjoining area was simplified with heathers and conifers (see Appendix L).

4.3.14 Woodland Walk

In 1889, the Woodland Walk was called the Wilderness.

In 1915, a *Davidia involucrata* was planted above the Swan Fountain (see 4.2.4 Swan Fountain and Figure 14), and was possibly one of the first introduced into the UK from native China. This tree was virtually destroyed in winter storms in the late 1960s, and the *Davidia* on site currently is a sucker of this tree.



Figure 14 *Davidia involucrate* planted in 1915

After a 'Clearance Phase' in 1925, it became the Woodland (13). Beatrix Farrand replaced a tangle of Laurel with three distinct walks, planted with hardy species to withstand the West wind ('Mrs Farrand's laurel and hardy garden') and show off the *Ilex* sp, *Quercus x hispanica* 'Lucombeana' (see Appendix K) and *Fagus sylvatica*.

Lower path – *Magnolia* sp and *Rhododendron* sp with the colour strictly ivory or blue, with the occasional touch of pink, so as not to overshadow the *Davidia involucrate*.

Middle path – filled with *Camellia* sp

Upper path – spring flowers (13)

Beatrix Farrand specified, in a letter to John Lane, that the *Magnolia* sp should be principally deciduous, and 'almost entirely white', including *Magnolia denudate* and *Magnolia Kobus*. Hybrid colours, such as magneta pink *Magnolia x soulangeana* 'Lennei' and *Magnolia x thompsoniana* etc (30).

In 1969, Percy Cane persuaded Leonard to allow him to place ball finals on the pre-existing stone piers that flank the entrance to the *Hamamelis* Walk. The suppliers were taken aback by the size that he asked for, and protested that a diameter of 1 foot 5 inches was the maximum that could be mechanically contrived. Cane stuck to his 1 foot and 11 inches design, and in the end the finals had to be carved in York stone by specialist masons at an enormous cost, each of them requiring a solid block weighing well over half a ton (13; 4; 80).

Historically, c.1930, lots of peat was added to the area to lower the pH so that ericaceous plants could be supported. Indeed, the Pearson Associates Garden Plan (see Appendix A) shows a surface pH of 5.2 and 6.6 in 2000. In the last few years several of the *Camellia* sp have been suffering from lime-induced chlorosis, which occurs when the soil pH is lower than 6.5 and iron, which is needed to

produce chlorophyll, is unavailable for absorption. Alternatively the yellowing could be as a result of a lack of feeding.

Acidity Woodland Walk

- A. 'right plant right place' – replant the woodland walk with plants adapted to the conditions present
- B. Acidify the soil – soil-acidifying material can be applied at any time, but sulphur-based products take longer to work when the soil is cold so apply these in autumn (81). Check the Royal Horticultural website for comprehensive advice on products and application (<https://www.rhs.org.uk/advice/profile?PID=82>). Note. that peat is not recommended to acidify soil.

4.3.15 Outer Courtyard, forecourt

In 1938 Beatrix Farrand was asked by Dorothy to develop the Outer Courtyard into an area that would include car parking space. Farrand completed the steps down to the Barn Theatre before the outbreak of war in 1939 halted all work. While the Elmhursts were in residence the area continued to function as a place to accommodate the few cars of their visitors.

In 1944 the *Ginkgo biloba* were planted by the Barn Theatre steps. These are pruned annually into a pyramidal shade to keep them in a limited area.

By 1990, Higher Close car park was available for the large and ever increasing number of cars and coaches. The Trustees now wanted the outer courtyard to provide an anteroom to the main courtyard and subsequent buildings and gardens. This is the first impression that most visitors receive.

Sherborne Gardens were commissioned in 1990 to design a formal, delightful, intimate and appropriate forecourt at Dartington Hall. They presented three separate proposals over the year which were not accepted (see Figure 15 and Appendix I).

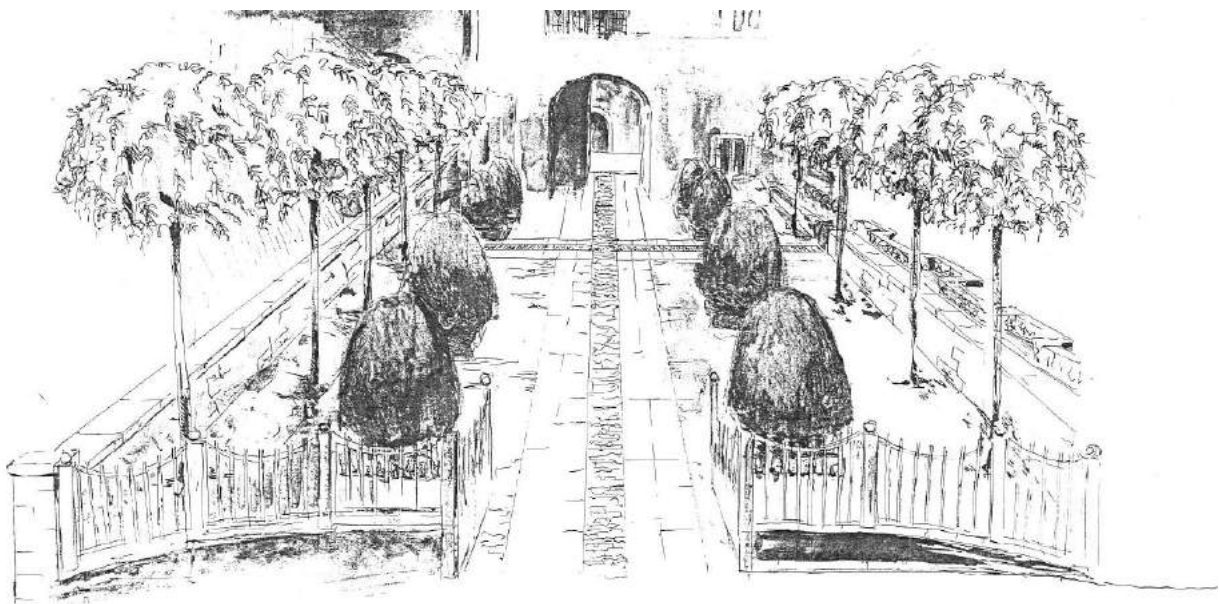


Figure 15 Sherborne Gardens design for the Dartington Forecourt, March 1990

In 1992 Georgie Wolton was commissioned to design the landscaping and the mains-fed Nile stone water feature (see Appendix I). It was accepted and is still in place today.

4.3.16 Tennis Court

Historically this was a Tennis Court until in 1981 the area was reduced to build the Music School. It was then used by college students to play football on. Steps down to the Border were removed in the late 1920s (see 4.5.1 Avray Tipping 1927-29).

In the 1990s Graham Gammin designed the border as it is today, with a hot red theme. No planting plan is available.

4.4 Vistas

Vistas guide the eye through a garden, towards some special feature, a temple, a view of the hall, a glimpse of a piece of sculpture (13).

Percy Cane was employed in 1946 and his main role was to open the garden by the use of vistas, creating a visual relationship with the scenery beyond and also to strengthen links between areas of the garden (13).

‘The whole place was shut in. We had to discover a thread of relationship that could tie the immediate intimacy to the distant aspect in a natural harmonious manner.’ Dorothy Elmhirst 1963 (57) (see Appendix C)

The garden is listed, partly thanks to the association with designers such as Percy Cane (11), so there is a strong argument that vistas created by these designers should be preserved to honour this contribution to the historical significance of the garden. In cases where a vista has been lost an effort should be made to recreate the designers’ work. This will ensure that development reflects the heritage of the site. Consideration should be made to allocating ‘Protected Views’, as used in London to protect views of St Paul’s Cathedral from various prominent locations.

4.4.1 Glade

‘Looking down the length of the glade, we see over the lower gardens and on to the rising hills in the distance. Always superb, this view of trees, rising group behind group and with misty shadows, shot in certain lights with silvery pink, violet or purple between them, has all the loveliness of a Chinese painting of landscape on silk’ Percy Cane 1954 (see Appendix G) (21)

No part of the garden is easier to make and to maintain, nor lovelier, than a well-designed and carefully planted glade of trees and shrubs. Taken from a book that Percy Cane gave to Dorothy and Leonard Elmhirst.

A broad sweep of lawn flanked by shrubs and trees, linking the Temple (see 4.2.9 Temple) with the lower garden and Devon hills.

4.4.2 Rotunda, Whispering circle, Bastion

A semi-circular seat on a roundel of stone creating a physical connection between the Glade with Eldorado and potentially a vista to the Devon Countryside; visual connection with Percy Cane’s discs elsewhere in the garden: The Reclining Figure seat, the Temple, the Lead Urn, the Swan Fountain, the Tiltyard patio/approach to the Swan Fountain steps, and the far end of Tiltyard patio by a stone seat (see 4.2 Sculpture).

'over the hills towards the sea. The land in the distance seems to take the form of soft green waves, silently rolling in' (3)

'from the bastion, just above the stairway, the ground falls away to the parkland and over the hills towards the sea' Dorothy Elmhirst (13)

'gives a wonderful view over miles of Devon countryside to the South East' Reginald Snell, 1989

Discussions are necessary for reopening this vista.

4.4.3 Magnolia steps

'the Upper Glade needed adequate connection with the lower lawn and the stairway was constructed to make this connection. Looked at from below, the straight trunks of tall trees rising from the ground at the top and seeming to carry the height upwards, or seen from above, with extensive views over richly wooded country, it gives the necessary connecting link, uniting and making one conception of the upper glade, the stairway and the lower lawn'....'the stairway is, in fact, essential to one of the longest vistas' (21).



Figure 16 Construction of Magnolia steps

Installed in 1947, it replaced a little goat track put in by Beatrix Farrand (see Figure 16) (3). Mathematics was used to reduce the feeling of rigidity; 71 steps which are proportionally wide and shallow, with nine flights of different lengths.

The Magnolia Steps is a link with the 'lower lawn'. About a decade ago a *Fagus sylvatica* was lost, that hid a view of the Heath Bank. Consequently, the eye is now distracted by the busy planting and seat on the Heath Bank ahead, rather than drifting calmly down the rolling Valley. A discussion should take place about the reinstatement of this guide.

4.4.4 High Meadow

To Azalea Dell and Great Hall

Historically, the view has been protected to the Great Hall, 1996 a Cherry picker was hired to crown raise the *Platanus x acerifolia* (82). Currently, growth is growing to hide some of the hall.

Percy Cane was vociferous about the curves of mown grass and mowing lines of the Vistas, especially from High Meadow to the Azalea Dell.

4.4.5 Central Axis

From the Swan Fountain through the Tiltyard and gap in the hedge (see 4.3.2 Tiltyard), down the Valley Field and over a ha-ha (installed in c.1950 by Percy Cane, so the garden 'never ends') into the field below the garden to the South East. In October 1991, the Gardens Advisory Committee discussed extending the garden to the field adjacent to the Valley Field (83).

4.4.6 To/from Totnes

From Great Hall to Totnes Church

The *Quercus cerris*, planted to commemorate Ruth Ash, that is monitored so it does not block the view (84).

4.4.7 The Reclining Figure

To the Great Hall (see LKE/PH/1/A/1/381) and the South Hams to the South East (see 4.4.7) (5; 32; 36) but the latter is now hidden by *Laurus nobilis*.

'Moore mirrored the gentle rise and fall of the surrounding countryside in her drawn draped knees, shoulders and breasts, humanising the landscape in her form.' Melanie Veasey 2014 (35)

4.4.8 Great Lawn

Hide the dance studios (see 4.3.6 Great Lawn and 4.1.2.1 Honey Fungus)

4.5 Design

Dartington is an intact example of a 20th Century garden with antiquarian features (10). The 20th Century welcomed a revolution in taste; gardens needed to look natural and respect nature. Victorian bedding and geometry were out. Borders were now filled with permanent herbaceous plants and shrubs, and trees and shrubs were allowed to grow untended and 'be themselves (85)'.

There were two factors that influenced this style of gardening. Firstly, there was a ballooning variety of flowering trees, shrubs and plants available, transforming British gardens. Secondly, there was a shortage of cheap labour following the war of 1914-18. Gardens containing *Rhododendron* sp, *Camellia* sp, wild roses and flowering *Prunus* sp. provided colour from early spring until the flaming *Acer* sp. in autumn. The end of the century brought mechanical devices to save energy, and chemicals to control pest, insect and vegetation, revolutionising garden management.

When discussing design and amenity value we should consider it in these terms:

When considering tree management, the following points could be observed;

- Health and safety – is it suffering from a pest, disease or disorder that could potentially destabilise the tree? Is it an area of high foot-fall or is the tree near a building?
- Biodiversity - Oaks support more life than any other native tree (86) and a decaying oak could be a high value occupant.

- Amenity – how it looks and how it makes the viewer feel.
- Design – does it work with the design of the gardens? How does it affect a vista?

‘Colours difficult to fit in orange or hot yellow. Red only alongside dark green. What a problem reds are alongside yellowy-green. A good red in a rhododendron or camellia can survive only if its leaves are a green that is deep and dark, happier altogether. It is quieter colours that seem to suit the garden best, I think. Cream, ivory, white, purple, pale yellow. On the Sunny border I have to keep colours quiet and restrained cream, pale yellow, silver leaves, blues, purples.

We’re never satisfied. We need help, your help.’ Dorothy Elmhirst, 1963 (57)

Beatrix Farrand has suggested:

- Replacing bright colours with pale, delicate varieties, avoiding violent yellow, variegated and purple leaved plants, especially in the boundary and screen planting (9; 30).
- Replacing blue grey gravel on the walks, with creamy or yellow shades (87)
- Lower path in the Woodland Walk – *Magnolia* sp and *Rhododendron* sp with the colour strictly ivory or blue, with the occasional touch of pink, so as not to overshadow the *Davidia involucre*.

Currently, colour near the property is generally blue, yellow, purple and white. Further into the garden, there are reds in the Woodland walk and Glade area. There is an explosion of vivid and punchy pinks, oranges and yellows in Spring around the Swan Fountain.

4.5.1 Avray Tipping 1927-29

Avray Tipping was an eager disciple of William Robinson and Gertrude Jekyll, former editor of *Country Life* (3). Tipping was maybe chosen by the Elmhirsts as he was a principal contributor to *Country Life*, from 1905 for 17 years. Furthermore, Tipping had designed a walled garden for Lord and Lady Lee at Chequers, with whom the Elmhirsts may have had a connection, as Lady Lee was also an American Heiress. Projects were carried out with the aid of Garden Superintendent, Stewart Lynch (from 1928-34) (see Appendix D).

- 1 Private garden (see 4.3.1 Private Garden)
- 2 Renovation of the Heath Garden
- 3 Closure of the drive through the garden, removing traffic from the garden.
- 4 Loggia completed (see 4.3.1.2 Loggia)
- 5 Steps to Tennis court levelled (see 4.3.16 Tennis Court)
- 6 Dutch garden graded out to form an Open Air Theatre (see Figure 9 and 4.3.2 Tiltyard)
- 7 Sunny border laid out (see 4.3.2.1 Sunny Border)

4.5.2 Beatrix Farrand 1928-34

Beatrix first visited Dartington in 1933, becoming her only design project outside the USA. She came when garden design on a large scale was not happening in Britain, possibly due to the war, but was flourishing in the USA. Her ideology fitted well with Dorothy; she had been trained in Britain and Europe and was a disciple of both William Robinson and Gertrude Jekyll, two eminent designers that inspired Dorothy. ‘Allow Dartington to speak for itself, with its simple nobility of line and long human association’ (Dorothy of Beatrix). Called ‘Queen Elizabeth’ by the gardeners and Trix by Dorothy (7), she often bypassed the Elmhirsts and talked directly to staff when implementing ideas.

1. Courtyard (see 4.3.3 Courtyard)
2. *Cedrus* sp and *Ilex* on the Great Lawn (see 4.3.6 Great Lawn)
3. Planted Wisteria and Magnolia against the wall of the house
4. Widened Sunny Border path to 4 foot (see 4.3.2.1 Sunny Border)
5. Installed steps to Private lawn, down to sunny border and down to the Open Air Theatre
6. Woodland Walk replanting (see 4.3.14 Woodland Walk)
7. Designed a children's garden for the Cottage garden (see 4.3.13 Cottage Garden)
8. Suggested replacing bright colours with pale varieties. Avoiding violent yellow, variegated and purple leaved plants, especially in the boundary and screen planting (9) (see 4.5 Design)

4.5.3 Percy Cane (1945-c.1960)

Recommended as a replacement to Beatrix Farrand by Constance Spry (21; 13). In his mid-sixties, he had already made scores of garden designs running into the several hundred. Percy Cane paid more than fifty visits to Dartington. He created a 'visual relationship' with the scenery beyond the garden and different areas in the garden (see 4.4 Vistas).

1. Opened vistas (see 4.4.1 Glade, 4.4.2 Rotunda, Whispering circle, Bastion, 4.4.3 Magnolia steps, 4.4.4 High Meadow, 4.4.5 Central Axis and 4.4.7).
2. Paving at the upper end of the Tiltyard and the semi-circular stone path to connect Heath Bank with the Magnolia steps
3. *Ginkgo biloba* planted in the Outer Courtyard (see 4.3.15 Outer Courtyard)
4. Balls on pillars (see 4.3.14 Woodland Walk)

4.5.4 Preben Jakobsen (1985)

Preben Jakobsen, a European modernist, trained in horticulture at Kew and landscape architecture at Danish Royal College of Fine Art, a great plantsman and designer. He was a recommended, but controversial, choice of designer for the Sunny Border in 1985. Controversial because he was male, it was the view of the period that a woman would design the herbaceous border; he was Danish, designing in a quintessential English garden; the redesign may interfere with Dorothy Elmhirst's memory, this was always viewed as her border (25; 61).

'*Verbascum*, Rue, Fennel, *Potentilla* 'Vilmoriniana', Rosemary, Delphiniums, *Clematis montana* on wall behind, Roses and *Mandevilla suaveolens*.' Preben Jakobsen, 1985 (describing plants in the border before he redesigned).

The soil was infested with weeds and nematodes. Consequently, the soil was changed, a fertilising programme initiated and the ground left fallow for a year before replanting. Plants that died had been replanted with Woodland plants, such as *Aruncus*, unsuited to the site conditions (see 4.1.3.1 Sunny Border).

The brief was to use a restrained pallet of yellow, blue and silver and grey. Jakobsen chose new cultivars that had a stronger constitution, were virus free and had vigorous health and clear distinct colours. He designed four and a half repeat groupings of different cultivars of the same species, making it difficult to detect a matrix. The human eye can only scan a limited distance unless he/she is very astute he/she will not detect the repeat. Each interlock is reversed creating a seamless fusion

4.6 Trees

Trees in the gardens fall into one, or more of the following categories; connect us to the 'Dartington story', amenity (57; 88), memorial (4.7 Memorials), shelter (88), framing vistas (see 4.4 Vistas) (21) and, because of the longevity and prominence of some of the individuals, architecture.

'The Trees: thank Heaven they were here, but you couldn't really see most of them. How could we uncover those great trunks and show them off in their full nobility and beauty' Dorothy Elmhirst 1963 (57)

Dorothy and Leonard Elmhirst wrote to each other daily about the garden, 'their garden', (extract from The Elmhirsts of Dartington). They had private names for the trees; Ghond – *Pinus radiata* on the terraces and Frinswith – *Cedrus deodara* on the terraces (see Figure 17).



Figure 17 *Pinus radiata*, Tiltyard 1954 with a *Liriodendron tulipifera* in the foreground

'If you have Oaks, Beeches or other large trees, they should be kept and the garden should be subservient to them. This was essentially the case at Dartington Hall where the trees are quite unusually fine.' Percy Cane 1954 (21)

The Elmhirsts used trees, in particular the immense giants planted by the Champenownes, to great effect. They cleared the trunks of undergrowth and used them to draw the lines of vistas and to link the garden with the countryside of the surrounding hills and valleys. Care was taken by Leonard Elmhirst, in particular, that trees of great age were preserved. Outdated and falsified techniques, popular in this generation, complicate current arboriculture works, for reasons outlined below:

- Cavity filling – the practise of filling hollows in trees with concrete and rubble with the hope this would strengthen the trunk. In fact, tree experts have since found that this practise can

cause more damage to the hollow tree. A tree, that moves and twists in the wind, rubs on the solid column of cement, causing internal damage.

- Using tree wound dressings, such as bitumen – these have been found to not prevent decay and have limited benefit for wound healing. However, the wounds on the *Castanea sativa* above the Tiltyard are still painted for cosmetic reasons.

Currently, under the umbrella of Dartington Hall Trust;

- Work is driven by Health and Safety, Quantified Tree Assessment Method (QTRA) reports are carried out all the trees in the garden.
- There is no specific management regime used for the Veteran or Ancient trees (see Mapmaker for locations of individual specimens)
- Memorial trees are replaced like-for-like on death (see 4.7 Memorials and see Appendix I). This is typical in woodland style gardens where canopy space is premium.

Trees are a principal feature of the gardens: contributing; shade, fruit, leaf and flower colour, fragrance, height, wildlife value, soil improvement, water management (interception, storage and infiltration). The Garden appears on the Tree register (89) and has a Grade 2* listing (44), with many veteran and some ancient trees. When managing an important collection clear guidelines are necessary.

Many of the great trees so prominent in the gardens today, including the *Platanus x acerifolia*, *Quercus* sp, 300-400 year old *Castanea sativa* (see 4.3.2 Tiltyard), were planted by the Champenowne family, who lived in the hall for 366 years. Due to the age of the trees there is a possibility that their life-span is ending in the next half century (4).

Reports completed by Terry Underhill, Lear Associates, the Elmhursts and Nicholas Pearson Associates agree on certain points;

- Monitoring – trees should be tagged with; species, size/age, contribution as a garden plant, health, location, life expectancy etc.
- Shelter - resistance to storm damage by structural planting – *Quercus robur* and *Q.ilex*, *Fagus sylvatica*, *Castanea sativa*, *Pinus* sp and Conifers. Lear Associates add *Pinus radiata*, *Tsuga heterophylla*, *Magnolia* sp, *Quercus x hispanica* ‘Lucombeana’, *Platanus x acerifolia* based on their resilience in the storms.
- Reference to historical record and design, in particular the backdrop of evergreens, providing winter interest, structure and ‘throw up the tracery of the bare branches of the deciduous trees and shrubs in winter’ (21). Percy Cane and Beatrix Farrand agree on (13); *Laurus nobilis*, *Ilex aquifolium*, *Taxus baccata*, *Buxus sempervirens*, *Rhododendron* sp, *Pinus sylvestris*. Furthermore, the bones of the garden; *Quercus robur*, *Fagus sylvatica*, *Q.cerris*, *Castanea sativa*, *Ulmus* sp, *Rhododendron* sp, *Juniperus* sp and various conifers. Also, there is reference to the dendrological report (see Figure K), made in 1970s, outlining the significant trees in the garden.
- Proactive approach to structurally weak and diseased trees tied in with the monitoring - when mature trees fall they cause immense damage and increase the exposure to the once sheltered specimens. Specifically, Terry Underhill suggests that one sixth of the existing trees should be felled and re-planted every decade (4); ensuring a range of tree ages is

maintained. The recent loss of four of our large trees occurred in one year and due to size and location, created extensive and expensive damage. It should be more controlled, managed and felled before it falls.

- Lear recommends monitoring Honey Fungus (see 4.1.2.1 Honey Fungus)

4.7 Memorials

Historically, the Gardens Advisory Committee have agreed that donations should be encouraged for planting schemes and the donor's name should be recorded in a book (90) as designating a tree for an individual memorial can cause problems for management (4).

This is demonstrated well with the case of the *Quercus cerris* on the Great Lawn, by the Summer House (see 4.3.6 Great Lawn). It was planted to commemorate Ruth Ash on 27 February, 1988 and as part of a general replacement scheme (91; 92). In 2001, it was found to be blocking an historic vista from the Great Hall to Totnes Church (see 4.4.6 To/from Totnes). It was agreed that with pruning the obstruction could be reduced.

Plaques thanking people for their service historically have been allowed (see 4.2.1 Lead Urn), but no policy is available. Acknowledging individuals can mean missing some.

Commemorative benches, it was agreed in 2001 by the Committee, should only be added as part of a general replacement scheme. The plaque should be discrete and on the back (84).

At present there is no agreed procedure on 'Scattering of ashes' and our current response is inconsistent. This should be clearly defined as part of the future Memorial policy.

The Interviews with individuals with a long standing association with Dartington Hall Gardens (see Appendix B), 2015 agree on these points;

- List – V: drive, book (updated by a calligrapher and located in the Children's Play House), television screen (Archway)
- Low key – plaques on the back or underside (of benches), no plaque (trees)
- Allocation – of a planting scheme, bench and tree as appropriate to a management plan
- Promote – for fundraising and donation promotion
- Clarity – to encourage donation

A clear policy of memorials is required. The policy adopted by the National Trust is set out below:

Finding a lasting and meaningful way to remember a loved one can be difficult, but we can help you make the perfect tribute – on your own or as a group of family, friends and colleagues.

Only you can know your loved one's connection with our work, but there are so many possibilities. There could be a place that holds precious memories – a beach where you walked together, a favourite view or a garden where you spent a memorable afternoon... Or perhaps you simply want to find a fitting way to remember what made your loved one special. Perhaps they loved the outdoors, wild places, gardens, needlework, history, or wildlife?

Your gift in memory could be a general donation to our work or to protect a particular place in our care. Alternatively, there may be a fitting project you can support to remember them.

There are only a couple of things to consider... You'll appreciate that many supporters want to sponsor benches and seating but only a very few opportunities remain. However, there are wonderful

alternatives like restoring a footpath, replacing a stile or planting a tree. You'll understand that we don't put plaques on buildings or furniture because we want them to be special for everyone, for ever (93).

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Appendices

- A Nicholas Pearson Associates, Garden Masterplan
- B Interviews
- C A talk by Dorothy Elmhirst to Robin Tanner's Course on handwriting for primary school teachers, April 1963
- D Mary's blog: The Forgotten Gardener
- E The Gardens at Dartington Hall, RHS Journal June 1954, Percy Cane
- F Report on Dartington Hall Gardens with particular reference to proposed Shelterbelt, 30 October 1990, Michael Lear
- G Introduction for a Policy for the Development and Management of the Grounds and Gardens, Dartington, August 1979, Terry Underhill
- H *Prunus serrulata* tai-haku, Ornamental Cherries by Collingwood Ingram, 1948
- I Schemes
- J Vistas
- K Trees and Shrubs – of special note
- L Terry Underhill email, 2015