



ARCHITECTURE AND LANDSCAPE
DESIGN: AN INVESTIGATION
INTO THE HARMONISING OF THESE
TWO ASPECTS OF DESIGN AS
EXEMPLIFIED BY THE
COLLABORATION OF GERTRUDE
JEKYLL
AND SIR EDWIN LANDSEER LUTYENS.

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THESIS

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ABSTRACT

Sir Edwin Lutyens and Miss Gertrude Jekyll were part of the 'Art's and Crafts' movement, which advocated the use of local techniques and materials. They grew up separately, both in the Surrey country-side and both among creative people. Jekyll later worked with Edward Hudson (the author of 'Country Life') who persuaded her to be a garden designer. Lutyens was inspired first by the architecture of Surrey (mostly that of Norman Shaw), then by his friend, Herbert Baker, at architectural school, and lastly, by his long-time partner Jekyll.

Munstead Wood, Surrey, England, was the partners' first project and it embodies nearly all of their ideals; the natural and indigenous use of flowers and plants, with an ordered colour scheme; graded colour schemes without discord; the use of entirely local materials; the sole use of local craftsmen and local techniques; a garden of 'rooms'; the intergration of architecture and garden design.

A revival of interest in the partners work has helped to recreate some of the lost gardens of Jekyll. This interest has in turn put a spotlight on the ideals employed by the partners. Their wide influence has also produced many great buildings and gardens, most notably through the work of Sir Herbert Baker in South Africa. The Union Buildings are a perfect example of Baker's work, and much of it has the stamp of Lutyens' style and

ideals.

Through my own interest in Lutyens and Jekyll I have created my own Jekyll-style border in Grahamstown, Eastern Cape, to try and prove that her ideals can be translated into climates other than that of England. In this experiment, I succeeded in using indigenous South African plants and flowers with a colour scheme in the style of Jekyll, proving that the ideals to which she aspired could be applied in other countries.

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INTRODUCTION.

Garden design and architecture go very much hand in hand, more so than conventional fine arts such as painting, and graphic art, although not always in the case of sculpture. Yet, even though this is a well-known fact, modern architects rarely pay sufficient attention to the organic surroundings of their work. Everyone is aware of the difference in appearance between a newly-completed house where there are no trees, plants or flowers, and the same house one or two years later, with an established garden and some trees. The latter is far more pleasing and welcoming than the former. This mini-thesis will discuss the partnership of architecture and garden design through the collaboration of two people who strongly believed in the principle of a harmonious unity between garden and building and who proved themselves to be masters in these combined arts. They are Sir Edwin Landseer Lutyens (1869 - 1944) and Miss Gertrude Jekyll (1843 - 1932), who both lived and worked in England.

The artistic display of garden plants and architecture is dictated by their natural surroundings and climate. This by itself has created a vast array of problems which the garden designer or architect must overcome. In this context, a discussion of the partnership of Jekyll and Lutyens, in their own, English, environment, will follow a brief historical outline of developments leading up to their particular style of

collaborative design. The types of problems to which they found solutions, however, become much greater when an attempt is made to apply these in a totally different environment, such as that of South Africa. An attempt will be made to determine the suitability of such an exercise through a discussion of some South African examples. In this context the partnership of Jekyll and Lutyens, in their own environment, as well as The developments which led up to their particular style of collaborative design will be discussed to show the foundations for their ideas and to explain the historical backdrop to the period.

My initial inspiration for this topic was formed at the Hayward Gallery in 1981, where an exhibition featuring the work of Lutyens included photographs, drawings, design sketches, installations and scale models of his architecture. Also featured in the exhibition were many of Jekyll's gardens, including her own photographs and designs for garden layouts. Since this, my own awareness of both architecture and gardens has grown, together with an awareness of the partners' work. I often spotted their style in the work of others, for example in South Africa at St. John's College, Johannesburg, in designs by Sir Herbert Baker (1862 - 1946).

Having studied the subject in greater detail, it seemed that the ideas of Lutyens and Jekyll had a definite affinity and use

in the South African context.

Part of my research has been devoted to an experimental garden border, planted in 1992, which has been devoted to mainly indigenous plants and flowers arranged in the Jekyll manner. This has become my own attempt to see whether their ideas on garden design indeed have an affinity with the South African climate and situation. It has also been a means of discovering adaptations of the partners' ideas and new colour schemes that are suited to indigenous South African flowers. Finally, it is hoped that solutions will be found to some of the unique problems involved in uniting architecture and garden design in South Africa.

CHAPTER 1

ARCHITECTURE AND GARDEN DESIGN BETWEEN 1700 AND 1900.

For many grand English gardens of the eighteenth century, designed for private use by rich, aristocratic families, the advent of the nineteenth-century and a conscious attempt to distribute wealth and land more evenly, meant that formal garden landscape design became a thing of the past. Although there were still many supporters of a return to formality in gardens, the grand scale of the seventeenth and eighteenth century styles became redundant after death duties were introduced in England in 1894. These duties taxed rich noblemen with large estates, effectively forcing them to split up their estates among their children after they died. As a result of this splintering effect on the large estates, cheap labour, which had thus far been readily available, due to the dependence of villagers on estate owners, also disappeared (King, 1979, p.223).

With new wealth being created by the industrial revolution, which began approximately in 1700, members of a new wealthy class bought up houses belonging to the old estates, often without most of the lands which had previously formed part of whole estates, owned by aristocrats. Thus the structures of these old estates changed, with farming communities and villages no longer having to answer to single aristocratic families. Styles of garden design also changed, conforming to the tastes of the new owners.

But, aside from this, there was no apparent successor to the traditions of grand scale gardening, and no new style suitable for such a large scale (King, 1979, p.223).

The period of the Industrial Revolution, continuing into the age of motor and steam transport, and the age of electricity, saw the rapid emergence of a new class of people with many new values. This was the new middle class of wealthy shopkeepers, bankers, arms manufacturers and other nouveaux riches. These new owners of the aristocratic estates became the latest clientele for architects, garden designers, other types of artisans, as well as what remained of the quickly disappearing rural craftsmen (Betjeman, 1972, p.89).

Again, because the equilibrium between land-ownership and villager-dependence had been eroded, the urbanisation of cheap labour inhibited the survival of the old grand gardens. As a result of these changing circumstances, large family estates began to fragment, changing forever the appearance and use of rural England (King, 1979, p.223).

The countryside quickly changed into a place of romantic appeal for middle class businessmen, where they could own manor houses and entertain guests with lavish parties, and from where, easily and quickly, they could commute to the cities and large towns (King, 1979, p.223).

Unlike the close groupings of houses and cottages epitomising cities and towns before the Industrial Revolution, from 1880 onwards, English towns began spreading out. This was largely due to the beginning of an explosion in new types of transport. Railways and trams provided fast means of transport, so that everyone could commute long distances to work each day. Yet, even though the more self-sustaining, simple rural way of life in the villages was just a few years in the past, the craving for nature by English people made it fashionable to own 'a cottage in the country', or a manor house built in a Georgian or Tudor style. Such ownership, which excluded agriculture, was new in the countryside (Betjeman, 1972, p.89).

The transport revolution also put an end to one of the main creative factors in the best domestic architecture of Britain after the late eighteenth century. This factor was to be found in houses that had been built with materials and crafts obtained locally and therefore easily. But, with the introduction of modern transport, and a general change in the make-up of the architectural workforce between 1800 & 1900, the choice of materials widened in range, and was usually dictated by cost. For such reasons architectural style and quality often degenerated. A good example is that Welsh slate came to be used everywhere, but often in "harsh discord" with areas of "half-timber, brick and limestone" (Cook, 1968, p.269). Beginning approximately in the 1840's the Victorian age of architecture added to this climate of

change, with its architectural detail and diversity (Cornell, 1983, p.337) (Cook, 1968, p.294).

Included among the characteristics of Victorian architecture are such details as tall, purely decorative half-Georgian, half-Tudor chimneys, long sweeping roofs and grand sash windows that were to influence the S.P.A.B.¹ architects of a later generation (Gradidge, 1981, p.6). Two Victorian architects, Norman Shaw (1831-1912) and George Devey (1820-1886) both showed, through their work, the detail and diversity of this style, and, through their excesses, influenced the next generation of architects, including Lutyens (fig.1), to react by creating architecture of a more unmannered kind. Shaw, in particular, made designs in every new style and trend that appeared during his forty year career, and this afforded his pupils and followers a distinct freedom of expression (fig.2) (Pevsner, 1943, p.266). This freedom also owed a debt to William Morris (1834 - 1896), whose Arts and Crafts ideals Shaw followed and believed in. Devey also expounded the ideals of the Arts and Crafts in building, and was greatly to influence Lutyens in this regard. Devey used old, existing buildings, that were often in a state of disrepair and carefully added his own designs to them. New and old architecture then harmonised through the use of traditional techniques and materials, as is the case with his cottages at Penshurst, Kent (1850's), built amongst a group of fifteenth-century houses

¹ Society for the Protection of Ancient Buildings



fig.1 Sir Edwin Landseer Lutyens (1869-1944) .

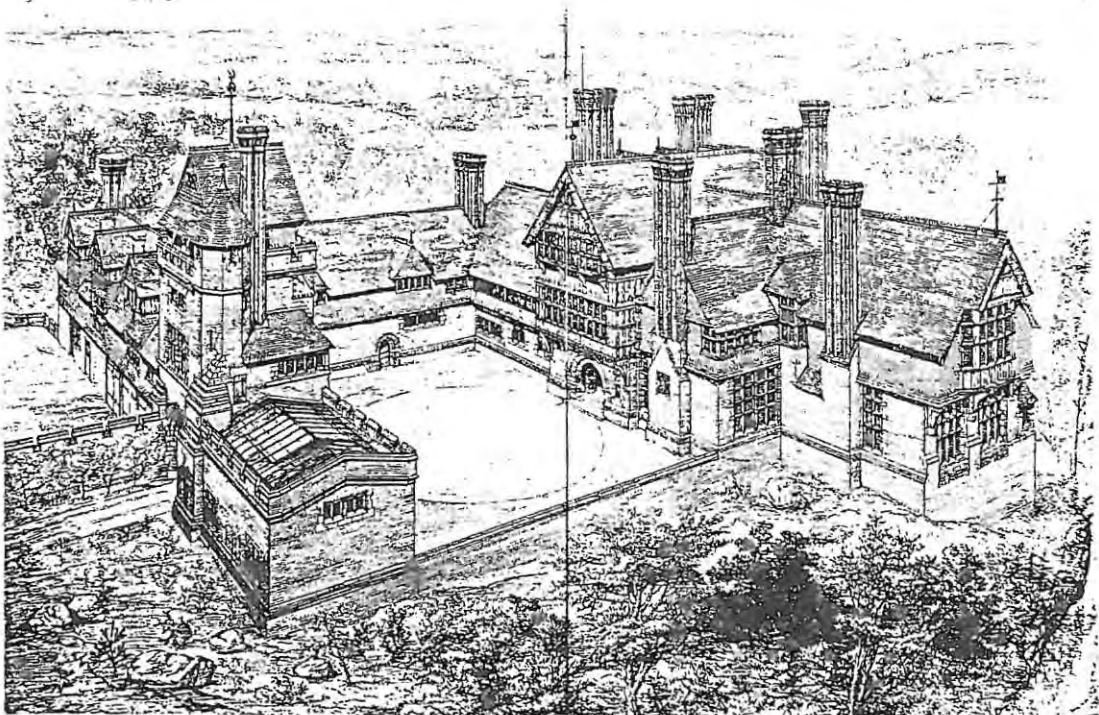


fig.2 R. N. Shaw. Leyswood, Sussex.

(fig.3) (Cumming, Kaplan, 1991, p.32,34).

Shaw was rather more eclectic in his vision than was Devey, and developed an over-done, picturesque quality in his architecture, which he extended into garden design with a distinctly dramatic character. However, this was the logical outcome of the organic trend, which began in the 1850's, in keeping with the Gothic revival of the same period, according to which house and garden were regarded as integral parts of a unified design, while connecting these two elements with the wider surroundings. Later, Lutyens and Jekyll (fig.4) were to connect the house and the garden with much more concern for the surroundings and natural features than did Shaw or Devey. Nevertheless, in addition to his interest in connecting garden and architecture, Shaw had a strong influence on Lutyens as he was also a great believer in using local materials and traditional methods of building. His work is often characterised by these features (p.35). Additionally, Shaw would often ask William Morris and Philip Webb² to design the interiors for his buildings, as they had been contemporaries in his student days. In this way the Arts and Crafts movement spread. Shaw was also versatile. Like the Arts and Crafts architects, he worked in the style of the Tudors as easily as in the classical style of Wren, and he could create something for whatever suited the purpose or

² Morris and Webb were the essential creators of the 'Arts and Crafts' movement. Webb even built Morris' house, the 'Red House', Bexley Heath, Upton, near London (1859).



fig.3 George Devey. Cottages at Penshurst.



fig.4 Miss Gertrude Jekyll (1843-1932).

setting of a building. This adaptability proved to be very important during such a time of change in Britain. And, from a chronological list of Shaw's patrons, one can see his move away from commissions for private families towards public commissions from officials and large companies.

Olive Cook, in her book The English House through Seven Centuries says:

"No matter what style the Victorian architect adopted, the key-note of it was always individuality and variety, two qualities which were clearly threatened by the mass culture of which industrialism was the harbinger" (Cook, 1968, p.294).

It should be noted, this individuality and variety was distinct from regional and local idiosyncrasies typical of architecture prior to the advent of modern transport, except in those instances where Arts and Crafts ideas were re-introduced as a fashion. It was therefore inevitable that the Victorian period of architecture received much criticism and did not last as long as many other important periods (approximately 1850 - 1900).

As these problems were facing the new architectural world, the English passion for horticulture and botany was being constantly stimulated by the introduction of new and exotic plants from other regions of the world such as China, the Americas, the West Indies and South Africa. This was an age of

great invention and exploration covering many fields, and seemingly, all over Britain people were trying to be a part of the revolutionary process of change. Many new conservatories and greenhouses were built so that botanists could house the new exotica (Berrall, 1966, p.277). To add to the nation's growing interest in horticulture, George III's mother (Augusta) made Kew Gardens a centre for plant collection and research. This was the same collection that has been constantly enlarged since Sir Joseph Banks (1743-1820) went with Captain Cook (1728-1779) on his first voyage to Australia (from 1768-1771), and it continues to be enlarged (Berrall, 1966, p.277).

One man who stands out as having had a profound effect on gardening changes in the nineteenth-century was Joseph Paxton (1801-1865) (fig.5). Born in poverty he worked his way up from being a labourer at Chiswick gardens, where he worked for the Royal Horticultural Society, to the position of head gardener for Chatsworth House which was then owned by the Duke of Devonshire. At one time he even refused an appointment to become the Royal Gardener at Windsor. Whatever his reasons for this decision, he continued with his work at Chatsworth gardens, turning himself into a very successful man and making the gardens very famous (Hyams, 1971, p.283).

Chatsworth gardens were originally made in various styles, such as an Italian looking area, French, Dutch and so on.



fig.5 Joseph Paxton (1801-1865).



fig.6 Crystal Palace.

However, into these stylistically mixed areas Paxton introduced a far more spectacular grouping of plants and flower colour than there had been at any previous time in the history of Chatsworth gardens. He was also one of the leading inventors of his day, in the science of horticulture (p.284), and he advanced many of the appliances and crafts of gardening. One of his most accomplished advancements was the lawnmower. He was also responsible for designing the Crystal Palace as part of the Great Exhibition of 1851. This was the largest greenhouse ever built and eventually it burnt down (fig.6) (Hyam, 1971, p.284).

When Paxton died in 1865, he left a great legacy in his work at Chatsworth gardens. In them were the best examples of a new, more organic blend in the Italian, French and English³ styles of garden. He also left in his gardens a vast library of plantsmanship and his own discoveries of horticultural techniques. Possibly the most important thing that Paxton left was The Gardener's Chronicle. This newspaper alone was to publish most of the latest gardening techniques, descriptions and evaluations of newly-found varieties in plant life, as well as

³ The Italian style of garden was characterised by orchards, terracing, high walled areas of garden, cascades of both water and flowers, and white pillars and lattice-work among other things.

The French style of garden was characterised by formal areas of flowers with balanced colour, tall beautifully kept hedges, parterres, arbours and large formal ponds, with a strong architectural feeling to the garden.

The English style of garden was then characterised by large sweeping areas of beautifully cut grass mixed with smaller areas of garden, a natural lake with simple classical bridges, topiary, stone walling and smaller water features.

cultivars. In this venture Paxton was helped by Professor John Lindley (1799-1865) as editor of the horticultural section. Gardening was becoming more and more popular all over the world, so that not only the gardening élite read the Gardener's Chronicle, but also the many new amateur gardeners who could also read, relate and make sense of it. This paper, more than any other, led to the modern, worldwide gardening press that we have today (Hyam, 1971, p.285).

In addition to interest shown in the Gardeners Chronicle the British public continued to manifest its love of gardening with the publishing of books on city gardening, hothouse gardening and gardening for ladies (Berrall, 1966, p.278). In 1804 the London Horticultural Society was formed, later to become the Royal Horticultural Society (1861) which exhibits every year at the Chelsea Flower Show (Berrall, 1966, p.278).

After the expansion of interest and knowledge in gardening, which had occurred throughout Britain during Paxton's life, and shortly before his death in 1840, a decline in artistic taste had occurred among the British public. This was a result of economic changes following the Industrial Revolution and the public fascination with Romanticism. Gardeners and architects of the Victorian era became fascinated by anything picturesque⁴ or

⁴ Picturesque, for Victorian artists, meant a scene or view that would be found suddenly while walking through a country lane. The view would suddenly appear through a gate or a gap in the hedge

ornamental⁵. The effect of this on the entire gardening world produced a new eclecticism: for example, an element of Gothic design, usually the Gothic arch, would be repeated over and over again in all types of architecture as well as in summer houses, arbours and pathways (fig.7). Another, completely separate, example is of the new fashionable style of planting that came from France, which has often been termed 'carpet bedding' (fig.8). However, both these expressions of popular taste, as examples of what contributed to eclecticism in Britain, were soon subjected to vehement criticism by the new garden writers and designers of the time (Berrall, 1966, p.279).

Among those garden writers were Shirley Hibberd (dates not found) and William Robinson (1838-1935) who both wrote that the gardeners of their time were taking out the more beautiful varieties of English flowers and plant life simply to replace them with exotic plants and flowers, and that this would be done in such profusion that there would be colour for half the year and the rest of the year flower beds would be totally bare (King, 1979, p.219). However, there might have been a reason for this

and it often included rainbows, patches of sunlight on hills and moody skies with the sun shining through. Another example would be of suddenly catching sight of a mother and her child in loving embrace in the midst of a beautiful landscape where everything would seem to enhance the scene. Such scenes conformed to preconceived pictorial notions.

⁵ Something considered ornamental by the Victorians would be a scene in which there were many leaves, or a very beautiful textured coat where the artist has placed, very obviously, more emphasis on the embellishment of the painting than on its content.

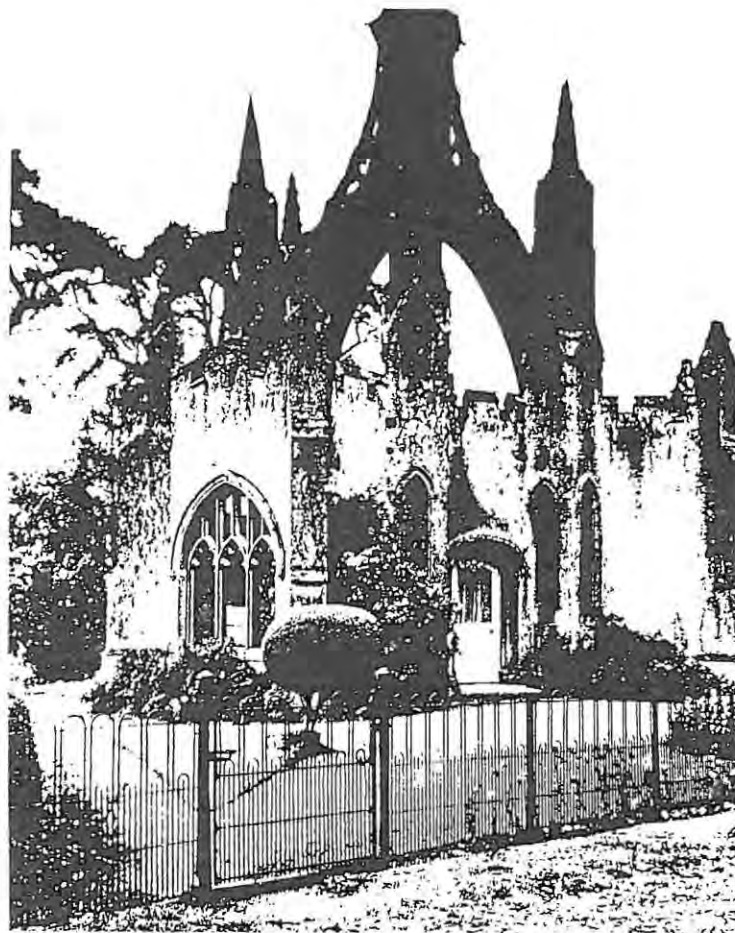


fig.7 Woodbridge Lodge, Suffolk.



fig.8 Carpet Bedding.

practice in that successful winter flowering plants had not yet been found for Britain. Nevertheless William Robinson's magazine The Garden (1871) was dedicated to fighting the bedding system, and as a result some favourite old plants and flowers began to return to gardens, together with many improved hybrids, the first and most notable of these improvements being of Roses and Carnations (King, 1979, p.220).

William Robinson was neither a romantic nor a believer in picturesque garden designs. As a young man, he wrote alongside, but separately from, a new generation of men and women forming their own new ideas on the various forms of art and style⁶. Robinson knew of his contemporaries, and even though he was never part of their group he agreed with many of their ideals. However he did not agree with their most central idea. They were principally in total opposition to the natural landscape, and so loathed anything that tried to emulate it. Their reasoning was that naturalism in garden design was simply deception and not art. Thus, many of the popular gardens that came after the romantic and eclectic gardens already mentioned followed the ideals of Robinson's contemporaries and became totally geometric. This would be coupled with the dominant use of non-indigenous trees, shrubs and flowers (Berrall, 1966, p.279).

⁶ For further discussion of Robinson's influence on those in agreement with him, see p.21 & 22.

In complete contrast, and coinciding with this period of British garden history, was the Arts and Crafts movement, which began in the late nineteenth-century. As garden design and architecture featured prominently in that movement, public taste regarding these arts was to shift again. Augustus Pugin (1812-1852), John Ruskin (1819-1900) and William Morris were foremost thinkers of the Arts and Crafts movement with basic ideas that had to do with the "corruption of nineteenth-century styles" of art and design. They proposed that a newly-inspired craftsmanship would put this right (Curtis, 1982, p.48).

Morris and others like him were disgusted by the wholesale destruction of established social morality and organisation, caused mostly by the industrial revolution. Replacement of the artefact with mass-produced goods was seen by Morris in particular as a major part of this social destruction. Therefore he believed that to bring back the artefact could help restore social fibre. To this end he once said that an ideal style of architecture would be created through "honest moral virtue" (Curtis, 1982, p.48).

The Red House (1859-60) (fig.9), Bexley Heath, Upton, Kent by Philip Webb (1831 - 1915) was the first architectural example of the Arts and Crafts movement's desire to show a new type of collaboration between architect and artist. This was embodied in the conception and also in the furnishings of this house. The



fig.9 Phillip Webb. Red House.

design moved away from the often impractically formal, classical architecture of previous periods and hinted at the Gothic and organic through its pointed arches and simple designs in wood throughout the interior. This building had moved towards a kind of practicality in its use of colour and materials. For instance, the colours are warm with the use of local red brick and the design of the house being formed through consideration of rooms in relation to one another, and not on a particular style or its laws (Cumming, Kaplan, 1991, p.31). This practicality extended to local or rural crafts in all aspects of the building, as in the use of local bricks, woods and slate, and in their implementation by local craftsmen (Curtis, 1987, p.48). According to William Morris the Red House became the first real Arts and Crafts building (Cumming, Kaplan, 1991, p.31).

Architectural followers of Morris and Ruskin became labelled Arts and Crafts designers and they continued to design for convenience of life-style. At the same time they kept in mind the relationship between a house and its garden as was later to be shown to best effect through the work of Lutyens and Jekyll. The followers of Ruskin and Morris also created this style without using the dictates of the old classical style of architecture or the more stark and formal new styles of their day, and, as Ruskin had asked in his early writings, his followers chose their materials carefully, and added strength to the support of local techniques and skills by employing the use of these things

throughout their work (Cumming, Kaplan, 1991, p.31).

Another writer who advocated the use of regional materials and character was Pugin. But he added to this a belief in the use of all things of Gothic shape, believing that these were the most natural shapes of all (Cook, 1968, p.275). John Ruskin said that architectural design should not be considered too sharp or angular, and neither should it ever be considered too old-fashioned or unusual, as long as it remains pleasing to the eye. He also spoke of using what he termed the "savageness of Northern Gothic", the "intemperance of curves" (by which he meant the sometimes drunken characteristic of curves found in nature, then copied in architectural design) and the "laws of foliation", where he was writing about copying the natural ways of growth, like the natural formation of leaves on a branch. In this organic vein, Philip Webb hailed the strength of what he termed "barbaric", which also included most things medieval and mystical, and he loved a "gaunt church". Morris, in a similar sentiment, expressed joy "to think of barbarism once more flooding the world". In the minds of Morris and Webb "barbarism" signified a new kind of beauty and not what one would usually associate with the term "barbaric". One only need read one of Morris' fantasy novels to understand his particular vision of what he termed "barbaric" (Thompson, 1971, p.367).

Pugin's advocacy of the Gothic theme stemmed from his

reasoning that this was a far more appropriate influence as it came from the English heritage, far more so than, for example, the classical design (Cook, 1968, p.275). The great English architect William Butterfield (1814-1900) took up Pugin's principles in St. Saviour's Vicarage in Avon (built 1844-45) (fig.10) where one can clearly see its Gothic details. Additionally, this building was very well-conceived in both its textures and clever use of materials for architectural shade and colour, and in its practical considerations of function. Butterfield also believed, as Pugin did himself, in integrating architectural design with the interior furnishings (Cook, 1968, p.32).

In the second half of the nineteenth-century, people who shared such ideas set up meetings, for example, William Morris in the London area, the architect Edgar Wood in Manchester, and many others all over Britain. These meetings were set up so that people could talk about new principles and discuss new ideas among themselves and with anyone else who showed an interest (p.36). Their ideas encompassed significant architectural individualism, promoting the importance of architecture, not only as an art, but as a craft and a social and 'structural discipline' (p.36). These new architects were also far more aware of local and indigenous traditions in design, materials and crafts than their predecessors had been. By 1880 the Society for the Protection of Ancient Buildings (S.P.A.B.) had been formed

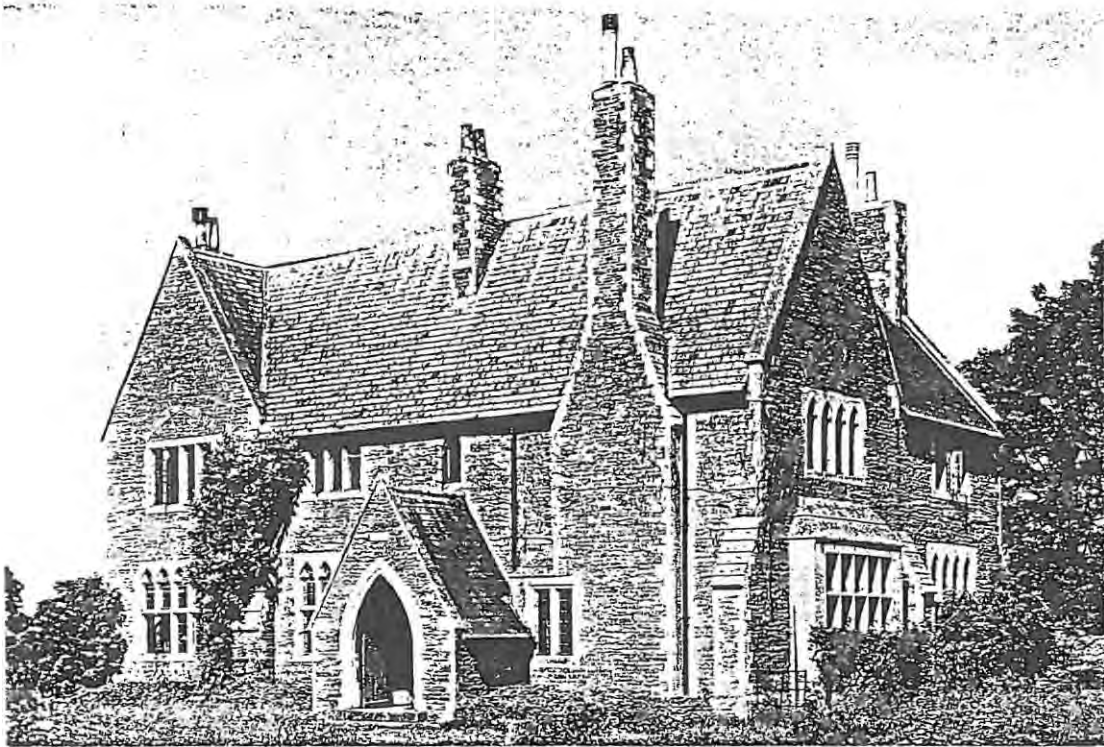


fig.10 William Butterfield. St. Saviors Vicarage.

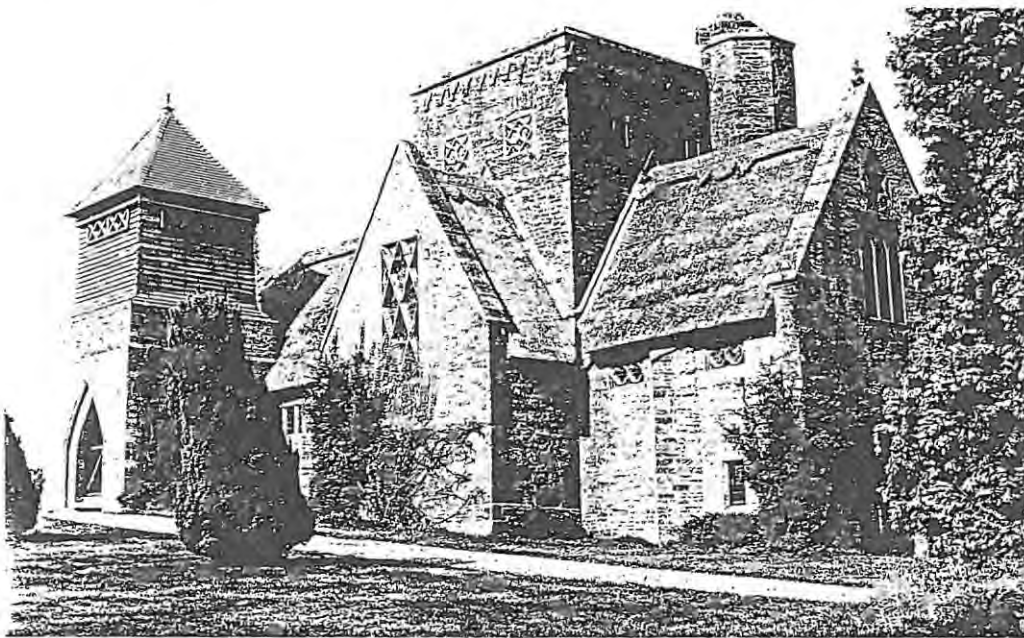


fig.11 W. R. Lethaby. Church at Brockhampton.

and this in itself had just as much of an impact on the future of architecture as did the writings of Ruskin and Morris (p.36). To assist the promotion of their ideas and ideals many of these new architects wrote books and articles in journals or newspapers as well, and this contributed to the general promotion of visual diversity in architecture occurring across Britain (Cook, 1968, p.37).

Another such architect, W.R.Lethaby (1857-1931), believed that an architect should create a "masterly structure" built with workmanship of only adequate standard, which lessened the importance of craftsmanship, but allowed the architect to be free in his use of the new materials, but used, nevertheless, in conjunction with old crafts and techniques (p.38). An example which shows this is the church at Brockhampton, Herefordshire (built 1901-02) (fig.11) where the then new material called concrete was used for a roof and was topped with traditional Herefordshire thatch, which gives the interior a dryness and warmth that the thatch alone would not have created (Cook, 1968, p.39).

One of the things that the S.P.A.B. insisted on was "free design" (p.41), which meant that the forms and materials used in architecture should be treated experimentally. This meant that structures were to be exaggerated and details designed to show off local techniques of building, as though these buildings had

grown organically out of the landscape (p.41). One feature of this organic growth was first used by the architect James Maclaren in the 1890's. He used the strong form of an exterior chimney piece rising from the ground and protruding from the walls, around which the house was seemingly built (Cook, 1968, p.41).

Two more of the new architects, C.F.A.Voysey (1857-1941) and Charles Rennie Mackintosh (1868-1928) both expounded the idea of the organic chimney, but they also had their own individual styles, which is what 'free design' was all about. These two architects also developed styles that emphasised a building's construction and its use, through large all-covering roofs, long bare walls and distorted window patterns, dotted one might say, around the building. Another architectural feature, the buttress, which had not been used much for a time, found its way back into the vocabulary of young architects such as Voysey and Mackintosh and it was used in much the same way as the organic chimney had been used by Maclaren (Cook, 1968, p.42).

Restoration and alteration was becoming very popular at this time as it has again in the twentieth century, and Robert Lorimer (1864-1929), an architect contemporary with Sir Edwin lutyens, Voysey and Macintosh, was kept busy restoring or altering medieval barns, manor houses and farm houses for most of his career. His belief was that this in itself was an even greater

contribution towards the organic feeling than was any new style or creation (p.45). Lorimer was another example of an architect who also believed that beauty lay not only in design, but in the choice of materials and crafts used (Cook, 1968, p.44).

In Garden Design, the Arts and Crafts movement had its own thinkers, even if today they are not commonly thought of as members of the Arts and Crafts movement. One such man was William Robinson, already mentioned above in the context of the bedding system. He was born poor, but worked his way up in life until, still a young man, he fled from his then patron after a quarrel, the nature of which is unknown, the outcome of which was that the exotic greenhouse plants of his patron were left totally destroyed. Robinson ran away to Dublin but was later persuaded to return to England. Eventually he found work at the Royal Botanic Society's gardens in Regents Park and again took up his interest in plants. His life had always been shaped by his passionate nature and unfortunately this often continued to be the case. As a result he often got into serious quarrels. However, in part, this passion was necessary for his vision of a natural garden, in which no natural feature was allowed to be deformed and where there would be no inclusion of foreign plants. Rather, there would be the development of natural tendencies for a particular site (Hyam, 1971, p.299). To Robinson this was what constituted the difference between artistic merit and formulated decoration as in the case of "carpet bedding", or "pastry-work gardening" as

he liked to call it (Hadfield, 1960, p.362). Robinson was also opposed to anything that had to do with the vast Crystal Palace, which he loathed because of his belief in a totally natural garden, the Crystal Palace being a totally man-made experiment, built to house many plants that were not at all natural to the English soil (Hyam, 1971, p.300).

One of the first books Robinson wrote was The English Flower Garden (1883) which was like a breath of fresh air for garden design in Britain. In it Robinson expressed a belief in the blending of flowers and colours with the natural surroundings of the landscape. His was an informal, natural rambling garden design. He disliked the rigidity of the popular garden styles of his day as well as their blatant colour schemes. A good example was the "carpet bedding" style from France. He also wished for a garden to be colourful and alive all year round, hating gardens that were totally barren in winter, as was the case with the "carpet bedding" style. He emphasised the use of hardy perennial flowers, with hedges and walls for beauty and protection. He also became interested in light and dark, form, individuality, colour, height, shape, type of foliage, the time of flowering and the fragrance of all plant life. This was his palette and he was most surely an artist and not just a garden designer (Berrall, 1966, p.279).

"There is no such thing as a style fitted for every

situation. Only one who knows and studies the ground well will ever make the best of a garden. Any style may be right if the site fits it. I never see a house the ground around which does not invite plans for itself only. A garden on the slopes of Naples is impossible without much stonework to support the earth. In the neighbourhood of London or Paris such necessity seldom exists. But these considerations never enter into the minds of men who plant an Italian garden in one of our river valleys, where in nine cases out of ten an open lawn is often the best thing before the house". (William Robinson in Robinson, 1883, p.88).

As we have seen William Robinson's ideas on garden design were strongly naturalistic. He advocated indigenous plants for use in areas of a garden such as in shrubberies, on river banks and also in wilder places, leaving or planting them anew for natural but still striking effects (King, 1979, p.221). Of those who challenged Robinson's ideas, it is odd to note that William Morris, in the 1870's, said that a garden should be shut away from the world and in no respect should it resemble nature. But mostly Robinson's opposition came from more established and popular gardens and gardeners of the day. And so, probably due to his fiery nature, a war of words between himself, his followers and those who opposed his ideas began around 1891-92, taking its course through books, magazines, journals and newspapers, with Robinson himself taking a suitably leading role (King, 1979,

p.221).

Robinson started two journals to further his ideas: The Garden, an Illustrated Journal of Horticulture in all its Branches (1871), and the more financially successful Gardening (1879), which eventually joined forces with the other great gardening journal of the day the Gardeners Chronicle (begun 1841) (Hyam, 1971, p.300). Through these, Robinson was able to influence many of the gardening styles of the middle classes. He wrote about wide, uneven lawns around a house with beds of shrubs and roses, mixed with herbaceous plants and a profusion of climbers that were allowed to grow over walls and up trees, trellises and along the walls of the main or cottage house. All these things and many more were advocated by Robinson in his written articles (Hyam, 1971, p.301).

In addition to this, Robinson was, because of his quarrelsome nature, the major protagonist in the demise of the hated "Carpet bedding" system of planting, now only seen in civic or town parks (Hyams, 1971, p.301). England had been fascinated with these exotic stylised gardens for over half a century, but through his books and journals, Robinson was able to weaken this interest considerably. He not only hated "carpet bedding" but he also loathed Topiary and "for various good reasons artificial water is best as far away from the house as possible" (Brown, 1982, p.26). He also considered garden seats to be an eyesore. This then was

Robinson's attitude towards the Victorian gardening era, and was greatly to influence the young Jekyll who at this stage still thought she had a career as a painter, and was interested in garden design as little more than a pastime (p.26).

Robinson's attitude towards plant life as a whole was Jekyll's inspiration (Berrall, 1966, p.280). When, in 1875 she met Robinson, she liked his ideas so much that she started to garden herself. She probably came across Robinson earlier through his book The Wild Garden (1870), where he breathed new life into English gardening, praising the virtues of using the wonderful English wild flowers. This Robinson conveyed to an English society obsessed with banks of Pelargoniums, Geraniums, Palms and Bamboo (Brown, 1982, p.26). Until the 1870's Jekyll had been a painter only, but soon Robinson had persuaded her to start writing articles for his journals and she quickly began making a name for herself as a writer. She also took up some gardening commissions as a result of her work in the Robinson journals. Jekyll was able to take Robinson's ideas much further than he had, and in her own adaptation of the cottage garden, she expressed rustic synthesis with a far more subtle sophistication than Robinson would ever have achieved. Her work was more carefully ordered, and soon Robinson was being influenced by Jekyll (Hyam, 1971, p.302).

The fascination, thoroughness and passion with which Jekyll

had taken up painting as a child was the same when she took up garden designing. She was one of the first garden designers to be truly successful in her placement, choice and juxtaposition of herbaceous plants, thus creating a perfect harmony between flower and foliage, and she was truly gifted as a garden colourist (Hyam, 1971, p.302). Jekyll, in summing up her feelings on garden and architectural design, called this integration the "crystallisation of local need, material and ingenuity" (Cumming, Kaplan, 1991, p.34).

It is often forgotten that Jekyll was a contemporary of the French Impressionists, and that because she came from a wealthy family, she travelled widely on the continent, mostly as a young woman (Hadfield, 1964, p.156). The art of Monet, Renoir, Pissarro, Cezanne and Degas, which had excited the French public would also have been seen in England at this time. Jekyll deeply admired the Impressionists and enjoyed their interaction with photography which she had also taken up with a keen interest (Festing, 1991, p.110). It is not difficult to see some points she had in common with Impressionist ideas regarding the use of colour and light. The subtle combination of colour and form within Impressionistic work was mirrored in Jekyll's entirely new manner of planting

(Hadfield, 1964, p.156). It is also a fact that Jekyll met Claude Monet (1840-1926) through her friend Barbara Leigh-Smith during a

visit, by Monet, to England⁷. It is more than likely that they discussed artistic beliefs and possibly some ideas for his own garden (Brown, 1982, p.25). Claude Monet was only three years older than Jekyll, and he painted many pictures of his garden, as did Jekyll, although in the end, through bad eyesight, her passion became the garden itself and not painting. In the 1870's, after his visit to England, Monet painted his garden at Argenteuil. The paintings are of trees, great free growing bushes of roses and dappled sunlight on the grass. The whole effect is strikingly different from the typical trim, mid-nineteenth-century French suburban garden and remarkably similar to sections of gardens created by Robinson or Jekyll. There is also a feature of Jekyll's gardens, the forming of arches using climbing roses, that was a favourite device used by Monet. Even if there was only the most minimal interaction between the two there were certainly parallels in their thinking. And it is also true that Jekyll was to garden design what the Impressionists were to late 19th century artistic developments (Hadfield, 1964, p.156-7).

Jekyll, like Robinson, was reacting to the classical order of garden design. She did, however, believe that gardens ought to be planned, and her's was more a rebellion against those new trends of the nineteenth-century, which had stemmed from the artistic

⁷ Monet visited England in 1870, thirteen years before he moved to Giverny, but shortly before he created his first garden at Argenteuil, where he moved in 1872. At the time they met Miss Jekyll would have been 38 years old, and at the height of her career.

era during Queen Victoria's reign. According to these trends, flowers would be put together in almost totally sensational masses, and many of the plants and flowers would be imported rather than indigenous, and this would often lead to horticultural problems. Jekyll believed in a more simple array of local colour, which would be ordered but subjected to a graded tonality, with colours flowing into each other, with the odd highlight of a more brilliantly coloured flower. Thus, one would be comforted and relaxed by her gardens rather than overwhelmed. Furthermore Jekyll, like Morris earlier, was reacting to Ruskin's call for "changefulness in design and detail", as was her mentor Robinson, although she did not have his fanaticism. Jekyll was too strong an individual to succumb to revolutionary tendencies and she preferred to fill her flower borders with subtle colour schemes (Cumming, Kaplan, 1991, p.31). When they were eventually working together, Lutyens and Jekyll were never able to work on a really grand scale, but the subtlety and effectiveness of their work was no less outstanding than the work of the great masters of the past, who created such magnificent estates as Chatsworth, Derbyshire (c.1761) Blenheim Palace, Oxon (1709-38) and Dunham Massey, Cheshire (early 1700's) (King, 1979, p.224). Their work had its importance in a profound respect for and knowledge of traditional country craftsmanship, indigenous materials and plant life, and the use of these is their trade mark (King, 1979, p.225).

CHAPTER 2

JEKYLL AND EDWIN LUTYENS, 1843 - 1944.

It is worth mentioning that Jekyll was born twenty six years before Lutyens, and that she had already studied as a painter, and nurtured a keen interest in gardens and gardening, long before meeting Lutyens. It must also be noted that, while Lutyens carried on working long after he and Jekyll had ceased to collaborate, his work developed into something entirely different and separate from what he had done with Jekyll, although his later neo-Georgian and Classical buildings maintained useful lessons from their time together. In any discussion of these two artists, therefore, it is necessary to remember that they were individuals, even though the period of time when they collaborated was highly influential for them both, albeit for very different reasons, and in completely different ways. For these reasons, where it is appropriate, they will be discussed separately, as in the case of the brief separate discussions below. These form necessary outlines of the respective developments of Jekyll and Lutyens prior to their collaboration which began around 1896.

Gertrude Jekyll was born on the twenty-ninth of November 1843, the same year that her family moved to Bramley park, near Guildford in Surrey. She was one of two sisters and four brothers with whom she loved to play in the woodlands as a child, as well

as playing cricket and other boyish games. Her family had for generations been involved in the arts, most notably Jekyll's grandfather Joseph Jekyll (1753-1837) who was an elected Fellow of the Royal Society of Arts. But, living in the country, Jekyll also fished, and learned, from the local craftsmen, how to work with wood, as well as many other local crafts (Massingham, 1975, p.5.). Amongst the local crafts that she mastered at an early age were carving, modelling, house-painting, carpentry, smith's work, repousse work, gilding, wood-inlaying, embroidery, gardening, and affiliated to this, a wide knowledge of herbs, flowers and how to grow them (Brown, 1982, p.23.). Most of this knowledge she gained through her deep love of nature, and, as Jekyll grew up, she would talk to plants as if they were her friends. She was also given her own little flower bed at Bramley House where she planted her favourite flowers: Cornflowers, grey leafed plants, Magnolias, Rhododendrons and Azalias (Brown, 1982, p.20.).

Growing up in a country setting Jekyll's respect for the "thrift" and "good sense" of village life showed itself through the way in which she lived her life, and in all her day to day activities. Later, when she realised that the country way of life was disappearing before her eyes, she began to record it, through her photographs, and in her books like Old West Surrey (1904) and her articles for Country Life magazine (begun 1897) (Brown, 1982, p.21).

Jekyll was still a small girl when her governess gave her a copy of Flowers of the Field by the Rev.C.A.Johns (dates unknown). She wore out one copy and later possessed two more, one of which she would always have close at hand (Massingham, 1975, p.6).

In 1860 Jekyll visited the Mediterranean and Algiers with her friends the Newtons and the next year she enrolled at the Kensington School of Art in London. This was an intrepid step for an Englishwoman at the time, even though her mother was a very keen artist and musician, and also even though she had the support of her father. This was only eight years since Queen Victoria had been shown the work of a female artist and had shocked all her male subjects by wanting to buy a painting by the artist (Massingham, 1975, p.6.).

In 1863, when she finished her studies, Jekyll again went away with the Newtons, this time to the Greek islands, Athens, Constantinople and the rest of the Near East. The architecture, paintings, mosaics, frescos and cultures she encountered there were to have a profoundly broadening and rounding effect on her life and work (p.7.). However, she not only visited these places, but sketched and painted throughout the whole trip, two years later producing a very able painting, exhibited at the Royal Academy, showing strong influences from her travels (Brown, 1982, p.22.).

In 1866 Jekyll again went overseas, this time to Paris. At this stage in her life she was concentrating on painting, so that, on her arrival back in England the same year, she made frequent visits to the National Gallery in London. There she sketched works by George Watts (1817-1904) and Joseph Turner (1775-1851), whose use of light she greatly admired (Massingham, 1975, p.8.). In 1868 she met George Watts and evidently had stimulating discussions with him. Later the same year she met Ruskin, with perhaps even more lasting consequences for her work, as he impressed on her the ideals of the Arts and Crafts movement (Massingham, 1975, p.9.).

It was about this time that Jekyll met the English watercolourist Hercules B. Brabazon (dates unknown), probably in Sussex where he lived. Brabazon was once hailed as the successor to Turner and also as "England's lost Impressionist". One thing is certain. Had Brabazon been more interested in selling and exhibiting his work, rather than insisting on his status as an amateur, he might have been recognised as a famous artist in his own right, and not just remembered as an important influence on Jekyll (Brown, 1982, p.23.). From Brabazon Jekyll learned valuable lessons about colour and light, and later she was to use this knowledge in her gardens far more effectively than in her paintings. Brabazon also reinforced what she was learning from Turner's work at the National Gallery, instructing her in the way that Turner made light and colour become the "essence" and "the

reason of his pictures..." (Massingham, 1975, pp.9-10.).

Also in 1868 Jekyll visited Italy for the first time, met the great Arts and Crafts man William Morris and was given her first garden commission, thus heralding what she had every reason to think would be a long and promising career (Massingham, 1975, p.10.).

In 1869, the year that Lutyens was born, Jekyll and her family moved to Wargrave in Berkshire, in the beautiful open landscape of the Thames (Brown, 1982, p.24.). But she hated this move "because it was not Surrey", and so she later moved back to her beloved county (p.24.).

In 1870 the Duke of Westminster met Jekyll and asked for her advice on the furnishings at Eton Hall, and in 1875 he was writing to ask her to undertake the responsibility for all its furnishings and, in addition, acting as an adviser for the various craftsmen at work there on anything else she wished. This was no small task, and it would mean that Jekyll could be involved with a number of truly international artists and craftsmen, from whom she was to learnt a great deal more (Massingham, 1975, p.10.).

Then, as has been mentioned earlier, in 1875 Jekyll had the first of many meetings with William Robinson, and the following

year, after her father's death, she and her family moved back to their 'beloved' Surrey again, moving into their new home Munstead House which was next door to a large wooded area with a garden. Jekyll's own house Munstead Wood (1896) was eventually built in that woodland area by a young and inexperienced Lutyens. By the time the Jekyll family were settled Jekyll was a good friend of William Robinson and was already writing the occasional article for his very popular newspaper The Garden (Massingham, 1975, p.10-11). In 1881 she had become established and respected enough as an authority on gardens and gardening to be asked to judge at the Royal Botanic show (Massingham, 1975, p.11).

It was at about this time that the fifteen year old "Ned" Lutyens was being persuaded by the book illustrator Ralph Caldecott (1846-1886) to become interested in a career as an architect (Ed. Collins, 1982, p.12.).

Edwin Landseer Lutyens was born in London on the twenty ninth of March, 1869, into a family with a military background, in which there were thirteen children. Lutyens' father was a painter, and his ninth son was named after his good friend Edwin Landseer, but the young Lutyens was also called "Ned".

Because of rheumatic fever Lutyens' youth was spent in a remote corner of Surrey, while his brothers went away to school (Brown, 1982, p.28.). "Any talent I may have was due to a long

illness as a boy, which afforded me time to think, and subsequent ill-health, because I was not allowed to play games, and so had to teach myself, for my enjoyment, to use my eyes instead of my feet." (Sitwell, 1946, p.226.).

As a boy he intuitively invented his own way of making copies of buildings. He would draw the difficult architectural shapes with hard soap onto a plate of glass, while looking through the glass at the desired building (Gradidge, 1981, p.3.).

Lutyens was lucky in that he had the same country upbringing as Jekyll, at a time when his brothers and sisters were all at boarding school in London. His understanding of local crafts and building techniques was nurtured and enhanced in the same fashion that Jekyll's had been with the local craftsmen in her childhood. They both understood the nature of building, gardening and most other country crafts, at their most basic and fundamental stages of creation. This was the case at a time when cottage crafts were dying out due to the ever growing city of London, and the industrial revolution. Knowledge of these crafts was always indispensable to both Lutyens and Jekyll. Thus, when they were older and working as artists neither had to go into the country to try and understand these fundamental things, as their contemporaries would have had to do (Gradidge, 1981, p.26).

After studying architecture at the South Kensington School of

Art from 1885-1887, Lutyens moved into the architectural offices of Ernest George and Peto, a normal step for a young architect not yet able to start his own business. It was at these offices that Sir Herbert Baker "first met Lutyens", "who, though joking through his short pupillage, quickly absorbed all that was best worth learning; he puzzled us at first, but we soon found that he seemed to know by intuition some great truths of our art which were not to be learnt there..." (Baker) (Brown, 1982, p.30).

Some of these truths must have been learnt when he travelled around on his bicycle on the narrow lanes of Surrey. And that is where he would have been influenced by the houses of Norman Shaw and Philip Webb, and, like Jekyll, he would have been well-aware of the relationship between a house, its garden and surrounding landscape (Brown, 1998, p.30).

While they were both at George and Peto's offices, Lutyens and Herbert Baker, who was seven years older than Lutyens, became good friends, and in later life they collaborated on the colossal project of building the Viceroy's Palace in New Delhi (Begun 1912) (Collins, 1982, p.12.). In 1888, at an early stage in their careers, and with their Arts and Crafts beginnings, Lutyens and Baker went on an inspirational walk through the Welsh Marches. There they saw and took inspiration from medieval houses, and they also saw the local crafts and materials that were needed for their construction (Collins, 1982, p.12). Pugin would have been

very proud of the attention they paid to these things.

Meanwhile, in the same year, 1888, Jekyll took up photography which had recently been developed, and because it was now more widely available than in its formative years she came to adore it and to spend much of her time using this medium to record her garden, as well as the local countryside (Massingham, 1975, p.11.).

In the year that Lutyens opened up his first small practice at Grey's Inn Square in London he and Jekyll met. It was the spring of 1889 and Jekyll was visiting her neighbour, Mr. Harry Mangles of Littleworth. Prior to this, also in 1889, Lutyens, who was only twenty years old met his first client Arthur Chapman, which was what led him back to Surrey and his first building, Crooksbury, near Farnham. This meant that his first clients were nearly exclusively living in Surrey, and in turn this led to his meeting Jekyll, because later in the year, he was invited to tea with Mr. Harry Mangles, who was another client (Gradidge, 1981, p.25). Lutyens remembered his first meeting with Jekyll as an occasion of drinking tea, with "the silver kettle and the conversation reflecting Rhododendrons." Jekyll did not talk to him at all, but must have liked him as, with "one foot on the step of her pony-cart and reins in hand", she invited him to Munstead the next Saturday (Massingham, 1975, p.12.).

From Lutyens' point of view he must have quickly realised just how much Jekyll could help him in his desire to become a great architect. For her, however, it may have been chance that she chose the young Lutyens as a suitable recipient to graft her own ideas onto. From what she saw of his early work it must have seemed too much like that of Shaw and, also, to be without enough feeling for the local materials. But, she would not have been able to ignore the number, and the type, of commissions Lutyens had already gained at his young age, and that he had the potential for work of genius (Gradidge, 1981, p.26.). At any rate she soon realised that she had found an architect to build her own house, Munstead Wood (Brown, 1982, p.30.).

This meeting between Jekyll and Lutyens happened at a crisis point in Jekyll's life, because for some time now she had been having trouble with her eyesight and when she visited an eye specialist in 1891 she found out that she had progressive myopia, which meant that her life's ambition to be a painter would now almost certainly be lost (Massingham, 1975, p.13.). This personal disaster, though, was partially alleviated by the new found pleasure of working with Lutyens in a partnership that did not take long to develop. His youth, humour and friendship were a source of comfort, and his raw but undoubted talent developed in Jekyll a new way of seeing what she could no longer see clearly herself, and those things that due to her myopia restricted her movements around Britain. This often showed itself when she

designed a garden for someone. At the start of their relationship they would visit sites together and his eyes would be used a great deal, but later, for the majority of their works, Jekyll would work purely from a description of a site by Lutyens, usually in correspondence, as she could no longer visit sites in person (Massingham, 1975, p.13.). And it says a lot for Lutyens that he was sufficiently able to explain the relevant things on a garden site to a woman who was known to be extremely precise and unforgiving in artistic matters.

From the following passage in which she is quoted, it can be seen that myopia did not stop Jekyll's drive:

"and I know from my own case that the will and the power to observe does not depend on the possession of keen sight. For I have sight that is both painful and inadequate; short sight of the severest kind... and always progressive... but the little I have I try to make the most of, and often find that I have observed things that have escaped strong and long-sighted people" (Festing, 1991, p.112.).

Myopics generally become well-read because it is easy for them to stick their noses in a book and let their minds wander in what, to them, is a clear world, while reality is a blur. And Jekyll was very well-read. The many photographs taken by her rarely include a distant view, and are often close-ups of various

shapes or plants (Brown, 1982, p.24.). In addition it is interesting to note that short sight is very common among great artists and was very prominent among the Impressionists. The blurring caused by myopia leaves the mind free to observe and concentrate on light and colour without the distraction of detail (p.25.). It is interesting to note that Jekyll's favourite painter, Turner, had also developed eye problems, in his case a senile cataract (Brown, 1982, p.25).

Jekyll was also a great garden writer and through humble beginnings with Robinsons 'Garden' magazine and then, when it joined with Edward Hudson's 'Country Life', Jekyll wrote extensively. This also included many published books ⁸, mostly through 'Country Life' magazine.

In 1895 Jekyll's mother died, and soon after, in 1897, she moved into Munstead Wood, the house that Lutyens had built for her. This was the same year that Edward Hudson founded Country Life through which much of Jekyll's and Lutyens' work has been

⁸ These are; Wood and Garden in 1899, Home and Garden in 1900 (the same year that she was appointed editor of Robinsons The Garden; Lilies for English Gardens in 1901; Wall and Water Gardens in 1901; Roses for English Gardens in 1902; Old West Surrey in 1904; Some English Gardens in 1904; Flower Decoration in the House in 1907 (the year after the death of her friend and teacher Brabazon); Colour in the Flower Garden in 1908; Children and Gardens in 1908; Gardens for Small Country Houses in 1912; Annuals and Biennials in 1916; Garden Ornament in 1918 and Old English Household Life in 1925 (Massingham, 1975, p.42).

documented. It was also the year of Lutyens' marriage to Emily Lytton (Brown, 1982, p.33).

Lutyens' marriage to Lady Emily Lytton was a romantic love, and was opposed for a long time by the wealthy, upper-class Lytton family, who only gave in when Lutyens put a ludicrous amount of life insurance on himself (Collins, 1982, p.13.). Apart from his great love of Emily this marriage gave Lutyens an insight into traditional ownership and use of land in rural England. It also opened to him the inner workings and lives of the aristocracy, to whom he now became kin. This, in turn, and of great importance to his career, constituted a foot in the right door for such a young and inexperienced architect (Lutyens, 1942, p.31.).

Lutyens was very charming towards his new aristocratic clients, and was a true master at getting the right price from these clients, as well as his artistic wishes. At the same time, his respect, appreciation and understanding of English crafts also enabled him to get on well with the workmen who operated on his buildings at the other end of the social spectrum (Ed.Collins, 1982, p.13.).

To explain how Lutyens and Jekyll worked together it is necessary temporarily to skip their first work, Munstead Wood, which was far more representative of the work and ideas of Jekyll

than their subsequent work together. Deanery Gardens (1901) in Sonning, Berkshire is one of the finest examples of the true collaboration between Lutyens and Jekyll, and it was the culmination of all the ideas begun in the perfect mix of architecture and garden that was Munstead wood.

Jekyll believed that whatever gave a site its character would, and should, end up being the most important aspect of a garden, as well as of the overall structure of the property. This garden site, with a natural feature or character about it should, according to Jekyll retain that effect after modification (Jekyll & Weaver, 1912, p.ii). For Deanery Gardens, this feature was its proximity to the river Thames, so Jekyll and Lutyens used water in various ways around the garden and house. And as its owner Edward Hudson described what Lutyens did with the house;

It "may be called without overstatement a perfect architectural sonnet, compounded of brick and tile and timber forms, in which his handling of the masses and spaces serve as rhythm: its theme, a romantic bachelor's idyllic afternoons beside a Thames backwater." (Gradidge, 1981, p.38).

When Lutyens and Jekyll found that in the district surrounding Deanery Gardens there was no local stone suited to dry-walling in the garden, they decided that the "retaining walls of the different levels" would be built from brick, leaving earth-joints for planting. "In these", Jekyll put "pinks and

saxifrages, stonecrops, sandworts, rock-cresses and other small plants of mountain origin." (Jekyll & Weaver, 1912, p.21).

The front of the house looks out onto a lower garden level containing a lawn, which Lutyens divided by a long narrow water garden parallel to the house and with large circular pools at each end, and a square pool in the middle (fig.12). As the house is on the banks of the Thames Jekyll decided that this water provided "a happy home for some good water-plants, the greater number of them being natives." (Jekyll & Weaver, 1912, p.21-3). As she wrote in Gardens for Small Country Houses (1912) there are places where beautiful water plants grow wild, but because they are flanked by masses of other "less interesting vegetation" they are less apparent and seem less beautiful than when they are well-used in a garden (Jekyll & Weaver, 1912, p.23-5).

The main border or sitting-room border at Deanery gardens was filled with common or indigenous flowers and plants but was nonetheless very sophisticated. The colour scheme was of pinks, pale blues, and silvers with a little purple and late yellow. Jekyll used plants with strong shapes on either side of the formal features like steps and stone paths, but not at the ends of a flower border. In the other main borders, and even though the colours were balanced, there was a subtle variation, with Jekyll's usual soft colour progression breaking up any chance of repetition (Brown, 1990, p.150).

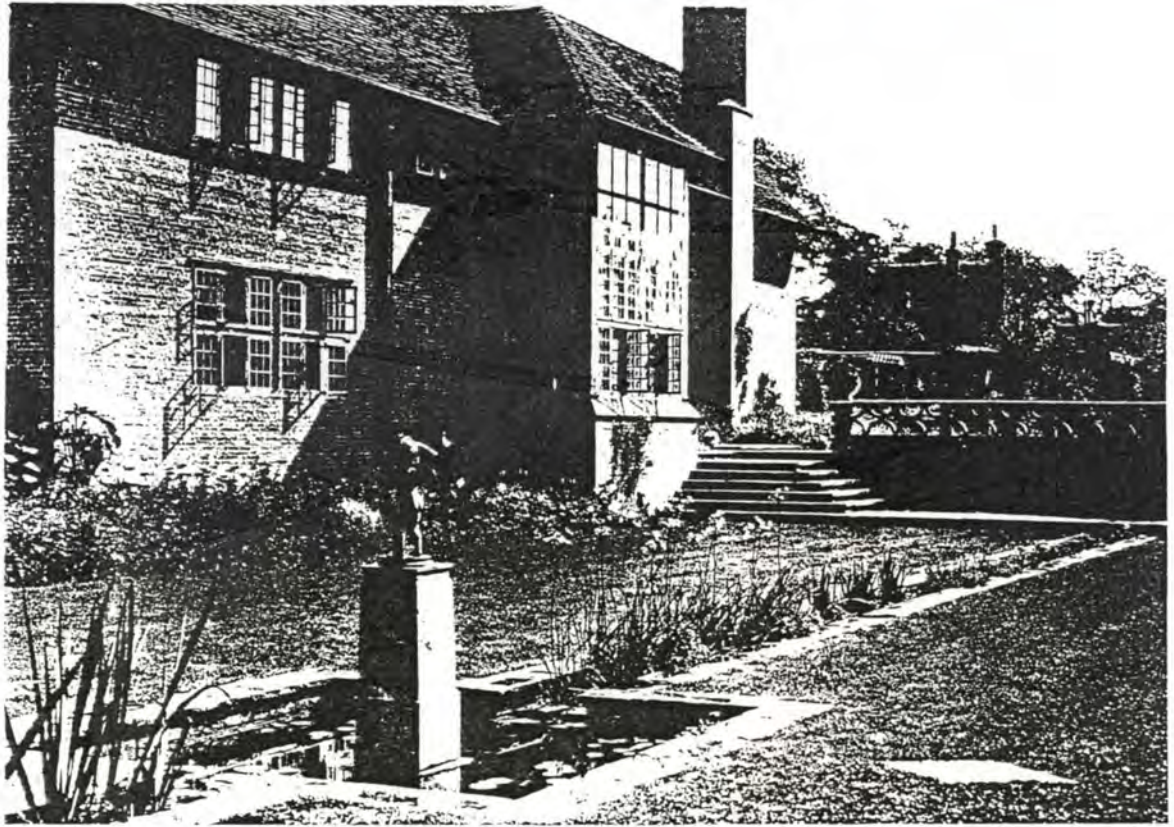


fig.12 Deanery Gardens. Small formal canal.



fig.13 Deanery Gardens. Bay window and garden entrance.

In perfect unison with Jekyll's soft planting schemes were the wonderful textures of Lutyens' architecture. She had placed the formal areas of the garden close up to the house, so as to slowly progress from formality to the wilder areas of the garden. But Lutyens' varying architectural elements, such as the vast bay window, the impressive chimney and the luxurious textures of his building; its local brickwork, its wood, tiles and window styles, all added the most natural and perfect backdrop to Jekyll's planting systems (fig.13) (Gradidge, 1981, p.39).

In addition to any natural enhancement Lutyens' designs had to a garden, he was very aware of the connection and relationship that a house and its garden had for each other. Thus, in his design for Deanery Garden, Lutyens directed the visitor through the house, by means of various interior devices, and areas of architectural interest that made use of light and dark, and this broke up the passage effect. From this, one is led out to the main viewpoint of the garden, having come on a surprising but inevitable path straight through the house (see fig.14). Then, from this axis point to the garden, there are four directions of interest, created by three narrow lawns leading into more informal areas of the garden, and the narrow canal closer to the house (see fig.15). This canal leads to a pergola, which is the second axis point to the garden, and from which the Thames and the rest of the garden can best be seen (Gradidge, 1981, p.39).

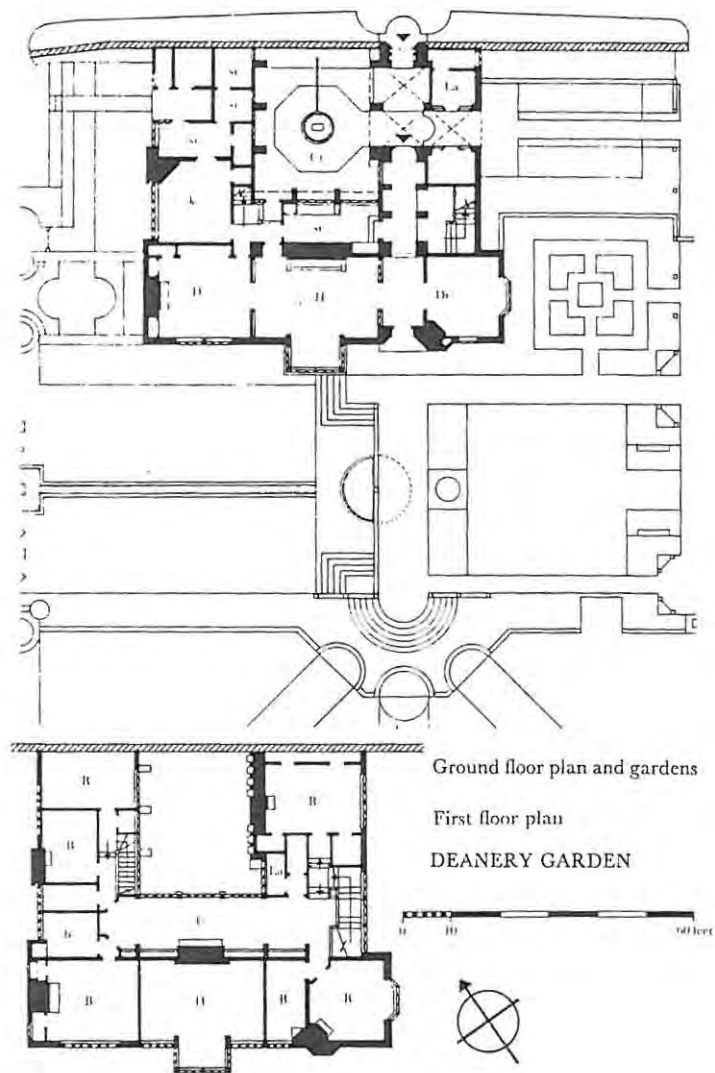


fig.14 Deanery Gardens. Plan of ground floor and formal garden area.

Lutyens went on to be a great English Neo-Classical architect, working on many important commissions around the world, and often mixing up classical motifs with other styles. But he never completely lost his ability to make a building practical whilst aesthetically pleasing. His greatest accomplishment was the Viceroy's house in New Delhi, India (Begun 1912). He is also very famous for his war memorials, the most important one being the Cenotaph (1920), Whitehall, in London. He also designed and built the war memorial to the Rand Regiments, in Johannesburg (1911), which is also where he built the Johannesburg Art Gallery ⁹ (Gradidge, 1981, p.78).

With his war memorials Lutyens was able to use the complex imagination of his early work with Jekyll in the English counties. In these later works he displayed the same imagination and "humane" quality that exists in the earlier Surrey works (Amery, 1981, p.8).

Lutyens died on January the first 1944, aged seventy four, twelve years after Jekyll, who died on the eighth of December, 1932, aged eighty-nine. She had been blessed with two artistic lives, due largely to the intervention in her life of Lutyens. In

⁹ The Johannesburg Art Gallery was, however, never completed according to Lutyens' original designs. Lutyens also proposed to build a university in Cape Town, as well as the Pretoria town layout, a great church in Johannesburg and Mrs. Phillips' garden, also in Johannesburg, but these were never completed (Percy & Ridley, 1985, p.209-10).

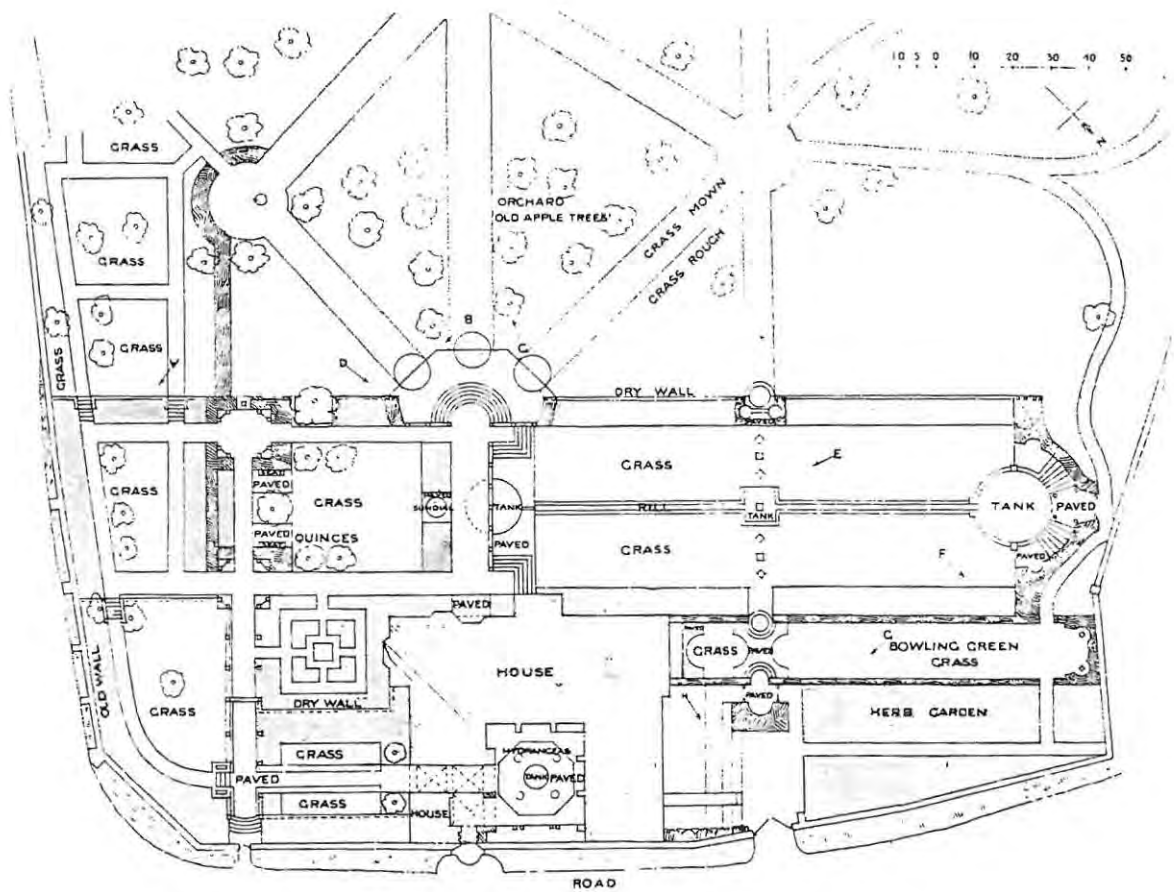


fig.15 Deanery Gardens. Plan of gardens.

1934 Lutyens designed and built one of his last memorials, to remember Jekyll, the craftswoman, and an authority on all the forms of gardening (Massingham, 1975, p.42.).

Soon after Lutyens' death, the development of the modern movement in architecture, together with post-war pragmatism, led to a new architectural establishment, which disregarded Lutyens, and he was almost forgotten (Amery, 1981, p.8). But his buildings have remained. So, when a few American and English architectural authors began to look at his work again they noticed its originality, an element missing from much of modern architecture, and they realised the complex nature of his achievements, and the subtle wit always present in his work. These authors came to realise the historical importance of Lutyens' contribution to architecture, and began to set the record straight.

Among those who started the Lutyens revival in the early nineteen seventies were the Englishmen Nicholas Taylor and Roderick Gradidge, and Americans Robert Venturi, Denise Scott-Brown and Arthur Drexler, who put on a small Lutyens exhibition at the Museum of Modern Art in New York, in 1978 (Amery, 1981, p.8).

In 1981 the Hayward Gallery in London had an exhibition on Lutyens' life and works. This was by far the most comprehensive exhibition about him. Of even greater help to the revival of

Lutyens' works was the fact that a simultaneous exhibition at the Royal Academy, in London showed the work of Jekyll. This was an equally important exhibition for lovers of Jekyll's style and knowledge, and of course many of her gardens were situated around Lutyens' houses. So, rather like the gardens and houses in their own partnership, the two exhibitions helped each other. This had a very positive influence on the revival and restorations of Jekyll's gardens and Lutyens' architecture. Adding to the value of the Lutyens Exhibition is the official catalogue, where there are three different references to lenders from South Africa, as well as the Queen, the Queen Mother and various other sources from America (Collins, 1981, p.7).

As a result of this interest in the Hayward exhibition, the Lutyens Trust was formed. This began by far the most important part of a Lutyens and Jekyll revival. The people in charge of the Trust had absolutely no money or experience, but they did have a profound love and understanding of Lutyens' work. In 1991 they were finally donated one of the finest examples of Lutyens' architecture, which, in addition to the building, has an example of one of Jekyll's gardens, thus giving the Trust perpetual access to the work of a truly great partnership. The name of the building is Goddards, in Surrey, where there is now a permanent base for the Trust. It is most likely that this will help continue the current trend of interest in Lutyens and Jekyll, and also help their ideals live on, because finally there is

somewhere for regular visits by lovers of their work, as Goddards is now open to the public (Worsley, 1991, p.10).

CHAPTER 3

MUNSTEAD WOOD, 1896.

At the heart of Jekyll's value system was a belief, cultivated by Ruskin and Morris, in the significance of human crafts, and reference to this is often made in her books, such as when she wrote of her disgust in modern machinery and the new developments taking place with industrial technology. To her way of thinking, the work of industrial machines was work "that, though it has merit of mechanical precision, has lost all human interest." (Jekyll, 1900, p.4). She believed that none of the important inventions of the age, like "steam machinery", "business calculation", and what in effect was a new importance given to money, could possibly stand up to a "combination of artist and craftsman". In Jekyll's mind, these two human components of creation were the only elements that produced work of merit. In her words, "the union of soul and body must go to the making of the most perfect living being." (Jekyll, 1900, p.116).

Jekyll wrote a great deal on the subject of the "country builder". She had grown up amongst them and had learned most of their crafts, even if she lacked the necessary years of practice that made these craftsmen so deft at their jobs. She had, however, a good working knowledge of their techniques. An example of the way in which the "country builder" worked was described by

Jekyll in her Home and Garden. If he needed a specific piece of wood for a "cambered beam" or a "curved brace" he would go out to his yard to look for the piece of wood most suited and shaped for that purpose. Then, in the "saw-pit", he would take off the large, unnecessary chunks of wood and roughly shape the piece with his "side-axe". Next, he would finish the piece with the "adze"¹⁰ so that the finished work would always show off his skill in the use of old tools, showing a kind of handling which was in absolute "sympathy with the nature and quality of the material." (Jekyll, 1900, p.3).

There is no "cast-iron substitute for honest hard work" wrote Jekyll. It obviously took more time and effort, but the details of her house Munstead Wood, were "just right, and to see and know that" they were "right is a daily reward and a never ending source of satisfaction." (Jekyll, 1900, p.3). She genuinely loved the whole process of building a house, and she described this in Home and Garden, while looking back on the building of Munstead Wood:

"How I enjoyed seeing the whole operation of the building from its very beginning! I could watch any clever workman for hours. Even the shovelling and shaping of ground is pleasant to see, but when it comes to a craftsman of long experience using

¹⁰ The "Adze" is a kind of axe with a blade at right angles to the handle, used for trimming or shaping wood.

the tool that seems to have become part of himself, the attraction is so great that I can hardly tear myself away." (Festing, 1991, p.122).

To this end Jekyll would never pass up the opportunity of learning from a skilled workman, and when she was restricted to one place for any length of time, as was often the case in winter, she set herself the task of learning some new and ancient craft. Apart from her obvious interest in these old crafts and her convictions on their importance, she also learnt about them because she knew that the native ways of the English countryside were fast disappearing, and she was well-aware of the need to record, pass on and keep alive as many of these as possible (Jekyll, 1900, p.113).

For the most part, Jekyll was fascinated by the traditional customs of the English craftsman in her own county, Surrey. She took great pleasure in any new construction site, and she came to know many of the local builders. She would vehemently resist any new ideas on architecture that conflicted with the methods of the local builders. She knew that every part of the country had its own traditional methods, and she was convinced that, if these had become, through the centuries, "crystallised into any particular form", there had been a very good reason for it (Jekyll, 1900, p.14). For this purpose Jekyll was glad to know that Lutyens, as the architect of her home, Munstead Wood, had a thorough

knowledge of local customs, and the use of sandstone, which had, so to speak, grown in the Surrey landscape⁴. This was the material that for centuries had been used for building construction in the area. Early in their relationship, she also realised that Lutyens knew all the "lesser incidental methods of adapting means to ends that mark the well-defined way of building of the country, so that what he builds seems to grow naturally out of the ground". Because, to use "the ways and methods of some distant place is sure to give an impression as of something uncomfortably exotic." (Jekyll, 1900, p.14).

In building Munstead Wood, Lutyens had triumphed in as much as he had managed to make the house seem as though it had been there for centuries, in harmony with the surroundings, which were an established garden in a woodland area. In its design Lutyens had been careful to avoid what Jekyll termed as the "random choosings from the ironmonger's pattern-book" with "no clashing of styles, no meretricious ornamentation, no impudence of castiron substitute for honest handwork, no moral slothfulness in providing all of these lesser furnishings." (Festing, 1991, p.122-3). In short, it met with Jekyll's approval.

Jekyll had perceived that the general ease of modern communication, the pressures of professional competition and a

⁴ William Morris described the 17th century Kelmscott Manor as; "grown up out of the soil and the lives of those that lived on it (Festing, 1991, p.123).

"sordid striving for cheapness" were the main reasons, in England, for building "wretched mongrel cottages". Their roofs were made of slate from Wales, or of the machine-pressed tiles from Staffordshire "that are hung on rafters of cheap white Fir from Norway." (Jekyll, 1900, p.46). It was partly due to her loathing of these things that Munstead Wood was not based on a specific old cottage building, but it "embodies the general characteristics of the older structures of its own district." (fig.16) (p.2).

Inside Munstead Wood all the posts, beams, braces, doors, door frames, window frames, mullions, stairs and some of the floors are made of English Oak (p.3). And Jekyll was especially glad to know that the Oak beams in her large living-room were "old friends, and that the pleasure that I had in watching them green and growing is not destroyed but only changed as I see them stretching above me as grand beams of solid English Oak." (Jekyll, 1900, p.5).

Jekyll preferred the approach to her house to be as quiet or "modest" as was possible, which was something that Lutyens, as an architect, picked up on and used extensively in his future work. At Munstead Wood she wished to give this particular part of the property the air of a mystery with a "story", as of the "way into a small dwelling standing in wooded ground." (fig.17) (Jekyll, 1900, p.7). The house itself has been designed specifically for

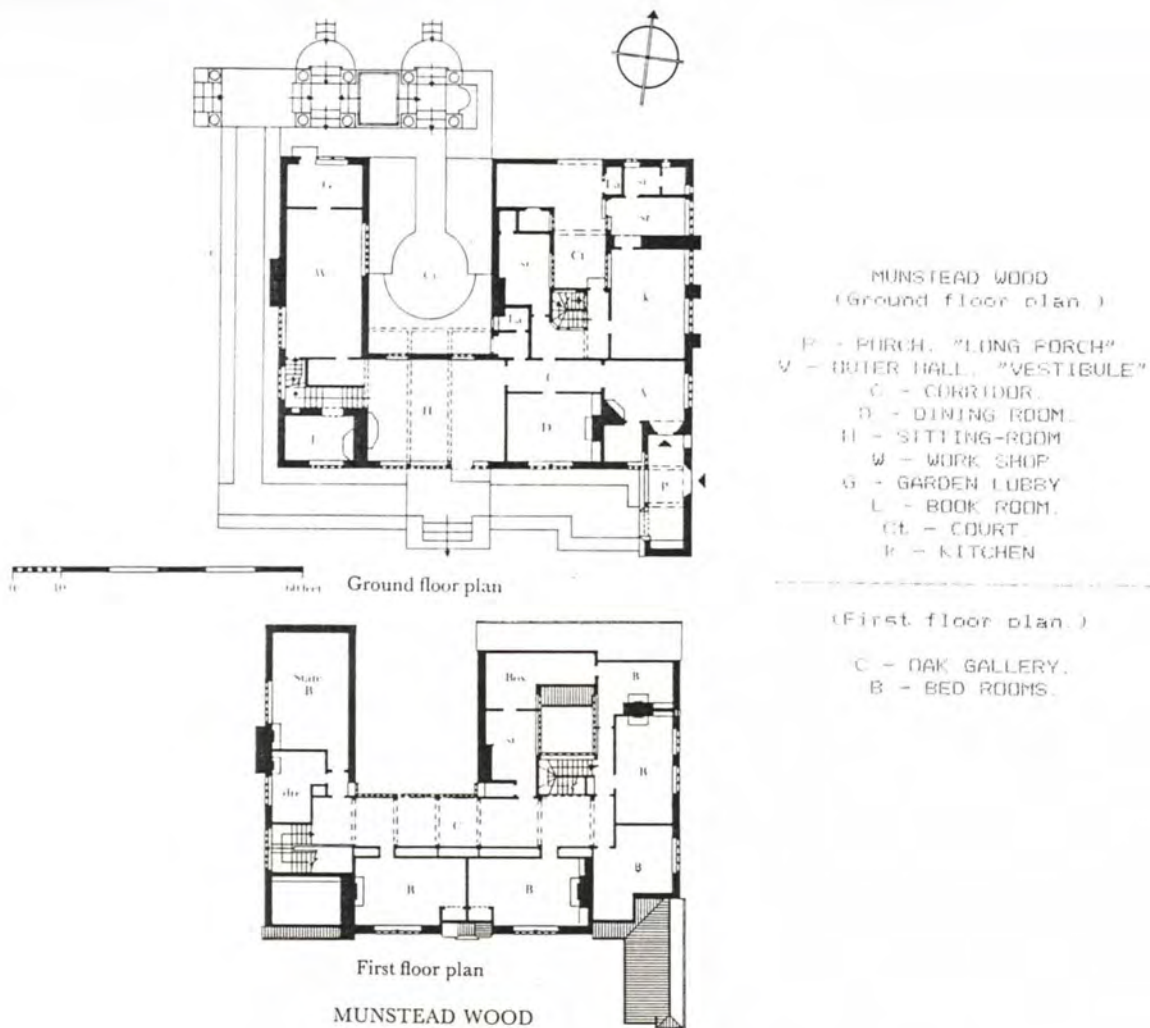


fig.16 Munstead Wood. Plan of house.



fig.17 Munstead Wood. Entrance.

one person, and much of it reflects Jekyll, her tastes, her lifestyle and also her poor eyesight (Brown, 1982, p.34). On the actual building of the house Jekyll and Lutyens had a perfect understanding. If the light seems subdued in some of the rooms then, without a doubt, that effect would have been precisely what Jekyll would have desired from Lutyens (Brown, 1990, p.144). In one of her books, it is stated that she liked nothing "pokey or screwy or ill-lighted", therefore it is unlikely that a room would be dark unless she wished it so (p.145). The darkness in some of Munstead Wood was probably due to Jekyll's request to Lutyens that the house should have "a little of the feeling of a convent" (Massingham, 1975, p.17).

When her house was completed she was so pleased with it, and felt that it so captured the essence of her ideas, and of what she had originally imagined, that she remarked on it as being "so fashioned and reared," that the body of the house had taken on "the soul of a more ancient dwelling place". (Jekyll, 1900, p.2).

A part of the house, which became her favourite area was the Oak Gallery. Due to Lutyens it took on exactly the form Jekyll desired when she had first conceived of the place. It is another example of how English Oak should be used "in an honest building, whose only pretention is to be of sound work done with the right intention," and of using materials according to their possibilities, their nature and the purpose for which they were

designed: "With due regard to beauty of proportion and simplicity of effect" (Jekyll, 1900, p.9). Even the internal fittings were specifically designed by Lutyens, and they were made so that their proportions and colouring would be in harmony with any wood or material to which they might be connected, or related (fig.18) (Jekyll, 1900, p.2).

Separate from the main house, but still interesting as a feature of Munstead Wood was the Thunder House (fig.19). This was situated at the very end of the kitchen garden, where two boundary walls meet at an odd angle, in what would otherwise be an uninteresting or bare part of the garden. But, in this odd corner, Lutyens and Jekyll built a raised gazebo with a winding flight of steps. This architectural device has livened up an otherwise shabby part of the garden, and it also serves as a lookout point, from which to observe the rest of the countryside. This was necessary because, from ground-level, the Firs obstruct any such view. This Thunder House became the place where Jekyll took her guests during a lightning storm, which is how it got its name (Jekyll & Weaver, 1912, p.44-5).

To approach the main house at Munstead Wood one would have to go by foot, due to the fact that there is no driveway, only a gate and a foot path leading to the house. There is some lawn on one side of the path and a woodland garden to the left, with "promising" grass paths that lead into it. Next, the house would

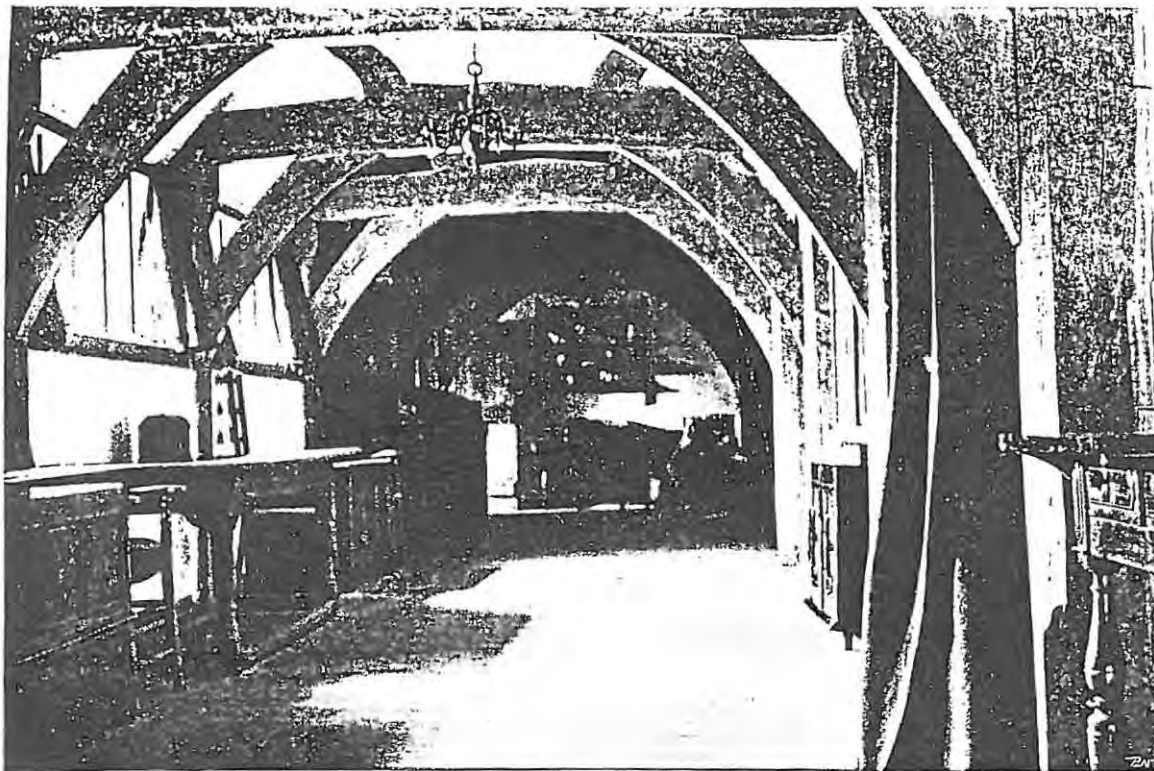


fig.18 Munstead Wood. Oak Gallery.

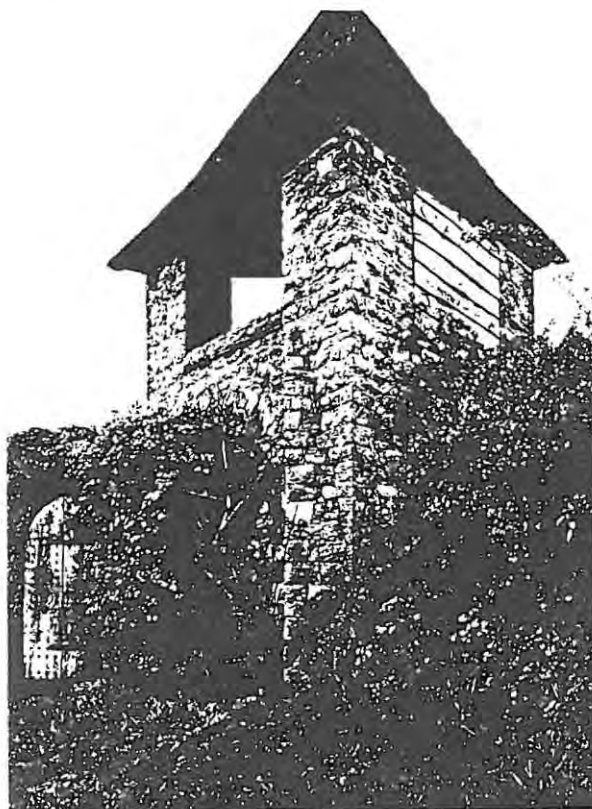


fig.19 Munstead Wood. The Thunder House.

suddenly be seen, although the way in would still be hidden. "The path runs to an arch in the eastern wall of the house, leading into a kind of long porch...Anyone entering looks through to the garden picture of lawn and trees and low, broad steps, and dwarf dry wall crowned with the hedge of Scotch briars" (Hobhouse, 1983, p.92; Brown, 1990, p.142-3). The covered arch area was used in the wet to shake off rain and mud which would have been picked up by anyone visiting Jekyll, or from someone having just been around the garden (fig.20,21). Then the visitor would go through a door, which is visually hidden from the path or the garden outside, and this door is the main entrance which leads into the house. Jekyll did not like grand entrances because she wanted her guests to feel instantly at home (Brown, 1990, p.142-3).

Inside the first room of the house, the Vestibule, one becomes aware of its practicality, due mainly to its fire-place for long winter months, and its darkness and shade for coolness in summer. There is just one small window, hung in curtains of the dark blue repp that Jekyll loved. The whole area is decorated with various pots, rails and hooks, all made of brass, and Jekyll would most probably have had a huge mass of ferns or maidenhair for something green, as she believed that the hall was a perfect place to show off such a mass of greenery (Brown, 1990, p.143).

Looking to the left of the Vestibule there was a corridor, and, in the afternoons, sunlight would have come through from a

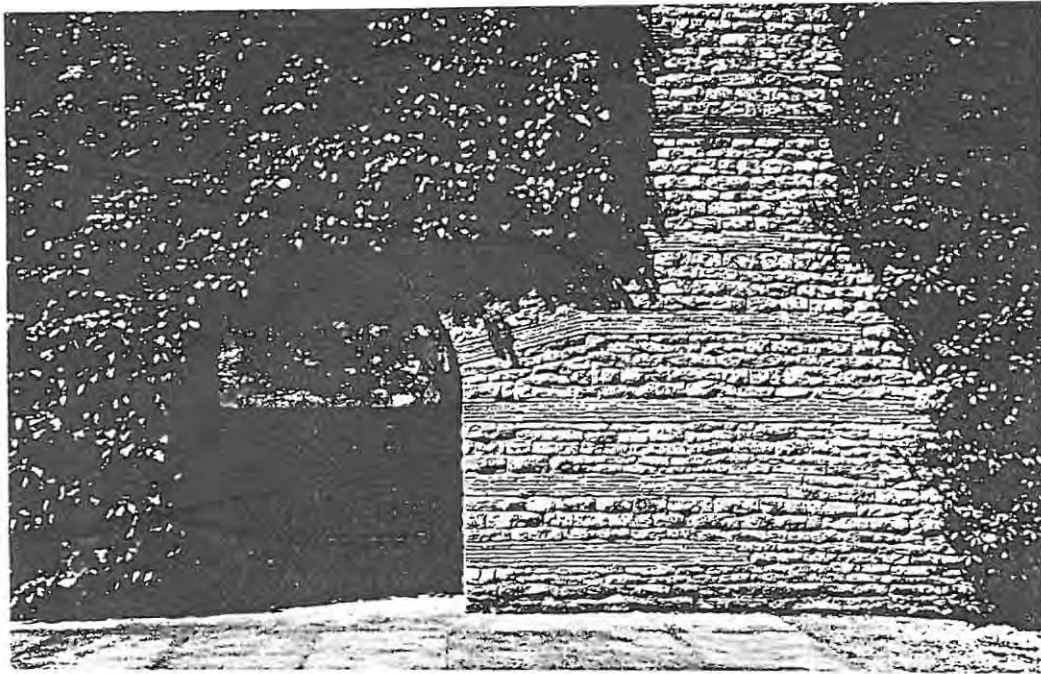


fig.20 Munstead Wood. The Long Porch.

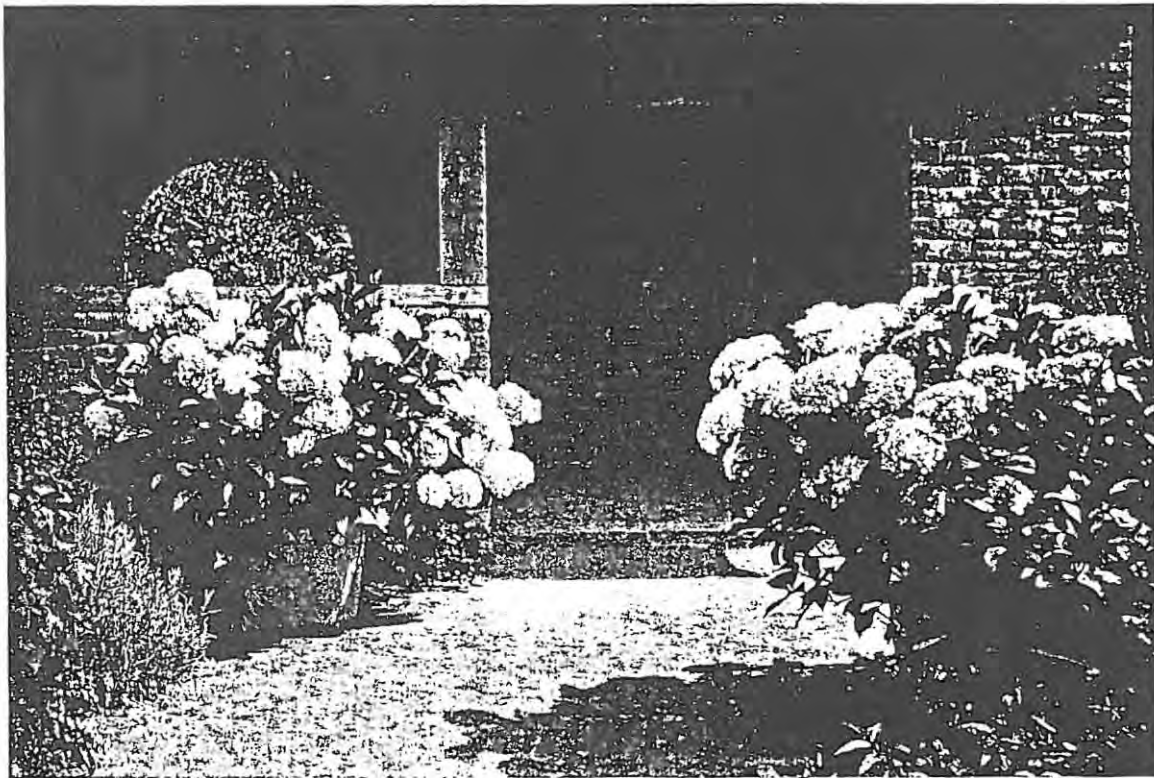


fig.21 Munstead Wood. The Long Porch from the garden.

window above the staircase, and shone off its long Persian carpet, warming the otherwise cool colours of the hall. The corridor led through to the sitting-room, but, before that, a door on the left turned into the dining-room, which Jekyll made more appealing by the scent coming through the window from a large briar rose. The furniture of the dining-room was made almost exclusively of oak, and the drapes and copper work echo that of the entrance hall (fig.22) (Brown, 1900, p.143).

The sitting-room is the main room of the house, and is large and lightly coloured. In the afternoons when sunlight would have streamed down the wooden staircase, the room would have stayed light and warm for many long hours into the evening, helped by a large band of windows on the left (southern) side, (Brown, 1900, p.144). All these windows were made with oak frames perfectly flush with the outside of the building, as is the case in most of the old Surrey buildings of the countryside. The local sandstone was pervious to water for a few years after its initial use, thus, this necessitated the creation of a double wall with a hollow centre. This, in turn, meant that all the oak window sills were extremely wide, and therefore quite useful, for flower arrangements and various other displays (Gradidge, 1982, p.30).

The staircase was on the west side of the room next to the fire-place. It was curious to have it positioned there, as the fire-place drew attention to it, and most staircases in houses of

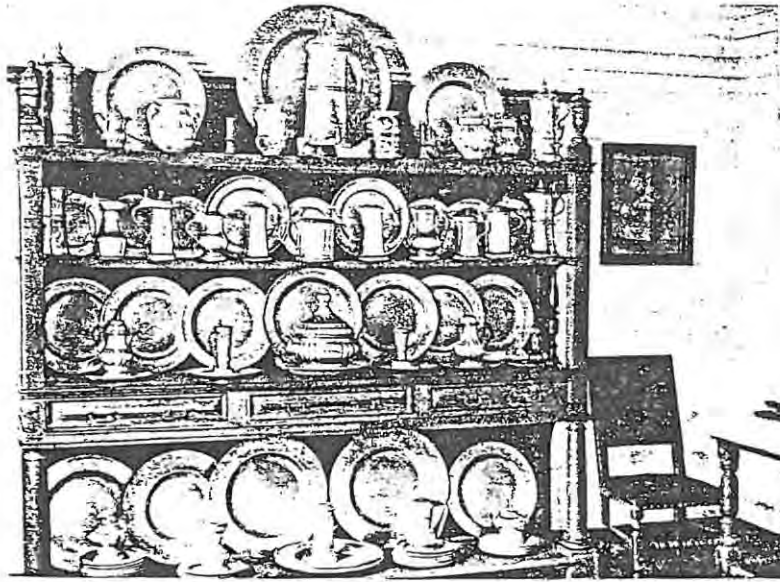


fig.22 Munstead Wood. Dining-room side-board.

this nature were functional only, and therefore situated in a corner or at the end of a hall. But, this staircase was another of Jekyll's favourite parts of the house, as it was another beautifully crafted piece of Lutyens' work in Surrey oak, and, being next to the fire-place, she could clearly see it in the evenings as well (fig.23,24) (Brown, 1990, p.144). Like the staircase, the chairs, refectory table, chests, beams and smaller tables were made of oak (p.145).

In the middle of the sitting-room was the refectory table, on which, in Jekyll's day, there would have been many of her own creations, including pottery, embossed and inlaid boxes, her silver-plated repousse dishes and a few jugs possibly containing some of the more rarefied flowers from the garden (fig.25,26) (Brown, 1990, p.145). The paintings on the walls of the living-room were a mixture of her own and those which she had collected on her trips to Europe, with some watercolours by her friend and mentor H.B.Brabazon (Brown, 1990, p.145).

Under the first flight of the staircase there was a door to the room Jekyll used most in the house, the work-room or studio. In this room she kept a vast array of tools, stores of wood, some brass scales for weighing her letters, and, most importantly, her Collins camera with a Dallmeyer lens and a tripod. This was the camera with which she photographed her own garden, and numerous

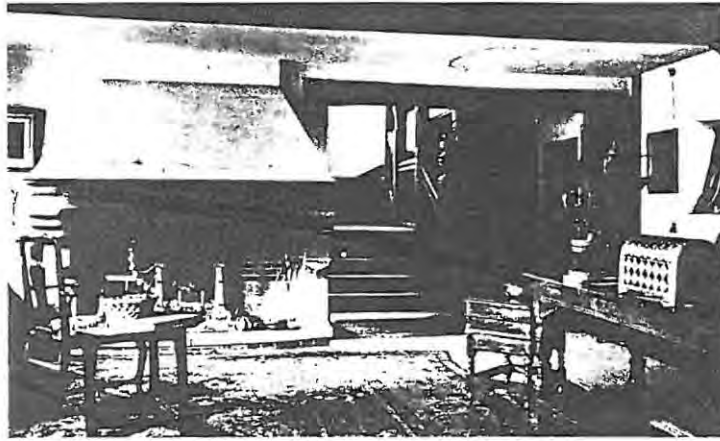


fig.23 Munstead Wood. The fireplace and stairway.



fig.24 Munstead Wood. The stairway.

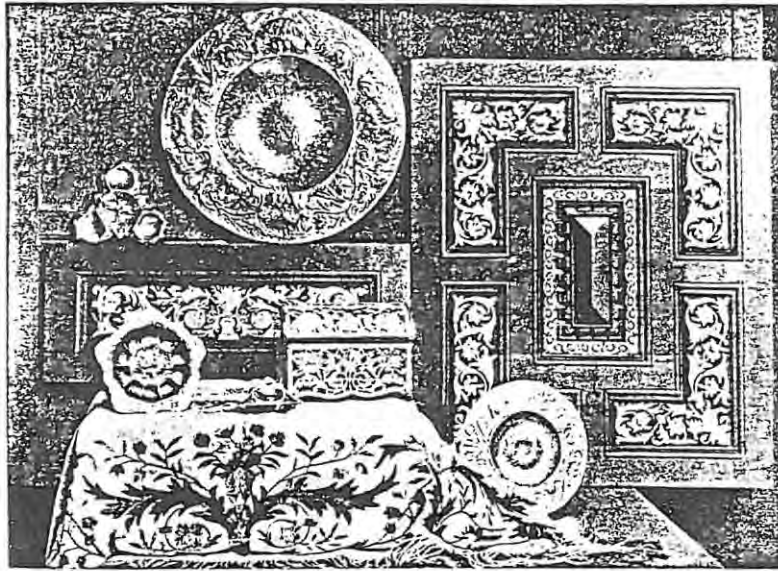


fig.25 Products from Miss Jekyll's workshop.

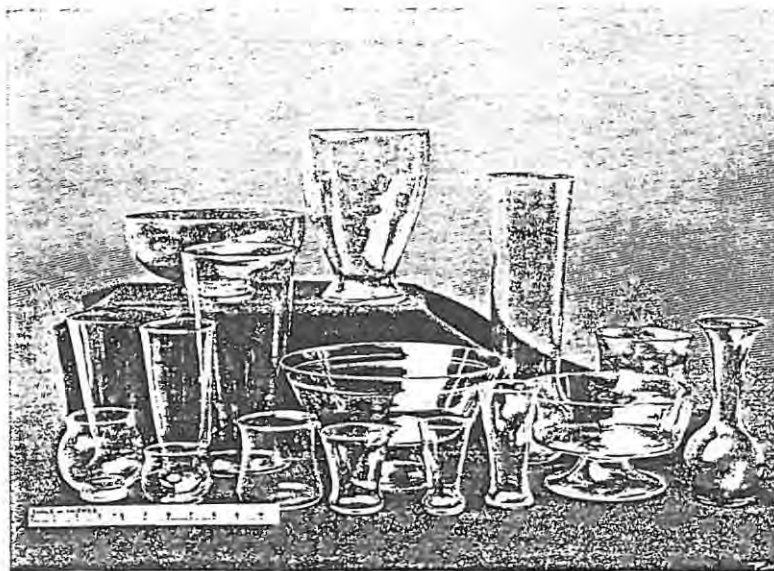


fig.26 Products from Miss Jekyll's workshop.

features in the wild⁵. Photography became one of her biggest interests, and in some way, it substituted for her poor eyesight (Brown, 1900, p.145). Also in the work-room were more of her own paintings, although not as many as there could have been had she not stopped painting when she made the discovery about her myopia (fig.27) (Festing, 1991, p.224).

Opposite the work-shop and raised on a half-landing is a library which Jekyll called the 'book room', this was a simple room with one wall almost entirely window and another totally filled with books. The other two walls have the entrance arch from the staircase, and the fireplace, both with smaller bookcases to the sides. It was a secretive and quiet room, where Jekyll did most of her reading (Brown, 1990, p.146).

At the top of the stairs the famous 'Oak Gallery' would greet Jekyll on her way to bed each night, and, just so that she could walk its length every day, she chose as her own the bedroom at the very end of the gallery. The gallery is sixty foot long and ten foot wide, with more massive oak beams that form arches down its length (Brown, 1990, p.147). Along the right hand side of the gallery, coming from the stairs, are all the doors to the many bedrooms, and a row of windows is on the left, which faces north. These look out over a courtyard, central to the plan of the house, which, in turn, looks out over the formal area of the

⁵ It is unfortunate that all these were in black and white.

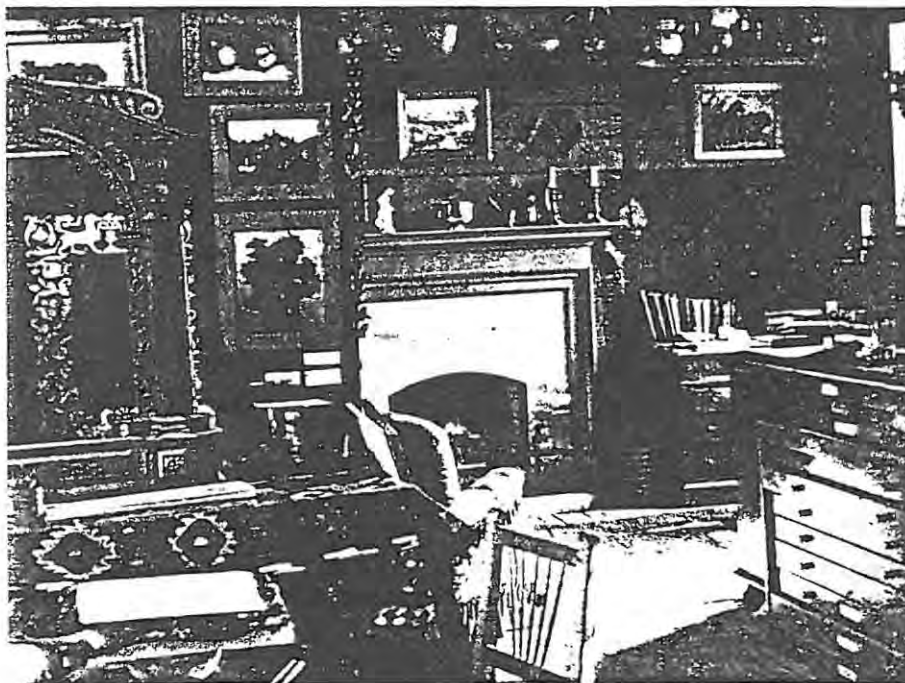


fig.27 Munstead Wood. The workshop.

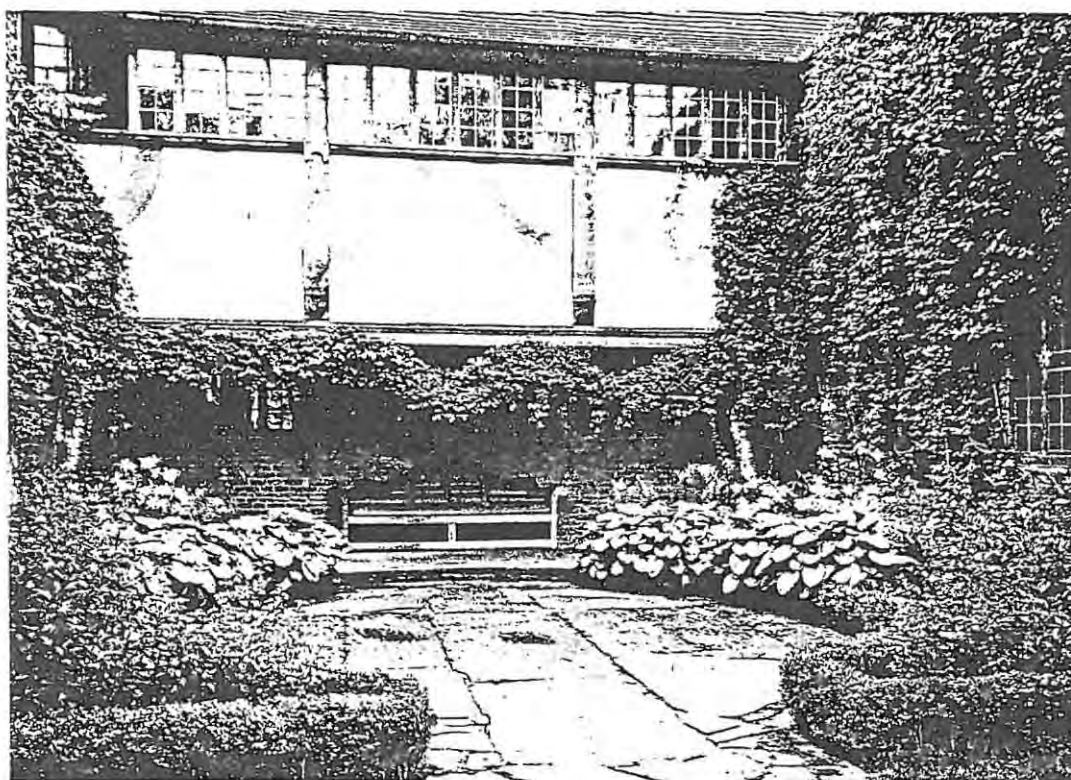


fig.28 Munstead Wood. North court with Lutyens' bench and Oak Gallery.

garden (Gradidge, 1981, p.29). As for furniture, the gallery was filled with trunks, cupboards and some chairs, all made of oak and occupying its entire length, which spanned the whole width of the house (Gradidge, 1981, p.30).

Lutyens, clearly, designed much of the furniture personally, and was involved with most other aspects of it, not only for the house, which included Jekyll's solid oak bed, but also for the garden, including a beautiful bench situated underneath the overhanging oak gallery (Brown, 1990, p.147) (fig.28). It seems that in every corner of the house the aspirations of Jekyll and many of the Arts and Crafts ideals, were expressed perfectly, and it is here at Munstead Wood that, arguably, she created her most significant work of art. But it is no accident, and in no small measure that the young Lutyens added to that perfection.

The entire design of the house is made up of simple geometric shapes⁶. But instead of using a balanced, symmetrical design Lutyens used subtler, more natural means to balance the various external forms of the house. With its simple forms, the south elevation of the house appears to have a bland façade, which might have seemed awkward in any another design. Leading from the right hand side of the south façade, where the roof pitches down low over a right wing, the beginning of a strong horizontal is

⁶ The rooms themselves were set in rows either side of a corridor, unlike the complex linking of different shaped rooms which he had used in previous houses.

created. This changes into two gables, which only enhance the horizontal line of the roof. The second gable is abruptly stopped, at a height greater than where the first starts, by a typically tall Lutyens chimney, and this directly balances the horizontal effect of the roof line. These shapes on their own might seem awkward, but the façade continues, and a window at a height greater than those beneath the roof line on the right, balances the abruptness of the chimney, and avoids the use of symmetry (fig.29) (Gradidge, 1981, p.31).

The whole elevation on the south side was placed close to some trees, so that in actual fact, this façade was never meant to be seen all at once, and Lutyens' original wish was to make the impression of a cottage in the clearing of a wood, of which Jekyll strongly approved. This is how it looked, long after Jekyll died (fig.30) (Gradidge, 1981, p.31).



fig.29 Munstead Wood. The south facade.



fig.30 Munstead Wood. The south facade from the green wood walk.

CHAPTER 3

MUNSTEAD WOOD GARDEN

"It may be safely said that there is nothing of the nature of a relaxation from other work or duty that fills the mind so wholesomely or happily as gardening. It is an ever-growing interest. Each new step is a lively satisfaction; as knowledge increases new projects are invented and delightful combinations are made, while others occur of themselves that had not been contemplated. It is the one form of occupation of which there is never satiety nor weariness." This was written by Jekyll in an article for Country Life magazine (Jekyll, 1918, p.55).

In their collaboration Lutyens and Jekyll created harmony between natural, informal cottage gardening and the locally crafted architecture of rural England. In his architecture, as previously described, Lutyens provided a geometric skeleton, while Jekyll provided the colour (Lacey, 1987, p.34-5). As the partnership progressed so they became more aware of each other's contributions, and began to discuss, with much greater concern for detail and connection, ways in which a house and garden would meet. For an example, they discussed the views out of certain windows, and the effect that this might have on the design and colour of the garden, and they also discussed where garden paths should lead, or from where they should come (Brown, 1990, p.62). A good illustration of the partnership in its maturity can be

found at Folly Farm, Sulhampstead where the garden was created as a kind of outside house, decorated by Jekyll's flowers and with Lutyens making various walled areas, containing different levels, terraces and buttresses, giving the impression of rooms, which was a theme they were to often repeat (Usden, 1993, p.37).

Jekyll, before she met and worked with Lutyens, was mostly concerned with garden colour, and what she and William Robinson had stressed was the importance of variety, whilst using indigenous, cottage plants and flowers. These, Jekyll spread loosely around a garden, without an overall plan or order, and without the structure of an architect. Jekyll's aim was to introduce the flowers of the ordinary cottage garden into formal gardens owned by the middle and upper classes, thus offering a more natural alternative to the massed carpet bedding that was a British fashion at the time (Lacey, 1986, p.33). This, it must be remembered, was the way in which Munstead Wood garden was conceived, and into which Lutyens tentatively introduced some structure. Lutyens had an interest in Classicism, as seen in the previous chapter, and Classicists loved form, whereas, Jekyll, who loved colour, was a Romantic, with a great affinity to the Impressionists. So, when Lutyens and Jekyll worked together, there was a perfect blend of what, in any other form of art, would have been two diversely opposite and unsympathetic stylistic tendencies, conceived through the partnership between a garden designer and an architect (Lacey, 1986, p.34).

But to understand their collaboration fully one has to begin where they began. Jekyll wrote of her property in Munstead, Surrey, that it was "fifteen acres of the poorest possible soil, sloping a little down towards the north, in the Surrey hills" and on it was a wood of fir trees at the top end with "heath, whortleberry and bracken", and a small chestnut plantation lower down. The very bottom end had been "deeply trenched and heavily manured for many years" so that it would yield good soil and be nutritional enough for the kitchen garden and all its vegetables. The garden was the first thing Jekyll created on the property. Therefore, because of its experimental nature, there are some awkward angles at which different parts of the garden meet, due also to the house coming after the garden. Indeed, in the very beginning, Jekyll made no definite plan of the garden at all. But she did leave an area for the eventual building of her house, around which she made the original garden, although it had to change slightly when Lutyens constructed the house (Jekyll & Weaver, 1912, p.36).

Off the west façade of the house is a long terrace and after that is the lawn. Had one turned north-west and followed the lawn, in Jekyll's day, this would have become a wide grass path that opened up again after seventy to eighty feet to reveal the main flower borders (refer to the map fig.31). Included in this was Jekyll's greatest gardening achievement, the main border, including all her many experiments with colour, form, planting,

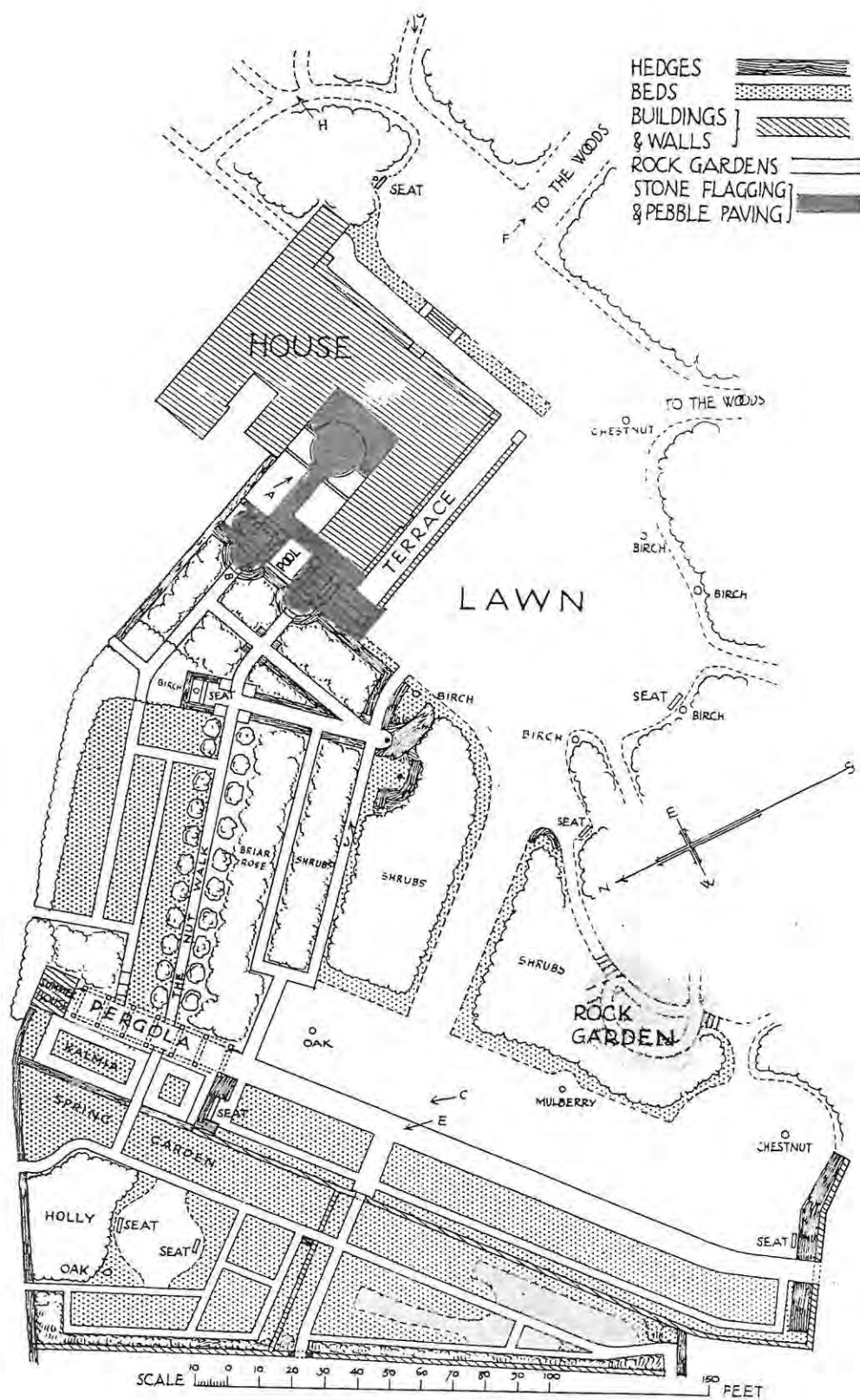


fig.31 Munstead Wood. Plan of the garden.

new varieties of flowers and plants, and with as rich a life as any of the Impressionist paintings she had seen and admired (fig's.32,33). This border was made up of "hardy flowers," and its size was "eighteen feet wide and about one hundred and fifty feet long...." (Jekyll & Weaver, 1912, p.37-40).

The border had "a definite colour scheme", with one end "blue, white and palest yellow, with grey foliage", and at the other end purple, white and pink, also with grey foliage. The colour then advanced "from both ends by yellow and orange to the middle glory of strongest reds". "Bold groups of yucca are at the ends, and flank a cross-path that passes by a doorway through the wall." These gave the border structure and shape, where form was most needed (Jekyll & Weaver, 1912, p.41-2). This main border moved strongly from cool colours into warm and then back again, giving the border balance, but not symmetry, which was avoided through the use of varied colours, at one end blues and creams, at the other purples and golds. The blue came from aster acris, lobelia and hydrangeas, the cream from aster umbellatus and snapdragons, the purples from irises and lavender, and the golds from privet and hollyhocks. But the use of grey was continuous, as it flattered all the primary and secondary colours; an example of this mix would be grey-blue lavender with pale-blue nigella, pale-yellow snapdragons and a few of the palest pink pinks (Brown, 1982, p.46; Gunn, 1991, pp.31-35). Despite its experimental character the border nevertheless had a permanent,

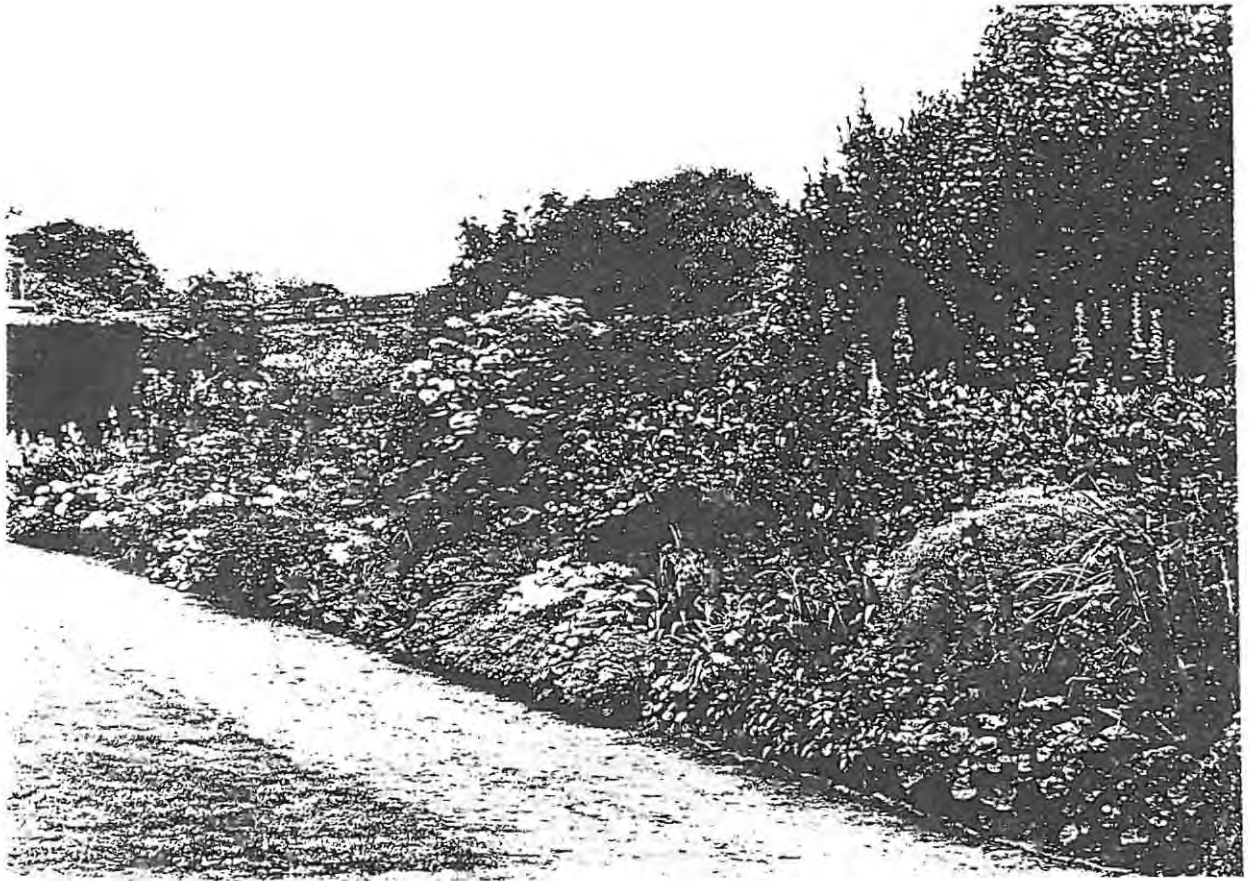


fig.32 Munstead Wood. Main flower border.

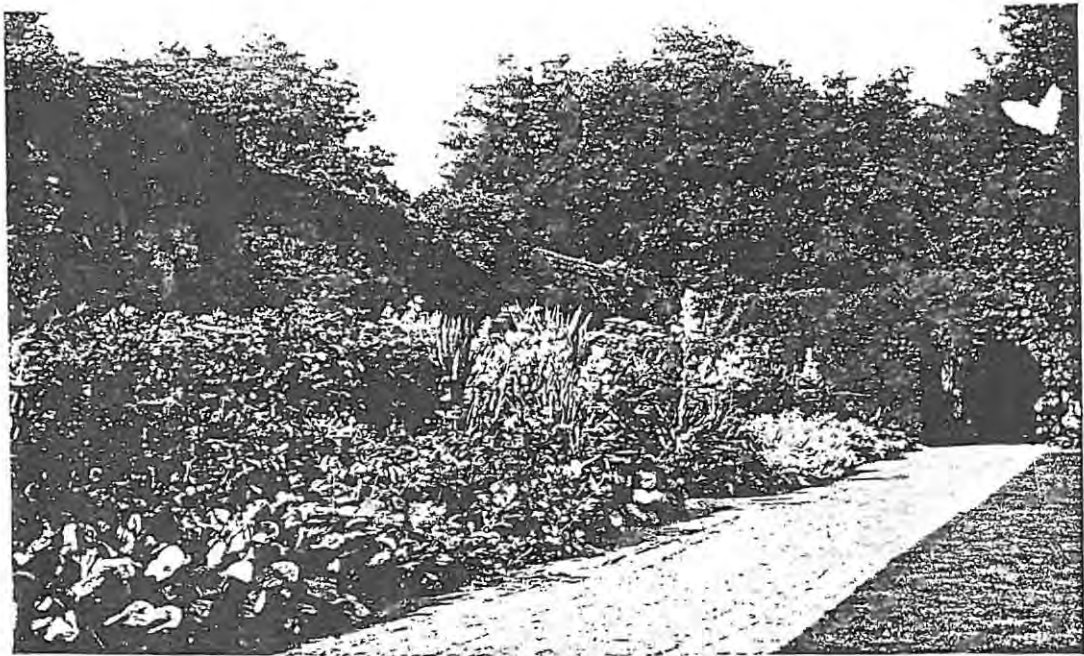


fig.33 Munstead Wood. Main flower border.

fundamental base or structure of interesting hardy plants, like yuccas, santolina, iberis, blue hydrangeas and some shrubs. Then, mixing with these, there were constant changes, in the form of temporary plantings of lilies, annuals, perennials or irises (Brown, 1982, p.45).

Jekyll became extremely skilful with the upkeep of the border, as its colourful show demanded constant care. She was continuously trimming, dead-heading, collecting seed, taking out dead plants and replacing them with new potted ones, training flowers over bare patches and over the stumps of things like oriental poppies, that had given the border some early colour (Brown, 1982, p.45). Finally, the whole border was backed by a large wall covered in rambling roses, creepers, wall flowers and some ground covers, which would all flower from sometime between July and October, whilst also fitting in with the colour scheme. Among these were a crimson rambling rose, fuchsia magellanica gracilis, magnolia, loquat (eriobotrya japonica), bay, pomegranate, a claret vine and white cistus x cyprius (Brown, 1982, p.44).

In her book Home and Garden (1900), Jekyll writes about the pleasures of colour and how this affects the eye. As an example, she wrote that, when standing at the end of the main border, looking at the sequence of greys and blues, and "saturating the eye to its utmost capacity with these colours", one can then be

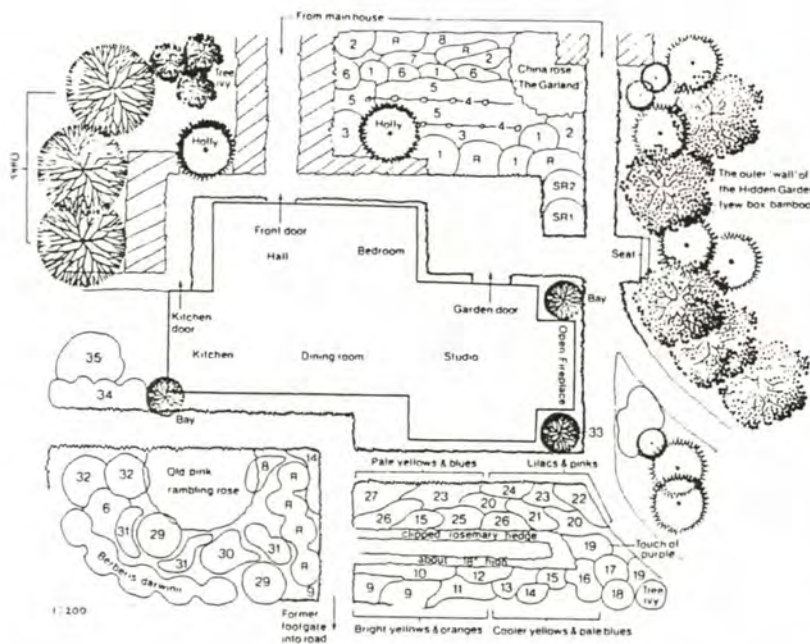
totally satisfied by the succeeding yellows. "These intermingle in a pleasant harmony with the reds and scarlets" of canna's and lychnis chalcedonica, "blood-reds and clarets" of dahlias's and salvia, "and then lead again to yellows" in the form of helianthus (sunflowers), rudbeckia and snapdragons (Jekyll, 1900, p.52; Brown, 1982, p.44-45). But, the visitor's eye would then have become "saturated" by rich colours, and so the inclination for colour satisfaction could then be appeased by the gradual colour sequence into greys and purples, offered by grey 'lamb's ear', 'dusty miller', lavender, phlox and purple salvia. This creates a cool balance to the warmth before, all according to the laws of complementary colour (fig.34). As Jekyll wrote, these greys and purples then take on the brilliance "that they would not have had without the preparation provided by their recently received complementary colour." (Jekyll, 1908, p.52).

In another area of Munstead Wood garden there was Jekyll's version of a cottage garden, the June garden, situated around the "Hut" and filled with scented plants and a mass of colour. Here, as everywhere in her garden, there were flowers in such profusion that they burst their geometrically planted areas and spread all over the grass paths, the rocks, into the trees and onto the more formal stone paths and walkways (fig.35) (Brown, 1982, p.38-40).

The colour scheme for the June garden was less ambitious than for the main border, but none the less effective and striking.



fig.34 Hursley Park. Recreation by Fenja Gunn of main flower border, similar to that at Munstead Wood.



- Key to the planting:
 R. Old shrub roses, mainly *R. damascena* 'Celestina' and *R. centifolia*
 SR. Standard roses (1) 'Celestia'; (2) 'Madame Plantier'
 1. *Paeonia officinalis* (pink and white)
 2. Snapdragons (pink and cream)
 3. Underplanting of orange lilies, ferns and white foxgloves
 4. Roses on hoops - *R. moschata* and *R. chinensis*
 5. Underplanting of male fern, *Niviviva celerata* and white aquilegias
 6. White foxgloves
 7. *Penstemon barbatus* (these and the snapdragons (2) to carry on flowering)
 8. *Bergenia ciliolata*
 9. *Papaver orientale* (apricot and oranges)
 10. Deep orange lilies
 11. Warm yellow iris
 12. Yellow tree lupin
 13. Cream foxgloves
 14. Clear yellow iris and white lupins
 15. *Aruncus sylvester* (meadow sweet)
 16. Pale blue anchusa

17. *Olearia phlegosappi* (gunniana) (Tasmanian dairy-bush)
 18. *Aceris japonica*
 19. Pale yellow iris (Dutch hybrid)
 20. Lupins (creamy, bluish lilac and a few purple)
 21. *Paeonia lactiflora* (flesh pink)
 22. *Iris pallida* *dalmanica*
 23. *Saxifraga umbrosa* (London pride)
 24. *Iris pallida* (pinkish lilac variety)
 25. *Negeta muscivora* (Jaasens) (carmine)
 26. *Campanula lactiflora*
 27. Creamy lupins
 28. *Geranium ibericum* (purple-blue cranesbill) with pale yellow and white Spanish iris
 29. *Crataegus monogyna* (whitethorn)
 30. *Verbascum bombyciferum*
 31. *Heracleum giganteum* (manitago) - highly prized but well-controlled!
 32. *Thuja occidentalis*
 33. *Viburnum tinus*
 34. *Berberis darwinii*
 35. *Prunus lusitanica*

fig.35 Munstead Wood. Plan of the June garden.

Jekyll used purples, pinks, blues, whites, creams and greys. These were the colours she associated with local Surrey cottage gardens, and they were created by simple cottage plants such as geraniums, sage, lavender, catmint, lupins and irises. Harold Falkner, an architect and a good friend to Jekyll, described some of the flowers in the June Garden as never having been "better grown than in this border, particularly Munstead blue" lupins, "with very large flowers of forget-me-not blue" and "munstead white, which was really a cream with white wings and thick petalled bell's." (Brown, 1982, p.41).

The 'Hut' faced the main house, and access to it was made firstly through a screen of spanish chestnuts and then through a small arch, made in a hedge (fig.36), its seclusion, however, was mostly made by its position in a wooded area, next to the hidden garden (fig.37) (Hobhouse, 1983, p.274). As a whole, the June garden resembled a miniature variation on the themes created in the main garden, but with less varied assortments of flowers, and with the addition of its own small house. For instance, the living room of the 'Hut' looked out onto a scaled down version of the main border, where herbs, poppies, snapdragons, lupins and other smaller flowers were arranged, in a similar colour scheme to that of the main Munstead border. There are very few warmer colours in this border, but those few still blend in perfectly with the overall design, as Jekyll used orange lilies and poppies, with warm yellow irises, paler yellow tree lupins and

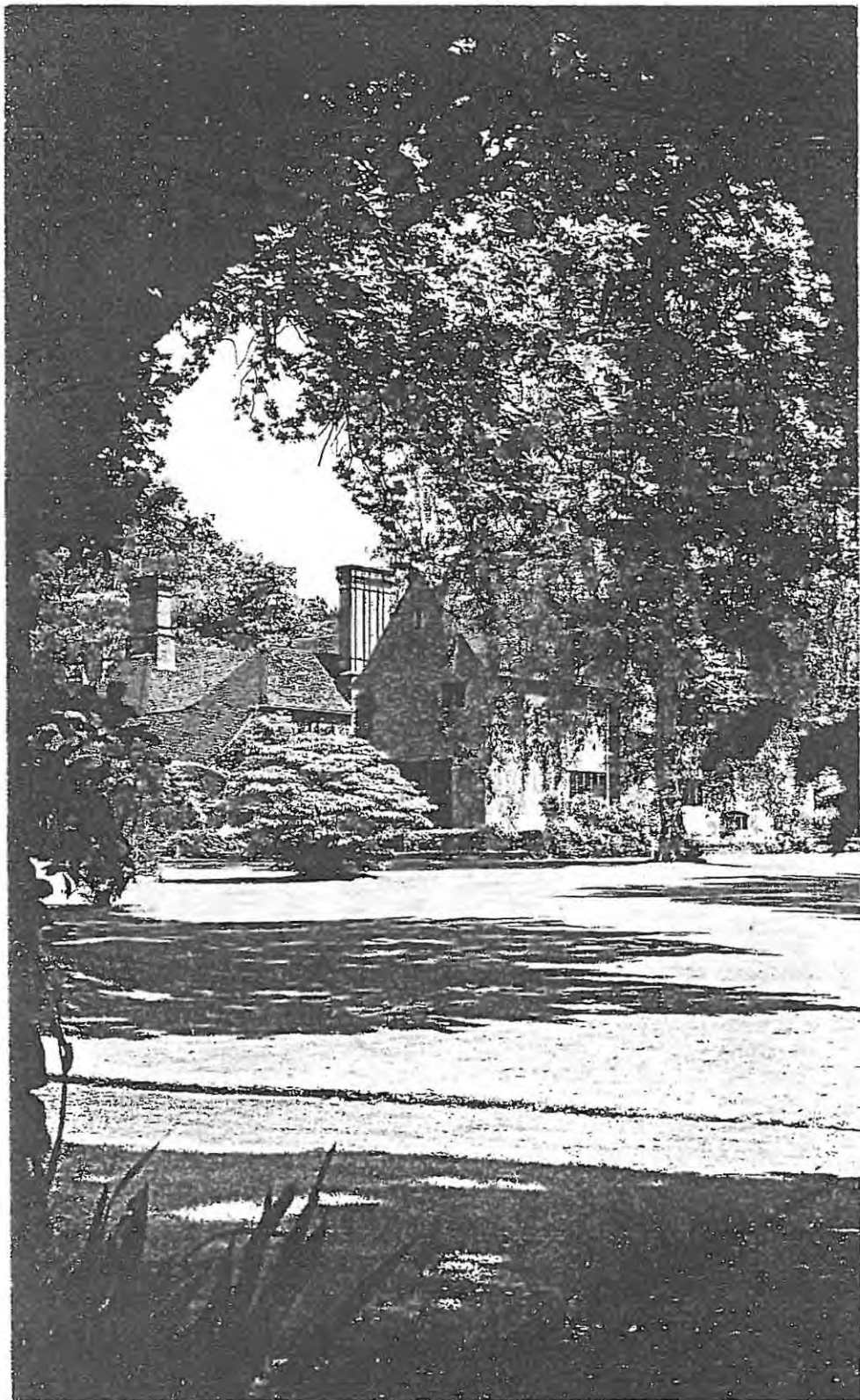


fig.36 Munstead Wood. Seen from the Hut.

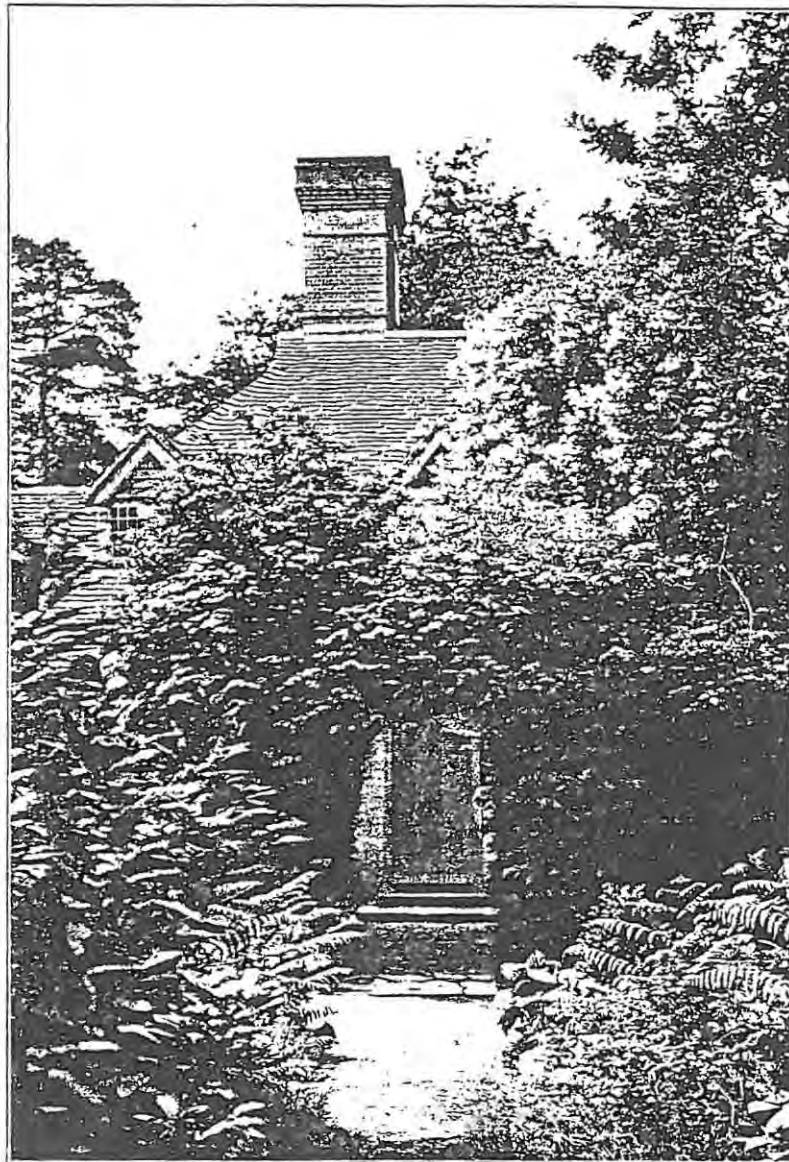


fig.37 Munstead Wood. Entrance to the Hut.

creams, rather than hot reds and the fully flaming warmth at the centre of the main Munstead border. She also used plants with smaller flower heads, as the smaller border cannot be seen from very far away, and therefore does not need the large sized flowers of the main border, which are needed there to add form and structure (Brown, 1982, p.41).

Elsewhere, a formal north court was created by Lutyens in the central area of the main house, enclosed on three sides by walls (fig.38). This is where one could rest, secluded and away from the elements, viewing the formal area of the flower garden. This is also where the Oak Gallery hangs slightly over the court, creating a perfect niche underneath for a bench, designed by Lutyens (Jekyll & Weaver, 1912, p.41; Brown, 1982, p.34). The enclosed court is paved with precious watermarked sandstone and, edging this, there is a circular, formal low clipped hedge of Box. Behind this low hedge stood a large group of pots filled with flowers, creating the impression of a planted scheme. But, unlike a flower bed, this area had the added advantage of easy replacement or changing of flowers and plants according to their season and success (Brown, 1982, p.34). The pots contained shade loving plants, and flowers such as ferns, funkia, lilies, bellflowers and blue hydrangeas (Jekyll & Weaver, 1912, p.41; Brown, 1982, p.34). This created a formal 'garden room', taking the idea of a house with rooms, out into the garden by means of a simple, unifying area, which, in its conception and function does

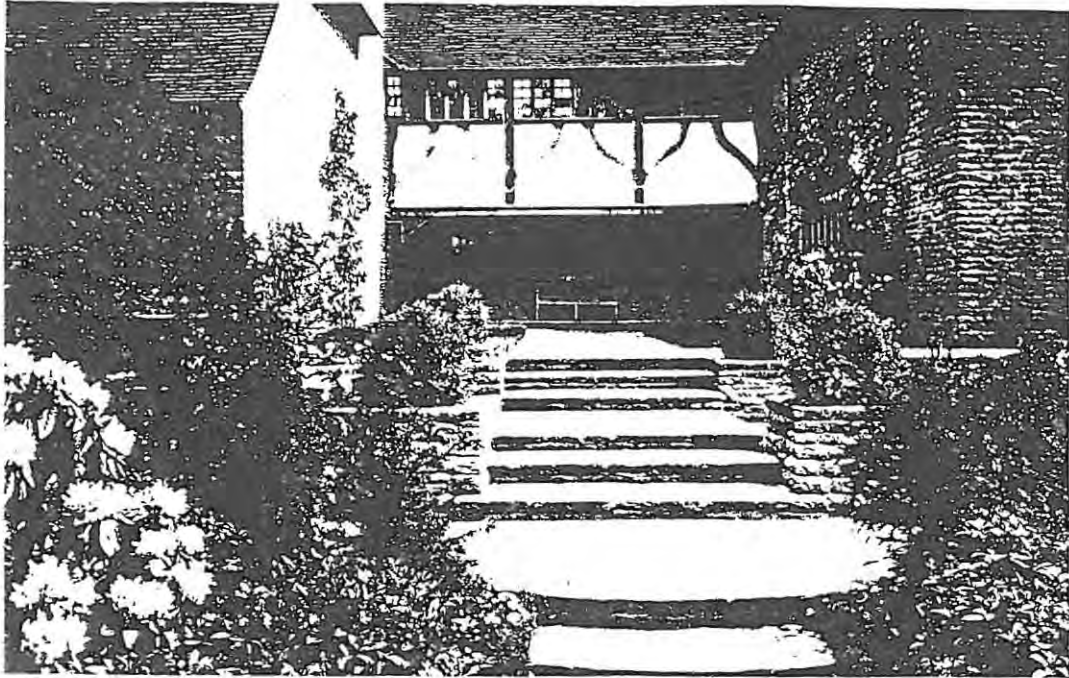


fig.38 Munstead Wood. The formal North court.

not solely belong to either garden or house. This concept, of a united house and garden, was then carried through to the rest of the garden, by means of different 'garden rooms', such as the June garden and the hidden garden, and then progressing, all in the same way, from formal to wild garden areas (see fig.31) (Brown, 1982, p.35).

The hidden garden was completely surrounded and encapsulated by untrimmed evergreens, holly, yew and Quercus ilex. This was a natural garden, with sand paths, stone steps and nearly all indigenous plants, left to ramble and drift as they wished. The colour here was subdued and simple, with white roses encouraged to grow into the yews and holly. It was also an area of the garden that could easily have been missed as the entrance is hidden and there is no pathway or direct route to the entrance (see fig.31) (Brown, 1982, p.39).

From the formal north court of the house, steps lead down past a pool to the 'nut walk', which was a pathway leading through flower borders of daffodils, anemonies, primroses and hellebores, and backed by nut trees, which were "cobnuts or filberts (corylus avellana or c. maxima)", and which arched "over the path, so making a pleasant shady way from one part of the garden to another" (see fig.31) (Hobhouse, 1983, p.265; Brown, 1982, p.35).

At the end of the 'nut walk' is a pergola, which leads either to the main flower border on the right or to the summer house on the left, but straight across the path and through a gate on the other side was the 'spring garden'. This offered Jekyll a place to go in early spring, to sit in the warmth of the sun, whilst being sheltered from the wind, due to the trees and the area being enclosed (see fig.31). There are four small entrances to the 'spring garden'. Two lead in from Heath Lane, one leads from the pergola and the other leads either back to the main garden, or to the kitchen garden (Brown, 1982, p.36). The enclosed nature of the 'spring garden' had the dual purpose of hiding itself after the main flush of colour had died down, because Jekyll realised that a really good show of spring flowers would not last long, and the rest of the year it would look bare and ugly. But she was a skilful plantswoman, and, to the colourful collection she added an ordered underplanting, as well as plants and flowers of various textures, shapes and contrasts. This was her most celebrated gift, of showing each plant to its best advantage, whilst doing the same thing for all the other plants surrounding it in the same group. So, by adding some stronger plants, and by the underplanting, Jekyll made the 'spring garden' last much longer than it would normally do (Brown, 1982, p.36). She also used a much stronger colour scheme here, with red and brown wallflowers, orange and double purple tulips, orange Crown Imperials, dark pink phlox and various warm yellows and golds, as well as some cooler pale yellows and pink tree peonies for

balance and harmony (Brown. 1982, p.38).

Jekyll did not go along with the belief that people should collect and use just any type of plant or flower, neither did she like haphazard planting. This, she wrote, "does not make a garden", only a collection. She believed in "careful selection" and "definite intention", and thought that this should be the gardener's "duty", not only to a garden but also to "our own bettering in our gardens". As a painter, her ultimate intention was to produce an aesthetically pleasing picture, that was acceptable to the eye, making the gardener want to constantly change and better the original design (Jekyll, 1900, p.vi). As there are no guarantees of total success in a garden, Jekyll believed some areas of a 'picture' should be backed up by plants and flowers kept in pots that could be dropped in where needed. "The thing that matters is that, in its season, the border shall be kept full and beautiful; by what means does not matter in the least." (Jekyll, 1908, p.54-5).

In her use of colour Jekyll was probably most influenced by William Turner. She often copied Turner's work at the London National Gallery, and in 1867, Ruskin specifically requested from the gallery that Turner's best work be made available for students to go and study. When she could still paint, the influence of Turner's work, from the National Gallery, was clearly visible in her use of colours (Festing, 1991, p.48-9). But this influence

became just as evident in the colours of her gardens. In the border at Munstead Wood, one can see the subtle drifts of colour that were used in Turner's work to guide the viewer of a painting across a fiery sunset or a turbulent sea. Like Jekyll, Turner was fascinated by the colour of light and movement. He developed a range of colours that was meant to suggest movement and the changing qualities of light, running from blue which gives the effect of distance, through yellow and white, to red which is a colour central to all living things. By doing this he used red as a focal point for his pictures, the best examples of this are his fires and sunsets (Lacey, 1986, p.36).

Jekyll also took the device, from Turner, of very slightly subduing strong colour, transforming this, perfectly, into her gardens. In the height of summer in England, when the hardy flowers, and the hottest colours, such as "blood red hollyhocks, 'deep scarlet' dahlias, and 'brilliant dwarf scarlet' salvia", are at their peak, Jekyll would add small drifts of gypsophila, "whose cloudy mass of 'pretty mist-like bloom' just sufficiently subdued" what had threatened to overwhelm (Festing, 1991, p.187).

Other favourite artists to influence Jekyll were masters such as Delacroix, Pissarro, Monet and Cézanne, who, in turn, were all influenced by the colour theories of the Frenchman Michél Chevreul, whose translated thesis was titled The Principles of

Harmony and Contrast of Colours and their Application (1854)

(Brown, 1982, p.42). To explain Chevreul's colour theories in terms of planting a garden one must refer to the Colour Wheel on which all Chevreul's theories are based (Brown, 1982, p.42). (fig.39)

This wheel shows only the colours created by red, yellow and blue, and then their respective tones. One side is cool and the other side is warm and inviting, blue and yellow respectively. The colours in between these two sides are neither cool nor warm and are less popular to a gardener, due to their incidental nature, and lesser emotive power. Therefore, it is better to mix a colour with its neighbours on the colour wheel, than to cause friction by using direct opposites, which have an equal strength. However, there are far more colours than just these. There are pinks, pale yellows, pale blues, cream, lavender, navy blue, brown or dark orange and maroon (Lacey, 1987, p.4). These are all created with the mixing of either white and a colour or black and a colour, called either tints or shades respectively. Of course there is one other set of permutations that were particularly favoured by Jekyll, where grey is also mixed with the various colours to make them opaque (Lacey, 1987, p.4-5).

A pale colour is cooler than its darker shade, as is clearly illustrated by pink, which is a cool, pale red, and brown, which is a warm, dark red. Thus, new relationships are made between

shades of the same colour. This can also be said about cool shades of a hot colour and warmer shades of a cool colour, meaning that darker shades of a cool colour, being warmer than its pure version, enables a pale warm colour and a darker cool colour to mix more harmoniously, perhaps in combination with another intermediary colour, or a grey. For example pink, which is cooler than red, navy blue which is warmer than clear blue, and silvery grey (Lacey, 1987, p.5).

Black, mixed with a colour creates a shade, which in turn makes a colour warmer, so it has more association and impact on reds and oranges, due to the fact that they are warmer colours, while white, for the opposite reason, has more relation to blues and greens, because they are cooler colours. Blues and violets, however, make the eye aware of distance and recession, whereas reds and oranges can make a flower border stand out and appear close. The gardener can use this knowledge to great advantage. For example, to make a long thin garden look shorter, the gardener would use oranges, yellows and reds. For the reverse, a short garden can be made to look longer with the use of violets and blues (Lacey, 1987, p.6). This was of particular importance to Jekyll, as colours from the warm side of the colour wheel evoke the most response and appreciation from the eye. Furthermore, it has been found that this is far more pronounced in Myopic's, such as Jekyll (Brown, 1982, p.42).

In a garden where opposite colours on the colour wheel are used, the gardener must be extremely careful, as there is intense rivalry between them, for example red and green, yellow and violet. The easy solution to prevent this jarring is to make one of the colours more dominant, as shown, for example, by using a less intense tone like lemon yellow with deep violet, or bright red with dark green (Lacey, 1987, p.9). In some cases this was the preferred effect for Jekyll, as she wrote of a large border of hardy flowers with a "gradual progression of colour harmony" for the red and yellow flowers, but for the blues she preferred to treat them "with contrasts rather than with harmonies." This way of using colours could clearly be seen in any one of her main borders at Munstead Wood (Jekyll, 1900, p.83).

The human eye seeks relief after gazing at a bright colour, and the best relief is usually found in the complete opposite of that colour. Not only that, but the opposite to a colour will seem far stronger, more pleasing and more exaggerated after one has been gazing at a magnitude of its opposite. But, the gardener must learn how to position colours such as orange and blue near, but not next to each other. Otherwise the effect of relief will be aggravated not achieved (Lacey, 1987, p.10).

Harmonious journeys through colour are most easily seen when the flower border in a garden leads from red to orange to yellow, which is a progression towards light. Harmony also runs through a

progression of green then blue then violet, which is a journey into darkness. Such groupings were understood by Jekyll for the first time in the history of garden design, and they constitute her colour schemes for the garden (Lacey, 1987, p.12). Jekyll had the ability to use mostly the purest colours in her planting but she was also able to create the softest of colour harmonies, either in massed borders or in thin drifts (Lacey, 1987, p.18).

Looking back at the colour wheel, harmonies would also be achieved by using a gradual movement through adjacent colours, because there would then be an emotionally and chronologically satisfying change from a warm to a cool sequence, or visa versa. There is also harmony of a more refined nature in the juxtaposition of a colour and those on either side of its opposite. And one more possible harmony is found in a tripod sequence, for example dark green, pink and yellow (Brown, 1982, p.42).

White is also a very important colour to have in the garden and Jekyll was adept at using its qualities to the best advantage. White was also one of the most important elements for the Impressionists, and also for Jekyll's friend and mentor Hercules Brabazon who said that "white is the colour of light and makes most things beautiful" (Brown, 1982, p.42). In a garden the most pleasing of effects is often achieved by the use of three plants, one of which would have a pure colour, another its tint

and white. Additionally, the most beautiful colours to go in a sequence with white are light blue, then pink, then a strong yellow, a sequence which was often used by Jekyll (Brown, 1982, p.42).

The other aspects of colour which were of great importance to Jekyll were the use of tints, tones and shades, especially in the planting of woodland areas (Brown, 1982, p.43). As she writes in her book Wood and Garden, "the whites are planted at the lower and more shady end of the group; next come the pale yellows and pale pinks, and these are followed at a little distance by kinds whose flowers are of orange, copper, flame, and scarlet-crimson colourings; this strong coloured group again softening off at the upper end by strong yellows, and dying away into the woodland by bushes of the common yellow azalea pontica, and its variety with flowers of large size and deeper colour." (Gunn, 1991, p.136).

There are of course other more fundamental factors involved in the colour scheme of a garden. Not all flowers grow at the same time or for the whole year. Jekyll believed that the only way to have success with colour in the garden was to restrict certain borders to certain times of the year, and the colour in each of these should last for at least three months, overlapping from border to border (Loxton, 1991, p.92; Jekyll, 1908, p.v). As the flowering or blooming time of certain plants can be very short, Jekyll mixed areas of these plants with others that flower

straight after, for example cistineoe with the sudden and short flowering time of briar roses (Jekyll, 1900, p.60). Another alternative was to devote specific areas of the garden to a colour, for example a blue garden or a white garden. But, for Jekyll the blue garden would only be successful if complementary colours were used first, and then all the other flowers could be "just as blue as may be consistent with its best possible beauty. Moreover, any experienced colourist knows that the blues will be more telling - more purely blue - by the juxtaposition of rightly placed complementary colour." (Jekyll, 1900, p.90).

One of Jekyll's greatest strengths was the ability to place flowers and plants in such arrangements that, individually, each was shown at its best. This would be done using contrasts in texture, shape and colour, with plants or flowers shown by themselves or en masse, but always in an area that suited their size, as has been shown with the 'June Garden' at Munstead Wood (Brown, 1982, p.36). Her colours and arrangements were subtle and soft, rarely causing any conflict to the eye, but "many a garden is spoilt by multiplicity of detail." "What is wanted in a garden is restful beauty, not perplexity." (Jekyll, 1918, p.55).

According to Jekyll too many gardens suddenly end where trees start, and this is often enhanced by the hard lines of a path running along the edge of a woody area. Jekyll wrote that there should be no such gap between the garden and woodland, so that

the garden planting could become part of the natural woodland scenery, with just enough connection between the two so that there would be a progression from one area to the next (Jekyll, 1908, p.83). One very successful way in which Jekyll planted this part of the garden was by the use of indigenous plants and flowers, and then "by degrees" using plants of foreign origin that would still be suitable to "wild ground", and then this wild area would "pleasantly and imperceptibly join hands with the garden." (Jekyll, 1900, p.91).

At Munstead Wood the lawn and Jekyll's garden melted into the wilder wooded parts of the garden where she carefully used her skills as a gardener to plant these areas in ways that would make them seem more closely linked. And so, from a narrow lawn facing the south side of the building, there is a wide grass path leading straight into the wood and up to an "old Scotch Fir", which "ends the view". This was then backed by a still more distant wood forming the perfect progression from garden to wood, even though it was the most simple arrangement. "This wide green walk is the most precious possession of the place, the bluish distance giving a sense of some extent and the bounding woodland one of repose and security, while in slightly misty weather the illusions of distance and mystery are endless and full of charm" (Jekyll & Weaver, 1912, p.42) (fig.40). Where the grass was closer to the house there were the carefully chosen colours of rhododendron, with ferns and natural wild heaths, inter-grown

with the other flowers to make a more subtle transition into the wilder areas (Jekyll & Weaver, 1912, p.43).

"The intention of all the paths from garden to wood is to lead by an imperceptible gradation from one to the other by the simplest means that may be devised, showing on the way the beauty of some one or two good kinds of plant and placing them so that they look happy and at home." (Jekyll & Weaver, 1912, p.44).



fig.40 Munstead Wood. The green wood walk.

CHAPTER 4

THE SPREADING INFLUENCE OF LUTYENS & JEKYLL, FROM 1900.

There are certain aspects of Jekyll's gardening style that show how easy it has been for gardeners around the world to transpose her ideas on gardening into their own situations. Of most importance, though, must be her respect and love for local or indigenous varieties. Her style, and her love of plants and flowers was then written about in her many books, translated into various languages and spread around much of the world.

Jekyll's books on gardening have been enormously influential over the years, not only in Britain but in North America, Europe, Australasia and here in South Africa. Her writing has sometimes been reproached for being "leaden and lifeless" (Quest-Ritson, 1993, p.32). Yet, the head librarian at the British Institute in Florence, Italy, has made it known that no other book in that library has been requested as frequently as 'Colour Schemes for the Flower Garden' (1908) by Jekyll. And, in recent years, the Mediterranean countries have nearly all seen an explosion of interest in English gardens and gardening (p.32).

In 1991 a part time English artist, gardener and author named Fenja Gunn published a book which contained her own watercolour paintings of recreated Jekyll gardens. Ms Gunn had been a student at the Berkshire College of Art and at London University. She

worked as an illustrator for several national newspapers, magazines and books, and has also designed several gardens (Gunn, 1991, back inside cover). In her book 'Lost Gardens of Gertrude Jekyll', she has illustrated examples of gardens that, for some reason, had either been lost, built over or never completed. She chose a cross section of various types of garden commission Jekyll received, and wrote a detailed book on some twenty examples of Jekyll's gardens that have vanished. Then, she compiled ideas of what they originally had looked like and included these as watercolours in her book (Howard, 1991, p.170) (fig.41). Geographically, these gardens range from Somerset in England to Connecticut in the United States. During her study, Ms Gunn found that in many cases the present owners were unaware that they owned original gardens, by Jekyll, in decline. Now, however, many of these are in the process of restoration, thanks to Ms Gunn's interest. This interest has directly lead to the spread of Jekyll's influence abroad, as one of the American gardens has already been fully restored according to Jekyll's original plans (Howard, 1991, p.170).

Ms Gunn found that there are some two hundred and twenty garden plans surviving Jekyll, all of which belong to the University of California, although the entire collection is also recorded on micro-film at the 'Royal Commission on the Historical Monuments of England', which Ms Gunn used extensively in her research (Howard, 1991, p.116).



fig.41 Hursley Park. Recreation by Fenja Gunn of blue and mauve borders.

Ms Gunn made it a personal mission to establish whether a great many of Jekyll's gardens still existed, whether they had been restored or if they had been destroyed. She found that the vast majority had been sub-divided, built over or quite simply destroyed, and that very little of the original planting had survived in other gardens. Sadly this was also true of Jekyll's home in Surrey, Munstead Wood (Gunn, 1991, p.9).

The identification of plants used by Jekyll proved to be one of Ms Gunn's most difficult tasks, because much of Jekyll's writing on plans was either illegible or she had used her own abbreviations and old names no longer used. For example megasea is now bergenia (Gunn, 1991, p.10). In the end it was the correspondence of Jekyll that provided the key to deciphering plant names, as this aspect of her work was more descriptive and explanatory. During her career as a garden designer, her correspondence with Lutyens and clients was the means by which she gained information on a new garden, much as if she had visited a site herself. In some cases it was as if she had already discussed aspects of the garden with either the builder or the head gardener (p.10). Correspondence became extremely important for Jekyll, and, in it, it is clear that she left nothing to chance. By asking questions, regarding the site and buildings, she gained an extremely vivid and detailed mental picture, as she used these letters more and more in the place of her senses. Sometimes Jekyll would, in her correspondence, ask

for the colour of stone used in a specific part of either building or garden wall so that she could enhance it with the right use of plant colour and shade (p.10). This way of working was necessary because her failing eyesight, her age and the great distances involved, made it difficult for her to visit sites. However, rather than restricting her gardening activities, this widened them, as it was a lot quicker to write back and forth to someone than constantly to visit sites all over the country. In those days such visits would have been by horse-drawn carriage, and making a journey would have been quite an undertaking (Gunn, 1991, p.10).

Jekyll also invited clients to visit her at Munstead Wood to discuss the plans for their gardens. This was a deliberate ploy so that she could show clients what she had achieved in her own garden. It is probable that Lutyens also gained many of his early clients through these same visits, as his building would also have been on show (Gunn, 1991, p.11).

The information that Ms Gunn obtained in the course of her writings, and the interest that she spread to owners who knew nothing about the origins of their gardens, was a great help to those who wanted to begin their own restorations. By the time Ms Gunn had finished her book, three of the gardens she mentions as lost in her text and illustrations were being fully restored (Gunn, 1991, p.12).

Recently, information about Jekyll's work has been made available through numerous B.B.C television documentaries on restorations, some of which have included Jekyll's gardens. One such garden was at Greystones House (1913), Merton Park, England. In early 1983, the owners, Mr and Mrs Chris Spencer, had obtained and read a copy of a Gertrude Jekyll biography, and found that their garden had originally been designed by Jekyll, for the same man who commissioned the house. As she had worked with Lutyens, so she worked with the architect of this house, J. S. Brocklesby. Eventually, in 1992 the Spencers found photographs and a scrap of the building plans in the attic. This added to other information on the original garden, which had come from acquaintances who visited the garden in the 1930's, and even from one or two people who had seen the garden in the 1920's when Jekyll might have visited it herself (Spencer, 1992, p.77).

Apart from the almost irreversible problem of a large swimming pool that had been put in the back garden where there used to be an orchard, the Spencers have managed either to restore or recreate all of Jekyll's original garden, in spite of the unavailability of some of the original plants and some uncertainty about the rose garden, which may have been a large herbaceous border (Spencer, 1992, p.78). Although Mr. Spencer could obtain no more information on the whereabouts of his gardens plans from the extensive collection of Jekyll's plans at the University of California, springtime in England revealed the

presence of hundreds of bulbs. These appeared in rough shaped areas that appeared to have the shape of flower borders. This, coupled with the placing of trees and large shrubs, helped to fill the gaps in the garden plans (Spencer, 1992, p.78).

In 1991 Mr. Spencer visited Munstead Wood and the Godalming Museum, and was overjoyed to be rewarded for his endeavour with a shoe box of notes on the garden at Greystones. Although there were no plans, there was a complete list of plants used and the useful knowledge that there had been seventeen beds (Spencer, 1992, p.79). Helpful too was a visit by the son of the architect, J. S. Brocklesby, who explained that the original entrance had been a hedge, running parallel with the house, and not the full grown trees that were currently there. Seemingly, this hedge had been created so that the visitor's first impression was of the house and its front elevation, not the garden. This meant that the passer-by would notice only the house, with the hedge-line leading the eye to it. But the visitor would, on entering the property, be pleasantly surprised to see all the colour in the front garden, hidden from the outside by the hedge (Spencer, 1992, p.80).

In the end, the Spencers found that, even though she had worked on a small property, Jekyll had managed to create various garden rooms, as well as other elements common in her gardens, a perfect example of how Jekyll's designs could be used in an urban

context. While there were no areas totally devoted to a single colour, there was a hidden garden, a rose garden, a kitchen garden, a formal garden, an orchard and a large variety of scented effects, garden walls, chairs and an arbour (Spencer, 1992, p.79) (fig.42). An interesting point to note is that Jekyll did not have the scale to establish a gentle gradation of colour in any one large herbaceous border, and so the colour schemes are less complicated. For this she used a lot of ordinary plants in reasonably complex arrangements that turned the stronger colours in a border into areas of incident, rather than having a whole scheme flowing softly through cool purples and greys and then warming through orange and red, then back into cool colours (Spencer, 1992, p.79).

Similar to the most daunting problems at Greystones, the owners of a garden designed by Jekyll in 1908-9, at The Manor House, Upton Grey, near Basingstoke, were faced with almost nothing of the original planting, and furthermore, when the original plans were found, Jekyll's handwriting was almost indecipherable, not to mention the fact that many of the plants Jekyll used cannot now be found in England. But, to the owners advantage, the skeleton of the garden was untouched by either a swimming pool, a tennis court or any other major change in the architectural shape of the garden. And so a stone mason was soon employed to repair all the walls and paths. Luckily he was enough of a craftsman to realise that the old drystone walls needed



fig.42 Greystones. View from the Hidden garden.

their cracks and crannies to support the large amounts of flowers and climbers that now cascade over them, just as they would have in Jekyll's time (Wallinger, 1993, p.26).

The biggest difficulty once the restoration of this garden had been finished came with its upkeep. Among a host of other typical garden jobs many of the plants had to be cut back from neighbouring areas and many others needed either dividing or replacing every year. This clearly indicates one of the reasons why Jekyll's gardens fell out of favour after her death. They are very labour intensive, but one has to remember that she was an artist first and foremost. She belonged to a time when cheap labour could be found for the upkeep of such gardens, but, in addition, she was constantly experimenting with her gardens and trying to improve her gardening techniques so that the large amount of work, and the many changes necessary would suit her plans for future garden schemes. Had she known the problems that face the modern gardener, she would most likely have come up with some kind of solution (Wallinger, 1993, p.28).

One country which creates many problems for the gardener is South Africa. Nevertheless it is one of the most pertinent countries in which to look for the influence of Jekyll and Lutyens, although this is mainly through Sir Herbert Baker, although it must be remembered that there are other gardens and buildings in South Africa which show the influence of Jekyll and

Lutyens, without the mediation of Baker. A good example of this can be seen at Rustenburg (1690's), in Ida's valley in the Cape, where Mrs. Pam Barlow, the present owner, interplanted erigeron daisies with semi-circular steps, which was one of Jekyll's specialities (fig.43) (Viney, 1987, p.84). However, it was mainly through Baker that Jekyll's influence began to spread, and it can be said here that what Jekyll was for Lutyens and his gardens, she also was for Baker (Viney, 1987, p.208).

Although Jekyll never had any of her own garden designs completed in South Africa she frequently helped Baker with his garden designs, through correspondence. Lutyens, however, did build the Johannesburg Art Gallery and a Memorial to the Rand Regiments, albeit the Gallery not having been completed, and neither examples being of the same era and style as Munstead Wood. However, as with his other classical work, they do still embody the essence of the Lutyens/Jekyll collaboration, in the gentleness of the architectural features, an awareness of the suitability to a site and sensitivity to the choice of materials.

When he visited South Africa in 1910 Lutyens was very impressed by the colonial architecture he saw, most notably that by his friend and contemporary Herbert Baker, although this architecture showed little or no influence from rural or indigenous South African building. This tendency extended to Lutyens, who mistakenly believed that there was no indigenous



fig.43 Rustenburg. Erigiron daisies in the Jekyll manner.

craftsmanship in South Africa. In fact, it may have been Lutyens who influenced Baker in this regard, as, in an early student-day letter to Baker, when Baker was still new to South Africa, Lutyens wrote that "in old countries you can use rough materials, where you find old men instinctively handling it from boyhood and unconsciously weaving lovely texture into it. In any new country it is impossible to expect any help of that sort... reliance can only remain in the best of thought - the harder and purer the better", and by "the best of thought" Lutyens was unmistakably talking about classicism, as can be seen in his work away from Britain (Percy & Ridley, 1985, p.191). It is, however, possible that, with his Arts and Crafts roots, had Lutyens immediately seen what he was looking for, or been exposed for any length of time to the truly rural crafts in South Africa, he may well have been persuaded to change those staunchly classical ideas.

In South Africa, the ideas of Lutyens and Jekyll were manifested mainly through their influence on Herbert Baker. Jekyll often communicated with Baker while he was in South Africa and, at his request, she often made recommendations and suggestions for sites and gardens. And, as will be shown, there are numerous Baker gardens in South Africa that show her influence at work. Only once was she herself requested to put forward some designs for a garden in South Africa, at Groote Schuur for Cecil John Rhodes, but the plans were never completed because Rhodes did not like what he termed too "bitty" a layout

(Viney, 1987, p.173; Festing, 1991, p.219). Jekyll had been introduced to Baker by Lutyens many years before Baker moved to South Africa in 1892. In fact, Baker first met Jekyll when Lutyens took him to Munstead Wood, not long after its completion in 1897. And it was she who taught Baker about gardening, and the role it plays in the setting and enhancement of architecture. Of Jekyll, Baker once said "she was a skilled craftswoman and not only an expert gardener, a planter of flowers, but she had the painter's sense for their arrangement in colour harmonies. But her outstanding possession was the power to see, as a poet, the art and creation of homemaking as a whole in relation to life; the best simple country life of her day, frugal, yet rich in beauty and comfort: in the building and its furnishings and their homely craftsmanship" (Baker, 1944, p.15-16).

Jekyll and Baker were quick to become good friends, and Baker enjoyed a long and warm relationship with her which was maintained through correspondence while Baker was in South Africa. In fact Baker had a very similar personal relationship with Jekyll as did Lutyens, and many of the lessons Baker had learnt from her and Lutyens at Munstead Wood, he incorporated into his work in South Africa (Viney, 1987, p.208).

Jekyll's influence on Baker can clearly be seen in many of his most accomplished South African gardens. An example of such a garden can be found in Baker's own Transvaal home at Stonehouse

(1902), Parktown, Johannesburg, where Baker and his wife deliberately planned a Jekyll garden, using wild South African plants around the house, and with a rose garden, shrubberies, and lawns planted far below (fig.44). This was where Baker began using wild/indigenous plants and flowers, according to the beliefs of Jekyll that one should use any available plants, as long as they are suitable (Viney, 1987, p.205).

Generally, Baker considered the herbaceous border to be of great importance in a garden, as well as the use of stonework, uniting a house with its garden, and the rock garden with its Alpine plants, all of which was learnt from Jekyll, the use of which she had perfected. This greatly helped Baker, particularly in his Transvaal work (Greig, 1970, p.25). It can best be illustrated by considering Bedford Court (1904), Bedford view, Johannesburg, where, according to Baker, "the flat site lent itself to a garden of herbaceous borders, water pools, cypress hedges and wide spreading lawns", and similarly at Villa Arcadia (1909), Parktown, where the herbaceous borders below the house give a wonderfully colourful foreground to the view of a forest with distant veld and mountains behind (Greig, 1970, p.53).

In the designing of Brenthurst (1904), another Transvaal home in Parktown, Jekyll's way of doing things has been clearly documented through Baker's discussion of an aspect of the garden with the client, Mrs Chaplin. In a letter, which reads as though



fig.44 Stonehouse, Parktown, Johannesburg.

it had come from Jekyll herself, Baker explained to Mrs Chaplin that "the effect I wanted was a very broad mass of flowers against a dark green background... you cannot get a really fine herbaceous border in six foot which is the present width of the bed" (Viney, 1987, p.229). Surely Jekyll would have been pleased that Baker would not compromise on his own artistic sense of what would look good.

For another garden, the Presidensie (1905-7), Bryntirion, Pretoria, Baker consulted the Transvaal forestry department and chose those trees that would survive and flourish the best. In so doing he did not ignore any indigenous varieties that would be suited to the site, indeed he used them as often as he could, and then proceeded to lay out the gardens in the manner of Jekyll (Viney, 1987, p.225). This included lawns, alleys, gravel paths, pergolas and herbaceous borders. There were also kitchen gardens and picking gardens, as at Munstead Wood, but also the koppie garden, which was filled with "natural planting of indigenous flowers" (p.225).

Although Baker was greatly influenced by the gardening knowledge of Jekyll it was the influence of Lutyens in Bakers' architecture that has been given the most importance by historians. Perhaps this was due to the shared vocation of the two men, but it is even more likely that this was because those historians had realised that in Lutyens, Baker had recognised a

genius, with whom there was much to share and from whom there was a lot he could learn. By the time Baker was working on the Pretoria Union Buildings (1910-12), he "was under the potent influence of the classicism which Lutyens had encouraged in his architectural thinking; he even submitted the designs for the Buildings to Lutyens" (Greig, 1970, p.180). In fact Baker consulted Lutyens for well over twenty years, and, when his more classical commissions were submitted to Lutyens for final approval, Baker was usually ready to adopt any of the suggestions Lutyens had made (Greig, 1970, p.166 & p.180).

Inherent in that "classical" architecture was the background of the Arts and Crafts movement and a firm belief in local crafts and materials, and, as we have already seen, Lutyens did not carry that belief into his practice in South Africa. However, as is seen in the Union Buildings, Baker, who had lived in South Africa for some time, was prepared to use local materials for such a major commission (Fransen, 1982, p.226). This was a totally unique concept at a time when all over the Empire building materials were almost exclusively imported in vast quantities from overseas (Fransen, 1982, p.226). The craftsmen and workforce were all South African as well, mostly from the newly-created Public Works Department. There were over four-hundred white workmen and eight-hundred black workmen (Greig, 1970, p.187).

So, "as far as possible, only materials of South African manufacture were used, . . . , and the use of new methods of building began a new era for erecting large buildings in the country. In the workshops electrically worked machines, the most modern in the world, turned granite and Warmbaths stone for columns and balustrades and produced joinery with the kind of finish which was necessary for a building of that nature" (Grieg, 1970, p.187). The terraces and retaining walls of the gardens were made of mountain stone from the site (fig.45). Red sandstone from Wolwehoek in the Orange Free State, Pretoria and Witbank in the Transvaal, was used everywhere, for arches, columns, exterior walls, the amphitheatre, courtyards, keystones, gargoyles and capitals, with limewashed brick inside the archives and store rooms (Rencken, 1989, p.7; Greig, 1970, p.186). Many of the main columns were made of red granite, whilst the iron and brass work were almost all locally manufactured. Baker "wanted the ironwork to be wrought locally so that he could supervise the work as it proceeded to ensure that it would be proper craftsman's work and not made in a mechanical way to the detriment of the design, desiring 'rough rather than highly finished work'." This included all the window and light fittings, grilles and various brass hooks (Grieg, 1970, p.186). "Although the panelling in some of the rooms and offices is of Burmese Teak, hardwoods indigenous to Southern Africa were used as far as possible for the woodwork of the building and its furnishings." (Rencken, 1989, p.13).



fig.45 The Union Buildings. Garden terraces.

Baker's personal attention to such details and to the abilities of the working staff, contributed to the overall convenience, as well as beauty of the Building. When he was still trying to clinch the commission, Baker wrote to the Minister of Public Works to defend himself against claims that his plans would produce a "dark, uninteresting square mass", which was one of the claims of his critics. He impressed upon the minister the importance, not only of beauty, but also of the necessary convenience required in office accommodation (Keath, 199-?, p.177). Like a true follower of the Arts and Crafts movement, Baker saw the importance of all aspects of a building, which he had first seen expounded at Munstead Wood.

One of the early drawings and sketches that Baker sent to Lutyens of the Union Buildings, describes his idea for a high, domed building behind the colonnades. Lutyens suggested he change this for twin clock towers, and Baker implemented the idea (Keath, 199-?, p.172). Lutyens also suggested that for the walls of the buildings, where the eaves of the roof projected, there should be "an entablature with the frieze omitted and the top member of the architrave becoming the lower member of the cornice". Lutyens sent a sketch and Baker again used the idea (fig.46) (Keath, 199-?, p.180).

The architecture of the Union Buildings integrates with its natural environment impressively. Terraces and stairways lead

down to a large lawned park off Church St. and because of the wide expanse created by the lawn, the building is visually undisturbed from almost all the best viewpoints (fig.47). In addition, the hill behind the buildings has been left in its natural condition, without any blasting (Fransen, 1982, p.226). The planting on the koppie "was to be reserved entirely for indigenous trees and shrubs such as aloes and cacti."⁷ (Greig, 1970, p.178)

Examples of Lutyens' influence on Baker are, however, possibly best seen in those houses that reflect Lutyens' earlier work in Surrey and the other English counties, where there is the equally strong influence of Jekyll (Viney, 1987, p.214).

"Baker was not immune to the influence of Jekyll nor the vernacular Edwardian style that her collaboration with Lutyens produced.... Few young architects - impressionable and enthusiastic - could have resisted the influence of so strong and original a character. And nowhere is the evidence of her influence more apparent, or her lessons better learnt than in a colonial - and ducal - estate designed by Baker and set in, of all seemingly unlikely places, the rolling veld of the eastern Orange Free State" (Viney, 1987, p.208)

This was the house at Westminster (1904-5) (fig.48), an estate

⁷ N.B. Cacti are not indigenous to South Africa.

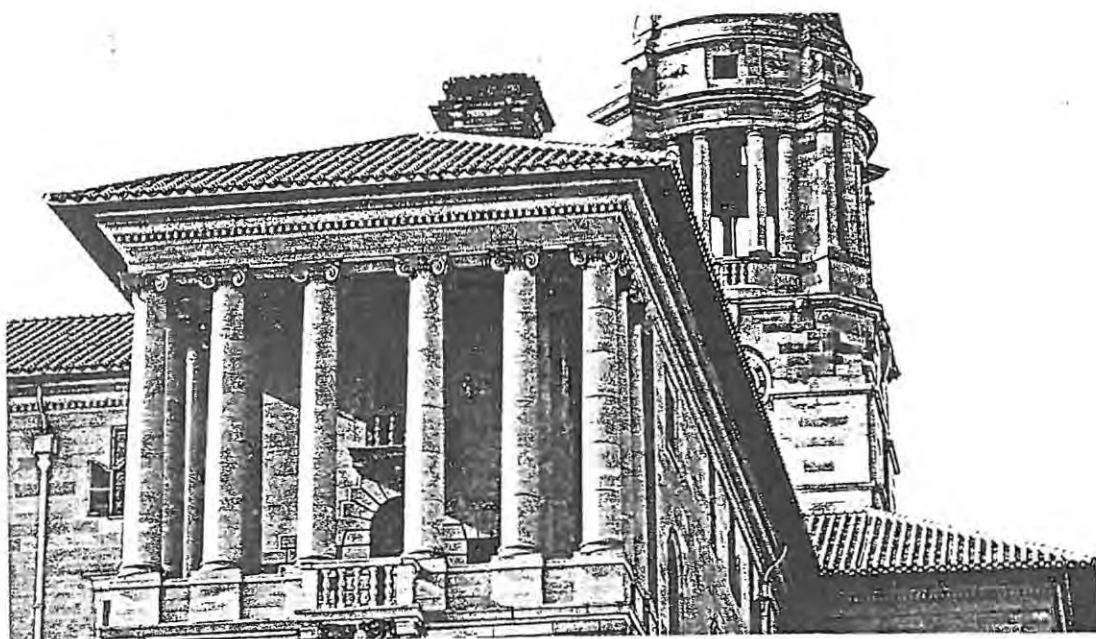


fig.46 The Union Buildings. Cornice and architrave.

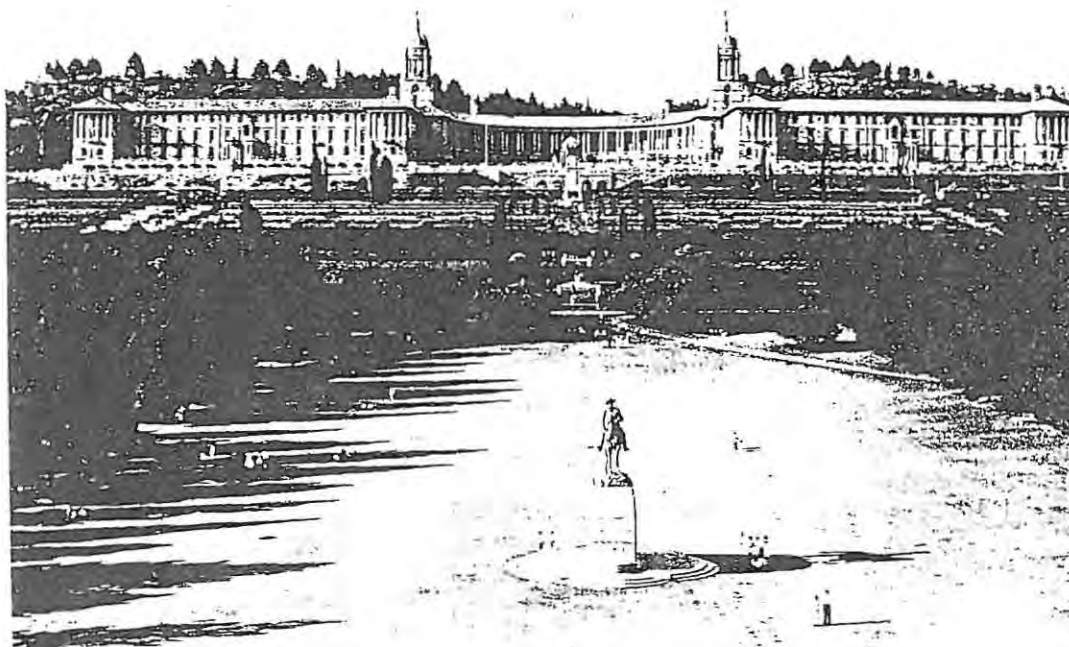


fig.47 The Union Buildings. View from Church St.

near Tweespruit, designed for Hugh Richard Arthur Grosvenor, second Duke of Westminster, where, on entering what Baker termed the 'Big house', the visitor is led immediately into a long gallery which creates a pleasant and uncontrived link between kitchen quarters in one wing and bedrooms and bathrooms in the other. This is far more interesting and creative a solution than having a simple connecting corridor, as with the additional space that was created it seems more like another room (fig.49). This gallery, notwithstanding its beams, Dutch antiques, colonial furniture, brass and other ornaments, owes a lot to the gallery at Munstead Wood, designed by Lutyens, which Baker had already tried to copy, for the first time, at Rust en Vrede (1905), Muizenburg, Cape Town. And for much of the furniture, Baker's carpenters used indigenous white stinkwood, Celtis africana (Greig, 1970, p.144).

Westminster was built out of the local creamy sandstone, which has now lightly yellowed, and which Baker insisted on using throughout, rather than importing foreign stone at great cost. The style is mostly that of an Elizabethan English country house, with a "long line of mullioned casements" emphasised by a heavily beamed entrance gallery, but there is a mixture of Cape Dutch themes as well. Baker had seen and used these in his work in the Western Cape Province and he now used them on gables and fireplaces, and on some of the internal furnishings (Viney, 1987, p.210 & 214; Greig, 1970, p.144). The furniture, in Arts and



fig.48 Westminster. Orange Free State.



fig.49 Westminster. Oak Gallery.

Crafts tradition, was carefully decided upon by Baker himself. Some of the furnishings he chose were Dutch antiques, but the rest he designed himself, and were either made up in England or in Cape Town. Some were even made on the estate itself (p.214).

As with all Baker's gardens those at Westminster are in the style of Jekyll, with a rose garden, shrubberies, pergolas, terraces and walled areas. Due to a lack of trees in the area, a great many were planted. These were mostly evergreen, for shade all year round. There were colourful bougainvillaeas and hydrangeas, and various indigenous geraniums and agapanthus planted in pots (Viney, 1987, p.214). (fig.50)

Westminster garden was very English in appearance, even though it used local materials and mostly indigenous plants. This English atmosphere must have been given to it by Baker's design. If one considers what the general idea of an English garden was, it would be found to include a naturally shaped lawn with natural-looking groups of flowers, shrubs and trees, all in abundance and creating the atmosphere of being out in the countryside (Eliovson, 1983, p.124). This would be true of both Jekyll's gardens and Sir Herbert Baker's.

Jekyll's influence, however, was not confined to large scale, often public, projects, planned by architects such as Baker. The English style of gardening was widely popular, especially in



fig.50 Westminster. The gardens.

urban areas, where small scale gardeners found that it satisfied their desire to be in touch with nature. Jekyll's own designs for small gardens concentrated a large variety of plants in small areas, making her plans ideally suited to the urban context. Thus, her colour schemes and her ways of planting filtered into towns and cities, until, without necessarily knowing it, many amateur gardeners around the world had created gardens in her style (Eliovson, 1983, p.124).

One notable member of Jekyll's more direct followers was Victoria Sackville-West whose magnificent garden at Sissinghurst, in Kent, "followed Gertrude Jekyll in her use of colour groupings: a purple border, a cottage garden in red, orange and yellow, a walled garden devoted to nineteenth-century roses, pink, purple, white and striped, underplanted with lavender, pinks and irises, a white garden" and "a herb garden." (Fleming & Gore, 1979, p.220) One can also see several large herbaceous borders and another rose garden, and the general garden structure which was designed by Sir Harold Nicholson, Mrs. West's husband, echoing and evolving from the ideas of Jekyll and her gardens (Eliovson, 1983, p.124).

One example of the conscious, direct way in which Jekyll's influence was spread even further afield can be seen in Pietermaritzburg, South Africa, where the garden of Mr & Mrs Kettley, of Boom Street, was based on Mrs West's garden at

Sissinghurst. It is vastly scaled down because it is an urban garden, but the primary reasons for regarding Sissinghurst as a starting point was due to Jekyll's colour schemes found there. Another thing which must, in some way, have directed the Kettley's towards Jekyll was their interest in the Victorian era, to which Jekyll belonged. In addition to many Victorian garden ornaments, the house inside and out has been filled with the ornaments of that period (Gardener, 1994, p.40).

When she moved to Boom street Mrs Lorraine Kettley soon decided that her garden was most suited to the English style. She was specifically influenced, at that time, by the work of Jekyll and Lutyens, whose ideas of separating the garden into "rooms", each with its own character, became the essence of her own garden (Gardener, 1991, p.108). However, many of the individual ideas were copied directly from Sissinghurst, with its Jekyllian features. Sissinghurst garden has been kept in its intended state, whereas most of Jekyll's gardens have not. Thus, it was easier for Mrs Kettley to use Sissinghurst as the model. But just as Baker had done before, Mrs Kettley, in a 1992 magazine article, as though it was Jekyll herself talking, wrote about her beliefs on gardening, describing how she was affected by 'harmony' and 'balance' in a garden, and that, with discipline, these can produce a clear sense of tranquillity and peace (Raimondo, 1994, p.88).

As the Kettleys were moving into an existing house and a garden which had little more than grass, Mrs Kettley began by looking for the essence and dominant feature of the garden before beginning any work on it, just as Jekyll had instructed in her books. In the case of her Boom street plot Mrs Kettley realised that the best feature worth keeping for her garden was its progression of three flat terraces (Raimondo, 1994, p.88). It is around these three level terraces that the garden has been structured, with interleading steps that connect them and small hedges full of colour. Incorporated into these terraces are paved areas, gates, formal hedging, plant arches, cast-iron arches, statues, cast iron pillars and Victorian lamp posts (figs.51,52). The garden walls are made of typical Pietermaritzburg rose-coloured bricks (Gardener, 1991, p.108).

Along Jekyll's guidelines for garden structure, Mrs Kettley has planted a background of hardy shrubs and climbers and made sure that they would be able to resist the heat of a South African summer in Natal. She put in thirteen salmon-pink Natalia bougainvillaeas which blend with the brick work, and to add some green (fig.53). Creating an added sense of depth, she used escallonia rubra var. macrantha, lime yellow cestrum parqui, murraya exotica and the blue plumbago so often found along the roadsides of the Eastern Cape. There is also some very simple, formal topiary, designed into balls and columns which give extra shape during winter (fig.54) (Raimondo, 1994, p.88).



fig.51 239 Boom St. View of the three terraces.



fig.52 239 Boom St. View of the three terraces.

The garden has a decidedly English feeling to it, possibly enhanced by the informal clumps of colour that nearly always ramble over onto pathways, just as they had done at Munstead wood, and just as they do not do in a lot of modern South African gardens (Raimondo, 1994, p.88).

The garden is connected to the house by means of a brick terrace with pot plants, an obvious parallel to the formal courtyard at Munstead Wood. This leads back onto the formal lawn which, in turn, leads into the greener, more informal areas of the lower terrace garden, a progression exactly matched by Munstead. Lutyens-like circular steps appear at the beginning of the garden, which lead from the brick terrace and subtly connect the house and the garden. The idea of rooms in a garden has been continued by the use of gates, which act as garden doors, between garden areas (fig.55). The use of cast-iron chairs and tables, often dressed with florally patterned cushions and cloths by Mrs Kettley, all add to the theme of a garden with rooms. In addition, there are various pots and containers which carry a multitude of small shrubs (fig.56) (Gardener, 1991, p.108).

Lastly, there is a water feature near the lawn, reminiscent of that seen on a larger scale at Deanery Gardens, with its circular and semi-circular theme (fig.57). There is also the use of pink, mauve and grey plants, which Jekyll loved. Mrs Kettley also worked extremely hard to create a "room" entirely devoted to



fig.53 239 Boom St. Border of shrubs, climbers and Natalia Bougainvillaeas.



fig.54 239 Boom St. Formal garden with topiary balls.

white. All the features of this garden would have looked equally at home in a Jekyll garden (Gardener, 1991, p.108).

The similarities between this garden and Jekyll's gardens can clearly be seen in my own photographs of Mrs Kettley's garden and illustrations of Jekyll's gardens. Jekyll used photography herself, as a means of extensive illustration in her books, as she had already realised how effective they would be for demonstrating her ideas.

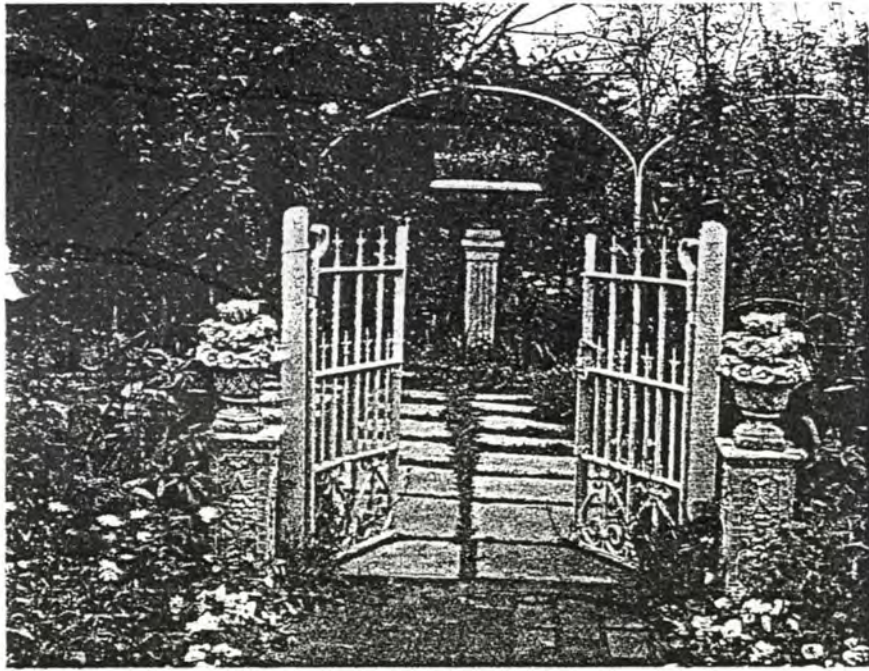


fig.55 239 Boom St. Garden gate.

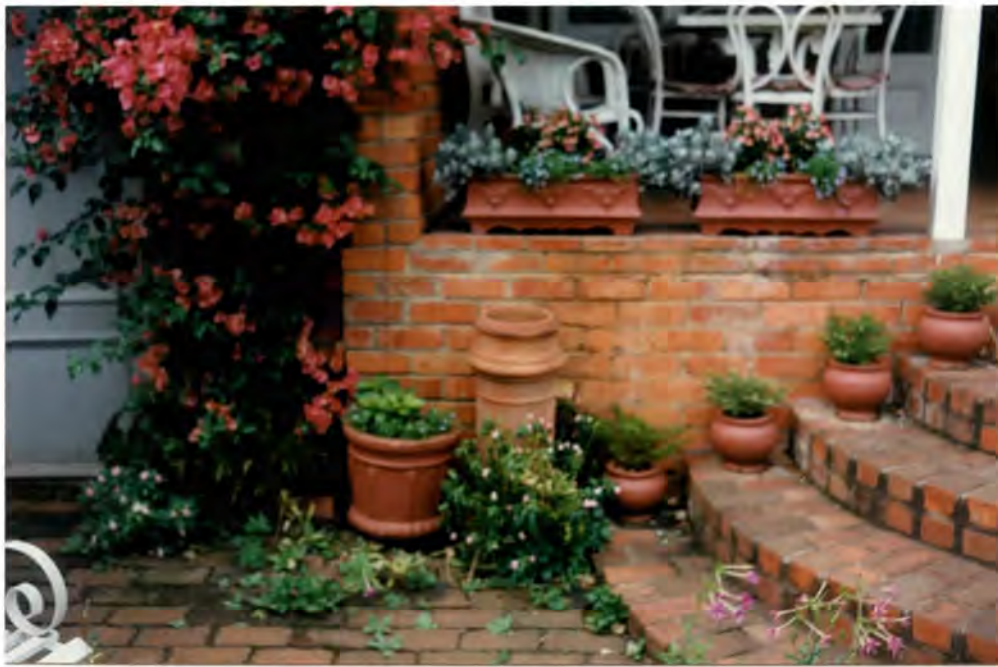


fig.56 239 Boom St. Pots, stairs and rose bricks.



fig.57 239 Boom St. Water feature.

CHAPTER 5

CREATING A FLOWER BORDER IN THE STYLE OF JEKYLL,
1992 - 1995.

There were two main reasons for planning and planting a herbaceous flower border of my own. Firstly, this was to try and imitate the style of Jekyll's gardens, and secondly, to introduce a number of indigenous South African plants and flowers to a Jekyll-style border. At the beginning, the intention was to use only indigenous plants, with the hope that they would all be from the Eastern Cape, or even Grahamstown, which is where this border was planned. But, as I learned more about Jekyll and her gardens, it became obvious that this initial intention was not necessarily best.

For Jekyll, a garden was firstly a picture and then a garden, and she endeavoured to keep her use of plants as simple as possible and use mostly those best known to her. But, even though she did advocate the use of wild plants and flowers from the area in which a proposed garden was being designed, she also found it necessary to use a wider variety of plants, not necessarily indigenous, as long as they were suitable. Jekyll used as many plants and flowers from all over the world as interested her, or for which she had a use, but she still preferred a local variety over a foreign one. The final composition would, therefore, only enhance the beauty of those indigenous items in a garden, in so

far as these would then be shown off with other beautiful flowers that have complementary colours, and not with the ordinary grass, earth or shrubs that would usually be their neighbours. Through my own experimental garden I discovered that this was not only true but was a very helpful guideline to planting. Another good reason to broaden the base of my choice, was that a far greater variety of flowers and plants are now available to the gardener, as against the few variations to which Jekyll was accustomed. Besides, as Jekyll always wanted more varieties of flowers to work with, and was always including, in her schemes, her latest plant discoveries, it would have defeated my own set goals not to do this myself.

My border is centrally situated, in a large garden, where before, there was only a gravelled area under a car port, which has been removed and converted into a garden partition (fig.58). Two trees at either end of a curved row of stones map out, and edge, the flower bed (fig.59). One side of this bed was earthy and bare, where the lawn struggled to grow. The other side was all stone, concreted in around a swimming pool. Essentially the border is in a shady, dry area, backed, on all sides, by more brightly coloured parts of the garden.

From the outset, I kept a good list of plants, shapes and colours liked or preferred by Jekyll. These were among the prime reasons why, in the first place, I was interested in her style of



fig.58 Car port and area.



fig.59 My Jekyll border between two trees.

gardening. I also knew of her love for grey-leafed plants in a garden border, the use and variation of which can add a new and separate structure in conjunction with other plants and flowers. These subtle variations of grey, I discovered, can be used in almost any type of border, in full sun or shade. There are silver-greys, white-greys, yellow-greys, blue-greys and green-greys, most of which can also change their appearance in the varying light of day. For example, 'Lambs-ear', which is a blue-grey, becomes almost white on a dewy summer morning. These greys were used throughout the border, where they were very successfully grown, as well as being remarkably different from each other (fig.60).

Deliberately included in my border is a variety of herbs, and other scented plants. Scent was extremely important to Jekyll, especially as her eyesight deteriorated. She used scented plants for reference and orientation when she had little else to aid her but a blurred myopic vision of general shapes and colours. Some of the scents in my garden will only be experienced in a few years time, as the plants are still young. One example is the 'Moon Flower', which is centrally placed in the border, and will have to be large enough before it can produce its trumpet-like flowers with their powerful but pleasant scent on long hot summer evenings.

Leading up to the border from my house in Grahamstown, there



fig.60 Greys of *Artemesia*, Lambs Ear and *Eriocephalus Africanus*, with white and blue *Plectranthus Ecklonii*.



fig.61 Indigenous plants in the hot part of my garden.

is the strong scent of a large Jasmine hedge (Jasminum Polyanthum). In its season, this makes the mind more keenly aware of sweet smells, so that once the border is reached, the smells that are softer, echoing those of the colour sequence are more easily detected. Hopefully these scents flow like the colours from one to the other, in a way Jekyll might have wished. Amongst these herbs and plants is an indigenous wild Rosemary (Eriocephalus Africanus) which gives a very faint soft smell, while further round is the subtle aroma of English Lavender (Lavandula Angustifolia), followed by the more acrid smell of Tulbaghia (Tulbaghia Violacea) which is indigenous to the Eastern Cape (Pienaar, 1984, pp.335,101). In addition, all around this, are smaller incidents of fragrance, like Corn Mint (Mentha Spicata) and Thyme (Thymus Vulgaris), for which one has actually to stop for full appreciation. This was an attempt at adding an abundance of interesting fragrances, even within the small space of the border. Fragrance was, then, another reason for the design of the border.

The most important aspect of my original plan was to recreate the subtle and harmonious colour schemes of Jekyll's herbaceous borders. But, as to the effect of a garden in harmony with architecture, in my case this was not possible. However, I have attempted to make a rustic connection between my own cottage and some of the borders and hedges I made around it. For example, the indigenous and strong smelling Rose Geranium (Pelargonium

Graveolens) next to both the front door of the house and under the kitchen window, extends the theme of aroma and is hopefully reminiscent of the effect Jekyll created with Briar Roses outside her dining room at Munstead Wood. At the back of the house there is sun most of the day and, here, I made a very informal bed with cascading indigenous plants of a tougher more self-sufficient nature, including vygies, large leafy 'Pigs Ear' (Cotyledon Orbiculata), orange leafed Crassula Capitella subsp. Thyrsiflora, the serrated red leaved 'Rooiblaarplakkie' (Kalanchoe Longiflora), brown and spiky 'Chandelier Plant' (Kalanchoe Tubiflora) and the stronger smelling English Rosemary (Rosemarinus Officinalis), all specifically placed because of their ability to withstand the intense heat that builds up in that part of the garden (fig.61).

Concerning a colour scheme for the border, my ideas had to be quite simple. As my space was limited and Jekyll's schemes were complicated, subtly graded and sometimes on a large scale, I chose to start with soft blues and purples, then move through whites and greys to pinks and purples. Amongst these there are occasional pale yellows and soft reds, with a formal curved edging of grey 'Lambs-ear' (Stachys Lanata), which has a small pinky-purple flower in spring. The pinks culminate in darker pinks, then move into purple again under the shady areas of a Jacaranda Mimosifolia, where there are the beginnings of a connecting border, and behind which there is the pinky-white

Jasmine hedge previously mentioned. Thus the effect is of cool colours rising slightly in temperature, and then returning to their cool beginnings.

With this flower bed being situated in the centre of a long view, and being in the shade for most of the day, the effect of the cool colours is to add greater depth to the view of the garden from either side. This also creates a cool shady view in contrast to other borders in the garden that contain hot reds and oranges (fig.62).

At one end of this cool border there is the strong structural shape of a large non-flowering Agave Attenuata and at the other end the equally strong shapes of a 'Large Blue' Plectranthus Eclonii together with pale blue Agapanthus Africanus (fig.63,64). These enhance the garden picture by giving the bed two, so to speak, structural book-ends of large-profiled leaves.

Jekyll's colour schemes nearly always started moving from cool colours, through the hot reds and oranges back to cool colours, but her cool colours differ and they change at each end so that pictorially there would still be a progression of colour, but there would also be the retention of a balanced structure. As I did not have the space or resources to do this properly I decided not to use the hottest of the colours, and to use blue purples at one end, pink purples at the other, and to connect the



fig.62 Cool colours of my border while in shade.



fig.63 Agave.

whole border with the use of whites and greys, two of Jekyll's favourite colours. This is done with indigenous white Felicia Amelloides, grey 'Lambs-ear', 'Tall White' Plectranthus Ecklonii, grey leafed Lavender and 'Cotton Lavender' (Santolina Chamaecyparissus), white 'Chincherinchees' (Ornithogalum Thyrsoides), grey 'Lambrook Silver' (Artemisia Absinthium) and grey 'Dusty Miller' (Senecio Greyii).

The blues, purples and violets come from about five flowering Plectranthus, a purple 'Livingstone Daisy'/'Bokbaaivygie' (Dorotheanthus Bellidiformis), Lavender, Rosemary, a delicate and small blue 'Chinese Plumbago' (Ceratostigma Wilmottianum), the strong blue indigenous bulb Brodiaea Laxa (fig.65), two indigenous blue daisy-like Felicia (Amelloides and Bergiana), blue Agapanthus and the small but beautiful blue 'Oxford and Cambridge bush' (Clerodendron Myrocoides/Ugandense).

Pinks and pinky purples come from indigenous flowers such as Pelargonium Peltatum, 'Twinspur' (Diascia Interigma and Diascia Mollis), Crassula, Plectranthus Fruticosus and Tulbaghia, with other pinks coming from 'Soapwort' (Saponaria Officinalis), pink 'Busy Lizzies' (Impatiens Wallerana), Wild Cineraria (Senecio Elegans), 'Obedience'/'False Dragons Head' (Physostegia Virginiana) and some annuals and bulbs that have changed from year to year like 'Larkspur' (Consolida Ambigua), Babiana and others (fig.66) (Pienaar, 1984, pp.50, 308, 335 & 186).



fig.64 Plectranthus and Agapanthus.



fig.65 Brodiaea Laxa, Lambs Ear, mint, Irises and grey Artemisia.

There were however various problems with the original plan and also with the execution. Important problems surfaced when it became clear that a kind of hit and miss success rate with planting was the way in which the soil and climate would treat my design.

Although the initially very poor soil has been improved, there are fewer plants that thrive in this soil than I would desire, and, when the colour scheme is of such importance, the mere survival of plants was not good enough. But the indigenous plants I have used have proved hardy in the difficult climate, and adapt well to poor soil. This meant that my original idea of a Jekyll garden with indigenous plants and flowers was feasible.

Apart from the poor soil, another problem arose because the border was nearly always in full shade, due to two trees, one at each end, but this shade gave way to sun for almost two hours during the hottest part of the day. This was certainly restrictive and dictated the number, or choice of plants that I could use. If I had used any sun loving plants in my border they would probably not have flowered as profusely as they should, and this, in turn, would have created another problem with the desired colour effects. If I had used shade-loving plants, they would have wilted during the two hot hours of the day, creating the same problem.

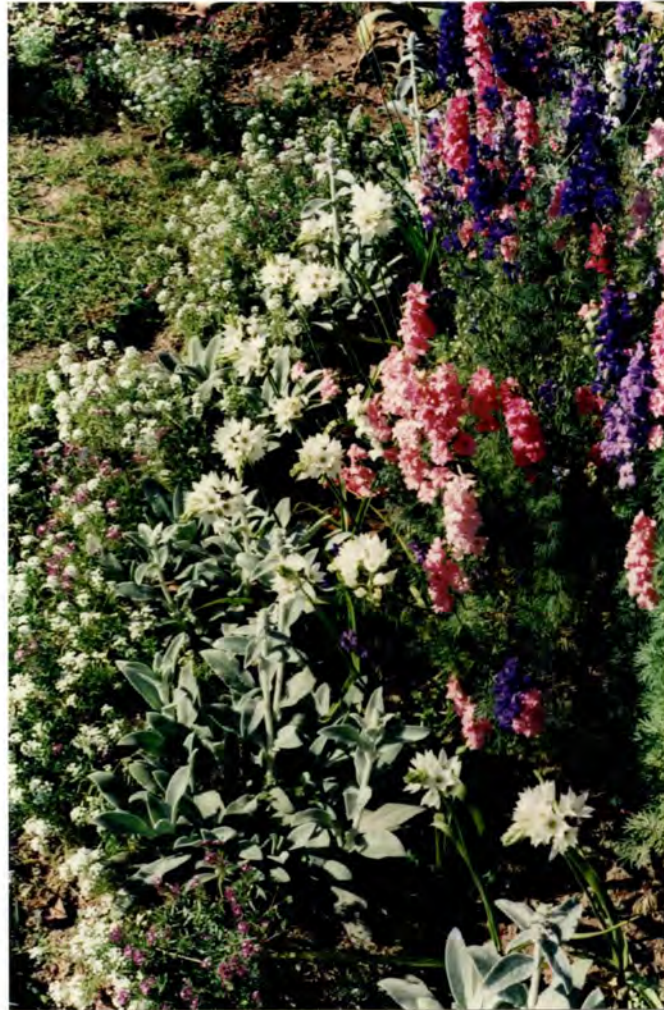


fig.66 Pink and Blue Larkspur with Chinchinchees and Allysum.

The solution, I found, was to use the most simple planting possible, of predominantly shade-loving plants, and also to create more shade for those hot sunny times of the day by using large-leafed and large-sized plants, including larger shrubs like the 'Tall Blue' and 'Tall White' Plectranthus Ecklonii (see fig.60) and the scented young Datura or 'Moon Flower' plant, the latter to be trained into a small tree without any of its usual low hanging branches, so as not to break the overall form of the border.

The problem of finding enough flowers to make the colour scheme work, and thereby give the effect of a subtle gradation of colours is one that remains frustrating. Most of the time the plants that flower are overshadowed or obscured by large leafed big shrubs. However, there are some areas that are beginning to succeed and, in time, when the plants and shrubs are all a lot bigger and more established, they should bear many more flowers than they do now. If they do not, new flowers must be found and the experiment continued, just as Jekyll would have done.

Proof has already been seen that, once the plants and shrubs are more established in the border, they will produce more flowers. During the course of its creation (and it is now over three years old) various examples of larger flower crops have been seen, although, as some plants grow more slowly than others this has not yet been seen everywhere. In addition to this some

of the shrubs and even some of the bulbs (pale blue and purple Irises for example) have flowered for the first time only in their second year. It has, therefore, become clear that the colour arrangement will eventually look as it should, with the best possible effects hopefully being seen in the spring of 1996 when the garden will be only four years old.

There could be other instances, such as summer heat, unreliable rainfall and either a very small, or a very expensive water supply, where the replacement of plants may prove necessary. But, overcoming these and other practical problems merely reinforces Jekyll's ideas of suitability.

As an inexperienced gardener, I had no idea how the finished product would turn out and the first signs of success held some surprises. The fact that English types of plants like 'Lambs-ear' had not only grown, but flourished, even in the intense heat of a South African summer, was a great thrill. This woolly textured ground cover had multiplied and grown together so well that every few months some has to be taken out. And, in addition, this was one of Jekyll's favourite grey plants, which made it easier to stick to my original goal. In its function the 'Lambs-ear' connects the whole border in such a soft, yet strong way that even when its flower spikes come up and the tiny violet flowers appear they seem perfectly integrated with the progression from blues to pinks in the rest of the plants at the rear. 'Lambs-ear'

also has the pleasant ability to create very attractive groupings with other plants and flowers, with white 'Chincherinchees' for example and mixed colours of 'Larkspur' (fig.67); or with 'Tall White' Plectranthus Ecklonii and wild, indigenous Rosemary (Eriocephalus Africanus) (see fig.60), which has white flowers at the end of winter.

Other successes in the border include the eventually profuse Pelargonium Peltatum which took a while to settle and is best described as a pink and white flowered, sprawling Pelargonium, 'Bergbietou' (Osteospermum Jucundum) which has large purple daisy-like flowers, three Felicia's, one white the other blue and light pink Felicia Aethiopica, all with yellow centres, and the more succulent Plectranthus Neochilus with its short spikes of blue flowers situated on a corner of the border under the Loquat tree (fig.68).

There is one important common denominator in all the plants mentioned in the previous paragraph which sums up the most important accomplishment of the border. Other than the success of its likeness to a Jekyll border, the arrangement has been triumphant in that the most prolific plants are indigenous, thus supporting my belief in Jekyll's ideal that indigenous plants should be preferred. In addition, most of the indigenous plants come from either the Western or the Eastern Cape, further supporting my initial goal to use indigenous plants.



fig.67 Lambs Ear with white Chinchinchees and Larkspur.



fig.68 *Plectranthus Neochilus*.

Even on such a small scale I had tried to plan for a year round picture and have succeeded in having at least something flowering at all times of the year. This gave me confidence to build on that aspect, which also meant that work continued during the winter months. In the end, it was not just that there was a flower or two at any given time of year, there came to be various colour groups that appeared together, changing slowly from one to another as the year progressed. Even in the depths of winter, when there is very little colour, the greys seem to take on a freshness and strength that gives the border a new kind of colour as one differentiates between silver-grey, green-grey and blue-grey. One flower that comes out in winter is the little white flower of indigenous Wild Rosemary, and others appear on the Felicias and the ever present Lavender.

When spring comes, so do all the real effects of the border, enhanced with the colourful bulbs of blue, pink and violet Babiana and then pale blue, light blue and purple Irises. Next is the splendour of the White 'Chincherinchees' with violet Tulbaghia and then, late in summer, the magnificent blue of Brodiaea.

Colour groups form the basis for a successful garden picture. And that is where it becomes easier to follow Jekyll's specific ideas, even some of her actual planting although it would be almost impossible to use all the exact plants. However, a look at

my border once it was completed showed that there had been more successful colour pictures amongst the smaller groups of colour within the overall scheme. Examples of this include: the structural form and variation of a group of blue Agapanthus Africanus with purply blue so-called 'Tall Blue' Plectranthus Ecklonii and soft grey Lavender right alongside (fig.69); the soft colour variations of white 'Chincherinchees', grey 'Lambs-Ear' with violet flowers, and tall 'Larkspur' with purple, white, pink and blue flowers (see fig.67); the differing greens of a 'Tall White' Plectranthus Ecklonii, grey-green Eriocephalus Africanus and the whiter blue-grey of 'Lambs-Ear' (see fig.60); the mixture of colour, form and shade provided by a silver-grey 'Lambrook Silver', Felicia Aethiopica which is pinky, and sprouting green Tulbaghia with its violet flowers (fig.70).

In the final analysis the border that I have created is not a Jekyll border or a copy. Rather it is my own creation, bearing in mind her many guidelines, which in themselves encourage individuality. Things that make my border like Jekyll's borders are the use of grey plants, the use of white all over a border to give a colour structure, perhaps also the variations of plants and flowers, the soft colour gradation and the fact that the whole bed is a complete picture with two definite ends and a sequential structure of form, shape and colour.



fig.69 Agapanthus, Plectranthus and Lavender.



fig.70 Lambrook Silver, Felicia Aetheopica and Tulbaghia.

CONCLUSION

Sir Edwin Lutyens and Miss Gertrude Jekyll were very well known in their own time and highly thought of across Britain. However, due to changes in artistic taste, they were soon forgotten in the sweeping transformations of the twentieth century. In the late 1980's, however, due mainly to the foresight of a few individuals, their work reclaimed the stature that it had once had.

During the course of this study I found that more and more magazine articles on the subject of Lutyens and Jekyll have been surfacing in Britain and elsewhere in the world. In addition, I have found that new publications of Jekyll's books have occurred more frequently than was the case when I began researching my thesis and found myself constantly told that there were no copies of her work available for sale⁸. Numerous new articles on the partners claim that ideals expressed in the writings, architecture and gardens of both are worth a great deal to the modern world. And this sentiment should, in my opinion, be accepted and acted on in South Africa.

There are several reasons apart from recently revived

⁸ The only copies of Miss Jekyll's books that were for sale at that time were collectables and therefore far too expensive. However the Rhodes University library had several books by her and others were found in libraries elsewhere in the country.

interest, for making a connection between Jekyll, Lutyens and some of South Africa's gardens and architecture, not least of which are the strong historical links between England and South Africa. The beliefs of the partners in the use of indigenous plants and materials, suggest simple solutions to many of the problems faced by modern garden designers planning gardens in the South African climate. There is also the more specific inspiration provided by Lutyens and Jekyll for several well-known South African architects and garden designers, past and present, the most notable being Sir Herbert Baker. Additional links can be found in the few examples of Lutyens' work in South Africa, as well as in some proposals for gardens made by Jekyll. Even though others were also advocating the use of local crafts, materials and plants, I believe that the example of Lutyens and Jekyll proved to be the most influential, the most successful and, through Baker, the most thoroughly used expression of these natural resources.

A further reason for connecting Lutyens and Jekyll with South Africa was my own personal belief that their ideals, and the beauty of their creations should easily be understood by today's South African garden designers and architects, who could use many of these ideas in South Africa to make better, stronger, more individualistic, more artistic and less expensive houses and gardens. Instead of imitating designs developed elsewhere, as seems often to be the case, we should, in the true spirit of

Jekyll's and Lutyens' collaboration, be looking at our own environment for the solutions to cheaper, more successful architecture. In this way we could make an even better name for our already rich botanical heritage.

It can be seen from my own South African application of Jekyll's idea of a flower border, that there are good reasons for using her fundamental beliefs as a guideline to creating gardens in a South African context. My experiment has shown the value of using indigenous plants for their suitability to an often harsh climate, including a lack of water, very warm sun and strong winds, as well as for their beautiful colours. An added value lies in creating a garden which is not completely formal, so that herbs and other usable plants can be mixed with ornamental plants and flowers, thus enhancing the importance of a working garden. But, Jekyll was foremost an artist and her sense of colour, her ability to place colours and plants in a harmonious and beautiful way is something from which all gardeners can learn.

However, even in my experiment, there is none of the additional dimension created by a great genius such as Jekyll, who could create, out of the already vivid range of sight, smell and touch, a truly great work of art in garden design. This extra perception is probably most clearly demonstrated through Jekyll's ability and wish really to listen to a garden, shown in an example of her writing on her adaptation to myopia.

"I can nearly always tell what trees I am near by the sound of the wind in their leaves, though in the same tree it differs much from spring to autumn, as the leaves become of harder and drier texture. The birches have a small, quick high pitched sound; so like that of falling rain that I am often deceived into thinking it really is rain, when it is only their own leaves hitting each other with a small rain-like patter. The voice of oak leaves is also rather high-pitched, though lower than that of birch. Chestnut leaves in a mild breeze sound much more deliberate; a sort of slow slither."

Lutyens architecture always showed his awareness of it's situation, on a hill-side, in a valley, in open grass-land or in a wooded area. His attention to the natural surrounding was enhanced by his use of local materials and crafts, wherever he felt this could be done. Together with Jekyll, he has left not only his work and his style but some of the most universal and usable ideas on the collaboration of architects and garden designers.

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