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Building and Landscape Conservation

Hardy Plants and Plantings for Repton and Late Georgian Gardens (1780–1820)

Dr Sarah Rutherford, consultant

Discovery, Innovation and Science in the Historic Environment



Research Report Series 20-2018

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for Repton and Late Georgian Gardens
(1780–1820)**

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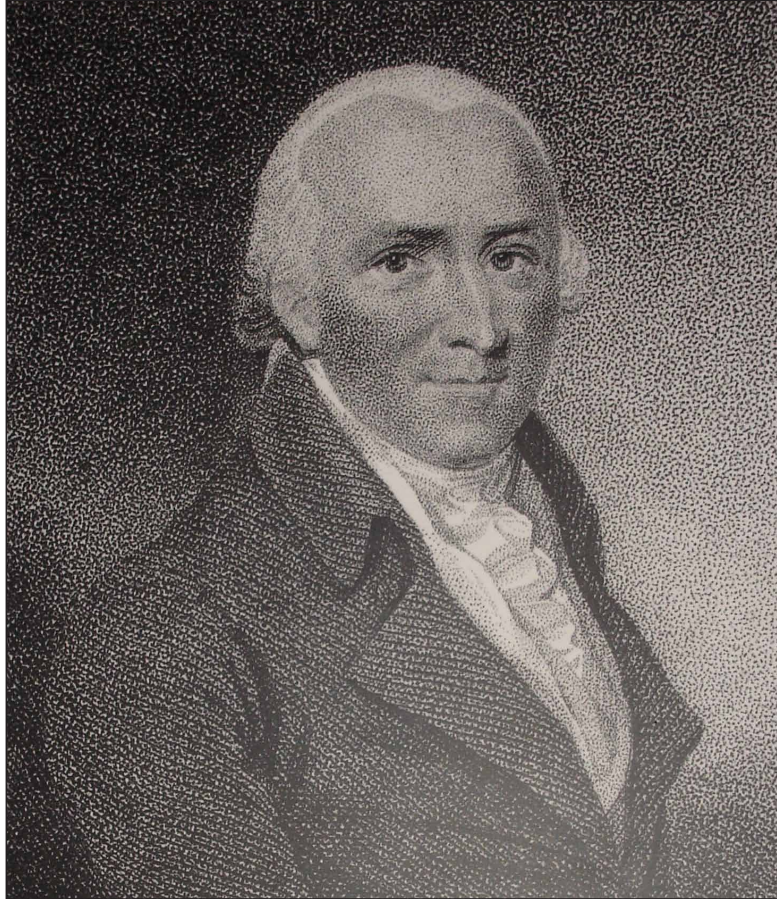
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Front cover: A typical Regency villa garden combined informal lawns, flower beds, shrubberies and conservatory near the house. © Yale Center for British Art, Paul Mellon Collection



Humphry Repton (1752–1818), the leading landscape designer of the late Georgian period.

Northmetpit at the English language Wikipedia (https://commons.wikimedia.org/wiki/File:Portrait_of_Humphry_Repton.jpg)

SUMMARY

This report draws on research carried out on plants and planting schemes for late Georgian gardens (1780–1820) and conservation projects, and collates, synthesises and summarises this knowledge and practical horticultural experience.

The report provides a plant list as a starting point for researchers and those restoring gardens of this period, along with an overview of garden design, the planting palette and planting styles, notes on research resources, and examples of restored gardens. The list has been produced as a contribution to the 2018 celebrations of the bicentenary of the last great gardener of the 18th century, Humphry Repton (1752–1818).

CONTRIBUTORS

This guidance was researched and prepared by garden history consultant Dr Sarah Rutherford.

The following have kindly contributed advice and information: Virginia Hinze, Consultant Garden Historian, who contributed to the text and researched and designed the planting schemes for the case studies of the Royal Pavilion, Brighton, and 16 New Street, St Helier, Jersey. Also Mick Thompson, Gardens Manager and Archivist, Zora Tyrone, Senior Gardener, Ashridge Business School, Hertfordshire; Annette Lowe, Charles Alluto, Catherine Ward, National Trust for Jersey; and Jill Sinclair.

Jenifer White, Historic England's National Landscape Adviser, managed the project and the report was produced by Tracy Manning.

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email: Conservation@HistoricEngland.org.uk

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INTRODUCTION

2018 marks the bicentenary of the death of Humphry Repton (1752–1818), the great landscape gardener of the late Georgian era. The bicentenary has stimulated interest in the presentation of Repton and late Georgian period gardens and advice on typical planting palettes and planting schemes.

Dr Sarah Rutherford was commissioned by Historic England to research and draw up a plant list. In preparing the report, she has drawn on primary archive and historic sources, others' published research and books, grey literature such as conservation management plans, and the experience of landscape architects and horticulturists restoring and managing late Georgian flower gardens. The report uses the Repton 'Red Book' for Ashridge (1813) throughout the report to illustrate planting effects and to link with the case study in the final report section.

The list provides a basic palette which can be supplemented by other plants identified in wider resources including those in the references list supplied, site archives (if appropriate), and tailored to local availability and conditions. The presentation of the plant list assumes a basic knowledge of garden plants and their cultivation and should be used in conjunction with design advice of the period which is signposted in the guidance and in the references.

The report is intended for late Georgian garden owners and managers including the National Trust and English Heritage, horticultural advisers, county gardens trusts, landscape consultants working on late Georgian gardens, and historical researchers.

1 ENGLISH GARDEN DESIGN 1780–1820: AN OVERVIEW

By 1780 the Landscape Garden was at its zenith in its native Britain as the setting for the country house and being taken up in Europe and North America. Banishing the formality of the Stuarts and early Georgians, the Landscape Garden was based on a naturalistic park and pleasure grounds, with the walled kitchen garden and floral displays concealed within the informal woody planting. Park or pleasure ground lawns swept up to the walls of the house. Sometimes existing features were retained or modified within the design such as formal avenues and parterres. Lancelot ‘Capability’ Brown (1716–1783) was the most important designer, working on up to 250 designs throughout England but many other professional designers were at work, and amateur owners also designed their own landscape gardens. The vast majority of formal gardens existing by the 1720s were replaced with the new style. This then was the scene by the 1770s and 1780s when reaction, inevitably, set in. However, the flower garden never disappeared; it just became less prominent in the most fashionable gardens. In gardens of the gentry and people for whom fashion was not crucial, it remained near the house.

The Picturesque

In the last decades of the 18th century the landscape style began to be criticised as too bland, too smooth and formulaic. A major element of the design reaction, however, was still closely based on the established design formula of the Landscape Garden, called the Picturesque. Its still more frightening brother was the Sublime, with an edgy sense of danger in the dramatic scenery. The Picturesque was based on an appreciation of scenery and a range of prescribed emotions it provoked in the viewer. The word Picturesque derived from ‘painterly style’, originating from paintings of Italian Classical scenes by 17th-century artists. The range of emotions was codified, the terms such as beauty, horror, sublime and immensity, having specific meanings. This style used irregular, craggy and rugged forms and textures and asymmetrical layouts in attractive views. The Picturesque was a less polished, rougher development of the landscape style, at its rugged best when the natural scenery was dramatic with a sense of wildness: irregular, varied and spectacular, such as in Wales and the Lake District. The planting was less well manicured and relied on native and other commonly used woody plants to evoke the wild natural landscape, and was not supposed to have a ‘gardened’ character.



Figure 1. 1798 watercolour by William Henry Pyne. Flower beds never vanished completely even at the height of the Landscape Garden.

© Yale Center for British Art, Paul Mellon Collection

The Flower Garden

Another reaction set in at the opposite end of the gardening spectrum to the smooth green lines of the Landscape Garden. The prominent return of the colourful flower garden around the house gained momentum by the 1800s. It was the antithesis of the naturalistic Picturesque and Sublime, returning a controlled and convenient garden around the house instead of park lawns. The pre-eminent landscape designer of his day Humphry Repton, who took on the mantle of Brown, spearheaded this reinvention of floral displays in full view of the house which gained momentum in the 1790s, and then coincided with the Regency period of the 1810s–1820s. This was most obvious in the garden terrace which reappeared, separated from the landscape park usually by a terrace with a parapet or balustrade, or perhaps an ornamental fence. It clearly defined the difference between garden and park. Often the flower garden overlooked a Picturesque park as the two were ideal companions, such as at Endsleigh, Devon (1814).

Designers

Humphry Repton (1752–1818) was Brown's self-proclaimed successor, setting up in 1788, five years after the Master's death. His ambition was to become the most well-known and prolific landscape designer. He set out to design in the landscape style, but later in his career he reintroduced the flower garden and terraces around the house, instead of park lawns and livestock up to the windows. He was not, however a plantsman and avoided detailed specification of plants, preferring to concentrate on the broader effects he wished to achieve.

Repton, unlike Brown, was a great self-publicist and published his advice and theories. His clients received his advice in beguiling books, often bound in red leather and hence now known as 'Red Books'. They contained attractive watercolour paintings, using lift-up flaps to show the scenery before and after his proposals (although many of Repton's suggestions were not executed). His most complex commissions included Woburn Abbey, Bedfordshire, Ashridge, Hertfordshire, Attingham Park, Shropshire, Endsleigh, Devon and Kenwood, London, with flower gardens making a strong showing. Repton was not the only professional late Georgian landscape designer, but others are more shadowy and nowhere as near prolific. John Haverfield (c.1741–1820) was part of a dynasty of royal gardeners and often worked with architect John Soane. John Claudius Loudon (1783–1843), a self-opinionated Scot, designed gardens and became perhaps the most prolific horticultural writer. William Townsend Aiton (1766–1849), was another royal gardener and horticulturist who worked on the Royal Pavilion layout. Henry Phillips (1779–1840) designed Kemp Town's square gardens in Brighton in the 1820s, and Lewis Kennedy (1789–1877) designed in England in the 1810s and 1820s. Architects designed gardens including John Nash and Jeffrey Wyatt (later Wyatville). Many gardens were designed by the owners or their advisers, often now anonymous. Uvedale Price (1747–1829) was a renowned owner who championed the Picturesque in landscape, criticising Brown's work, and as well as designing his own grounds at Foxley on these lines, advised at various other places.



Figure 2. Thomas Medland (1765-1833), business card for Humphry Repton. Repton advised at up to 400 gardens between 1788 and 1816.

Public domain, via Wikimedia Commons

Types of Grounds

By 1800 the emerging merchant class required smaller houses and estates which reflected the taste and fashion of the day. The new class of smaller properties, including merchants' villas, often lay at the edge of growing towns and cities. For these owners, for reasons of space and finance, a great park was not an option. A divide emerged between landscaping and gardening. The garden became an attainable frame for the wider landscape, both within the owner's property and beyond in the 'borrowed' landscape. The sweeping landscape park was for the super-rich but in smaller estates it could only be suggested. So a paddock of several acres, populated by one or two milk cows, evoked the park. Around the house interesting 'dressed' grounds were created with flowering shrubberies in lawns, flower beds to display the greater range of plants available, trellis, and ornate garden seats. Floral displays also suited other types of grounds such as town square gardens for the new Regency estates.

The more elegant grounds complemented the lighter playfulness of the architecture that was developing by 1800 in the hands of architects such as John Soane and John Nash, which was ideally suited to smaller scale villa residences of taste. Nash and Repton and their contemporaries regarded buildings and their landscape as 'a picturesque whole'. The graceful smaller houses in pared-down classical style more easily straddled the divide between the house and grounds, using French windows opening onto verandahs with striped canopies, and balconies, conservatories and flower corridors leading into the garden. The wider availability of ornamental ironwork enabled these architectural confections to be built, as well as sweeping curvilinear glasshouses for new tender plants.



Figure 3. Formal flower gardens made a comeback near the house in the early 19th century (Belton, Lincs).

© Yale Center for British Art, Paul Mellon Collection



Figure 4. The shrubbery sheltered flower beds scattered in lawns as a secluded grove (Wanstead Grove).

© Yale Center for British Art, Paul Mellon Collection

Influential Gardens

The reinvented garden required a variety of scenes, often via a selection of themed areas, some of which might make a return to a geometric layout of the Stuarts and the French, or be in a lax floral and shrubbery scatter in lawns. Repton's 'Red Books' for Woburn (1804–05), Bedfordshire, and Ashridge (1813), Hertfordshire, show much inventiveness and variety in quite sizeable gardens. At Ashridge, a child of his old age, along with Woburn, he suggested fifteen or so areas scattered within the lawns and linked by paths, including a Monk's Garden (imitating a floral burial ground), an underground grotto tunnel, several flower gardens, a winter garden and an arboretum.

The most famous of the Regency villas was the Prince Regent's Royal Pavilion at Brighton, his marine residence which exemplified the cults of variety and of the exotic. In a modestly-sized garden in the heart of the newly fashionable town, lawns and shrubberies were arranged in the new rather shaggy Regency style. Repton was unhappily ousted from designing the grounds by Nash, but his far more inventive proposals to provide a 'true garden' with 'rich embellishments' had included an Indian pool with an island for musicians, a long conservatory corridor for flower and fragrance, and an oriental-style aviary modelled on a 'Hindoo temple'.

2 PLANTS AND PLANTING STYLES

The Plant Palette

This period saw the recognition of many garden-worthy qualities in plants, and associations of plants that still underpin the values in our own planting schemes. In part this arises from the proliferation of species available to gardeners that occurred in the period. The palette benefitted greatly from the introductions from North America since the 1740s, becoming a flood of new species by the 1800s with subjects from newly explored South America, South Africa and Australasia. Specialist collectors such as the 3rd Earl of Bute at Luton Hoo, the 3rd Earl of Egremont at Petworth and the 6th Earl of Coventry at Croome were rich enough to obtain plants directly from importers and create vast collections of new species with a mania that equated to stamp collecting.



Figure 5. Some of the Camellias at Chiswick House, London, date from the 6th Duke of Devonshire's 1828 collection.

© Historic England Archive

More commonly, schemes used the standard palette established by the mid-18th century. This was based on native and European species, spiced up with a smaller proportion of the new hardy exotics as they filtered through from collectors and botanic gardens to the nursery trade and made their way into catalogues. The old-fashioned, established plants played a major part still, and the new types, generally more expensive, would have been used more sparingly, perhaps as prestigious focal points. Trial and error played its part in deciding which were hardy. Camellias were grown in conservatories initially before it was realised that they would thrive outside in many places. Glasshouses became more common, including the appearance of elegant cast iron structures, heralding the Victorian boom in growing tender exotics and seasonal bedding plants after the abolition of glass tax in 1845. Succession of flowering through the seasons was sought after to ensure continuous interest, although evergreens were still highly valued to provide year-round structure in a variety of hues, and banish the desolation of winter. Planting for autumn colour started to become a particular consideration.

Weston's *English Flora* (1775) provides an extensive catalogue of hardy plants available just at the outset of the period, with Loudon's *Encyclopaedia of Gardening* (1822) and Phillips' *Sylva Florifera* (1823) providing updated plant lists. Nursery catalogues are also useful and beguiling. Tender plants became more popular as the owners of the new smaller properties could afford conservatories, attached to the house or freestanding. Tender plants have not been addressed in this report but should not be overlooked, as often they were used for plunging in gaps outdoors later in the season after early hardy plants had gone over.

Massing in Groups

Perhaps the greatest stylistic change that occurred was in the arrangement of plants in beds with the move from ‘mingling’ of individual types of plants, to ‘massing’ in groups or clumps of the same type for greater visual effect. In the 18th century ‘mingling’ referred to arranging plants in variety, using single specimens individually among many other types, their height in beds ranked towards the back or spinal planting. Massing in groups of a single type, suggested in the 1770s, had become by the 1820s an accepted technique. Henry Phillips in *Sylva Florifera* (1823) summed this up for woody planting: ‘A shrubbery should be planted, as a court or stage dress is ornamented, for general effect, and not for particular and partial inspection.’ But this also applied to herbaceous subjects. Massing is very familiar today and remains the designer’s mantra, grouping for impact, with the more spotty effect of ‘mingling’ frowned upon except in specialist collections.



Figure 6. At Endsleigh, Devon, Repton’s great formal terrace is softened by a long mixed flower border.

© Hotel Endsleigh

Shrubberies

A distinctive feature was the ornamental shrubbery, an informal development of the archaic wilderness. It was used as a backdrop for flower gardens or as a feature in its own right, where space existed. In the mid-late 18th century, shrubs were graduated by height in ranks, evergreen and deciduous plants were kept separate, and species were planted individually as specimens in these rows. The ranking by height continued into the early 19th century, but the design of Regency shrubberies, often framing serpentine garden walks, developed to combine herbaceous plants, bulbs, evergreen and deciduous flowering shrubs and ornamental trees in a more naturally grouped manner which connected the garden more closely to the surrounding landscape. By the early 19th century, gardening aimed to use the variety of trees, shrubs and flowers to provide a succession of interest all year round, particularly in summer, again something gardeners strive to do today.

The main contemporary guide to the new shrubbery planting style was Henry Phillips' *Sylva Florifera* (1823). Loudon later provided a detailed plan of the planting of around a villa lawn which reflects the style of an earlier shrubbery in *The Suburban Gardener and Villa Companion* (1838). The German Prince Pückler-Muskau reflected the contemporary theories in his grounds at Muskau and in his *Hints* (1834).

The key to the new shrubbery was yet more irregularity, by using groups and thickets of various sizes as Phillips advised, “*gliding into one another on smooth lawn, beautifully varied, broken into small scenes by trees and shrubs of the most elegant sorts*”. All this was linked by smooth gravel walks winding in a ‘graceful, easy manner’. The innovation was, instead of growing single specimens, to mass the different sorts in groups to make a stronger display of each, a principle which still guides gardeners today. Colour clashes were encouraged. Phillips recommended one particular combination of purple lilac and yellow laburnum.



Figure 7. Nathaniel Swinden's seed catalogue (1778) showed how to arrange flower beds in height order.



Figure 8. Painshill Park, Surrey, has reproduced typical flower beds, but plants are susceptible to rabbit damage.

© Sarah Rutherford

Against a spine or backdrop of woody evergreens and a few trees, surrounded by the flowering shrubs, tall spiry herbaceous plants and annuals punctuated the gaps before the shrubs grew in and suppressed them, including hollyhocks, lilies, sunflowers, foxgloves and Jacob's ladder. The beds were enclosed by bands and pockets of lower herbaceous plants such as geraniums, paeonies and bulbs, filling the recesses. Evergreens included laurel, box, holly and Phillyrea, many of which seem commonplace to us now. Popular flowering shrubs included dogwoods, viburnum, lilacs, *Philadelphus*, roses, *Kalmia*, brooms and gorse.

Annuals, Biennials, Perennials and Bulbs

Repton is often given the credit for the re-emergence of the flower garden near the house from the 18th century. However, the flower garden had not disappeared in the eighteenth century as is commonly thought. Some survived, perhaps in a glade at a distance such as Mason's garden of the 1770s at Nuneham Courtenay, Oxfordshire, or in the environs of a walled kitchen garden, or in gardens that were just never changed such as those attached to gentry manor houses. Smaller gardens often kept beds near the house. These schemes continued to some degree the planting traditions of the later 17th and early 18th centuries, when formal flower parterres such as that reinstated at Hampton Court were universal. Of course gardeners embraced recent introductions as they became available and experimented with them.

Plants were commonly distributed by seedsmen and nurserymen whose catalogues provide an excellent source of varieties available, and sometimes design advice, such as Nathaniel Swinden's seed catalogue (1778). Borders could be straight or serpentine, or island beds in groups in lawns with a mix of circles, ovals, kidney-shaped or peanut-shaped. Herbaceous, bulbs and annuals might be mixed in these beds, usually graduated in height order towards the centre, sometimes the odd shrub too, and tender plants plunged to fill spaces left by plants that had finished and died away. They also had their place in shrubbery designs, as informal mixed bands around the edges and again between woody plants before they grew in and shaded out the herbaceous material.

Nash's scheme at the Royal Pavilion Brighton for King George IV in the 1820s varied this planting style in the manner of a forest lawn, blurring the bed edges when the lawn fingered its way into the borders. In contrast the 1797 scheme for Kenwood by an unknown hand showed a parterre of geometrically-shaped crescent and circular beds arranged in an informal lawn, but axially with the house as an early reintroduction of the formal parterre. Trelliswork became popular, shown in profusion in Repton's 'Red Book' for Ashridge (1813) and in many of his little views for Peacock's *Polite Repository*. The formal layouts of town gardens and squares which had persisted gradually softened into clusters of beds set in lawns enclosed by serpentine paths, and framed and divided by flowering and evergreen shrubberies and elegant trelliswork.



Figure 9. Trellis swathed in climbers clothed verandas and enclosed garden areas (Ashridge 'Red Book', The Flower Garden, 1813).

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Rose Gardens

In more extensive gardens a variety of individual specialist themed gardens divided by lawns and shrubberies became desirable. One of these, the rose garden emerged in the 1810s, spearheaded by Repton. This became a staple of public and private gardens as the century progressed.

The first major Rosary was created by the Empress Josephine at the villa Malmaison near Paris in 1798. However, Richard Woods had earlier used some degree of specialisation, such as a 'Rosary Saloon' at Copford Hall in 1784, and a Rosary at Audley End in 1780. In Repton's work the Ashridge example of roses grown together as a single group of plants was rare but not unique, as he also suggested one at Woburn (1805).



Figure 10. Repton's 1813 Rose Garden at Ashridge heralded the popularity of rose gardens later in the century. (Ashridge 'Red Book', the Rosary, 1813).

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Figure 11. The recreation of the Ashridge Rose Garden uses ‘old-fashioned’ varieties for a similar effect.

© Chris Beddall

On a limited scale he recommended roses to embower seats or within basket beds and publicised his work on the rose garden at Ashridge in his book *Fragments* (1816). Because most of the types of roses available flowered across only one or two months of the year, and because these varieties are generally not attractive shrubs when out of flower, the rose garden was screened from the rest of the garden, either confined in walled gardens or hedged. Repton probably knew little about the form and colour of roses available at the time. He provided a stylised view of an effect he visualised rather than an accurate depiction of particular varieties.

3 RESEARCH RESOURCES

To understand hardy planting of the period Mark Laird's work is seminal. His book *The Flowering of the Landscape Garden: English Pleasure Grounds 1720–1800* (1999) is an essential guide, together with Mavis Batey's *Regency Gardens* (1995). John Harvey's work provides further details of plants available at various times and identifies modern names where the names are obscure in the historic sources.

Of primary published sources, many are available as facsimiles (often print-on-demand) or as full text digital editions online, such as at archive.org. Contemporary plant and seed catalogues are helpful to indicate the range of material available, and are pleasingly similar to today's catalogues, but they do not indicate the contemporary popularity or plant associations. Little was published about the detailed arrangement of varieties of plants in schemes, the most helpful including schemes in Swinden's catalogue of annuals, biennials and herbaceous plants (1778), and the introduction to Phillips' *Sylva Florifera* (1823). Humphry Repton was no plantsman and he wrote remarkably little about using individual plants or their associations. Most of his 'Red Books' and publications are unhelpful in respect of exact details of planting and species, but his explanatory text can provide useful guidance. For example the [Ashridge 'Red Book'](#) (1813) illustrates and describes his intended effects of flower gardens. The [Port Eliot 'Red Book'](#) (1792–3) includes sketches of shrubbery layouts by another hand but of the same period.

Other useful sources are in illustrations that show the general disposition of types of planting, in Repton's published books and the little engraved vignettes from Peacock's *Polite Repository*. Prince Pückler-Muskau published *Hints on Landscape Gardening*, a lavishly illustrated book on Reptonian style as he interpreted it from the 1820s in his estate on the present German/Polish border. While it is a useful source on an interpretation of Reptonian flower gardens and landscape design based in early 19th-century theory and practice (he visited many British parks and gardens), it was published after the period, was not available in English until 1917, and so was not influential here.

There are some useful websites which discuss landscape gardens (see 6 References).



Figure 12. Original design plans can indicate the arrangement of flower and shrub beds (Ashridge 'Red Book', 1813).
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4 PLANT LIST

The following is a list of ornamental hardy plants readily available in Britain between 1780 and 1820. It should be remembered that plants of earlier periods continued to be used as popular subjects, as well as new introductions.

The plants in the list were typically used in a variety of planting schemes specific to the period and are still relatively easy to cultivate, taking into account geographical factors affecting cultivation, and readily available in 2018.

The list is divided by type of plant (bulbs, biennials, half hardy annuals, hardy annuals, perennials, climbers, shrubs, trees). Within each type the plants are presented in columns alphabetically by Latin name, with common names and notes.

| | Latin name | Common name | Date introduced | Notes/Appropriate colours |
|--|---------------------------------------|------------------------|---------------------------------|--|
| Bulbs etc | <i>Agapanthus africanus</i> | African lily | 1679 | |
| | <i>Allium cernuum</i> | Nodding onion | 1800 | |
| | <i>Anemone coronaria</i> | Anemone | | Red, white purple, blue, single and double |
| | <i>Anemone nemorosa</i> | Anemone (wood) | Native | |
| | <i>Camassia cusickii</i> | Quamash | | Sky blue |
| | <i>Colchicum autumnale</i> | Autumn crocus | | |
| | <i>Convallaria majalis</i> | Lily of the valley | Native | |
| | <i>Crocus vernus</i> | Dutch crocus | c1350 | |
| | <i>Cyclamen hederifolium</i> | Autumn cyclamen | | |
| | <i>Fritillaria imperialis</i> | Crown imperial | | Yellow, red |
| | <i>Fritillaria meleagris</i> | Snakes head fritillary | | Purple, white |
| | <i>Fritillaria persica</i> | Persian fritillary | | |
| | <i>Galanthus nivalis</i> | Snowdrop | by 1500 | Single and double |
| | <i>Hedychium coccineum</i> | Scarlet gingerlily | 1815 | |
| | <i>Iris xiphium</i> | Spanish Iris | | |
| | <i>Leucojum aestivum</i> | Snowflake | Native | |
| | <i>Lilium candidum</i> | Madonna lily | | |
| | <i>Lilium martagon</i> | Turk's cap lily | | |
| | <i>Muscari comosum</i> | Grape hyacinth | | Blue |
| | <i>Narcissus odorus</i> 'Flore pleno' | Double jonquil | Native | Double white |
| <i>Narcissus poeticus</i> var. <i>recurvus</i> | Daffodil Pheasant's eye | | | |
| <i>Narcissus pseudonarcissus</i> | Wild daffodil | Native | | |
| <i>Ornithogallum umbellatum</i> | Star of Bethlehem | | Large white, small white, green | |
| <i>Trillium grandiflorum</i> | Wake Robin, Wood lily | 1799 | | |
| <i>Tulipa</i> spp. and vars | Tulips | | Including striped | |

| | Latin name | Common name | Date introduced | Notes/Appropriate colours |
|--------------------------------------|------------------------------------|--|--------------------|---|
| Biennials | <i>Campanula medium</i> | Canterbury bells | | Dark blue, white |
| | <i>Cheiranthus cheiri</i> | Wallflower | 1066 | Red, yellow, white |
| | <i>Dianthus barbatus</i> | Sweet William | | Red and white, double |
| | <i>Digitalis purpureus</i> | Foxglove | Native | Purple, white |
| | <i>Lunaria annua</i> | Honesty | | Purple, white |
| | <i>Matthiola incana</i> | 10 Week stocks | | Dark purple, red, white |
| | <i>Matthiola incana</i> | Brompton stocks | | Mixed |
| | <i>Myosotis alpestris</i> | Forget-me-not | Native | |
| | <i>Oenothera biennis</i> | Evening primrose | | |
| | <i>Tanacetum parthenium</i> | Feverfew | | |
| | <i>Verbascum blattaria</i> | Moth mullein | | Pale yellow |
| | Half Hardy Annuals | <i>Amaranthus caudatus atropurpureus and viridis</i> | Love-lies-bleeding | |
| <i>Callistephus chinensis</i> | | China aster | | |
| <i>Celosia cristata and argentea</i> | | Cockscomb | | Yellow, crimson |
| <i>Datura stramonium</i> | | Thorn apple | by 1778 | Double white, purple |
| <i>Dianthus chinensis</i> | | Indian pink | by 1778 | |
| <i>Gaillardia x grandiflora</i> | | Blanket flower | | |
| <i>Gomphrena globosa</i> | | Purple globe amaranth | by 1778 | |
| <i>Ipomoea purpurea</i> | | Morning glory | | Deep purple |
| <i>Lotus berthelotii</i> | | Parrot's beak | by 1778 | Dark and light red |
| <i>Lycopersicon peruvianum</i> | | Tomato, Love apple | | Yellow and red fruit |
| <i>Mirabilis jalapa (longiflora)</i> | | Marvel of Peru | | Red, yellow and white, and striped |
| <i>Nicotiana glauca</i> | | Sweet tobacco | by 1778 | Pale yellow, pale red |
| <i>Nolana paradoxa</i> | | Chilean bell flower | by 1778 | Blue and white |
| <i>Physalis alkekengi</i> | | Chinese lantern | | |
| <i>Quamoclit coccinea</i> | | Star glory | 16th century | |
| <i>Solanum melongena</i> | | Aubergine | | Purple and white |
| <i>Solanum pseudocapsicum</i> | | Capsicum | | White |
| <i>Tagetes erecta</i> | | African marigold | by 1778 | Bright lemon, deep orange |
| <i>Tagetes patula</i> | | French marigold | 16th century | Orange and brown stripes; yellow and dark |
| <i>Zinnia elegans</i> | | Zinnia | | Red |
| Hardy Annuals | <i>Adonis annua/aestivalis</i> | Flos Adonis | | Dark red |
| | <i>Alyssum/ Lobularia maritima</i> | Sweet white alyssum | by 1778 | White, yellow |
| | <i>Antirrhinum majus</i> | Snap Dragon | by 1778 | Red, white, purple and yellow |
| | <i>Asperula orientalis</i> | Woodruff | | Light blue |
| | <i>Atriplex hortensis</i> | Orach | by 1778 | Purple leaf |
| | <i>Bellis perennis</i> | Common Daisy | | |
| | <i>Delphinium elatum</i> | Bee Larkspur | | |
| | <i>Calendula officinalis</i> | Pot Marigold | by 1778 | Mixed and single colours |
| | <i>Centaurea cyanus</i> | Cornflower | by 1778 | |

| | Latin name | Common name | Date introduced | Notes/Appropriate colours |
|-------------------------------------|--|--------------------------------|--|---|
| Hardy Annuals | <i>Centaurea moschatus</i> | Sweet sultan | by 1778 | Bright yellow, white, purple |
| | <i>Consolida ajacis</i> | Giant or Crown Larkspur | by 1778 | Pink and white |
| | <i>Convolvulus minor/ tricolor</i> | Dwarf morning glory | by 1778 | |
| | <i>Cosmos bipinnatus</i> | Cosmos | 1799 | |
| | <i>Dracocephalum moldavica</i> | Dragon's Head | by 1778 | Purple, red |
| | <i>Echium plantagineum</i> | Viper's bugloss, Annual borage | | |
| | <i>Helianthus annuus</i> | Sunflower | by 1778 | Dwarf double, tall double strong yellow |
| | <i>Iberis umbellata</i> | Candytuft | by 1778 | Purple, deep crimson and white |
| | <i>Lathyrus odoratus</i> | Sweet Pea | by 1778 | White, 'Painted Lady' red and white, black, red/scarlet |
| | <i>Lavatera trimestris</i> | Annual lavatera | by 1778 | Pink and white |
| | <i>Limonium sinuatum</i> | Statice, Sea lavender | | |
| | <i>Linaria triphylla</i> | Toadflax | | |
| | <i>Lupinus hartwegii, pubescens</i> hybrids | Annual lupin | by 1778 | White, pink, tall |
| | <i>Lupinus luteus</i> | Yellow lupin | | Yellow |
| | <i>Lupinus subcarneus</i> | Texas bluebonnet, Dutch lupin | | Blue |
| | <i>Malva sylvestris</i> | Common mallow | by 1778 | Tall oriental purple |
| | <i>Matthiola bicornis</i> | Night-scented stock | by 1778 | |
| | <i>Medicago scutellata</i> | Snail medic, Hedgehogs | | |
| | <i>Nigella damascena</i> | Love-in-a-mist | | White, blue, double |
| | <i>Papaver rhoeas</i> | Corn poppy | by 1778 | |
| | <i>Papaver somniferum</i> | Opium or Carnation Poppy | by 1778 | Striped red and white, dark crimson, pink |
| | <i>Phacelia campanularia</i> | Californian bluebell | | |
| | <i>Phaseolus coccineus</i> | Runner bean, scarlet bean | by 1778 | |
| | <i>Pilosella aurantiaca</i> | Fox and cubs, Red Hawkweed | | |
| | <i>Reseda odorata</i> | Mignonette | by 1778 | |
| | <i>Salvia horminum</i> | Clary | by 1778 | Red, pink |
| <i>Scabiosa atropurpurea</i> | Sweet scabious | 1620 | | |
| <i>Silene armeria</i> | Sweet William, catchfly | by 1778 | | |
| <i>Tropaeolum majus & minus</i> | Nasturtium | 1686 | Dark and light orange | |
| <i>Viola tricolor</i> | Wild Pansy, Heart's ease | by 1778 | | |
| <i>Xerochrysum bracteatum</i> | Strawflower | | Formerly <i>Helichrysum bracteatum</i> | |
| Perennials | <i>Acanthus mollis</i> | Bear's breeches | 1548 | |
| | <i>Acanthus spinosus</i> | Armed bear's breeches | | |
| | <i>Achillea filipendulina</i> | Yarrow | 1803 | |
| | <i>Aconitum napellus</i> | Monkshood | 1596 | |
| | <i>Ajuga reptans</i> | Bugle | 17th century | |
| | <i>Anchusa azurea</i> | Bugloss, Blue alkanet | 1597 | |
| | <i>Aquilegia vulgaris</i> | Columbine | Native | Double and striped, red, purple, white etc |
| | <i>Aster novae-belgii</i> and <i>novae-angliae</i> | Michaelmas daisy | 1710 | |

| | Latin name | Common name | Date introduced | Notes/Appropriate colours |
|-------------------|-----------------------------------|----------------------------------|------------------------|---|
| Perennials | <i>Astrantia major</i> | Greater masterwort | 1597 | |
| | <i>Athyrium filix-femina</i> | Lady fern | Native | |
| | <i>Bergenia cordifolia</i> | Elephant's ears | 1779 | |
| | <i>Campanula persicifolia</i> | Fairy or peach-leaved bellflower | by 1598 | |
| | <i>Campanula pyramidalis</i> | Chimney bellflower | by 1597 | |
| | <i>Campanula trachelium</i> | Nettle-leaved bellflower | Native/ naturalised | |
| | <i>Dahlia coccinea</i> | Scarlet dahlia | 1804 | tender |
| | <i>Dianthus caryophyllus</i> | Carnation | | |
| | <i>Dianthus 'Musgrave's pink'</i> | Pink | 1730 | |
| | <i>Dianthus plumarius</i> | Pink | ? | |
| | <i>Dicentra spectabilis</i> | Bleeding heart | 1810 | |
| | <i>Echinops ritro</i> | Globe thistle | | |
| | <i>Eryngium alpinum</i> | Alpine eryngo | | |
| | <i>Euphorbia palustris</i> | Marsh spurge | | |
| | <i>Euphorbia polychroma</i> | Cushion spurge | 1805 | |
| | <i>Filipendula ulmaria</i> | Meadow sweet | Native | |
| | <i>Fragaria vesca</i> | Wild strawberry | Native | |
| | <i>Geranium macrorrhizum</i> | Cranesbill | 1576 | |
| | <i>Geranium phaeum</i> | Mourning widow | | |
| | <i>Geranium pratense</i> | Meadow cranesbill | Native | Blue and white |
| | <i>Geranium sanguineum</i> | Bloody cranesbill | | |
| | <i>Glaucium flavum</i> | Yellow horned poppy | | |
| | <i>Helenium autumnale</i> | Sneezeweed | 1729 | |
| | <i>Helleborus foetidus</i> | Stinking hellebore | Native | |
| | <i>Hemerocallis fulva</i> | Orange day lily | 1570 | |
| | <i>Hesperis matronalis</i> | Sweet rocket | | Purple, white |
| | <i>Iris confusa</i> | Bamboo iris | | |
| | <i>Iris foetidissima</i> | Stinking iris | by 1000 | |
| | <i>Iris germanica</i> | Bearded iris | Naturalised | |
| | <i>Iris pallida</i> | Sweet iris | | |
| | <i>Knautia arvensis</i> | Field Scabious | by 1778 | |
| | <i>Leucanthemum x superbum</i> | Shasta daisy | | |
| | <i>Liatris spicata</i> | Button snakewort | 1731 | |
| | <i>Linum perenne</i> | Perennial flax | | |
| | <i>Liriope muscari</i> | Lilyturf | mid-19th century? | |
| | <i>Lobelia cardinalis</i> | Cardinal Flower, Rapuntium | by 1778 | |
| | <i>Lychnis chalconica</i> | Maltese cross | 1593 | |
| | <i>Lychnis coronaria</i> | Rose campion | 1596 | |
| | <i>Malva alcea</i> | Hollyhock | 1255 | Rosea, double pink, double yellow and variety sinensis |

| | Latin name | Common name | Date introduced | Notes/Appropriate colours |
|--|---|----------------------|-----------------|---------------------------|
| Perennials | <i>Nepeta x faassenii</i> | Catmint | 1784 | |
| | <i>Nepeta racemosa</i> | Catnip | 1804 | |
| | <i>Paeonia lactiflora</i> | Woodland peony | 1784 | |
| | <i>Paeonia officinalis</i> 'Rubra Plena' | Cottage peony | by 1500s | Double red |
| | <i>Papaver bracteatum</i> | Oriental Poppy | 1817 | Red |
| | <i>Phlox maculata purpurea</i> | Garden phlox | 1730 | |
| | <i>Phlox paniculata alba</i> | Garden phlox | | |
| | <i>Polemonium caeruleum</i> | Jacob's ladder | by 1778 | Blue and white |
| | <i>Polystichum setiferum</i> | Soft shield fern | Native | |
| | <i>Primula x polyanthus</i> | Polyanthus | by 1778 | Various |
| | <i>Primula vulgaris</i> | Primrose | Native | |
| | <i>Primula veris</i> | Cowslip | Native | |
| | <i>Pulmonaria angustifolia & saccharata</i> | Lungwort | | |
| | <i>Scabiosa caucasica</i> | Caucasian scabious | 1802 | |
| | <i>Silene dioica</i> | Red catchfly | | |
| | <i>Sisyrinchium striatum</i> | Satin flower | 1788 | |
| | <i>Solidago canadensis</i> | Golden rod | | |
| | <i>Stachys byzantina</i> | Lamb's ears | 1782 | |
| | <i>Symphytum caucasicum</i> | Comfrey | | |
| | <i>Thalictrum aquilegifolium</i> | French meadow rue | | |
| <i>Verbascum phlomoides</i> | Woody mullein | 1739 | | |
| <i>Verbascum phoenicium</i> | Purple mullein | | Purple | |
| <i>Verbena bonariensis</i> | Argentinian vervain | 1737 | | |
| <i>Viola odorata</i> | Sweet violet | Native | Purple | |
| Climbers | <i>Clematis integrifolia</i> | | | |
| | <i>Clematis recta</i> 'Purpurea' | Clematis | 1772 | |
| | <i>Clematis viticella</i> | Vine clematis | 1560s | |
| | <i>Hedera helix</i> | Ivy | Native | |
| | <i>Humulus lupulus</i> | Hop | | |
| | <i>Jasminum humile</i> | Yellow jasmine | 1656 | |
| | <i>Jasminum officinale</i> | White jasmine | 16th century | |
| | <i>Lathyrus latifolius</i> | Everlasting pea | | Crimson/pink |
| | <i>Lonicera periclymenum</i> | Honeysuckle | Native | |
| | <i>Lonicera tartarica</i> | Honeysuckle | 1752 | |
| | <i>Passiflora caerulea</i> | Passion flower | 1699 | |
| | <i>Rosa banksiae</i> 'Lutea' | Yellow Banksian rose | early 1800s | |
| | <i>Rosa banksiae</i> | | 1807 | |
| | <i>Rosa rubiginosa</i> | Sweet briar | Native | |
| | <i>Rosa</i> 'Blush Noisette' | Noisette rose | | |
| | <i>Rosa multiflora</i> 'Carnea' | Rambler rose | 1804 | |
| <i>Vitis vinifera</i> 'Black Hamburgh' | Grape vines | 1768 | | |

| | Latin name | Common name | Date introduced | Notes/Appropriate colours |
|---------------------------|--------------------------------|-----------------------------------|-------------------------|---------------------------------------|
| Shrubs | <i>Amelanchier lamarckii</i> | Amalanchier, Snowy mespilus | 1596 | |
| | <i>Aucuba japonica</i> and cvs | Japanese laurel, Spotted laurel | 1783 | Variety of leaf forms and variegation |
| | <i>Buxus sempervirens</i> | Box | | |
| | <i>Calycanthus floridus</i> | Carolina allspice | 1726 | |
| | <i>Camellia japonica</i> cvs | Japanese camellia | 1739 | |
| | <i>Cistus laurifolius</i> | Rock rose | 1731 | |
| | <i>Cistus x purpureus</i> | Purple rock rose | | |
| | <i>Chimonanthus praecox</i> | Yellow wintersweet | 1766 | |
| | <i>Cornus alba</i> | Siberian dogwood | 1741 | |
| | <i>Cornus florida</i> | Flowering dogwood | 1730 | |
| | <i>Cornus mas</i> | Cornelian cherry | Long before 1780 | |
| | <i>Corylus avellana</i> | Hazel | Native | |
| | <i>Cotinus coggygria</i> | Smoke tree | 1656 | |
| | <i>Cytisus praecox</i> 'Albus' | Broom | 1806 | |
| | <i>Cytisus scoparius</i> | Common broom | Native | |
| | <i>Cytisus multiflorus</i> | White Spanish Broom | | |
| | <i>Danae racemosa</i> | Alexandrian laurel | 1713 | |
| | <i>Daphne mezereum</i> | Mezereon | | |
| | <i>Daphne odora</i> | Winter daphne | 1771 | |
| | <i>Daphne pontica</i> | Twin-flowered daphne | 1752 | |
| | <i>Erica arborea</i> & cvs | Tree heather | 1658 | |
| | <i>Euonymus europaeus</i> | Spindle tree | Native | |
| | <i>Euonymus japonicus</i> | Japanese spindle tree | 1804 | |
| | <i>Ficus carica</i> | Fig | 16th century or earlier | |
| | <i>Fuchsia magellanica</i> | Lady's eardrops | 1788 | and cultivars |
| | <i>Hibiscus syriacus</i> | Rose mallow | 15002 | Red, purple, white |
| | <i>Hydrangea arborescens</i> | | 1736 | |
| | <i>Hydrangea hortensis</i> | Mop head hydrangea | 1789 | |
| | <i>Hydrangea quercifolia</i> | Oak-leaved hydrangea | 1773 or 1803 | |
| | <i>Hypericum calycinum</i> | Rose of Sharon, Saint John's wort | 1676 | |
| | <i>Ilex aquifolium</i> | Holly | Native | including variegated varieties |
| | <i>Kalmia angustifolia</i> | Red sheep laurel | 1736 | |
| | <i>Kalmia latifolia</i> | Mountain laurel, Calico bush | 1734 | |
| | <i>Kerria japonica</i> | Batchelor's Buttons | 1804 | |
| | <i>Laurus nobilis</i> | Sweet bay | 1562 | |
| | <i>Lavandula angustifolia</i> | English lavender | Native | |
| <i>Lavandula stoechas</i> | French Lavender | 1550s | | |
| <i>Lavatera olbia</i> | Tree mallow | | | |
| <i>Ligustrum lucidum</i> | Chinese privet | 1794 | | |
| <i>Lupinus arboreus</i> | Tree lupin | 1793 | | |
| <i>Magnolia denudata</i> | Lily tree, slender Magnolia | 1780 | | |

| | Latin name | Common name | Date introduced | Notes/Appropriate colours |
|-------------------------------|--|-------------------------|-----------------|---------------------------|
| Shrubs | <i>Magnolia grandiflora</i> | Evergreen magnolia | 1734 | |
| | <i>Myrtus communis</i> | Common myrtle | 16th century | |
| | <i>Nandina domestica</i> | Sacred bamboo | 1804 | |
| | <i>Paeonia suffruticosa</i> | Moutan, Tree peony | 1787 | |
| | <i>Philadelphus coronarius</i> | Mock orange | by 1629 | |
| | <i>Phillyrea angustifolia</i> | Mock privet | | |
| | <i>Phillyrea latifolia</i> | Mock privet | | |
| | <i>Pittosporum tenuifolium</i> | New Zealand pittosporum | 1804-6 | |
| | <i>Prunus laurocerasus</i> | Cherry laurel | 1576 | |
| | <i>Prunus lusitanica</i> | Portugal laurel | 1648 | |
| | <i>Pyracantha coccinea</i> | Firethorn | 1629 | |
| | <i>Rhododendron luteum</i> | Yellow Azalea | 1793 | |
| | <i>Rhododendron ponticum</i> | Rhododendron | 1763 | |
| | <i>Rhus typhina</i> | Sumach | by 1629 | and cultivars |
| | <i>Ribes sanguineum</i> | Flowering currant | 1817 | |
| | <i>Robinia hispida</i> | Rose acacia | 1743 | |
| | <i>Rosa bracteata</i> | McCartney rose | 1793 | |
| | <i>Rosa</i> 'Celeste' | Alba rose | Ancient | also known as Celestial |
| | <i>Rosa cinnamomea</i> | Cinnamon rose | 1759 | |
| | <i>Rosa</i> 'de Meaux' | Centifolia rose | 1789 | |
| | <i>Rosa</i> 'du Roi' | Portland rose | 1815 | |
| | <i>Rosa</i> 'Duchess of Portland' | Portland rose | | |
| | <i>Rosa</i> 'La Belle Sultane' | Gallica rose | | |
| | <i>Rosa</i> 'Mundi' | Galicia rose | 1100 | |
| | <i>Rosa</i> 'Maidens Blush' | Alba rose | 1400 | |
| | <i>Rosa</i> 'Marie Louise' | Damask rose | 1813 | |
| | <i>Rosa moschata</i> | Musk rose | 1577 | |
| | <i>Rosa x odorata</i> 'Mutabilis' | China rose | early 1800s | |
| | <i>Rosa</i> 'Old Blush China' (Parsons Pink) | China rose | 1789-93 | |
| | <i>Rosa</i> 'Petite Lisette' | Damask rose | 1817 | |
| | <i>Rosa pimpinellifolia</i> | Burnet Rose | Native | |
| | <i>Rosa</i> 'Quatre Saisons' | Damask rose | | |
| | <i>Rosa rubiginosa</i> | Sweet Briar | Native | |
| | <i>Rosa</i> 'Tuscany' | Gallica rose (red) | 1596 | |
| <i>Rosmarinus officinalis</i> | Rosemary | | | |
| <i>Rubus odoratus</i> | Flowering raspberry | 1770 | | |
| <i>Ruscus aculeatus</i> | Butchers broom | 16th century | | |
| <i>Ruscus hypoglossum</i> | Spineless butchers broom | Native | | |
| <i>Salvia officinalis</i> | Sage | Native | | |
| <i>Salvia verticillata</i> | Lilac sage; whorled clary | 1594 | | |
| <i>Spartium junceum</i> | Spanish broom | | | |

| | Latin name | Common name | Date introduced | Notes/Appropriate colours |
|---------------------------|---------------------------------------|-----------------------|------------------|---------------------------|
| Shrubs | <i>Staphylea pinnata</i> | Bladdernut | by 1810 | |
| | <i>Syringa vulgaris</i> | Common lilac | | Purple, lilac, white |
| | <i>Syringa persica</i> | Persian lilac | | |
| | <i>Ulex europaeus</i> | Gorse | Native | |
| | <i>Viburnum opulus</i> | Guelder rose | Native | |
| | <i>Viburnum tinus</i> | Laurustinus | late 1500s | |
| | <i>Vinca major</i> | Greater periwinkle | by 1000 | |
| | <i>Vinca minor</i> | Lesser periwinkle | by 1000 | |
| | <i>Yucca filamentosa</i> | Needle palm | 1675 | |
| | <i>Yucca gloriosa</i> | Spanish dagger | 1550 | |
| Trees | <i>Abies alba</i> | Silver fir | 17th century | |
| | <i>Abies balsamea</i> | Balm of Gilead | | |
| | <i>Acer pseudoplatanus</i> | Sycamore | | |
| | <i>Acer saccharinum</i> | Sugar maple | 1725 | |
| | <i>Aesculus hippocastanum</i> | Horse chestnut | 1616 | |
| | <i>Alnus glutinosa</i> | Alder | Native | |
| | <i>Arbutus unedo</i> | Strawberry tree | | |
| | <i>Betula pendula</i> | Silver birch | Native | |
| | <i>Carpinus betulus</i> | Hornbeam | Native | |
| | <i>Castanea sativa</i> | Sweet chestnut | | |
| | <i>Cedrus libani</i> | Cedar of Lebanon | 17th century | |
| | <i>Cercis siliquastrum</i> | Judas tree | 16th century | |
| | <i>Crataegus monogyna</i> | Quick, hawthorn | Native | Single and double |
| | <i>Cupressus sempervirens</i> | Italian cypress | 17th century | |
| | <i>Fagus sylvatica</i> and 'Purpurea' | Beech; Copper beech | Native | |
| | <i>Fraxinus excelsior</i> | Ash | Native | |
| | <i>Fraxinus ornus</i> | Manna ash | Pre-1700 | |
| | <i>Gleditsia triacanthos</i> | Honey locust | 1700 | |
| | <i>Juglans nigra</i> | North American Walnut | 1763 | |
| | <i>Juglans regia</i> | European walnut | By 16th century? | |
| | <i>Juniperus communis</i> | Juniper | Native | |
| | <i>Juniperus sabina</i> | Savin | | |
| | <i>Juniperus virginiana</i> | Pencil cedar | | |
| | <i>Koelreuteria paniculata</i> | Pride of India | 1763 | |
| | <i>Laburnum anagyroides</i> | Laburnum | 16th century | |
| | <i>Larix decidua</i> | Larch | 17th century | |
| | <i>Liquidambar styraciflua</i> | Sweet gum | 17th century | |
| <i>Magnolia acuminata</i> | Cucumber tree | 1736 | | |
| <i>Morus alba</i> | White mulberry | 16th century | | |
| <i>Morus nigra</i> | Black mulberry | 16th century | | |

| | Latin name | Common name | Date introduced | Notes/Appropriate colours |
|-----------------------------|---|--------------------|------------------------|----------------------------------|
| Trees | <i>Nyssa sylvatica</i> | Tupelo | 1750 | |
| | <i>Picea abies</i> | Norway spruce | c1500 | |
| | <i>Picea glauca</i> | White fir | | |
| | <i>Pinus nigra maritima</i> | Corsican pine | 1759 | |
| | <i>Pinus pinaster</i> | Cluster pine | | |
| | <i>Pinus pinea</i> | Stone pine | | |
| | <i>Pinus strobus</i> | Weymouth pine | Early 18th century | |
| | <i>Pinus sylvestris</i> | Scots pine | Native | |
| | <i>Platanus x hispanica</i> | London plane | | |
| | <i>Populus alba</i> | White poplar | Native | |
| | <i>Populus balsamifera</i> | Balsam poplar | | |
| | <i>Populus nigra</i> 'Italica' | Lombardy poplar | 1758 | |
| | <i>Prunus dulcis</i> | Almond | | |
| | <i>Prunus padus</i> | Bird cherry | Native | |
| | <i>Pyrus japonica</i> | Quince | | |
| | <i>Pyrus salicifolia</i> | Willow-leaved pear | 1780 | |
| | <i>Quercus cerris</i> | Turkey oak | 1735 | |
| | <i>Quercus coccinea</i> | Red oak | 1691 | |
| | <i>Quercus x hispanica</i> 'Lucombeana' | Lucombe oak | c1762 | |
| | <i>Quercus ilex</i> | Holm oak | 16th century | |
| | <i>Quercus robur</i> | Oak | Native | |
| | <i>Quercus rubra</i> | Red oak | 1724 | |
| | <i>Robinia pseudoacacia</i> | False acacia | c.1630 | |
| | <i>Salix babylonica</i> | Weeping willow | c.1730 | |
| | <i>Sophora japonica</i> | Pagoda tree | 1753 | |
| | <i>Sorbus aucuparia</i> | Rowan | | |
| | <i>Taxodium distichum</i> | Swamp cypress | 1640 | |
| | <i>Taxus baccata</i> | Yew | Native | |
| | <i>Thuja orientalis</i> | Arbor-vitae | 1534 | |
| | <i>Tilia x europaea</i> | European lime | | |
| <i>Tsuga canadensis</i> | Eastern hemlock | 1736 | | |
| <i>Zelkova carpinifolia</i> | Caucasian elm | 1760 | | |

5 RESTORED GARDENS

A number of planting schemes have been recreated based on the resources outlined in Section 6, plus where available, site-specific documentary evidence; this, however, is only ever rarely found. This section gives a summary list of restoration schemes and three case studies of planting schemes that may provide useful ideas for other projects.

Gardens To Visit

Restored late Georgian garden schemes may offer helpful examples of the interpretation of contemporary planting and its presentation within a garden of the period. The following restoration projects are in varying states of maturity. Many provide useful images on the internet. While the following examples are open to the public at various times, exact visiting arrangements need to be checked with each site.

- Brunswick Square, Hove, East Sussex
- Catton Park, Norwich, Norfolk:
www.catttonpark.com
- Hotel Endsleigh garden, Devon:
hotelendsleigh.com
- Mount Edgcumbe garden, Torpoint, Cornwall:
www.mountedgcumbe.gov.uk
- Regency Crescent Gardens, Alverstoke, Gosport, Hampshire:
www.gosportheritage.co.uk/regency-crescent-gardens
- Russell Square, London:
www.bedfordstates.com/london-garden-squares/squares/russell-square
- St James's Park, London, shrub beds by the lake:
www.royalparks.org.uk/parks/st-jamess-park
- The Royal Pavilion, Brighton, East Sussex, the whole garden:
brightonmuseums.org.uk/royalpavilion
- The Swiss Garden, Ongley, Bedfordshire:
www.shuttleworth.org/restoration
- Walpole Park (Pitzhanger Manor), Ealing, London:
www.pitzhanger.org.uk/walpole-park
- Woburn Abbey garden, Bedfordshire:
www.woburnabbey.co.uk/gardens

Other Repton and late Georgian landscapes to visit include:

- Blaise Hamlet, Bristol:
www.nationaltrust.org.uk/blaise-hamlet
- Nuneham Courtenay, Mason's Flower Garden:
www.globalretreatcentre.org
- Sezincote, Gloucestershire:
www.sezincote.co.uk
- Sheringham, Norfolk:
www.nationaltrust.org.uk/sheringham-park
- Worcester College, Oxford:
www.worc.ox.ac.uk

Case Studies

The following three case studies present various types of planting scheme with their associated design concepts and the guidance they used: mixed shrub beds, town gardens and flower gardens. They indicate how plants from the list above can be used in particular ways to recreate particular effects.

**Case Study 1:
Planting Advice on Shrub Beds and ‘Forest Lawns’:
Henry Phillips’ Plant Associations**

Henry Phillips’ concepts and instructions in *Sylva Florifera* and the idea of reproducing the ‘forest lawns’ advocated by William Gilpin in pleasure grounds were mainly applicable to spacious grounds for larger villas and country houses. They formed the basis for King George IV’s garden at the Royal Pavilion, Brighton. This is illustrated in some of John Nash’s views of the Royal Pavilion. A restoration scheme at the Royal Pavilion was carried out in the mid-1990s.

Phillips’ shrubberies evoked the painter’s Picturesque, particularly in creating perspective by the arrangement of hues. For example “*trees whose leaves are of a greyish or bluish tint when seen over or between shrubs of a yellow or bright green seem thrown into the distance*” and “*In a skilfully composed shrubbery, the picture is formed by a succession of blossoming and fruiting plants and by judiciously contrasting the greens*” (which we call ‘evergreens’). Greens of various hues were used with irregularity, mixing them with deciduous plants. In this way it was also intended to create a succession of interest during the year via flowers, foliage and plant form.

Plain and variegated evergreens were to be carefully combined, while, for example, “*the light and elegant acacia has a more beautiful effect when its branches float over the firm and dark holly or bay tree.*” Gorse should be planted at a distance from the walks to “*shine like the sun*”. Glossy leaves were valued. Shrubs were never planted regularly spaced in lines as had been the 18th-century custom, but, as a novelty, in irregular groups of four or six to give effect by a mass of colour.



Figure 13. Exterior of the Royal Pavilion with shrubberies in lawns.
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Clashing plant colours were a novelty. Flaming yellow crocus could be massed at the front of shrubbery borders in spring, later in the year these borders could be “*rendered splendid by large plots of the asters of China ... inclining to blue or purple [contrasting] with the more gaudy colours of the African marigold or nasturtium of Peru.*” (Marvel of Peru). This could be recreated by, for example, boldly contrasting purple *Lythrum salicaria* and orange *Rudbeckia*. This reflected in spirit the brilliant decorative interiors so effectively used by George IV in the early 1820s at the Royal Pavilion.

One of the most popular colour combinations was of purple, yellow and white. Phillips recommended allowing laburnum branches to wave “*their golden treasures over the snowy balls of the guelder rose or the delicate tints of the Persian lilac.*” The same rule in autumn saw purple asters grown in front of yellow chrysanthemums.

Apart perhaps from bulbs, extensive colour masses were not the chief aim. They came later, in Victorian bedding schemes. A backcloth and intermingling of permanent greenery was the mainstay; flowers were tucked into shrubbery foregrounds and, in a particular feature of the Regency garden, bolder flowers such as the *Dahlia*, sunflower and hollyhock were scattered among the young shrubs “*...half obscured by shrubs, for being but partially seen, their effect is materially heightened.*” Herbaceous plants growing in among green subjects included spire plants such as foxgloves, sunflowers, *Verbascum*, and hollyhocks which were especial favourites, making vertical splashes. However, as the shrubs grew they needed strong pruning to keep the spaces between or the flowering plants would be smothered.

Around the edges of the beds, Gilpin’s ‘forest lawn’ idea blurred the strong boundary between bed and lawn, so that the grass fingered its way into the beds. It was difficult to maintain without looking too ragged or the grass invading the bed as a weed.

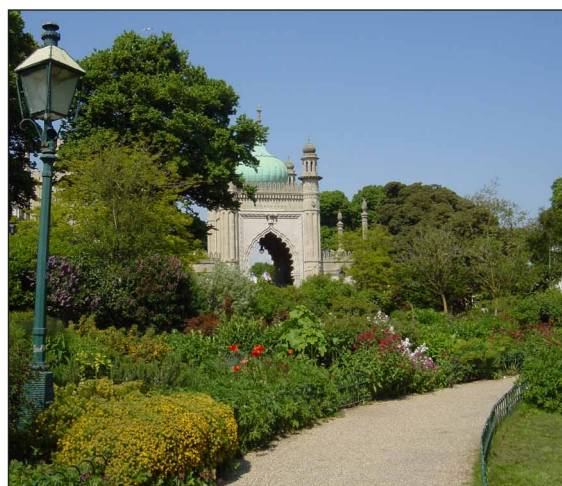


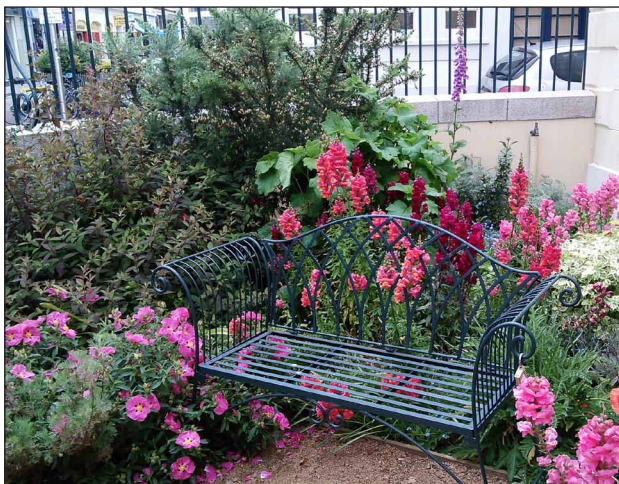
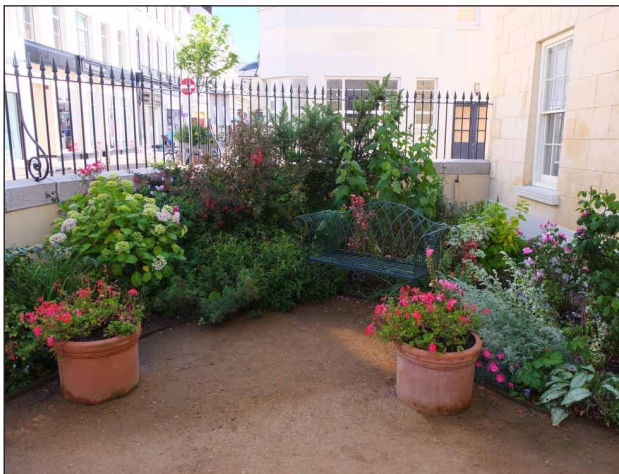
Figure 14. *Royal Pavilion, Brighton. Shrubberies were enlivened by tall spire-like herbaceous plants. Hollyhocks were a favourite.*

© Royal Pavilion & Museums, Brighton & Hove

Figure 15. *Royal Pavilion, Brighton. Regency-style shrubberies mixed deciduous and flowering shrubs with herbaceous plants and bulbs.*

© Royal Pavilion & Museums, Brighton & Hove

Case Study 2: Recreating a Town House Garden



Towards the other end of the social and size scales, a compact garden was essential for the many new Regency town villas and terraces. Displays of flowers and shrubs were mixed to provide a wide range of colour and interest. The Regency period was important for St Helier, Jersey. An influx of military officers and their families arrived, surplus after the Napoleonic Wars concluded in 1815, in search of somewhere cheap to live, but keen to follow architectural and garden fashion nonetheless. In the recreation of a tiny rectangular garden forming the entrance frontage to the terraced house at 16 New Street, St Helier, the plant list below largely reflects the varieties used in the period but also uses some later varieties that evoke the same effect. Potted plants were used to vary the schemes between spring tulips and summer Pelargoniums. Careful attention to pruning is needed. Many of the plants, particularly the shrubs, quickly outgrow the tiny space if not carefully shaped and thinned.

Figures 16-18. In compact town gardens the mixture of shrubs, annuals, perennials and bulbs was valued. (16 New Street, St Helier, Jersey)

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| Town House Garden Planting List | |
|--|--|
| Perennials and ferns | Shrubs and Climbers |
| <i>Acanthus spinosus</i> | <i>Artemisia arborescens</i> |
| <i>Alcea</i> (mixed colours) | <i>Chaenomeles speciosa</i> |
| <i>Aster spectabilis</i> | <i>Cistus x purpureus</i> |
| <i>Dianthus</i> (mixed colours) | <i>Erica erigena</i> (syn. <i>Hibernica coccinea</i>) 'Rubra' |
| <i>Dryopteris filix-mas</i> | <i>Iberis sempervirens</i> |
| <i>Euphorbia palustris</i> | <i>Ilex aquifolium</i> 'Bacciflava' |
| <i>Euphorbia polychroma</i> | <i>Philadelphus coronarius variegatus</i> syn. 'Bowles' variety |
| <i>Geranium macrorrhizum</i> | <i>Rosa</i> 'Felicite Perpetue' |
| <i>Geranium phaeum</i> | <i>Rosa gallica versicolour</i> (syn. <i>Rosa Mundi</i>) |
| <i>Geranium pratense</i> | <i>Rosa</i> 'Prolifera de Redoute' |
| <i>Helenium autumnale</i> | <i>Rosa</i> 'Rose de Rescht' |
| <i>Helenium bigelovii</i> | <i>Rosa</i> 'Rose du Roi' |
| <i>Hemerocallis flava</i> | <i>Syringa x chinensis</i> |
| <i>Lychnis flos-jovis</i> | <i>Tamarix tetrandra</i> |
| <i>Lythrum salicaria</i> | <i>Ulex europaeus</i> |
| <i>Paeonia lactiflora</i> 'The Bride' | <i>Vinca minor variegata</i> |
| <i>Paeonia officinalis</i> 'Rubra Plena' | |
| <i>Papaver bracteatum</i> | |
| <i>Physalis alkekengi</i> | |
| <i>Primula vulgaris</i> | |
| <i>Pulmonaria saccharata</i> | |
| Bulbs | |
| <i>Crocus tommasinianus</i> | |
| <i>Galanthus nivalis</i> | |
| <i>G. nivalis flore pleno</i> | |
| Hyacinth | |
| <i>Narcissus obvallaris</i> | |
| <i>Narcissus pseudo-narcissus</i> | |
| Tulip single Darwin type in various colours, for beds and for pots (colours not to be mixed within groups or pots) | |

Case Study 3: Recreating a Flower Garden

Flower beds using perennials, biennials, tender and hardy annuals could be adapted for all sizes of gardens. For the Flower Garden at Ashridge in 1813 Repton scattered fifty little flower beds of varying sizes in lawns (see Figure 12), but did not provide planting schemes. To recreate his intended effect when the garden is restored, contextual sources indicate the types of flowers and their arrangement. A close match comes from the sixteen sketch planting plans for flower beds at nearby Hartwell House, Bucks of 1799 (in the Bodleian Library and reproduced in Mark Laird's 1990 *Garden History*) supplemented by Swinden's advice and seed catalogue (1778). Mixtures of plants were based on perennials, biennials, tender and hardy annuals and a few shrubs such as roses and honeysuckles. A list of 100 species interpreted from the plans is given by John Harvey in Laird (1990), Appendix 2, with flowering times, colours and heights. Beds have been planted in this manner at Painshill Park, Surrey.

Laird's watercolour interpretations of the beds in flower give an excellent idea of the effect to be achieved (*Garden History*, 1990; *The Flowering of the Landscape Garden*, 1999). However, these schemes are labour intensive to present in peak condition, can have a short flowering period, and in winter the beds are empty. Perhaps this is why Repton enclosed them within shrubbery at Ashridge so that they could be avoided when not looking their best.



Figure 19. In the Flower Garden at Ashridge Repton dotted small flower beds in lawn surrounded by shrubbery.

© Mick Thompson

Ashridge Flower Garden Planting List

This plant list is based on the sources above and also includes some modern cultivars. It has been trialled at Ashridge but at present the Flower Garden there is awaiting resources to reinstate the floral displays.

| Flower Garden Planting List | |
|---|--|
| <i>Achillea millefolium</i> | <i>Linaria vulgaris</i> |
| <i>Aconitum napellus</i> | <i>Lonicera periclymenum</i> |
| <i>Adonis aestivalis</i> | <i>Lupinus arboreus</i> Blue |
| <i>Althaea rosea</i> 'Simplex' | <i>Lupinus luteus</i> |
| <i>Alyssum maritimum</i> 'Pastel Carpet' | <i>Lychnis coronaria</i> |
| <i>Amaranthus hypochondriacus</i> 'Pygmy Torch' | <i>Lychnis flos-cuculi</i> |
| <i>Anaphalis margaritacea</i> | <i>Malcolmia maritima</i> |
| <i>Anemone coronaria</i> 'De Caen Mixed' | <i>Malva sylvestris</i> |
| <i>Antirrhinum majus</i> 'Rembrandt' | <i>Matthiola incana</i> 'Trysomic Giant Imperial Stocks' |
| <i>Aquilegia vulgaris</i> | <i>Melandrium rubrum</i> |
| <i>Asphodelus albus</i> | <i>Mirabilis longiflora</i> |
| <i>Asphodeline lutea</i> | <i>Nicotiana rustica</i> |
| <i>Aster</i> 'Michaelmas daisies Mixed' | <i>Nicotiana tabacum</i> 'Burley' |
| <i>Aster</i> 'Giant Princess Mixed' | <i>Nigella hispanica</i> |
| <i>Carthamus tinctorius</i> 'Goldtuft' | <i>Papaver somniferum paeoniflorum</i> |
| <i>Celosia cristata</i> 'Coral garden Mixed' | <i>Pharbitis nil</i> 'Early call Mixed' |
| <i>Centaurea moschata</i> 'Imperialis Mixed' | <i>Phlox drummondii</i> 'Choice Mixed' |
| <i>Cephalaria leucantha</i> | <i>Phlox paniculata</i> |
| <i>Crepis rubra</i> | <i>Physalis alkekengi</i> |
| <i>Delphinium cardinale</i> | <i>Polemonium caeruleum</i> |
| <i>Delphinium consolida</i> | <i>Quamoclit coccinea</i> |
| <i>Delphinium elatum</i> Wild form | <i>Reseda odorata grandiflora</i> |
| <i>Dianthus deltoidea</i> | <i>Saxifraga umbrosa</i> 'Elliotts variety' |
| <i>Dictamnus albus</i> | <i>Scabiosa rumelica</i> |
| <i>Dracocephalum grandiflorum</i> | <i>Silene armeria</i> |
| <i>Filipendula ulmaria</i> | <i>Solidago canadensis</i> 'Golden Baby' |
| <i>Geranium pratense</i> | <i>Spartium junceum</i> |
| <i>Geranium sanguineum</i> | <i>Specularia speculum</i> |
| <i>Hedysarum coronarium</i> | <i>Tolpis barbata</i> |
| <i>Helianthus annuus</i> 'Uniflorus giganteus' | <i>Tropaeolum majus</i> 'Tall Mixed' |
| <i>Hieracium aurantiacum</i> | <i>Verbascum phoeniceum</i> 'Rosetta' |
| <i>Hypericum calycinum</i> | <i>Verbascum thapsus</i> |
| <i>Iberis sempervirens</i> 'Snowflake' | <i>Veronica longifolia</i> |
| <i>Iberis umbellata</i> 'Flash Mixed' | <i>Veronica virginica</i> |
| <i>Impatiens balsamina</i> 'Camellia flowered' | <i>Viola odorata</i> |
| <i>Ipomoea hederifolia</i> | <i>Viola tricolor</i> Wild form |
| <i>Lathyrus odoratus</i> 'Painted Lady' | <i>Xeranthemum annuum</i> |
| <i>Lathyrus odoratus</i> Wild form | <i>Zinnia elegans</i> Scabious flowered |
| <i>Lilium candidum</i> | <i>French Bean</i> 'Purple Teepee' |
| <i>Linaria purpurea</i> | |

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7 CONTACTS

The Gardens Trust and contacts for individual county gardens trusts:

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