

Designed Landscapes in Jersey: An Overview

Based on research and site visits for A List of Notable Landscapes in Jersey to date.

S Rutherford 11 November 2012

Jersey is a natural suntrap. It slopes down basically from cliffs in the north to St Aubin's Bay in the south and enjoys an equable maritime climate that is generally warmer than the UK. This is inspiring for the gardener as it enables many choice plants to be grown that are tender in the UK. However, the situation and climate are tempered by exposure to the open sea to the west, which results in damaging strong winds and gales which must somehow be mitigated.

The topography of the island is enlivened by many steep cliffs (to the north and east) and valley slopes (the valleys usually run from north to south down the island). These are of little use for anything productive other than garden or woodland, or for building. But for landscape design this is ideal for Picturesque and Sublime sensibilities, for tender and exotic plants in variety, providing sheltered microclimates, and in the case of watered valleys for creating prestigious sheets of water. This topography is inevitably a candidate for woodland planting, in order to extract some benefit from otherwise useless areas, but it is also a prerequisite for the more dramatic Picturesque landscapes and helps to establish a more reliable microclimate for dubiously hardy plants. The climate being famously kinder than in most of the UK, a wide range of choice semi-tender and especially calcifuge plants can be grown (due to the acid soil). This is set against the prevailing impenetrable granite under much of the island's acid soils, which is not the most conducive to lush growth. However, in various parts of the island this gives way to the acidic conglomerate, also called pudding stone, which allows better penetration of roots and perhaps lusher growth where the climate is kind.

As a result of political history the ornamental garden styles of Jersey follow those of the UK rather than the geographically much closer France. By 1800 Richmond's map shows that there were few gardens of any extent. It is recorded that various manor house gardens had over the previous two to three centuries had notable plants and layouts, perhaps with small walled forecourts and garden enclosures. It seems that the various major landscaping trends that occurred in the UK in the C17 and C18 largely passed the island by, probably because of the fragmented land ownership and vulnerability of the island to invasion. No major formal gardens of the late C17/early C18 typified by the work of Charles Bridgeman, or naturalistic landscape parks, of the sort laid out by Lancelot Brown, were attempted.

A rare C18 garden with formal features survives at The Elms (St Mary), rebuilt c.1730-40 and now unfortunately in relict form. The garden, which is believed to have been laid out with the rebuilt house, includes a watercourse in a valley and a terraced garden above it, together with an ornamented gateway reached via a causeway across the stream into the farm yard. Although some ornamental elements have been identified it remains an enigmatic design.

Not until the C19 did landscape design really flourish in Jersey. Political and economic factors including the

containment of the military threat after the Napoleonic Wars and the influx of wealth from the cod fishing and other industries led to the greatest alteration of land patterns to create substantial designed landscapes in Jersey. This was relatively late in the British Isles, including Ireland, but the contemporary fashions prevailing in the UK were adopted with enthusiasm, even if they had to be adapted to Jersey circumstances. The naturalistic landscape park, the Picturesque valleys and cliffsides, the Loudon-type villa landscape fashionable in the early C19 were all adopted in various places. Ambitions were only, it seems, limited by the extent of land available both physically, and with management under a single ownership.

The most extensive C19 grounds were associated most obviously with the manor houses, often alongside the remodelling of the houses. Rozel Manor is, it seems, the only one with anything approaching a landscape park, including two sweeping drives from lodges, belts of trees and copses, enclosing extensive gardens and pleasure grounds near the house. Others are less ambitious, with the sweeping drives to the house and garden around it, but lacking the parkland setting. These include Trinity Manor, with two long ornamental drives from lodges CHECK DATES through farmland. St Ouen's Manor was 'improved' in true C18 landscaping spirit when the public road was moved in the C19 and the old route was landscaped as the grand and prestigious approach to the manor, embellished by perhaps the most flamboyant C19 gatehouse in Jersey. The new parallel public road was planted with an avenue and is still known by the family as the by-pass.

Where the manor house stood at the head of a valley the valley below has sometimes been laid out with woodland gardens including prestigious sheets of water where possible, and framing views between the house and the wider setting. Rozel Manor is perhaps the most notable of this combination, but St Ouen's Manor has its 'moat', a broad sheet of water acting as a marvellous reflecting pool as well as evoking medieval origins, leading down to a valley which was apparently a woodland garden at some point. At La Hague (St Peter) and Trinity naturalistic gardens were laid out in the valleys below the manor houses. Two parallel valleys at La Hague formed Himalayan-type scenes. Samares Manor (St Clement) is unusual, for its gardens are on largely level ground, formerly salt marshes, but they were considerably extended and embellished to designs by the important early-mid-C20 landscape architect Edward White for Sir James Knott, the owner in the 1920s-30s. Extensive formal layouts are rare. The most impressive and extensive are Reginald Blomfield's Arts and Crafts period scheme at Trinity Manor, laid out c.1900 to compliment his remodelled manor house, and the great medieval military-style terraces and bastions below St Ouen's Manor house, stepping down to the moat. The formal lines and architectural nature of both of these are leavened by informal garden and pleasure ground areas beyond.

The early C19 saw the rise of the genteel villa and urban terrace, both in the UK and in Jersey. In Jersey there was a particular concentration of both villas and terraces, resulting from new wealth and the influx of many who professed taste in architecture and gardens, both as tourists and residents such as military men in search of somewhere cheap to live. Villas were built on new sites or else existing farmhouses and manor houses might be remodelled. In any case they required a suitable setting for the 'polite' architecture and to provide outdoor space for the family. The houses ranged from modest to grand, as did the gardens, but not always in proportion with each other.

The so-called Cod House, usually funded by wealth from the cod fishing industry off North America, was a highly ornamented villa of some size. The grandest landscapes were extensive and intended to represent the landscape park (if in miniature), with its connotations of extensive land ownership. Like the manor houses if possible they boasted grand gateways, sometimes lodges, one or more sweeping drives, lawns, woodland walks and if possible a sheet of water. The finest examples include Oaklands (rural St Helier) with its long front drive through lawns to the house and rear drives enclosing a large paddock within a woodland belt. Steephill and Government House (both St Saviour, on the north edge of St Helier) form a contiguous pair along a valley. The grounds of Howard Davis Park (St Saviour parish, but in St Helier), now a public park, originated as an early C19 villa gardens, with pleasure grounds and a walled garden. St John's Manor was remodelled in the early C19 and the drive and ponds were laid out as the sophisticated setting for the grand new building. Vinchelez de Bas was rebuilt on a higher site c.1820s and a serpentine drive laid out past a pond, with a large lawn in front of the house. Radier Manor (Grouville) was also remodelled and a drive and lake laid out. Howard Davis Park began as a villa landscape before becoming a public park in the early C20. Fine examples of more compact but complex gardens include Seafield (St Lawrence) and Le Petit Menage (St Saviour). There must be many more of these remaining to be identified across the island. Still more modest are the grounds around two Cod Houses in St John's: Melbourne House and La Grande Maison. The garden of Rocqueville (1810) on Mont Cantel, St Helier has a spectacular terraced site for the formal garden of an early town villa. The garden is not large but manages to include a spacious walled forecourt and turning circle, with a large terraced lawn above, conveying gentility, taste and space in a relatively limited area. This spaciousness is enhanced by the dramatic position, enjoying extensive views over St Helier and to the sea.

Jersey has a notable collection of early – mid-C19 villa landscapes, which may with further work be identified as a coherent group particularly representative of the island's circumstances.

Drives were laid out with great care for houses from the greatest to the relatively modest, even though the compactness and fragmented land ownership on Jersey meant that landscape parks with which such drives were usually associated were out of the question. They might run between fields rather than sweep across rolling parkland, but one or two serpentine drives winding through wooded belts are a common feature for even quite modest houses. Lodges were constructed, again for great and relatively modest houses. Trinity Manor has two dressed granite lodges which compliment the Blomfield remodelling of the house and garden. The one for the main drive off La Grande Route de la Trinite is two storeys and Gothic. The back drive off a lane is a single storey in more austere style, but still standing sentinel. Rozelle Manor also has two lodges, one for each drive, in more Picturesque style. Even Le Petit Menage, a detached originally rural villa, now on the east edge of St Helier, had a substantial Picturesque-style lodge, rendered, with Tudor details. This heralds the serpentine main drive cut with considerable effort through the granite bedrock to create a level approach, flanked by a tunnel of holm oak and lined by large granite rocks. This drive makes a statement! At Midland House (Trinity) two long drives cut through the fields from the roads on either side of the property. One is sunken and flanked by trees. Mon Plaisir (c.1820, St Brelade), an eye-catching villa set back in isolation above the St Aubin's road, is reached by two drives, one through woodland the

other through the fields.

True follies are rare in Jersey. The finest is the neo-classical Temple at Victoria College (St Helier), c.1820s, surviving from Mount Pleasant grounds (now the site of Victoria College Preparatory School). Its form echoes Flitcroft's Temple of Flora at Stourhead, Wiltshire but it occupies a much more dramatic position almost over the edge of a cliff overlooking St Helier, above the Picturesque scholars' walks. A cluster of more robust, if stage-set type Gothic follies populates the clifftop at Jardin d'Olivet (Trinity). These surround the pleasure pavilion at Rockmount des Moustiers, including square and circular towers, and an open panorama of Gothic arches framing the views on the edge of the drop. The pavilion partly survives with an octagonal tower in a gothicised version of the octagonal Greek Temple of the Winds). This is the smaller of two Gothic towers, the taller having gone, but together they must have presented a convincing and Picturesque outline for the seafarers.

The manor houses and villas often had walled kitchen gardens. The manor house examples may be of great age, such as that at St John's, believed to be medieval in origin. Surviving examples are often reused for ornamental layouts. Examples include Trinity Manor, Vinchelez de Haut (St Ouen), St Ouen's Manor, St John's Manor, La Hague (St Peter), The Elms (St Mary), Seafield (St Lawrence), Augres Manor (Durrell, Trinity), Government House (St Saviour), Le Petit Menage (group of 3 walled enclosures, St Saviour), Longueville Manor (2 enclosures, St Saviour), Radier Manor (Grouville), Samares Manor (2 enclosures, St Clement). More modest houses also had walled gardens, some of which survive undeveloped, such as at Ashley Court (Les Chenolles, St John) where the walled garden is attached to a fine Cod House-type farmhouse as part of the farmstead. Midland House (Trinity) is another C19 farmhouse rebuilt in polite style, standing prominently on high ground in fields off La Grande Route de St Jean. The two long drives across the fields lead to a forecourt dividing the southerly walled garden from the entrance to the house.

In St Helier polite terraces were being built from the 1820s through the century. However, there is a notable absence of town squares of the sort found in contemporary fashionable towns developing in the UK, such as Leamington Spa, Cheltenham and even Ramsgate. Sometimes the terraces just had a shrubbery screen with a few specimen trees averting the gaze from the public road beyond the individual gardens and communal drive, such as Grosvenor Terrace and the 1830s Windsor Crescent. Others had a communal garden of modest size beyond a forecourt such as Almorah Crescent or Douro Terrace. The communal gardens at Royal Crescent were divided into two by the forecourt to the original central theatre, latterly a chapel, now a scruffy car park. The grandest communal garden was Victoria Crescent above a large sweeping lawn screened from the public road by shrubberies at the entrances. The lawn was surrounded by an avenue of trees around the communal drive cum forecourt. The late-C19 Jersey School for Girls, although purpose-built as an institution, has design similarities with these communal gardens and their forecourts in the manner of the sweeping drive and tree-lined lawns in front of the monolithic building.

But we must not forget the exuberant seaside scene and the holiday-maker. The modest town houses of mid- and later C19 St Helier contributed hugely to the seaside jollity with their gay ornamentation and garden frontages, even

the smallest front garden. Ornamental cast iron garden fences and gateways form a rare and extensive collection in myriad patterns across St Helier and beyond. Many C19 town houses retain their ornate iron railings and gates on dwarf granite walls along the roadside; some larger houses have even finer displays. The earliest have elegant railings, and vase finials at the edges of panels, later styles tend to be more hefty. Some panels were also used on houses surrounding balconies, on bay window parapets, or as crestings on roofs and turrets. One or two, such as the famous Gothic pattern found around St Helier church and in Victoria Street in front of Le Chatelet de Parville, with open-work, broach-spined piers, are reminiscent of the quality of the famous C19 cast iron railings ornamenting considerably grander houses in New Orleans. Encaustic tile paths to front doors survive in colourful geometric patterns with floral borders. They were once ubiquitous in seaside areas of town but are becoming rare and many have been lost. They were also used as porch floors. All this whimsical gaiety, together with fretwork bargeboards, dormers, hoods and balconies, and endless stucco froth on the houses, set the seaside scene and holiday mood in St Helier, particularly in Havre des Pas between Fort Regent and St Clement's.

The most dramatic landscapes made maximum use of the cliff coastline, both to frame views in late C18/early C18 Picturesque manner, and to instill a frisson of fear, in Sublime style. The landscape around the 1790s Princes Tower on Hougue Bie (Grouville) perhaps began the Picturesque landscape movement in Jersey. It certainly became the best-known and visited Picturesque composition during the C19. But although the Tower was indeed very Picturesque in its position and irregular eye-catching Gothic outline, it stood in a landscape of modest extent, apparently laid out in the early C19 as a pleasure ground. This is not to say it was not a fine example of such a layout for what was essentially an eccentric pleasure pavilion rather than a country house. The sequence of images of the grounds through the C19 show that they were complex and diversely planted. Also in the early C19, Noirmont Manor (St Brelade) was rebuilt or remodelled. While the immediate gardens were walled in conventional style, it seems that the cliffs flanking the house were laid out as a Picturesque woodland. A private road, present by 1795, provided a seaside drive from St Aubin's directly south to the manor through ornamental woodland, following a largely level contour. The views of the Bay were important and a cottage part way along was ornamented in rustic style. Further paths and perhaps drives seem to have been laid out in the woods immediately above the house to the south.¹

¹ In terms of context for the drive at Noirmont (with thanks to Jonathan Lovie for the information):

The Earl's Drive at Mount Edgcumbe (Grade I) may be the seminal one which inspired many imitators. It is a very long coastal drive which leads out to Penlee Point with various 'incidents' along the way - the Folly (ruin) in the park, a gothic seat (Picklcombe Seat), a three-sided folly tower (now demolished) and Queen Adelaide's Seat or Chapel (depending on one's mood). There were probably others. It is of late C18/early C19 origin.

More sublime in character are the Zig-Zags or Earthquake at Mount Edgcumbe which is an earlier walk down to the sea, similar to the walk down the cliff from St Germans Hut. It was originally planted with camellias and other novelties with two 'Indian' pavilions.

Another drive was the Hobby Drive at Clovelly, north Devon. This, according to Pevsner, is a three-mile coastal drive begun by Sir James Hamlyn Williams in 1829 - "a remarkable example of the new romantic appreciation of wild nature in her real wilderness, not trimmed to look wild, as had still been the ideal of improvers a short time before" (p 269). The drive approaches Clovelly from the east through early C19 woodland along the top of the cliffs and has dramatic views of the village and coastline to the west. Going the other way there is a picturesque view of the village and a waterfall contrived as part of the scheme (not registered but should be).

A very late Picturesque cliffside landscape was laid out for the Rockmount des Moustiers (Trinity) pleasure pavilion on Jardin d'Olivet on the north coast in the late 1850s. Despite its relatively late origin in this style, it is complex and substantial in design and a fine example of this style. It is also sublime in character, for in several places the frisson of the sheer drop is exploited. In the 1850s a two-towered Gothic pavilion was laid out at the top of the steep hillside. Its outline must have been as dramatic on the skyline as that of Princes Tower. It stood on a garden plateau with the taller of the towers standing immediately above the drop, with nearby on the same edge an open gazebo or panorama with 8 Gothic arches, each framing a different view. The views included two further gothic towers behind the pleasure pavilion and the spectacular drop to the shore and beyond to the French coast. Like Rockmount the contemporary Victoria College (St Helier) also has a sequence of Picturesque cliffside walks stepping down a steep drop. These, however, are considerably more muscular and perhaps safer. They were intended to be scholars' promenades and they overlooked the more civilized and less sublime St Helier rather than the untouched scenery of the north coast. There are doubtless more of these subtle and easily missed Picturesque, and perhaps Sublime, layouts to be rediscovered on Jersey.

The equable climate encouraged a diversity of exotic tender plants. A number of nurseries were established in Jersey in the C19. Some important plant collections were laid out in ornamental settings. Two extensive sites were laid out to grow particular plants and display them to greatest effect. The most well-known is the great plantsman Samuel Curtis's (1779-1860) La Chaire (St Martin), laid out by him in 20 years during the 1840s-50s. The garden continued to be developed and planted by his daughter during the rest of the C19. It apparently extended up both sides of the valley from the present hotel (which was the site of Curtis's modest house) to Les Vaux. Curtis intended to grow many tender plants from all over the world in the sheltered coastal microclimate, taking advantage of the conglomerate substrate in this area which he identified as more conducive to plant growth than granite. Unfortunately little of the C19 planting survives except for one or two large exotic trees including a magnificent tree magnolia (*Magnolia campbellii*) and handkerchief tree (*Davidia involucrata*). La Chaire was also laid out with an extensive and complex ornamental design of terraces and viewpoints, exploiting the topography and maritime position. While this layout survives remarkably intact, it is gently crumbling.

By contrast La Hague (St Peter) is an inland site whose two deep valleys below the lawns of the manor house were laid out with paths and planted in the later C19. An extraordinary range of exotic trees and shrubs survives in what resembles a Himalayan scene, although the understorey is now impenetrable in places and again the site is neglected. Another inland site with an extensive plant collection, but of a century or more later, is the later C20 zoo. In the 1960s and 1970s the existing Les Augres manor site (Trinity) was laid out for Gerald Durrell with large animal

enclosures and paddocks with lawns between. A landscape committee comprising the most expert island residents including Arthur Hellyer, devised a planting scheme with a great variety of exotics. Initially it was hoped to surround the paddocks of animal species from particular parts of the world with plants from the relevant areas. Although this proved impractical to continue, the zoo still boasts a notable and artistically arranged range of mature trees and shrubs.

In the 1950s-60s an influx of knowledgeable new owners acquired properties all over the island, some having made gardens previously in the UK. This resulted in many new and substantial privately-owned gardens of great taste and plantsmanship being laid out. Their creators included ladies who were knowledgeable plantsmen and led the work in their gardens themselves. Some gardens had a stronger framework than others but the standard of artistry with plants was exceptional. As a group these later C20 gardens are unique for the use of tender plants which thrive in the balmy maritime climate. They include Le Clos du Chemin (St Peter), Le Coin (St Brelade), Montpellier (Trinity), Les Vaux (St Martin) and Domaine des Vaux (St Lawrence). The climate is ideal for camellias and many of these owners acquired extensive and choice collections. The collection of camellia varieties on Jersey must be one of the best in such a small area. Other calcifuge shrubs including rhododendrons and magnolias are extensively planted in variety, but many gardens have other rarities too.

Slightly earlier, in the 1920s an unusual site for a garden was selected around a former fort which was converted to a house. At Rozel Fort (Trinity) the military paths, bastions and other lookout points above Rozel Harbour were used as a basis for a spectacular and sublime landscape taking full advantage of the sea views wrapping around the headland which it dominated.

The larger gardens and landscapes were planted in the C19 with traditional woodland copses and belts of trees to shelter the gardens from high salt-laden winds, and frame views. It seems that in certain areas of Jersey during The Occupation many trees were cut down or pollarded for firewood. These often regrew so that now many gardens contain pollarded and multi-stem trees from this time. The most common types of framework trees include deciduous native oak (*Quercus robur*) and the introduced Turkey oak (*Q. cerris*), evergreen holm oak (*Q. ilex*) and sweet chestnut (*Castanea sativa*). There has been since the C19, and continues to be, more sweet chestnut and holm oak used in this way than in the UK, where they are regarded as more choice and are rarer. In Jersey the holm oak becomes a weed in places where seedlings are not controlled. The elm was, before the 1970s-80s, also a common and distinctive woodland tree but all large specimens succumbed to Dutch Elm Disease. The impact of this loss was great but has largely been forgotten. Of forest trees used ornamentally less commonly found are beech, occasionally purple beech, lime, ash, sycamore, and occasional black walnuts. Formal avenues are rare. Instead drives tend to be flanked by narrow belts or run through woodland or fields. Flowering trees found in many gardens include tulip tree (*Liriodendron tulipifera*), foxglove tree (*Paulownia tomentosa*) and occasionally a magnificent tree magnolia (*Magnolia campbellii* e.g. at La Chaire). A sizeable *Ginkgo biloba* is occasionally found (e.g. Le Petit Menage). A few large specimens Japanese maple are found, such as the probably unique collection in the valleys at La Hague which are spectacular in autumn. Conifers include pines, usually exotic ones rather than Scots, Monterey

cypress and occasional redwoods or Wellingtonias. Tender trees impart a tropical note and include Chusan palms (*Trachycarpus fortunei*) and cordylines, which feature in sheltered positions and walled gardens. Occasional cork oaks (*Quercus suber* e.g. Le Petit Menage) and even a large Chilean palm (*Jubaea chilensis* at Noirmont Manor) survive.

Public landscapes follow a similar pattern to the UK, with several outstanding sites. Of these Green Street Cemetery is apparently the earliest, laid out in 1827 and a very early example of a garden cemetery. Although it is of a simple grid-pattern design it had an ornamental element and is contemporary with the first few examples in the UK, giving it considerable importance as it survives intact. A much smaller but socially interesting and early cemetery is the 1832 Jewish Cemetery at Westmount, originally next to the Strangers' Cemetery now Westmount Housing Estate. This is very early for a non-Christian denominational cemetery and the earliest in Jersey, it seems. It has a simple layout with graves at right-angles to a central path, enclosed by high granite walls.

The mid-C19 saw a rash of notable public landscapes centred on St Helier and its then rural environs: public parks, cemeteries and institutions. Mr CB Saunders was responsible for several, or at least for elements of them, as reported in the *Jersey Chronicle* in 1857, including laying out Almorah Cemetery, tree-planting along the Parade and along the Triangle and Peoples' Park. He is as yet a rather shadowy figure but may be found to be connected with other schemes. The Parade is a little earlier. It was laid out by the 1830s with a broad, tree-lined perimeter promenade and a distinctive diagonal cross path system. Its focal feature was the adjacent All Saints church (1835) apparently occupying part of the original parade ground.

Almorah Cemetery, built in a spectacular elevated position in open fields above St Helier is the finest of his known commissions. It is an excellent set-piece early Burial Board-type cemetery with all its key features surviving, including a central chapel and a theatrical entrance flanked by Neo-Norman-style lodges with turrets and a long screen wall incorporating gateways, as well as some of the trees it seems. Mont a l'Abbe Cemetery is contemporary but not quite of the same quality, partly because it lacks contemporary buildings. Despite discussions, a chapel was never built and the 1870s lodge does not make up for the lack of a focal building in this simpler layout.

Three seaside public parks were laid out at about the same time in the mid-C19 on the west side of St Helier: Westmount, People's and Triangle (now Victoria) Parks, for both residents and tourists. They are contiguous, only divided by roads, but are quite different in character. Triangle Park is a small, flat formal park near the old railway station, a little way behind the sea-front promenade. It was focussed on a central bandstand, surrounded by bedding, in the late C20 replaced by the rather grim statue of Queen Victoria, and little of its original path system survives. People's park was a large open space with wooded hillside walks above it, overlooking St Helier to the east, enclosed by a promenade, and used for large civic gatherings. The extensive Westmount was still larger and more Picturesque. It had zig zag woodland walks and a focal formal horticultural set piece on the south-facing cliffside above a promenade along St Aubin's Road, below which was a long, open grassy strip, all drinking in the great sweep St Aubin's Bay.

A fine group of public parks continued to be laid out in the C20. St Andrew's Park, Millbrook (c.1912) is a fine example of an early C20 park. It has promenades surrounding floral displays and large lawns for gatherings, but was unusually laid out around a recently-excavated prehistoric dolmen as the focal feature. St Andrew's Church (1920s) was built some years later on the edge of the park but forms a fitting principal building with its Gothic tower. The glory of the park, however, is the unexpected panoramic views from the elevated northern promenade across the sloping lawns away to St Aubin's Bay and Noirmont Tower.

The early C20 South Hill Park and La Collette Gardens form a contiguous pair on Mount Bingham, but now with contrasting characters. Together they have the most spectacular and wide-ranging views of the south coast, including St Aubin's and St Clement's Bays and form an extensive early C20 seaside set piece, albeit now neglected in places. South Hill (its lower levels laid out in 1929) stands on the highest ground, is naturalistic, with lawns and mature trees, and La Collette, terraced down to the seaside promenade of Havre des Pas, is kept to a high horticultural standard. They deserve a greater understanding of their origins, design and relationship. A little later, Coronation Park (1937) is the jewel of the public parks, its complexity of seaside features kept to a very high standard. Donated by Lady Trent, who also financed the world-class Lalique decoration in the adjacent 'Glass Church' of St Matthew, Millbrook, it was laid out on a fairly flat site to a in the late 1930s, with a large focal timber shelter and views of the sea. Sir Winston Churchill is probably the latest of the notable public parks, laid out in the 1960s on an earlier cliff-side estate overlooking St Brelade's Bay. It too was a seaside park and has zig-zag paths and terraced lawns overlooking the Bay.

Institutional landscapes of note included Victoria College (1850s, mentioned above), St Saviour's asylum, (1860s) and the Jersey College for Girls (1880s-90s). Of these Victoria College has the finest layout, in true Picturesque, or even Sublime, style. The former public asylum is a competent and fairly typical example, built over a large area with parkland and farmland, built alongside the 120 or so in the UK in the C19 and early C20. It is unusual in having the distinctive patient 'airing courts' (secure gardens) surrounded by high walls. In the UK this was generally frowned upon as it was felt that long ('cheerful') views lifted the patients' mood and helped to cure them, rather than oppressive confinement within high walls. Instead fences and ha-has were generally employed so that the view could be enjoyed. The Jersey College for Girls has a large open ornamental space in front of the long façade and terrace. It is enclosed by trees, was laid out with lawn tennis courts, and has a rare 1930s Greek theatre podium at one end. Its heavy timber vehicle gates have unusual late C19 cast iron filigree panels ornamenting them and a single elaborate iron lamp standard survives by the main entrance to the school.

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APPENDIX 2 – Joan Stevens Overview of Historic Garden Plants in Jersey, 1977

Joan Stevens provided an overview of historic garden plants in Jersey (*Old Jersey Houses*, vol. 2, 1977). The following is a summary. It forms a useful starting point in the absence of other detailed documentary evidence being collated and analysed.

Documents describing property suggest that vegetables were grown in a Jardin a Potage, Jardin aux Herbes or Jardin Mure, often at the side or rear of the house. Cider apple grafts were raised in the Jardin des Greffes, the apple trees being in the Jardin Pommiers. The word Jardin causes some confusion in this context as it was used for any orchard.

Farms originally had their yards at the front, but in the C18 the fashion changed so that the farmyard moved to the back of the house, and the former yard became a garden. Flowers and perhaps soft fruits tended to be grown in the front patch whether a cottage or farm. All sorts of vegetables were grown. All fruits flourished and were grown in great variety, particularly apples and pears, often trained against walls. Early guide books speak enthusiastically of the quality and flavour of the fruit grown. The Chaumontelle pear was of note. There were also figs, grapes and melons and all the usual stone and soft fruits. The nurseryman Langellier stocked 500 varieties of pear in 1838. A vineyard was established at Bellozanne by 1838. Medlars and walnuts were grown and loquats, oranges and strawberry vines were tried.

The flowers grown were similar to those in English gardens with pinks (border carnations) dominating in early summer. There were also lilac, lily of the valley, fuchsias, old-fashioned roses and many types of geranium. Arum lilies grew in pots or in the ground round the houses, as did Jersey lilies, the *Amaryllis belladonna*, whose date of introduction is unclear. The dahlia was introduced in 1820 when Sir John le Couteur planted it at Le Bocage when he was also planting magnolias and many other rare species, partly as a result of his friendship with Prof. La Gasca of Madrid, then living in the Island, and also Mr Curtis of La Chaire. The camellia (introduced into the British Isles in 1739) thrives in Jersey and many houses built from about 1820 have ancient bushes which may be contemporary with the house. Mrs Stevens cites examples at Noirmont Manor (1830, St Brelade); Mon Plaisir (1820, St Brelade), Midvale Road Houses (c.1835, St Helier), Mainland (c.1845, St Lawrence), L'Espine, Millbrook (c.1830). Langellier in 1850 had 30,000 camellia stock. Householders were buying plants and bulbs from nurseries in England and France, witness the diaries of Sir John le Couteur and Philippe Murette of La Haule. The mimosa may have been introduced at this period and was quickly found to be well suited to the conditions.

In the C19 RAJ and HS (founded in 1834) held regular and popular flower and produce shows with all the usual varieties. By 1839 there was a large range of dahlias exhibited and by the 1870s zonal pelargoniums were dominant. The many C19 guide books speak of flowers and gardens as almost universal. Inglis remarked that, 'A fine bloom of beautiful flowers is generally seen ...all kinds of myrtles grow luxuriantly ... the hydrangea is seen at almost every other cottage door ... the verbena, or lemon plant, is also common ... Spanish chestnut and evergreen oak are more often seen than in England [SR: this is still the case].' He also remarked on the prevalence of blue hydrangeas in particular at La Hougue Bie. [SR: a black-stemmed variety is to be found La Hague: *Hydrangea macrophylla* 'Nigra'

introduced from Japan in the late C19 and given a First Class Certificate by the RHS in 1895]

Trees were planted in profusion, particularly in the C19. In 1820 Philippe Marett purchased for 10s. 8d. from Mr Le Maistre, 12 laurestinas, 12 bay, 12 scotch fir [pine], 12 silver fir, 12 Portugal laurel and 2 plane trees. He also planted evergreen oak acorns in his cotils. In 1862 the contents of the gardens at Claremont, Mont Millais, were valued at £54 .0s 6d. by Saunders the nurseryman, indicating a well stocked garden.

Significant Designers and Horticulturists

Samuel Curtis nurseryman and gardener (La Chaire, 1840s-50s)

Edward White landscape architect (Samares Manor, 1920s-30s)

Reginald Blomfield architect (Trinity Manor, 1910-13)