

Staffordshire Gardens & Parks Trust

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News LETTER

“THEY DIED THE NOBLEST DEATH
A MAN MAY DIE FIGHTING FOR
GOD & RIGHT AND LIBERTY AND
SUCH A DEATH IS IMMORTALITY”

Background

The desire to commemorate in tangible form what was seen as the sacrifice of comrades and, later, of loved ones killed in combat – in military tradition, the noblest of deaths – is both long-standing and deep-rooted.

Arguably one of the earliest war memorials is the Great East Window in Gloucester Cathedral, which, while it celebrates the victory of the English over the French at Crécy in 1346, also commemorates the valorous deeds of local knights.

The colonial wars of the nineteenth century had left a legacy of memorials, chiefly in our larger churches such as Lichfield Cathedral, where monuments commemorate those who lost their lives in the Burmah Campaign, the First Sikh War and the Anglo-Zulu War, and are chiefly regimental in character (in the case of Lichfield Cathedral, the South Staffordshire Regiment).

The high number of casualties suffered by the British Army during the Boer War led to a sharp increase in the number of memorials erected in communities throughout the country and set the pattern – or, rather, a series of patterns – for future monuments to be erected two decades later in the years immediately following the conclusion of what had been the costliest war then known to mankind.



Great Wyrley Memorial Gates



Heath Hayes Memorial Gates



Chasetown Memorial Garden

The significance of “The Great War”

There were, however, significant differences between these two wars which accounted for the widely-felt pain and sense of loss which followed the ending of what was known, prior to the resumption of hostilities in 1939, as “The Great War”. The first was the scale of loss – nearly 900,000 men from Britain and its Empire had lost their lives in the four years of a war which has been described as “the first industrial war”. Secondly, this was the first war fought by a conscript army. Hitherto, wars had been fought by professional armies, and the status of the soldier in society had not been high – the story is told of a son who, having enlisted in the Army, returned home proudly wearing his new uniform, only to be told by his father, “I had rather you had returned in a shroud than in a red coat”. Now, nearly every family would have experienced bereavement or known a family who had. Thirdly, previous wars had been fought in distant lands, whereas this war was being fought on the other side of the English Channel, and the rumbling of the guns was often heard along the South Coast.

Providing a memorial

The task of providing a memorial was usually taken up by a number of local dignitaries (in some cases, “the same faithful old few”, as one member of the Cannock War Memorial Committee wryly put it!) who took the initiative and formed themselves into a committee dedicated to that purpose. Their task was two-fold – to decide the form the memorial should take and to raise the money for it.

They would often have found themselves

in competition with churches and other organisations who had decided to erect their own monuments, though these might by comparison be modest, an inscribed tablet being a popular choice (The Rector of St. Michael’s, Lichfield, writing in his parish magazine, sought to allay fears of a clash with the appeal from the City by undertaking to delay launching an appeal for donations for the church’s own memorial, but at the same time pointing out that the church’s own scheme was comparatively small, only costing about £150).

Monumental or useful?

The first decision any committee had to take was whether the memorial should be monumental or useful to the community. Unable to mourn at the graveside of their loved ones – a normal part of the grieving process – , bereaved

families needed a focal point for their grief, and this could be provided by the erection of a monument on which the name of the lost husband, son or father was inscribed. In the words of Jay W. Winter, Professor of History at Yale University, this was “a way of bringing back the dead, metaphorically”.

The alternative was to commemorate the dead by providing a facility for the living: “there is”, wrote the Editor of ‘The Lichfield Mercury’, “a pretty general feeling throughout the country that war memorials should be of some utilitarian value, that they should, in short, be living, not dead memorials”, before going on to make his own position more emphatically: “But is there anything incongruous in the provision as a memorial of those who have given their lives in the war of something which they themselves in their lifetime deplored the lack of as much as we do? Could they speak – and we say it in all reverence – we venture to think that they would be on the side of those whose desire that the memorial should be one in which our own and succeeding generations would find of real utility”.

Parks and gardens

Open spaces, whether they be gardens or pre-existing parks, provided an ideal compromise, offering recreation, relaxation and the opportunity for reflection for the living and space for a monument to honour the dead. Within Staffordshire, an outstanding example must be the Garden of Remembrance in Lichfield, the subject of a short article in an earlier issue of the Newsletter (Issue No. 49, Winter 2013). Here, a Garden of Remembrance was specially



Cheadle War Memorial Garden

created in what had been a domestic garden. At Cheadle, a small enclosed garden has been created within the town's Memorial Recreation Ground and contains a four-sided column inscribed with the names of the fallen, flower beds and benches.

At Great Wyrley, near Walsall, the memorial, unveiled in 1922, is a pair of wrought iron gates to which are attached bronze tablets containing the names of the twenty-five men who lost their lives in the war. The gates were erected at the entrance to a seven-acre recreation ground – now known as the “Great Wyrley Memorial Gardens” – which had been given some months earlier by Colonel H. E. Harrison, Chairman of the Cannock Chase Colliery Company. They are supported by brick piers on which appear the names of the 260 men of the village who served during the war (the inscription on one of the gates provides the title for this article), for which the brickwork and ironwork was provided by Mrs. Harrison, who had offered them on condition that local bricklayers erected the pillars in their spare time.

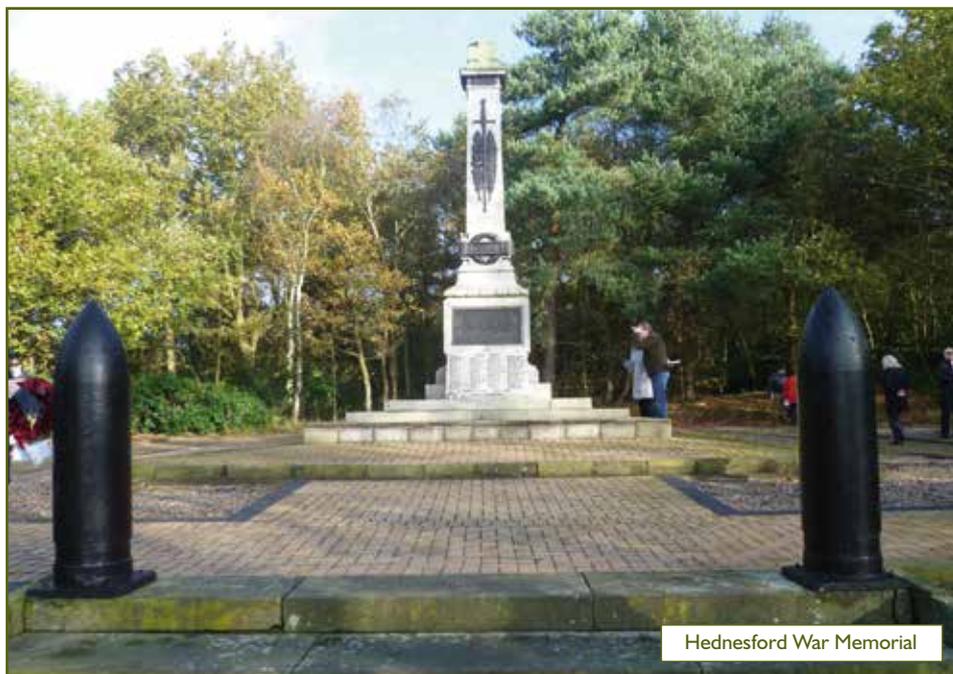
Twenty-five limes, one for each of the men, were planted in the gardens to form “an avenue of remembrance”.

Sadly, the original gates were stolen about twenty years ago but were replaced through the generosity of local businessmen.

Ornamental entrance gates were also the choice at Heath Hayes, near Cannock, unveiled by Mrs. Harrison in the summer of 1927

At a public meeting held at Rugeley, it was decided that the memorial should take the form of a recreation ground for children flanked by pillars recording the names of those of the town who had lost their lives in the war, and it was agreed to approach Lord Shrewsbury with a view to purchasing a field in his ownership which was already being used for football, but Lord Shrewsbury declined to enter into negotiations on the grounds that the field in question was part of the Shrewsbury Settled Estates, which prevented him from selling the land to them.

The Committee finally settled for a stone obelisk, which, unveiled in January 1921, now stands in front of the Town Library, having been re-located twice. Chasetown, near Lichfield, pursued a



Hednesford War Memorial

scheme very similar to Great Wyrley's.

Donated a field close to the centre of the village by the Marquis of Anglesey and the directors of the Chase Colliery Company, the Chasetown War Memorial Committee commissioned Messrs. Baker of Wolverhampton to lay it out as a commercial park and Messrs. Stretton and Son, of Walsall, to erect within it a memorial obelisk topped with a cross. The estimated cost of this project was £300, and in February 1921 an appeal to raise this sum was made locally. In the event, the total cost was about £500, and £150 still remained to be raised by the time the monument was unveiled.

In April, the Committee was able to report that rapid progress was being made in laying out the paths and planting trees and shrubs. By October the project had been completed, and the combined opening and unveiling ceremony of both the garden and the monument, was preceded by a procession through the town of ex-servicemen, members of public bodies, Friendly Societies and the general public, led by the Cannock Chase Colliery Silver Prize Band, giving the occasion a carnival air (according to a newspaper report, “Chasetown was en fete for the occasion”) which some might think not entirely appropriate to the unveiling of a war memorial. However, the unveiling of the memorial, which concluded with the playing of “The Last Post” by a band of buglers from Whittington Barracks and the laying of wreaths by relatives of the fallen men, would undoubtedly have imposed a more sombre mood on the assembled crowds.

At the end of the Great War, Hednesford,

near Cannock, now best known, if known at all, as the home of stock-car racing, was first and foremost a mining community. The scheme which the Hednesford War Memorial Committee decided on was certainly ambitious: a monument to be erected on a two-acre site on Hednesford Hills overlooking the town and presented to the town by the Marquis of Anglesey.

The memorial is in the form of a four-sided column twenty one feet high, approached along a drive eighty yards long leading up from a set of wrought-iron gates between stone pillars and flanked on each side by an avenue of trees. Set into the column facing the entrance gates is a sheathed sword, symbolising peace. Side panels on the plinths contain the names of the 234 men who lost their lives in the Great War, while four bronze wreaths contain the names of the campaigns in which they fought.

The final cost of the War Memorial, which was unveiled by Princess Alice, Countess of Athlone, on October 30th, 1922, was £2,973, almost twice the cost of Lichfield's Garden of Remembrance, and by the following February £269 still remained to be raised. Not surprisingly, given that Hednesford was primarily a mining community and that the mining industry was at this time in the economic doldrums, and experiencing a period of industrial unrest including a lockout in 1921, response to the initial appeal, launched towards the end of 1920, had been sluggish; and in the November 1921 issue of the church magazine the Vicar, the Rev. John Reay, himself a decorated war hero, complained that the war

memorial was not receiving anything like the support it deserved. Conceding that “the community has fallen on evil days and money is scarce amongst us”, he defended the choice of the War Memorial Committee against unspecified criticisms, which he said “do no honour to our glorious dead”, declaring that “it had been felt that nothing was too good to commemorate these men, who gave their lives for us”. He suggested a house-to-house-collection on Armistice Day and called upon everyone who felt strongly about the memorial to lend a helping hand “in order that every single adult, youth and child to have a share in this lasting memorial in honour of our own heroes”.

It was not until 1927 that the Committee could announce that the whole of the cost of the memorial had been met, at which time it was thought appropriate to ask Cannock Urban Council to accept responsibility for the future management of the site. However, legal niceties related to the transfer of ownership delayed the handover, and it was not until the 1930s that management was finally transferred to the Council, who to this day contribute to the cost, though assisted by funding from the County Council and from other subscriptions. In most cases, the maintenance of memorials is now undertaken by local authorities, though sometimes this responsibility is shared by the local branch of the Royal British Legion, who, together, ensure that the sacrifice of an earlier generation is never forgotten.

The isolated site has, however, begun to create problems; the height of the trees surrounding the monument limits the view to a distant vista through the gates and a glimpse through the trees; fear of vandalism, which soon emerged as a problem, means that year-round public access is denied; and the gradient of the long drive leading to the monument, which becomes increasingly challenging to veterans with the passing of the years, has led in the recent past for a call,



rejected, for the monument to be re-located in the centre of the town.

Conclusion

Clearly, the marking this year of the hundredth anniversary of the outbreak of the First World War has led to an upsurge in interest in the conflict and in its memorials. Indeed, 2014 has seen the unveiling of entirely new monuments: in April, a memorial stone was unveiled to one side of the car park of the Burntwood Memorial Community Centre, the town's original war memorial.

Elsewhere, at Doddinghurst, in Essex, a stone cross has been erected in the churchyard inscribed with the names of the ten men from the village who lost their lives in the First World War and of the eleven who died in World War Two, while, at Kempsey, in Gloucestershire, a stone obelisk has been erected on the village green as a memorial to the nine men from the village who died during the two World Wars.

Some memorials, particularly those made from sandstone rather than granite or marble, are, after the best part of a century, showing the effects of exposure;

one such memorial is at Armitage, near Rugeley, where a report by the War Memorial Trust has concluded that, as the result of traffic pollution and weathering, the monument, a slim-shafted calvary, is beyond restoration, and an appeal will be launched in 2015 to raise a minimum of £10,000 for its replacement.

It is said that the reputation of this country's fighting forces has never been higher, and it is certain that grateful communities will always want to honour the sacrifices they are called upon to make on our behalf.

In the preparation of this article, the following sources were consulted: "The Mercury" 1919-1923; "The Pioneer" August 1921-May 1922; "Researching Staffordshire's Great War Memorials", published by the Staffordshire & Stoke-on-Trent Archive Service; "In Proud Thanksgiving": The Remembrance Book of Hednesford & District War Memorial (original edition by Mac Wright published in 1922, re-published in 2014 with additional post-1922 information by Anthony Hunt); Jim Corke, "War Memorials in Britain", Shire Books, 2005

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“A world-class example of an English garden”

On a warm and sunny Wednesday afternoon in September a group of Trust members and friends gathered in front of the timber-framed Wollerton Old Hall to be greeted by Andrew Humphris, the head gardener, who, before leading us on a guided tour of the garden, gave us a brief history of the house, which, he told us, dates back from as far as 1530, though the wing had been added – built in a style sympathetic to the earlier building, and incorporating the original porch – only fourteen years ago. Now the home of Lesley and John Jenkins, it is not, however, open to the public.

The adjoining building, once used as dwellings, is now used as offices.

Wollerton Old Hall had been, for a brief time, Lesley’s home when she was a teenager, but her family had moved and she herself had gone on to take a degree in Art, a subject which she then taught. In time, she married John, and they went to live in Adderley, a village north of Market Drayton, but then, in 1983, Lesley noticed that Wollerton Old Hall was for sale.

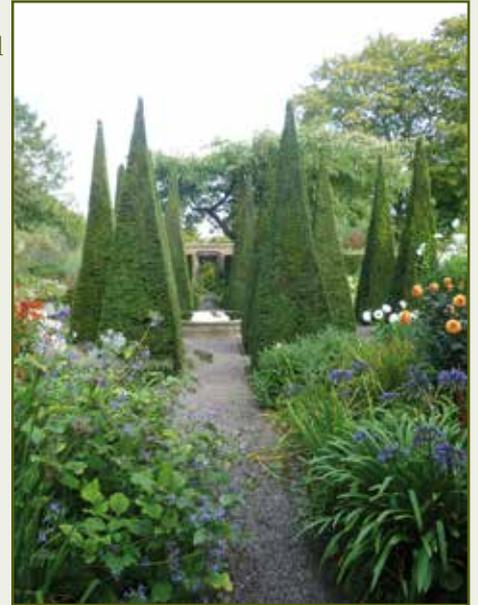
She and John immediately contacted the vendor, who told them that he had already received an offer from an American couple, who had, however, since been so dilatory in following up their offer that, as far as the vendor was concerned, the house was still on the market. Within forty-eight hours John and Lesley had clinched the sale without even waiting for a survey to be carried out! They were subsequently to discover that, apart from any other improvements, the house needed re-roofing! Nevertheless, a dream had been realised, and Lesley was back home.

Andrew, who, before coming to

Wollerton Old Hall, had been head gardener at Biddulph Grange, then went on to describe how Lesley had developed the garden. The garden now covers four acres, extending to and ending in a ‘wilderness’, but, when Lesley and John moved in, the grounds attached to the house stretched as far as the River Tern.

Lesley immediately set about designing a garden which would harmonise with the house. She decided that, to be in keeping with the age of the house, the basic layout of the garden should be formal. This was achieved by laying down three axes running the length of the garden and three running at right angles, thus dividing it into a series of ‘rooms’ separated from each by hedges. Next, drawing on the Arts and Crafts tradition – which permitted a mixture of styles and encouraged the use of old-fashioned flowers and the introduction into the garden of traditional crafts -, Lesley drew up for each of the ‘rooms’ a planting scheme which would give each its own individual style.

Some of this planting is ‘hot’; for example, the Lanhydrock Garden, planted in homage to the Upper



Garden at the National Trust garden in Cornwall, is planted with reds, yellows and oranges, while, elsewhere, cooler shades such as white and pale yellow predominate.

The very names of the gardens indicate a rich variety of design and planting to be found: the Rill Garden, which features a narrow canal lined by terracotta pots planted first with tulips (when it most resembles a Dutch garden) and then with hydrangeas; the Rose and Sundial Garden, planted with David Austin roses and perennials such as delphiniums, dahlias and salvias; or the Well Garden, so called because a well head brings into the garden the sound of running water, but dominated by fourteen yew pyramids which divide the garden into four quadrants.

Everywhere, perennials predominate, providing an exuberance of colour throughout the year, even in September, the time of the Trust’s visit.

Such individuality presents a problem, that is, how to give the garden an overall cohesion; this is achieved by the clipped hedges which provide the framework without which the garden might otherwise be an undisciplined confusion of colour.

The joy of the visit was greatly enhanced by the genial company of Andrew, on whose expert knowledge members drew throughout the afternoon, which was nicely rounded off by a visit to the tearoom.



JOSIAH WEDGWOOD (1730 – 1795)

2014's programme ended on a high note when, in November, Dr. Keith Goodway gave members a talk on Josiah Wedgwood's gardening and landscaping at Etruria, a subject which he had been researching in the archives at the Wedgwood Museum.

Keith was one of a group of volunteers tasked with sorting through 80,000 documents dating from the eighteenth and nineteenth century which were held at the Wedgwood Museum so that they could be properly filed, an undemanding task which simply involved placing them in a sequence according to the number which appeared on the front of each document.

Bored by the repetitive nature of the work, Keith began allowing himself to take a peek at the contents of some of the documents and was immediately struck by the extraordinary range of Josiah Wedgwood's interests. As he delved more deeply into the material – commonplace book, journals, family letters, accounts from tradesmen – he became more and more excited and began putting together some of the things he found – and a room crowded with members of the Trust and their friends was about to benefit from the results of Keith's labours!

Keith began with an outline of Josiah Wedgwood's life. Born in 1730, the eleventh and last child of Thomas and Mary Wedgwood, the early death of his father led to his leaving school after only two years and entering the family's pottery business, now owned by his eldest brother, Thomas. (The story that he used to walk from Burslem to his school in Newcastle each day for just two years was, Keith thought, probably apocryphal, since it was hard to believe that someone with such a limited education would be capable of reaching the levels of literacy that his letters and journals show and that he would make such a mark in eighteenth century society that Josiah Reynolds would be willing to paint his portrait).

After serving a five-year apprenticeship, Josiah asked Thomas to take him into partnership and when Thomas refused he left the family firm and went into partnership, first unsuccessfully with John Harrison and then, more successfully, with Thomas Whieldon, one of the most respected potters of his time, who, at one time, numbered Josiah Spode amongst his employees.

From there he went on to open his

own pottery, renting premises first at Ivy House and then at the Brick House Works, where he perfected a new body known as "creamware", later refined by the addition of cobalt, which gave products a bluish-white glaze. In 1755 he made his reputation by giving a tea set to Queen Charlotte. Delighted, she consented to his request to name his product "Queen's ware", and thereafter he designated himself as "Potter to Her Majesty"!

On a visit to Liverpool, where transfers were being made for his pots, Josiah met Thomas Bentley, a Manchester merchant who had served an apprenticeship in the woollen and cotton trades, but knew nothing about the techniques of pottery. Nonetheless, he was a cultured man who knew all the best people in London and could advise Josiah and offer him useful contacts. In 1765 Josiah took Thomas Bentley into partnership making 'ornamental' pottery, that is, vases, busts, etc.

He now needed more space for an expanding business and began to look for somewhere where he could set up in property of his own. At this time there was a growing interest in canal-building, pioneered by the Duke of Bridgewater and the Earl Gower of Trentham. Josiah saw the advantage of transporting his products by water; till now transport had been by cart and pack horse along uneven turnpike roads and lanes, which was slow and led to a high proportion of breakages. If a canal could be built which would link the Mersey and the Trent, then he would be able to transport the materials he needed – flint from the South Coast, clay from Cornwall – by coast as far as Liverpool and then inland by river and canal, while in reverse the journey would expedite the export of his products to London and even the Continent. When a company was formed to build such a canal, Josiah became a major backer.

His search for new premises finally centred on the Ridge House estate, 350 acres in extent and owned by Mrs. Hannah Ashenurst, an elderly widow living in Great Ormond Street, in London. She drove a hard bargain! One of the terms of the sale was that Josiah should

pay her an annuity of £90 a year for the rest of her life; fortunately for Josiah she died the following year!

By now he was a married man; in January 1764 he had married Sarah Wedgwood, a distant cousin who went on to bear him eight children, the third of whom was also named Josiah, whose daughter Susanna married Robert Darwin and became the mother of the naturalist Charles Darwin (Josiah was already a close friend of Erasmus).

A contemporary illustration of the new works shows that it was laid out in five separate compartments strung out along the length of the canal, each having its own function – in one 'useful' ware, that is, dinnerware, was manufactured, in another, 'ornamental' ware was produced, while a third would have been used for storage of materials – and had its own wharf. Josiah also commissioned Joseph Pickford, a leading provincial architect of the time, based in Derby, to design and build Etruria Hall on an elevated site on the opposite side of the canal from the works (in part screened by the judicious planting of trees). Restored as part of the 1986 Stoke-on-Trent Garden Festival, it is Grade II listed and now forms part of a hotel.

At the same time, Josiah built Bank House, where he hoped Thomas Bentley would take up residence, but Bentley preferred to remain in London, where he had moved from Liverpool in 1769 (He may have lived very briefly at The Brick House, but he never lived in Etruria).

Etruria Hall, to which Josiah was obliged to add two wings to accommodate his growing family – and his expanding collection of books! – was, like the Etruria Works, so named because it was believed that the classical designs used on Wedgwood pottery were Etruscan in origin, not Roman.

What is uncertain is who was responsible for laying out the landscape (of which, sadly, nothing now remains). Josiah met 'Capability' Brown several times while Brown was working at Trentham and records his conversation with him. However, there is no evidence that they ever discussed landscaping; rather,

Josiah was instead seeking to persuade Brown to include busts and plaques in the houses he was designing. Nonetheless, a visiting Bishop of Chester recorded that the grounds around Etruria Hall were being laid out “not in the Tuscan style (i.e. formally), but according to the English taste”, that is, naturalistic landscaping. This, it might be added, included shaping the canal into a gentle curve as it passed Etruria Hall in what Keith called ‘the line of grace’, briefly deviating from the structurally simpler and more economic straight line.

Keith suggested that a stronger candidate was William Emes, who already had links with Josiah and was working at nearby Keele. Moreover, there is an entry in Josiah’s account of a payment of £117, which is a clear indication that Emes had been carrying out some work for Josiah. Keith found clear evidence that gardening was one of Josiah’s great interests. Bills for a walled garden included hot houses, hot beds and even shreds from a tailor in Newcastle (used to tie trees to walls); a letter from Thomas, one of his sons, refers to cucumbers, while one from a daughter, Sarah, refers to pineapples and gooseberries. There is reference, too, in the accounts to the purchase of

six species of peas and three of beans, as well as to crocus bulbs yellow, white, blue and Scotch (that is, striped).

Josiah’s commonplace book contains references to pruning peaches and nectarines, and he records a visit to Dunham Massey to discuss how to cultivate fruit trees with the head gardener. There are many references to nurseries, by which was meant plantations of trees scattered around the parkland, and a bill from John Hayward of Leek for 100 beech trees.

That Josiah also created a fish pond is evident from another letter from Thomas in which he complained that cattle are trampling down part of the bank and disturbing the fish (i. e. his fishing!).

There are references, too, to a portable summer house or temple and to a Chinese bridge which an illustration by Stebbing Shaw shows crossing the canal close to the Works and for which Josiah received £30 towards the cost from the canal company as compensation for the canal’s passing through and dividing his land.

Josiah turned his knowledge of plants

and gardening to good use in his pottery, manufacturing vases for flowers, root pots and pots for bulbs. Ever the opportunist, he gave sets to members of the aristocracy and then asked their permission to name the range after them!

His greatest success came when he received an order from the Anglophile Empress of Russia for a dinner and dessert service of 952 pieces in creamware depicting 1244 scenes of the English landscape, including country houses, castles gardens and parks, all in sepia. There followed a frantic search for sketches of views (there was to be no duplication), in the course of which he was advised “to apply to Mr. Brown”, who could provide a number of views. Amongst the views which finally appeared on the service were those of Etruria Hall itself and Keele Hall. The collection is now housed in The Hermitage at St. Petersburg.

Keith likened searching out and putting together all this material to a detective story; at the end of his talk his audience must have felt that they had been taken on a fascinating and privileged journey of discovery by Keith, who had provided us with an unforgettable hour.

Etruria Hall, now part of a hotel complex



Visit the Trust’s website www.staffordshiregardensandparks.org for information about the aims of the Trust, its activities and its publications, including past issues of the Newsletter.

A RETURN TO HAGLEY PARK

In September, the Trust returned to Hagley Park, the iconic landscaped park laid out from 1747 onwards by George Lyttelton as a tribute to his beloved wife, Lucy, whose grief over her early death he had already given expression to in a nineteen-stanza monody, "To the memory of a Lady lately Deceased", and to lost friends such as the poets Alexander Pope and James Thomson.

Led once again by Joe Hawkins, Head of Landscape, and accompanied by Viscount Cobham himself, who, aware of the challenging terrain that lay ahead and the seniority of some of our members, had thoughtfully provided a buggy lest any should flag, the group once again followed the path which most had followed the previous year, while Joe pointed out the improvements which had been carried out over the intervening twelve months.

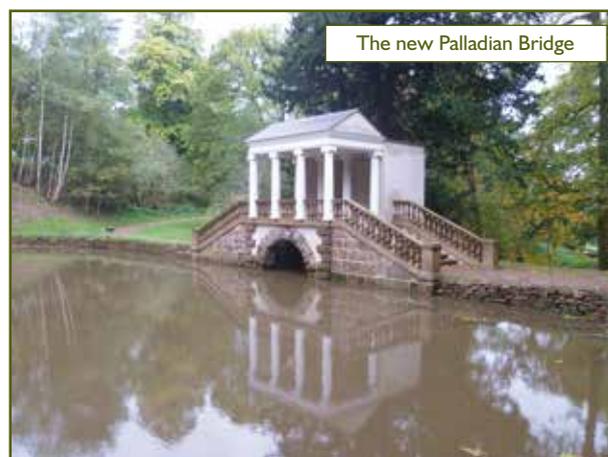
In that time, Joe had continued the task of discovering and recovering long lost features, begun when he first arrived at Hagley. At the forefront of the English Landscape Movement, of whom 'Capability' Brown is the best-known exponent (though he was never employed at Hagley), it took advantage of the natural features of the landscape – its hilly topography, its steep-sloped valley, its ancient woodlands, its natural watercourses – to create for its many visitors a series of atmospheres which encouraged in them a succession of changing moods and experiences as the

senses were first expanded by open spaces and then closed down as the visitor found himself entering close-planted woodland. Visitors were encouraged to pause and reflect, and not merely to admire.

In the years following its creation Hagley Park became a Mecca for garden visitors, including the cultural leaders of the age, but, following the death of George Lyttelton, a gradual but inexorable process of neglect set in, and by the time Joe arrived the task of restoring Hagley to its former glory, Lord Cobham's avowed aim, was, to say the least, daunting; in fact, Joe's first impression was that it was past recall. Nonetheless, by referring to contemporary accounts, he set about finding out as much as he could about how the park would have appeared when in its prime. But Joe's approach is also very much 'hands on', so, with Arthur Young's account in his hand, he walked the landscape,

carefully identifying and plotting the location of lost features, some of which, like the Palladian Bridge and the Cascade, have now been restored. Others await restoration. Alien species of trees are being removed and replaced by native species.

Lord Cobham's vision is to see Hagley restored to its former glory for all to enjoy; Joe's mission is to see this vision realised, a commitment which he is tackling with characteristic vigour and dedication, and one which he has already gone a long way to achieving.



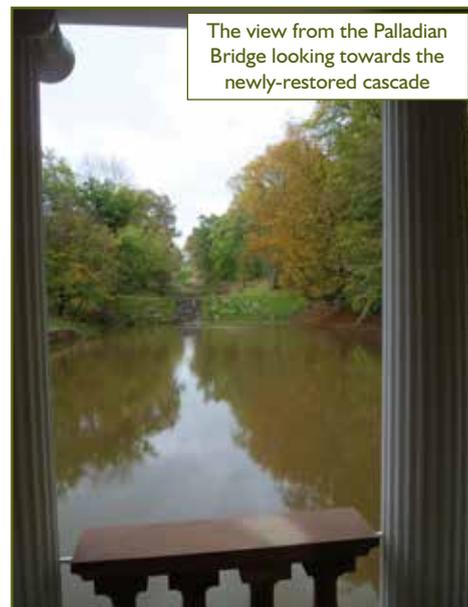
The new Palladian Bridge



The Rotunda (then)



The Rotunda (now)



The view from the Palladian Bridge looking towards the newly-restored cascade