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## INFORMATION SHEET

# Some Noteworthy People

This is one of a series of information sheets issued by Scotland's Garden and Landscape Heritage, intended to introduce people to the subject of garden history, to encourage research and to promote the conservation of historic gardens and designed landscapes in Scotland.

Below are brief biographical details of some of the principal people who are judged to have played a significant part in, or to have influenced the development of gardens and designed landscapes in Scotland. The entries are arranged in chronological order by their date of birth. The names of houses and gardens with which they are associated are in **bold italic** type. Book titles are noted in **bold** type. Cross references to other people on the list are indicated in SMALL CAPITAL type. Not all the houses named are open to the public, and some no longer exist.

**SIR WILLIAM BRUCE : 1630-1710** : Gentleman architect and politician, regarded as the founder of classical architecture in Scotland. His clients were mostly members of the Scottish aristocracy, for whom he designed unfortified houses. Bruce's interest in gardening and horticulture is seen in the grand formal settings which he created for his own houses at **Balcaskie** (Fife) and **Kinross House** (Kinross-shire), though with a hint of the 'picturesque'. In addition to his remodelling of **Holyroodhouse** (Edinburgh) for Charles II, other noteworthy schemes included **Hopetoun House** (West Lothian), **Dunkeld House** (Perthshire) and **Mertoun House** (Berwickshire). He was a close friend and associate of ALEXANDER EDWARD.

**ALEXANDER EDWARD - 1651-1708** : Scottish Episcopalian minister turned architect, draughtsman and landscape gardener, friend of SIR WILLIAM BRUCE, with whom he collaborated at **Kinross House** (Kinross-shire) and **Hopetoun House** (West Lothian). He worked independently at **Brechin Castle** (Angus) and **Hamilton Palace** (Lanarkshire). He made a trip to France in 1701-1702 on behalf of several Scottish noblemen, to "...view, observe and take draughts of the most curious and remarkable houses, edifices, gardings, orchards, parks, plantations, land improvements," etc., bringing back new ideas, seeds etc. His garden designs were in the grand formal style of the late 17<sup>th</sup> early 18<sup>th</sup>.

**JOHN REID : 1656-1723** : Gardener to Sir George Mackenzie of Rosehaugh, Reid was author of **The Scots Gard'ner** (1683), Scotland's first practical gardening book. Reid regarded symmetry as important, as in French gardens of the period. A Quaker, he emigrated to America in 1683, where he became Surveyor General of New Jersey, and settled on his own estate of 'Hortensia'. He is known to have worked at **Drummond Castle** (Perthshire), **Hamilton Palace** (Lanarkshire), **Rosehaugh** (Ross & Cromarty) and **Shank** (Midlothian).

**SIR JOHN VANBRUGH : 1664-1726** : English dramatist and architect of the baroque, best known as designer of **Castle Howard** (North Yorkshire) and **Blenheim Palace** (Oxfordshire). Though not known as a designer of gardens as such, his houses and buildings were mostly set in grand formal landscapes. He is seen by many as a pioneer in the creation of 'picturesque' and 'associative' landscapes, having been involved at other sites in England such as **Claremont** (Surrey) and **Stowe** (Buckinghamshire). Although Vanbrugh did not work in Scotland, his designs may have influenced those of the Scottish architect WILLIAM ADAM who is known to have visited Blenheim.

**WILLIAM KENT : 1685-1748** : Former coach and stage scenery painter, later architect and landscape gardener, Kent was adopted by a powerful group of people who abhorred formality and symmetry, including Lord Burlington, and poets Alexander Pope and James Thomson. His style sought to imitate the paintings of Claude Lorrain and Salvator Rosa. Horace Walpole commented that “...he leaped the fence and saw that all nature was a garden”. Kent worked at **Chiswick** (London), **Claremont** (Surrey) and **Stowe** (Buckinghamshire), but is probably best known for his surviving scheme at **Rousham** (Oxfordshire). Kent, who is seen as the precursor to *LANCELOT BROWN*, did not work in Scotland.

**SIR JOHN CLERK OF PENICUIK : 1676-1755** : Well-travelled antiquarian, politician, gentleman architect and landscape designer, with a wide circle of friends and acquaintances, including *WILLIAM ADAM* . Among Clerk’s wide interests were architecture and landscape gardening, reflected in his work on his own estates at **Mavisbank** (Midlothian) and **Penicuik** (Midlothian). As factor for the Duke of Buccleuch he was closely involved at **Drumlanrig Castle** (Dumfriesshire), but is thought to have influenced the design of other Scottish estates such as **Haddo House** (Aberdeenshire), **Arniston** (Midlothian) and **Galloway House** (Wigtownshire). His ideas on landscaping are set down in his unpublished didactic poem **The Country Seat** c.1725, which reveals that he was a supporter of the move away from the then popular formal style.

**WILLIAM ADAM : 1689-1748** : Architect, landscape designer and entrepreneur, father of architect brothers John, Robert and James Adam. Influenced by the likes of *SIR JOHN VANBRUGH*, Adam developed his own mostly classical architectural style, in which he built houses for members of the Scottish aristocracy. He leaned towards formality in the design of settings for his houses. He collected drawings of his own buildings and those of other Scottish architects, which he intended to publish as **Vitruvius Scoticus**, though this was not achieved until 1811 by his grandson William. Notable among his many schemes are those at **Hopetoun House** (West Lothian), **House of Dun** (Angus), **Chatelherault** (Lanarkshire), **Newliston** (West Lothian) and **Taymouth Castle** (Perthshire). Adam was a close friend and associate of *SIR JOHN CLERK OF PENICUIK*. He established his family home at Blair Cranbeth, which he renamed **Blair Adam** (Kinross-shire).

**LANCELOT ‘CAPABILITY’ BROWN : 1716-1783** : Mid-C18<sup>th</sup> landscape designer and architect, associated with the ‘English Landscape Garden’ style. After working for a time under *WILLIAM KENT* as head gardener for Lord Cobham at **Stowe**, Brown went on to develop his own practice, with many formal schemes swept away by him between the 1750s to 1780s, to be replaced by his more naturalistic landscapes, fitted to the local topography. His style involved irregularly shaped belts, parkland ornamented with clumps and standard trees, lakes and winding rivers, sinuous drives etc. Noteworthy schemes include those at **Chatsworth** (Derbyshire), **Stowe** (Buckinghamshire), **Blenheim Palace** (Oxfordshire), **Harewood House** (West Yorkshire) and **Petworth House** (Sussex). Although Brown did not practise in Scotland, he is thought to have influenced the landscaping of **Galloway House** (Wigtownshire). His influence on Scottish landscaping came through his one-time pupil and associate *THOMAS WHITE*, and other Scottish imitators of his style.

**HUMPHRY REPTON : 1725-1818 & JOHN ADEY REPTON 1775-1860** : Said to have invented the term ‘landscape gardener’, Repton was a gentleman artist and landscape designer, drawing inspiration from the work of his precursor *LANCELOT BROWN*. His approach to landscaping is explained in his book on **The Theory and Practice of Landscape Gardening** (1803). He is thought to have drawn up designs for around two hundred sites, his proposals sometimes put to his clients in the form of a ‘Red Book’, with drawings depicting the landscape before and after his intervention. Although he did not work in Scotland, he did draw up a design for **Valleyfield** (Fife) through the agency of his son

John Adey. Although seen as a successor to *LANCELOT BROWN*, he introduced picturesque elements which are seen by some as the beginning of a revival of flower gardening.

**THOMAS WHITE (SENIOR) : 1736-1811 & THOMAS WHITE (JUNIOR) : 1764-1836** : An unjustly neglected English landscape designer and one-time associate of *LANCELOT BROWN*, he established his own wide-ranging practice from the 1760s, in which he was succeeded by his son Thomas. Described by *SIR HENRY STEUART* of **Allanton** (Lanarkshire) as “...an excellent agriculturist, an ingenious mechanic and a planter of great skill”, Thomas White (Senior) was interested in the commercial viability of his ‘improvements’, as well as in their aesthetic appeal. From the 1780s his schemes were almost exclusively Scottish, spread across much of Lowland Scotland, mostly in the ‘English Landscape Garden’ or parkland style. Many plans survive, though some were not executed, or were executed only in part. Noteworthy schemes include **Guynd** (Angus), **Gordon Castle** (Morayshire), **Castle Fraser** (Aberdeenshire), **Scone Palace** (Perthshire), **Cairness** (Aberdeenshire).

**ALEXANDER NASMYTH : 1758-1840** : Artist and sometime landscape designer. Described by some as ‘the father of landscape painting in Scotland’, Nasmyth sought to depict the Scottish landscape in a style similar to that of Claude Lorrain. Known to have turned his hand on occasion to the painting of stage scenery, he also gave advice to his circle of friends – mostly members of the gentry or nobility – on their designed landscapes, as at **Dunkeld** (Perthshire), **Taymouth Castle** (Perthshire), **Valleyfield** (Fife) and Edinburgh’s **New Town Gardens** (Edinburgh).

**SIR HENRY STEUART OF ALLANTON : 1759-1836** : Scottish landowner and planter of his estate at **Allanton** (Lanarkshire) with the assistance of *THOMAS WHITE (SENIOR)*, best known for his technique of transporting and replanting mature trees, so as to create ‘instant’ landscapes in the parkland style associated with *LANCELOT BROWN* and *HUMPHREY REPTON*. His book **The Planter’s Guide** (1828) described his own experimental work at Allanton, on the basis of which he went on to give advice to other landowners in the British Isles, including *SIR WALTER SCOTT*, who imitated some of Steuart’s experiments on his estate at **Abbotsford** (Roxburghshire).

**WILLIAM SAWREY GILPIN : 1762-1843** : Nephew of C18<sup>th</sup> picturesque tourist and aesthete Rev. William Gilpin (1724-1804), W.S. Gilpin worked as an artist before establishing himself as a landscape designer in the early C19<sup>th</sup>. His views on landscape gardening are to be found in his book **Practical Hints upon Landscape Gardening: with some remarks on Domestic Architecture, as connected with Scenery** (1828). Though favouring a naturalistic style of planting in the tradition of Lancelot Brown, his designs incorporated picturesque features and foregrounds, presaging the revival of more formal flower gardening. Though most of his designs were for English clients, Gilpin also practised in Scotland where he worked on designs for **Balcaskie** (Fife), **Bargany** (Ayrshire), **Bowhill** (Selkirkshire) and **Kinfauns Castle** (Perthshire).

**SIR WALTER SCOTT : 1771-1832** : Antiquarian, novelist, poet, lawyer and landowner. Scott is best known for his historical and romantic novels and poems set in the real Scottish landscape, several of which helped to boost tourism in Scotland in the early C19<sup>th</sup>. In 1812 Scott and his family bought the farm of Cartley Hole by the River Tweed near Melrose, where he built the present picturesque baronial house which he renamed as **Abbotsford**. Having acquired additional land, he set about extensive planting of woods and hedgerows on the estate influenced by the likes of forester Robert Monteath, author of **The Forester’s Guide and Profitable Planter** (1824), and landowner *SIR HENRY STEUART*, author of **The Planter’s Guide** (1828). Scott’s own thoughts on landscaping are to be found in two essays published in the **Quarterly Review** – that ‘On Planting Waste Lands’ (1827) being a review of Monteath’s book, and that ‘On Landscape Gardening’ (1828) being a review of Steuart’s book. Among landscapes visited and influenced by Scott is **Blair Adam** (Kinross-shire).

**JOHN CLAUDIUS LOUDON ~ 1783-1843 & JANE LOUDON (née WEBB) 1807-1858** : Cambuslang born Loudon began his career as an agriculturist and landscape designer, before travelling to England, where he spent the rest of his life. He travelled widely in Britain and Europe, gathering material which he made use of in the latter part of a career largely devoted to writing and publishing. He published encyclopaedias of agriculture, gardening, and architecture, alongside many other books on planting and gardening. He also 'conducted' periodicals including **The Gardener's Magazine**, **The Architectural Magazine** and **The Magazine of Natural History**. His views saw him involved in C19<sup>th</sup> social reforms, often to the benefit of working classes. He is seen as a pioneer in the formation of public parks, garden cemeteries, green belts and much else. He was involved in landscaping schemes at **Scone Palace** (Perthshire), **Barnbarroch** (Dumfries & Galloway) and **Castle Kennedy** (Dumfries & Galloway). He encouraged the revival of flower gardening, and is associated with the 'gardenesque' style of planting. His wife Jane continued his work after his death, and became a writer on gardening in her own right.

**SIR THOMAS DICK LAUDER : 1784-1848** : Author, civil servant and landowner, concerned with both industry and the arts. Owner of **Fountainhall** (East Lothian), he was also much involved with his wife's estate of **Relugas** (Moray) on the River Findhorn, and at **The Grange** (Edinburgh) where the house was demolished in the 1930s and the ground built over. Sometime Secretary of Royal Institution for the Encouragement of the Fine Arts, he published edited and augmented versions of Rev. William Gilpin's **Remarks on Forest Scenery (1834)** and of Sir Uvedale Price's **On the Picturesque (1842)** to which he added his own 'Essay of the Origin of Taste'. Among places mentioned and described in his writings are **Blair Adam** (Kinross-shire), **Castle Kennedy** (Dumfries & Galloway) and **Gordon Castle** (Morayshire).

**CHARLES MCINTOSH : 1794-1864** : Professional gardener and author, he began his career in Scotland, before moving to England, where he worked for the Prince Leopold of Belgium, among others. Returning to Scotland in 1838, he became head gardener to the Duke of Buccleuch, working for him at **Dalkeith Palace** (Midlothian) and **Drumlanrig Castle** (Dumfries & Galloway). Prolific author in his later years, his ideas are set out in his books **The Practical Gardener and Horticulturist (1828)**, **The Book of the Garden (1853)** and other publications on flower gardening, fruit growing etc. These reveal a gradual swing towards formality, and the revival of flower gardening. His circle of friends and associates included *JOHN CLAUDIUS LOUDON*, *SIR JOSEPH PAXTON*, and *DAVID THOMSON*.

**DAVID DOUGLAS : 1799-1834** : Gardener turned botanist, explorer and plant hunter. From his early days as an apprentice gardener at **Scone Palace** (Perthshire) Douglas went on to work for Sir Robert Preston at **Valleyfield** (Fife) before moving to the **Glasgow Botanic Garden** where he worked under William Jackson Hooker. Recommended to the Royal Horticultural Society by Hooker, he went on to make three exploratory expeditions to North America, one to the North East in 1823, a second and third to the Pacific North West between 1824 and 1827. Returning to the Pacific coast in 1829 he died in mysterious circumstances on Hawaii. Douglas's introductions included trees which transformed the landscape and timber industry in Scotland, and garden shrubs and herbs which are commonly found in Scottish gardens.

**SIR JOSEPH PAXTON : 1803-1865** : Landscape designer, architect, engineer and author, Paxton's career was founded on his experience as head gardener to the Duke of Devonshire at **Chatsworth** (Derbyshire) from the 1820s to the 1840s, where he designed the iron-framed glasshouse known as the Great Stove. His knowledge and expertise in this field saw him commissioned to design what came to be known as the **Crystal Palace** (London) to house the Great Exhibition of 1851. Paxton was also founder of **The Gardener's Chronicle**, editor of the **Horticultural Register** and of **Paxton's Magazine of Botany**. Elected to parliament in 1854, Paxton became involved in metropolitan

improvements, and spent part of his later years in the design of public parks. Works in which he was involved in Scotland include **Kelvingrove Park** (Glasgow), **Queen's Park** (Glasgow) and **Baxter Park** (Dundee).

**EDWARD KEMP : 1817-1891** : After working under him at **Chatsworth** (Derbyshire), Edward Kemp assisted *JOSEPH PAXTON* in the creation of **Birkenhead Park** (Liverpool), where he went on to serve as Park Superintendent for forty years. In this role he was allowed to take on other work, much of it in the world of public parks and cemeteries. That said, he appears to have been responsible for the design of the original landscape at **Overtoun House** (Dunbartonshire) c.1863, his only known Scottish commission. His modest but influential book **How to Lay Out a Small Garden**, which went through three editions between 1850 and 1864, gives a good insight into the business of garden making during the Victorian era.

**DAVID THOMSON : 1823-1909** : Thomson's career as a gardener took him south of the Border for a time, before he returned to Scotland, first as head gardener at **Archerfield** (East Lothian) and **Dirleton** (East Lothian), and latterly for the Duke of Buccleuch at **Drumlanrig Castle** (Dumfriesshire), where he worked for some thirty years, part of this under the supervision of *CHARLES MCINTOSH*. Thomson's focus was on flower gardening, reflected in his **Handy Book of the Flower Garden** (1868). Although his writing covered a wider spectrum, his name is particularly associated with what has come to be known as 'carpet bedding'. Among other things, he served as editor of the periodical **The Scottish Gardener** from 1854 until 1882.

**WILLIAM ROBINSON : 1838-1935** : Irish born gardener and prolific writer on horticulture and garden design. After a move to London in 1861, he established himself as an author, critical of the excesses of Victorian gardening. Along with his friend and contemporary *GERTRUDE JEKYLL*, he promoted informal bedding schemes based on natural plant associations and subtle colour combinations. In addition to influential published works such as **The Wild Garden** (1870) and the **English Flower Garden** (1883), he also founded and edited the journal **Garden** for almost thirty years, in which he was sometimes critical of Scottish gardens. He did not practise widely as a garden designer, save on his own estate of **Gravetye Manor** (Sussex).

**GERTRUDE JEKYLL ~ 1843-1932** : English artist and garden designer. With her friend *WILLIAM ROBINSON* she railed against the Victorian obsession with formal bedding, developing her own more informal style of planting, inspired by cottage gardens. She collaborated on a number of projects with architect Sir Edwin Lutyens, their only joint project in Scotland being at **Greywalls** (East Lothian). Little now remains of other Scottish commissions, which included **Little Cumbrae** (Ayrshire), **Leys Castle** (Inverness-shire) and **Glenapp Castle** (Ayrshire). That said, she is thought to have influenced planting schemes at **Balcaskie** (Fife) and **Crathes Castle** (Aberdeenshire). In addition to numerous magazine articles, she published several books, including **Wood and Garden** (1899), **Wall and Water Gardens** (1901), **Children and Gardens** (1908) and **Colour in the Flower Garden** (1908). She also collaborated with architect Lawrence Weaver in publishing **Gardens for Small Country Houses** (1912).

**THOMAS MAWSON ~ 1861-1933** : Prolific English garden designer in the Arts and Crafts tradition, and founding President of the Institute of Landscape Architects, Mawson gained an international reputation with his flamboyant designs for private gardens and public open spaces. His highly successful book on **The Art and Craft of Garden Making** went through several editions between 1900 and 1926. Many of Mawson's schemes were for the *nouveaux riches*. Some of his sub-contractors, such as James Pulham and Son, makers of artificial rock gardens, became well-known

in their own right. Mawson's schemes in Scotland include **Dunira** (Perthshire), **Ballimore** (Argyll), **Mount Stuart** (Isle of Bute) and **Skibo Castle** (Sutherland).

**SIR ROBERT LORIMER ~ 1864-1929** : Scottish architect in the Arts and Crafts tradition. Though primarily an architect, Lorimer was passionate about the setting of his buildings, and took a great interest in the gardens which surrounded them. He used his experience at the family home at **Kellie Castle** (Fife) to inform his designs, which sought to imitate 'traditional' Scottish gardens. He is seen by many as a pioneer in both architectural and garden conservation. Noteworthy among his schemes are those at **Earlshall** (Fife), **Hill of Tarvit** (Fife), **Formakin** (Renfrewshire) and **Ardkinglas** (Argyll).

**PERCY CANE ~ 1881-1976** : English garden designer and writer, he wrote extensively for periodicals **My Garden Illustrated** and **Garden Design**, and published books including **Garden Design for Today** (1934) and **The Creative Art of Garden Design** (1967). Though his work was international in its scope, his involvement in Scotland seems to have been comparatively small, with records of schemes by him limited to **Falkland Palace** (Fife) and **Monteviot** (Roxburghshire).

**IAN HAMILTON FINLAY ~ 1925-2006** : Rebellious artist, concrete poet and garden designer, Ian Hamilton Finlay waged a long campaign against Strathclyde Regional Council over his refusal to pay rates on the so-called temple in his garden at **Stonypath** (Lanarkshire), which he re-named **Little Sparta**. Developed over some forty years, the garden serves as a showcase for numerous collaborative artworks in the neo-classical tradition, some of them symbolic of conflict and revolution.

**CHARLES JENCKS ~ 1939-2019** : Post-modern architectural theorist and landscape designer. After moving to Scotland with his wife Maggie Keswick, he began by collaborating with her on the development of the so-called 'Garden of Cosmic Speculation' at her family home at **Portrack** (Dumfriesshire). Following her death from cancer, he has gone on to design landscapes which are inspired by his interpretation of such things as fractal geometry, chaos theory and genetics. Scottish schemes now include his 'Landform' at the **Gallery of Modern Art** (Edinburgh), the 'Life Mounds' at **Bonnington House / Jupiter Artland** (Edinburgh), the still-evolving **Scotloch** (Fife) on the site of an open-cast coal mine near Kelty, and the so-called **Crawick Multiverse** land art project near Wanlockhead in Dumfries & Galloway.

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