

**Designed Landscapes of Georgian Industrialists
1700 – 1830**

Volume 2 of 2

Submitted by Dianne Elizabeth Long to the University of Exeter as a thesis for the degree of Doctor of Philosophy in History in November 2019

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I certify that all the material in this thesis which is not my own work has been identified and that no material has previously been submitted and approved for the award of a degree by this or any other University.

Dianne E Long

APPENDIX 1

FIGURES



Figure 3.1 Detail from *A Plan of Birmingham Surveyed in MDCCL* by Samuel Bradford and Engraved by Thomas Jefferys Geographer to His Royal Highness the Prince of Wales, published 1751, MAP/174789. Reproduced with the permission of the Library of Birmingham. This shows Lloyds Slitting Mill with the adjacent diagonally crossed four quadrant gardens enclosed by water to three sides: the tail race to the top, a second pool to the bottom and a third to the right against which is a small building aligned on the central axis of the garden.



Figure 3.2 Detail of *The South West Prospect of Birmingham in the County of Warwick, Copied by T. Underwood for Mr W. R. Lloyd, from a Print in his Possession by J. & N. Buck, 1731, MAP/308397*. Reproduced with the permission of the Library of Birmingham. The Lloyds' slitting mill is in the centre, the small trees just to the left of the bridge might represent a garden, an earlier version of that in Figure 3.1.



Figure 3.3 The Greyhound hotel built by Sir Richard Arkwright. Photo © Author 2013.



Figure 3.4 A street of weavers' cottages typical of those in Cromford, the upper storey for the looms with windows allowing in more light. Photo © Author 2013.



Figure 3.5 Drawing by Wedgwood of the Ridgehouse Estate, (1766/67), 43-28699, Liverpool and Etruria, Wedgwood Museum. Photo © Wedgwood Museum/ WWRD. The works were to be in the area that has been smudged and the house is indicated by the rectangle in Stone Pit Field.



Figure 3.6 Etruria. Detail of a *Map of the Staffordshire Potteries & Newcastle-under-Lyme Including their Vicinities Shewing the Limits of the Boroughs, Parishes, Townships, etc.*, drawn by Thomas Hargreaves engraved by James Wyld, published in 1832, s1909/5. Reproduced by permission of the Trustees of the William Salt Library, Stafford (Staffordshire and Stoke on Trent Archive Service). The area of the race course was added to the estate by Josiah Wedgwood II, the road originally running roughly along the straight line to its left. The walled garden is distinctive with its boomerang shaped pool, buildings to the exterior of the northerly wall and surrounding shrubbery belt typical of Emes' work, as is also the perimeter shelter belt. A short avenue is indicated between the hall and the walled garden, as well as providing ornamental interest on the route between hall and garden, this may have focussed a view towards Harecastle or Mow Cop.

Figure 3.7 *A Plan of the Park and Part of the Demesne Lands at Alderwasley the Seat of Fran^s Hurt Esq^r with some Alterations by W^m Emes, 1784,* D2535/M/19/1, Derbyshire Record Office. Photo © Author 2013.

This image is not included because its copyright status is unclear, it is unknown whether it was published prior to August 1989; also, the copyright owner may be difficult to trace, being a descendent of William Emes or of the Hurt family if Emes did not retain the copyright.

The black and white plan shows the house slightly left of centre with the long oblong kitchen garden extending from below right of the house, surrounded by planting to the right and bottom. A teardrop shaped paddock encircled by planting is in the centre top.



Figure 3.8 Willersley Castle and Masson Mills, Ordnance Survey “1” Inch 1st Series 1880, M744 sheets 34.6 and 34.7. Reproduced with the permission of Derbyshire Record Office. Photo © Author 2013. The kitchen garden is top left with the enclosed paddock below; the various walks lead from the right of the castle, around the paddock to the kitchen garden, round to Cat Tor, and then zig-zag down the steep hillside to the riverside. From Cat Tor there are expansive views and Masson Mill is a little upstream below. To the left of the kitchen garden is a narrow precarious viewing point with a precipitous drop to the riverside not far from the weir. Rock House is off the map below the wharf centre bottom.



Figure 3.9 A view of Derby from the east c. 1690.

© picturethepast.org.uk Sorocold's waterwheel installed to lift water for the city's water supply can be seen to the right as it was prior to the building of the silk mills, the undeveloped island is just in front.



Figure 3.10 A *Prospect of Derby*, c. 1725, oil on canvas. Derby Museums licensed under CC BY-NC-SA, https://artuk.org/discover/artworks/a-prospect-of-the-city-of-derby-61151/view_as/grid/search/keyword:derby-prospect-of-derby/page/1 Accessed 9/10/2019. The island garden is in view from the ornate gates between the two mill buildings.



Figure 3.11 *An accurate Plan of the Seat and Park of the Hon^{ble} Capel Hanbury ESQ. with inset South Prospect by M. Jones, 1752.* Courtesy of Dr Jack Hanbury-Tennison, Pontypool Estate Office. Photo © Author 2015. The house is on the left with the formal canal below and the gardens stretching towards the river.



Figure 3.12 Detail of *An accurate Plan of the Seat and Park of the Hon^{ble} Capel Hanbury Esq.* with inset *South Prospect* by M. Jones, 1752. Courtesy of Dr Jack Hanbury-Tennison, Pontypool Estate Office. Photo © Author 2015.

This shows the House (5), Stables Site & Yard (4), Upper Garden (3), Garden by y^e Chappel (6), Lower Garden (7), Court &c (8), Cherry Orchard (11), Canals, (9), Little Park (12), Forge Meadow (13), Great Pond (16), Pond in the Little Park (17), Cutting Mill Meadow (14), Meadow below y^e Cutting Mill (15), the Park (18) and the Forge.



Figure 3.13 Detail of *A Plan of the Town & Port of Neath in the County of Glamorgan Being Part of the Estate of Sir Humphry Mackworth Situated near y^e Bristol Channel, ... by M. O'Connor*, c.1720, D/DT 2297, Tennant Estate Papers, West Glamorgan Archive Service. Reproduced by permission of West Glamorgan Archive Service. Note that this plan is orientated north to the left, east to the top, south to the right and west to the bottom. The house is situated on a plateau at the south west of the horseshoe avenue of trees which in turn is encircled by the ponds and water conducted ('N') around to supply the house and the Great Pond (F). At 'M' are 'the Walks made out of the Hill.' The Fish Ponds are here identified by 'I' as the Upper Great Pond, 'F' being the Great Pond, which was supplied by the Preswylfa Brook (G), and other water courses (H) with a series of small dammed reservoirs. Water is shown being routed outside a ring of trees around the plateau on which Gnoll House (L) stands. The various brassworks, a series of battery, rolling, slitting and wire mills were located at 'B', 'C', 'D' and 'R' going west down the course of the Gnoll Brook from the Great Pond.



Figure 3.14 Detail of *Gnoll Demesne, and Lands Contiguous Belonging to H Mackworth Esq^r MP For Glamorgan; and most Humbly Dedicated by His most Obedient Servant B. Jones, 1740-65, D/D Gn/E/1, Gnoll Estate Papers, West Glamorgan Archive Service. Reproduced by permission of West Glamorgan Archive Service. Orientation north is to the top. The small spiral hook at the bottom of the [Fish] Pond was a carp trap. The line of the formal cascades is to the right (south east) of the Pond, the terrace from the house is on the same axis to the north east with clumps of trees to its north and the circular bowling green to its south enclosed by paths and planting. By this stage there appear to be slightly fewer industrial works to the south of the house than shown on the c.1720 plan (Figure 3.13). To the right of the main Pond is the Guinea Pond surrounded by 284 acres of Pleasure Ground. See Figure 3.15 for detail.*

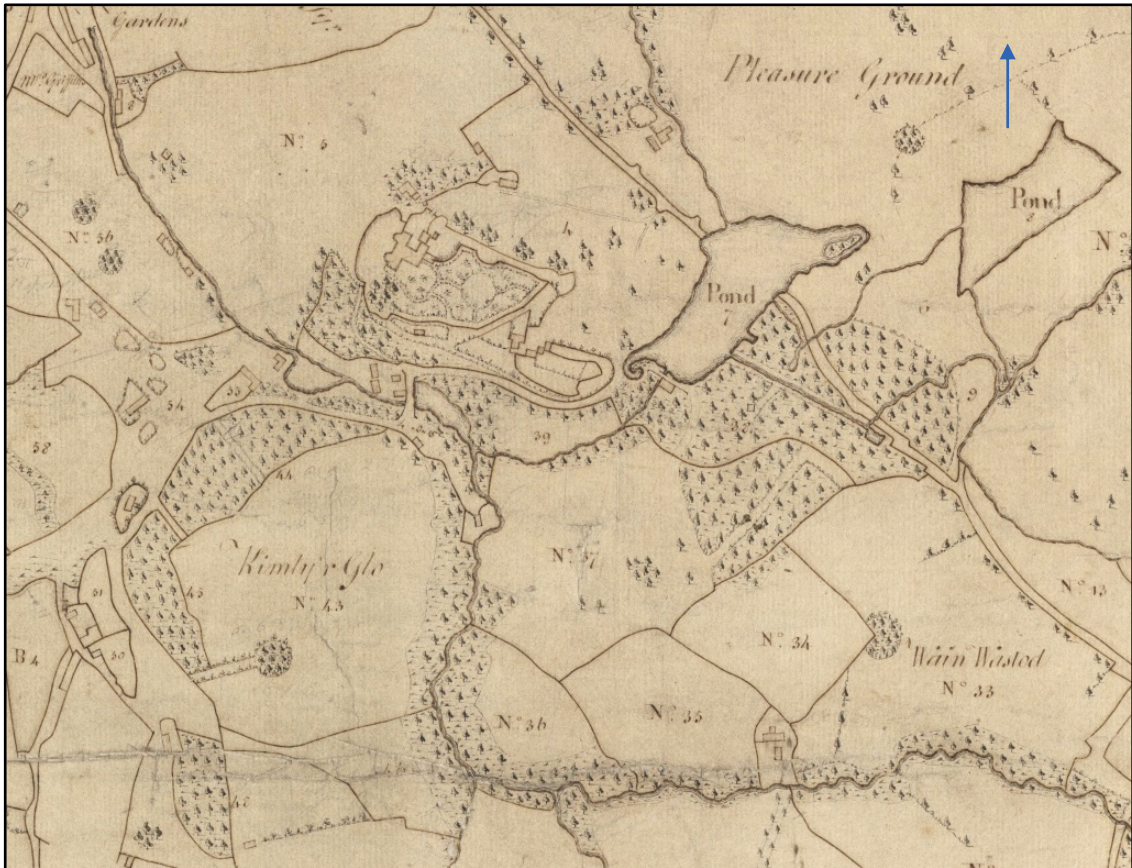


Figure 3.15 Detail of *Gnoll Demesne, and Lands Contiguous Belonging to H. Mackworth Esq^r M. P. For Glamorgan; and most Humbly Dedicated by His most Obedient Servant B. Jones, 1740-65, D/D Gn/E/1, Gnoll Estate Papers, West Glamorgan Record Office. Reproduced by permission of West Glamorgan Archive Service. The key gives the following acreage: 1. Gnoll House etc 6 acres, 2. The South Garden and Grove 3 acres, 3. Little Gnoll Garden 1 acre, 6. Pleasure Ground 284 acres, 7. A Pond, 5 acres, 8. Upper Pond, 3 acres, 10. Cascade Wood and Nursery 30 acres (not shown on this detail), and 38. Grove 8 acres (the area of trees below Pond 7).*



Figure 3.16 The restored castellated seat at The Gnoll. Photo Author 2014.



Figure 3.17 View from the castellated seat at The Gnoll with a glimpse of the Guinea Pond and one of the paths running from the gardens up to Mosshouse Woods. Photo © Author 2014.

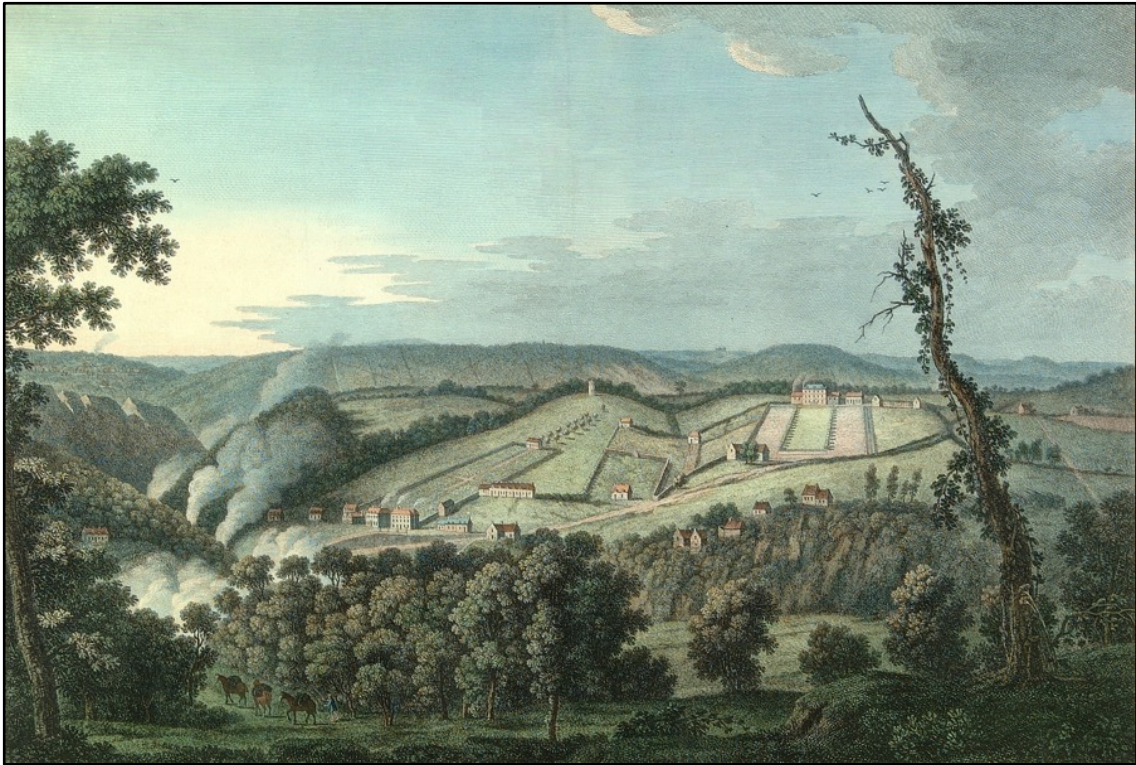


Figure 3.18 *South West View of Coalbrookdale, Shropshire*, F. Vivares, engraving. SHYMS: FA/1991/079. Image supplied by Shropshire Council, Shropshire Museums. The garden behind Dale House is centre left, with the tower on the hill beyond the avenue. Sunnyside is to centre right on the hill with the lawn stretching in front.



Figure 3.19 *A View of the Upper Works at Coalbrook Dale, in the County of Salop, Designed and Published by G Perry and T Smith, 1758, coloured engraving, SHYMS: FA/1991/177. Image supplied by Shropshire Council, Shropshire Museums. Dale and Rosehill Houses are in front of the cruciform garden overlooking the water, the summerhouse and tower clearly shown. Sunnyside is on the brow of the hill to the right.*



Figure 3.20 Plan of Warmley drawn by Martin Burnham to accompany the article 'Warmley: A brassworks landscape 1748-1768', by the author for the Avon Gardens Trust Journal and reprinted as a guide to Warmley for the Kingswood Museum, 2015. Plan reproduced by permission of the late Martin Burnham and Kingswood Museum.



Figure 3.21 Neptune at Warmley, his hair and cloak made from clinker. The statue stands on what was a small island in the lake-reservoir that is now in part rough grass, scrub and a mobile home park. Photo © Author 2013.



Figure 3.22 The Mount at Warmley with the walled gardens and grotto to the left, the works were to the right and behind the camera. Photo © Author 2013.



Figure 3.23 Matthew Boulton's plan of his landholding at Soho in 1793, MS 3782/12/108/68, Boulton and Watt. Reproduced with the permission of the Library of Birmingham. Pencilled additions indicate proposed new paths. The manufactory is the complex of buildings between the two bodies of water, the mint, menagerie and tea room is the building to the left of the small triangular [Shell] pool and the house is almost due north of the mint complex. The front of the manufactory faced north east towards the house.

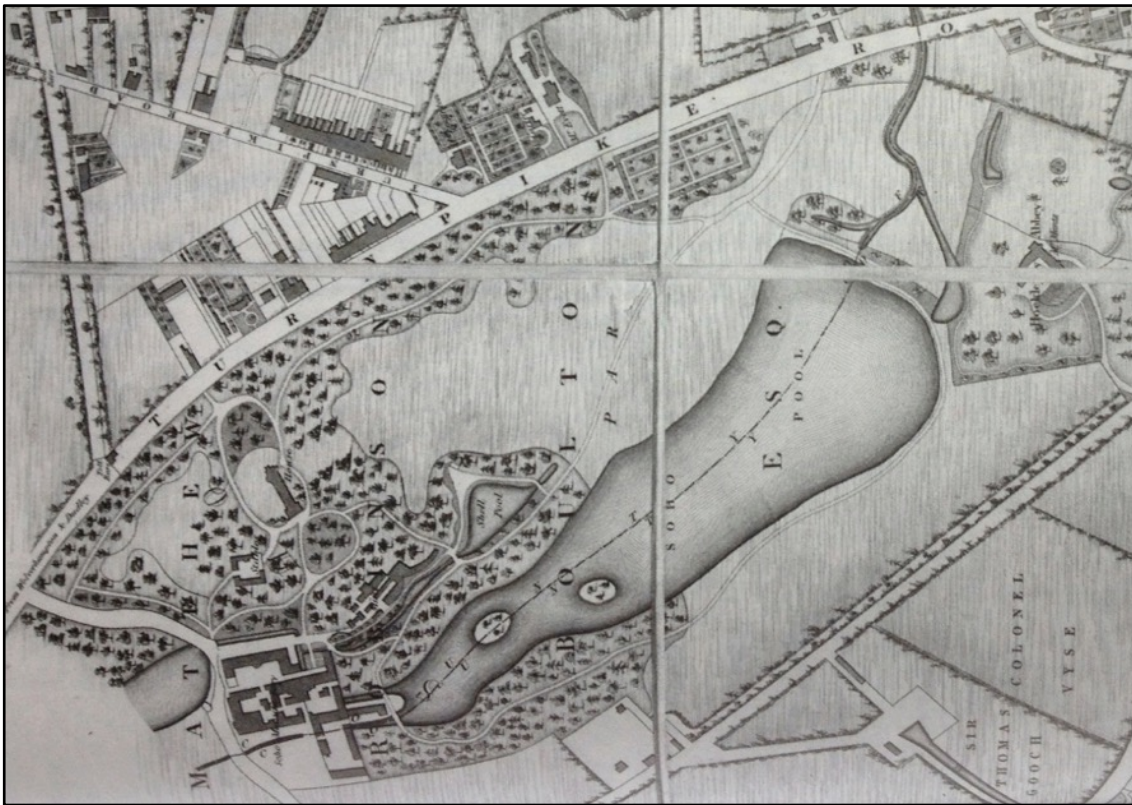


Figure 3.24 Soho Detail from J. Piggott Smith Map of Birmingham, 1828, (BAH 134251), MS 20/B/12/3/1, Richard Fowler and Sons, surveyors and estate agents of Birmingham (also known as Jewel Baillie collection). Reproduced with the permission of the Library of Birmingham.



Figure 3.25 Painting on tile of Etruria Hall, James Bakewell, 1773, aka 'Stringer Plaque'. Photo © Wedgwood Museum/ WWRD. This is the original hall without the later additional wings, the stables are just to the right and behind.

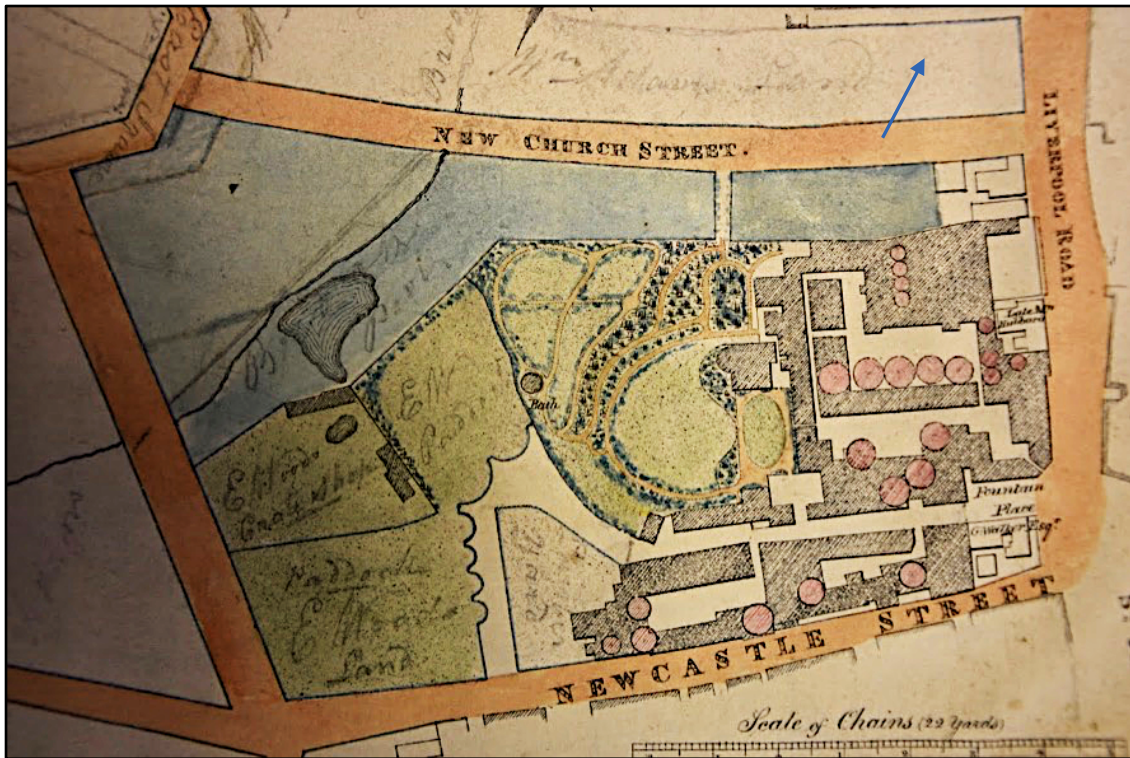


Figure 3.26 Detail of *Plan of Fountain Place*, drawn by Thomas Hargreaves, Land Surveyor, Burslem, 1816, PM1/1/23. Image courtesy of The Potteries Museum & Art Gallery, Stoke-on-Trent. The scalloped edge to the paddocks appears to have been drawn by compass apart from one in the middle going up from Newcastle Street, this suggests a surveyor's drawing of something that might in reality have been more organic; those on the 1845 plan (Figure 3.27) appear drawn more freehand. Compare the plan of the canal at Etruria (Figure 5.17) which has similar semi-circles. There is no evidence of any garden buildings other than the Bath; the buildings to the left being the flint mill. The crossing over the water suggests an entrance with a semi-circular sweep between trees to the entrance court, but all the paths are of the same width indicating paths rather than carriage drive and the main entrance would appear to have been through the works. However, there are pillars on the 1845 plan at the crossing entrance and the simplified paths, no longer including the semi-circular sweep but a direct route in front of the house, suggest drives from Hill Street (New Church Street), Newcastle Street and through the works.

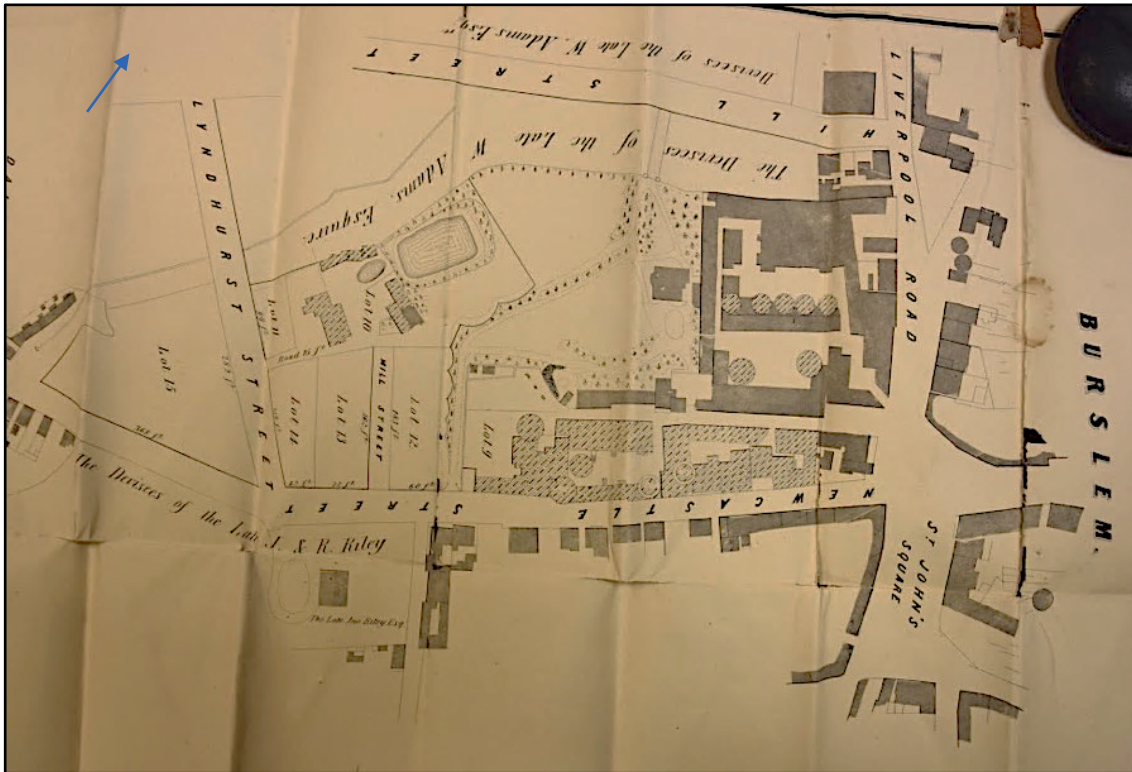


Figure 3.27 *Plan of Property Situate in the Parish of Burslem in the County of Stafford Being part of the Estate of the Late Enoch Wood Esq^{re}, 1845, D4842/16/5/47, Wood Family of Burslem, Stoke-on-Trent City Archives. Photo © Author 2017.*



Figure 3.28 *East View of the Manufactory of Messrs. Enoch Wood and Sons, Burslem*, unknown artist and engraver, 1830-1840. Engraving in black with hand colouring in brown, green, tan and blue on paper, 7 3/8 x 10 inches (examined in frame). The Chipstone Foundation 2001.79.2. Photo credit: Gavin Ashworth. **Note** that there is a discrepancy on the titles of views of Fountain Place as to whether they are east or west, both on the view of the gardens and house and of the front of the manufactory. The front entrance faced east and the garden front of the house faced south west, so the view above is looking towards the north east.

Potential garden structures can be discerned, one with ogee roof line at the head of the brown open ground on the left and the other at the top of the other open area whose location might equate to that of the cold bath on the plan. When compared with the plan it would seem that the cattle are in the paddock which is not included within the boundary and there is no indication of the flint mill, but there may be some artistic licence. Note that the house was only the central five bays of the building and was in fact detached at the rear from the manufactory.

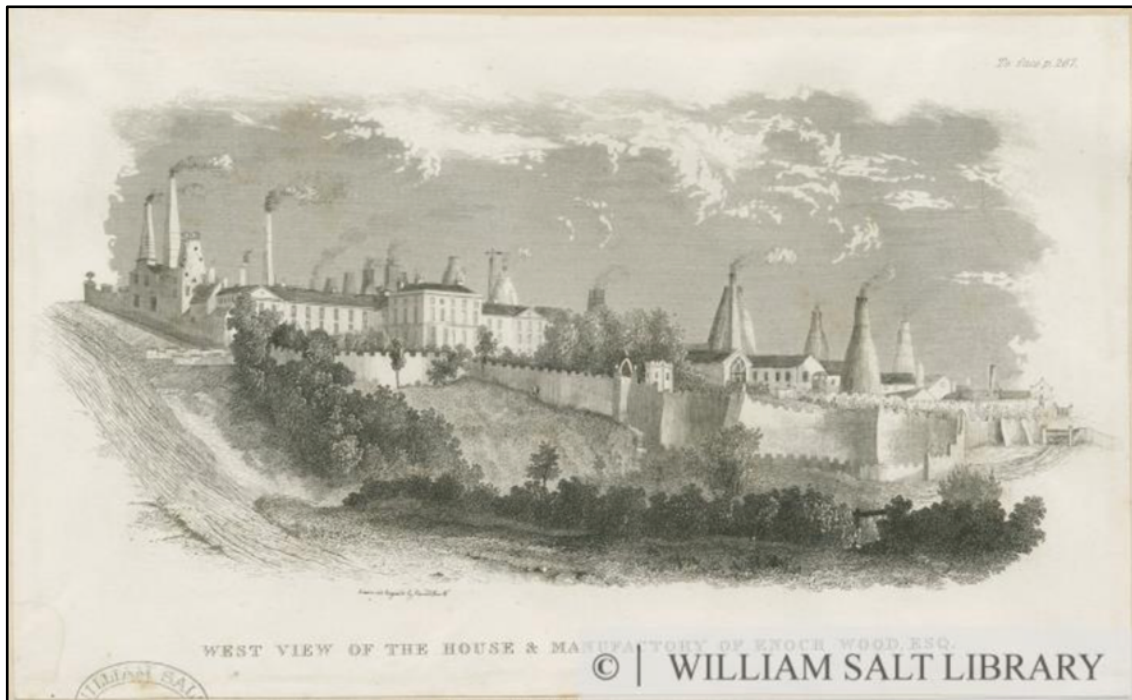


Figure 3.29 *West View of the House and Manufactory of Enoch Wood, Esq.*, drawn and engraved by Edward Brooke, c. 1818-1846, SV II.163c. Reproduced by permission of the Trustees of the William Salt Library, Stafford, licensed under CC BY-NC-SA

<https://www.views.staffspasttrack.org.uk/Search.aspx?PageIndex=1&DateFrom=1800&DateTo=1899&Keyword=Burslem&ThemeID=66&SortOrder=0>

See note under 3.28 above, this view is taken from the west looking south east. There is a gothic arch just beyond the wall in the centre with, to its right a tower, not unlike a church tower.



Figure 3.30 *West View of the Manufactory of Messrs. Enoch Wood and Sons, Burslem*, 1830-1840, unknown artist and engraver, engraving in black with hand colouring in brown, green, tan and blue on paper, 8 1/8 x 10 1/2 inches (examined in frame). The Chipstone Foundation 2001.79.2. Photo credit: Gavin Ashworth. See note under 3.28 above, this view is taken from the east looking towards the west.

Figure 3.31 Plan enclosed in a Lease of Duddeston House, 1835, MS 28/74. Reproduced with the permission of the Library of Birmingham. Photo © Author 2017.

This image is not included because it may be in copyright and the copyright owner difficult to trace.

The plan shows an irregularly oval area of land with house and offices centre top with drive entering from top left to a turning circle in front of the house; two large elongated oval pools below to the left and right of the house. To the right of the house is a large area which would appear to be an enclosed garden with a range of glasshouses. Small structures are visible below the house and another in the centre of the small horseshoe pool at the north east of the garden. Paths lead round both large pools between trees. A small building at the southern tip of the large pool may be the rustic fishing-house. The lease mentions two lodges but only one is shown. This Indenture leased Duddeston House, '... offices Hothouses Conservatory Gardens Pleasure grounds and two Lodges thereto belonging' to Thomas Lewis for an annual rent of £142. Lewis was required to paint fences, walls and ironwork every three years, and not to 'fell cut down or destroy or injure any of the Timber or ornamental trees or shrubs... preserve all the fruit trees now growing in the Gardens.' He could fill up the pool 'next adjoining to Duddeston House and grounds ...not exceeding one sixth part of the whole'; and could take down and remove the Hothouses except the metallic hothouse and conservatory. Galton could take back plantations at the north and south ends to form new roads or streets not exceeding two acres and two roads.



Figure 3.32 *Plan of Moss Bank Estate in the Township of Halliwell Belonging to J. H. Ainsworth Esq. Surveyed by H. Thornton, 1833, ZJA/237/1, Jackson, Joseph and Sons of Bolton, Estate Agents & Surveyors, Bolton Archives & Local Studies Service. Reproduced with permission of Bolton Council. Photo © Author 2017. Moss Bank House is centre left with Lightbounds further to the top left and the works centre and right.*



Figure 3.33 *Plan of Lands in Turton in the Parish of Bolton Le Moors and County of Lancaster Belonging to John Ashworth, 1833, ABZ/36/2, Miscellaneous Papers, Bolton Archives & Local Studies Service. Reproduced with permission of Bolton Council. Photo © Author 2017. The Oaks House is in the centre with the gardens stretching along the ridge with the works and river below. The works gardens extend up from the river to the left of the works.*

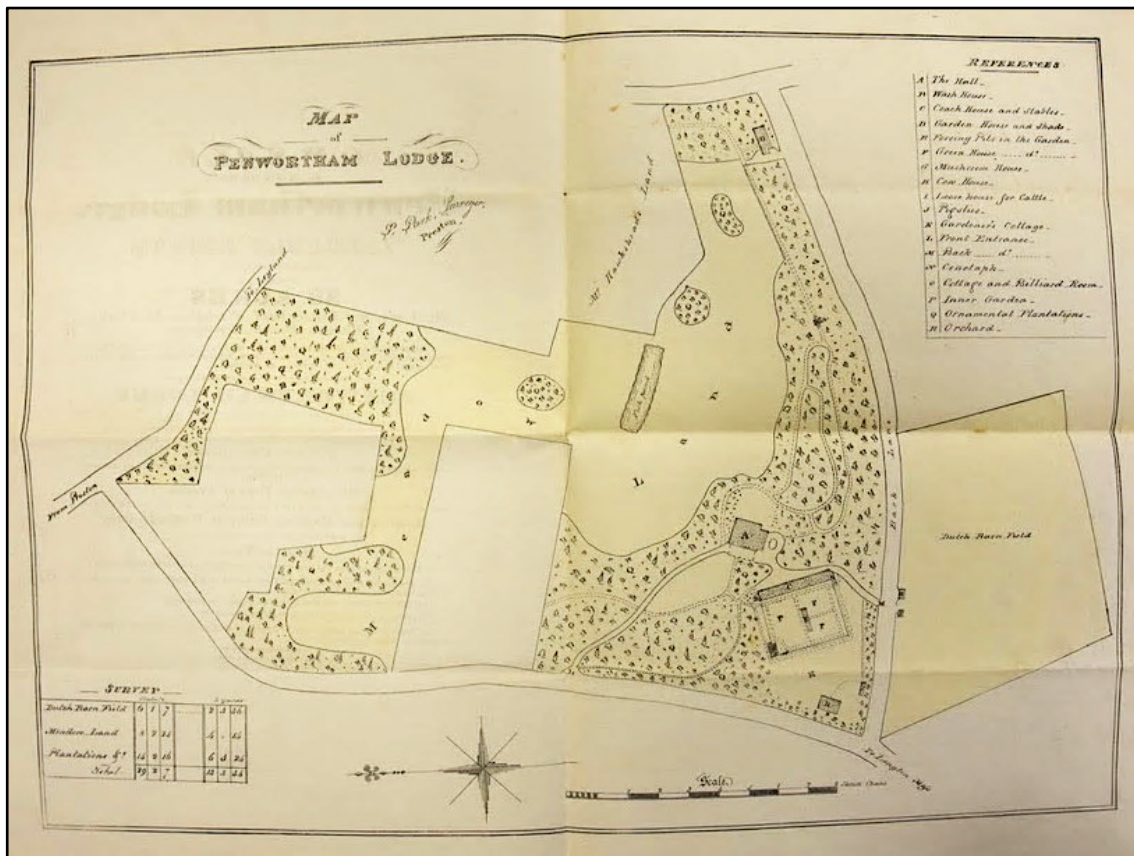


Figure 3.34 Map of Penwortham Lodge, P. Park, Surveyor, Preston, (watermark 1827), DDHH 1/443, Harrison, Willis, & Moore, Lancaster, land agents and surveyors. Reproduced with permission of Lancashire Archives (Preston). Photo © Author 2018. The cross half-way up on the right-hand side path marks the cenotaph and the Billiard Room is at the top right. The entrance is bottom right.

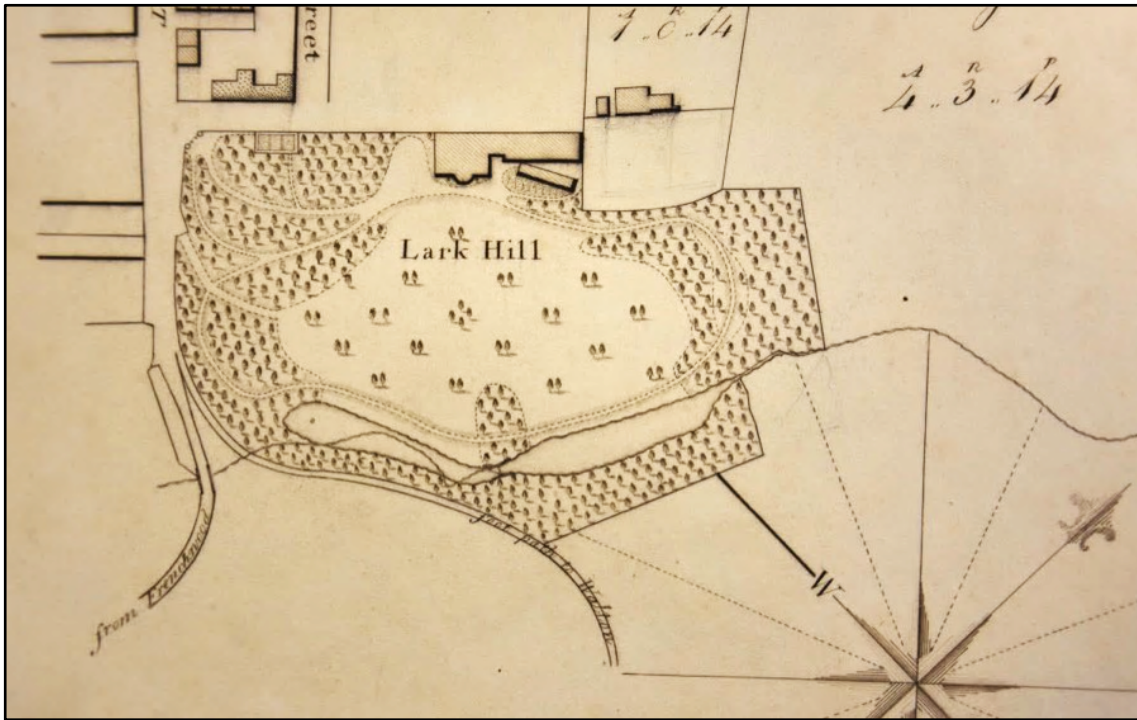


Figure 3.35 Detail of Lark Hill as shown on *Plan of Preston Divided into Ten Districts, District No 4 Plan of the Township of Preston*, by William Shakeshaft, Land Surveyor, 1808, DX 2044/147, unknown provenance. Reproduced with permission of Lancashire Archives, (Preston). Photo © Author 2018. A tiny island can be seen in the far left of the river-lake and the bridge in the centre with tree planting disguising the extremities of the water from the house.



Figure 3.36 *Cyfarthfa Castle* by Penry Williams, 1824/1825, watercolour. Courtesy of Cyfarthfa Castle Museum & Art Gallery, Merthyr Tydfil.



Figure 3.37 *Main Entrance to Cyfarthfa Castle*, Penry Williams, 1825, watercolour. Courtesy of Cyfarthfa Castle Museum & Art Gallery, Merthyr Tydfil.



Figure 3.38 Willersley Castle from Cromford Bridge. Photo © Author 2014.



Figure 3.39 *A View of Cromford Bridge*, Joseph Wright of Derby (1734-1797), c. 1795-1796, oil on canvas. Derby Museums, licensed under CC BY-NC-SA https://artuk.org/discover/artworks/a-view-of-cromford-bridge-235388/view_as/grid/search/keyword:a-view-of-cromford-bridge-joseph-wright-of-derby/page/1 Accessed 25/10/2019. In view beside the bridge is the fishing pavilion and the chapel, the lodge on the opposite bank to the left and just to the right of the house is the stable block. The path on the right running alongside the river is Chapel Walk from the Matlock road.



Figure 3.40 *A Plan of the Lands at Castlehead Lindall and Wilson House in the Parish of Cartmel and County of Lancaster, surveyed by William Johnson, 1810, Egerton MS 3270, British Library. Photo © Author 2016. The lodge is identified by the red circle. Wilson House is near the top with small industrial buildings nearer to the river, whilst Castlehead house and the hill are bottom right.*



Figure 3.41 The gates at Pontymoel reputed to have been presented to Major John Hanbury by Sarah, Duchess of Marlborough. Photo © Author 2015. Now at the southern entrance to the park, they may once have been located near the house.



Figure 3.42 *North East View of Soho Manufactory*, Francis Egerton junior, 1801, coloured aquatint engraving. Photo by Birmingham Museums Trust, licensed under CCO. The building in the centre is the manufactory, those to the left the Mint, teahouse and menagerie. The terrace and entrance gates were formed in 1795 to keep the front clean and neat.



Figure 3.43 Reconstructed parterre at Tredegar House, near Newport, Monmouthshire, the seat of the Morgans. Photo © Author 2014.



Figure 3.44 Traces of slag chippings in the paths at Ty Mawr, Blaenavon. Photo © Author, 2019.



Figure 3.45 Slag boulders lining the paths at Ty Mawr, Blaenavon. Photo © Author, 2015.



Figure 3.46 One of the paths at Cyfarthfa using a modern interpretation of the iron waste dust that was used originally. Photo © Author 2019.



Figure 3.47 *Wedgwood Family Portrait*, George Stubbs, 1780, oil on wood panel. Photo © Wedgwood Museum/WWRD. The spire of Wolstanton Church is on extreme left, the Trent and Mersey Canal visible in the centre between the horse's legs and again snaking away on the right middle distance with the smoke of industry. This would suggest the painting is set in front, possibly slightly to the west of Etruria Hall.



Figure 3.48 The Marchioness of Rockingham's Summer House or Lady's Folly, Tankersley Park, Yorkshire. Illustration by Chris Broughton for *New Arcadian Journal* 73/74, by kind permission of Dr Patrick Eyres. The summerhouse no longer exists.



Figure 3.49 Detail of *A New and Correct Map of the South Part of the County of York by Actual Survey Shewing the true Situation of the Several Towns, Noblemens, and Gentlemens Seats; The Courses of Rivers and Rivulets, present Roads, Roman Ways, Castles, Ancient Abbeys & Priorys, Parks, Woods, Hills, Lakes, Collieries, and other Minerals. Taken at the Cost of the most Hon^{ble} Thomas Marquiss of Rockingham by J. Dickinson Anno 1750*, WWM/MP/11/2, Milton (Peterborough) Estates Company, Sheffield Archives, the Wentworth Woodhouse Muniments have been accepted in lieu of Inheritance Tax by HM Government and allocated to Sheffield City Council. Photo © Author 2017. Wentworth [Woodhouse] is in the centre with the series of pools slightly to the right and the detached, fenced Tankersley Park centre left with the Lady's Folly summerhouse in the green circle overlooking iron mines. The series of pools in the main park became the feeder to the Greaseborough canal. Elsecar, the industrial village developed by the 4th Earl Fitzwilliam in the 1790s is north west of the mansion indicated by the blue circle.

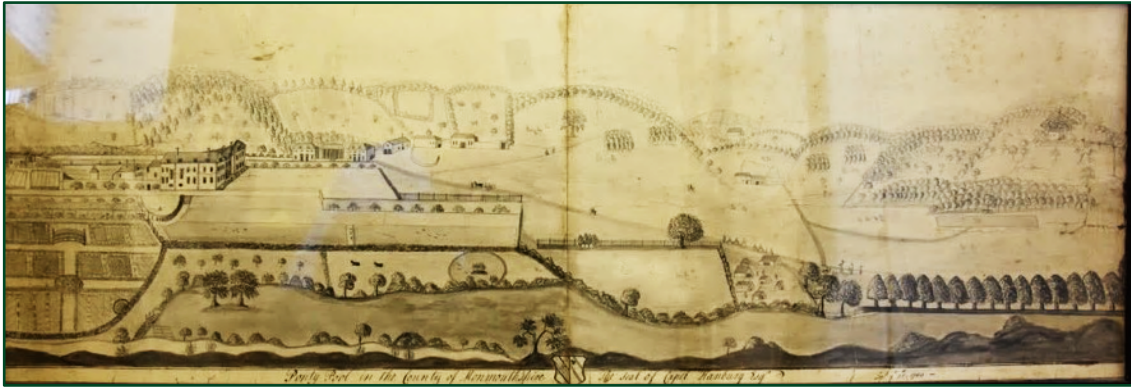


Figure 3.50 *Ponty Pool in the County of Monmouthshire, The Seat of Capel Hanbury Esq'*, 1753, courtesy of Dr Jack Hanbury-Tennison. Photo © Author 2015. The formal gardens around the house to the left of centre and the ironworks right of centre.



Figure 3.51 Detail of *Ponty Pool in the County of Monmouthshire, The Seat of Capel Hanbury Esq'*, 1753, courtesy of Dr Jack Hanbury-Tennison. Photo © Author 2015. The ironworks (forge) are centre bottom near the river and the further works above with what could be a raised reservoir. The water course from the higher reservoir divides, part going to the forge or directly to the river and the second to a further rectangular reservoir to the right. (See Figure 3.50)

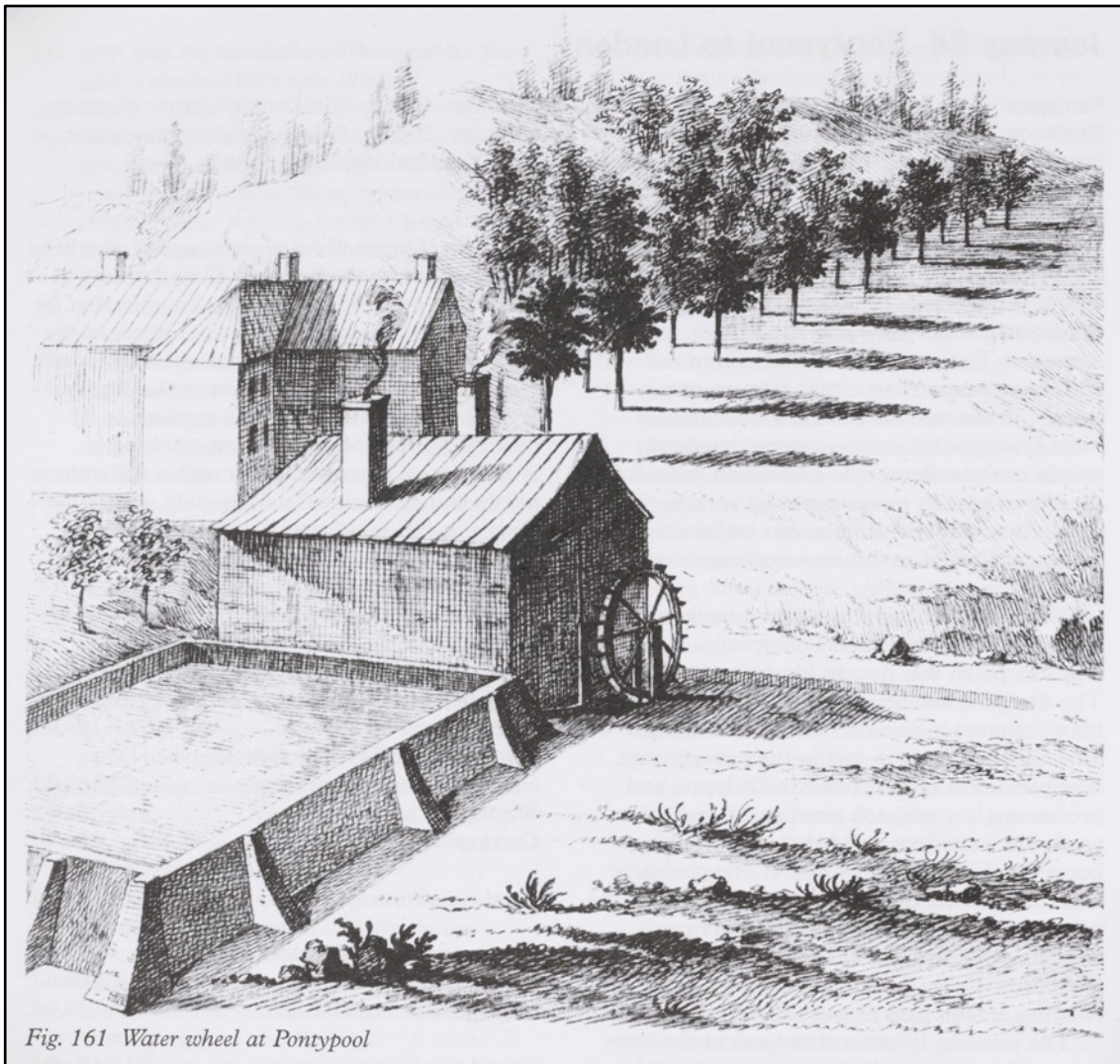


Figure 3.52 *Water wheel at Pontypool*, R. R. Angerstein, 1753, from *Angerstein's Illustrated Travel Diary, 1753-1755: Industry in England and Wales from a Swedish Perspective*, Journey 5d. Reproduced with the permission of the Science Museum. Both this and Figure 3.52 are of a similar date. Comparing the two views suggests that this Angerstein sketch represents the higher works rather than those around the forge, however there is no avenue evident on *Ponty Pool in the County of Monmouthshire* associated with either set of works buildings. Both, of course, may have employed some artistic licence.

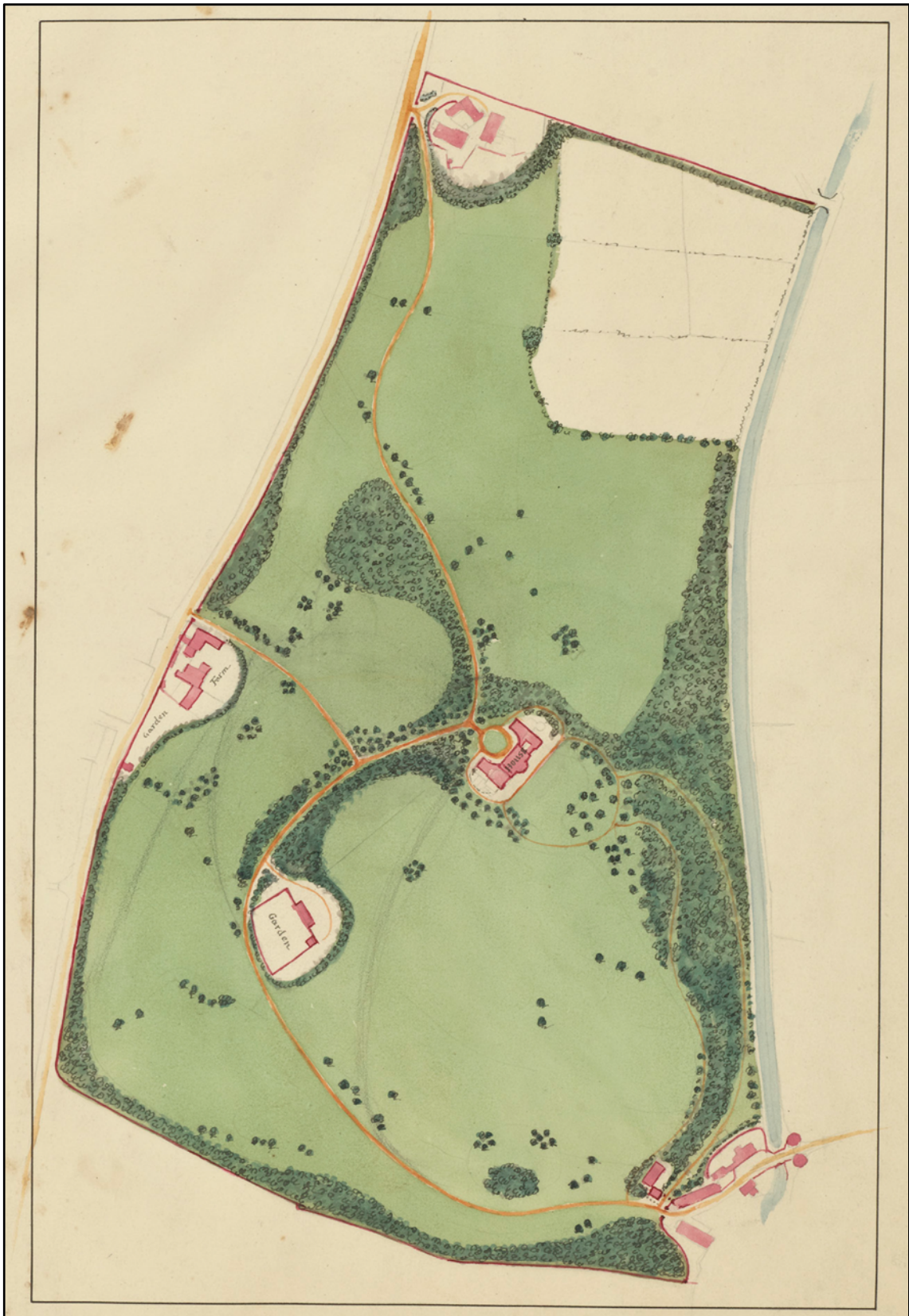


Figure 3.53 Repton's plan from his Red Book, *Armley House near Leeds in Yorkshire, A Seat of Benjamin Gott Esq'*, with the permission of Oak Spring Garden Foundation, Upperville, Virginia. Armley Mill is bottom right.



Figure 3.54 The 'before' view from the house at Armley towards Gott's mill and Leeds. *Armley House near Leeds in Yorkshire a Seat of Benjamin Gott Esqr* (Red Book for Armley), Humphry Repton, 1810. Oak Spring Garden Foundation, Upperville, Virginia. Armley Mill is in the centre middle distance with Leeds beyond, the River Aire is to the left and the canal to the right. See Figure 5.4 for Repton proposal for this view towards the east.



Figure 3.55 *Cyfarthfa Castle with a distant view of Merthyr Tydfil*, view to south, Penry Williams, 1824/1825, watercolour. Courtesy of Cyfarthfa Castle Museum & Art Gallery, Merthyr Tydfil. The front of the castle is facing directly down to the industry below.



Figure 3.56 *Cyfarthfa Ironworks*, interior at night, Penry Williams, 1825.
Courtesy of Cyfarthfa Castle Museum & Art Gallery, Merthyr Tydfil. The castle is illuminated through the open side on the right.



Figure 3.57 Detail of *The South View of Pontpool House, The Seat of John Hanbury Esq in the County of Monmouth*, c 1765, Japanned painting, courtesy of Dr Jack Hanbury-Tenison, Pontypool Estate Office. Photo © Author 2015. The shape of the lawn and woman sweeping suggests a bowling green. Note to the extreme bottom left corner a sundial. The hill behind the stables was the upper garden, planted with flowering shrubs and on a later plan is identified as shrubbery. The deer pool is to the right.



Figure 3.58 The original burial tomb of Rousseau on the Îles des Peupliers at Ermenonville. Photo © Author, 2016.



Figure 3.59 *Sunniside*, photograph of a watercolour painting by A. Tregellis done for Abraham Darby II, Labouchere 5/4/5, courtesy of the Ironbridge Gorge Museum Trust Library. The house was built in 1750 and demolished 1856; Deborah Darby's deer in the foreground with on the right what might be a memorial.



Figure 3.60 Castlehead, pen and ink drawing by Gilbert Gilbert, inserted at 1784 in Samuel More Journals, volume 3, uncatologued, British Library. Photo: © Author 2016. It is the only drawing in the journals other than one or two technical sketches by More. This clearly shows the walled garden at the top of the hill and six coffins in a railed or paling enclosure.

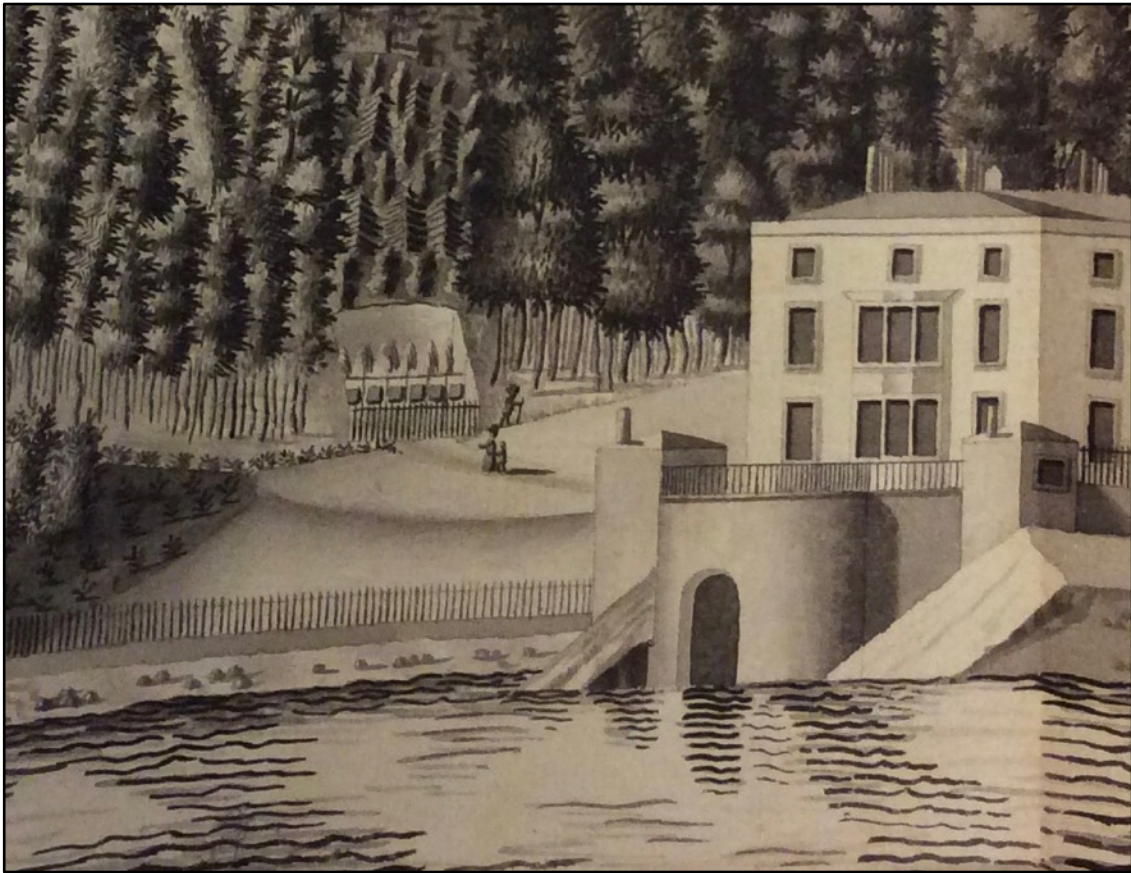


Figure 3.61 Detail of Castlehead, pen and ink drawing by Gilbert Gilbert, inserted at 1784 in Samuel More Journals, volume 3, uncatalogued, British Library. Photo: © Author 2016. This shows the railed niche with six coffins. On the 1810 plan (see Figure 6.1) a sundial is marked on the lawn between the house and the niche.



Figure 3.62 The cast iron obelisk monument to John Wilkinson, in the centre of Lindale, originally in full view of the south front of Castlehead house. Photo © Author, 2015.



Figure 3.63 The cartouche from *A Plan of the Lands at Castlehead Lindall and Wilson House in the Parish of Cartmel and County of Lancaster*, surveyed by William Johnson, 1810, Egerton MS 3270, British Library. Photo © Author 2016. John Wilkinson died in July 1808. The obelisk memorial and the wall of the garden on the top of the hill are both visible.



Figure 3.64 *Castlehead, Westmoreland* by William Daniell, 1815/6. Photo of print in author's collection. Photo © Author 2013. This, like a Turner sketch from the same viewpoint, depicts what appears to be white railing or paling going around the hill and the campanile which are not shown on the cartouche of 1810, two years after Wilkinson's death in 1808; More mentions completion or progress on railing. The obelisk is not apparent on the Turner sketch.



Figure 3.65 Mausoleum of the Walker Family, Rotherham. Photograph taken from John Guest, *Historic Notices of Rotherham*, Robert White, Worksop, 1879, p. 504. Photo: © Author 2017.

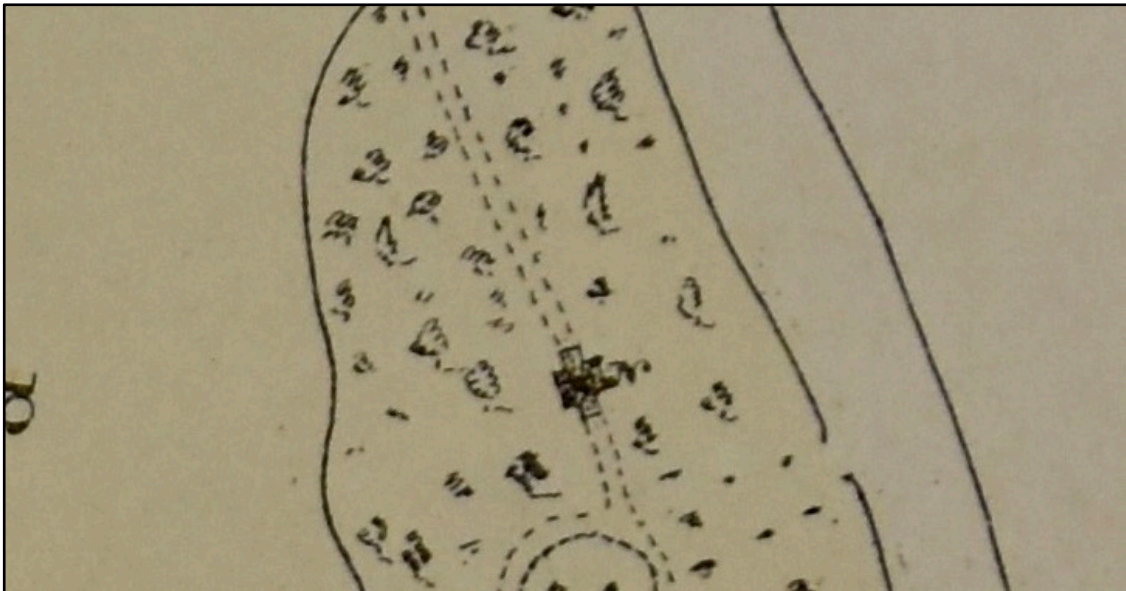
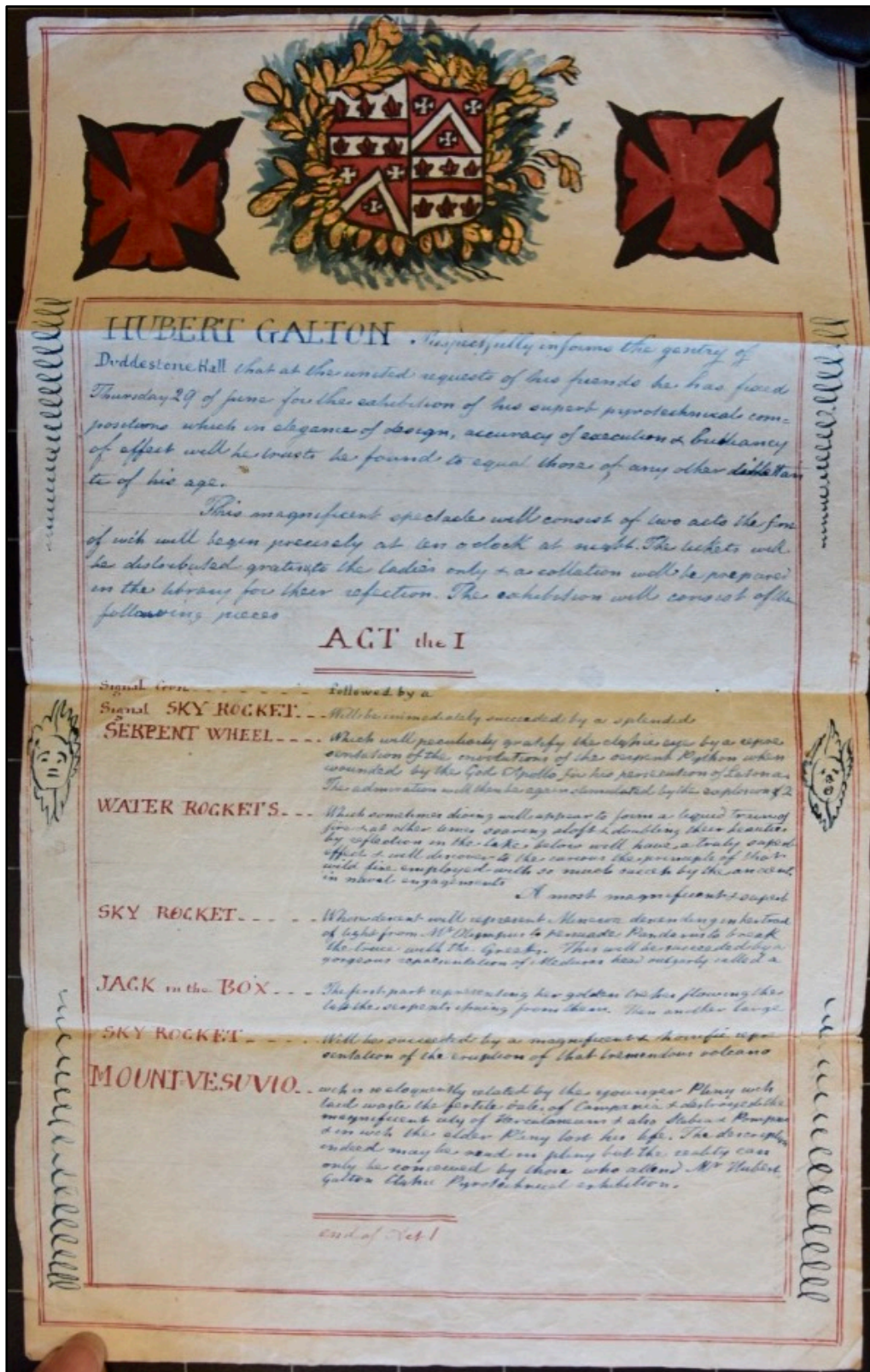


Figure 3.66 Detail of *Map of Penwortham Lodge, P. Park*, Surveyor, Preston, (watermark 1827), DDHH 1/443, Harrison, Willis, & Moore, Lancaster, land agents and surveyors, Lancashire Archives (Preston). Photo © Author 2018. The cross marks the cenotaph.



HUBERT GALTON respectfully informs the gentry of Durdstone Hall that at the united requests of his friends he has fixed Thursday 29 of June for the exhibition of his superb pyrotechnical compositions which in elegance of design, accuracy of execution & brilliancy of effect will he trusts be found to equal those of any other exhibition of his age.

This magnificent spectacle will consist of two acts the first of which will begin precisely at ten o'clock at night. The tickets will be distributed gratis to the ladies only & a collation will be prepared in the library for their refreshment. The exhibition will consist of the following pieces

ACT the I

- Signal Gun --- followed by a
- Signal SKY ROCKET --- Will be immediately succeeded by a splendid
- SERPENT WHEEL --- which will peculiarly gratify the ladies eyes by a representation of the eruptions of the serpent Python who was wounded by the God Apollo for his raventions of Latona. The admiration will then be again stimulated by the explosion of 2
- WATER ROCKET'S --- which sometimes doing will appear to form a liquid fountain for a at other times appearing aloft & doubling their beauty by reflections on the lake below will have a truly superb effect & will discover to the curious the principle of that will be employed with so much success by the land forces in naval engagements. A most magnificent superb
- SKY ROCKET --- Whose report will represent Heaven descending in a train of light from St Dunstons to persuade Pandarus to break the lance with the Greeks. This will be succeeded by a gorgeous representation of Medusa head outrage called a
- JACK in the BOX --- The first part representing six golden tribes flowering the lake, several others from them. Then another large
- SKY ROCKET --- Will be succeeded by a magnificent & beautiful representation of the eruption of that tremendous volcano
- MOUNT VESUVIO --- which is so eloquently related by the epicures Pliny with such vast waste the fertile vale of Campania & also the magnificent city of Brundisium & also the island of Pompeii in which the elder Pliny lost his life. The description indeed may be said to pliny but the reality can only be conceived by those who attend Mr Hubert Galton's Pyrotechnical exhibition.

end of Act I

Figure 3.67 H. Galton's Pyrotechnical Exhibition, MS 3101/B/23/7, Galton. Reproduced with the permission of the Library of Birmingham. Photo © Author 2017. Front page.



Figure 4.1 Rock House. © Author 2013. Figure 4.2 Dale House. © Author 2013.



Figure 4.3 Warmley House.
© Author 2013

Figure 4.4 Milford House.
© Author 2013.



Figure 4.5 Etruria Hall. © Author 2013.

Figure 4.6 Armley House.
© Author 2018.



Figure 4.7 The Lawns. © Author 2015.

Figure 4.8 Quarry Bank House.
© Author 2013.



Figure 4.9 Detail of *Map of part of Gnoll Estate in the County of Glamorgan the Property of Capel Leigh Esqr, Surveyed & Drawn by Paul Padley 1801, D/D Gn/E/3B, Gnoll Estate Records*. Reproduced by permission of West Glamorgan Archive Service. Cefn Morfidd on the high ground east of the Gnoll house is marked as Sheepcote and is circled in green; the house is in red, the Ivy Tower in dark red and the Mosshouse Wood cascades in blue.



Figure 4.10 Arno's Court, Bristol, stables and offices using scoria block. Photo © Author 2016. It is known locally as Black Castle.

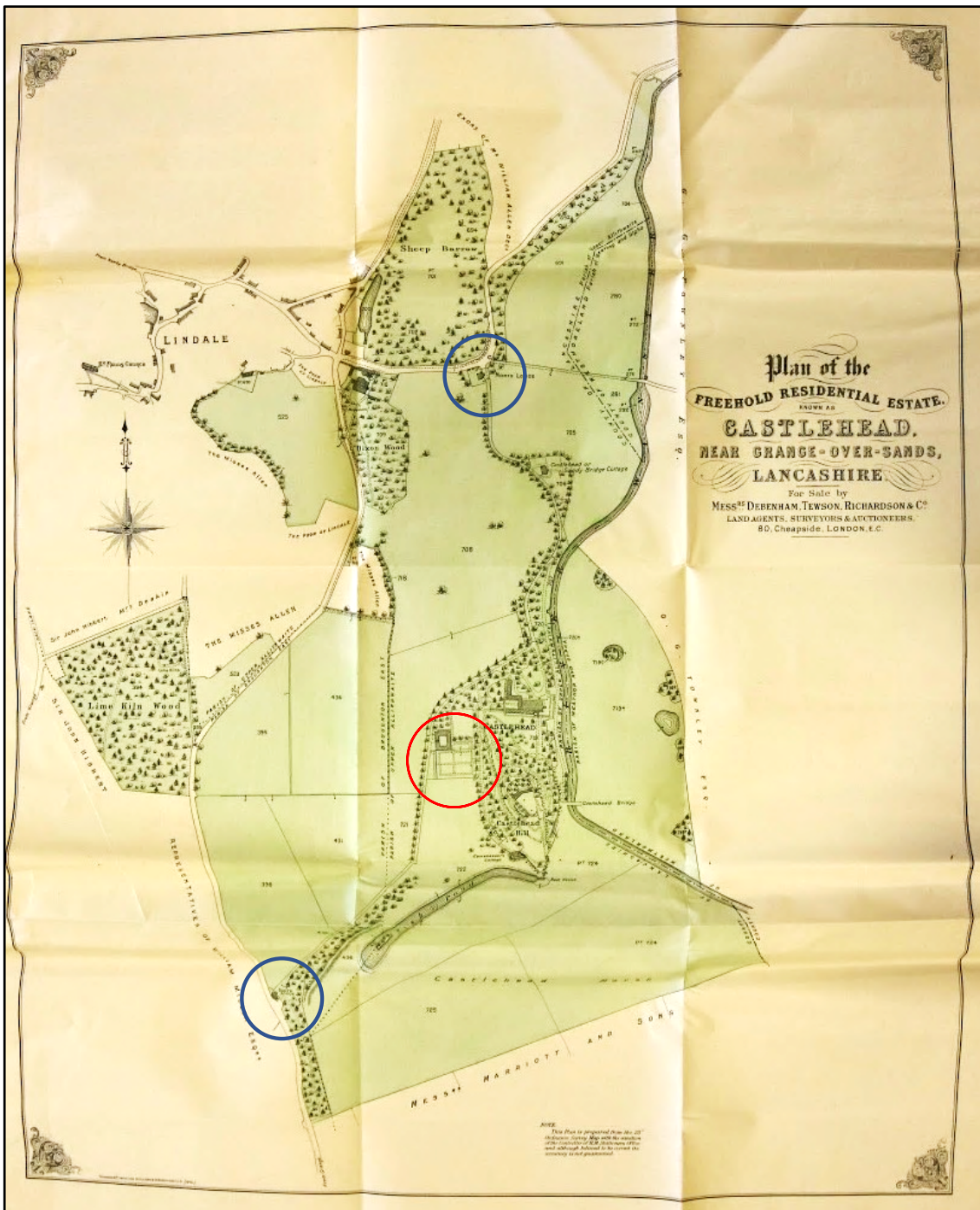


Figure 4.11 Plan from 'Particulars with Plan and Conditions of Sale of the Freehold Residential Estate known as 'Castlehead'', *Upper Allithwaite and Broughton East, and Meathop, Westmoreland: Castlehead estate*, 11 June 1907, DDHH 1/575, Lancashire Archives (Preston). Photo © Author 2018. This shows the kitchen garden (red circle), original north lodge and south lodge built by a later owner (blue circles).



Figure 4.12 Willersley Castle, the gate and lodge at the entrance to the carriage drive. Photo © Author 2013.



Figure 4.13 Mellor Lodge from the bridge. By permission of Marple Local History Society.



Figure 4.14 *South Wales Industrial Landscape*, attributed to Penry Williams, c. 1844. By permission of The National Library of Wales.

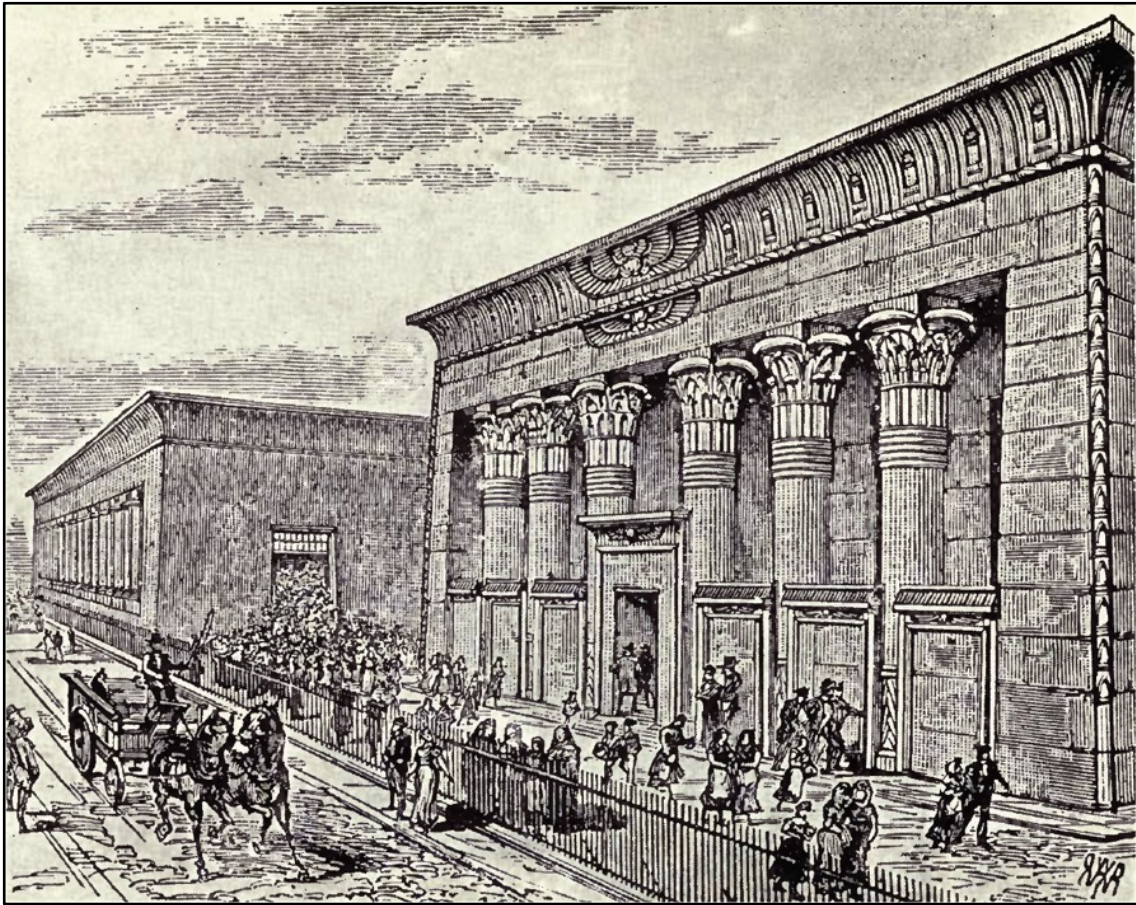


Figure 4.15 The façade of part of the Marshall's Temple Works in Holbeck, Leeds. From *The Story of the English Town: Leeds* by J. S. Fletcher, (London: Society for Promoting Christian Knowledge; New York: Macmillan, 1919) no picture credit in book - available from the Internet Archive, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=2847453>



Figure 4.16 Masson Mill front elevation, the central part is the original mill with its venetian windows and a service bay to each end with a cupola above the central bay, the waterwheel was at the rear on the river. The mill was later extended, and the steam engine installed. Photo © Author, 2013.



Figure 4.17 *Mill by a river (Masson Mill)* by George Robertson (1776-1833), C18, watercolour for Derby China. (DBYMU 1978-249/1), Derby Museums. By permission of Derby Museums. The mill as seen from the Willersley grounds a little downstream, a picturesque rendition of the weir bringing it a little closer to the mill.



Figure 4.18 Mellor Mill (Old Bottoms Mill), photographer J. Wood, November 1892. The rear facing onto the mill pond. By permission of Marple Local History Society.



Figure 4.19 *Mellor Mill*, Joseph Parry (1744-1826), c. 1805, oil on canvas. By permission of Mellor Archaeological Trust. Front elevation.



Figure 4.20 Derby porcelain coffee can described as, 'Cylindrical Derby Porcelain vase or jar. Probably painted by Thomas 'Jockey' Hill with oval panels of Arkwright's Mill and another Derbyshire scene in gilt frames of trailing laurel leaves reserved on a pink or "Bloom" ground, with gilt shell handles and rims.' By permission of Derby Museums.



Figure 4.21 Etruria Works, Anonymous (possibly Stebbing Shaw), 1794. Reproduced by permission of the Trustees of the William Salt Library, Stafford. The front of the works facing towards the Etruria grounds and Hall, the Chinese bridge can be seen crossing the canal.



Figure 4.22 Fountain Place, Burslem, demolition of flint mill below Enoch Wood's factory c.1880, photograph GB172 Warr 494. The Warrillow Collection, Keele University Library. Wood's house was the central block on the right. This shows the proximity of the industrial to the house and gardens between the two.



Figure 4.23 Mellor Lime Kilns from a glass negative. By permission of Marple Local History Society. The Peak Forest Canal ran behind the lime kilns.



Figure 4.24 The crenelated end wall of the wharf building at the end of the Cromford Canal facing towards the Willersley grounds. Photo Author 2013.

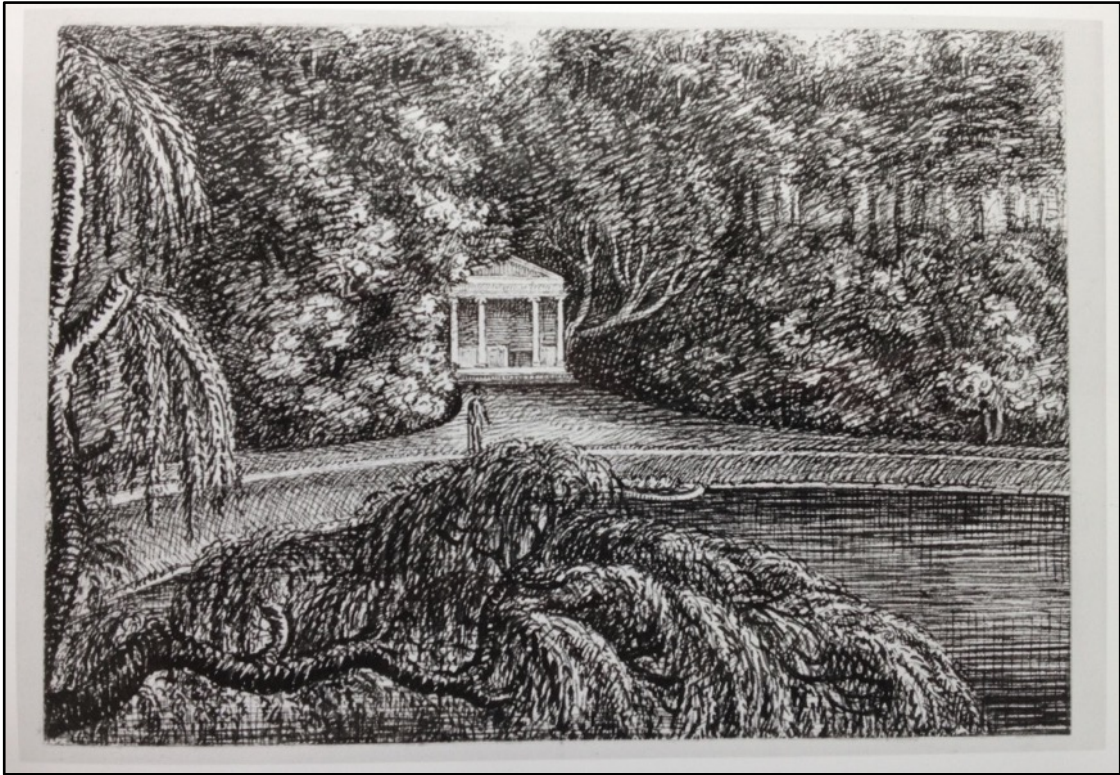


Figure 4.25 *Temple of Flora and Shell Pool at Soho*, John Phillp, c. 1795, pen and ink. Photo by Birmingham Museums Trust, licensed under CC0.

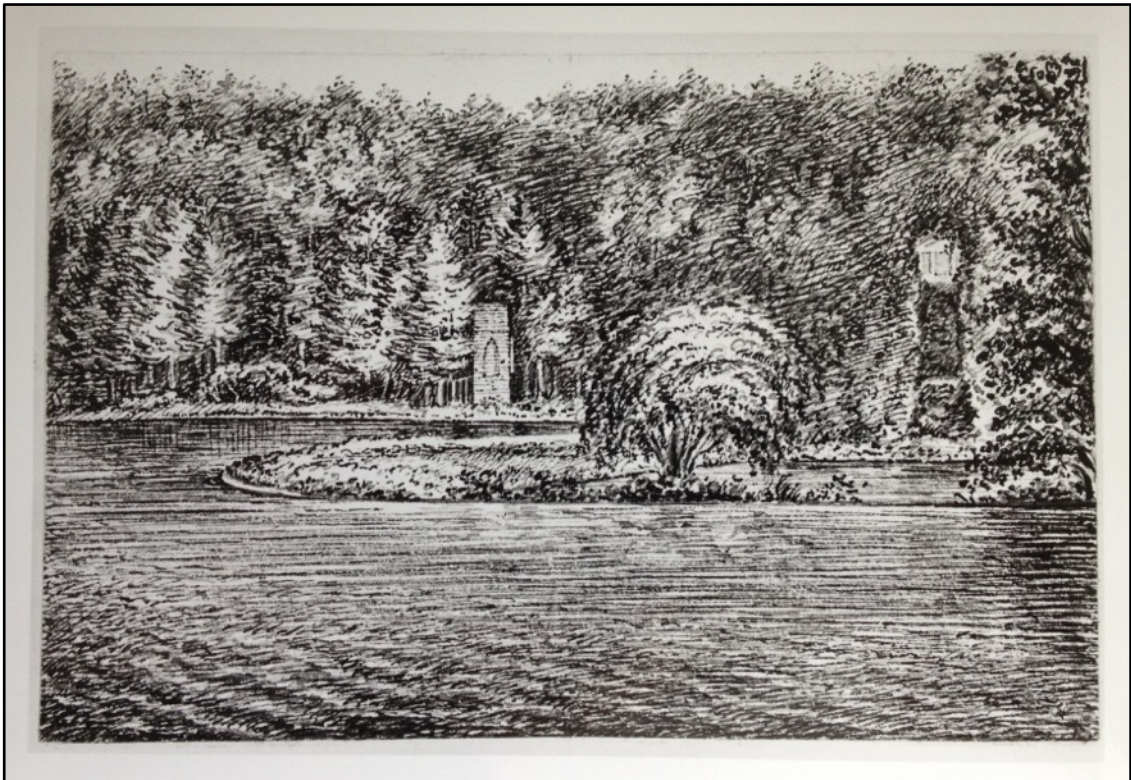


Figure 4.26 *Cascade from Shell Pool to Little Hockley Pool*, John Phillp, ND/c. 1794, pen and ink. Photo by Birmingham Museums Trust, licensed under CC0.



Figure 4.27 Summerhouse at Warmley built over the feeder stream to the lake-reservoir, with unsympathetic modern extension; to the reverse, the front is black scoria block. Photo © Author 2013.



Figure 4.28 Detail of *Plan of Lands in Turton in the Parish of Bolton Le Moors and County of Lancaster Belonging to John Ashworth, 1833, ABZ/36/2*. Bolton Archives & Local Studies Service. Reproduced with permission of Bolton Council. Photo © Author 2017. The summerhouses in both the woodland of the Oaks and in the works' garden are marked with a red circle and the arbour in orange. There is also a sundial on the lawn aligned on the front door of the house.

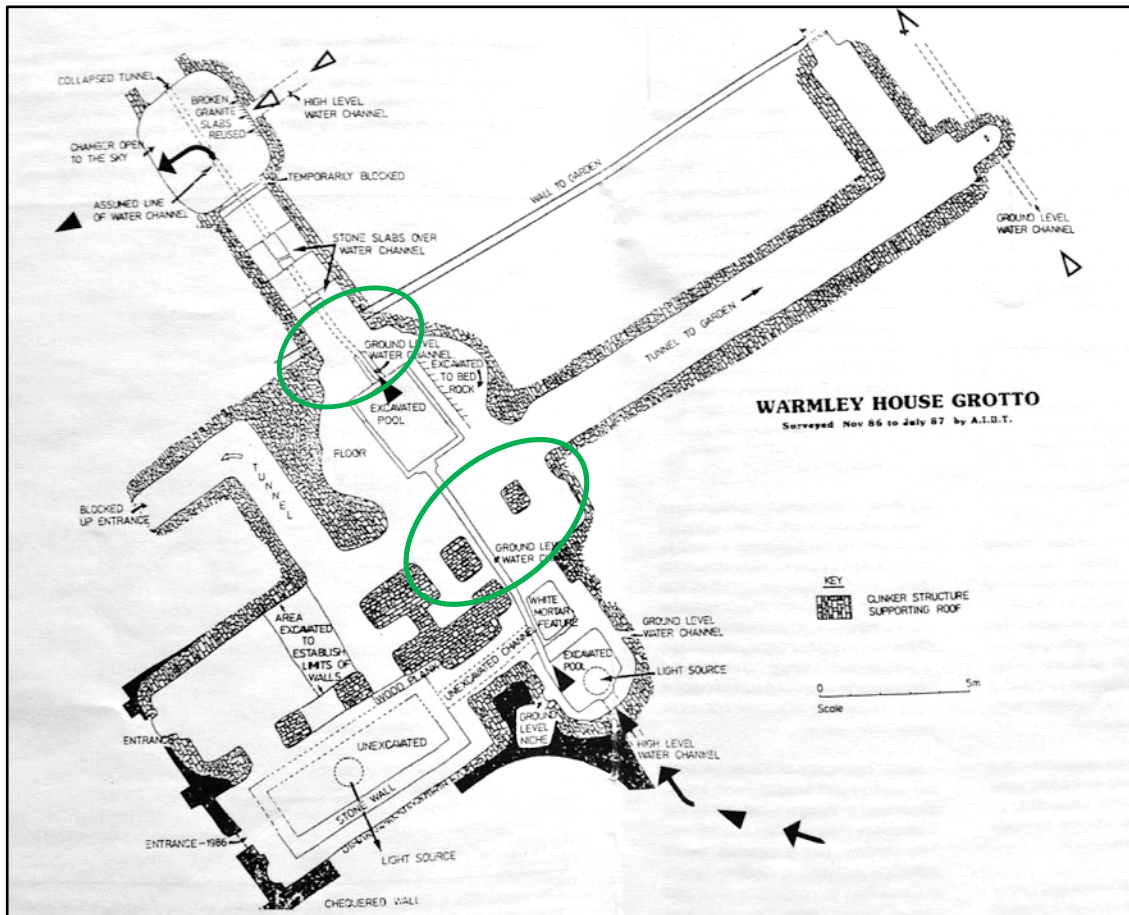


Figure 4.29 Survey plan of Warmley grotto. By permission of Lesley Howes (Avon Industrial Buildings Trust) and Kingswood Museum. Photo © Author 2013. The entrance top right is through a low doorway below the terrace in front of the house into a gothic arched tunnel lined with clinker, it turns a right angle then goes down towards the main chamber. The location of the photographs 4.29 and 4.30 are circled in green. The flow of water from the works is from bottom right through the grotto, possibly in a cascade of warm water through the first semi-circular chamber, also another water source is exposed in a niche at the top of the tunnel (top right) and emerges in another small cascade further along the main series of spaces of the grotto (top left). The main axis appears to be aligned on the statue of Neptune in the lake (off the plan to the top left). The purpose of the area to the bottom left is unclear, but the rectangular pit suggests a water wheel. It is not impossible that the area was used for experimentation and even contained a small engine.



Figure 4.30 and 4.31 Warmley grotto, the central, probably covered chamber with the walls encrusted with clinker, (above) the entrance to one of the now collapsed tunnels, and below the other end of the chamber with a pool in the central section, possibly once having a cascade, tunnels leading off to both left and right. Photo © Author 2016.



Figure 4.32



Figure 4.33



Figures 4.31- 34 The Shell Grotto at Pontypool. Photo © Author 2018.



Figure 4.35 Cave at Quarry Bank. Photo © Author 2013.



Figure 4.36 *Morning View of Coalbrookdale*, William Williams, 1777, SHYMS: FA/1991/087/02. Image supplied by Shropshire Council, Shropshire Museums. There is possibly the hint of the tower appearing like a large chimney behind Sunnyside, on the hill on the right. This view demonstrates the link between the industrialist's house on the hill overlooking the works in the valley.



Figure 4.37 The Folly Tower at Pontypool, watercolour, early C19. Courtesy of Dr Jack Hanbury, Pontypool Estate Office. Photo © Author 2015.



Figure 4.38 *Greenway Bank*, (near Knypersley), L. J. Wood, ND [c.1830-1840], watercolour painting, SV IV.234. Reproduced by permission of the Trustees of the William Salt Library, Stafford, (Staffordshire and Stoke on Trent Archive Service. East view showing lake, bridge and the warder's tower with the hint of industry in the smoke in the distance. The bridge disguised a dam and change in water level.



Figure 4.39 The boathouse at Warmley with slag quoins and later repairs. To the right, behind the fence, was the lake-reservoir; the low parapet wall with slag coping bottom left is one end of the Echo Pond. Photo © Author 2016.



Figure 4.40 Entrance to the boat house on the Cromford Canal at Rock House, Cromford. Photo © Author 2013.



Figure 4.41 Dovedale, [Charles] Cotton's Fishing House, Anon. [in the style of D. Parkes], with Wellingtonia, c. 1800-1839, water colour painting. Reproduced by permission of the Trustees of the William Salt Library, Stafford, (Staffordshire and Stoke on Trent Archives Service). A model for the remodelling of the fishing house by the bridge at Cromford.



Figure 4.42 Canal bridge at Drayton Bassett, Staffordshire, with its associated swing bridge. Photo © Author, 2017.

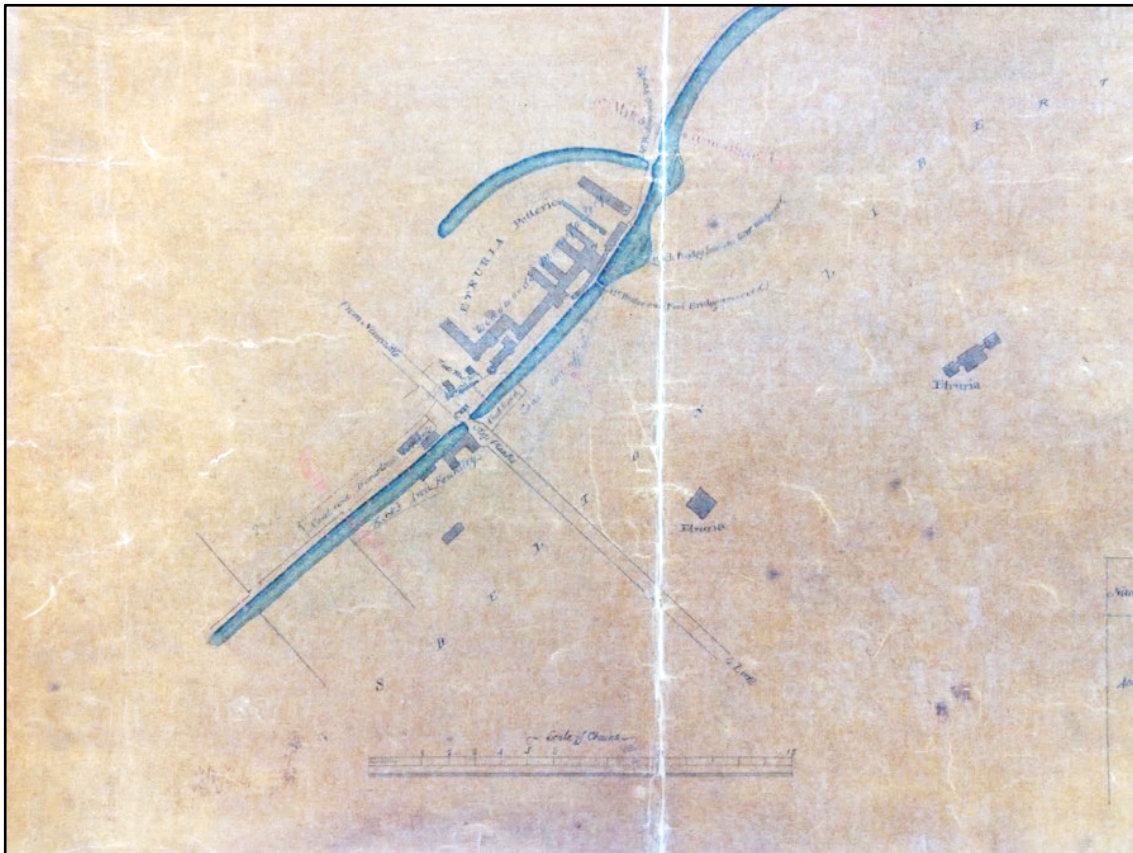


Figure 4.43 Detail of the *Etruria* section of a 'Plan of the Grand Trunk' (Trent and Mersey Canal), from *Etruria potteries Parish Stoke on Trent to Grange Bridge Parish Burslem*, (n.d. early 19th century), D3192/2/4, Canal Plans, Staffordshire and Stoke on Trent Archive Service. Reproduced by permission of Staffordshire and Stoke-on-Trent Archives Service. Photo © Author 2013. Showing the works alongside the canal with the branch going behind and the two widened areas, with Etruria Hall and Bank House. The Chinese bridge referred to here as 'Mr Wedgwood's Foot Bridge (removed)', crosses the canal roughly central to the works immediately below the lower of the two widened sections of the canal. The '(removed)' is a later annotation.



Figure 4.44 Soho by John Phillip, water colour painting, 1796. Photo by Birmingham Museums Trust, licensed under CC0.



Figure 4.45 *The Cast Iron Bridge near Coalbrookdale*, William Williams, 1780, oil painting, courtesy of the Ironbridge Gorge Museum Trust Library.

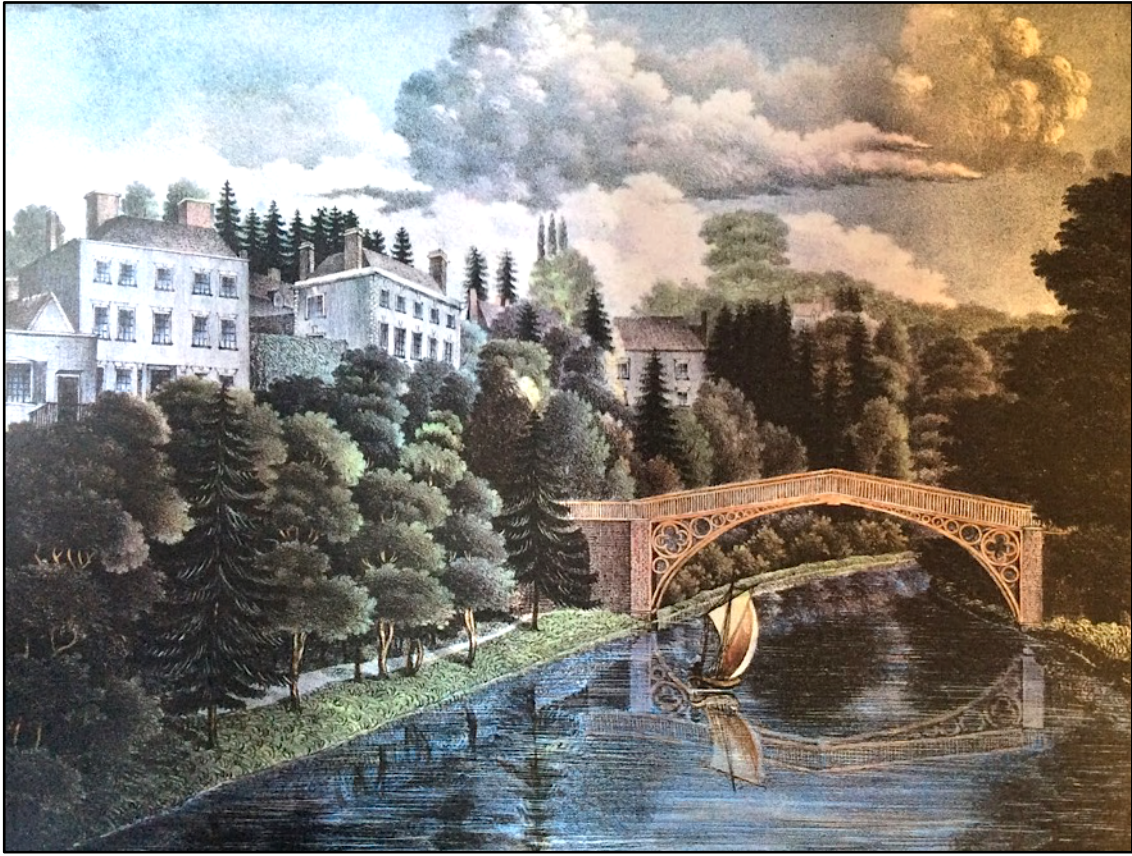


Figure 4.46 *The Upper Furnace Pool* by William Westwood, 1835. Courtesy of the Ironbridge Gorge Museum Trust Library.

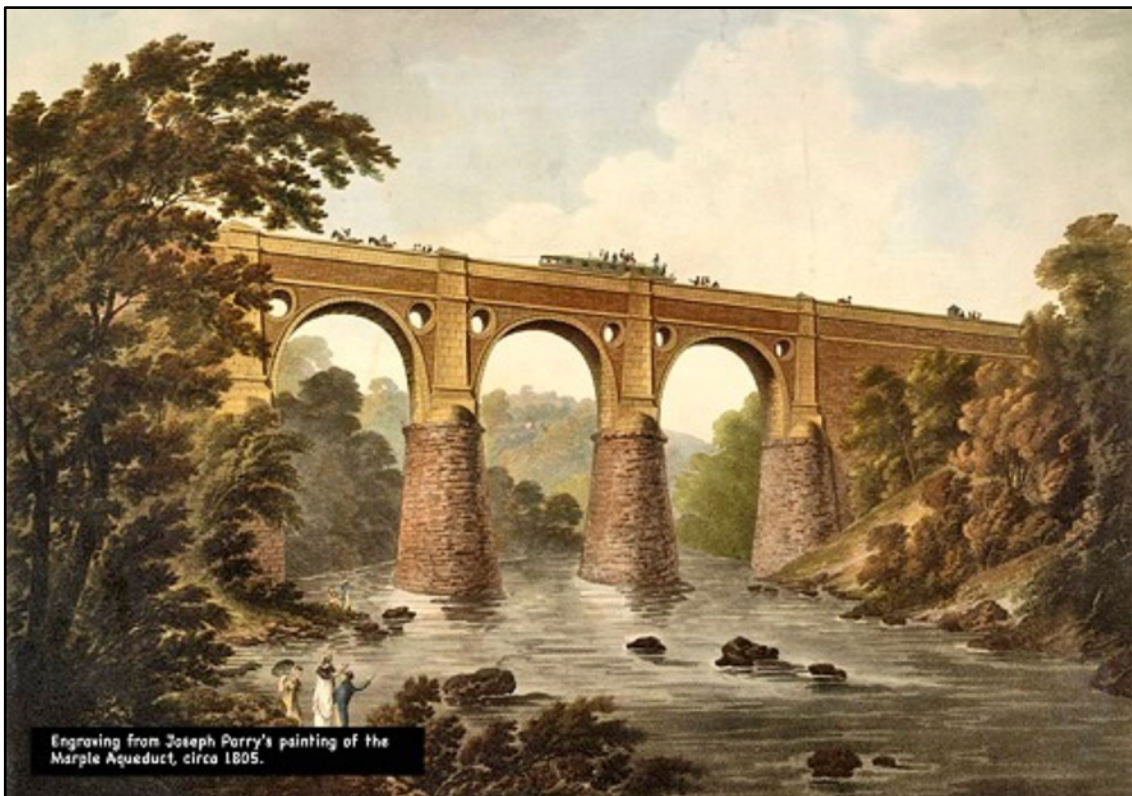


Figure 4.47 Marple Aqueduct, Joseph Parry, engraving of painting, 1805. By permission of Marple Local History Society.



Figure 4.48 The top of the double chamber icehouse at Pontypool set into the hill behind the house. Photo © Author 2015.



Figure 4.49 Restored icehouse at Cyfarthfa showing the plinth and setting, the thirteen holes surrounding the circular end were located roughly at the distance of the tree stump. Photo © Author 2019.



Figure 4.50 Design for an icehouse, tool house and garden seat depicted in *Hints on ornamental gardening: consisting of a series of designs for decorative gates, fences, railroads, &c., accompanied by observations on the principles and theory of rural improvement, interspersed with occasional remarks on rural architecture*, John Buonarotti Papworth, R. Ackermann, (London, 1823). Photo © Author 2019.



Figure 5.1 Ordnance Survey Surveyors Drawing, Belper, Derbyshire, 1837, OSD 349/14, British Library. The large weir is immediately to the north (right) of the bridge. Bridge Hill House and its gardens are to the top left with the cotton mills on the other side of the river.



Figure 5.2 Detail of a *Plan and book of reference of Cut or Canal to be made from and out of the Canal belonging to the Company of Proprietors of the Forest Canal...*, W. Johnson and Son, Surveyors, Manchester, 1825, Q/RUM/59, Records of the Staffordshire County Quarter Sessions, Staffordshire and Stoke on Trent Archive Service. Reproduced by permission of Staffordshire and Stoke-on-Trent Archives Service. Photo © Author 2013. Mellor Mill is at the bottom right of the plan, the grounds of Mellor Lodge were between the River Goyt and the large mill pond identified by the red oval, the garden house is indicated by the orange circle and the lime kilns adjoined the Peak Forest Canal, roughly indicated by the yellow ellipse.



a.

b.



c

d.

Figure 5.3 Quarry Bank: a. the mill with the house beyond from near the southern weir, b. the canalised river alongside the mill, c. the southern weir at the extremity of the lawn, d. looking along the gardens to the house, the river flowing below on the right. Photos © Author 2013.



Figure 5.4 Repton's proposal for the view towards the east from his Red Book, *Armley House near Leeds in Yorkshire, A Seat of Benjamin Gott Esq'*, with the permission of Oak Spring Garden Foundation, Upperville, Virginia. (For the 'before' see Figure 3.54) The terrace balustrade defines and anchors the foreground, Armley Mill is in the middle distance and Leeds in the off-skip; the river on the left between the trees revealed by thinning of the understorey and the canal on the right.



Figure 5.5 *Illustrations of the Vale of Neath, Glamorganshire*, Thomas Hornor, 1817, watercolour. By permission of The National Library of Wales. Photo © Author 2015. The tinworks in the view from Rheola.



Figure 5.6 A plan of the town & port of Neath ... by M. O'Connor, c. 1720, D/DT 2297, Tennant Estate Papers, West Glamorgan Record Office. Reproduced by permission of West Glamorgan Archive Service. The plan is oriented north to the left. The Fish Pond is to the east of the roughly circular garden area around the house, the Great Pond almost at right angle to the Fish Pond to the south east of the house and the water running down through the works to Neath. Water was also taken around the garden area to the house and to the Great Pond.



Figure 5.7 A Map of the County Palatine of Lancaster Divided into Hundreds and Parishes from an accurate Survey Made in the Years 1828 and 1829 By G. Hennet, London. (Hennet's Map of Lancashire) DDX 56, Lancashire Archives (Preston). Reproduced with permission of Lancashire Archives (Preston). Photo © Author 2018. Penwortham Lodge/Hall is bottom centre left in the pink to the south of the River Ribble and Lark Hill House is to the north of the river just above French Wood Park centre right in the green, the mills immediately to the north and north west of Lark Hill.

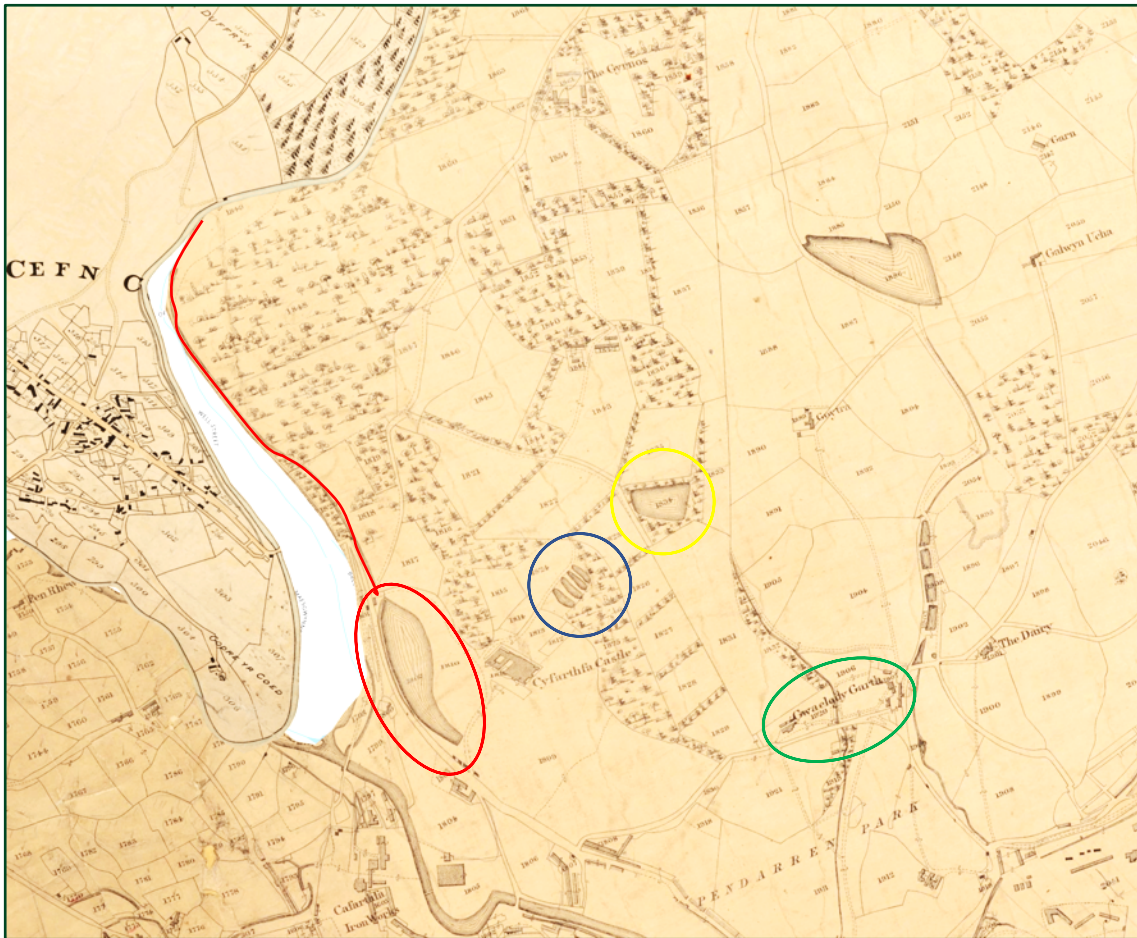


Figure 5.8 Detail of Tithe Map for Merthyr Tydfil, Gurnos, Welsh Tithe Maps – Places of Wales via <https://places.library.wales/browse/51.761/-3.381> Accessed 25/10/2019. The National Library of Wales. This shows Cyfarthfa Castle, the Bryn Cae Owen Pond (circled in yellow), balance ponds (circled in blue), lake-reservoir (circled in red) and the Taf Fechan Leat (highlighted in red). The area to the right of the Leat was planted. Gwaelodygarth is circled in green.



Figure 5.9 Taf Fechan Leat, Cyfarthfa. Photo © Author 2019.

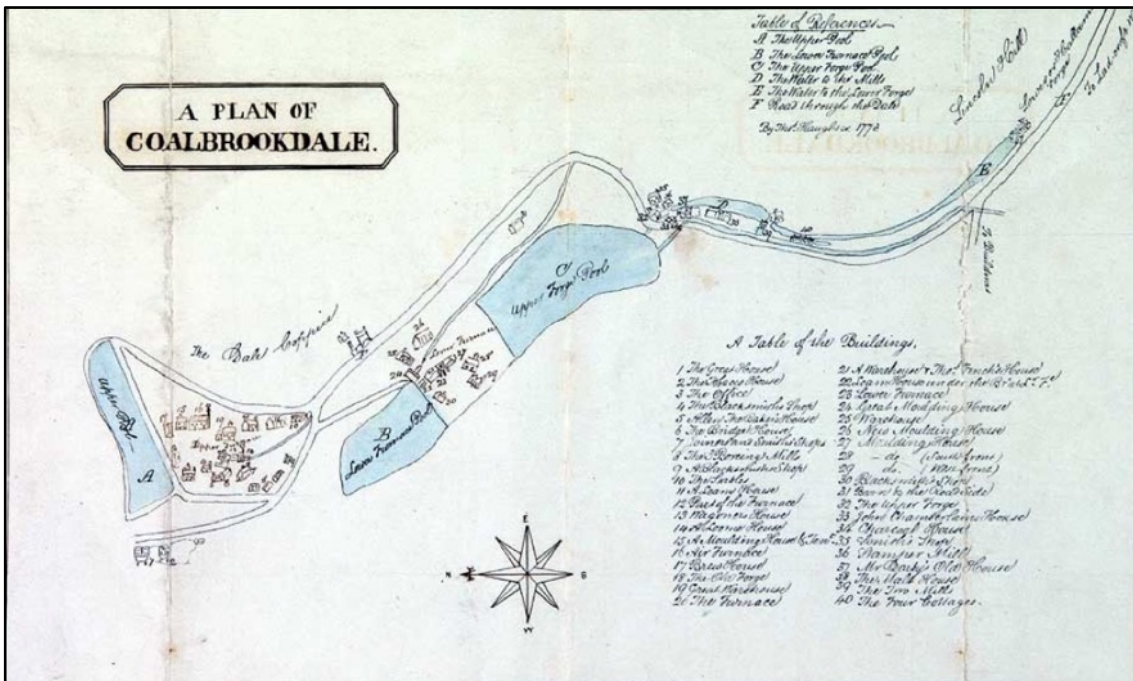


Figure 5.10 *A Plan of Coalbrookdale*, Thomas Slaughter, 1773. 1974.18.2, courtesy of the Ironbridge Gorge Museum Trust Library.



Figure 5.11 *Plan of Land in Sharples, Little Bolton, and Turton, in the County of Lancaster, Belonging to Henry and Edmund Ashworth, or Held by them as Lessees, W. Johnson and Sons, Land Surveyors, Manchester, 1833, ABZ/36/1, Miscellaneous Papers, Bolton Archives & Local Studies Service. Reproduced with permission of Bolton Council. Photo © Author 2017. The tunnel for the tail race is running in a straight line above the house and back into the river further downstream.*



Figure 5.12 *A Plan of Premises and Bleach Works situate in the Township of Halliwell Belonging to Richard Ainsworth Esq, 1823, ZZ/55/4, Collection of Maps and Plans, Bolton Archives & Local Studies Service. Reproduced with permission of Bolton Council. Photo © Author 2017. The drive to the house, Moss Bank, crosses two feeders to the works and that nearest to the house borders the carriage turn.*



Figure 5.13 Plan of Moss Bank Estate in the Township of Halliwell Belonging to J H Ainsworth Esq, Surveyed by H Thornton, 1835, ZJA/237/1, Jackson, Joseph and Sons of Bolton, Estate Agents & Surveyors, Bolton Archives & Local Studies Service. Reproduced with permission of Bolton Council. Photo © Author 2017. Compared with Figure 5.12 of 1823 the water course furthest from the house has morphed into a pool and lake, whilst the road to the works has been rerouted and lined with trees lining.



Figure 5.14 Photograph of Moss Bank House, with canal in foreground, ZAH/10/4(8), Ainsworth of Lightbounds, Smithills, and Moss Bank, Bolton Archives & Local Studies Service. Reproduced with permission of Bolton Council. Photo © Author 2017.



Figure 5.15 *Shugborough Hall and the Essex Bridge*, engraved by J. Fittler after a drawing by Moses Griffiths, 1782, Plate 'IV.67', SV IV.309b. Reproduced by permission of the Trustees of the William Salt Library, Stafford, (Staffordshire and Stoke on Trent Archive Service). The barge is on the Trent and Mersey canal in the foreground and the bridge is traversing the River Trent. There is a little artistic licence in the perspective.



Figure 5.16 Plan of Etruria, the earliest known plan to survive, from 1796 (copy made in 1818). Photo ©Wedgwood Museum/WWRD. Showing a bridge at the location noted for Mr Wedgwood's Footbridge on the map of the Grand Trunk (Figure 4.43).

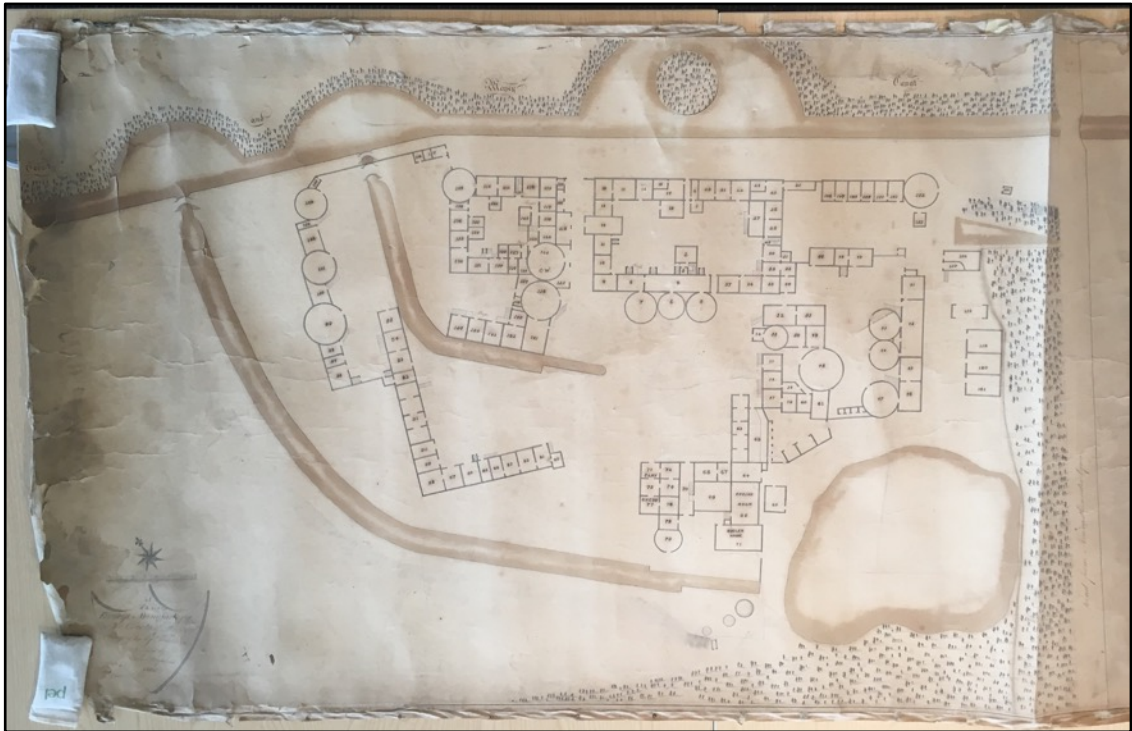


Figure 5.17 Plan of Etruria Works and waterfront, 1805. Photo © Wedgwood Museum/WWRD.



Figure 5.18 Etruria Hall from a sketch and wooden engraved print block c. 1770.
Photo ©Wedgwood Museum/WWRD.



Figure 5.19 View across the Cromford Canal to the south front of Rock House.
Photo © Author, 2013.

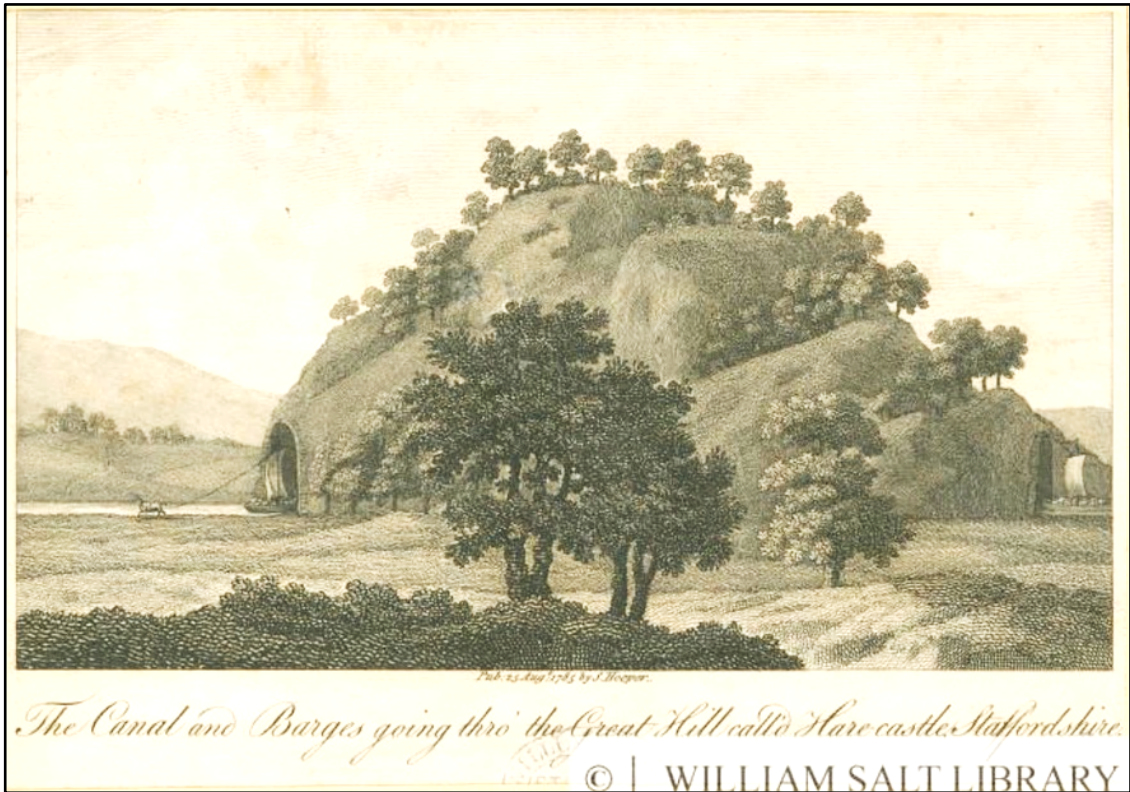


Figure 5.20 *The Canal and Barges going thro' the Great Hill call'd Hare-castle, Staffordshire*, Anonymous, published 25 August 1785, by S. Hooper, G97.025.0001. Reproduced by permission of the Trustees of the William Salt Library, Stafford, (Staffordshire and Stoke on Trent Archive Service). Showing the entrance and exit of the tunnel through Harecastle which had proved quite an engineering challenge.



The plans to enlarge Knypersley Pool into a reservoir.

Figure 5.21 *Plan of the Land intended to be taken for the new Reservoir at Knypersly*, taken from *Plan of land for a new reservoir at Knypersley*, ps. *Biddulph and Norton in the Moors*, D3186/8/1/30/4, Records of Staffordshire and Worcestershire Canal Navigation Co. Reproduced by permission of Staffordshire Record Office.



Figure 5.22 Detail of *The South View of Pontpool House, The Seat of John Hanbury Esq in the County of Monmouth*, c 1765, Japanned painting, courtesy of Dr Jack Hanbury-Tenison, Pontypool Estate Office. Photo © Author 2015. Showing the deer pool.



Figure 5.23 Part of the restored formal cascade at The Gnoll, Neath, looking up from the small bridge at the lakeside. Photo © Author 2014.



Figure 5.24 Detail of *Map of part of Gnoll Estate in the County of Glamorgan the Property of Capel Leigh Esqr, Surveyed & Drawn by Paul Padley 1801*, D/D Gn/E/3B, Gnoll Estate Records, West Glamorgan Archive Service. Reproduced by permission of West Glamorgan Archive Service. The three ponds are ringed in blue: the Great Pond to the left of centre below the house and its immediate gardens, Fish Pond (166) in the centre and Guinea Pond (168) is to the right of centre.



Figure 5.25 Part of Echo Pond at Warmley looking towards the boat house and windmill tower in the distance, the lawn leading up to the house to the left and the former lake-reservoir the right now occupied by mobile homes. Photo © Author 2016.

Figure 5.26 Drawing of Farm Pool by Rachel Albright, undated, MS 1509/4/1/3 Finding No MS 1509/4/3 [Partially unlocated]. Reproduced with the permission of the Library of Birmingham. Photo © Author 2017.

This image is not included because it is an unpublished sketch, possibly still in copyright and the copyright owner is unlikely to be traceable.

The small black and white sketch in an embossed frame shows a pool with steep banks bordered by post and rail fencing in the fore and middle ground and trees in the far ground with a small rustic thatched possibly part-open building in the centre by the side of the water, perhaps the 'rustic fishing house'. The sketch is in a file containing letters loosely inserted between the pages of a scrap book with front and back covers containing drawings by Rachel Albright of Farm Pool Sparkbrook and Hagley Hall. Originally 31 letters between Samuel Lloyd, Rachel Lloyd and Deborah Lloyd 1811-1824.



Figure 5.27 *Cyfarthfa Castle and the balance ponds*, Penry Williams, 1824/1825, watercolour. Courtesy of Cyfarthfa Castle Museum & Art Gallery, Merthyr Tydfil. The pond on the left is the lowest of the four balance ponds ranged one above the other up the hill. The ironworks are bottom right, the lake-reservoir between them and the hay ricks and young conifers planted in the foreground.



Figure 5.28 *Plan of Land in Sharples, Little Bolton, and Turton, in the County of Lancaster, Belonging to Henry and Edmund Ashworth, or Held by them as Lessees, W Johnson and Sons, Land Surveyors, Manchester, 1833, ABZ/36/1, Bolton Archives & Local Studies Service. Reproduced with permission of Bolton Council. Photo © Author 2017. The large reservoir is in the centre.*



Figure 5.29 *A Fishing Party*, William Hogarth, c.1730/1, oil on canvas. Dulwich Picture Gallery, licensed under CC BY-NC-SA, https://artuk.org/discover/artworks/a-fishing-party-200098/view_as/grid/search/keyword:a-fishing-party-william-hogarth/page/1 Accessed 25/10/2019.



Figure 5.30 The cascade in Mosshouse Woods at the Gnoll,
[cc-by-sa/2.0 - © Robert Davies - geograph.org.uk/p/1308670](https://www.geograph.org.uk/p/1308670)



Figure 5.31 View towards Masson Mill across the River Derwent from the riverside walk beside the convex weir across the bottom right quarter. The waterwheel is visible, the chimney and taller buildings were later additions. Photo © Author 2013.



Figure 5.32 *Cascades below Matlock Bath, Derbyshire*, Thomas Smith (of Derby c.1720-1767) (after), oil on canvas, 1973-925, Derby Museums licensed under CC BY-NC-SA, <https://artuk.org/discover/artworks/cascades-below-matlock-bath-derbyshire-61040> Accessed 25/10/2019.



Figure 5.33 Weir at Quarry Bank at the southern end of the lawn. Photo © Author 2013.

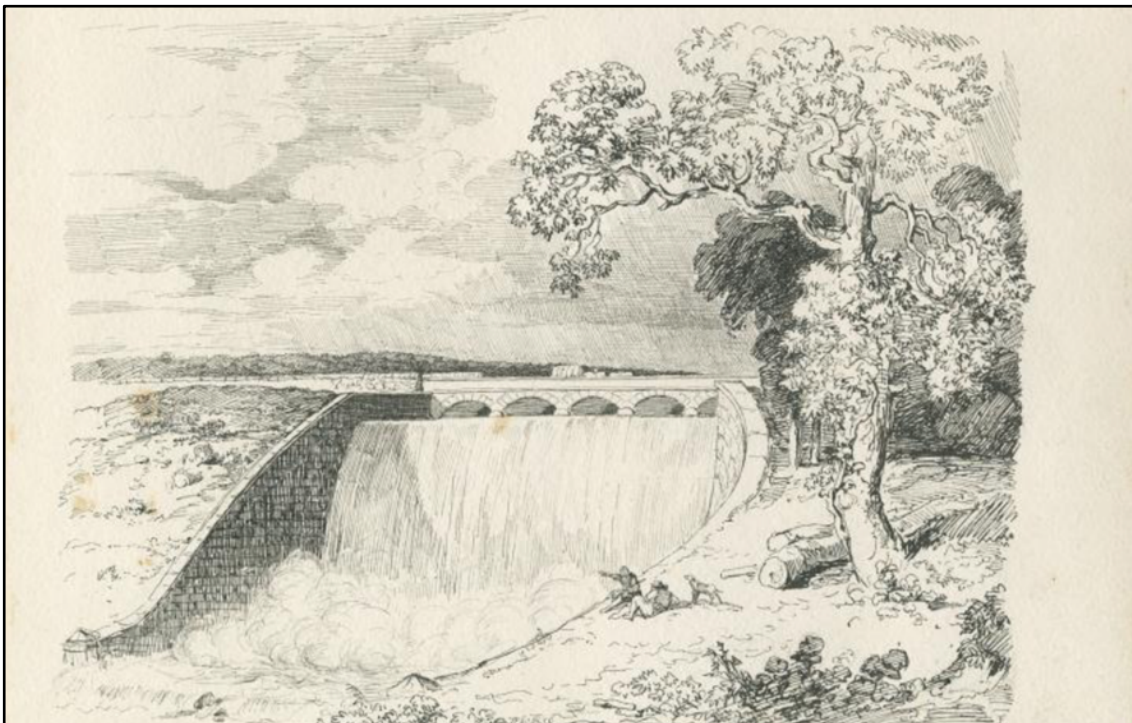


Figure 5.34 *Weir, Knypersley Reservoir*, Thomas Peplow Wood, 1838, pen and ink sketch, SV V.94c. Reproduced by permission of the Trustees of the William Salt Library, Stafford, (Staffordshire and Stoke on Trent Archive Service).



Figure 5.35 Detail of *Plan of the Manor of Ketley in the Parishes of Wellington and Wombridge, and the County of Salop. The Property of His Grace the Duke of Sutherland. Surveyed 1839, 972/7/1/39*, Lilleshall, Shropshire Archives. By permission of Shropshire Archives. Photo © Author 2013. Showing The Hall with the ironworks to the left and the Ketley canal flowing through woodland in very close proximity to the hall itself.



Figure 5.36 Detail of *Plan of the Manor of Ketley in the Parishes of Wellington and Wombridge, and the County of Salop, The Property of His Grace the Duke of Sutherland. Surveyed 1839, X972/7/1/39*, Lilleshall. Shropshire Archives. By permission of Shropshire Archives. Photo © Author 2013. Showing The Bank occupied by Richard and then William Reynolds, with three substantial pools.

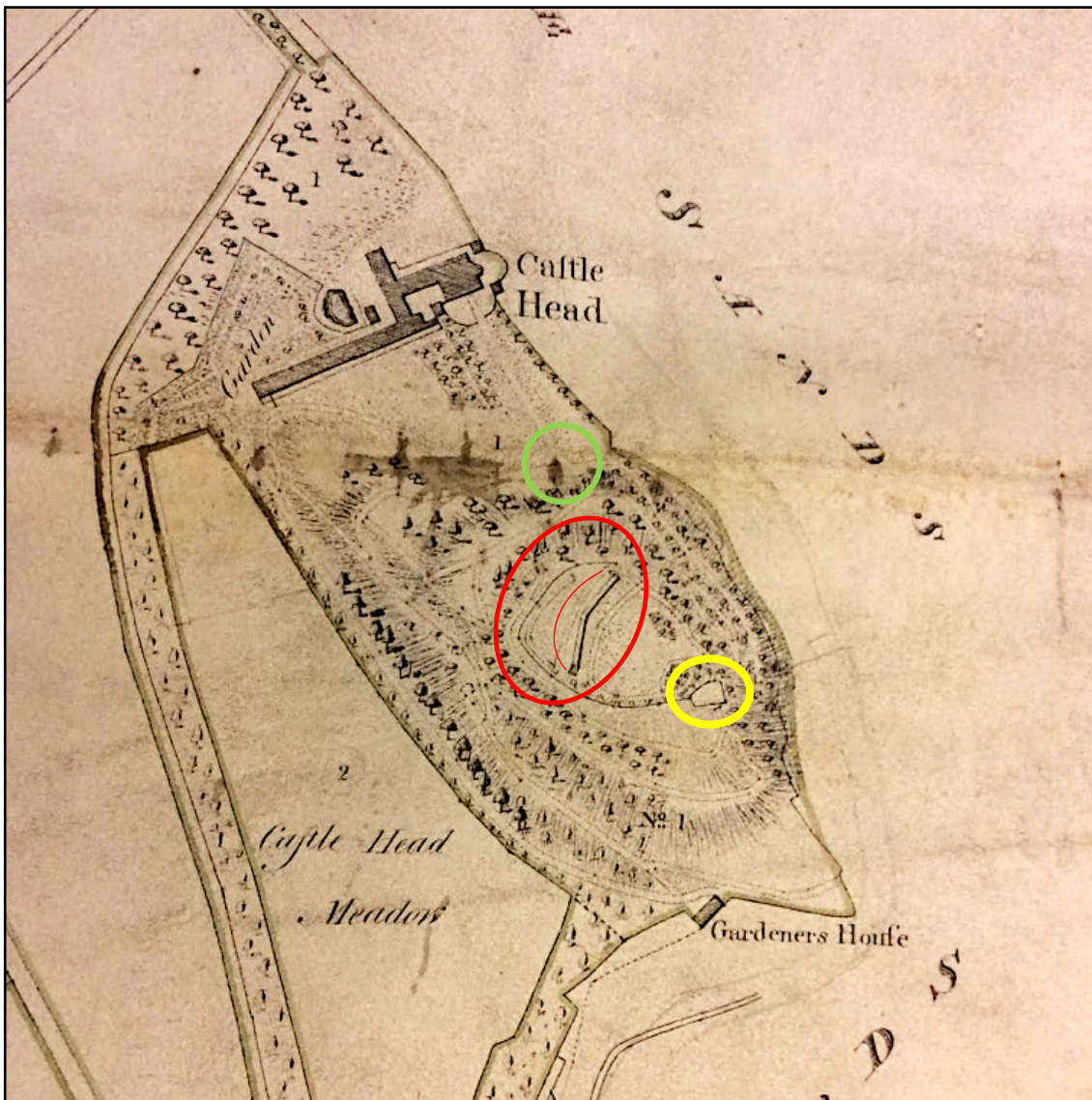


Figure 6.1 Detail A Plan of the Lands at Castlehead Lindall and Wilson House in the Parish of Cartmel and County of Lancaster, surveyed by William Johnson, 1810, Egerton MS 3270, British Library. Photo © Author 2016. The walled garden is circled in red, a raised section with further wall is indicated by the curved line; the likely site of the 'wren's nest' is in yellow and the location of the burial grove and obelisk in green. The walled garden slopes down towards the house to the northern side of the hill. The Gardeners House was originally to be the building for the steam engine.



Figure 6.2 Castlehead, the wall to the north on the downward slope of the walled garden. Photo © Author 2015. The castellation may have been added by a later owner, Edward Mucklow, as the kitchen garden and new stable yard built later at the foot of the hill replicates the style.



Figure 6.3 'Red Book' by landscape gardener Humphrey Repton of Hare Street, near Romford, Essex, for Warley Estate, property of Samuel Galton, (March 1795), copy, FP1/1 (712.609427/WAR), Galton Family of Birmingham and Warley (1795). By permission of Sandwell Community History and Archives Service. Photo © Author 2017. The winter garden is in the centre to the west of the house.



Figure 6.4 The Garden House at Mellor. By permission of Marple Local History Society.



Figure 6.5 Detail of *Ponty Pool in the County of Monmouthshire, The Seat of Capel Hanbury Esq^f*, 1753, courtesy of Dr Jack Hanbury-Tennison, Pontypool Estate Office. Photo © Author 2015. This shows the enclosed garden stretching down to the river, espaliered fruit on the walls, a pergola, a pool in the bottom right and what appears to be a screen, possibly of ironwork, giving views to the canal.

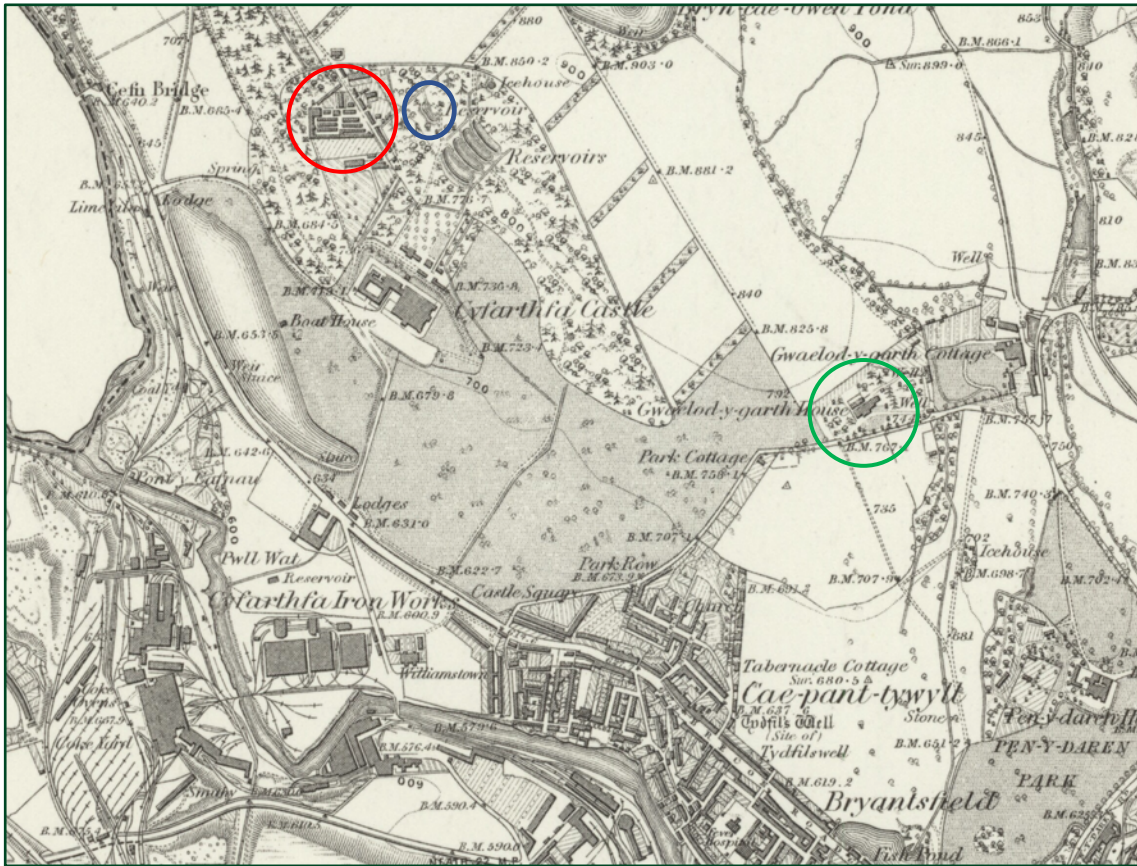


Figure 6.6 OS Six-inch Map, Glamorgan XII, surveyed 1868 to 1875, published 1885 (detail). National Library of Scotland, CC-BY-NC-SA

<https://creativecommons.org/licenses/by/4.0/legalcode>

Showing the extensive glasshouses to the north of Cyfarthfa Castle (in red) and the small reservoir (in blue) created to supply them. Gwaelodygarth is circled in green.

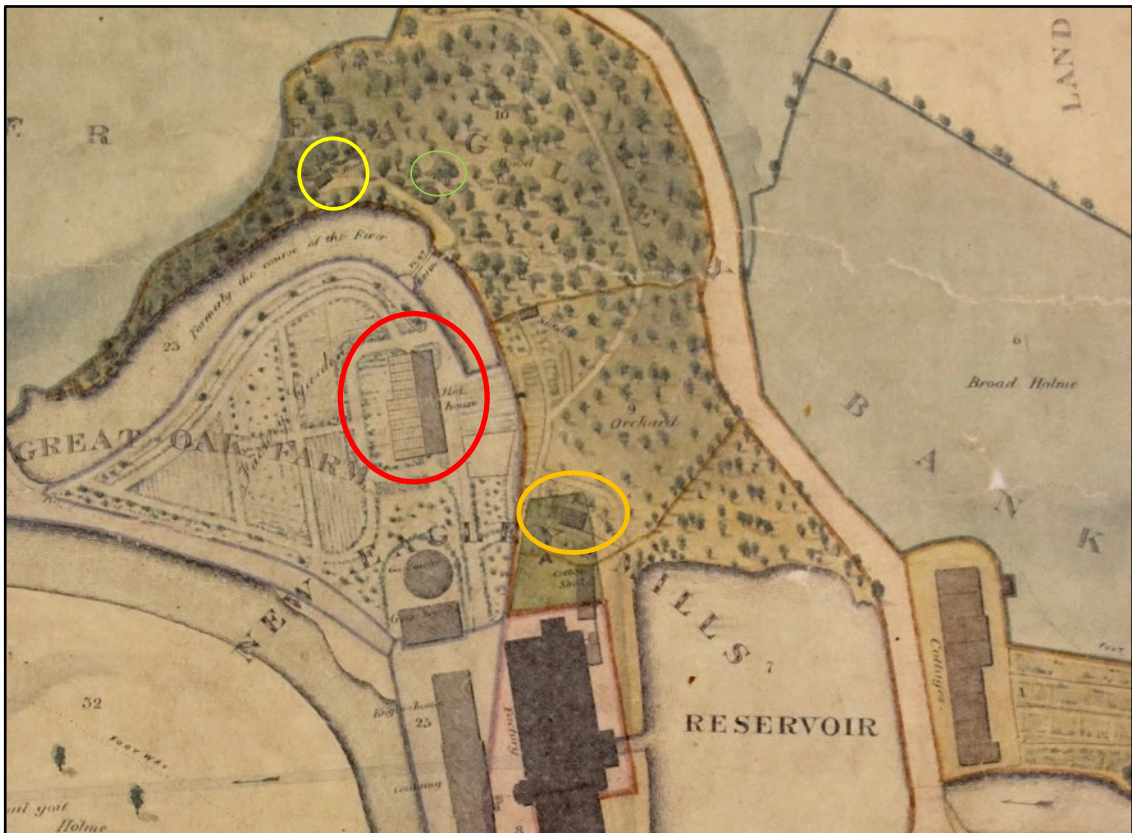


Figure 6.7 Detail of *Plan of Lands in Turton in the Parish of Bolton Le Moors and County of Lancaster Belonging to John Ashworth, 1833, ABZ/36/2*, Miscellaneous Papers, Bolton Archives & Local Studies Service. Reproduced with permission of Bolton Council. Photo © Author 2017. The Hot house is marked with a red circle, the Peach House in orange, the summerhouse in yellow and the Arbour in green.



Figure 6.8 Reservoir above the glasshouses (centre left) at Cyfarthfa used to supply the boiler and for irrigation. Photo © Author 2019.

APPENDIX 2

PEOPLE GAZETTEER

Gazetteer of industrialists and people mentioned in the text

Peter Ainsworth I
(‘of the Moss’)

(1713-1780)

Bleachworks

Set up the bleach works at Halliwell in 1739. Received a large legacy from a cousin Robert Ainsworth of Stepney, the lexicographer, in 1743.

Peter Ainsworth II
(‘of Lightbounds’)

(1736/7-1807)

Bleachworks

Lightbounds

Known as the ‘opulent bleacher’. Developed chemical (chloride) bleaching which meant the process could be wholly undertaken indoors.

Built Moss Bank House 1786-90 with coach house, stables and dog kennels in a parkland setting for son Richard. With his son he extended both the works and gradually bought up further land.

Great friends with John Horrocks.

Richard Ainsworth (1762-
1833)

Bleachworks

Moss Bank House
(Smithills Hall) and
Halliwell Hall

Peter Ainsworth III (1790-
1870)

Lightbounds then at
Smithills Hall

Lived at Lightbounds at least 1809-1811. Contracted with James Pulham to build a waterfall and rocky stream with bridge at Smithills Hall.

Withdrew from bleaching business and became MP for Bolton 1834-1847.

John Horrocks Ainsworth
(1800-1865)

Son of Richard Ainsworth and brother of Peter Ainsworth of Smithills Hall.

<p>Sir Richard Arkwright (1732-1792) Cotton</p>	<p>Rock House</p>	<p>Left over £500,000. 1773 Produced cloth solely of cotton for first time in England. 1775 Arkwright patents machine. Partnership with Strutt and Need. Licenses machines. Boulton and Watt steam engine to Cromford in 1780. Arkwright funding Samuel Oldknow in muslin manufacture, an outlet for yarn, 1783. 1784, Scottish projects beginning with the building of New Lanark mills beginning in April 1785 and spinning March 1786. Cromford Canal cut through Rock House garden and lawn, but Arkwright ensured the Act allowed him to sail his boat on the canal.</p>
<p>Richard Arkwright (1755-1843) Cotton and finance</p>	<p>Willersley Castle</p>	<p>Reputed to be the wealthiest commoner on his death, £1million + from both cotton and finance. Began by managing mill at Bakewell (1777/8) and built a house near the mill. Married Susannah Hurt, 1780, daughter of Charles Hurt of Alderwasley Hall. Family portrait by Joseph Wright of Derby, 1790. Bought substantial estates for each of his five surviving sons.</p>
<p>Henry Ashworth (1794-1880) Cotton</p>	<p>The Oaks and New Eagley Mills</p>	<p>Quaker. Married Letitia Binns. Took over management of New Eagley Mill in 1818. Founder of the Anti-Corn Law League.</p>
<p>John Ashworth (1772-1855) Cotton</p>	<p>Birtenshaw Hall The Oaks</p>	<p>Built The Oaks 1820 but it was occupied by his son from 1823. Secretary of Manchester Agricultural Association from 1802 for some years as keen improver.</p>

<p>Anthony Bacon (1717-1786) Ironworks</p>	<p>Cyfarthfa House</p>	<p>Originated from Whitehaven. Took lease of some 4000 acres and set up furnace and forge at Cyfarthfa, also at Hirwaun and Plymouth. Homfrays from Broseley became partners in 1782 setting up forge, but only lasted two years, when Bacon retired and leased premises: Plymouth to Richard Hill, Penydarren to Homfrays and Dowlais to Lewis and Tate.</p>
<p>Crawshay Bailey (1789-1872) Ironworks</p>	<p>Nantyglo House</p>	<p>Nephew of Richard Crawshay and inherited £1000 on his death. Owned Nantyglo ironworks with brother Joseph, taking partnership in 1820 and later the Beaufort works. Constructed the tramway from Rhymney to Bassaleg lending credence to his involvement with the Rhymney works.</p> <p>Bought up land with valuable coal reserves including the Aberaman estate from the executors of Anthony Bacon II, used as a summer resort by the descendants of Anthony Bacon. A great promoter of railways. He retired to Llanfoist House and his grave in Llanfoist church has an obelisk with the grave of his loyal man-servant John Jones, alongside under a matching slightly smaller obelisk.</p> <p>MP for Monmouthshire 1852-1868.</p>
<p>Sir Joseph Bailey (1783-1858) Ironworks</p>	<p>Glanusk Park/Ty Mawr at Nantyglo</p>	<p>Nephew of Richard Crawshay and inherited a quarter share in Cyfarthfa works which he sold in 1813 to purchase Nantyglo, his brother Crawshay Bailey joining him in partnership in 1820 and they later acquired the Beaufort works. They built Nantyglo House in 1811 and the adjacent defensive farm (Roundhouse Farm) with two round</p>

<p>John Baskerville (1706-1775) Japan works, type</p>	<p>Easy Hill House</p>	<p>towers in case of social unrest. He purchased estates in Brecknock, Radnorshire, Herefordshire and Glamorgan etc. including Glanus Park where he lived. Retired in 1830. MP for Worcester 1835-47, Breconshire 1848-58. High Sheriff of Monmouthshire 1816/1823. Baskerville began japanning about 1740. His wife Sarah showed guests the works, including the japanning works, John Baskerville would show them the garden in which there was a grotto. Had windmill to power presses. Carved tombstones, japanning, invented Baskerville type, printing. He was an atheist and wanted to be buried in consecrated ground beneath the 'conical building in my own premises heretofore used as a mill'.</p>
<p>James Bateman (1749-1824) Machinery including steam engines</p>	<p>Islington House, Salford and Knypersley Hall</p>	<p>Came from landed family at Tolson Hall near Kendal, Westmorland, but set up in ironmongery business in Salford. Entered partnership with William Sherratt in late 1780s, building new foundry in Hardman Street, Salford in 1791. Became rivals to Boulton and Watt. Personal estate on death almost £80,000. Purchased Knypersley Hall in 1809. Garden was developed by his son John.</p>
<p>Thomas Bentley (1731-1780)</p>		<p>Business partner and close friend of Josiah Wedgwood.</p>

Matthew Boulton (1728-1809) 'Toys', steam engines	Soho, Birmingham	Originally from buttonmaking family, developed highly desirable ornamental ware, some with Wedgwood. Partnership with James Watt on the steam engine. Member of Lunar Society.
James Brindley (1716-1772) Canal engineer	Turnhurst Hall	Engineer and canal builder. Married sister of Hugh Henshall, his assistant. Close family friends with Wedgwood.
William Champion (1709/10-1789) Ironmaster	Warmley	Quaker. Brassworks and invented zinc. Drew up plan for Bristol floating dock. Bankrupt when parliament refused to grant a company incorporation on pressure from Gloucestershire nailmakers. Related to Goldney family and Sampson Lloyd II.
Eleanor Coade (1733-1821) Manufacturer of Coade stone	Lambeth	Maternal grandmother ran textile industry in Tiverton after husband died and built Bampton House. Took over business begun by her mother of Coade stone, a composite material used for sculpture and reliefs. Manufactory in Lambeth.
Richard Crawshay (1739-1810) Ironworks	Lived in Llewyncellyn and then Cyfarthfa House by the works after Anthony Bacon's wife died.	Left over £500,000. Commissioned portraits of himself, John Wilkinson and William Reynolds to hang alongside each other. Great friends with John Wilkinson. Founding member of Bath and West Agricultural Society. Perfected Cort's puddling process. By 1803 six furnaces, 2000 employees.
William Crawshay I (1764-1834) Ironworks	Cyfarthfa House + Stoke Newington	Son of Richard Crawshay. Although he bought both the shares left to Joseph Bailey and Benjamin Hall by his father, and became the sole proprietor of the Cyfarthfa works, he was not involved in iron

	(Clissold House), Middlesex	manufacturing but directed the commercial aspects of the business from London. Left £700,000.
William Crawshay II (1788-1867) Ironmaster	Gwaelodygarth, Cyfarthfa Castle, Caversham Park	Son of William Crawshay I (who had lived at Cyfarthfa House, then Stoke Newington, now Clissold House) and grandson of Richard Crawshay who had lived at Llwynccellyn near the Ynisfach ironworks. Married Elizabeth Homfray, daughter of Francis Homfray and niece of Samuel Homfray of Treforest ironworks and Bedwellty House. Keen on hunting, built a hunting tower in park. In 1824 Crawshay II bought Hensol Castle from his brother-in-law Benjamin Hall, where he improved the walled garden and extended the deer park. In 1838 he bought Caversham Park, Berkshire, rebuilding it on an iron frame after a fire. Left £2 million.
Sir Ambrose Crowley (1658-1713) Ironmaster	Gateshead + and Greenwich	Successful North East (originally Quaker) ironmaster, works largely supplying the navy, including chains. His works had a written constitution and had an employee insurance scheme to which both employer and employee contributed. He left £10,000 of South Sea stock to each of his four daughters and his ironworks worth £100,000 to his son. One of his sisters, Mary, married Sampson Lloyd and another, Sarah, married Charles Lloyd of Dolobran.

<p>Abraham Darby I (1678-1717) Ironmaster</p>	<p>Built Dale House, Coalbrookdale</p>	<p>Quaker. Pioneered using coke as fuel in iron-making. Moved from Bristol with support of Thomas Goldney to Coalbrookdale. Partner in Coalbrookdale Furnaces.</p>
<p>Abraham Darby II (1711-1763) Ironmaster</p>	<p>Built Sunnyside</p>	<p>Quaker. Son of Abraham Darby I. Partner in Coalbrookdale Ironworks, Horsehay Furnace, Ketley Furnace, Newdale Foundry.</p>
<p>Abraham Darby III (1750-1789) ?1791 Ironmaster</p>		<p>Quaker. Son of Abraham Darby II. Partner in Bedlam Furnace, Coalbrookdale Ironworks, Horsehay Furnace, and Ketley Furnace. Built the Ironbridge, opened 1781.</p>
<p>Abraham Darby IV (1804-1878) Ironmaster</p>		<p>Grandson of Abraham Darby III.</p>
<p>Sarah Darby (1752-1821)</p>		<p>Daughter of Abraham Darby II and sister of Abraham Darby III. Was one of the controlling shareholders when her brother died and with her sisters-in-law, Deborah and Rebecca, actively oversaw the running of the ironworks during the minority of the next generation. She did not marry.</p>
<p>William Emes (1729/30-1803)</p>		<p>Landscape gardener working mainly in the Midlands and North Wales. Had been head gardener at Kedleston Hall. Lived at Bowbridge House later the home of Edward Darwin, son of Erasmus Darwin who was friends with Emes' son William.</p>

<p>Richard Ford (1689-1745) Ironmaster</p>	<p>Dale House and Rosehill House</p>	<p>Joined Coalbrookdale Company in 1714. Married Mary Darby, daughter of Abraham Darby I, and he became manager of the works after Abraham's death. They lived in Dale House from 1721, moving to Rosehill House in 1734 when Abraham Darby II and his new wife Margaret moved into Dale House. Succeeded by his son Richard Ford II.</p>
<p>Samuel Galton (1720-1799) Ironmaster and gunmaker</p>	<p>Hagley Row, Five Ways, Birmingham, Duddeston House, Aston Hall and Warley, Great Barr</p>	<p>Quaker. Galton business held jointly by him and his son was valued at £139,000. Married Mary Farmer and became assistant to his brother-in-law, James Farmer, and a year later in 1747, became a partner. The Lisbon earthquake of 1755 involved the Farmer family in significant losses and James was declared bankrupt. He inherited some estates in Somerset through his mother and death of his brother. Rented Duddeston House in 1782, Samuel Tertius purchased it in 1820.</p>
<p>Samuel John Galton junior (1753-1832) Ironmaster and gunmaker</p>	<p>Lived after marriage to Lucy Barclay in Steelhouse Lane, then to Five Ways, Hagley Road, Edgbaston, then Great Barr. Bought Warley in 1794.</p>	<p>Went to Warrington Academy. Turned from Quaker to established church. Close friendship with Priestley and Erasmus Darwin. At death worth £300,000. Member of the Lunar Society, Royal Society and Linnean Society. Bought a telescope in 1786. Suffered from asthma. Drove to Meeting in a four-horse carriage wearing a muff and clogs.</p>

Samuel Tertius Galton

(1783-1844)

Gunmaker

Benjamin Gott

(1762-1840)

Cotton and wool

Armley House

Married Violetta Darwin, daughter of Erasmus Darwin.

Suffered from asthma.

Educated Bingley Grammar School. Possibly the first dyer to attempt scientific control of his industrial processes. Bean Ing Mill was the first and largest of the Leeds woollen mills that brought together the various processes of cloth-making on one site, introducing mechanization and thus revolutionizing the production of woollen cloth. By 1800 the mill was employing over 1000 workers but still could not meet demand, so Gott built Armley Mill.

As pollution in Leeds increased, the wealthy moved to the country and in 1824 Gott was taken to court for pollution, but the case was dismissed.

Married Elizabeth Rhodes 1790.

A founder member of Leeds Philosophical and Literary Society in 1819 (with John Marshall). Collected fine art. Gott was good friends with Johann Conrad Fischer (1773-1854), the Swiss industrialist. Worth over £100k at death.

Thomas Greening the younger

(c.1710-1757)

Designer and nurseryman from a family of landscape gardeners, including to the Duke of Cumberland, for Kensington Gardens and St James's Palace and probably involved with the new plantations and walks around the new lake at Virginia Water. Worked at the Gnoll.

Samuel Greg
(1758-1834)
Cotton

Quarry Bank

Born in Belfast, father a merchant, manufacturer ship owner and owner of lands in America and West Indies. Sent in 1766 to live with his uncles Robert and Nathaniel Hyde in Manchester and in 1778 he entered their textile business. He became a partner, inherited £10,000 on the death of his uncle Robert, and took over on the retirement of his uncle Nathaniel. Built Quarry Bank Mill in 1783.

Inherited Hillsborough estate on Dominica from his paternal uncle; clothing and blankets from Quarry Bank were supplied to the slaves on the estate.

Came from Broseley to manage ironworks at Dowlais in 1759.

John Guest
(1722-1785)
Ironmaster

Thomas Guest
(d.1807)

Son of John Guest and succeeded him as manager, increased the number of furnaces.

Sir John Josiah Guest
(1785-1852)

Dowlais House +
Canford Manor, Dorset
+ Sully House, Newton
Nottage Estate

Wesleyan Methodist.

Son of Thomas Guest.

By applying knowledge of chemistry and engineering he improved the Dowlais works and increased production until it overtook both Penyardarren and Cyfarthfa to be the largest and most productive ironworks in the world. By 1849 he had become sole proprietor. MP for Honiton 1825-1831, then from 1832 -1852 the first MP for Merthyr borough.

Created baronet 1838.

<p>Capel Hanbury (1707-1765) Ironworks</p>	<p>Pontypool House</p>	
<p>Capel Hanbury Leigh (1776-1861) Ironworks</p>	<p>Pontypool House</p>	<p>In 1797 married Molly Ann Mackworth (1768-1846) widow of Sir Robert Mackworth and thus heiress of the Gnoll.</p>
<p>Major John Hanbury (1664-1734) Ironworks</p>	<p>Pontypool House</p>	<p>Bought 1000 acres of land rich in mineral deposits in 1710 previously leased by an ancestor. Established the forge and built the house. Park wall erected c. 1698. He invented the method of rolling iron plates by means of cylinders, rather than hammering to make thin sheets and introduced the art of tinning into England, which led to japanning with first small scale production in 1732.</p>
<p>John Hanbury (1744-1784) Ironworks</p>	<p>Pontypool House</p>	
<p>Samuel Homfray (1762-1822) Ironmaster</p>	<p>Penydarren House Bedwellty House</p>	<p>Younger of Homfray brothers. Discovered method for making 'finers metal' which improved the quality and quantity of bar iron that could be produced. Chief promoter of Glamorgan canal and of the Pennydarren tramway on which Trevithick's first locomotive ran. Married Jane, daughter of Sir Charles Gould Morgan of Tredegar Park. Established Tredegar ironworks. MP for Stafford 1818.</p>

Samuel Hopkins (1761-1815) Ironmaster	Blaenavon House (Ty Mawr)	Son of Thomas Hopkins (d. 1793) an ironmaster from Rugely who had come to Blaenavon with his brother-in-law Thomas Hill (1736-1824) and Benjamin Pratt (1742-1794) to establish the ironworks at Blaenavon. With Hill built church in Blaenavon.
John Horrocks (1768-1804) Cotton	Penwortham Hall/Lodge, Preston	Moved to Preston from Edgworth to begin spinning in 1791, with £20,000 security from his friend Richard Ainsworth, rapid expansion with new mills built in the next few years. MP for Preston 1802-1804. Left at least £150,00 personalty on death. Was awarded sole rights to export cotton cloth to India by the East India Company.
Samuel Horrocks (brother to John) (1766-1842) Cotton	Lark Hill, Preston	Followed younger brother John to Preston and engaged in the business managing it after John's death, also following him as MP for Preston 1804-1826, known as 'the silent member for Preston'.
William Jessop (1745-1814) Civil Engineer	Butterley Hall, Derbyshire	Civil engineer, particularly worked on canals, involved with the Cromford Canal, Grand Junction Canal and Bristol floating harbour, originally proposed by William Champion. Apprenticed to Smeaton. Founded Butterley Ironworks with Benjamin Outram and on Outram's death moved in to Butterley Hall.
James Keir (1835-1820) Chemist	Hilltop (Tipton), Staffordshire	Chemist and geologist, work on alkali led to establishment of the alkali works at Tipton, expanding later to produce soap. Managed glassworks at Amblecote. Member of Lunar Society.
Mary Knowles (1733-1807)		Quaker. Amateur landscape gardener, reputed to have designed the Lloyds' Farm. Possibly related to Lloyds. Visited the Darbys at Sunnyside. Friend of poetess Anna Seward and Dr Johnson.

<p>Sampson Lloyd I (1664-1725) Ironmaster</p>	<p>Digbeth 18 Park Street, The Square, Birmingham</p>	<p>Quaker. Married Mary Crowley, sister of Sir Ambrose Crowley.</p>
<p>Sampson Lloyd II (1699-1779) Ironmaster and banker</p>	<p>Moved to 18 Old Park Street on marriage. Farm, Sparkbrook, Birmingham</p>	<p>Quaker. First wife, Sarah Parkes, daughter and heiress of Richard Parkes, a successful ironmaster. Second marriage to Rachel Champion, daughter of Nehemiah and sister of William Champion of Warmley. Founder of Lloyds Banks with John Taylor and their sons in 1765. His youngest daughter, Rachel married David Barclay and their daughter, Lucy, became the wife of Samuel Galton. Purchased Farm in 1742.</p>
<p>Sampson Lloyd III (1728-1807) Ironmaster</p>	<p>Lived at 18 Old Park Street until he moved to Old Square in 1774.</p>	<p>Quaker A great friend was Richard Reynolds.</p>
<p>Samuel Lloyd (1768-1849) Ironmaster</p>	<p>Initially lived at Old Square then Farm.</p>	<p>Son of Sampson Lloyd III.</p>
<p>Samuel Lloyd II (1795-1862) Ironmaster</p>		<p>Inherited the Parkes properties and continued the iron side of the Lloyd family.</p>
<p>John Lombe (1691-1722) Silk throwing</p>	<p>Derby Silk Mill</p>	<p>Originally sent by his family in Norwich as apprentice to Thomas Cotchett at the Derby silk mill, in c. 1715/6 he went to Livorno to learn how the Italians produced a fine strong thread.</p>

<p>Sir Thomas Lombe (1684-1739) Silk throwing</p>	<p>Derby Silk Mill</p>	<p>Brother to John. Took over Cotchett's Derby silk mill in 1717. He was knighted in 1727. Acquired patent in 1718 to wind silk and thus introduced machinery and the factory method into England. Silk mills bought by Samuel Lloyd and William Wilson.</p>
<p>Robert Lugar (1773-1855)</p>		<p>Architect of Cyfarthfa Castle and Warley.</p>
<p>Sir Humphrey Mackworth (1657-1727) Iron and associated works</p>	<p>The Gnoll</p>	<p>Barrister and industrialist. MP for Cardiganshire 1701 and 1710-1713. Married Mary Evans heiress of The Gnoll in 1686. He acquired substantial mining interests and began smelting copper and lead; established an integrated business. Introduced the coal-fired reverberatory furnace to Britain. Built first tram in Wales with wooden rails to carry coal from his pits to the wharf at Neath, the coal trucks having sails to ease the burden on the horses. Connoisseur and patron of the arts.</p>
<p>Herbert Mackworth (1689-1765) Ironworks</p>	<p>The Gnoll</p>	<p>MP for Glamorgan boroughs 1739-1765.</p>
<p>Sir Herbert Mackworth (1737-1791) Ironworks</p>	<p>The Gnoll</p>	<p>MP for Glamorgan boroughs 1765-1790. Created baronet in 1776.</p>
<p>Sir Robert Humphrey Mackworth (1764-1794) Ironworks</p>	<p>The Gnoll</p>	<p>Married Mary Ann (Molly) Myers in 1791. She married Capel Hanbury Leigh of Pontypool in 1797.</p>

<p>John Marshall (1765-1845) Flax spinner</p>	<p>New Grange, Headingley House Hallsteads</p>	<p>Married a distant cousin, Jane Pollard, whose great friend was Dorothy Wordsworth. Marshall bought Hallsteads on west bank of Ullswater at cost of £11,800; he converted an old church for his wife's relations. He bought further property there. Gave up the rented New Grange buying Headingley in 1819. Marshall's sons all moved to country houses in the Lake District by the time they were forty. Was in partnership with the Benyon brothers (Ditherington Mill, Shrewsbury) from 1793 to 1804.</p>
<p>Robert Morris (d. 1768) Ironmaster (Copper)</p>	<p>Clasemont, Swansea</p>	<p>Bought copperworks in Swansea and developed Langyfelach and Forest. Probably lived in Langyfelach. Built Clasemont for son.</p>
<p>Sir John Morris (1745-1819) Ironmaster (copper)</p>	<p>Clasemont and Sketty Park, Swansea</p>	<p>Built the castle-like Morriston to house forty families, 1773, but it also provided an eyecatcher from Clasemont. Family moved to Sketty Park c.1820.</p>
<p>Samuel Oldknow (1756-1828) Cotton</p>	<p>Mellor Lodge, Mellor, Derbyshire</p>	<p>Developed cotton manufacture in Stockport and Mellor, particularly fine muslin. At Mellor created an industrial estate including cotton mill, coal mines, limes kilns, promoter of Peak Forest Canal, great improver.</p>
<p>Robert Peel (1750-1830) Cotton</p>	<p>Chamberhall, Manchester and Drayton Manor, Staffordshire</p>	<p>Drayton Manor, adjacent to Fazeley Mills; Birmingham and Fazeley Canal runs past the grounds and the mills.</p>

William Reeve Ironmaster	Arnos Court (Mount Pleasant)	Quaker merchant and brassmaker.
Joseph Reynolds (1768-1859) Ironmaster	Ketley Hall (Ketley Hill Hall)	Youngest son of Richard Reynolds, partner in the Ketley Ironworks and Madeley Wood Ironworks.
Richard Reynolds (1735-1816) Ironmaster	The Bank (Ketley Bank House), Dale House, (James Square, Bristol) Workers/Sabbath Walks	Quaker ironmaster. Highly respected, considerable philanthropist. Apprenticed to William Fry, grocer, in Bristol. (One of Fry cousins, Joseph, was the founder of the chocolate business.) Moved to Coalbrookdale in 1756 to manage the works and in 1757 married Hannah Darby daughter of Abraham Darby II and acquired a half share in the Ketley iron and coal works. Went to live at Bank House, Ketley. Hannah died in 1762 and Abraham Darby II in 1763. Reynolds took over the management of the works and moved to Dale House with his two children. He then married Rebecca Gulson and they moved from Dale House in 1768 when Abraham Darby III took over the works. Partner in Coalbrookdale Ironworks, Horsehay Ironworks, Newdale Foundry, Ketley Ironworks.
William Reynolds (1758-1803) Ironmaster, scientist and engineer	The Bank (Ketley Bank House)	Quaker, older son of Richard Reynolds. Scientist and engineer, highly respected by fellow ironmasters and others. Partner in Coalbrookdale Ironworks, Donnington Wood Furnace, Bedlam Furnace, Horsehay Ironworks, Ketley Ironworks, Madeley Wood Ironworks.

Mary Anne Schimmelpennick née

Galton (1778-1856)

Robert Smirke, Sir, (1780-1867)

Josiah Spode I
(1733-1797)

Josiah Spode II
(1755-1827)

The Mount

Daughter of Samuel Galton and Lucy Barclay. Writer, including *Narrative of the Demolition of the Monastery of Port Royal des Champs*.

Architect of Covent Garden Theatre, British Museum and other London buildings. A pioneer in the use of concrete and cast iron. His wife had a haberdashery business. In 1758 he seems to have acquired his own property, building a house and shop directly by his employer's (Banks') pot works. By 1780 Spode I had acquired three houses in addition to his own residence. On 29 February 1776 he purchased the whole of Banks' premises with a mortgage of £1000 from his landlord. (Whiter)

The Mount was said to be the largest mansion in Stoke at the time. He became a dealer of earthenware in London, selling the Spode wares. Spode 'not forgetting to acquire a coat of arms at the same time.' He 'participated in general society to such an extent that a Jubilee celebration he gave in 1809 was still recalled with awe eighteen years later.' (Obituary in *Gentleman's Magazine*) He was involved in rebuilding the church, commanding the Yeomanry, as well as his own business interests, pottery, coal mining, property development and transport. (Whiter) he sought to produce a china comparable in appearance to Sèvres soft paste. Spode II's estate was valued after legacies of £112,000, in excess of £210,000 to be divided between his two sons.

James Stockdale (1724-1806)		Landowner with cotton mill in Cark, Cumbria. Friend of John Wilkinson and acted on his behalf in the area. Widowed daughter, Elizabeth Kirkes, married William Wilkinson, John Wilkinson's brother.
George Benson Strutt (1761-1841) Hosiery and cotton	Bridge Hill House, Belper, Derbyshire	Son of Jedediah and brother of William and Joseph. Ran the mills and the estate.
Jedediah Strutt (1726-1797) Hosiery and cotton	Exeter House, Derby and The Mount, Milford	Invented a knitting machine. Partnered with Arkwright and Samuel Need to develop cotton mills.
Joseph Strutt (1765-1844) Hosiery and cotton	Thorntree House, Derby	Responsible for the commercial aspects of the Strutt business. Gave the Arboretum to Derby laid out by J. C. Loudon. Art collector.
William Strutt (1756-1830) Hosiery and cotton, engineer	St Helens House, Derby	Looked after the technical aspects of the Strutt cotton business. Co-founder of the Derby Philosophical Society with Erasmus Darwin and others. Developed fire-retardant buildings. FRS and had a private observatory.
John Taylor (1711-1775) Button and toy maker	Moseley Hall, Birmingham	Button maker and enameller of boxes. Owned Bordesley Hall. Bought Moseley Hall in 1768. With Samuel Lloyd founded Lloyds bank. Son John (1738-1814) rebuilt Moseley Hall which was subsequently burnt along with Bordesley Hall during the Birmingham riots of 1791. Repton commissioned to landscape the grounds.

<p>James Templer (1722-1782) Building contractor</p>	<p>Stover Lodge, Devon</p>	<p>Of humble origin from Exeter, travelled to India, on return partnered with Thomas Parlby and John Line. Highly successful contractor to the navy, building docks in Chatham, Portsmouth and Plymouth. Married Thomas Parlby's sister. Had other property in London, Kent, Dorset, Wiltshire and Hampshire.</p>
<p>Hester Thrale Piozzi (1740-1821) Author</p>	<p>Streatham Hall and Brynbella, North Wales</p>	<p>First husband was Henry Thrale who owned the Southwark brewery and Streatham Hall. Writer, close friend of Samuel Johnson.</p>
<p>Samuel Walker (1715-1782) Ironmaster</p>	<p>Masborough Hall,</p>	<p>With brothers Aaron and Jonathan founded largest ironworks in Rotherham. Made cannon and cast Sunderland and Southwark bridges. Sons Samuel (1742-1792), Joshua (1750-1815), Joseph (1752-1801) and Thomas (1756-1828). Built independent chapel and the family mausoleum.</p>
<p>Samuel Walker (1779-1851)</p>	<p>Holmes estate, nr Rotherham, Clifton House</p>	<p>MP for Aldeburgh 1818-1820.</p>
<p>James Watt (1736-1819) Scientist and engineer</p>	<p>Heathfield (and Harper Hill, Handsworth), and Doldowlod</p>	<p>Partner in Boulton and Watt. Bought Doldowlod estate in Wales and undertook extensive tree planting. Estate still in Gibson-Watt family.</p>
<p>James Watt Junior (1769- 1848) Engineer</p>	<p>Aston Hall and Doldowlod</p>	<p>Apprenticed to John Wilkinson's Bersham works aged fifteen. Became a member of Manchester Literary and Philosophical Society in 1789. Ran the Soho Foundry. Never married.</p>

<p>James Whatman (1741-1798) Papermaker</p>	<p>Turkey Court/Turkey Paper Mill and Vinters, Maidstone, Kent</p>	<p>Wife Susannah. Invented wove paper.</p>
<p>John Webb (1754-1828)</p>		<p>Landscape gardener, associate of Emes. Worked at Maer Hall for Josiah Wedgwood II, and possibly Willersley Castle. Worked mainly in the Midlands and north.</p>
<p>John (1705-1780) and Thomas (1703-1776) Wedgwood Potters</p>	<p>The Big House</p>	<p>Uncles to Josiah Wedgwood. They engaged Brindley to build The Jencks windmill to grind flints.</p>
<p>Josiah Wedgwood (1730-1795) Potter</p>	<p>Etruria</p>	<p>Apprenticed to Thomas Whieldon as potter in 1744 becoming a partner ten years later. Set up own business at the Ivy House 1759-1762, moving in 1763 to the Brick House works which he renamed Bell House. Meets Thomas Bentley in 1762. Married Sarah (Sally) Wedgwood in 1764. Leg amputated 1768. 1773 the Frog Service for Catherine the Great of Russia. Invented the pyrometer in 1782.</p>
<p>Thomas Whieldon (1719-1795) Potter</p>	<p>The Grove/Fenton Hall</p>	<p>Influential potter, with whom a number of later potters were apprenticed including Josiah Wedgwood. Lived by his works and on his retirement laid out ornamental grounds when none of his children took over the works.</p>
<p>Samuel Whitbread I (1726-1796) Brewer</p>	<p>Bedwell Park, Woolmers and Southill Park</p>	<p>Established the Whitbread Brewery in London, one of the first breweries to use a steam engine and at the end of the eighteenth century it was London's largest brewery. Bought Bedwell Park 1751.</p>

		Owned Woolmers in 1780, sold in 1801 to Duke of Bridgwater. Consolidated land purchases around Cardington in Bedfordshire, from where his family had originated. Bought Southill Park from Lord Torrington. Reported by the <i>Gentleman's Magazine</i> to have been worth over £1 million.
Samuel Whitbread II (1764-1815) Brewer		Became a politician, suffered with depression and committed suicide. Left £680,000.
Isaac Wilkinson (1828-1808) Ironmaster	Wilson House	Father of John, William and Mary. Presbyterian, Unitarian tendencies.
John Wilkinson (1728-1808) Ironmaster	Bradley Manor, Brymbo Hall, Castle Head, The Court, The Lawns, Wilson House	Educated Kendal Academy. Sister Mary married Joseph Priestley. In business with much younger brother, William, until they disagreed after William returned from France.
William Wilkinson (1744-1808) Ironmaster	Plas Grono	Brother of John Wilkinson. Spent time in France managing the Creuzet works.
John Wood (1746-1797) Potter	Brownhills	Potter at Brownhills. Upon receiving an inheritance he gave up potting and developed the grounds around his house.

Enoch Wood
(1759-1840)
Potter

Fountain Place

One of the earliest collectors of English pottery and his museum consisted of almost 700 pieces, 132 of which he gave to the King of Saxony (now in Schloss Pillnitz, Dresden). The remainder together with other artefacts in his collection formed the core of the Stoke-on-Trent museum collection. Wood was a church warden, Chief Constable and contributed to the building of the town hall, church and gave land for widening the entrance at the north gates of the churchyard. He shared eccentricities with John and Thomas Wedgwood of burying samples of his own pottery, including in/by the wall of the Big House and in the stonework of Burslem Church.

**Thomas Wright (of
Durham)**
(1730-1786)

Landscape designer, architect, mathematician, astronomer. Published *Arbors and Grottoes, Universal Architecture*.

APPENDIX 3

SITE GAZETTEER AND SITE SPECIFIC BIBLIOGRAPHY

This site specific bibliography contains the primary and secondary sources specific to the sites cited in the text. It does not include those sources which cover a number of sites like the county histories, travel journals etc., which are listed in the Bibliography at Appendix 4.

**Armley House
and Park**

Armley, Leeds
Textile mills

Benjamin
Gott

Armley estate leased 1792, bought in 1803.
Engaged Repton, Red Book 1809. Improvements included terrace looking towards Leeds with framed view of Armley Mill.
Although Repton proposed some alterations for the house it was those of Robert Smirke that were carried out in Greek revival style. Since 1928 the gardens and park have been a public park and golf course.

Arno's Court

Arno's Vale, Bristol
Brassworks

William
Reeve

Reeve was contemporary with William Champion and similarly was declared bankrupt. Extensive use of scoria blocks particularly in stable block and associated offices that formed the transition from the works to the polite. The stable block was dubbed 'The Devil's Cathedral' by

Primary Sources

**Oak Spring Garden Foundation,
Upperville, Virginia**

Repton, Humphry, *Armley House near Leeds in Yorkshire, A Seat of Benjamin Gott Esq'*, 1809.

Secondary Sources

Eyres, Patrick, Karen Lynch and Humphry Repton, *On the Spot : The Yorkshire Red Books of Humphry Repton, Landscape Gardener* (Huddersfield: New Arcadian Press, 2018).
Daniels, Stephen, *Humphry Repton : Landscape Gardening and the Geography of Georgian England* (New Haven, Conn.; London: Yale University Press, 1999).

		Horace Walpole and is known as 'The Black Castle'. Landscape is transected by main road. Colonnade and bath house moved to Portmeirion. Little of the landscape remains, house now a hotel with small park associated.
Aston Hall Birmingham	Leased by James Watt junior from 1817 to 1848.	Jacobean. It had a long straight avenue approach and another at right angles from the house. Watt II undertook planting there. Now part of Birmingham Museums.
The Bank/Ketley Bank House (Associated: Sabbath Walks, Ketley Hall) Ketley, Shropshire Ketley ironworks	Richard Reynolds, William Reynolds	Existing house previously owned by Hartshorne. Small surrounding grounds with circuit walk and pool(s), with possibly a laboratory.

Primary Sources

Shropshire County Archives

Lilleshall

972/7/1/37, *Plan of the manor of Ketley*, late 18th century.

972/7/1/38, *Plan of the manor of Ketley* By Samuel Botham, 1794.

972/7/1/39, *Plan of the manor of Ketley*, 1839.

X972/7/1/8/4, *Plan of the Manor of Ketley in the Parishes of Wellington and Wombridge, and the*

Bedwellty House
Tredegar

Samuel
Homfray

Built by Samuel Homfray after he moved from Penydarren House. Close to but not overlooking the Treforest ironworks. One entrance aligned on the town square. 15 acres with 13 acres of pasture. Has an icehouse built into a bank with a one-roomed building above which has access to the icehouse from above. There are a series of inter-linked tiered rectangular ponds in the gardens.

County of Salop. The Property of His Grace the Duke of Sutherland. Surveyed 1839.

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CADW, 'Register of Historic Parks and Gardens of Wales: Bedwellty House and Park.'

William, Eurwyn 'Gin and ice-cream: the search for Welsh ice-houses', in *WHGT Bulletin*, (Welsh Historic Gardens Trust, 2015).

The Big House
Burslem,
Staffordshire

Brothers
John (1705-
1780) and
Thomas
(1703-1776)
Wedgwood,
later
inhabited by

Built 1750 with their Red Lion Works behind, which unusually for the time were covered with tiles rather than thatch. At the time it was built it was the largest house in the town and at the head of a small estate.

Primary Sources

The Potteries Museum & Art Gallery

Account Book of Thomas Wedgwood of the Big House.

Enoch Wood Papers

PM1/1-42, Enoch Wood Memoir, 1836.

Secondary Sources

Enoch Wood junior.

Blaenavon House (Ty Mawr)
 Blaenavon, Gwent
 Samuel Hopkins (1761-1815)
 d. without issue.

House, classical, was being built c. 1798-1799 (Coxe) by Thomas Hopkins, Samuel's father.

Small landscape c. 4 acres, close to but not overlooking ironworks. The adjacent Park House was built by Thomas Hill (c.1736-1824), Thomas Hopkins' brother-in-law and partner, and later Samuel's partner.

Rough slag boulders used to form retaining walls to paths to south and east and on wall capping; grotto like entrance gate in wall at south east corner (route to the church); possibly fine slag chippings used for the paths. In house, iron mantel piece painted to look like marble.

Church built by Hopkins and Thomas Hill, his partner and uncle, was visible from the garden. Iron

Falkner, Frank, *The Wood Family of Burslem, A Brief Biography of those of its Members who were Sculptors Modellers and Potters.*

Primary Sources

Gwent Archives

Hanbury

D1147.13 (VA 174), Plan of Blaenavon and Nantyglo Liberty.

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Coxe, William, and Sir Richard Colt Hoare Bart, *An Historical Tour in Monmouthshire; Illustrated with Views by Sir R. C. Hoare, Bart., a New Map of the County, and Other Engravings*, (London: T. Cadell, 1801).

Lowe, Jeremy, 'Housing as a Source for Industrial History: A Case Study of Blaenafon, A Welsh Ironworks Settlement, from 1788 to c1845', *The Journal of the Society for Industrial Archaeology*, 8 (1982).

used in the church columns, font, window frames and tombstones.

Bradley Manor
(Associated:
Brymbo Hall,
Castle Head, The
Court, The Lawns,
Wilson House)
Bradley,
Wolverhampton

John
Wilkinson

Close to his Bradley ironworks.
Wilkinson bought the Manor of
Bradley in 1767.

Bridge Hill House
Belper, Derbyshire

George
Benson Strutt

Built on the hill on the opposite bank
of the River Derwent from the
Strutts' mills. Water meadows
incorporated a carriage drive, had
extensive glass houses with hot air
heating system as was used in the
Strutts' mills.

Primary Sources

Wolverhampton Archives

DX/481/1, Particulars and Conditions of Sale of the Manor or Lordship of Bradley and the Celebrated Bradley Iron works situate at Bradley....

Bilston Papers

DX-894/11/2/14-15 Plan of Leasehold premises and land at Bradley belonging to the representatives of the late J Wilkinson Esq (1836).

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Library of Birmingham

Galton

MS 3101/B/23/5, Mrs Howard Galton with Douglas Fox's love, typescript of The Families of Douglas and Marianne Fox of Derby, ND.

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[1842/from_london_to_sheffield_in_the_spring_of_1839/strutt_hot_houses](https://www.gardenvisit.com/book/gardening_tours_by_jc_loudon_1831-1842/from_london_to_sheffield_in_the_spring_of_1839/strutt_hot_houses) Accessed 29/10/2019.

Brownhills
Burslem,
Staffordshire

John Wood

The grounds were developed after his pottery works were demolished and the house was, 'placed in a well-arranged paddock and gardens, from which there are beautiful prospects.'

Primary Sources

Staffordshire and Stoke on Trent Archive

Service

Records of Wood Family of Brownhills, Burslem

D4842/13; SD 1160; SD 1756; John Wood Order for Plants.

D4842/16; John Wood Order for Plants.

D4842/16/2/47, Wood Estate Miscellanea.

Primary Sources

The National Library of Wales

John Wilkinson

MS 10822 E, John Wilkinson's Estate Balance Sheet.

MS 10821 F, Abstract of the will of John Wilkinson Esquire.

Brymbo Hall
Nr Wrexham
(Associated:
Bradley Manor,
Castlehead, The
Court, The Lawns,
Wilson House)

John
Wilkinson

Bought in 1792, an existing house with about 500 acres, close to Wilkinson's Brymbo ironworks. With further land purchases amounted to 872 acres. Existing gardens with cold bath. Wilkinson was reported as having improved the tithes of

Castle Head
(Associated:
Bradley Manor,
Brymbo Hall, The
Court, The Lawns,
Wilson House)
Lindale, Cumbria

John
Wilkinson

corn by £10 a year, brought 150 acres of heathland into cultivation and tried cultivation of hemp, sending a specimen to the Society of Arts in 1787. Wilkinson had a steam driven threshing machine – one of the first in the country – and is said to have erected one also in a barn (still standing at time of H.W. Dickinson writing), of curious construction, at Wilson House. Balance sheet of Wilkinson's estate included £510,441.7.7 for the Brymbo estate alone in 1820.

Castlehead is an outcrop of rock which was half surrounded by marshy ground and water meadows when Wilkinson bought it in 1778. Close to Wilson House, the earlier Wilkinson family home that also had some industrial works. Work on the house began the following year. Developing the grounds took

Secondary Sources

Dickinson, H. W., *John Wilkinson, Ironmaster ... With Numerous Illustrations*, (Ulverston: Hume Kitchin, 1914).
[http://www.oldcopper.org/Broseley/john_wilkinson RD.htm](http://www.oldcopper.org/Broseley/john_wilkinson_RD.htm))

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MS 3270, *A Plan of the Lands at Castlehead Lindall and Wilson House in the Parish of Cartmel and County of Lancaster*, surveyed by William Johnson, 1810.

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More, Samuel, *Travel Journals*, 4 volumes.

several years, including cutting into the rock and transporting soil up the hill. Wilkinson drained the surrounding mosses. Gardens and pleasure grounds occupied about 13 acres, with walled garden on the top of the hill.

Cumbria Archives, Barrow

Hart Jackson & Sons, Solicitors of Ulverston

James Stockdale Papers

DDHJ 4/3/2/7, Letters from John Wilkinson to James Stockdale, Cark, 1778-1795. 17 March 1780.

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BDHJ/206/1/11/2, Particulars, conditions of sale and plans of Castlehead Mansion (formerly residence of John Wilkinson, Esq.,) and of farms, houses, mill and hereditaments in Grange, Upper Allithwaite, Lindale, Witherslack and Meethop, to be sold at the Crown Inn, Grange, 28 and 29 August 1828 (2), Manor of Lindale and Hampsfield.

DDHJ 4/4/11, Correspondence re Dr Smiles 'Lives of the Engineers', 1860-65, Letter from James Stockdale to Samuel Smiles, October 1860.

Ironbridge Gorge Museum Trust

John Wilkinson

ARCH/31, Frank Dawson, Research Notes.

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DDHH 1/575, 'Particulars with Plan and Conditions of Sale of the Freehold Residential Estate known as 'Castlehead'', *Upper Allithwaite and Broughton East, and Meathop, Westmoreland: Castlehead estate*, 11 June 1907.

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Letter from John Wilkinson to James Watt, 26 March 1781.

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Castlehead, Westmoreland by William Daniell, 1815/6. Photo of print in author's collection.

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Clasemont
Swansea
Forest ironworks

Robert Morris Built in 1775 by Sir John Morris for his son, Robert. Architect John Johnson of Leicester. Some scoria in quoins, e.g. of gate posts. House existed for less than fifty years, the family moving to Sketty Park in 1821.

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University of Swansea Richard Burton Archives
Morris family, baronets, of Clasemont and Sketty Park

LAC/81/6, Commonplace book of Sir John Morris, containing quotations, aphorisms, family, business and estate memoranda etc.

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Miskell, Louise, *Robert Morris and the First Swansea Copper Works, c. 1727-1730*.

The Court
Bersham
(Associated:
Bradley Manor,
Brymbo Hall,
Castle Head, The
Lawns, Wilson
House)

John
Wilkinson

Wilkinson took over the family house at Bersham about a mile from Wrexham. Had an Handsome Avenue of Trees leading to it and is situated on [...] the Summit of the English Dyke [...] Add to this as excellent Kitchen Garden from whence we had Fruits in Abundance and Fish Ponds supplying the Tables with Tench in perfection.' Bersham works were situated on the brook which ran before the house. Corn mill also on the brook. Wilkinson made a fine head of water, 'filled with fish'. (More)

Cyfarthfa House
(Associated:
Cyfarthfa Castle,
Gwaelodygarth
and Llwyncellyn)

Richard
Crawshay

House in the midst of the first ironworks at Cyfarthfa, previously the house of Anthony Bacon who had established the ironworks.

Phillips, Steffan John, 'Caring for Morryston Park: Swansea's oldest garden?', *Welsh Historic Gardens Trust Bulletin*, (2019).

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Merthyr Tydfil,
Glamorgan
Cyfarthfa
Ironworks

Cyfarthfa Castle
(Associated:
Cyfarthfa House,
Gwaelodygarth
and Llwynellyn)
Merthyr Tydfil,
Glamorgan
Cyfarthfa
Ironworks

William
Crawshay II

House architect: Robert Lugar.
Gothic with twin gate lodges.
Parkland was originally c.160 acres,
further acquisition to 600 acres.
Construction 1824-5 of house,
parkland, extension to ironworks
and associated water system
constructed at the same time.
House located to have extensive
views over the ironworks.
Landscape designed as parkland
and pasture, including wild-flower

GTJo1567, *Cyfarthfa House and Works*, William
Pamplin, 1791-1800, sketch of house in the
ironworks with Glamorganshire Canal in foreground.
Richard Crawshay, *The letterbook of Richard
Crawshay 1788-1797 – Calandared by Chris Evans
with an introduction by G.G.L. Hayes*, (Cardiff:
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Including Portraits.]* (London: Robert Hale, 1967).

Primary Sources

The National Library of Wales

Cyfarthfa Papers

Letters of William Crawshay I and William Crawshay
II, Vol 1 Letter Book 1813-1817 of William Crawshay
I.

Cyfarthfa Castle Museum & Art Gallery

Cyfarthfa Castle by Penry Williams, 1824-1825,
watercolour, GTJ01578.

Main Entrance to Cyfarthfa Castle, Penry Williams,
1824, watercolour, GT J01574.

meadows, with a water system of large lake/reservoir, balancing ponds, leats and drainage all supplying and connecting to the ironworks. Key views from the house and park are to the ironworks and associated features like the Pont-y-Cafnau aqua/via-duct, Aeolus waterwheel and to Pandy Farm. First kitchen garden with glasshouse immediately behind the castle, later extensive terraced kitchen garden of 2.1 hectares; pinery reputed to have produced first pineapple in Wales. Icehouse, now restored, potentially originally with ornamental function of a viewing platform over the balance ponds towards the ironworks. Children's garden enclosed in castle wall. Crawshay family remained resident at Cyfarthfa Castle until 1889.

Cyfarthfa Castle with a distant view of Merthyr Tydfil, view to south, Penry Williams, 1824-1825, watercolour, GTJ01576.

Cyfarthfa Ironworks, interior at night, Penry Williams, 1825.

Cyfarthfa Castle and the balance ponds, Penry Williams, 1824-1825, GTJ01575.

Gwent Archives

Crawshay Brothers (Cyfarthfa) Ltd

D2.162, Letter Book of Richard Crawshay.

Tithe Map for Merthyr Tydfil, Gurnos, Welsh Tithe Maps – Places of Wales via

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**Dale House and
Rosehill House**
Coalbrookdale,
Shropshire

Darbys

Cyfarthfa ironworks sold to Dowlais Steelworks in 1902. Castle and park sold to local authority 1909/10 and became a public park.

Dale House was built by Abraham Darby I and was the main Darby home until Abraham II and Abiah built Sunnyside 1750-1751, moving there in 1751. From 1776, following some alterations, it was occupied by Abraham Darby III and his wife Rebecca until they moved to the Haye in 1780, from which time it was occupied by Joseph and Mary Rathbone (Mary was daughter of Abiah and Abraham Darby II).

Rosehill House built c. 1730s. was owned by Richard Ford and then by his son Abraham after his wife died in 1752 until 1760. Richard Ford II converted the summerhouse into a dwelling with 'garden orchard and a piece of arable or pastureland

Davies, A. N., 'Cyfarthfa Conservation Area, Character Appraisal', (Merthyr Tydfil County Borough Council, 2009).

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Ironbridge Gorge Museum Trust

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A Plan of Coalbrookdale, Thomas Slaughter, 1773, 1974.18.2.

The Cast Iron Bridge near Coalbrookdale, William Williams, 1780, oil painting.

The Upper Furnace Pool by William Westwood, 1835.

Shropshire Archives

Darby of Coalbrookdale (1654-1917)

1987/64/6 Anon, A Description of Coalbrook Dale Iron Works and the environs, c. 1834-50 dated from internal evidence.

Shropshire Council, Shropshire Museums

SHYMS: FA/1991/087/02, William Williams, *Morning View of Coalbrookdale*, 1777.

adjoining or near thereto'. It was then let to surgeon, Benjamin Wright until 1791 when it was occupied by Richard Dearman who was appointed manager of the works that year and lived there until 1804. Both houses look out over the ironworks and upper furnace pool. The walled garden with cruciform layout and summerhouse against the far end wall stretches uphill from behind Dale House.

SHYMS: FA/1991/079, F. Vivares, *South West View of Coalbrookdale, Shropshire*, [?1757/8].

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Derby Silk Mill
Derby

John and Sir
Thomas
Lombe

A small island garden with banqueting house in the River Derwent opposite the silk mills.

Digbeth
Birmingham
Ironworks, Slitting
mill

Lloyds

The 1731 and 1751 plans of Birmingham show small formal gardens associated with the slitting mill with its water courses integrated in the gardens.

Derby, taken from an old painting in the possession of Mr Harwood, Surgeon, Derby. A view of Derby from the east c. 1695. © picturethepast.org.uk

Derby Museums

A Prospect of Derby, c. 1725, oil on canvas. CC BY-NC-SA, https://artuk.org/discover/artworks/a-prospect-of-the-city-of-derby-61151/view_as/grid/search/keyword:derby-prospect-of-derby/page/1 Accessed 9/10/2019.

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MAP/308397, *The South West Prospect of Birmingham in the County of Warwick, Copied by T. Underwood for Mr W R Lloyd, from a Print in his Possession by J. & N. Buck, 1731.*

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Lloyd, Samuel, *The Lloyds of Birmingham, with Some Account of the Founding of Lloyds Bank. [with an Introduction by E. V. Lucas.]* (Birmingham: Cornish Bros., 1907).

Dowlais House John Josiah Guest Built c.1818, small surrounding garden, gate giving directly onto ironworks.
(Canford Manor, Dorset + Sully House, Newton Nottage Estate)

Duddeston Samuel Galton House built 1758 with extensive grounds. Galton rebuilt the old corn mill which by this time was being used for ironworks by John Farmer, including making gun barrels. Drawing room unadorned with paintings or a pier glass above the fireplace.
(Dudson) House
(Associated: Warley) Birmingham Ironworks

Primary Sources

Library of Birmingham

Galton Papers

MS 28/49, *Letter from N. Giles to Samuel Galton, Dudstone, 23 Dec 1807.*

MS 28/55, *Copy of Letter to William Sargant from S. T. G. (Samuel Tertius Galton) Birmingham, 9 October, 1816.*

MS 28/58, *Letter from James Woolley Birmingham to Samuel Tertius Galton with attached copy letter from Samuel Tertius Galton to James Woolley*, 6 October, 1816.

MS 28/70, Lease of Land at Dudson, 1 November 1819.

MS 3101/C/?D/1/1/1, Samuel Galton, Letter to daughter, Adele in Geneva, Monday 19 August 1818 from Dudson, 1818.

MS 3101/B/23/7, H. Galton's Pyrotechnical Exhibition, ND.

Wragge and Co., Solicitors, MS 28/74, Lease for term of 21 years (Duddeston), (Samuel Tertius Galton) to Thomas Lewis for annual rent of £142, 1835. (Including Plan).

Schimmelpenninck, Mary Anne, *Life of Mary Anne Schimmelpenninck ... Edited by her relation Christiana C. Hankin. vol. 1. Autobiography.-vol. 2. Biographical Sketch and Letters*, Second ed. (London: Longman, Brown, Green, Longmans and Roberts, 1858).

Secondary Sources

Pearson, Karl, *The Life, Letters and Labours of Francis Galton*, (Cambridge: Cambridge University Press, 1914).

Easy Hill House
Birmingham
John Baskerville
(1706-1775)
House adjacent to japanning and type works. Mrs Baskerville would show visitors the works while he showed the garden which included a grotto.

Etruria Hall
Burslem,
Staffordshire
Josiah Wedgwood
(1730-1795)
Ridghouse estate of 360 acres purchased 1767 for development of new 'useful' and 'ornamental' works together with Wedgwood's own estate including a house for his friend and partner Thomas Bentley. First works opened in 1769. Wedgwood family move into the Hall in 1771. Landscape developed in consultation with wife Sally, Thomas Bentley and William Emes, including the Trent and Mersey Canal in the experience as well as the works and gardens.

Primary Sources

Library of Birmingham

Boulton and Watt

MS 1633/4, Letter from Josiah Wedgwood to Dr Darwin, Lichfield. 10 July, 1765.

Wedgwood Museum

Wedgwood Etruria

21439-29 (1), Rough Draft of Life by Tom Byerley, 1795.

119/23105, Account drawn to Daniel Haywood for trees, 1777.

23107-119, Acct of Ded trees that are puld up [?Dught] of the plantations & are to be Replaced By Mr Haywards Expencc, 1776/7.

23650-122, 120 yds netting.

28410-39, Commonplace Book 2, c. 1780.
28632-4, First Cost of Buildings at Etruria, 1768.
28636-43, Admeasurement of land taken from
Ridgehouse Farm measured 25 May 1780, 1780.
28642-43, Account of Building and Improvements at
Etruria Estates since the purchase at Xmas 1787.
28690-43, Ledger, 1778.
28698-43, Ledger, 1769, Carriage from Trentham in
1769.
55/30661-2, Payment to William Emes - Crewe –
Payment.
23105-23110/119, Josiah Wedgwood
Esq Drn to Danl Haywood, 1776.
E25- 18127, Letter Josiah Wedgwood to Thomas
Bentley, 15 September 1766.
E25-18541, Letter from Josiah Wedgwood to son,
19 October 1775.
E26-18977, Josiah Wedgwood, Letter to Samuel
More, 1788.
E26-18980, Letter, Josiah Wedgwood to Mr Trevis,
Gardiner at Chatsworth, endorsed 31 May 1788.
E26-19093, Josiah Wedgwood, Letter to Son John,
Etruria 26 December, 1786.

E62-33418, Ledger D.

43-28699, Drawing by Wedgwood of the
Ridgehouse Estate.

Letters Volume 2, 1767-68, 10th April 1768, p. 141.

Letters Volume 2, 1767-68, 16th January 1768, p.
111.

Letters Volume 2, p. 86.

Letters Volume 2, p. 106.

Letters Volume 2, p. 110.

Letter Book Vol. X, Letter XXXIX, p. 94, Letter from
Josiah Wedgwood to Thomas Bentley, 20th June
1776.

Letters, Volume XIV, 13 March 1780.

Letters, Volume XIV, 18 March 1780.

W/M 1460, Letter from (Susannah) Sukie
Wedgwood to her father, 1782.

W/M1735, Etruria 25 June 1779 to H. Henshall &
Co., 1779.

Liverpool

L54-30651, Thomas Wedgwood, Letter to his
mother with a note to his brother Josiah, ND.

L-17725-96, Josiah Wedgwood, Letter to Lord
Dundonald (copy), London, 26 March, 1791.

100/18600, Smith, Barbe, and Downing, 8ft portable octagon temple £20, 1799.

Plan of Etruria Works and waterfront, 1805.

Painting on tile of Etruria Hall, James Bakewell, 1773, aka 'Stringer Plaque'.

Wedgwood Family Portrait, George Stubbs, 1780, oil on wood panel.

Etruria Hall from a sketch and wooden engraved print block c. 1770.

Derbyshire Record Office

Hurt Family of Alderwasley

D2535/M/19/1, William Emes, *A Plan of the Park and Part of the Demesne Lands at Alderwasley the Seat of Francis Hurt Esqr with some Alterations by Wm Emes*, 1784.

John Rylands Library, University of Manchester

Wedgwood Correspondence

GB 133 Eng MS 1109, List of Male Servants, May 1794. Also Wedgwood Museum 8982-26.

GB 133 Eng MS1110, De Louthembourg, Letter to Josiah Wedgwood, 11 March 1785.

GB 133 Eng MS 1109, Josiah Wedgwood, Letter to Mr Wright 29 April 1784.

National Archives (Kew)

PROB 11/1264/14, Will of Josiah Wedgwood of Etruria, Staffordshire, 2 July 1795.

Staffordshire Archives, Stafford

Papers of the Lane Family of Kings Bromley

D6179/1/3, *A Plan of the Lands around Bromley Hall, the seat of John Newton Esq. with some alterations by William Emes, 1778.*

Canal Plans

D3191/2/4, *Plan of Grand Trunk Canal (Trent and Mersey Canal) from Etruria potteries Parish Stoke on Trent to Grange Bridge Parish Burslem, n.d. probably early 19th century.*

University of Keele Library

WM 1565, Letter from Josiah Wedgwood (II) to James Caldwell, 19 December 1810. Also at <http://www.jjhc.info/caldwellnotes1820.htm>

Accessed 28/8/2019.

William Salt Library

William Salt Original Collection

s1909/5, Thomas Hargreaves, *Map of the Staffordshire Potteries & Newcastle-under-Lyme*

Including their Vicinities Shewing the Limits of the Boroughs, Parishes, Townships, etc, 1832.

Etruria works, Anonymous [Stebbing Shaw], watercolour, 1794.

Gentleman's Magazine, (December 1794), (p. 1078).

Secondary Sources

Gater, Sharon and David Vincent, *The Factory in a Garden Wedgwood from Etruria to Barlaston - the Transitional Years*, (Keele, Staffs: Keele Life Histories Centre, University of Keele, 1988).

Kelly, Alison, *The Story of Wedgwood*, Revised edn (London: Faber and Faber, 1975).

Meteyard, Eliza, *Life and Works of Josiah Wedgwood: From His Private Correspondence and Family Papers*. 2 vols. (1865).

Salt, Kevin Leonard, *The History of Etruria, the Rise and Decline of the Factory Community Established by Josiah Wedgwood*, (Barlaston, UK: The Wedgwood Museum Trust, 2006).

Warrillow, Ernest J. D., *History of Etruria, Staffordshire, England, 1760-1951*, Coronation - 3rd

Farm
Sparkhill,
Birmingham

Sampson and Samuel Lloyd Purchased by Sampson Lloyd I in 1742 with fifty-six acres, a farmhouse and out-buildings for £850. The avenue of elms in front of the house was planted in 1745. The pleasure garden was laid out by Mrs Knowles, the friend of the Lloyds and Dr Johnson. One choice summer arbour, called the fish-house, was placed by the pond, and another was also erected, in a more secluded situation, lighted by a window containing blue, green, yellow and purple panes of glass.

and final edn (Hanley, Stoke-on-Trent: Etruscan Publications, 1953).

Randall, Thea, 'Fit for a Gentleman: The Creation of Etruria Hall', in *Wedgwood International Seminar - Proceedings of the Sixty-First Annual International Seminar*, ed. by Anne Forschler-Tarrasch (Barlaston, England: Wedgwood Internal Seminar, 2016), pp. 59-68.

Primary Sources

Library of Birmingham

Albright Family of Edgbaston

MS 1509/4/1/3 Finding No MS 1509/4/3 [Partially unlocated], Drawing of Farm Pool by Rachel Albright.

Ordnance Survey Map Warwickshire XIV.10 (Birmingham) Surveyed 1888, 1890

Secondary Sources

Lloyd, Samuel, of the British and Foreign Bible Society, and E. V. Lucas, *The Lloyds of Birmingham, with Some Account of the Founding of Lloyds Bank. [with an Introduction by E. V. Lucas.]* (Birmingham: Cornish Bros., 1907)

Fountain Place
Burslem, Stoke-
on-Trent,
Staffordshire
Pottery

Enoch Wood

Fountain Place works said to have incorporated four or five separate pot works, and were developed from the late 1780s; the works were to either side and to the east of Wood's House. Grounds of about four acres, including seats, and hermitage with coloured glass.

Primary Sources

Chipstone Foundation

2001.79.2., *West View of the Manufactory of Messrs. Enoch Wood and Sons, Burslem*, Unknown artist and engraver, 1830-1840. Engraving in black with hand colouring in brown, green, tan and blue on paper, 8 1/8 x 10 1/2 inches (examined in frame).

2001.79.2., *East View of the Manufactory of Messrs. Enoch Wood and Sons, Burslem*, unknown artist and engraver, 1830-1840. Engraving in black with hand colouring in brown, green, tan and blue on paper, 7 3/8 x 10 inches (examined in frame).

The Potteries Museum & Art Gallery, Stoke-on-Trent

Enoch Wood Papers

PM1/1/23, Plan of Fountain Place, drawn by Thomas Hargreaves, Land Surveyor, Burslem.

PM1/1-42, Enoch Wood Memoir, 1836.

PM1/1/86-1, Mr Ashton's Poem written after seeing the Manufactory as noted in Enoch Wood's Memoir, 1836.

PM1/1/86-1, Enoch Wood note on Mr Ashton's Poem.

Stoke-on-Trent City Archives

Wood Family of Burslem

D4842/16/5/47, *Plan of Property Situate in the Parish of Burslem in the County of Stafford Being part of the Estate of the Late Enoch Wood Esq^{re}, 1845.*

William Salt Library

William Salt's Original Collection

M1644/1/19, *A Representation of the manufacturing of earthenware : with twenty-one highly finished copperplate engravings, and a short explanation of each, shewing the whole process of the pottery, 1827.*

SV II.163c, *West View of the House and Manufactory of Enoch Wood, Esq., drawn and engraved by Edward Brooke, c. 1818-1846.*

University of Keele Special Collections

Warrilow

Fountain Place, demolition of flint mill below Enoch Wood's factory c. 1880, Warr 494 Burslem.

The Gnoll
Neath, Glamorgan
Ironworks

Mackworth

Gnoll estate was first bought by the Evans family in 1658 from the Earl of Pembroke and the first house built by Thomas Evans. In 1686 Sir Herbert Evans' daughter and heiress married Sir Humphrey Mackworth, the house was extended and formal gardens created. Engaged Thomas Greening. The house was further extended in 1730 by Herbert Mackworth with extensive work in the gardens including the formal cascades undertaken by 1728, and in the 1740s the natural cascades,

Diaries of James Caldwell,

<https://jjhc.info/caldwellnotes> Accessed 2/11/2019.

Secondary Sources

Falkner, Frank, *The Wood Family of Burslem, A Brief Biography of those of its Members who were Sculptors Modellers and Potters.*

<http://www.thepotteries.org/walks/burslem/p.htm>

Accessed 2/11/2019.

Primary Sources

West Glamorgan Archive Service

Tennant Estate Papers

D/DT 2297, *A Plan of the Town & Port of Neath in the County of Glamorgan Being Part of the Estate of Sir Humphry Mackworth Situated near y^e Bristol Channel, ... by M. O'Connor', c. 1720.*

Gnoll Estate Papers

DD GNE/1, *Gnol Demesne and Lands contiguous Belonging to H Mackworth Esq^r MP For Glamorgan,* B Jones, 1740-65.

D/D Gn/E/3B, *Map of part of Gnoll Estate in the County of Glamorgan the Property of Capel Leigh Esq^r, Surveyed & Drawn by Paul Padley 1801.*

Pennant MS 69

grotto etc in Mosshouse Wood. Sir Herbert Mackworth commissioned John Johnson of Leicester for further extension of the house creating a gothic mansion. Estate was passed to the ownership of Capel Hanbury Leigh on his marriage to Molly, Lady Mackworth, widow of Sir Robert Humphrey Mackworth, and he sold it to Henry Grant of Wormley, Hertfordshire; parcels of the estate were later sold. The house was taken into the ownership of Neath Borough Council in 1923 and was demolished in 1957.

Great Barr Hall
Staffordshire

Samuel
Galton

Leased from c. 1785, owned by Sir Joseph Scott. Surrounded by parkland, with three lodges, an expanse of water and from its hills views including to Birmingham and Sandwell.

MS 2589B, Wyndham, P., 'A Gentleman's Tour through Monmouthshire and Wales in the Months of June and July 1774'.

Secondary Sources

CADW, 'Register of Historic Parks and Gardens of Wales: The Gnoll'.

Dictionary of Welsh Biography,

<https://biography.wales/article/s-MACK-HUM-1657>

Accessed 28/3/2020.

Primary Sources

Library of Birmingham

Galton Papers

MS 3101/C/D/1/1/1, Samuel Galton, Letter to daughter, Adele in Geneva, Monday 19 August 1818 from Dudson, 1818.

Secondary Sources

**Gwaelodygarth
House**

(Associated:
Cyfarthfa Castle)
Cyfarthfa
Ironworks

William
Crawshay II

Built by Richard Crawshay possibly for his daughter Charlotte and son-in-law Benjamin Hall. William Crawshay II lived here until he moved in to Cyfarthfa Castle. It stood in its own grounds on the edge of the Cyfarthfa estate with pleasure grounds and parkland, glasshouses, an east and west drive one with a lodge. It did not have an outlook over the works. Fire destroyed part of the building in 2003, now converted to multiple residential with further housing in the immediate vicinity.

Halliwell Hall
(Associated: Moss
Bank and Smithills
Hall)
Nr Bolton,
Lancashire

Richard
Ainsworth

Estate bought 1814 from James Dewhurst, heir of their former landlord Captain Roger Dewhurst.

Heathfield
 (Associated:
 Harper Hill,
 Handsworth and
 Doldowlod
 House/Hall,
 Radnorshire)

James Watt
 New house was built at Doldowlod
 by James Watt II, architect Robert
 Mylne, modelled loosely on Aston
 Hall.

Ketley Hall
 Ketley, Shropshire

Joseph
 Reynolds
 House considerably enlarged
 following his marriage to Deborah
 (Dearman).
 Ketley Canal completed 1788 was
 routed very close to house; first
 inclined plane linked the canal to the
 level of the ironworks below.

Knypersley Hall
 (Associated:
 Islington House,
 Salford),
 Knypersley,
 Staffordshire

Sir Nigel
 Gresley, Sir
 Nigel Bowyer
 Gresley, John
 and James
 Bateman
 Previous manor house replaced by
 the Bowyer family in the eighteenth
 century, passed by marriage to
 Gresley family who sold it to James
 Bateman of Bateman and Sherratt,
 who had business interests in the
 area.

Primary Sources

Shropshire County Archives

Lilleshall

972/7/1/37, *Plan of the manor of Ketley*, late 18th
 century.

972/7/1/38, *Plan of the manor of Ketley* By Samuel
 Botham, 1794.

972/7/1/39, *Plan of the manor of Ketley*, 1839.

Primary Sources

Staffordshire Record Office

Records of Staffordshire and Worcestershire Canal
 Navigation Co.

D3186/8/1/30/4, *Plan of the Land intended to be
 taken for the new Reservoir at Knypersly*, taken from
*Plan of land for a new reservoir at Knypersley, ps.
 Biddulph and Norton in the Moors.*

<p>Lark Hill Preston, Lancashire</p>	<p>Samuel Horrocks</p>	<p>Built by Horrocks close to the Horrocks mills in Preston, a small wood screening it from Frenchwood Mill. House built 1794 with 30 feet long conservatory, mushroom house, peach house. Horrocks moved in 1797. Further small parcels of land bought. In 1804, the Swill Brook was landscaped to include two connected ponds with small bridge over.</p>
<p>The Lawns (Associated: Bradley Manor, Brymbo Hall, Castlehead, The Court, Wilson House) Broseley, Shropshire</p>	<p>John Wilkinson</p>	<p>Built in 1727. Called ‘headquarters’ by Wilkinson, it being his main base. He commissioned Thomas Farnolls Pritchard (architect of the ironbridge) to provide a new chimney piece. Close to his furnaces at New Wiley, probably visible from the house and grounds. Relatively small grounds extending</p>

William Salt Library

Greenway Bank, (near Knypersley), L. J. Wood, ND [c.1830-1840], watercolour painting, SV IV.234.

Primary Sources

Lancashire Archives

Documents of Unknown Provenance

DX 2044/147, *Plan of the Township of Preston Divided into Ten Districts, Scale: 1 in to 42 yds, District No. 4*, William Shakeshaft, Land Surveyor, 1808.

Secondary Surces

Burscough, Margaret, *The Horrockses: Cotton Kings of Preston* (Lancaster: Carnegie Publishing, 2004).

behind the house, with paddocks, possibly orchard, and pool, as More notes fishing there. In 1800, Wilkinson leased the house to John Rose, china manufacturer (Coalport China).

Lightbounds
(Associated: Moss Bank)
Bolton, Lancashire

Peter
Ainsworth I

Originally leased from Captain Dewhurst.
Moved to Lightbounds after his marriage to Alice Calland.

Llwyncellyn
(Associated: Cyfarthfa House)
Merthyr Tydfil
Cyfarthfa and
Ynysfach
ironworks

Richard
Crawshay

Overlooked Ynysfach ironworks, the first Cyfarthfa furnaces to have steam powered blast. Richard Crawshay lived at Llwyncelyn until after Anthony Bacon's wife died when he moved into Cyfarthfa House by the Cyfarthfa works.

Masborough Hall
(Associated: Clifton House)
Rotherham,
Yorkshire

Samuel
Walker

Primary Sources

Rotherham Archives

Walker's account books for 1782 in 'The Walkers - Rotherham's 18th Century Ironmasters', (Rotherham Local History Library).

Ironworks

<p>Mellor Lodge Mellor, Derbyshire</p>	<p>Samuel Oldknow</p>	<p>Bought Bottoms Hall estate in 1787, began building the mill that came into production in 1793, diverted the River Goyt, dammed it and constructed reservoirs. Continued to buy further land, securing water rights. Mortgaged the whole of his Mellor and Marple estates to Arkwright, but continued to purchase farms. Built roads, bridges, coal mines, works' housing. House grounds relatively small between the River Goyt and the main mill pond.</p>
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Secondary Sources

Guest, J., *Historic Notices of Rotherham*, (1879).

Guest, J., *Relics and Records of Men and Manufactures at or in the Neighbourhood of Rotherham*, (1865).

Primary Sources

John Rylands Library, University of Manchester

Oldknow Papers

Stockport Advertiser [and Guardian] 1 November 1928), p. 2. Advertisement, 'Extensive Sale of the valuable household furniture, plate, glass, china [...] library books, and other effects of the late Samuel Oldknow, of Mellor, in the County of Derby, Esquire, deceased, to be held on 8th December 1828 and the four following days.'

Marple Local History Society

Mellor Lime Kilns from a glass negative.

Marple Aqueduct, Joseph Parry, engraving of painting, 1805.

Mellor Archaeological Trust

Mellor Mill, Joseph Parry (1744-1826), c. 1805, oil on canvas.

**Staffordshire and Stoke on Trent Archive
Service**

Records of the Staffordshire County Quarter
Sessions

Q/RUM/59, *Plan and book of reference of Cut or Canal to be made from and out of the Canal belonging to the Company of Proprietors of the Forest Canal...*, W. Johnson and Son, Surveyors, Manchester, 1825.

Printed Primary

Farey Sen., John, *General View of the Agriculture and Minerals of Derbyshire; with observations on the means of their improvement drawn up for the consideration of the Board of Agriculture and Internal Improvement*, (London, 1811-17).

Secondary Sources

Unwin, George, *Samuel Oldknow and the Arkwrights*. 2nd ed., (Manchester: Manchester University Press, 1969).

Moseley Hall John Taylor Humphry Repton Red Book, 1792.
Birmingham

Moss Bank House
(Associated:
Smithills Hall and
Halliwell Hall)
Bolton, Lancashire
New Eagley Mills
Bleachworks

Richard
Ainsworth

Built by Peter Ainsworth II for son Richard, 1786-90 with coach house, stables and dog kennels in a parkland setting. Inherited by John Horrocks Ainsworth who made further improvements including new ponds, glasshouses, heated aviary and a tower for astronomy. Later when the area known as The Moss was no longer required for laying out the cloth to bleach, it was developed with lawns, fountains, and kitchen garden, by head gardener, Joseph Kefford, formerly at Chatsworth.

The house has gone but the gardens and park are a public park, the astronomy tower and a reduced factory chimney remaining.

The Mount
(Associated: ?
Exeter House,
Derby)

Jedediah
Strutt

Modest house with small gardens near to Milford cotton mills and overlooking the river.

Primary Sources

Bolton Archives & Local Studies Service

[Ainsworth of Lightbounds, Smithills, and Moss Bank](#)
ZAH/10/4(8), Photograph of Moss Bank House, with canal in foreground.

[Jackson, Joseph and Sons of Bolton, Estate Agents & Surveyors](#)

ZJA/237/1, *Plan of Moss Bank Estate in the Township of Halliwell Belonging to J. H. Ainsworth Esq.* Surveyed by H. Thornton, 1833.

[Collection of Maps and Plans](#)

ZZI/55/4, *A Plan of Premises and Bleach Works situate in the Township of Halliwell Belonging to Richard Ainsworth Esq, 1823.*

Milford, Derbyshire

The Mount
Penkhull,
Staffordshire

Josiah
Spode II

Begun with purchase of seventeen acres in 1803 and he moved into the house in 1804. By 1827 further land purchases extended the grounds to fifty acres. Described by Shaw as one of the best mansions in the district, 'surrounded by extensive gardens and pleasure grounds, and enjoying a prospect almost unbounded, over the vicinity and the adjacent counties.' Ward described the gardens as, 'splendid, and amongst several houses of the same kind was one grapery, the produce of which was devoted to the sick poor, and not a bunch would he allow to be gathered from thence for any other purpose. A cart loaded with vegetables went round twice a week amongst his dependants, from which they who

Printed Primary Sources

Gentleman's Magazine, 1827, ii, p.470, Obituary of Josiah Spode II.

Secondary Sources

Leonard Whiter, *Spode : a history of the family, factory and wares from 1733 to 1833*, 2nd ed. edn (London: Barrie and Jenkins, 1978).
Andrew Dobraszczyc, *Josiah Spode's House: The Mount*, Social History Walks (University of Keele), citing A letting notice in the Staffordshire Advertiser, 24 November 1838.

were most in need were supplied.’
 (Extract from Mary Bagot’s Journal,
 reprinted in *Links with the Past*,
 1902, by Mrs Charles Bagot; Mary
 Bagot was wife of the Rev. Walter
 Bagot brother of Lord Bagot; he held
 the family living of Blithfield and
 Leigh for many years; Mrs Charles
 Bagot by her own account was on
 friendly Terms with Spode IV from
 1866 to 1870 – Note 61 p. 233)
 (Whiter p. 76)

Nantyglo House,
 Monmouthshire

Built by Crawshay Bailey close to
 the Nantyglo ironworks. Also built
 adjacent defensive farm buildings
 with fortified round tower in 1816 in
 the event of civil disturbance.

New Grange,
 Leeds
 (Associated:
 Headingley House)

John
 Marshall

Rented New Grange in 1805 with its
 ‘extensive grounds’, previously living
 in Meadow Lane near the mill,
 further land later rented.

Secondary Sources

Fletcher, J. S., *The Story of the English Town:
 Leeds* (London: Society for Promoting Christian
 Knowledge; New York: Macmillan, 1919).
 Rimmer, W. G. *Marshalls of Leed Flax-spinners
 1788-1886* (Cambridge University Press, 1960).

The Oaks
Turton, near
Bolton, Lancashire
(Associated:
Lightbounds)

Ashworth Classical. Built by John Ashworth in 1820 but occupied by his son Henry from 1823. Overlooked New Eagley Mill and set in estate with Great and Little Oaks farms of 102 acres. Mill gardens at New Eagley laid out after 1818 by Henry Ashworth. At Egerton Mill fruit trees were grown against the side of the mill and at Bank Top evergreens were planted beside the cottages in 1836 to make them more attractive.

Primary Sources

Bolton Archives & Local Studies Service

Ashworth

ZWL/69, Henry Ashworth Personal Accounts.

Bolton County Borough: Miscellaneous Papers

ABZ/36/1, *Plan of Land in Sharples, Little Bolton and Turton in the County of Lancaster Belonging to Henry and Edmund Ashworth, or Held by them as Lessees*, W. Johnson and Sons, Land Surveyor, Manchester, 1833.

ABZ/36/2, *Plan of Lands in Turton in the Parish of Bolton Le Moors and County of Lancaster Belonging to John Ashworth*, William Johnson, Land Surveyor, 1833.

Ashworth Messrs, New Eagley Mills

ZZ/413/1, Rhodes Boyson, Research Notes.

New Eagley Mill 1830. Plate III in Rhodes Boyson, *The Ashworth cotton enterprise : the rise and fall of a family firm*, (Oxford: Clarendon P, 1970), painting at the time in the ownership of the Boyson family.

Secondary Sources

**Penwortham
Hall/Lodge**
Preston,
Lancashire

John
Horrocks

Twenty one acres bought 1800 on a hill on the south of the River Ribble. Once mature there were shrubberies , an orchard, a pond and pasture, conservatory, peach house, tomatoe houses and vinery.

Boyson, Rhodes, *The Ashworth cotton enterprise : the rise and fall of a family firm*, (Oxford: Clarendon, 1970).

Billington, W. D. and M. S. Howe, *Smithills Hall*, (Halliwell Local History Society, 2010).

Billington, W. D. ed., *Captain Dewhurst & his Diary*, (Lancashire: Self-Published, 1989).

Primary Sources

Lancashire Archives, Preston

Lancashire Evening Post Collection

DDPR 97/2, Catalogue of the Sale of Wines, Books, Furniture, &c. &c. at Penwortham Lodge, Near Preston, Monday 3rd of August 1829, and nine following days.

Harrison, Willis, & Moore, Lancaster, land agents and surveyors

DDHH 1/443, *Map of Penwortham Lodge*, P. Park, Surveyor, Preston, (watermark 1827).

Secondary Sources

Burscough, Margaret, *The Horrockses: Cotton Kings of Preston* (Lancaster: Carnegie Publishing, 2004).

<p>Penydarren House Merthyr Tydfil Penydarren Ironworks</p>	<p>Samuel Homfray</p>	<p>Penydarren House was built on former Gwaelodygarth land in 1786, reputedly with the proceeds of a bet between Samuel Homfray and Richard Crawshay. In 1813 Samuel Homfray moved to concentrate on the works at Tredegar. Penydarren though opposite the works was sufficiently separated by its pleasure grounds. There was a fish pond and a sequence of three ponds possibly performing a similar purpose to the lake-reservoir and balance ponds at Cyfarthfa.</p>	<p>Primary Sources Gwent Archives <u>Hanbury</u> D1147.13 (VA 174), Plan of Blaenavon and Nantyglo Liberty. Pontypool Estate Office <u>Hanbury</u></p>
<p>Pontypool Park Pontypool, Monmouthshire Ironworks, tinning and japanning</p>	<p>Hanbury</p>	<p>House: classical Georgian. Garden 5 acres (including Cherry Orchard), Park 127 acres (Total on 1752 Plan 152 acres). 1681-1719 – formal layout c. 1750-65 – probably some refashioning to complement remodelled house.</p>	

Late example of formal garden with canal, bowling green and walled enclosure close to the house. Canal and adjoining ponds were part of the water system for the ironworks, other ponds on carriage route through the park. Ironworks directly in view of the house and a feature in the park. Sweet chestnuts a key parkland tree and productive for charcoal, including in a single line going uphill; possibly also limes. 1800-10 – de-formalised. Kitchen garden moved to hill site north of the house. 1830s – 1865 American Garden, Shell Grotto, Icehouses built, Folly Tower rebuilt. c. 1872, Italian Gardens 1920 Park transferred to local authority as public park.

M. Jones, *An Accurate Plan of the Seat and Park of the Honorable Capel Hanbury Esq. with inset South Prospect*, 1752.

Anon., *Ponty Pool in the County of Monmouthshire, the Seat of Capel Hanbury Esq.*, 1753.

The South View of Pontpool House, The Seat of John Hanbury Esq in the County of Monmouth, c 1765, Japanned painting.

John Wood, Surveyor, Edinburgh, *The Grounds around Pont-y-Pool belonging to C. Hanbury Leigh Esqr Lord Lieut of the County*, 1836.

The Folly Tower at Pontypool, Anon., early C19.

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Quarry Bank
Styal, Cheshire

Samuel Greg Land leased from Lord Stanford until bought by Robert Hyde Greg in 1836 at which point the gardens extended to include the walled kitchen garden. Work begun on mill 1782. By 1801 dam and stone weir built. House begun 1790s, family moved in permanently 1815. In 1826, the American naturalist John James Audubon wrote of 'Quarry Bank, a most enchanting spot, situated on the edge of the river; the grounds truly picturesque and improved as much as improvements can be...'

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Hannah Greg, 'A Collection of maxims, observations &c.', 1799.

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<p>Rheola Neath, Glamorgan</p>	<p>John Edwards</p>	<p>John Nash house with picturesque estate buildings. Mainly developed 1812-1813 and 1828-1829. Bought by John Edwards from Capel Hanbury Leigh c. 1800. (It was therefore presumably part of the Gnoll estate.)</p>	<p>Primary Sources Derbyshire Record Office Ordnance Survey "1" Inch 1st Series 1880, M744 sheets 34.6 and 34.7, Willersley Castle and Masson Mills.</p> <p>Secondary Sources Hool, David and others, <i>Rock House, Cromford</i>, 2009. Fitton and Wadsworth, <i>The Strutts and the Arkwrights 1758-1830 : a study of the early factory system</i> (Manchester : Manchester U. P., 1958 (1973)). Craven, Maxwell, and Michael Stanley, <i>The Derbyshire Country House</i> (Landmark Publishing Ltd, 2001).</p>
<p>Rock House Cromford, Derbyshire (Associated: Willersley Castle)</p>	<p>Sir Richard Arkwright</p>	<p>Home of Arkwright from 1776. Built on the rock above where the mills were built. Outlook over meadows of River Derwent valley. Sale of land to the east for the Cromford Canal took away some of the lawn and productive garden. Has stone boat house on the canal. Mews has Campanile with original chinoiserie detail. Remained in main Arkwright family until early twentieth century.</p>	

Sabbath Walks

Coalbrookdale,
Shropshire
(Associated:
Ketley Bank
House/The Bank,
Darby Houses)

Richard
Reynolds

Public walks laid out by Richard Reynolds in 1780s along the hillside in Coalbrookdale. Paths with seats, and a rotunda with turn seat on the promontory of Lincoln Hill with extensive views and alcove; Doric temple and cottage in the wood for his daughter Hannah Mary, both built by 1784. Incorporates old plateways and charcoal hearths.

Primary Sources**Shropshire County Archives**

Darby of Coalbrookdale (1654-1917)

1987/64/6, Anon, *A Description of Coalbrook Dale Iron Works and the environs*, c. 1834-50 dated from internal evidence.

Ironbridge Gorge Museum Trust

Labouchere

LAB/Assoc/42, Hannah Reynolds Diary 1762.

Lab/ASSOC/10, Ford/Goldney [Letter] Book 1732-1776.

A Plan of Coalbrookdale, Thomas Slaughter, 1773, 1974.18.2.

Printed Primary (British Library)

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Smithills Hall

Nr Bolton,
Lancashire

Ainsworths

Peter Ainsworth II and his son Richard purchased the hall in 1801, from Miss Byrom for £21,000; it was crossed by water ways, thus it secured the catchment for the bleachworks. Also crossed by the proposed route of the Little Bolton Branch of the Bolton & Nightingales Turnpike Trust Road, of which the Ainsworths were trustees. The hall was improved for Richard's son Peter III.

Soho
Handsworth,
Birmingham

Matthew
Boulton

Boulton leased thirteenth acres with small slitting mill in 1761. Purchased in 1790. Over time added further land until at his death the estate amounted to 200 acres. Main garden features developed between

Belford, Paul, 'Sublime Cascades: Water and Power in Coalbrookdale', *Industrial Archaeology Review* XXIX, no. 2 (2007): 133-48.

Pooley, Michael, 'Coalbrookdale: 3 Historic Woodland Walks', (Countryside Trust).

Primary Sources**Birmingham Museums Trust**

North East View of Soho Manufactory, Francis Egerton junior, 1801, coloured aquatint engraving.

Temple of Flora and Shell Pool at Soho, John Phillip, c. 1795, pen and ink.

the house and the Mint: including Temple of Flora, hermitage, memorial to Dr Small, cascades, library house. Landscape changed over time, including the watercourses.

Cascade from Shell Pool to Little Hockley Pool, John Phillip, ND/c. 1794, pen and ink.

Soho, John Phillip, water colour painting, 1796.

Library of Birmingham

Boulton and Watt - Matthew Boulton and Family Papers

MS3219/7/1/28, Letter, Ann Watt to Gregory Watt, 13 November 1796.

MS3782/12/60/265, Memorandum, dispute between Boulton and Fothergill, n.d. [1766].

MS3782/12/69/161, Matthew Boulton to Charlotte Matthews, 7 Aug 1799.

MS 3782/12/108/68, Notebook 'N. B. 27 General', 'Agriculture 1793', containing Matthew Boulton's plan of his landholding at Soho in 1793, 1793-99.

MS3782/12/108/70, Boulton's Poem, 'Notebook', 1795.

Richard Fowler and Sons, surveyors and estate agents of Birmingham (also known as Jewel Baillie collection)

BAH 134251, MS 20/B/12/3/1, J. Piggott Smith Map of Birmingham, 1828.

Secondary Sources

St Helen's House
Derby

Jedediah
Strutt

Stover Lodge,
Devon

James
Templer

Developed by Templer with eclectic array of garden buildings in the 1770s. Canal (opened 1792) and tramway for transporting granite from Dartmoor and china (ball) clay from the Bovey basin that was used by the Staffordshire potters, including in Wedgwood's creamware.

Sunnyside/Sunni side (Associated Dale House, Rose

Abraham
Darby II

Abraham and Abiah moved in 1751. Contemporary paintings indicate a formal landscape, but some twenty

Ballard, Phillada, Val Loggie, and Shena Mason, *A Lost Landscape : Matthew Boulton's Gardens at Soho* (Chichester, West Sussex, England: Phillimore, 2009).

Dickinson, H. W., *Matthew Boulton*, ([S.l.]: [s.n.], 1936).

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Primary Sources

Ironbridge Gorge Museum Trust
[Labouchere](#)

House, and
Sabbath Walks)
Coalbrookdale,
Shropshire
Coalbrookdale
ironworks

years later More describes park with grottoes. A scrap plan in a Lease of 20th October 1809 shows the yard adjoining the house with a 'Mixon' with Rabbit House and Clothes Yards with Bakehouse. Mixon is an unusual term, usually used for a muck heap.

LAB/Deb/2 2nd Volume, Abraham Darby III Books sold at auction 12 May 1789, from the Diary of Deborah Darby 1789-90.

LAB/Sar/2/3, Poem written by Sarah Darby and placed over the entrance to her Grotto, c. 1758.

Lab/Sar/2/1, Verses intended for S Darby's Summer House, Coalbrook Dale, signed by Mary Knowles, Undated.

LAB/Misc/33/5/5, Note by Lady Labouchère on the link between the Lloyds and Darbys, 31 August 1982.

Labouchere 5/4/5, photograph of a watercolour painting by A. Tregellis done for Abraham Darby II.

Lab/Deb/1, 1779-1789 Deborah Darby's Diary, vol 1; written in her husband's old Cash book.

Lab/Deb/2, 1789-1798 Deborah Darby's Diary, vol 2; Two old ledgers, rebound into one volume in 1930.

British Library

Uncatalogued

More, Samuel, Travel Journal, Volume 2, West Midlands, North West England and North Wales in 1776 and 1780.

Warley
(Associated:
Duddeston /
Dudson, Great
Barr Hall)
Smethwick,
Staffordshire

Samuel
Galton

Estate purchased 1792. Profits from war amounted to £139,000 in 1799. Repton visited 1794, Red Book 1795. Architect of new house built c. 1820, was Robert Lugar. House, neo-gothic, completed by Hubert Galton.

Shropshire County Archives

Darby of Coalbrookdale (1654-1917)

1987/64/6, Anon, *A Description of Coalbrook Dale Iron Works and the environs*, c. 1834-50 dated from internal evidence.

1987/27/3, Lease 20th October 1809.

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Winkworth, Amanda, 'Sunniside Arboretum, Coalbrookdale - A Preliminary Report', in *Ironbridge Archaeological Series*, ed. by Hilary Thompson (Ironbridge: Ironbridge Gorge Museum Archaeology Unit, June 1988).

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Galton Family of Birmingham and Warley
FP1/1 (712.609427/WAR), '*Red Book*' by landscape gardener Humphrey Repton of Hare Street, near Romford, Essex, for Warley Estate, property of Samuel Galton, (March 1795), (copy).

Warmley
Warmley,
Kingswood,
Gloucestershire
Brassworks

William
Champion

House late 1740s, grounds laid out 1748-1768. Echo Pond may have had earlier industrial use. Main lake-reservoir built c.1752. Grounds include mount, large icehouse adjacent to works building at bottom end of lake-reservoir, summerhouse built on small bridge, boathouse, statue of Neptune on small island in lake-reservoir, extensive grotto linked into the works water system.

Library of Birmingham

Galton Papers

MS 3101/B/23/5, Mrs Howard Galton with Douglas Fox's love, typescript of The Families of Douglas and Marianne Fox of Derby, N.D.

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MS. Add. 6294, Banks, Sir Joseph, Journal of an Excursion to Eastbury and Bristol etc. in May and June 1767.

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4964/28, Marriage Settlement – William Champion and Ann Bridges, 1 April 1741.

Gloucestershire Records Office

Badminton Muniments

D421/B1, An Acct of Warmley Co, 25 March 1761.

D421/X3, Printed matter re "Design for keeping the Ships afloat at all times in the Harbour of Bristol", 1767, with letter about them, 1803, item 4) 'William Champion's address to the citizens of Bristol on the scheme for keeping ships afloat in Bristol Harbour.'

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Ellacombe, Henry Thomas, *The History of the Parish of Bitton in the County of Gloucester*. (Exeter: Privately printed, 1881).

Lambert, David, 'The Prospect of Trade: The Merchant Gardeners of Bristol in the Second Half of the Eighteenth Century', in *Bourgeois and Aristocratic Cultural Encounters in Garden Art, 1550-1850*, ed. By Michael Conan (Dumbarton Oaks Colloquium on the History of Landscape

**Wentworth
Woodhouse**
Nr Rotherham,
Yorkshire

**Marquis of
Rockingham
(Fitzwilliam)**

An elite landscape developed by the marquises of Rockingham and earls Fitzwilliam. Landscape rich in mineral deposits. Developed industrial village of Elsecar, one of the lakes supplied the Grreaseborough Canal of which the Marquiss was a promoter.

Architecture: Dumbarton Oaks, Harvard University, 2002).

John Latimer of Bristol, *The Annals of Bristol in the Eighteenth Century*, (pp. vi. 550. Printed for the author: [Frome?] 1893).

Long, Dianne, 'Warmley, A brass works landscape 1748-1768', *Avon Gardens Trust*, 8 (2015).

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Sheffield Archives

The Wentworth Woodhouse Muniments

WWM/MP/11/2 (alternative: WWM/MP/95/2), *A New and Correct Map of the South Part of the County of York by Actual Survey Shewing the true Situation of the Several Towns, Noblemens, and Gentlemens Seats; The Courses of Rivers and Rivulets, present Roads, Roman Ways, Castles, Ancient Abbeys & Priorys, Parks, Woods, Hills, Lakes, Collieries, and other Minerals. Taken at the Cost of the most Honble Thomas Marquiss of Rockingham by J. Dickinson Anno 1750, 1750*, (Milton (Peterborough) Estates Company), The Wentworth Woodhouse Muniments have been accepted in lieu of

Willersley Castle Richard Arkwright II Building of castle commissioned in 1787/88, having originally bought the estate and manor of Cromford in 1782. By the time the estate was sold in 1924 and 1927, the whole estate amounted to 1,430 acres. Architect of house William Thomas, probably John Webb may have had some involvement in the landscape as he and Emes were involved with the Matlock Lovers' Walks. The picturesque walks up the hillside around a paddock and the walled garden were reminiscent of Emes style and he had made a plan of

(Associated: Rock House)
Cromford,
Derbyshire

Inheritance Tax by HM Government and allocated to Sheffield City Council.

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D5991/3/1, Personal letter from Erasmus Darwin to Mr William Strutt junior, 7 October 1792.

Hurt Family of Alderwasley

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Ordnance Survey "1" Inch 1st Series 1880, M744 sheets 34.6 and 34.7, Willersley Castle and Masson Mills.

some improvements for Alderwasley the home of Richard Arkwright II's father-in-law. Riverside walks include Masson Mill in the experience.

Derby Museums

A View of Cromford Bridge, Joseph Wright of Derby (1734-1797), c. 1795-1796, oil on canvas.

Mill by a river (Masson Mill) by George Robertson (1776-1833), C18, watercolour for Derby China. (DBYMU 1978-249/1).

Derby porcelain coffee can described as, 'Cylindrical Derby Porcelain vase or jar. Probably painted by Thomas 'Jockey' Hill with oval panels of Arkwright's Mill and another Derbyshire scene in gilt frames of trailing laurel leaves reserved on a pink or "Bloom" ground, with gilt shell handles and rims.'

Cascades below Matlock Bath, Derbyshire, Thomas Smith (of Derby c.1720-1767) (after), oil on canvas, 1973-925, Derby Museums licensed under CC BY-NC-SA,

<https://artuk.org/discover/artworks/cascades-below-matlock-bath-derbyshire-61040> Accessed

25/10/2019.

Ordnance Survey "1" Inch 1st Series, Willersley Castle and Masson Mills 1880, M744 sheets 34.6 and 34.7.

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APPENDIX 4

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MS 1633/4, Letter from Josiah Wedgwood to Dr Darwin, Lichfield. 10 July, 1765.

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D2535/M/19/1, William Emes, *A Plan of the Park and Part of the Demesne Lands at Alderwasley the Seat of Francis Hurt Esqr with some Alterations by Wm Emes*, 1784.

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Sheffield Archives

Wentworth and Fitzwilliam families of Wentworth Woodhouse (Wentworth Woodhouse Muniments)

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A Fishing Party, William Hogarth, c.1730/1, oil on canvas., licensed under CC BY-NC-SA, https://artuk.org/discover/artworks/a-fishing-party-200098/view_as/grid/search/keyword:a-fishing-party-william-hogarth/page/1
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Temple of Flora and Shell Pool at Soho, John Phillip, c. 1795. (p. 53)

View across Hockley Pool to Temple of Flora and Cascade Building, John Phillip, pen and ink, n.d./c. 1794. (p.9) BMAG. Catalogue 32.

Temple of Flora, John Phillip, watercolour painting, 1794. (Plate 3) BMAG.
Catalogue 30.

Little Hockley Pool, John Phillip, watercolour painting, 1795. (Plate 4) or Hockley
Pool with Soho House in the distance, watercolour, 1796. BMAG Catalogue 28.

Hermitage, John Phillip, pen and ink, 1795, Catalogue 33. (Frontispiece)

The Hermitage in the Snow, John Phillip, pen and ink and watercolour, n.d./ c.
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With kind regards,

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Dianne Long

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Figures 3.1, 3.2, 3.23, 3.24, 3.31, 3.67, 5.26

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On 9 Nov 2019, at 11:14, Archives Heritage
<Archives.Heritage@birmingham.gov.uk> wrote:

Dear Dianne,

Thank you for your e-mail. Apologies for the delay in this reply.

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MAP/308397
Map 308397
Town plan, 1784
MS 3101/B/23/7
MS 3782/12/108/68

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Concerning the John Philip sketch of the memorial to Dr. William Small, do you have a reference for the item?

Kind regards,

Rachel Clare
Archives & Collections Senior Assistant
Archives & Collections
Library of Birmingham
Centenary Square
Broad Street
Birmingham
B1 2ND
libraryofbirmingham.com/archives
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Plan of the Town of Birmingham taken in the year 1784
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Galton MS.3161 R2/3 7 H. Galton's Pyrotechnical Exhibition.
Boulton and Watt MS.3782-12-108/68 Matthew Boulton's plan of his landholding at Soho in 1793
MS.1509/4/1 3 Finding No MS.1509/4/3 (Partially unlocated); Drawing of Farm Pool by Rachel Albright, undated

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BOLTON ARCHIVES AND LOCAL STUDIES SERVICE

Figures, 3.32, 3.33, 4.28, 5.11, 5.12, 5.13, 5.14, 5.28, 6.7.

Dear Caroline,

Thank you. Yes, indeed I will give the full reference and credit as you have set out.

With best wishes,

Dianne

Dianne Long

On 23 Sep 2019, at 10:37, Furey, Caroline wrote:

Dear Dianne

Thank you for getting in touch. Of course we are pleased to give you permission to reproduce the images detailed below for the purposes of your dissertation. If you could give the full references and acknowledgement of Bolton Archives & Local Studies Service as you mention below along with 'Reproduced with permission of Bolton Council' we'd be very grateful.

Best wishes

Caroline

Caroline Furey

Collections Access Officer - Archives

Bolton Libraries and Museums Service

Le Mans Crescent

Bolton

BL1 1SE

01204 338759 / 332161

www.boltonlams.co.uk

From: Dianne Long

Sent: 20 September 2019 14:21

To: Bolton Archives and Local Studies

Subject: Permission to Use Images in Dissertation

Dear Archivist,

It seems a very long time ago when I spent many hours in the archives. I would very much like to include some images in my PhD dissertation of items I photographed on one of my visits. My research is the landscapes of Georgian industrialists, how the industrial and the ornamental interacted. I would be grateful if you would confirm that it is permissible for me to use the following images in the dissertation. Of course, full reference details and acknowledgement will be given.

Plan of Moss Bank Estate in the Township of Halliwell Belonging to J H Ainsworth Esq. Surveyed by H Thornton, 1833, ZJA/237/1.

Plan of Lands in Turton in the Parish of Bolton Le Moors and County of Lancaster Belonging to John Ashworth, 1833, ABZ/36/2.

Plan of Land in Sharples, Little Bolton, and Turton, in the County of Lancaster, Belonging to Henry and Edmund Ashworth, or Held by them as Lessees, W Johnson and Sons, Land Surveyors, Manchester, 1833, ABZ/36/1.

*A Plan of Premises and Bleach Works situate in the Township of Halliwell
Belonging to Richard Ainsworth Esq, 1823, ZZ/55/4.*

Photograph of Moss Bank House, with canal in foreground ZAH/10/4(8).

I look forward to hearing from you

With kind regards,

Dianne

Dianne Long

BRITISH LIBRARY

Figures 3.40, 3.60, 3.61, 3.63, 6.1.

Dear Dianne,
You can use the photographs you took in the Library in your Dissertation.

Regards

Sandra Powlette
Image and Brand
Licensing Manager

T +44 (0) 20 7412 7246
sandra.powlette@bl.uk

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The
British
Library
96 Euston
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Sandra

Hello,

I would be grateful if you would confirm that I can use photographs I took of two items in my PhD Dissertation (University of Exeter). I took photographs of the items in 2015 and 2016.

[A PLAN OF LANDS AT CASTLE HEAD Lindall \[Lindale\] and Wilson House \[in Upper Allithwaite township\] in the Parish of Cartmel and County of Lancaster', surveyed by William Johnson; 1810. Below the... Egerton MS 3270 : 1810](#)

Samuel More (Secretary of the Society of Arts, Manufactures and Commerce), Travel Journal, Volume 3, Lake District, West Midlands, North Wales and to the North East in 1783 and 1784, Uncatalogued. The photograph is of the only pen and ink drawing in the Journals, inserted at 1784. At the time I visited the Library to read the Journals, I liaised with Laura Walker for permission to photograph and use this image and I completed the photography permissions form. The Journals had at that time only fairly recently been acquired by the British Library having come up for sale at Sothebys. As far as I can tell they are not catalogued.

Obviously full the references will be given and acknowledgment to the British Library.

I look forward to hearing from you.

Kind regards,

Dianne
Dianne Long

CYFARTHFA CASTLE MUSEUM AND ART GALLERY

Figures 3.36, 3.37, 3.55, 3.56, 5.27.



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Dear Ms Long

Thank you for your email of 20 September 2019.

Firstly, yes, our Local Studies section holds a copy of the Rock House, Cromford, by Barry Joyce et al, 2009. The Local Studies reference is 914.251CRO should you wish to view it.

All OS maps over 50 years old are out of copyright so you are permitted to use it.

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I hope this information is of assistance.

Yours sincerely

Karen

Karen Millhouse | Archivist | Commissioning, Communities and Policy |
Derbyshire County Council | Derbyshire Record Office, New Street, Matlock, DE4
3FE | Tel: 01629 538347

.....
From: Dianne Long
Sent: 20 September 2019 13:09
To: Record Office (Commissioning Communities and Policy)
<Records.Office@derbyshire.gov.uk>
Subject: Permission to Use Images in Dissertation

Dear Archivist,

I would very much like to include some images in my PhD dissertation of items I photographed on one of my visits to the archives. My research is the landscapes

of Georgian industrialists, how the industrial and the ornamental interacted. I would be grateful if you would confirm that it is permissible for me to use the following images in the dissertation. Of course, full reference details and acknowledgement will be given.

A Plan of the Park and Part of the Demesne Lands at Alderwasley the Seat of Fran^s Hurt Esq^r with some Alterations by W^mEmes, 1784, D2535/M/19/1
Willersley Castle and Masson Mills, Ordnance Survey "1" Inch 1st Series 1880, M744 sheets 34.6 and 34.7.

The East View of Derby, C18, D369/G/Zp 141.

Willersley Castle, engraving by W A G Cooke from a drawing by H Moore, 369G/Zp133.

I am also trying to trace an undated plan of Cromford Canal of c 1790, taken from a report, *Rock House, Cromford*, by Barry Joyce et al, 2009. There is no reference given in the report and I wonder whether it might be in the archives? Although I thought I had explored everything I could find on Rock House and Willersley when I visited.

I look forward to hearing from you.

Kind regards,

Dianne

Dianne Long



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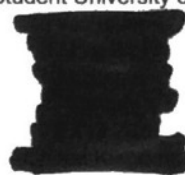
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Figures 3.39, 4.17, 4.20.

From: Vicky Washington

Sent: 25 September 2019 12:05

To: Dianne long

Subject: RE: Permission to Use Images in PhD Dissertation

Hi Dianne,

Thanks for contacting us. We usually just ask that you credit Derby Museums if you're using the images for academic publication. We'll pull together the titles of the various pieces and send across to you. We think we may also be able to get you some clearer shots of the ceramics, but may not be until next week.

Kind regards, Vicky

--

Vicky Washington

Marketing and Communications Coordinator

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From: Dianne Long

Sent: 20 September 2019 13:01

To: Kathryn Ralls

Subject: Permission to Use Images in PhD Dissertation

Dear Kathryn,

I will be including some images from the Joseph Wright Collection in my PhD dissertation obtained via Art UK under the Creative Commons licence. My research is the landscapes of Georgian industrialists, how the industrial and the ornamental interacted, which is including the Arkwrights, Strutts and Derby Silk Mill.

However, I wonder whether you have images of the following, some of which I saw when visiting the Museum?

Masson by George Robertson for Derby China

View of Cromford Bridge, C Rosenberg, 1798 (This is interesting as it is prior to the construction of Willersley Castle)

Cromford Bridge at the Entrance of Matlock Vale, ? engraving of above

View of Masson on pink Derby china mug (photo attached)

View of Cromford Mill with tenter in foreground and man on pony with dog, on presumably Derby plate with gold decorated edge.

I look forward to hearing from you.

With kind regards,

Dianne

Dianne Long

IRONBRIDGE GORGE MUSEUM TRUST

Figures 3.59, 4.45, 4.46, 5.10.

The **IRONBRIDGE GORGE MUSEUM TRUST** Coalbrookdale Telford Shropshire
TF8 7DQ

Tel 01952 435 900 Fax 01952 435 999

From: Dianne Long

Sent: 20 September 2019 16:11

To: Joanne Smith

Subject: Re: Permission to Use Images in Dissertation

Dear Joanne,

Thank you for such a quick reply, that is excellent. And thank you for all the additional information, I will amend and include in all my references accordingly.

I hope all is well with you in the Dale.

Have a good weekend.

Best wishes,

Dianne

On 20 Sep 2019, at 15:54, Joanne Smith wrote:

Hello Dianne

Thank you for your email message. You are welcome to use the images you took in your dissertation.

I believe our reference number for the Sunnyside image is 1993.7741.2, the Upper Furnace Pool is 1984.3208, and the William Williams painting of the Iron Bridge is 1992.12918.

The image with the reference SS/MT47 needs to be acknowledged as 'Shropshire Star/Morley Tonkin Collection'.

We are happy for the images to be credited as being 'Courtesy of the Ironbridge Gorge Museum Trust Library', with the extra bit for the image SS/MT47, just to acknowledge the exact collection it belongs to.

I hope this helps.

Best wishes

Joanne

Joanne Smith

Museum Registrar

Tel 01952 43 2141 or 01952 435 900

email: joanne.smith@ironbridge.org.uk

The **IRONBRIDGE GORGE MUSEUM TRUST** Coalbrookdale Telford Shropshire
TF8 7DQ

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From: Dianne Long

Sent: 20 September 2019 14:16

To: Joanne Smith

Cc: Sarah Roberts

Subject: Permission to Use Images in Dissertation

Dear Joanne,

It seems a very long time ago when I spent many hours in the archives, researching John Wilkinson, the Darby's and Reynolds.

I would very much like to include some images in my PhD dissertation of items I photographed on one of my visits to the archives. My research is the landscapes of Georgian industrialists, how the industrial and the ornamental interacted. I would be grateful if you would confirm that it is permissible for me to use the following images in the dissertation. Of course, full reference details and acknowledgement will be given.

Sunniside, photograph of a painting, Labouchère 5/4/5.

At Sunny Side Coalbrookdale (IGMT: SS/MT 47)

A Plan of Coalbrookdale, Thomas Slaughter, 1773, 1974.18.2.

I would also like to include the following, which I think may be in the Ironbridge collection, if so would I be able to use the images and is there further reference detail that I should include?

The Upper Furnace Pool by William Westwood, 1835

The Cast Iron Bridge near Coalbrookdale, William Williams, oil painting, 1780

I look forward to hearing from you.

Kind regards,

Dianne

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Figure 4.22.

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Author: DIANNE LONG
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Publisher: University of Exeter Date of publication: PhD 2020 (Submission
November 2019)

Print run/circulation: Ethesis online

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KINGSWOOD MUSEUM

Figures 3.20, 4.29.

Email From Martin Burnham (now deceased) for permission to use the site map of Warmley given at the time of production of the Avon Gardens Trust Journal 2015 and for the amended version for the reprint as a booklet for Kingswood Museum. He also gave all layers of the image to the author for any future amendments. The relevant emails were on a now defunct email account and previous laptop.

Permission was also given in 2015 at the same time by Lesley Howes for permission to use the grotto plan. However, I have sought confirmation from her, by internet search and emails to both a personal email and AIBT Archaeology Data Services; replies have been received from neither. However permission has also been given by Kingswood Museum to use the grotto plan which has previously been published by the Museum and in the booklet on Warmley by the author.

LANCASHIRE ARCHIVES – PRESTON

Figures 3.34, 3.35, 3.66, 4.11, 5.7, 5.8.

On 23 Sep 2019, at 16:12, Tilsley, David wrote:

Dear Dianne,

I'm glad you found the collections here useful to your research. We have no objection to you reproducing images of the items listed below in your dissertation.

Yours
David Tilsley
Lancashire Archives

From: Dianne Long
Sent: 20 September 2019 14:24
To: Record Office <Record.Office@lancashire.gov.uk>
Subject: 2019/3254 Permission to Use Images in Dissertation

Dear Archivist,

It seems a very long time ago when I spent many hours in the archives. I would very much like to include some images in my PhD dissertation of items I photographed on one of my visits. My research is the landscapes of Georgian industrialists, how the industrial and the ornamental interacted. I would be grateful if you would confirm that it is permissible for me to use the following images in the dissertation. Of course, full reference details and acknowledgement will be given.

Map of Penwortham Lodge, P Park, Surveyor, Preston, (watermark 1827), DDHH 1/443.

Detail of Lark Hill as shown on Plan of Preston Divided into Ten Districts, District No 4 Plan of the Township of Preston, by William Shakeshaft, Land Surveyor, 1808, DX 2044/147.

Particulars and Map of the Castle Head Estate on the North Side of Morcambe Bay in the Counties of Lancashire and Westmorland, DDHH 1/188.

Map of Penwortham Lodge, P Park, Surveyor, Preston, (watermark 1827), DDHH 1/443.

I look forward to hearing from you

With kind regards,

Dianne

Dianne Long

MARPLE LOCAL HISTORY SOCIETY

Figure 4.18, 4.47, 6.4.

On 16 Sep 2019, at 12:27, Hilary Atkinson wrote:

Dear Dianne

Thanks for your email and glad you like our website. I confirm we are happy to let you have high res jpegs of our photos. I guess you have seen the photos you would like on the Virtual Tour of Marple. I need to know the PID number of each photograph which is revealed via the red heading at the top of each photograph. Click on the middle tab on the left hand side and it shows details below the photograph. Screenshots below.

Samuel Oldknow planted many trees on his estate and we also have details of the varieties of vegetables grown at the Garden House. He was President of the Derbyshire Agricultural Society in 1828. You probably know this but if you would like any details, let me know.

kind regards
Hilary
Chairman

On 15 Sep 2019, at 23:14, Dianne Long wrote:

Dear Anne,

First of all may I say how impressed I am with the MLHS website and particularly the archive section. Congratulations. I am currently chair of the Devon Gardens Trust and we are in the process of redoing our website with a sizeable section for our research and conservation activity, your site has given me some ideas!

However, the purpose of my enquiry is quite different, I am researching the landscapes of Georgian industrialists and how the landscape they developed interacted with their industry. Oldknow and his estate at Mellor and Marple is one of those I am including. I have noted a large number of excellent historic images on the Marple website, does the MLHS hold these images? If so is it possible to obtain digital copies? I am particularly interested in images of the Mellor mill and its setting, Mellor and Marple Lodges, the Garden House, the reservoirs and the lime kilns, some of which I would like to include in my PhD dissertation. I have separately written to the Mellor Archaeological Trust about the Parry painting. I would of course credit the author, Society or whoever is the holder of the image.

With kind regards,

Dianne

Dianne Long

On 18 Sep 2019, at 16:11, Hilary Atkinson wrote:

Dear Dianne

thanks for your email and the list. I confirm that the Marple Civic Society still exists and do please credit the Civic Society if you use their images - I will let their chairman that I am providing photographs for you.

I am happy to provide as many images as you like but there is a problem - you have identified them by the file number eg The Iron Bridge 57/57. However, the file number can and does change. As explained in my earlier email, you need to confirm each photograph's URL PID number so that I can provide the correct jpeg.

Please also let me know how soon you need the photos.

thanks
Hilary

On 17 Sep 2019, at 11:31, Dianne Long wrote:

Dear Hilary,

I had forgotten what a treasure trove the website was, so I am afraid I have identified a few more images than I had originally thought. I attach a list, but please do say if it is too many and I will whittle it down.

I note that some images are from Marple Civic Society Archives, does the Society still exist and if so I assume that I should credit it if I use those images? I will also credit any photographers as given on the website.

With best wishes,

Dianne

MELLOR ARCHAEOLOGICAL TRUST

Figures 4.13, 4.19, 4.23.

On 16 Sep 2019, at 09:03, Robert Humphrey-Taylor wrote:

Dear Dianne,

Thank you for your email.

We are quite happy to give you permission to use these images, as a 'one off', in your dissertation in return for appropriate credit to Mellor Archaeological Trust. However, we are always interested in new and original research and would ask that as part of this agreement we receive an electronic copy of your dissertation once you have submitted.

I will forward the images to you via WeTransfer.

Best wishes,
Bob Humphrey-Taylor
Chair
Mellor Archaeological Trust

On 15 Sep 2019, at 22:37, Dianne Long wrote:

Dear Bob, Rachel and Anthea,

I am not sure to whom I should best address my enquiry, so do forgive me for writing to all of you.

I am researching the landscapes of Georgian industrialists and how the landscape they developed interacted with their industry. Oldknow and his estate at Mellor and Marple is one of those I am including. I would very much like to include images of Mellor mill (east and west views), Mellor and Marple Lodges and the lime kilns in my PhD dissertation, and I note that the Trust has successfully secured the Parry painting. Are you able to supply digital images of this and other images you hold? Do you charge for this? I would of course credit the Trust or whoever is the holder of the image.

With kind regards,

Dianne
Dianne Long

NATIONAL LIBRARY OF WALES

Figures 4.14, 5.5.

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and

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Neither party shall be liable or be deemed to be in default for any total or partial failure to perform or fulfil its obligations under this Agreement by reason of force majeure, namely, events or circumstances beyond the reasonable control of that party, including, but not limited to, acts of God, acts of civil or military authority, war, fire, explosion, flood, sabotage, embargo, riot, civil commotion, strikes and lockouts.

7: Notices

Any notices which either party may be required to give to the other shall be sufficiently served if given in writing and sent by first class post, to the address of that party set out herein or to such other address as may be notified in writing by that party for this purpose. Notices shall be deemed to have been given two business days after the date of posting.

8: Severability

If and to the extent that any of the terms or provisions of this Agreement shall be determined to be invalid, unlawful or unenforceable, then such term or provision shall to that extent be deemed not to form part of this Agreement and accordingly shall be deleted from the remaining terms and provisions of this Agreement which shall continue to be valid, subsisting and enforceable between the parties to the maximum extent lawfully possible.

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This licence shall be governed by the laws of England and Wales and all disputes arising in any way out of or affecting this Agreement shall be subject to the exclusive jurisdiction of the Courts of England and Wales, to which the parties agree to submit.

New Arcadian Journal

Figures 3.48.

Patrick Eyres, 7 October 2019

Dear Dianne

Apologies for this delayed reply. I hope this is not too late for you. I'm well but distracted by downsizing and moving house.

As you know, the Red Book for Armley is in The Collection of Rachel Lambert Mellon (1910-2014) at the Oak Spring Garden Library, Upperville, Virginia. The Librarian, Tony Willis (<gardenlibrary@oakspring.org>), is most helpful.

Re The Lady's Folly - I'm afraid I can't improve on the photos you've seen online, nor am I aware of any contemporary illustrations other than the page decoration (or stopper) drawn by Chris Broughton for the NAJ. I attach it in case it is useful even though it has no claims to being a detailed illustration.

Please send your postal address - and I'll mail NAJ 37/38. The spelling of Humphrey Repton is my fault and not of David's doing.

It must be a great relief to be submitting your PhD.

Best wishes, Patrick

Dr. Patrick Eyres
New Arcadian Journal
Catalogue: www.NewArcadianPress.co.uk

THE POTTERIES MUSEUM & ART GALLERY

Figures 3.26.

P2

City of Stoke-on-Trent Directorate of ICT, Libraries and Customer Services

The Potteries Museum & Art Gallery

Bethesda Street, Hanley, Stoke-on-Trent, ST1 3DW. Telephone 01782 232323 Facsimile 01782 232500

E-mail: museums@stoke.gov.uk www.stoke.gov.uk/museums **Director** David Sidaway

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PHD THESIS, UNIVERSITY OF EXETER, COLLEGE OF HUMANITIES, HISTORY

Author : Dianne Long

Title : **Designed Landscapes of Georgian Industrialists 1700-1830**

Name and address of publisher :

University of Exeter
Streatham Campus
Exeter
EX4 4RJ

Proposed date of publication : June 2020

Estimated price of publication : NONE

Any other purpose (Film, TV, Video, DVD, Digital, Filmstrip, etc.)

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Signed :

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Dated :

9 June 2020

Name : Dianne Long

On behalf of :

PONTYPOOL ESTATE

Figures 3.11, 3.12, 3.50, 3.51, 3.57, 4.37, 5.22, 6.5.

Dr Jack Hanbury
Pontypool Park Estate Office

19 November 2015

Dear Dr Hanbury,

Photography of archive material of Pontypool Park

As agreed, I confirm that on my recent visit to the Estate Office I photographed the following items held by yourself and the Pontypool Park Estate. I also confirm that the photographs will be used for reference, for non-commercial personal and academic purposes, and that if I use an image, for example in a dissertation, I will at all times acknowledge the ownership of the original.

If, at any time in the future, I would like to use an image, or seek a better quality image, for publication, I will not do so without your agreement.

Framed Plan of Pontypool 1836

Framed Plan of a House and Garden in the Parish of Trevethin in the County of Monmouth ND

Framed watercolour The Folly Pontypool

Framed painting of Pontypool House with figures haymaking in the foreground

Framed An accurate Plan of the Seat and Park of the Hon^{ble} Capel Hanbury ESQ. with inset South Prospect by M. Jones 1752

Framed panorama of Pontypool in the County of Monmouthshire 1753

Framed Japanned Plaque The South View of Pontypool House 1765

Bundle 40 Item 61 Rough Plan of the roads between Pontymoile and Pontypool, with the new road built in 1812 superimposed

Bundle 40 Item 64 Plan 1820? The pond in the park measured off for digging out or cleaning.

With kind regards,

The Cottage Holy City Axminster Devon EX13 7JZ

Signature Removed

Dianne Long

SANDWELL COMMUNITY HISTORY AND ARCHIVES SERVICE

Figures 6.3.

Hi Dianne,
Not a problem, thank you for asking.
It's Sandwell Community History and Archives service.

Kind Regards
Ian

From: Dianne Long
Sent: 24 September 2019 11:57
To: Archives Service <Archives_Service@sandwell.gov.uk>
Subject: Re: IL1: RE: Permission to Use Images in Dissertation

Dear Ian,

Thank you, that is very helpful. Sorry to ask a further question, but do I credit the image as Sandwell Council, or Smethwick Library, or Smethwick Community History and Archive Service?

With kind regards,

Dianne

Dianne Long

On 23 Sep 2019, at 14:30, Archives Service
<Archives_Service@sandwell.gov.uk> wrote:

Hi Dianne,
It's absolutely fine for you to use the images in your dissertation. I'm afraid I have no date for the copy of the Repton Book, it seems that it was neglected to be added when the copy was bound.
It is stamped 'Warley Public Libraries' so this narrows it down to between 1966 and 1974 as the County Borough of Warley was only in existence during this period.
The original book is catalogued as being 1795. The discrepancy is because Galton commissioned Repton to do his work when purchasing the estate in 1794, when Repton visited but wasn't presented with the book until March 1795.
Hope all goes well with the submission of your PhD, please let us know if there is anything further that we can assist you with.

Kind Regards

Ian Gray
Archivist

Sandwell Council... working for you

Community History and Archive Service (CHAS)
Smethwick Library
High Street
Smethwick
B66 1AA

0121 569 4985

ian_gray@sandwell.gov.uk

Find us on Instagram as 'Sandwell Archives'
Follow us on Twitter @SandwellArchive

From: Dianne Long
Sent: 20 September 2019 15:12
To: Archives Service <Archives_Service@sandwell.gov.uk>
Subject: Permission to Use Images in Dissertation

Dear Archivist,

It seems a long time ago when I spent time in the archives. I would very much like to include some images in my PhD dissertation of items I photographed during my visit. My research is the landscapes of Georgian industrialists, how the industrial and the ornamental interacted. I would be grateful if you would confirm that it is permissible for me to use the following images in the dissertation. Of course, full reference details and acknowledgement will be given.

Humphry Repton Red Book relating to Warley Estate. DATE ?
712.609427/WAR

It would only be one, possibly two images. I note that there is a query on the date, is there any further information that might indicate the date? Stephen Daniels in *Humphry Repton, Landscape Gardening and the Geography of Georgian England*, give 1794 as the date for the Red Book for Warley. I assume that the book I saw was a black and white copy, not the original. Do you have a date for the copy?

I look forward to hearing from you

With kind regards,

Dianne

Dianne Long

SCIENCE MUSEUM

Figures 3.52.

Dear Justin,

That is kind, thank you so much.

With best wishes,
Dianne

On 5 Nov 2019, at 09:46, Justin Hobson
<Justin.Hobson@ScienceMuseum.ac.uk> wrote:

Hi Dianne

I decided to waive the invoice – sorry for not letting you know. Thanks for following this up

Justin

**JUSTIN HOBSON
IMAGE LICENSING EXECUTIVE**

From: Dianne Long
Sent: 04 November 2019 18:06
To: Justin Hobson <Justin.Hobson@ScienceMuseum.ac.uk>
Subject: Re: SPL image enquiry - Enquiry re R R Angerstein Sketches

Dear Justin,

I am sorry to bother you, but I have not yet received the invoice!

Kind regards,
Dianne

Dear Dianne

Please find attached a hi-res copy of SSPL image 10697533

Invoice to follow separately

Justin

From: Justin Hobson
Sent: 25 September 2019 10:20
To: Dianne Long
Subject: RE: SPL image enquiry - Enquiry re R R Angerstein Sketches

Thanks Dianne

I'll organise the invoice/licence

Justin

From: Dianne Long
Sent: 25 September 2019 09:20
To: Justin Hobson <Justin.Hobson@ScienceMuseum.ac.uk>
Subject: Re: SPL image enquiry - Enquiry re R R Angerstein Sketches

Dear Justin,

Yes, I would like to purchase the licence for the view
'Waterwheel at Pontypool' in R R Angerstein, *Angerstein's Illustrated Travel Diary, 1753-1755 : Industry in England and Wales from a Swedish Perspective*, Journey 5d

This is for use in my PhD dissertation.

I will be paying for the image and licence, so here are the details you require for the invoice, but you can send me the order details by email and I can pay by BACS or card.

Dianne Long
The Cottage
Holy City
Axminster
Devon
EX13 7JZ

Telephone 01460 220810

I look forward to hearing from you.

Kind regards,

Dianne

On 23 Sep 2019, at 15:26, Justin Hobson
<Justin.Hobson@ScienceMuseum.ac.uk> wrote:

Thanks Dianne

The licence would allow the use of the image as part of your PhD thesis only

Justin

Dear Justin,

Thank you for your quick response. Would you be able to send me the terms of the licence please? I want to check what it covers.

With kind regards,
Dianne

On 23 Sep 2019, at 10:32, Justin Hobson
<Justin.Hobson@ScienceMuseum.ac.uk> wrote:

Dear Dianne

Thanks for your enquiry

The charge to supply a hi-res file and licence the use of the image is £30 plus VAT
To confirm your order please forward the name, address and contact telephone
number of the person to send the invoice to and I will set up an account and
submit the photo order

Justin
JUSTIN HOBSON
IMAGE LICENSING EXECUTIVE
+44 (0)207 942 4390
Science Museum Group
Exhibition Road, London SW7 2DD

From: Doug Stimson <Doug.Stimson@ScienceMuseum.ac.uk>
Date: Monday, 23 September 2019 at 09:32
To: Justin Hobson <Justin.Hobson@ScienceMuseum.ac.uk>
Subject: FW: Enquiry re R R Angerstein Sketches

From: Dianne Long
Sent: 20 September 2019 10:33
To: SMLWroughton <SMLWroughton@ScienceMuseum.ac.uk>
Subject: Enquiry re R R Angerstein Sketches

Dear Archivist,

I am researching the landscapes of Georgian industrialists, how the industrial and the ornamental interacted and I am wondering whether it is possible to obtain permission to use an image in R R Angerstein, *Angerstein's Illustrated Travel Diary, 1753-1755 : Industry in England and Wales from a Swedish Perspective*, Journey 5d. a Science Museum publication. It is the view of the 'waterwheel at Pontypool'. I am comparing it with another manuscript plan/survey of the same date. I would very much like to use it in my PhD dissertation. Is that possible please?

Obviously it would be wonderful to have a good quality digital image of the original, but the screen grab is alright for the purpose.

With Kind regards,
Dianne
Dianne Long

SHEFFIELD ARCHIVES

Figures 3.49.

Dear Robin,

Thank you for such a quick reply. Yes, of course, I would in any case include the repository, and I will include the additional information you have mentioned.

With kind regards,
Dianne

On 20 Sep 2019, at 15:35, Library Archives <Archives@sheffield.gov.uk> wrote:

Dear Dianne,

Thank you for your email. I can confirm that using the map image in your dissertation is permissible. Just a couple of things to mention. Could the words *Sheffield Archives*: please be used with the document reference? And as part of the deposit agreement we have been asked that acknowledgements include the following wording:

“The Wentworth Woodhouse Muniments have been accepted in lieu of Inheritance Tax by HM Government and allocated to Sheffield City Council”.

Additionally, the reproduction of items from the MP series requires acknowledgement to be made to the Milton (Peterborough) Estates Company.

Thanks again for contacting Sheffield Archives.

Kind regards,

Robin
Robin Wiltshire
Archivist

- Sheffield Archives, 52 Shoreham Street, Sheffield S1 4SP
- 0114 203 9395
- archives@sheffield.gov.uk
- www.sheffield.gov.uk/archives

From: Dianne Long
Sent: 20 September 2019 15:15
To: Library Archives
Subject: Permission to Use Images in Dissertation

Dear Archivist,

It seems a long time ago when I visited the archives. I would very much like to include an image in my PhD dissertation of a section of a map I photographed. My research is the landscapes of Georgian industrialists, how the industrial and the

ornamental interacted. I would be grateful if you would confirm that it is permissible for me to use the image in the dissertation. Of course, full reference details and acknowledgement will be given.

A New and Correct Map of the South Part of the County of York by Actual Survey Shewing the true Situation of the Several Towns, Noblemens, and Gentlemens Seats; The Courses of River and Rivulets, present Roads, Roman Ways, Castles, Ancient Abbeyes & Priorys, Parks, Woods, Hills, Lakes, Collieries, and other Minerals. Taken at the Cost of the most Hon^{ble} Thomas Marquiss of Rockingham by J Dickinson Anno 1750, [Sheffield Archives: WWM/MP/11/2](#)

I look forward to hearing from you.

With kind regards,

Dianne

Dianne Long

SHROPSHIRE ARCHIVES

Figures 5.35, 5.36.



Gateway to
the history
of Shropshire
and Telford

Shropshire Archives
Castle Gates, Shrewsbury SY1 2AQ
Tel. 0345 678 9096
email: archives@shropshire.gov.uk

VAT REG 162 3474 72

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C&R000692

Name: Dianne Long

Email:

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30 October 2019

Dear Dianne

Thank you for your email.

You can certainly use the image in your dissertation and we've waived the usual reproduction fees. I attach the agreement. The reference to quote is 972/7/1/39 (rather than the X or system reference which is used to arrange the collection).

If you decide to publish your dissertation in the future, then please get back to us.

Once again, sorry the reply didn't reach you.

Yours sincerely
Sarah

Sarah Davis | Archivist
Shropshire Archives
Shropshire Museums and Archives Team • Shropshire Council
Castle Gates • Shrewsbury • SY1 2AQ
Tel: 0345 6789096
[website](#) | [email](#) | [map](#) |

On 20 Sep 2019, at 15:18, Dianne Long wrote:

Dear Archivist,

It seems a very long time ago when I spent some interesting hours in the archives. I would very much like to include some images in my PhD dissertation of items I photographed on one of my visits. My research is the landscapes of Georgian industrialists, how the industrial and the ornamental interacted. I would be grateful if you would confirm that it is permissible for me to use the following images in the dissertation. Of course, full reference details and acknowledgement will be given.

Plan of the Manor of Ketley in the Parishes of Wellington and Wombridge, and the County of Salop. The Property of His Grace the Duke of Sutherland. Surveyed 183, X972/7/1/8/4.

I look forward to hearing from you

With kind regards,
Dianne
Dianne Long

SHROPSHIRE MUSEUMS

Figures 3.18, 3.19, 4.36.

SHROPSHIRE MUSEUMS IMAGE AGREEMENT FORM

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APPLICANT'S ADDRESS:	Data Removed	
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SHYMS: FA/1991/177	<u>Image sy0889</u>	Upper Works at Coalbrookdale. Coloured engraving. 1758	
SHYMS: FA/1991/087/02	Image sy2064	Morning View of Coalbrookdale 1777 by William Williams	
SHYMS: FA/1991/087/01	Image sy2073	Afternoon View of Coalbrookdale 1777. Oil Painting. Artist: William	
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Date: 11 July 2015

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Date:

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To: shrewsburymuseum@shropshire.gov.uk

Access and Use of Images

13/07/2015

Please find image attached.

Licence to use the image is subject to payment of the invoice which will be sent to you in the next few days.

All the best,

EKL

emma-kate.lanyon@shropshire.gov.uk

Emma-Kate Lanyon, Team Leader (Collections and Curatorial Services)

Shropshire Museums, Visitor Economy Team

Shropshire Council

8 July 2015

Dear Curator,

I do hope that you can help.

I am researching the designed landscapes of industrialists in the eighteenth century. I have spent some time in the archives at Ironbridge Gorge Museum Trust, in Shrewsbury and in Barrow and Cumbria looking at documents relating to the Darbys, Reynolds and John Wilkinson. It appears from the Museum's website and Darwincountry.org that Shropshire Museum hold a number of images that are pertinent to my work.

Is it possible to obtain high resolution digital copies and would there be a charge, if so how much? I would be using the images purely for non-commercial purposes, possibly for use in my PhD dissertation and maybe for unpaid academic presentation and would credit the source of the image.

The images I am interested in are:

South west view of Coalbrookdale, Shropshire. Engraving. Artist: F. Vivares. Shrewsbury Museums Service (SHYMS: FA/1991/079)

Upper Works at Coalbrookdale. Coloured engraving. 1758. Artist: Unknown. Shrewsbury Museums Service (SHYMS: FA/1991/177).

View of Coalbrookdale, Shropshire. Lithograph. Artist: Unknown. Shrewsbury Museums Service. (SHYMS: FA/1991/144).

Morning View of Coalbrookdale 1777 by William Williams. Oil Painting. Shrewsbury Museums Service. (SHYMS: FA/1991/087/02).

Afternoon View of Coalbrookdale 1777. Oil Painting. Artist: William Williams. Shrewsbury Museums Service. (SHYMS: FA/1991/087/01).

I look forward to hearing from you.

With kind regards,

Dianne

Dianne Long

STAFFORDSHIRE AND STOKE ON TRENT ARCHIVE SERVICE INCLUDING WILLIAM SALT LIBRARY

Figures 3.6, 3.27, 3.29, 4.21, 4.38, 4.41, 4.43, 5.2, 5.15, 5.20, 5.21, 5.34.

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Plan of the Land intended to be taken for the new Reservoir at Knypersly, D3186/1/30/4, from Plan of land for a new reservoir at Knypersley, ps. Biddulph and Norton in the Moors, D3186/8/1/30/4, Staffordshire and Worcestershire Canal.

Detail of the Etruria section of a 'Plan of the Grand Trunk' (Trent and Mersey Canal), from Etruria potteries Parish Stoke on Trent to Grange Bridge Parish Burslem' (n.d. early 19th century), D3191/2/4.

Detail of a Plan of the proposed Peak Forest Canal, W Johnson and Son, Surveyors, Manchester, 1825, Q/RUM/59.

West View of the House and Manufactory of Enoch Wood, Esq., drawn and engraved by Edward Brooke, c. 1818-1846.

East Front of the Manufactory of Enoch Wood & Sons, Burslem, c. 1818-1846.

Map of the Staffordshire Potteries & Newcastle-under-Lyme Including their Vicinities Shewing the Limits of the Boroughs, Parishes, Townships, etc, drawn by Thomas Hargreaves engraved by James Wyld, published in 1832, s1909/5

West View of the House and Manufactory of Enoch Wood, Esq., drawn and engraved by Edward Brooke, c. 1818-1846.

East Front of the Manufactory of Enoch Wood & Sons, Burslem, c. 1818-1846.

North East View of Soho Manufactory, Francis Egerton, coloured aquatint engraving, 1797

Etruria Works, Anonymous (S Shaw), 1794.

Shugborough Hall and the Essex Bridge, engraved by J Fittler after a drawing by Moses Griffiths, 1782, Plate 'IV.67'.

The Canal and Barges going thro' the Great Hill call'd Hare-castle, Staffordshire, Anonymous, Published 25 August 1785, by S Hooper.

Weir, Knypersley Reservoir, Thomas Peplow Wood, pen and ink sketch, 1838
Dovedale, [Charles] Cotton's Fishing House, Anon. [in the style of D Parkes.],
with Wellingtonia, water colour painting. c 1800-1839.

Greenway Bank, L J Wood, watercolour painting, 1800-1899

The Warder's Lodge and part of the Tower at Greenway Bank, L J Wood,
water colour painting, 1800-1899.

Dovedale, [Charles] Cotton's Fishing House, Anon. [in the style of D Parkes.],
with Wellingtonia, water colour painting, c. 1800-1839.

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Signed: 

Date: 11 October 2019

Print Name: DIANNE LONG

Organisation or company: (UNIVERSITY OF EXETER)

Address: THE COTTAGE, HOLY CITY, AXMINSTER, DEVON, EX13 7JZ

Telephone number: 01460 220810

Email address: dianne_long@icloud.com

Staffordshire Record Office, Eastgate Street, Stafford ST16 2LZ

Tel.: 01785-278379

email: staffordshire.record.office@staffordshire.gov.uk

Dear Ms Long,

Thank you for your message.

I am happy to give permission for you to use the image.

The credits should be the document reference and Stoke-on-Trent City Archives

Yours sincerely

Chris Latimer

City Archivist

Stoke on Trent City Archives

Libraries and Archives | Resources Directorate

City of Stoke-on-Trent

Stoke-on-Trent City Archives, Bethesda Street, Hanley, Stoke-on-Trent ST1

3 RS

t 01782 238420 f 01782 238499 e stoke.archives@stoke.gov.uk

Archive Service website

staffordshire.gov.uk/archives

City Council website

stoke.gov.uk

From: Dianne Long

Sent: 20 September 2019 15:23

To: Stoke-on-Trent Archives

Subject: Permission to Use Images in Dissertation

Dear Archivist,

It seems a very long time ago when I spent many hours in the archives. I would very much like to include some images in my PhD dissertation of items I photographed. My research is the landscapes of Georgian industrialists, how the industrial and the ornamental interacted. I would be grateful if you would confirm that it is permissible for me to use the following images in the dissertation. Of course, full reference details and acknowledgement will be given.

Plan of Property Situate in the Parish of Burslem in the County of Stafford Being part of the Estate of the Late Enoch Wood Esq^{re}, 1845, D4842/16/5/47.

I look forward to hearing from you

With kind regards,

Dianne

Dianne Long

WEDGWOOD MUSEUM

Figures 3.5, 3.25, 3.47, 6.16, 5.17, 5.18.

On 8 Oct 2019, at 12:29, lucy lead wrote:

Dear Dianne,

Many thanks for your email, I am so sorry that it has taken longer than I hoped to get back to you.

The E43-28669, the Stringer Plaque, illustration from Meteyard and the Wedgwood Family Portrait (information about the portrait can be found here <http://www.wedgwoodmuseum.org.uk/collections/search-the-collection/object/wedgwood-family-portrait-by-george-stubbs->), and the map taken from the earlier 1796 version will all be attached in a WeTransfer file that I will send in a few minutes after this.

For the map of 1805, which I have photographed from above. I do hope that it will do - if not I will see if I can beg / borrow a better camera from someone in the company to try again. I had to stand on a chair to get the complete map in the frame, but if it is not what you are after, then let me know.

When using the images in your dissertation, could you please use [Photo ©Wedgwood Museum/ WWRD](#) in conjunction with them please?

If there is anything else I can help you with, then please let me know.

Best wishes,

Lucy

From: Dianne Long
Sent: 20 September 2019 18:14:59
To: Archives <archives@wedgwoodmuseum.com>
Subject: Permission to Use Images in Dissertation

Dear Lucy,

It seems a very long time ago since I spent many hours in the archives. I am now about to submit my PhD dissertation on the landscapes of Georgian industrialists, how the industrial and the ornamental interacted. I would very much like to include some images from the Wedgwood collections in my dissertation. I would be grateful if you would confirm that it is permissible for me to use the following images in the dissertation. Of course, full reference details and acknowledgement will be given.

Drawing by Wedgwood of the Ridgehouse Estate, 43-28699, Wedgwood Museum.

Painting on tile of Etruria Hall, aka 'Stringer Plaque', James Bakewell, 1773.
Plan of Etruria, the earliest known to survive, from 1796 (copy made in 1818). I hope I am correct in thinking this is in the Wedgwood collection not Staffordshire archives.

Plan of Etruria Works and waterfront, 1805. This is the plan that you showed me when I last came a year or so ago and that appears in the article by Thea Randall in the *Proceedings of the Sixty-First Annual Wedgwood International Seminar* on page 63. I photographed the article page, not ideal as it could not capture the whole very easily and I know you said that it was difficult to do for Thea's article as it was over several sheets, however it would suffice, but if you had a decent image that would be wonderful.

Etruria Hall from a sketch made in [1770] and wooden engraved print block c. 1770, illustration used in *The Life of Josiah Wedgwood* by Eliza Metyard, vol 2 fig. 19 (p. 129).

The Wedgwood Family, George Stubbs, - I have not seen the actual painting but I am assuming it is an oil, given the time it took Stubbs to complete.

Date?

I look forward to hearing from you.

Kind regards,

Dianne

Dianne Long

WEST GLAMORGAN ARCHIVES SERVICE, SWANSEA

Figures 3.13, 3.14, 3.15, 4.9, 5.6, 5.24.

On 5 Nov 2019, at 09:50, West Glamorgan Archive Service
<archives@swansea.gov.uk> wrote:

Dear Dianne,

It is entirely acceptable to include these images in your PhD dissertation. No problem whatsoever.

However, if in the future you publish your thesis as a book, you will need to contact the County Archivist directly.

Good luck with the research.

Kind regards

David

From: Dianne Long
Sent: 04 November 2019 17:35
To: West Glamorgan Archive Service <archives@swansea.gov.uk>
Subject: Re: Plans of The Gnoll

Dear David,

I have just realised that I did not double check with you whether it was acceptable for me to use details the images of the plan/maps in my PhD dissertation, obviously I will give full reference details and acknowledgment to West Glamorgan Archive Service. There will be about four hard copies of the dissertation and it is also required to deposit it with the University of Exeter Open Research resource. I would very much like to use them as they really illustrate the change in the landscape over time and the relationship between the ornamental and the industrial.

With kind regards,
Dianne

From: Dianne Long
Sent: 16 September 2019 08:48
To: West Glamorgan Archive Service <archives@swansea.gov.uk>
Subject: Plans of The Gnoll

Dear Archivist,

I wonder do you have digital images of any of the following,

'A plan of the town & port of Neath ... by M. O'Connor', c. 1720. West Glamorgan Record Office: D/DT 2297.

Estate map of The Gnoll estate by B. Jones, 1740-65. West Glamorgan
Record Office: D/D Gn/E/1.

'Map of part of Gnoll Estate ... by Paul Padley, 1801'. West Glamorgan
Record Office: D/D Gn/E/3.

If not is it possible to photograph them and how much do you charge?
Alternatively I could travel to Swansea to photograph the plans, but I live in
Devon!

I am researching the landscapes of Georgian industrialists and how the
landscapes they developed interacted with their industry. The Gnoll is one of
those I am including in my PhD dissertation and ideally I would like to include
at least one of the plans.

I look forward to hearing from you.

Kind regards,
Dianne
Dianne Long

CHIPSTONE FOUNDATION

Figures 3.28, 3.30

Dear Tina,

Thank you so much for such a speedy reply. That is wonderful! And thank you for the full credit information. Interestingly one of the landscapes I have been looking at was owned by the Ashworth family in Lancashire!

Files safely downloaded from WeTransfer, thank you.

With all good wishes,

Dianne

On 10 Oct 2019, at 20:21, Tina Schinabeck wrote:

Dear Dianne,

Thank you for your email and congratulations on finalizing your dissertation!

I do have hi-res images, however, they were taken of the framed print.

Please feel free to use as is, or if you would prefer, you may crop the frame out; just be sure to use the following object/credit line information either way.

Attached are jpg's, but I will send you tiff's shortly via We Transfer.

Here is the complete object and credit line information:

Unknown artist and engraver

East View of the Manufactory of Messrs. Enoch Wood and Sons, Burslem, 1830-1840

Engraving in black with hand coloring in brown, green, tan and blue on paper 7 3/8 x 10 inches (examined in frame)

The Chipstone Foundation 2001.79.1

Photo credit: Gavin Ashworth

Unknown artist and engraver

West View of the Manufactory of Messrs. Enoch Wood and Sons, Burslem, 1830-1840

Engraving in black with hand coloring in brown, green, tan and blue on paper 8 1/8 x 10 1/2 inches (examined in frame)

The Chipstone Foundation 2001.79.2

Photo credit: Gavin Ashworth

Best,

Tina

Tina Schinabeck

Registrar

The Chipstone Foundation

On Wed, Oct 9, 2019 at 4:35 PM Dianne Long wrote:

Dear Ms Schinabeck,

I am currently finalising my PhD dissertation on the designed landscapes of Georgian industrialists, the pioneers of the Industrial Revolution, who developed their gardens and estates contiguous with their industrial activity,

particularly examining how the industrial and the ornamental interacted. This includes textile industrialists, iron masters and potters like Josiah Wedgwood, Enoch Wood. I came across Figures 15 and 16 in the David Barker article, '*The Usual Classes of Useful Articles*': *Staffordshire Ceramics Reconsidered* [http://www.chipstone.org/images.php/7/Ceramics-in-America-2001/\"The-Usual-Classes-of-Useful-Articles\":-Staffordshire-Ceramics-Reconsidered](http://www.chipstone.org/images.php/7/Ceramics-in-America-2001/\) some time ago and would really like to be able to include them in my dissertation, particularly Figure 16 which shows the site prior to a crenelated wall being built.

I am wondering whether it might be possible to obtain good quality digital images of these prints for inclusion in my dissertation? Obviously all due credit will be given to the Chipstone Foundation.

I look forward to hearing from you.

With kind regards,

Dianne

Dianne Long

OAK SPRING GARDEN LIBRARY

Figures 3.53, 3.54, 5.4.

On 9 Oct 2019, at 16:17, Garden Library <gardenlibrary@osgf.org> wrote:

Dear Diane,

Thanks for the email and we would be happy to send you a digital file of Repton's Redbook of Armley to help with your dissertation. Please credit us as the Oak Spring Garden Foundation, Upperville, Virginia. Jim Morris, our photograph, and who is cc here, will send you the file. We wish you all the best with your work and studies.

Sincerely,

Tony

Tony Willis

Librarian

From: Dianne Long

Sent: Wednesday, October 9, 2019 9:37 AM

To: gardenlibrary@oakspring.org

Subject: FAO Tony Willis - Humphry Repton Red Book for Armley

Dear Tony,

Dr Patrick Eyres has kindly given me your contact details. I know Patrick from the Gardens Trust in the UK, New Arcadian Journal and his recent book with Karen Lynch *On the Spot* about Repton's work in Yorkshire. Patrick reminded me that Oak Spring were responsible for the lovely animated video of the Armley Red Book that featured in the Repton exhibition at the Garden Museum last year, it was delightful.

I am currently finalising my PhD dissertation on the designed landscapes of Georgian industrialists, the pioneers of the Industrial Revolution, who developed their gardens and estates contiguous with their industrial activity, particularly examining how the industrial and the ornamental interacted. This includes the likes of Josiah Wedgwood, Enoch Wood, Sir Richard Arkwright, Samuel Oldknow, Matthew Boulton, a number of iron masters like the Darby's and Reynolds and those in South Wales. I also include those who developed an estate a little more distant from their industrial activity but who retained a design link as was the case with Benjamin Gott at Armley. I would love to include Repton's before and after views from the terrace at Armley towards Gott's mill and Leeds that he includes in his Red Book for Armley, and possibly also the site plan showing the relationship between the house, garden and mill.

I am wondering whether it might be possible to obtain the views for inclusion in my dissertation? As you probably know all these are now also available via the relevant institution's Open Research facility; I am doing my PhD through the University of Exeter.

I look forward to hearing from you.

With kind regards,

Dianne

Dianne Long

IMAGES LICENSED UNDER CREATIVE COMMONS

Figure 3.10 *A Prospect of the City of Derby*, unknown artist
Derby Museum and Art Gallery
Derby Museums Trust CC BY-NC-SA

Figure 3.39
A View of Cromford Bridge, Joseph Wright of Derby (1734-1797)
Derby Museum and Art Gallery
Derby Museums Trust CC BY-NC-SA

Figure 4.15
Façade of Marshall's Temple Works in Holbeck from J. S. Fletcher, *The Story of the English Town: Leeds*, (London:1919). No picture credit in book.
Internet Archive, Public Domain.

Figure 5.1
Ordnance Survey Surveyors Drawing, Belper, Derbyshire, 1837. The British Library.
This is licensed under the Open Government Licence v3.0
<http://www.nationalarchives.gov.uk/doc/open-government-licence/version/3/>

Figure 5.29
A Fishing Party, William Hogarth (1697-1764)
Dulwich Picture Gallery
By permission of Dulwich Picture Gallery CC BY-NC-SA

Figure 5.30
Cascade in Mosshouse Wood at the Gnoll, © Robert Davies
geograph.org.uk/p/1308670 CC-BY-SA/2.0

Figure 5.32
Cascades below Matlock Bath, Derbyshire, Thomas Smith (c.1720-1767)
(after)
Derby Museum and Art Gallery
Derby Museums Trust CC BY-NC-SA

Figure 6.6
OS Six-inch Map, Glamorgan XII surveyed 1868 to 1875, published 1885.
National Library of Scotland, CC-BY-NC-SA
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