

# Saving South Cliff Gardens

## Appendix 01 - Heritage Statement

August 2016

Friends of South Cliff Gardens



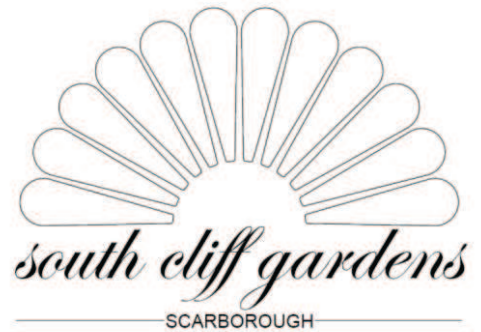
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**Archaeo-Environment**



**Scarborough,  
South Cliff Gardens.**



**Scarborough South Cliff  
Gardens; Statement of  
Significance.**

August 2016

**A**rchaeo-Environment for  
Oobe Landscape Architecture  
& Scarborough Borough  
Council.



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## Summary

*South Cliff Gardens are located on the South Bay of Scarborough in North Yorkshire. The Gardens are a designated heritage asset, being listed Grade II on the Historic England Register of Historic Parks and Gardens. Within the gardens are further designated heritage assets consisting of several individually listed buildings and curtilage structures. Principal amongst these structures is The Spa, originating in the 17<sup>th</sup> century, The Spa was subsequently developed and expanded in the 18<sup>th</sup> and 19<sup>th</sup> centuries and which together with the emerging fashion for sea bathing provides Scarborough with a justifiable claim to be England's first true seaside resort. The development of the spa, the town and its role as a resort saw the provision of new facilities for visitors along the South Cliff, amongst them gardens open to the public. Some of these were provided by the town council, others by the Spa company while the wealth generated from increasing tourism led to many of the town's elite developing their own private gardens. Further developments and extensions during the 20<sup>th</sup> century culminated in the South Cliff Gardens coming under the singular management of the Borough Council, both through purchase and by gift. The registered gardens include not only those to the east of the Esplanade on the cliff itself, but also the Valley Gardens, Prince of Wales Gardens and Shuttleworth Gardens to the west of the Esplanade.*

*This report arises from a project commissioned by Scarborough Borough Council (SBC), to inform and support an application for grant aid through the Parks for People programme of the Heritage Lottery Fund (HLF). SBC commissioned Oobe Landscape Architecture to supply design services for a restoration and development of the South Cliff Gardens and in turn Archaeo-Environment were commissioned by Oobe to provide specialist advice on historic environment issues and the development of the HLF bid. This statement of Significance (SoS) is a key part of the restoration process, identifying the heritage significance of the gardens and informing the design of the restoration project and HLF bid. It is however the first stage of a process of investigation and based on existing source material and a walkover survey. In due course any full restoration of the gardens will require a more detailed Conservation Management Plan and specific detailed studies on certain conservation needs such as iron railings, and historic planting regimes.*

*For the purposes of the HLF bid the project area does not include the whole of the registered gardens and focuses on the cliff gardens between the Esplanade and the seashore. This decision was based on both identified need to target resources, and also reflects an appreciation of character with the excluded Valley, Prince of Wales and Shuttleworth Gardens being of a more urban nature with different needs to the marine context of the south cliff.*

*In approach this SoS seeks to assess the heritage significance of the gardens by using the approach identified in the National Planning Policy Framework. Assessment of historic maps, published sources and archives followed by an extensive walkover survey has produced a gazetteer of built structures and the identification of character areas which have been recorded on a GIS digital mapping system. This includes both extant features and 'lost' features whose interest may now be solely archaeological. From this the historic, archaeological, architectural and artistic interest of the gardens and their component parts has been identified together with identification of views and vistas important to these interests. In addition to obvious large structures such as listed buildings and shelters, more*

*ephemeral items such as materials used for edging paths, paving and seating have also been identified to inform the design of restoration plans.*

*This SoS is based largely upon existing, accessible source material, its purpose is to clearly identify the heritage significance of the gardens to inform the design of the proposed restoration project and to make it clear why the HLF should support the restoration of the gardens. It is anticipated that should the application for HLF grant be successful that as part of the subsequent development stage a more detailed conservation management plan (CMP) will be produced in line with HLF guidance. The CMP will allow more in depth study of a number of areas including condition, historic development and planting schemes. The process will also provide opportunities for community involvement in research and discovery and can support and feed into future management both through specific recommendations and through planning policy through development of a conservation area appraisal.*

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### **Acknowledgements**

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Adrian Perry, Andy Laurie, David Robinson, Matthew Smartt, Mike Cockerill, Mike Goodall; Nick Cooper; Roger Burnett, Roy Harwood, Stewart Rowe. In particular we would like to place on record our thanks to Derek Green former conservation officer with SBC who sadly died during the course of the project but without whom this report would be much the poorer.

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## **1.0 Introduction**

This report arises from a project commissioned by Scarborough Borough Council (SBC) to develop an application to the Heritage Lottery Fund (HLF), for a Parks for People grant to restore South Cliff Gardens, Scarborough, North Yorkshire. South Cliff Gardens are Grade II listed on Historic England's Register of Historic Parks and Gardens and are intimately involved with a number of other individually listed buildings, most prominent amongst them the grade II\* listed Spa complex. The gardens have further heritage interest in that they also provide the setting for a number of fine terraced hotels and dwellings along the Esplanade all within the conservation area and several of which are listed in their own right.

This Statement of Significance (SoS) is largely based on the wealth of existing information made available by partners in the development of the HLF bid. This has allowed a thorough understanding of the gardens historic development and significance to be arrived at to inform the restoration proposals. The SoS is not however a full conservation management plan (CMP), a more detailed and informed document which will be required by HLF as part of the development stage of the restoration project should the grant application be approved. A first round pass for HLF funding will release funds for a development stage during which a CMP will need to be developed clarifying the detail of conservation and restoration, filling in gaps in knowledge and informing interpretation and engagement.

Much of the information in this SoS has been brought together on a newly created Geographical Information System (GIS) project where new sites, rights of way and ownership information is included. Together with a wealth of graphical and archive information the GIS has been used to inform landscaping and restoration proposals and identify opportunities for interpretation and community engagement.

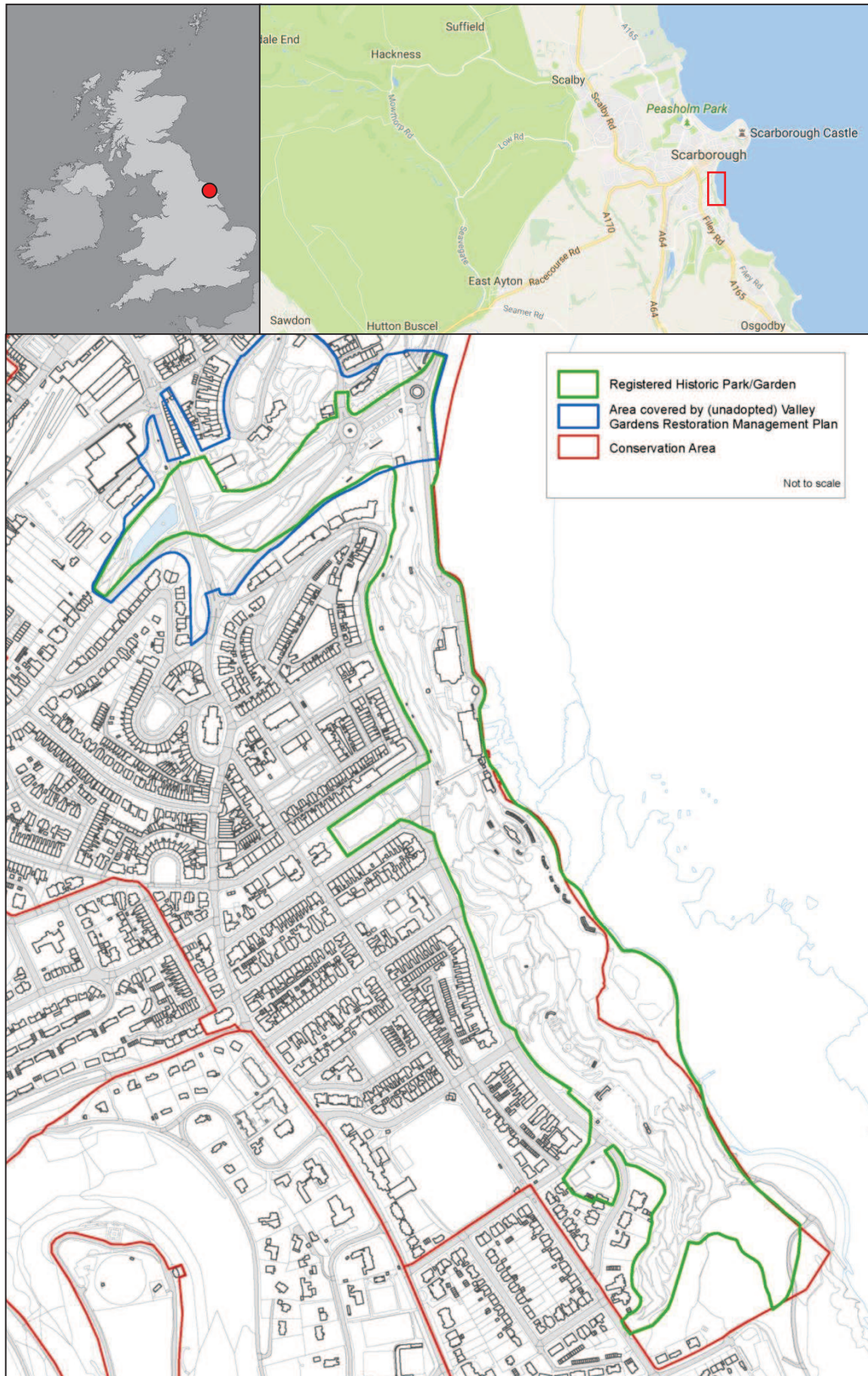
The full extent of the registered South Cliff Gardens includes a wider area to the west of the Esplanade consisting of Shuttleworth, Prince Charles and Valley Gardens. These are of a more urban park nature, not the distinctive coastal aspect of the South Cliff. For reasons of practicality and need, these are not included in this SoS or the HLF grant aid application.

South Cliff Gardens can trace their development back to the late 17<sup>th</sup> century and the development of Scarborough as a fashionable spa town and resort. Originating as several garden 'compartments' of private and public ownership, the gardens were united as a whole by the 20<sup>th</sup> century under the civic management of Scarborough Council. The gardens and individuals associated with them as either owners or designers are of the highest significance in understanding the historical development of Scarborough and its claim as England's first seaside resort. The gardens include important historical and technological associations such as England's first funicular railway and work by several garden designers and architects of national if not international importance associated with them, preeminent amongst whom was Joseph Paxton.

Aside from many of the usual problems of conservation and management of a large historic garden, South Cliff also has particular issues relating to geological instability in the cliff face itself, and the at times harsh marine environment which can be especially unkind to plants and metalwork. Although timetables are yet to be confirmed it is anticipated that substantial engineering works will shortly be undertaken on the South Cliff behind the spa buildings to ensure long term stability. This presents both a threat and an opportunity to conserve the Paxton landscaping in this area providing timely added value to any investment by the HLF.



# Scarborough South Cliff Gardens; A Statement of Significance.



## 2.0 Historic Background

Long before thoughts of spas, fashionable gardens and holiday destinations, people lived in the Scarborough area. Although there are no specific early finds or sites recorded within the South Cliff Gardens area, it is well known that the Yorkshire coast was frequented and settled by people from Mesolithic<sup>1</sup> times onwards. The headland, occupied by Scarborough Castle together with the north end of the South Bay, sheltered from prevailing north-easterly winds, appear to have been the focus of early settlement. While evidence for a Roman signal station built around 370 AD still survives within the castle enclosure, the town's name and continuous history appear to start in the 10<sup>th</sup> century. As with many settlements of the pre-Norman Conquest period in Yorkshire it is likely the town was a Danish settlement with its name deriving from the Old Norse for cliff top fort the '*Scar-burgh*'. The medieval period saw the town's fortunes ebb and flow with growth in markets and trade but setbacks with the effects of plague and the English Civil War. By the mid 17<sup>th</sup> century the more settled political and economic state of the country saw the end of the town's period of decline and marked the start of its rise as England's first seaside resort.

In 1596 William Slingsby inspired by a visit to the Belgian town of Spa (which he called Spaw), famous since Roman times for its medicinal waters, discovered a chalybeate<sup>2</sup> spring at Harrogate in Yorkshire. He built an enclosed well and following the discovery of a second spring the town became the first resort in England for drinking medicinal waters beginning the use of the word Spa as a generic description. Several other 'spa' towns became fashionable across Europe and Britain such as Bath, Cheltenham and Matlock.

### The Scarborough 'Spaw'

In 1626, a mineral spring was discovered at the foot of the South Cliff, Scarborough by a Mrs 'Tomyzin Farrer' the wife of one of Scarborough's leading citizens John Farrer, who was several times Bailiff of Scarborough. Mrs Farrer and her friends claimed beneficial effects of drinking the water and they became accepted medicine for local townspeople. An analysis of the mineral waters at the time claimed they contained a high level of magnesium sulphate. Eventually two springs would be discovered, the other iron rich.

In 1660 Dr Robert Wittie of Hull promoted the drinking of the mineral waters in his book '*Scarborough Spaw*' in which he proclaimed them as a cure for all ills. He recommended that the waters were best drunk in the summer season, mid-May to mid-September and began promoting the health benefits of sea bathing. The resulting publicity made the town's wells famous. The efficacy of the waters and Wittie's wisdom was challenged and questioned by several other doctors over the following century who all advocated various ways of drinking, bathing and mixing the water which came from the two springs, which a Dr Shaw described in the 1730's as the Purgative and the Chalybeate which both tasted brackish and metallic. Visitors were advised to gradually build up the amounts consumed over a number of days to some 4 or 5 pints! As the waters had such a strong taste it was recommended to mix them with tea, sugar, syrup of Violets and milk. The guidebook of 1734<sup>3</sup> also noted that, '*It is usual*

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<sup>1</sup> c.11,600 to 4,000 BC

<sup>2</sup> mineral spring waters containing salts of iron.

<sup>3</sup> The Scarborough Miscellany for the Year 1733 (London: J Wilford, 1734) quoted in Brodie, 44.



*to drink a Glass of Spaw-Water mix'd with your Wine at Dinner'* a practice put into rhyme by a poet in 1733 who by doing so also clarified how to pronounce 'spaw'

*'According to Custom whose Word is a Law,  
The first Glass you take, you dilute it with Spaw.'*

The various claims made for the medicinal properties of the waters soon witnessed a flourishing tourist trade developing despite Scarborough being a much more difficult spa to reach than others such as Bath or Cheltenham. In 1699, a cistern was built by Scarborough Corporation, who controlled the spa by virtue of owning the foreshore and by 1734 a guidebook records that a Dicky Dickenson rented the Well from the town corporation and had built two houses for the *'Conveniency of the Company, one for the use of the Gentlemen, and the other for the Ladies. The Custom is, as soon as you enter the Room, to subscribe your name in Dicky's Book, and pay Five Shillings; after which, you have the free use of his Retirements'*.<sup>4</sup> This first 'Spaw House', the spelling continued in use until the early nineteenth century, was a simple wooden structure.

Dicky Dickenson, something of a local character, was described as the Governor of the Spa and seem to have been appointed by 1700. The journal of a tour by Cambridge students in 1725 first described him as *'a little ugly beggarly fellow'*, though later, probably after meeting him, he was *'not so deform'd a Creature as people imagine'*. The 1734 guide described him as *'one of the most deformed Pieces of Mortality I ever saw'*, and the Scarborough Miscellany for 1733 urged the readers:

*To Scarborough haste from various regions  
And pay to Dicky due Allegiance,  
To view so odly form'd a Creature,  
To note his Limbs and ev'ry Feature,  
And hear him jokeing at the Spring,  
While you his Subjects Tribute bring.  
This, with the Waters you are quaffing,  
Will make you \* \* \* \* yourselves with laughing.*

*Dickie Dickinson, first 'Governor' of the Spa from around 1700.*



The water was also bottled and sold further afield as far as London. An advert in the Gentleman's Magazine in 1734 contained an advertisement from a Mr John Fiddes who was selling the bottled water both from his house in Scarborough and from the Golden Wheatsheaf in Covent Garden. Between 1738-39 it was reported that the rather amazing total of '6,000 dozen bottles' with a value of £130 were sold<sup>5</sup>. The trade continued but gradually declined and ceased in the 19<sup>th</sup> century.

<sup>4</sup> Brodie, 2016, 46

<sup>5</sup> Walton, J.K. 2016



The visitors of the time included much of the aristocracy and gentry of the North of England and Scotland and apart from the spa, visitors could also expect other forms of entertainment when taking the waters and so by the mid 1700s Scarborough was well established as a seaside resort as well as a spa town with the added attractions of horse racing on the beach, boating, subscription concerts, entertainments and sea-bathing.

### Sea Bathing

Around 1730, Peter Shaw, a popular spa doctor and chemist in Scarborough had written about the advantages of bathing in the sea at the end of his '*Dissertation upon the Scarborough Waters*'. Doctors of the period *promoted sea-bathing as a healthy pastime, healthy males for five minutes before breakfast daily; the 'weaker sex', invalids and children for three dips of two minutes duration three hours after breakfast three times a week*. It seems likely that Scarborough was the first place to use bathing machines which are shown for the first time in an engraving of 1735. These horse-drawn boxes on wheels were for the use of ladies who entered the sea clad in vast garments, helped by female servants, from horse drawn wooden sheds on wheels. It was however quite acceptable for men to swim naked from boats or the sands. When the railways came in 1845, greater numbers of trippers crowded onto the beach and rules were introduced specifying bathing areas, distances to be kept between men and women and that bathing clothes were to be worn, from 7 a.m. to 9 p.m. Respectability was enforced, but attitudes changed in 1871 when it was thought absurd that a 'house', a horse and an attendant were necessary to get someone into the sea. By 1904 Scarborough had bathing tents beyond the Spa and on the North Sands and shortly after the town was to pioneer the use of beach huts. Bathing huts as a series of joined 'cells' in a permanent row were pioneered on Scarborough's North Bay in 1911, closely followed at South Cliff in 1911-12 in a group which still survives south of the Clock Cafe. These represented a fundamental change from the wheeled, private bathing machines previously used. Beach huts were built well above the high tide mark and reflected new, liberating changing ideas about social decorum where getting changed for bathing now required a walk to the sea in full view of all and sundry.



Plate 1. Above right: Extract from John Settrington's engraving of the first bathing machine at Scarborough, 1735. The engraving shows an elaborate wooden hut on four wheels, with a window, located close to the water with an attendant holding the door open for a bather. In the sea nearby are four swimmers. This engraving is the first recorded evidence of the use of a bathing machine, and can be seen in Scarborough Public Library. Above (right) the gentry at the popular seaside town of Scarborough in 1776. A number of bathing machines can be seen on the beach.

These simple early 18<sup>th</sup> century Spa buildings are shown in an engraving by Francis Plate dated 1715. The scene shows the access to the Spa as being along the beach, and even allowing for artistic licence, the South Cliff behind being both precipitous and devoid of paths and any substantial tree cover. This was a difficult route for the elderly or infirm who were hoping to be cured by the waters. The Spaw house was protected by a wooden wharf or staithe that was washed away in heavy seas in 1735.



*Plate 2. The Spa buildings against the South Cliff around 1715 drawn by Francis Plate*

Dickinson died in 1738 having witnessed the year before in May 1737 what he called ‘an earthquake’, a major cliff fall which destroyed the house and covered the wells but within five weeks the wells were rediscovered and it was said the waters had actually improved in quality! The speed with which the wells were reinstated after such a major catastrophe shows their economic importance to the town.



*Plate 3. Engraving of 1738 by Hale, showing the major landslide which overwhelmed the spa buildings, while leaving cows grazing on the affected area!*



In 1739 a sizeable building or saloon was built with fine views over the sea and the wells were now accessed by a long flight of stairs set within the sea defences. This arrangement is shown surviving into the early 19<sup>th</sup> century as one of series of illustrations by Rowlandson of a somewhat comic visit to Scarborough.



*Plate 4. The Spa, depicted in a plate from Rowlandson's Poetical Sketches of Scarborough, 1813.*

The series of mishaps and disasters that befell the Spa in the 1800s were each time countered by fashionable new buildings and facilities showing the importance and popularity of the venue. In 1808 the Saloon was damaged again by heavy seas. Clearly the level of expenditure to maintain and develop the Spa as Scarborough's principal attraction needed more considered planning and investment.

### **The South Cliff Bridge Company**

In 1827 the South Cliff Bridge was opened creating a direct and relatively leisurely promenade from the town to the Spa. At the same time the 'Cliff Bridge Company' was given control of the Spa and the adjacent cliff walks in exchange for the building of the bridge. This improved access to the Spa and was a foretaste of ambitious plans ahead for the Spa. A terrible storm, described by some as the storm of the century, was to devastate the Spa building in 1836 and it had to be completely re-built. The new "Gothic Saloon" designed by Henry Wyatt was opened in 1839 and included a concert hall to seat 500, a walled garden to the rear, a promenade in front of and overlooked by the Gothic Saloon and external area in which orchestras were to perform.

The new access to the spa provided by South Cliff Bridge for the first time, saw an official, formal approach along the cliff to the spa buildings. In addition to the small walled garden laid out to the rear of the Gothic Saloon, gardens were now laid out on the cliff to the instruction of George Knowles, who lived at Woodend (now Wood End House) in The Crescent, where he was developing his own gardens. Knowles was a member of the Cliff Bridge committee and had moved to Scarborough in the mid 1830s following a successful career in Dublin where he was an architect and contractor for the Royal Canal and two of the bridges over the Liffey. It was Knowles who was responsible for laying out the serpentine walks immediately above the Spa buildings and the promenade walk from the new bridge to the spa itself. This would appear to have been accompanied by significant tree planting on the previously largely bare cliff face, swathing it in trees for both shelter and to create a more

romantic ambience for promenading. Within this new park were placed several arbours and Knowle's layout survives as the core of the Spa Gardens north of the Cliff Railway, as is clear from the Ordnance Survey map of 1853 (surveyed 1850). The form of these gardens can be discerned from several maps and prints which pre-date the subsequent work by Paxton after 1856 (discussed below).



*Plate 5. The South Cliff c.1840 by H.B Carter looking south from St.Nicholas Cliff and showing the bridge built in 1827, the kiosks for paying to enter the gardens and the path network laid out by Knowles before 1840. The mature tree growth has yet to develop. Paths up the hill to the Esplanade are bordered by rustic timber 'X' fencing, while through the gardens the fencing is iron post and rail. The site of the later 'Swiss Chalet' built around 1860 on the south side of the bridge appears to be occupied by an earlier building.*

In addition to the formal entrance over South Cliff Bridge, the new gardens and path network could also be accessed from the Esplanade and in particular from opposite the Crown Hotel through a splendid set of wrought iron gates in the fashionable Egyptian style and constructed around 1840 concurrently with the building of the first houses along the Esplanade. These still survive and are listed Grade II and apart from the South Cliff Bridge route represent perhaps the next earliest entrance to the developing pleasure gardens around the Spa.



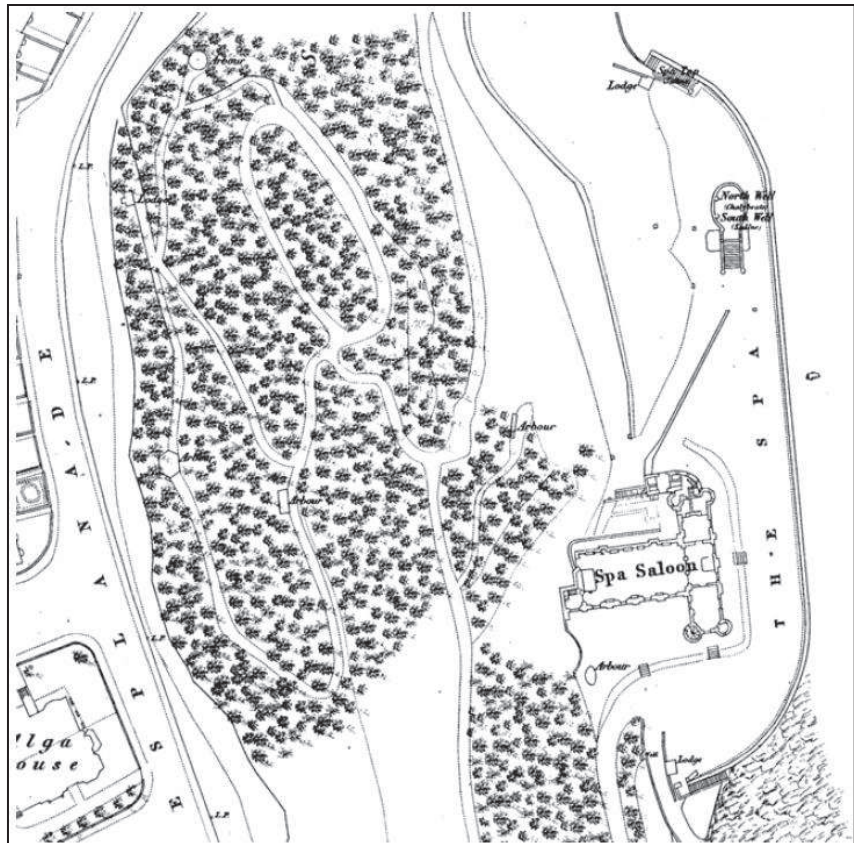
*Plate 6. Egyptian 'Papyrus' style wrought iron gate entrance to the South Cliff Gardens opposite the Crown Hotel on the Esplanade*





Plate 7. 1857. Scarborough from the South showing the Wyatt gothic spa buildings and the winding cliff path from the South Cliff Bridge. The buildings glimpsed in the foreground with a flag may be a former beer house known as Jabez Hall, bought by the South Cliff c° and closed down around 1871. Coincidentally this is the approximate site of the current Clock Cafe whose opening is marked by the flying of flag. Thomas Harrison Hair (1810–1875). Scarborough Art Gallery.

Plate 8. Extract from the OS map surveyed in 1850 showing Wyatt's Gothic spa buildings of 1839 and the gardens and path network developed after 1827 when the new access from the South Cliff Bridge was provided. Several 'arbours' or shelters are indicated as well as a secondary entrance from the Esplanade opposite the Crown Spa Hotel. At this time the walk along the Esplanade at the top of the gardens is separated from the road way by a fence reflecting that entry to the Spa and gardens was by an admission fee.



Gas lighting was introduced internally to the Spa in 1834 and in 1836 Scarborough was provided with town gas lighting which appears to have extended along the Cliff Bridge and paths to the Spa from the town as laid out by Knowles.

The continued development of the gardens as part of a visit to the spa required specific expertise and effort, and In 1853 William Skipsey of Whitby was appointed as a full time gardener. Skipsey tended the gardens until his retirement in 1888 and part of his duties was to prune the trees at the top of the cliff to prevent them obstructing the views from the



houses and hotels on the Esplanade. Views out from the gardens appear to have been carefully controlled, with the intentional planting designed to provide sudden reveals across to the castle headland and of the Spa buildings themselves, but also to curtail views and provide an intimate, sheltered environment. Many of the stone retaining walls have purpose built alcoves with paved sandstone floors and each designed to accommodate a bench. While some of these no doubt enjoyed views further afield it should not be inferred that all were intended to, instead being places to rest awhile during perambulations in the gardens. Also built into these retaining walls are small beds for flowering plants, as yet there is no evidence for the form of original flowering which could have been bedding plants or perennials such as hostas.



*Plate 9. Alcoves for benches with fine sandstone paving are a feature of the Knowle and Paxton designed Spa Garden landscape, as are intentional planting beds which occur in a variety of sizes.*

Some of the bench locations are occupied by a range of shelters or arbours of various sizes and designs. Some of these are indicated on the 1850 plan and so the sites at least are likely to be part of the Knowles designed landscape. The current shelters are however all of apparently more recent date with the earliest being c.1862, several from the 1890's and some as late as the early 20<sup>th</sup> century. Many have been restored in the last 10 years or so.



*Plate 10. Two of the shelters within the Spa Gardens, both recently restored. Several original features still remain missing such as ornamental cast iron railings and urns/planters along the front and by the steps visible in early photographs.*





(Above left) The early 19<sup>th</sup> century meandering path network designed for promenading rather than specifically getting from A to B, 19<sup>th</sup> century delicate iron post and rail fencing and stone retaining walls with seating alcoves which constitute much of the character of the Spa Gardens can be clearly seen in this photograph. The Oval lawn centre left was a copse of trees in 1850 and was set out as a putting green shortly before 1927, most likely as a response to Scarborough Council's popular new green at the Holbeck Gardens. A small pavilion and seating area were added, but have now been taken down. (Left) The romantic character of the Spa Gardens was enhanced by the use of large boulders of vermiculated rock, many of which are now overgrown, others are often placed where paths divide (above right).

Along the top of the Spa Gardens, the character of the Esplanade in the 19<sup>th</sup> century at this point appears to have been quite different from today with the walk along the Esplanade at the top of the gardens separated from the road way by a fence reflecting that entry to the Spa and gardens was by an admission fee. Formal planting was also largely absent.



The Esplanade showing how the Spa garden section was originally fenced from the road. Above left; 'The Esplanade and the South Sands, Scarborough'. (W.M.Sleigh 1845, Royal Collections Trust). Above right, undated photo c.1890 showing detail of the railings with their urn finial decoration.

At the north end of the Esplanade the public road and the fenced area of the gardens take parallel routes down the hill, reflecting the access before the building of the Valley Bridge in 1865. The distinctive urn topped railings still survive here on the west side of the raised Spa gardens part of the esplanade.



*Plate 11. The north end of the Esplanade. Prior to 1865 and the building of Valley Bridge the lower road provided access to the properties along the Esplanade. The higher path behind distinctive 'urn' topped iron railings was the high promenade at the top of the Spa Gardens for which an entrance fee was payable. This style of railing once extended as far as the Cliff Railway.*

Wyatt's Gothic Saloon, which had opened as recently as 1839, was soon considered too small for purpose. Musical concerts, dances and even refreshments, though only lemonade, ginger beer and soda water, were now provided to the attractions of the original "castle" and in 1845 there had been added a saloon, a ladies' room, a newsroom and an entrance hall, some of which appears to have built over the original walled garden to the rear.

Even with extensions to Wyatt's Gothic Saloon the Company shareholders were still not satisfied and looked enviously at the recent success of the nearby Crown Hotel. Secondly, they wanted to extend the promenade on both seafront sides and to further landscape the gardens under the cliff and behind the Spa buildings. It was no surprise therefore, that in 1856, the Company decided to improve and extend their Spa buildings and gardens, and commissioned Sir Joseph Paxton. Not only was he a frequent holiday-maker to the town but by then the most celebrated architect and landscape gardener in Europe and so the perfect choice for this most fashionable and popular of spas.

Following a survey, Paxton, together with his two assistants, his son-in-law the architect George Henry Stokes (1827–74) and the landscape gardener Edward Milner (1819–84),



presented plans to the South Cliff company in May of 1856. Paxton suggested that the sea wall was extended to create a double promenade and carriage road, a colonnade with shops and another open air bandstand or orchestra in addition to the new hall. The plans were approved and instructions to proceed issued in June, Paxton's only stipulation, which was agreed by the Committee, being that his plans must be taken '*as a whole, and in their entirety*' and must not be carried out in '*fragmentary portions.*'

**Sir Joseph Paxton (1803-65) '*The Busiest Man in England*'.**

Sir Joseph Paxton had risen from the most humble of origins to become the greatest landscape gardener of his time and founder of a new style of architecture. Landmarks amongst his achievements was the development of huge framed glass architecture seen best at 'The Great Stove' Chatsworth House, Derbyshire and the Crystal Palace built for the Great Exhibition of 1851. He was a natural engineer and a true inventive genius. Moreover, in the words of The Times obituary, he was universally admired with a special gift for making and keeping friends. He consulted widely on gardens, urban planning and landscapes across the UK and Europe leading Charles Dickens to describe him as the '*busiest man in England*'. Paxton was a key figure in the development of nineteenth century Britain, often considered as significant as his friends Brunel and Stephenson. He is widely considered to be the greatest gardener of the age and one of the most important gardeners in history. As such surviving landscape designs by Paxton are considered of the highest importance.



(Above left) The Sir Joseph Paxton from *The Illustrated London News*. (June 1865). Above right 'the Great Stove' or glass house at Chatsworth designed and built by Paxton between 1836-40.

Paxton's estimate of the total cost of less than £30,000 for the new hall was accepted and an advert inviting tenders for construction work placed in the Builder Magazine in January 1858, with the contract let in February to the Scarborough firm of Smith and Carwood. It was opened in remarkably quick time by July with a grand concert. Internal decoration was though not apparently complete and the leading internal decorators of the time John Crace of London completed this work in 1859. The new building provided hot water heating and gas lighting. The new hall sat to the south of Wyatt's Gothic Saloon, which although stripped of its turrets and castellation, remained essentially intact. The two storey classical design of the new hall with Italianate corner towers, was tied to the older building by an iron veranda, the 'Colonnade', which extended north to mask the now old-fashioned façade of the Wyatt building. A circular bandstand was erected on the new terrace to the south. The new

assembly hall with adjoining galleries could seat 2000 and soon became the most popular music hall venue outside London.

Extension of the Spa Promenade and carriage drive to Paxton's designs was undertaken by John Barry (1803-66) and his two sons, William (1828-98) and John junior (1831-1910) local architects, builders and brick and stone manufacturers. In the 1850s, their factory at the top of Barry's Lane was making up to ten million bricks a year.

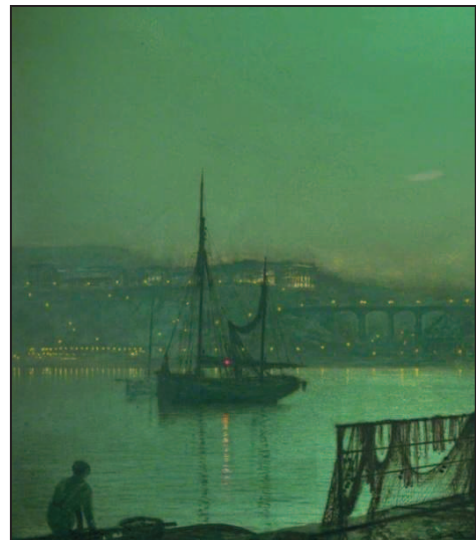
The success of the project meant that it was not long before Paxton was invited to design a southern extension to the scheme. Over 1859–60 the Colonnade was extended south to a new three storey Prospect Tower<sup>6</sup> which was connected to the gardens and the new Spa buildings by the construction of the Italian Steps. The northern run of the colonnade was also modified allowing access at terrace level right up to a new stone toll or lodge house, one of several around the perimeter of the gardens to control admission to the grounds and to the design of Edward Milner.

For the landscape around the Spa buildings through which visitors would promenade both to reach the Spa and as an entertaining diversion in their own right, Paxton drew up plans to add to Knowles earlier landscape with the addition of balustraded stone staircases and flower beds on the steep slope behind his new music hall to north and south, these have become known as the Italian Steps. There was further development and extension of the Knowles paths southwards to take in the land above the Italian Steps with addition of new arbours and seating. Reflecting the increase in maintained garden areas, the gardener's wages were raised from 16 shillings (80p) to 21 shillings (£1.05p) a week.



Parts of the gardens above the Spa saw the extensive use of large vermiculated rocks and boulders to add to the romantic atmosphere of the area for people promenading. Much of this is now exceptionally overgrown, reducing its impact. Gas lighting was installed on many paths and the cut off stumps of several cast iron standards can still be seen. Paintings of the second half of the 19<sup>th</sup> century show several illuminated paths.

*Plate 12. Cut off gas lamp standard, part of a scheme to light the gardens after 1860 and in part shown on some paintings such as that by Grimshaw c.1877. Scarborough Lights (extract). Scarborough Art Gallery.*



<sup>6</sup> This was demolished in the 1920's but the ground floor can still be seen today in the linkway between the Green and Promenade lounges of the early 20<sup>th</sup> century Ocean Ballroom.



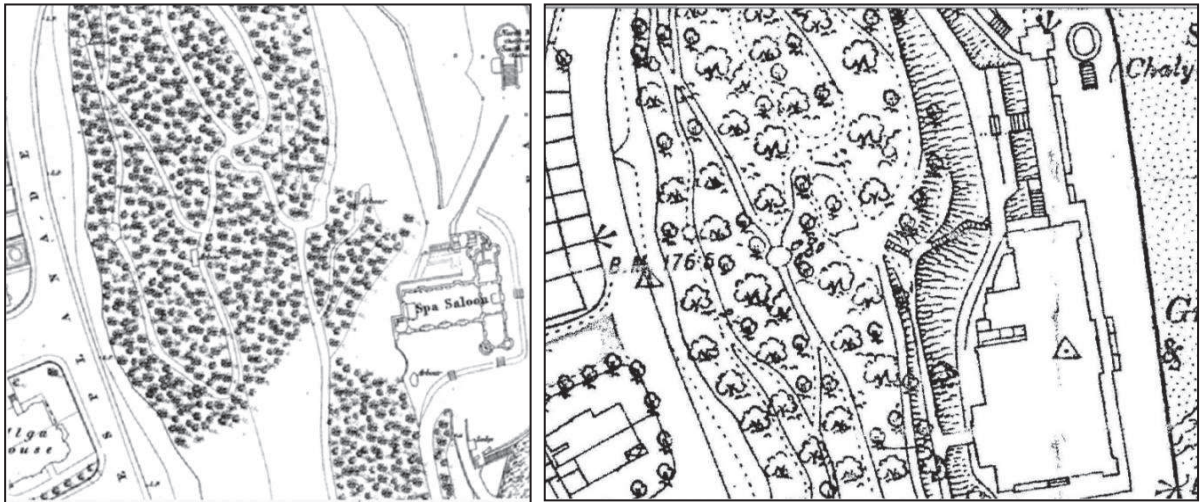
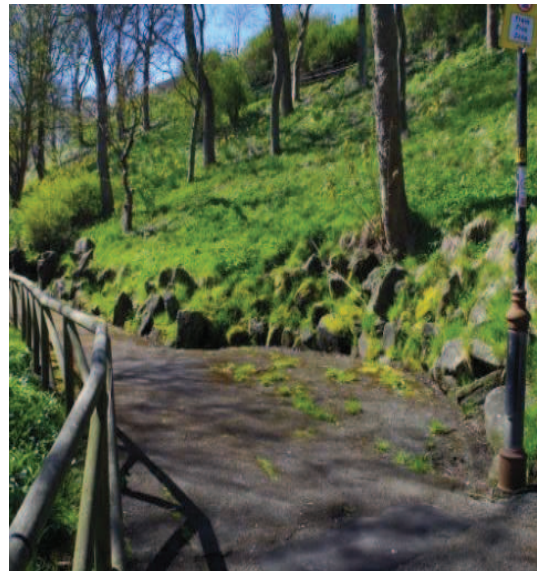


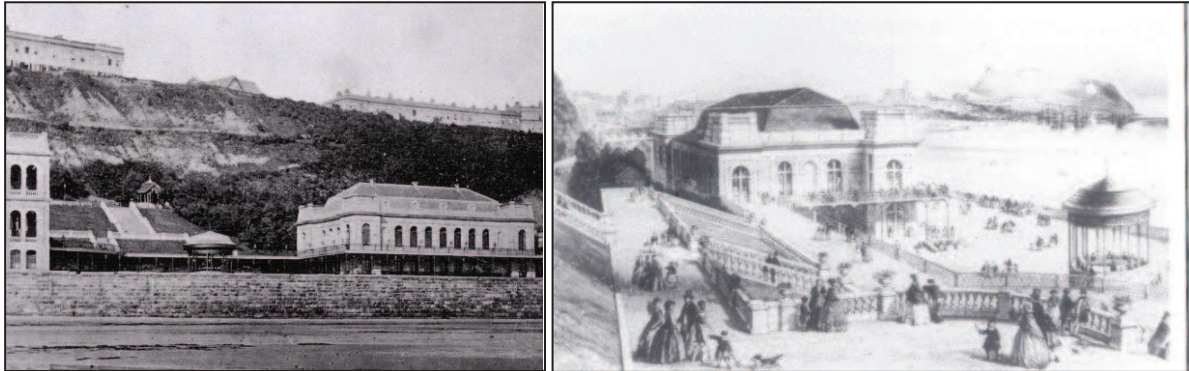
Plate 13. Alterations to the Spa and Gardens after Joseph Paxton's involvement around 1860 can be clearly seen in comparison of the OS mapping of 1850 and 1890 (above left and right respectively). The path network and mature tree planting established by Knowles from the late 1830's seen on the 1850 map, had by 1890 been extended southwards behind the new and enlarged spa buildings. Structures such as the simple rectangular 'arbour' marked in the centre of the 1850 map had by 1890 been replaced by grander garden structures including a large octagonal rustic arbour straddling the path which survived until the mid 20<sup>th</sup> century (below left, view today bottom right). Today the site of the arbour is marked by a circular widening in the path (middle right), and the large rocks of its foundation and setting. Rustic wooden fencing has also replaced the delicate iron fencing seen in archive photos.



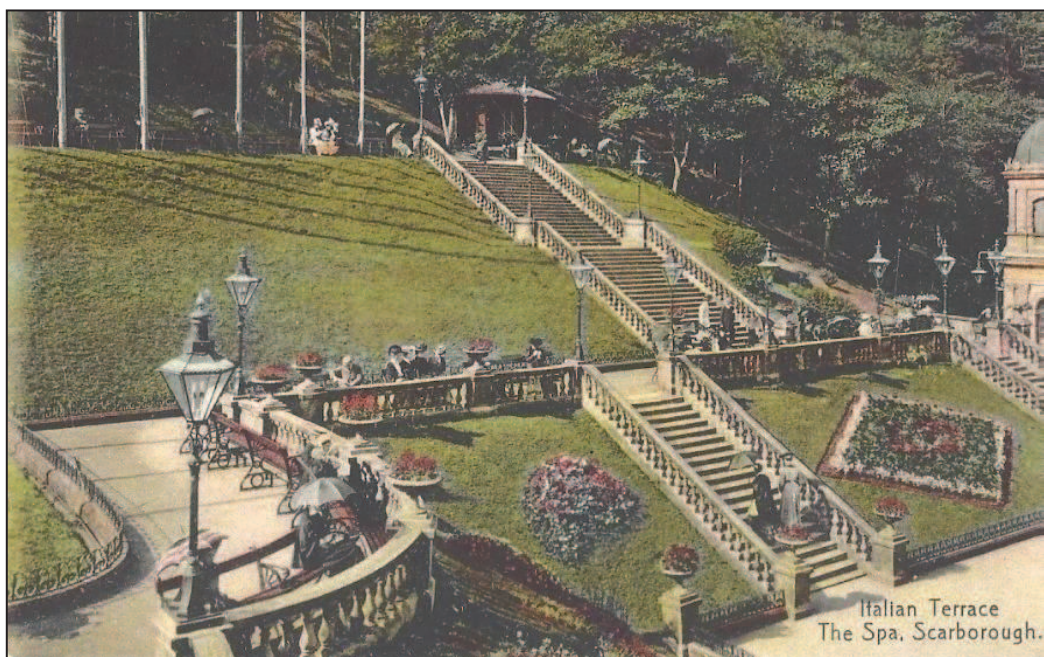
The new Paxton designed Spa assembly proved highly profitable to the Cliff Bridge Company. From the summer of 1858 until the fire of 1876 gutted Paxton's music hall, shareholders drew annual dividends averaging seven per cent. By 1871, 100,000 tickets were being sold in a season and at the height of the summer as many as 4,000 visited the Spa grounds in a day. The reputation of the spa was further enhanced by the royal patronage of Edward, Prince of Wales, from 1869 until 1871.



The 1860s and 70s saw further investment to the buildings and their setting, including the application of asphalt to paved surfaces, the introduction of gas lighting to the gardens and Promenade, new walls and fencing. Further alterations were made to the Gothic Saloon. In 1860, a 'Swiss Chalet', reputedly to designs by Paxton, was built near the northern entrance to the Spa Gardens and a summerhouse was added to the grounds in 1862. In 1862, Robert Williamson bought a skeleton iron bridge that had fallen into the River Ouse at York and re-erected it across the valley as Valley Bridge, giving vehicular access from the town to the South Cliff further facilitating its development. A second bandstand was erected over the steps down to the Spa Well in 1875.



*Plate 14. The Italian Steps or Terrace of 1859-60, designed by Joseph Paxton to connect the garden walks with the spa and promenade. Early views (top right & left) show no lighting present and the landscape above the steps still immature. By the 1870's (middle left) a backdrop of planted trees had developed, formal planting beds were in place complemented by iron railings and gas lamp standards using glass bowls. By around 1900 (bottom), the scheme remained similar but the gas light standards had been altered. Poles at the top were for firework displays.*



## **The South Spa Gardens**

Following the building of the Valley Bridge, the expanding development of land to the south of the town began to concern the Cliff Bridge Company. To protect the privacy and quality of the spa and gardens, the company bought the freehold of eight acres of cliff to the south of their gardens in 1871 (or 1861 in some sources). At this stage the intention seems to have been to prevent the growth of competition rather than with any particular intention of development. The Company also acquired, and subsequently closed down a beer house known as Jabez or Spa Cottage approximately on the site of the current Clock Cafe, or perhaps slightly further up the slope. Plans for the development of this new land were by several accounts slow to progress, perhaps diverted by the fire and rebuilding of the Spa buildings in 1876. Nevertheless some paths were laid out continuing the Knowles and Paxton network further south and connected to them by a tunnel beneath the Cliff Railway track when built in 1875. A singular sandstone 'drum' still standing today and identical to one at the north end of the gardens by the South Cliff Bridge, appears to mark out the southerly extension of the gardens at this point. Eventually a terrace was levelled on which was constructed the sunken Oval Rosary, today now devoid of roses but possessing three fine artificial stone urns. These works are not shown on OS maps of 1890, nor 1914 on which a small rectangular building approximately on the site of the Oval Rosary, perhaps the foundations of Jabez Cottage, remains. It is not until the OS map of 1929 that the landscape of meandering paths, steps and sunken rosary visible today appear fully formed. This development is probably down to the purchase of the land by Scarborough Corporation from the Cliff Bridge Company in 1912. The area of approximately 2.4ha of the undercliff between the tramway and the Belvedere Rosary and its appearance would therefore seem to be largely down to civic action and the work of Harry Smith, the Borough Council's Engineer from 1897 to 1933 and responsible for much of the development of public space in the town during this period.



*Plate 15. The South Spa Gardens were built on land purchased in 1871 largely to prevent competitive development immediately south of the Spa. A beer hall, 'Jabez or Spa Cottage', seen in the background (above left and right seen from the steps next to the Cliff Railway), was purchased and closed down. A sandstone drum terminal, identical to that at the entrance to the Spa Gardens on approach over the Cliff Bridge of 1827 appears to have marked the southern extent of the new land (above centre).*





Plate 16. While some paths were laid out after the land purchase in 1871, much of the area appears to have remained undeveloped until the early 20<sup>th</sup> century when the sunken oval rosary was laid out against a wooded slope and with a more formal path network. Early pictures (above left), show the planting scheme and now lost low latticework around the perimeter but not the distinctive three urns present today (above). These had appeared by the second half of the 20<sup>th</sup> century with fencing and planting being maintained. In 2016 the low fencing and bedding plant regime have gone. As with the earlier Spa Gardens and the neighbouring Holbeck Gardens, seating alcoves retained by stonework are a distinctive feature of the South Spa Gardens, often distinct due to cobble surfaces (below)





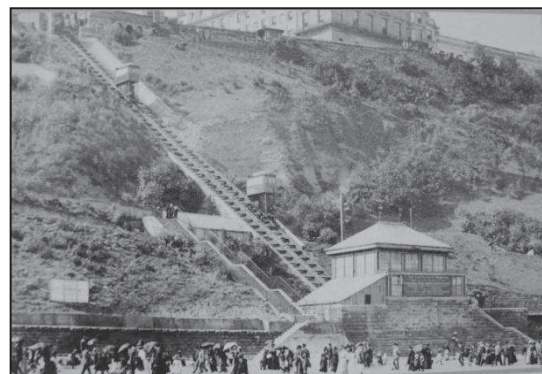
### **The South Cliff Railway.**

In 1873 the Scarborough South Cliff Tramway Company Ltd was formed and in 1874 the South Cliff Tramway Company began construction of the first cliff tramway in Britain and which opened on 6<sup>th</sup> of July 1875. The tramway transported visitors up and down the cliff face immediately south of the Spa. The scheme appears to have been instigated by Richard Hunt, proprietor of the Prince of Wales Hotel and which involved the sale of two acres of land from the South Cliff Company. This was the first funicular railway in Britain, and was designed and engineered by a Mr Lucas and constructed by Crossley Brothers of Manchester for a cost of £8000. The track is 4 ft 8 1/2 in standard gauge, some 284 feet (87 m) long and on a 1 in 1.75 gradient. Metropolitan Carriage of Birmingham constructed the original two cars, each capable of carrying 14 seated passengers, but which were replaced by two built by Hudswell Clarke & Company in 1934-1935. The tramway was originally powered using seawater pumped by two Crossley gas engines through a hydraulic system designed by Tangye Ltd in Smethwick, Birmingham. The upper car's water tank was filled until the counterbalance point was reached. The cars then proceeded along their individual tracks attached to a twin-steel cable rope, which was operated by a brakeman at the top station. When the upper car reached the bottom of the incline, both cars were braked, and the seawater released. The gas engines were replaced by steam pumps in 1879, and after refurbishment in 1947 the water system was replaced by an 90 hp electric engine

While there have been alterations and modernisations to various parts of the structure, the lower station is largely as built, although the south facing shed with its famous roof sign has been removed and replaced by an undistinguished brick ice-cream kiosk. Older photos show the 224 steps on the south side built to maintain access rights and a single storey building covering the tunnel entrance under the tracks.



*Plate 17. The Cliff Tramway shortly after construction and before widening of the promenade. The famous roof sign can be seen promising '224 steps avoided for 1d' as can the bridge from the spa (left). The winding path up the cliff can be seen on the south side, as can a small building over the tunnel beneath the tracks (below)*





Immediately to the south of the railway is a steep, winding, stepped path that was constructed in lieu of rights of way which existed between the Esplanade and the sands. Access issues were apparently keenly on the mind of the spa authorities who seeing an advantage to the railway being constructed for their customers, constructed a footbridge to permit access between the foot of the Tramway and the Spa Promenade. They also ensured a tunnel was built beneath the railway to allow the spa path network to continue southwards.



*Plate 18. The pedestrian tunnel beneath the Cliff Railway of 1875. (Above) looking south as it goes beneath the steps parallel to the railway; (below) the finer quality stonework as the tunnel goes under the railway itself showing a slipped voussoir, single skin brick blocking and negative modern features of chain link fencing, metal steps and lighting. The area between the two tunnels was at one point covered by a small building (see plate 17).*





On 6th July 1875 the lift was opened to great success with 1400 passengers paying the fare of one old penny for the novelty of using a cliff lift for the very first time. By 1888 the Cliff Lift was carrying 250,000 passengers per year. In the 1945-46 season the lift hit its peak with a total of 1.2 million people travelling. Scarborough Borough Council purchased the Cliff Lift from its owners in 1993.

The top of the Cliff Railway has lost its original station cabin, while early images show no tall structure there a few slightly later images which show from a distance as might be expected a building similar in form and roof shape to the surviving station at the promenade. The current arrival point is a disappointing early 20<sup>th</sup> century scheme with little presence, damaged masonry and heavy metal railings which are swamped by temporary advertising hoarding. This also includes two now disused but quite large male and female toilets down steps to the south. The base of part of the original station survives as an attractive but fenced off Italianate brick structure on the north side. This is in part the foundation and housing for the original water powered system.



*Plate 19. (top left) The top of the Cliff Railway appears to have originally consisted of the brick Italianate engine house for the hydraulic engine and water supply and a small cabin on the right/north of the track (bottom left). A larger cabin, similar in profile to that surviving at the promenade, seems to have been added by c.1900 (bottom left circled). Today the handsome and listed Italianate engine house is sadly neglected and fenced off. The current landscaping at the top of the railway is an early 20<sup>th</sup> century scheme with failing precast concrete and overwhelmed by temporary poor advertising. Associated male and female toilets at the head on the steps on the south side are now closed.*

## **Fire and Restoration**

On 8 September 1876 Paxton's new Spa Saloon was destroyed by fire, quixotically the only area left relatively undamaged being the smaller earlier Wyatt saloon that Paxton's buildings had been designed to replace, and to the south the Italian Stairs and prospect tower. No time was lost in yet again rebuilding the Spa and the London based architect's practice of Thomas Verity and G.H.Hunt was appointed.



*Plate 20. The Burning of the Spa Saloon. John Atkinson Grimshaw 1876. Scarborough Art Gallery.*

The Verity & Hunt scheme was built in two phases by Barry of Scarborough, and not fully complete until its official opening on 2 August 1880. The new Grand Hall was built on the site of Paxton's Music Hall, utilising the surviving east and south walls, though extending the depth of the building to create a much deeper space. Wyatt's Saloon remained in use during construction and was finally taken down and a mirror-image of Paxton's design constructed in its place. This contained a theatre above a ground-floor buffet bar. A new three storey staircase and entrance block connected the old and new buildings. Shop units were inserted under the repaired Paxton Colonnade, which was extended northwards to almost the full length of the Promenade and widened by about six feet on the landward side by excavating into the cliff.



*Plate 21. To the north of the spa buildings as part of the approach path from the South Cliff Bridge is a further area of steps and retaining wall allegedly built after the fire of 1876 to match Paxton's designs, although they appear to be in place on Grimshaw's painting of the spa burning. These are today relatively underappreciated with no planting and poor modern lighting.*



## The Holbeck Gardens

By 1880 the Corporation had commissioned William Skipsey, the Head Gardener of the Spa Gardens, to lay out the Holbeck Gardens, south of Dickinson's Point. Skipsey laid out a series of meandering terrace walks, again with retaining walls with bench seating positions, all leading to a central valley garden, the Holbeck Ravine, with lawns and floral beds all

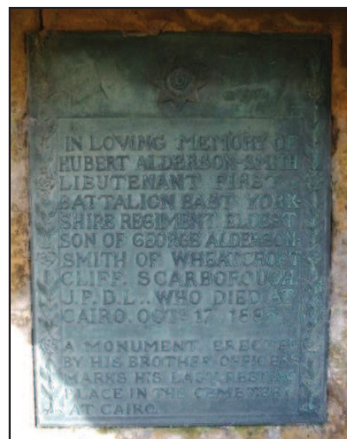


overlooked in time by the Holbeck Hall Hotel. A number of small shelters were built, one of which survives below the later Putting Green. Within the ravine after 1895 was erected a memorial to Lieutenant Hubert Alderson-Smith of the East Yorkshire regiment, killed and buried in Cairo. Following later land acquisition by the council the Esplanade was extended and widened to meet the gardens in a new entrance whose principal feature was the clock tower built to commemorate the coronation of George V and at the expense of Alfred Shuttleworth who gifted it to the town.

*Plate 22 The Holbeck Gardens as originally laid out by Skipsey, continued many of the design themes of the Spa gardens with meandering paths, shelters and formal planting*

In 1918 work started on the laying out of the Putting Green but subsidence and the need to remodel the top of the area of cliff meant that it was not open until 1925, though it was still the first Putting Green in Scarborough. The Pavilion was added in 1928, around which time the flower beds along the adjacent stretch of the Belvedere Promenade were remodelled into the present linear form, and the Esplanade extended southwards into the Holbeck Gardens.

*Plate 23. Memorial erected c.1895 in the Holbeck ravine to Lieutenant Hubert Alderson-Smith of the East Yorkshire regiment, killed and buried in Cairo. Originally with flower beds to front*





*Plate 24. The George V Clock Tower of 1911 was gifted to the town by Alfred Shuttleworth and formed the focal point of an extended south end of the Esplanade and more formal entrance to the Holbeck Garden. The Putting Green opened in 1925 and the pavilion was complete in 1928*

Reductions in grounds maintenance and bedding plants, and the collapse of the Wheatcroft Cliff in 1993 have altered the character of the Holbeck gardens. Regenerating trees largely sycamore, have replaced large areas of formerly mown grass. Nevertheless the essential structure of the gardens remains legible and formal planting still exists close to the Esplanade and Holbeck Clock Tower entrance.

### **The Belvedere Gardens**

Between the Holbeck Gardens and the Spa was an area of gardens originally private. The Belvedere gardens with their Rosary were established from 1883 by George, Lord Beeforth, a successful art dealer. He built several properties at the southern end of the Esplanade, including his own house The Belvedere. This was connected to his garden and Rosary by a subway, which still survives, leading into a private fenced area within the public gardens within which are the derelict remains of a former summer house. On the plateau below the Rosary he built a tennis court, croquet Lawn, walks along the cliff and two smaller rosaries since built over by the later Italian Garden. Along the Esplanade the gardens were bounded by distinctive cast iron railings with distinctive high quality stone piers matching those on Beeforth's House opposite. The gardens were purchased from Beeforth by the Corporation in 1912 allowing public access along the whole of the South Cliff Gardens for the first time.



*Plate 25. Beeforth's Gardens while 'private' were often used for public events, (above left) a gathering on the tennis court. (above right), the tennis court today with some inappropriate recent planting.*





Plate 26. Within the gardens, a discrete private area was maintained (above left), separated by railings of the same design as along the esplanade matching Beeforth's house (below right). The private garden included a summerhouse which now sits on the border between public and private space (above left). While much of Beeforth's garden design remains today such as the Rosary, subsequent municipal works have overlain it with additional paths and the construction of the Italian Garden has overlain two earlier, smaller rosaries (above right)



### The Rosary.

Originally developed by Beeforth as part of his private garden, this continued to be maintained by the corporation and was the subject of a successful and well regarded HLF funded restoration by the Friends of South Cliff Gardens and Scarborough Council in 2014.

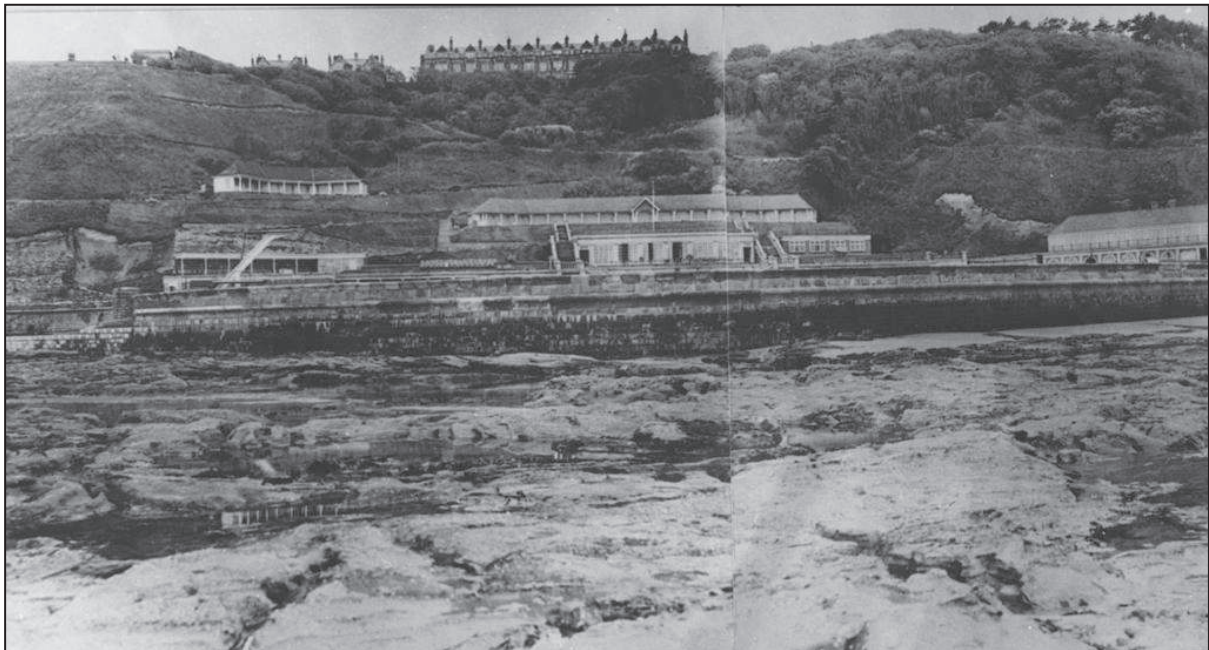


## **Civic Control and Design**

The gardens were purchased from Beeforth by the Corporation in 1912. In the same year the Corporation bought from the Cliff Bridge Company about 2.4 hectares of undercliff between the Cliff Railway and the Belvedere Rosary.

The money from the sale of the land to the Council allowed the Company to enlarge the Spa promenade over the sands, build a new bandstand and in 1954 add the glass wings, originally planned as a means of uniting the bandstand with the Grand Hall. The Corporation, in turn, embarked on a comprehensive scheme to unite the individual gardens and improve the cliffs between the Spa and the Holbeck Gardens to the south.

Harry W Smith was Scarborough's Borough Engineer from 1897 to 1933. From around 1910 he laid out the South Cliff Gardens on land purchased from the Spa which had owned it since 1871 but which had not developed it due largely to the costs of rebuilding the Spa after the fire of 1876. Now under Borough Council ownership paths of easy gradient were edged with rocks from the beach, linking several separate gardens. Much of the stone employed in this layout was reportedly extracted from the bottom of the cliff, where, by 1914, Smith was building what was reputedly the first open-air tidal bathing pool in Britain. Complete with associated changing rooms and facilities, this survived with various alterations until 1990 when it was closed and subsequently demolished and backfilled with the installation of an illuminated Star map



*Plate 27. The sea water Lido of 1915 under construction, both sea defence and pool, at 330 ft long and 167 ft wide it was once Europe's largest such facility and together with bathing cabins and the Clock Cafe immediately to the north was a major development in seaside facilities.*

Between the new lido and the Spa, were built new seaside facilities in 1911-13, very much of the time and showing Scarborough's progressive thinking. Here some of the first beach huts or chalets in the UK to a cellular pattern were constructed and together with the Clock Cafe and terrace with which they form a group are now listed buildings.

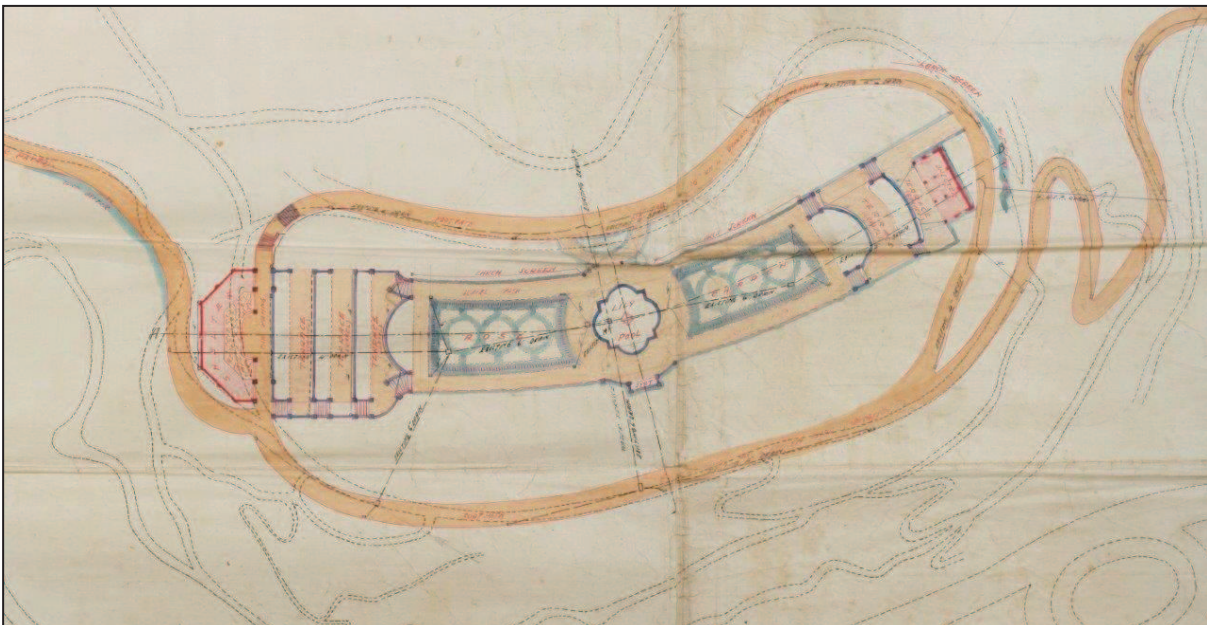




*Plate 28. Beach chalets, Clock Cafe and terraced landscaping of 1911-13, progressive facilities for visitors still popular and in use and now designated as a Grade II listed building.*

### **The Italian Garden**

The highlight of the new public gardens was the 1912 Italian Garden, in part laid out over a terrace created by Beeforth for two small rosaries some 30 years before. Terracing into the cliff to accommodate the garden also continued a process of works to drain and stabilise the cliff.



*Plate 29. Part of the original design plans for the Italian garden showing planting schemes, paths and constructional detail. North Yorkshire Record Office*



Designed by Harry.W. Smith, the Italian Garden is laid out on a curve and terminated by two classical pavilions at either end each reached by steps so that its topography and levels are married to the natural form of the cliff. Access and views into the gardens are designed to be limited with the added effect of a more sheltered climate for bedding plants. A central pool contains a statue of Mercury, donated by Alfred Shuttleworth, the original lead statue replaced by a resin copy. On the east side by the pool is a loggia of columns with a latticework pergola which affords glimpsed views down the hill to the sea and the site of the former Lido.



*Plate 30. (top left) The Italian Gardens under construction c.1911 on the site of two older, smaller rosaries built by Beeforth. Note the already existing, maturing tree growth, essential to provide the sheltered environment in which to grow many of the roses and bedding plants, but which is also part of the essential spirit of the place with limited views out and designed to be suddenly, unexpectedly revealed to those approaching along meandering paths from several directions with a sense of theatrical flair.*



*(below left). The Italian Gardens looking south perhaps around 1950 and at their most developed. Tree growth is mature, lower shrubs to the right blend into the woodland, formal beds are a riot of colour and classical urns adorn the steps. While much of the management continues, tree growth is now overly mature and the planted urns have been lost. The use of cast concrete for the garden buildings and loggia is also showing signs of decay.*



In December 1914 Scarborough, along with other towns on the Yorkshire and North East coast was shelled by the German Navy. A plot of impacts suggests that in addition to a death on the Esplanade, a number of shells hit the gardens.

The Spa continued to develop during the 20<sup>th</sup> century as a private company. The acquisition by the Company of the area of sands in front of the Spa Complex and the money obtained from the Corporation from the sale of land to south, enabled some degree of extension and remodelling. Paxton's bandstand was demolished and a larger bandstand erected in its stead, at the apex of the paved terrace of the Sun Court; the 'bulge' of the Promenade out over the sands was a response to its curved lines. The Colonnade was remodelled and in-filled to provide a new café that could, via sliding glass doors, be opened to the air (the Green Lounge). Finally, the first floor of the Spa building itself was extended out into the terrace above the Sun Court, creating an alfresco café which was roofed over in 1931 and renamed the Vita Dome.

The architect for these works completed by 1914, was Thomas Edwin Cooper (1874–1942), a local man who moved to London where he established his reputation as a designer working in an impressive, stripped-down, classical style suited to new demands in public and commercial building. His most well-known works are Marylebone Town Hall, the Port of London Authority and Lloyds of London (demolished).

The 1914-18 war and other economic factors saw a decline in income for the Spa and in 1920 the Cliff Bridge Company was incorporated to become the Spa (Scarborough) Ltd.

The new company board had designs to invest in the Spa and employed the architect Frank Tugwell (1862–1940) to prepare schemes for, amongst other things, the conversion of the Grand Hall to a café, and a new lift between the first floor of the Spa Complex and the Esplanade. None of these proposals came to anything due to objections from residents and the Corporation and instead, Tugwell was instructed to resurrect an idea that had been worked on by Cooper, namely a new ballroom south of the Spa on land previously earmarked for bungalows. Paxton's Prospect Tower was reduced to its ground floor and the new 'Ocean Ballroom' built and further extended the following year, having proved to be too small from the outset. This together with later works in the 1980's has caused some degree of harm to Paxton's design and caused a lack of connection between gardens, steps and promenade.

In 1932 the bandstand over the Spa Well and the adjacent toll house were demolished to permit the turning of busses that had replaced the tram service which had been operating along the carriage way since 1904. A small kiosk from which the mineral water was pumped for dispensation was erected. During this period little new work seems to have been undertaken in the Spa gardens, although Tugwell may have restored or rebuilt some of the shelters. An additional two storey concrete and rendered brick building under a clay tile roof all in the International Style of the interwar period was added for sun and sea bathing between the Cliff Railway and Clock Cafe complex in the 1930s.

The Spa Complex was requisitioned by the army during the 1939–45 war, but returned to the Company in need of repair and restoration. Negotiations with the Corporation about the possible sale of the Spa and its assets began in 1949, the first result being the transfer in 1951 to public ownership of the Cliff Bridge. Tolls were suspended and the pay boxes at the north end of the bridge removed in 1953.

Damage to the paving of the Promenade, the copings to the sea wall and the interior of the Spa had to be made good following the massive floods of January 1953. An original part of Cooper's design for the space, glass wings flanking the bandstand and sheltering the Sun Court were erected in 1954 to permit its use as an ice rink to which admission could be charged. The open enclosure of the Vita Dome was glazed and the café within brought inside for the first time.

In 1957, the Grand Hall, Spa, and Gardens were purchased by the Corporation, uniting the whole of the Valley Gardens, Spa Gardens, and South Cliff Gardens under one ownership. Concern over the quality of the Spa waters, and no doubt their declining popularity saw access to the two springs closed up during the 1960's.

In 1989 the sea water Lido was closed, although some accounts note it reopening briefly up to 1992. The site lay derelict for some years before infilling and demolition and the construction of the 'Star Map' illuminated installation on the site. The outer walls remain as part of the sea defences, as do some parts of the retaining structures of the bathing cabins.

In 1993, the Holbeck Hall hotel, built on the south bank of the Holbeck Ravine and overlooking the Holbeck Gardens, fell into the sea and took with it extensive parts of Skipsey's gardens. Measures to resist further encroachment have included the import of many tons of Norwegian boulders, to create 'rock-armour' around the point at Holbeck.

Declining public resources have seen the gardens maintenance reduced over the last 20 years and while there has been the restoration of several shelters, the Rosary and annual investment in displays of bedding plants along the Esplanade and in the Italian Gardens, longer term issues such as the use of inappropriate fencing and lack of control of natural woodland regeneration have gradually eroded some of the character of the gardens.

Today the only visible evidence of the spa waters which began the development of the South Cliff as a place of pleasure and health is the well set in the wall on the steps down to the beach on the North side of the Spa. The strong mineral content of the water is readily apparent in the staining caused to the stone, the reason why the waters were originally discovered as they trickled over the rocks and stones somewhere near this site.



*Plate 31. The site of the Spa springs is now overlain by the promenade outside the Spa buildings. The singular remaining evidence is found in the outflow down the steps where the niche can be found stained with mineral rich water in largely the same location it has been since the building of Wyatt's Spa buildings and sea defences around 1839.*

## 3.0 South Cliff Gardens

### 3.1 Character Areas

There have been a number of studies and interpretation schemes undertaken over the years on the South Cliff Gardens which have sought to identify defined areas based on historic development and/or character. The roots of dividing the gardens into specific areas can be traced back to their varying origins as for instance part of the Spa complex and originally accessible through paid entry; private gardens such as George Lord Beeforth's Belvedere Garden; and civic gardens as at Holbeck. Ultimately all of the gardens have come under local authority management adding a further veneer of character. As with any landscape which has evolved over a substantial period of time under different management regimes, various features such as paths, lawns, garden buildings have come and gone with some surviving as archaeological features, others being removed altogether.

Definition of character areas within the gardens is of value, both to explain and interpret their evolution to visitors, and also to help identify specific restoration and management actions to maintain their historic character and significance. To this end while the gardens can be divided up by historic period, it is more useful to identify areas based upon the character which has developed from these historic roots but been overlain by successive ownership and management to create the landscape of today. This approach doesn't preclude the reintroduction of lost features clearly of value to the significance of the gardens and perhaps removed in the past due to vandalism or costs of maintenance. Similarly the introduction of new features, continuing the long history of garden development, should not be rejected but instead informed by the identified historic character and significance.

Within each character area are a number of sub-areas, groups of features of intentional and related design. Many of the features and areas are intimately related, some structures such as Paxton's Italian steps could be seen as part of the Spa buildings, but equally as part of the landscape gardens set out to provide their setting.

Area	Character Area	Sub Area
Area 1.	Spa Gardens	Rock Garden
Area 2.	Spa Gardens (south)	Cliff Railway
		Rosary (former)
Area 3.	Belvedere Gardens	Italian Garden
		Rosary
		Belvedere (private) garden
Area 4.	Esplanade	Belvedere Esplanade
Area 5.	Promenade/Undercliff	The Spa
		Bathing and Lido (former)
Area 6.	Holbeck Gardens	Putting Green
		Ravine
		Cliff

Table 1. South Cliff Gardens Character Areas (see also Figure 2)





### **3.2 Setting, Views and Vistas.**

Covering such a wide area there are a large number of significant views and vistas which include the South Cliff Gardens. These can be conveniently divided into three broad groups;

- Towards South Cliff Gardens; from the castle/headland/promenade/harbour.
- From the South Cliff Gardens outwards towards the headland/harbour, out to sea and across the Esplanade to the buildings on the west side.
- Within the South Cliff Gardens.

#### **From the castle/headland/promenade/harbour outwards the South Cliff**

A view captured by many thousands of tourists and many artists over the last few hundred years. Key components of the historic view of South Cliff are as follows;

- The Spa Complex
- The terrace of hotels and houses along the Esplanade
- The South Cliff Footbridge
- The green wooded slopes of the South Cliff with glimpses of formal linearity from paths along the contour.
- The early 20<sup>th</sup> century grouping of Clock Cafe and beach huts.
- The Cliff Railway.
- Night time illumination of paths through the gardens along Promenade and Esplanade
- The Ocean ballroom complex while of interest to the history of the Spa should be seen as a negative feature in the view, especially as its construction removed the Paxton Prospect Tower.







### **From South Cliff Gardens**

Multiple views out to sea up and down the coast, but specifically back towards the Headland and harbour. In particular the following.

Along the Promenade to the Grand Hotel whose 'prow' face directly along the late 19<sup>th</sup> century carriage drive approach to the 19<sup>th</sup> century Spa buildings



To the castle/harbour/headland from bench positions

To the esplanade at gates/entry points

From the South Cliff Bridge.





Plate 32. Scarborough from the South, 1857. Thomas Harrison Hair Scarborough Art Gallery (above left). The same view today (above right) overwhelmed by vegetation.



Plate 33. 1935 poster by W Smithson Broadhead produced by London & North Eastern Railway to promote rail travel to the coastal resort of Scarborough, North Yorkshire. The poster shows a couple overlooking Scarborough South Bay from above the Spa. Today the view (shown below in summer and winter), is heavily obscured by tree growth and the metal railings have been removed.





### **Within South Cliff Gardens**

- Enclosures, gateways and glimpsed views
- Up and down the Italian steps
- Across the Italian Gardens from north to south and vice versa
- Across the Rosary
- Along Esplanade

### **Surrounding Buildings and Conservation Area.**

The gardens themselves are an intrinsic part of the setting of several listed buildings and the wider designated conservation area. Conservation and enhancement of the gardens in an informed manner will therefore have significant benefits to a much wider area than the gardens themselves. Of particular note are the buildings of the Esplanade (Nos 1 to 3, (Wessex Court) and Nos 4 to 19 including the Crown Hotel), which as a group are listed Grade II\*. Built around 1840-50, at the same time as the Knowles and Paxton Landscapes of the Spa Gardens and Esplanade were being created their setting and that of the gardens are inextricably linked.



*Plate 34. Views along the Esplanade are of high significance both for the setting of the gardens, but also for the listed buildings forming the terrace of houses and hotels developed on its west side from c.1840 and the wider conservation area. Over time the character of the Esplanade has always been one of long vistas north and south and before recent tree growth over the gardens out to sea. Originally fenced as part of the pay for entry gardens (top left), the openness has developed over time as has the increasing area of floral bedding plant displays*



### 3.3 Design and material detail

Areas of the gardens as they have developed over time have used different materials for fences, boundaries, seats etc. the municipal ownership by Scarborough Borough Council of the whole area since the 1950's has seen some of this become blurred, through both necessity to repair things and by being managed as part of a much wider group of gardens and paths across the town. Any restoration should wherever possible seek to reinstate lost elements informed by archive sources and retain the often subtle differences between the various parts of the gardens.

#### Boundary Features Railings and Fences.

##### The Spa Gardens

Developed from 1827 and the completion of the Cliff Bridge



Plate 35. View of Scarborough from Belmont Terrace on the South Cliff c.1840 by H.B Carter looking north and showing the bridge built in 1827, and the path network laid out by Knowles before 1840 up the hill to the Esplanade. The approach is bordered by rustic timber 'X' fencing, while through the gardens the fencing is iron post and rail. Gas standard lamps can be seen lining this approach.

Plate 36 Drum terminal with wrought iron rails of the 1827 spa bridge to the left, and more delicate pathside iron boundary fencing of a similar period to the right of the drum, shown in detail below and particular to the Spa Gardens as laid out from c1840 a slighter later, more robust railing of similar form can also be found (below right).



### Belvedere Iron Railings.

Found principally along the boundary between the Esplanade and the Belvedere Gardens. The same form of iron railing also forms the boundary between the public Belvedere Gardens and the small remaining area of private garden which is accessed through the tunnel from the Belvedere itself. Along the Esplanade the railings run for approximately 250m between stone piers surmounted by pierced, decorative finials. The piers are architecturally linked to the boundary treatment of the Belvedere itself on the west side of the Esplanade. While these seem likely to be the work of Beeforth and mark the extent of the Belvedere Promenade, the distinctive form of stone piers, albeit with simpler railings, appear to have been used in the original landscaping of the Holbeck Clock Tower before the re-landscaping of the area when the putting green was laid out in 1925.



*Plate 37. Various examples of the Belvedere railings, those close to the Holbeck Clock Tower appear to have been removed c.1925 when the Putting Green was created. (Next page) the railings and stone piers link stylistically to Beeforth's former house The Belvedere on the west side of the Esplanade.*









Esplanade Railings.

These appear to be associated with development of the Esplanade as a tourist walk and access to the Spa Gardens from around 1840. The railings from the gate into the gardens (bottom right below) match those identified as the earliest railing style in the Spa Gardens (see above). Those either side of the gates and along the Esplanade are the slightly more robust type, perhaps introduced later in the 19<sup>th</sup> century. The distinctive 'urn finial' type seen in archive photos as the former fencing for the Esplanade when it was a pay for entry area, still survive on the high entrance walk at the north end.



*Plate 38. Railing designs and iron work along the Esplanade c.1840-50.*







*Plate 39. The rear of the Esplanade Hotel has a distinctive 19<sup>th</sup> century railing design and while outside the project area, should be conserved as an important part of the wider gardens and designed landscape.*

#### Rustic Wooden Fencing.

Seen at various points across the gardens, the use of rustic timber fencing in a distinctive 'X' pattern can be identified from the early 19<sup>th</sup> century onwards. Generally it appears to have been used on the approach to the Spa Gardens, coming up the hill from Valley Gardens, and in the Holbeck Gardens from the 1880's onwards. Elsewhere small stretches of rustic fencing have been introduced where older iron railing has failed and been removed.



*Plate 40. Wooden rusticated fencing with an 'X' design between uprights was used from the early 19<sup>th</sup> century in parts of the gardens including the approach from Valley Gardens and from the start in the Holbeck Gardens. It has however intruded into less appropriate locations during the 20<sup>th</sup> century such as the Spa gardens to replace failing iron railings.*



### **Waymarking**

There is at present little in the way of historic signage indicating directions through the gardens, what signage there is, from the Esplanade for instance to the Rosary and Italian gardens, is relatively modern. Branches in paths have historically been marked by large rusticated stone boulders placed where paths divide in keeping with the path edging material. Empty sockets on these suggest that at some point there may have been



route/waymarking attached to some of these. While wandering the paths and a sense of discovery is part of the character of the gardens, some form of way marking is essential to encourage use and transit through the gardens in the future.

### **Path Edging**

Although of varying size and shape, the majority of the paths throughout the gardens are edged using angular, rusticated local stone of varying and irregular size, often associated with Paxton designed gardens. The exceptions to this are the formal areas of Italian and Rosary gardens and the Esplanade. The use of such stone edging appears to originate with the Knowles garden design of c.1840 and to have been continued into the Holbeck Gardens by Skipsey.





### **Path Surfacing**

Various sources indicate that asphalt was used on paths in the Spa gardens from at least the 1860's onwards, asphalt having been patented in England as a path surfacing material from the late 1830's. This is a relatively ubiquitous material across the garden path network today. Exceptions to this are found on the many and varied stairs across the site which vary from good quality sandstone treads to many areas of repaired and replacement in concrete, occasionally using stone in a 'crazy paved' fashion, these are likely to be of 20<sup>th</sup> century date. Archive historic images do suggest that prior to the current widespread use of asphalt that some areas such as the Rosary and the Italian Steps/Terrace were surfaced in a pale crushed, bonded lime or a fine aggregate. A small amount of archaeological excavation could clarify this issue.

### **Benches and Seating positions.**

Benches and seating are a highly significant part of the character of the gardens. From the earliest times, 'health giving' perambulations, promenading and taking the sea air have been part of the attractions of the spa. As has been previously noted not all benches are positioned to take in views, many are located at points needed for a rest such as on the flights of steps leading up the cliffs. Others afford short range intimate views, others before the excessive growth of regenerated tree cover took in more extensive views.

The development of paths and seating locations is especially noticeable from the development of the Knowles and Paxton gardens in the early and mid 19<sup>th</sup> century when a specific path network was laid out to encourage walking for its own benefit. As a part of this alcoves for benches were built into the design of the paths and slope retaining walls. These alcoves are built in distinctive styles with the earlier in the Spa gardens being in a more rustic stone style with finely dressed sandstone paved bases with forward edge roll mouldings. Later examples vary in their base construction using decorative cobble work, while the Holbeck Gardens and 20<sup>th</sup> century work generally use smaller, more finely dressed mortared stone retaining walls often with concrete or 'crazy paved' floors. Larger formal areas such as the Italian Steps, Esplanade and Promenade were all designed to accommodate large areas of public seating.

Study of the various benches on site today and visible in historic images and photographs shows a wide variety of forms and it is safe to say there does not appear to have been a single specific style across the gardens throughout their history. Indeed many benches appear to have been moved around at various times. Early images show many wooden benches, but mass produced cast iron benches were available from at least as early as the 1830's from the likes of the Coalbrookdale Company. The mid to late 19<sup>th</sup> century seems to have seen a skeuomorphic bench used with iron supports made to look like rusticated wood, while by the late 19<sup>th</sup> century a radiate style cast iron bench was widely in evidence. More modern metal and wood seating installed from the latter part of the 20<sup>th</sup> century onwards tends to be functional but with no specific contribution to the historic character of the gardens.

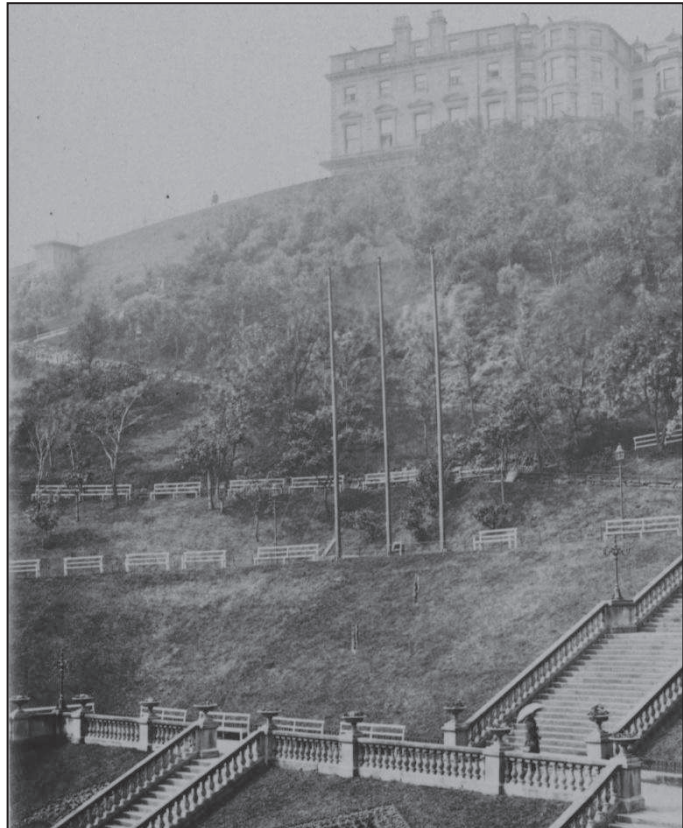
### Wooden benches

Simple wooden benches tend to predominate today, many with commemorative plaques. The application of plaques, although this is a recent fashion it has considerable heritage significance for family members and as such has become an important part of the character

of the gardens. The use of such simple wooden benches can be seen as far back as the 1860's in early pictures of the Italian Steps and they continue to be used across the gardens from the Italian Gardens to the Esplanade.



*Plate 41. Wooden benches of various forms have been used in the gardens since the early 19<sup>th</sup> century as seen in H.B. Carter's painting of c.1840 (above); on the Italian Steps shortly after their construction c.1860 (right); in the Italian Garden from 1912, today there are many wooden benches often with commemorative plaques (below).*



### Skeuomorphic Benches

Cast metal benches with components designed to look like rustic wooden legs/supports and wooden timbers used for seats and backs. Common from the mid 19<sup>th</sup> century onwards in public gardens and many railway stations and public places. These may be the earliest surviving bench style within the gardens and are most appropriate to the winding paths and arbours within the Spa and South Spa Gardens. They also appear to have been the original intended benches when the Spa gardener William Skipsey was employed to lay out the Holbeck Gardens in the 1880s.





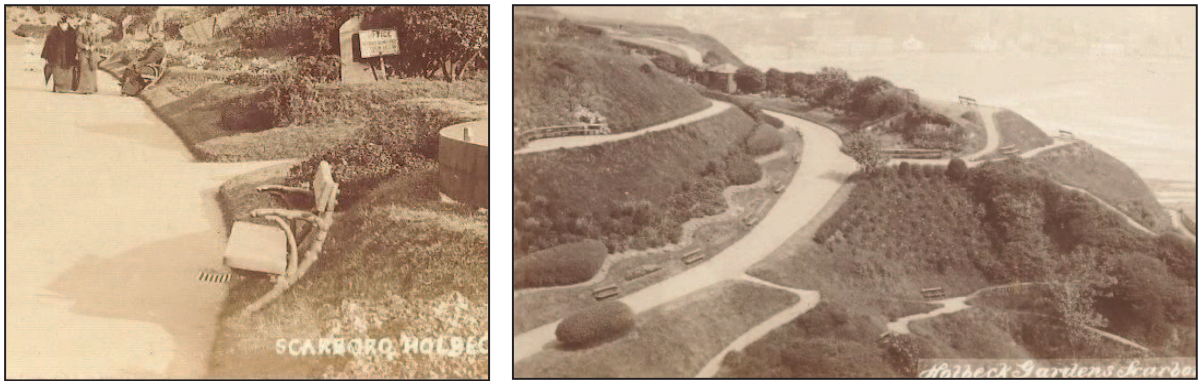


Plate 42. Benches in the Holbeck Gardens of the 1880's and almost uniformly using a 'skeuomorph' design with cast metal frame designed to look like wooden branches, and timber seat and back.

### Radiate Benches

Slightly later in date than the Skeuomorphic bench is a radiate design, seen on the Italian Steps and Spa terraces by the late 19<sup>th</sup> century and at least in part replacing some of the skeuomorphic designs in prominent seating positions between the South Cliff Bridge and the Spa . These are an unusual design and while probababally not unique to South Cliff Gardens are particulalry distinctive to the set piece of the Italian Steps and Terraces.



### 20<sup>th</sup> Century post-war benches

Mostly in various forms of metal strapwork, there are a range of benches across the gardens, mainly along the Esplanade and around the Holbeck Putting Green. Of no particular distinction these appear to be a product of wider municipal purchases for parks and gardens across Scarborough. As such they provide little enhancement to historical significance with South Cliff Gardens.



## **4.0 Gazetteer of Built Features & Designated Heritage Assets.**

A full list of identified features which constitute each character area is contained on an accompanying spreadsheet and GIS database. The sites and features identified range from the major listed buildings to small relict survivals such as the base of cast iron gas lamp holders. The gazetteer of sites also includes the locations of features indicated on historic mapping and archive sources and which are now lost, but which may still survive as archaeological remains below ground surface. The fieldwork for this project has located 170 individual heritage assets, many of which such as the shelters are already well documented and have reference numbers (1-13), where possible this numbering ID has been maintained in the new gazetteer. For future management purposes the full list of heritage assets should be added to the North Yorkshire Historic Environment Record and used to identify required conservation works in any future restoration scheme.

Included in the gazetteer are currently designated heritage features. A designated heritage feature has greater protection in the planning process and requires additional consents for any proposals which would alter its character, fabric or setting, in most cases regular maintenance is permitted without consents. With regard to listed buildings their curtilage is also protected and so may include structures not specifically named or even attached but which are functionally or aesthetically part of the listed building. The NPPF defines a designated heritage asset as; *A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation*<sup>7</sup>. The following are designated assets at South Cliff Gardens.

- South Cliff Gardens; Registered Historic Park and Garden, Grade II.
- The Spa Bridge, Listed Building Grade II
- The Spa Chalet, Listed Building Grade II
- Iron Gates to Spa Gardens opposite Crown Hotel; Listed building Grade II
- The Spa Buildings, including the Italian Steps; Listed building Grade II\*
- South Cliff Railway; Listed Building Grade II
- Clock Cafe, beach huts and terrace, Listed Building Grade II

<sup>7</sup> NPPF, 2012, p51



- George V Coronation Memorial Clock Tower, Listed Building Grade II
- Several buildings along the Esplanade facing the gardens are also listed including the Crown Spa, Prince Charles and Esplanade Hotels.

## **5.0 Designed and Natural: Plants, Trees and Shrubs.**

At this stage of the project no detailed tree and vegetation survey has been commissioned. Such a survey together with consideration of protected species such as bats will be a key requirement of any development work before a final scheme is arrived at. This will allow both safeguarding of important species, and also the retention of designed plantations and specimen trees. Further to this it will allow succession strategies to be planned for future management to ensure important trees in particular can be maintained. The gardens contain a wide variety of green features of key importance to their significance, both natural and as designed plantings. The South Cliff clearly had its own indigenous flora before the gardens were laid out and much of this remains both as an intentional 'backdrop' to parts of the gardens, and also as a result of declining maintenance regimes in recent years which has allowed regeneration of woodland and coastal grassland in areas such as the Holbeck Gardens. Naturally occurring understory plants such as primroses and bluebells are particularly important in the Spa and Spa-South gardens, while key areas of formality in the Rosary, Italian Gardens and Esplanade help define the significance and popular image of much of the gardens.

### **Natural.**

Observations during the survey period of the first half of 2016 observed that the South Cliff where not overshadowed by heavy tree growth, had a healthy covering of indigenous and some semi naturalised plants including primrose, blue bell, sweet peas and several types of orchid.



**Specimen Trees.** There are records largely from Beeforth's gardens of specific specimen tree planting and which he encouraged his neighbours the Spa and Council to adopt. Some exotic species of pine and conifer are obvious, but the full survival of any specimen trees will require a detailed tree survey. Beeforth interviewed in 1901 noted the following regarding planting within the Belvedere Gardens.

*“for he (Beeforth) has planted in quantity the evergreen shrubs, Acuba japonica, escallonia macrantha, euonymus, double flowering gorse, hollies, the common laurel, Portugal laurels, laurestinas, olearia hastu, oval-leaved privet, yews of all kinds, garrya ecliptica, Grislinia littoralis, retinospora, thuiopsis dolobrata etc. All these shrubs were thriving remarkably well, the result being that when, in winter, other grounds are bare, the Belvedere gardens are leaf-clad and might be, judging by their surroundings, in another climate.*

*Not only shrubs but evergreen trees did well, Abies nigra,orientalis, Parryana, concolor, nobilis, nordmanniana, pinsapo,auricaria imbricata, cedrus atlantica deodara, Libani, pinus,austriaca, cembra, excelsa,laricio ,montana, insignis, Wellingtonia gigantia\* and evergreen oaks. He held that the Corporation should plant with pines every inch of the Cliff which is public property from Peasholm in the North Bay to the White Nab on the south, and that the Cliff Bridge Company should follow suit in the Spa grounds. The evergreens, he said, should be interspersed with the hardiest deciduous trees as in his grounds. These included oaks, sycamores, horse chestnuts, Huntingdon elms, laburnums, maples, medlars, pears, poplars, pyrus aria or service trees, all of which grow well, but he found that the hardiest are the goat willow, silver poplar, sea buckthorn and oaks.”<sup>8</sup>*

**Shrubs & Roses.** As with specimen trees, there is clear evidence for survival of intentional understory/shrub planting in the form of laurels, privet etc in many areas of the gardens. Roses in particular are well documented and research for Beeforth’s Rosary was undertaken prior to its recent restoration with HLF grant aid.

**Annual bedding displays.** Historically important to the Esplanade, Italian Gardens, Holbeck Gardens and the Italian Steps and used in urns associated with several of the shelters and arbours. Largely late 19<sup>th</sup> century in origin, developing during the 20<sup>th</sup> century but with some decline in recent years due to local authority budget limitations.

Along with a detailed tree survey, the development of a full restoration plan will require detailed surveys of natural and introduced species.

## 6.0 Statement of Significance (SoS)

### *Significance*

This section outlines the heritage significance of South Cliff Gardens including how setting contributes to that significance and of neighbouring heritage assets such as listed buildings. The SoS provided here discusses significance at a level required to understand the main interest of the gardens and buildings and guide the design process for the restoration plan. If the application for HLF funding is successful then an additional level of detailed work will be required to complete a full conservation management plan which would look at the significance, and management needs of the over 170 individual heritage assets identified during the site survey for the project.

This SoS includes an assessment of the nature, extent and level of special interest and how this helps to understand its significance. The nature of the heritage asset’s significance is divided into four parts to comply with the terminology of the National Planning Policy Framework which defines Significance as: ***The value of a heritage asset to this and future***

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<sup>8</sup> Blakey, 1901.



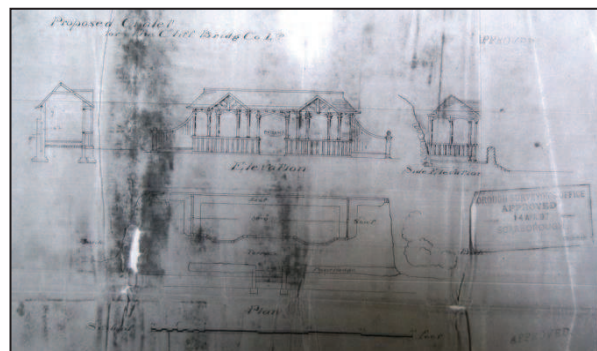
**generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.** The following terms are used to define the various levels of interest and are designed to aid informed conservation and the need to balance heritage significance with the need for change which is the spirit of the National Planning Policy Framework:

- ❖ Considerable: aspects of the site considered as seminal to the archaeological, architectural, artistic or historic interest of the site, the alteration or development of which would destroy or significantly compromise the integrity of the site.
- ❖ Some: aspects that help to define the archaeological, architectural, artistic or historic interest of the site, without which the character and understanding of place would be diminished but not destroyed.
- ❖ Limited: aspects which may contribute to, or complement, the archaeological, architectural, artistic or historic interest of the site but are not intrinsic to it or may only have a minor connection to it, and the removal or alteration of which may have a degree of impact on the understanding and interpretation of the place.
- ❖ Unknown: aspects where the significance is not clearly understood possibly because it is masked or obscured and where further research may be required to clarify its significance.
- ❖ None: aspects which may make a negative contribution or a neutral contribution where its loss would make no difference to our understanding and interpretation of the place.

In most instances, anything of considerable or some interest should be conserved, although even aspects of limited significance can have a cumulative value that makes a significant contribution towards significance or character. All levels of significance still have potential to be enhanced, but most notably where there are negative features which could be removed in order to enhance significance.

## 6.1 Historic Interest

The development of South Cliff Gardens is intrinsically linked with the development of Scarborough as England's first seaside resort. The evolution of the Spa, provision of theatre and entertainment, the development of sea bathing, bathing machines and beach chalets as intrinsic parts of the British seaside resort were all pioneered at Scarborough. The gardens were and continue to be a key element of the resort, of considerable historic significance in their own right but contributing to the setting and significance of surrounding listed buildings, conservation area and the town as a whole. While certain elements of the designed spa and gardens have been removed or reduced over the years such as Paxton's prospect tower, the whole landscape of Spa and Gardens is of



considerable historic interest both in relation to Scarborough and the national development of seaside holiday resorts and recreation in the post-medieval period.

Substantial archive information relating to the development of the gardens and spa survives in the form of plans, documents of the South Cliff Company and other published and unpublished sources. This adds to the historic interest.

## **6.2 Archaeological Interest**

The South Cliff is at some distance from the centre of the historic settlement of Scarborough with its Roman and prehistoric antecedents. While the surrounding coast line has provided evidence of prehistoric activity there is no known medieval or earlier archaeological interest in the South Cliff Gardens.

There are however several areas of archaeological interest relating to the development of the Spa which have the potential of providing evidence not available from archive sources. In particular these relate to the promenade area in front of the Spa where the two mineral springs, structures relating to them and various phases of sea defence are covered within the road way to the front of the Spa building. Investigation of these will of some if not consider abler archaeological interest.

Elsewhere within the gardens archaeological investigation has the possibility of providing detail on previous surfacing materials for paths and detail on buildings known from plan or archive evidence but no longer upstanding.

The Cliff Railway is the earliest of its type in the UK and although the motive power has been altered, investigation and recording has the archaeological potential to provide evidence for the development of technology.

## **6.3 Architectural Interest**

The development of the Spa and gardens has involved the work of several known individual gardeners and architects. The buildings and landscapes these individuals have left behind have been recognised as architecturally significant by designation both as an overall Registered Historic Park and Garden and as several individual listed buildings and structures. The range of regional and nationally important (if not internationally important in the case of Paxton) architects is of considerable interest to the significance of the gardens

**George Knowles** (1776 -1856). Knowles was born in Yorkshire, England about 1776. He worked both as a designer and contractor. He worked in Ireland from about 1800 to 1820 during which time he was the contractor for the Richmond Bridge (1812-1816), over the River Liffey and the next bridge upstream, Whitworth Bridge (1816-1817). Knowles worked on a number of projects with fellow designer James Savage. Knowles also built Lucan Bridge in 1814 and this bridge is still the longest single span masonry arch bridge (33.83m / 111 ft) in Ireland. Its design is much admired and bears some similarities to Island Bridge downriver of it. Knowles returned to England and was involved in the building of St. John's Church, Sharow, Yorkshire in 1825 (where he is buried). He lived in Scarborough for the



remainder of his life developing his own house and gardens at Woodend, and designing the Spa Gardens of c.1840.

**Sir Joseph Paxton** (1803-65). Widely considered to be the greatest gardener of the Victorian age and one of the most important gardeners in history. As such surviving landscape designs by Paxton are considered of the highest importance. His practice provided not only landscape design, but planting schemes and architectural design. As a regular

**George Henry Stokes** (1827–74) Architect. Stokes served his articles with Sir George Gilbert Scott and was associated from 1847 with Sir Joseph Paxton, who was his uncle. His other work includes Baxter Public Park Dundee; and the Pavilion and possibly north lodge of Dunfermline Public Park.

**Edward Milner** (1819–84). Milner was born in Darley, Derbyshire, the eldest child of Henry Milner and Mary née Scales. Henry Milner was employed at Chatsworth by William Cavendish, 6th Duke of Devonshire, as a gardener and porter. Edward was educated at Bakewell Grammar School and was then apprenticed to Chatsworth's head gardener, Joseph Paxton. In 1841 he continued his studies in Paris at the Jardin des Plantes and returned home to become Paxton's assistant. He worked with Paxton in developing and managing Princes Park, Liverpool and assisted him at Osmaston Manor in Derbyshire. In 1847 he laid out the Italian Garden at Tatton Park, Cheshire, which had been designed by Paxton. When Paxton re-erected The Crystal Palace in Penge Park, Sydenham in 1852, Milner was appointed as the superintendent of works. He also worked for Paxton in creating the People's Park, Halifax for Francis Crossley. From the mid-1850s, Milner worked as an independent landscape gardener. He received commissions for work in England and Wales, including designing three public parks in Preston, Lancashire as part of a scheme for relieving unemployment caused by the cotton famine in the 1860s. He also designed gardens in Germany and Denmark. In 1881 he became principal of the Crystal Palace School of Gardening, established by the Crystal Palace Company.

**Thomas Edwin Cooper** (1874–1942), a local man who moved to London where he established his reputation as a designer working in an impressive, stripped-down, classical style suited to new demands in public and commercial building. His most well-known works are Marylebone Town Hall, the Port of London Authority and Lloyds of London (demolished). His work on the Spa complex in the early 20<sup>th</sup> century is of considerable note.

While all of the buildings of the Spa and Gardens contribute in some fashion to architectural interest, it is the South Cliff Bridge, the Spa buildings together with Paxton's Italian Steps & terrace which are of the highest architectural interest. The Ocean Ballroom part of the complex is only of limited architectural interest and in part a negative feature both for removing the Paxton Prospect Tower and obstructing the Promenade. Garden buildings such as arbours, shelters, the Holbeck Clock Tower and various iron railings and gates are also of considerable architectural interest in their contribution to the character of the gardens.

The Cliff Railway or lift although altered is in date and design of considerable architectural and engineering interest being the first of its kind in the UK. To enhance that interest requires substantial restoration work to the top and bottom stations and their setting.

The Clock Cafe, terrace and beach chalets represent an important architectural and social development in sea bathing and leisure of the Edwardian period and as such are also of considerable architectural interest. The 1930's 'international style' bathing building to the north is of some architectural interest as a development of this building design but in poor condition.

## **6.4 Artistic Interest**

The development of Scarborough as a fashionable spa town and resort, was accompanied by the patronage, particularly in the 18<sup>th</sup> and 19<sup>th</sup> centuries, of the gentry, aristocracy and on occasion royalty. As such a number of authors and artists paid visits to Scarborough and produced various works.

With regard to literature the Brontë sisters and in particular Anne Brontë (1820-1829), paid several visits to Scarborough where Anne was to die and be buried. The newly completed Spa Bridge, the spa itself and surroundings are mentioned in diaries and featured as locations in her two novels 'Agnes grey' and 'The Tenant of Wildfell Hall'.

Numerous artists have visited and worked in Scarborough over the past 3 centuries. J.M.W Turner visited in 1801 and 1816, but largely focussed on the dramatic headland and castle rather than the Spa and South Cliff which only feature in distant views or backgrounds amongst his sketch book.

Artists of more national and regional significance have however provided many views of the gardens and south cliff.



*Plate 43. (above left) 1881. Wreck off Spa with Crowds on Sands, Robert Ernest Roe (1851–1930), Scarborough Art Gallery. (above right) 1820, Scarborough, Joseph Thomas Tuite (1800–1875), Scarborough Art Gallery*





*Plate 44 1857. Scarborough from the South. Thomas Harrison Hair (1810–1875). Scarborough Art Gallery.*



*Plate 45 1869. Scarborough in the Season. John Bell (1811–1895). Scarborough Town Hall*





*Plate 46 c.1877. Scarborough Lights. John Atkinson Grimshaw (1836–1893). Scarborough Art Gallery.*



*Plate 47 c.1880. Scarborough South Bay. Robert Ernest Roe (1851–1930). Scarborough Art Gallery.*



*Plate 48 c.1930. Scarborough South Bay at Night. Carl Herman (c.1888–1955). Scarborough Art Gallery.*



From the 1930's Scarborough as a one of the most popular tourist destinations in the country featured widely in railway advertising in which the Spa and South Cliff gardens featured in several iconic images.

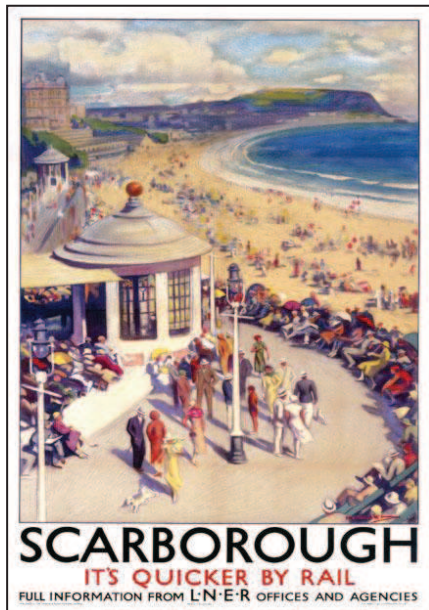


Plate 49 c.1935 Artwork by Arthur C Michael.

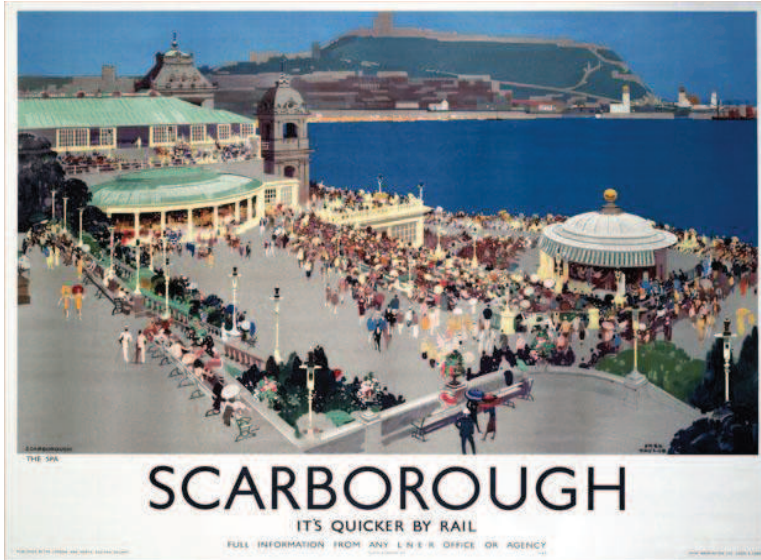


1930s. Artwork by Edmund Oakdale.

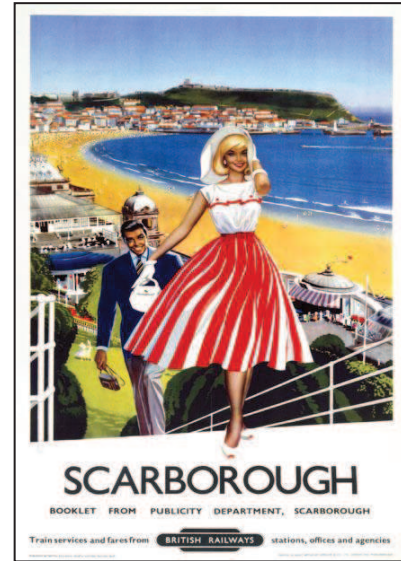


Plate 50. 1935. Artwork by W Smithson Broadhead. Vintage poster produced by London & North Eastern Railway (LNER) to promote rail travel to the coastal resort of Scarborough, North Yorkshire. The poster shows a couple overlooking Scarborough South Bay from above the Spa. 1935. W. Smithson Broadhead (1888-1951) was a painter of portraits and horses who, in addition to LNER, also designed joint posters for all four railway companies.





*Plate 51 c.1939, artwork by Fred Taylor.*



*1959. Unknown artist.*



*Plate 52 (above left) 1950. Scarborough from Castle Dykes. Gyrth Russell (1892–1970). Scarborough Art Gallery. (above right) 1959. Scarborough. Harry Kingsley (1914–1998). Scarborough Art Gallery*



*Plate 53 1973. Scarborough South Bay. Arthur Kitching (1912–1981). Bradford Museums and Galleries.*



In more recent times the Spa and South Cliff have featured in several television dramas such as 'Dancing Queen' a 1993 British romantic comedy film starring Rik Mayall and Helena Bonham-Carter, and 'The Royal' (2003-2011) a TV drama set in the 1960s following the staff and patients of St Aidan's Royal Free Hospital and filmed on the Esplanade. and so have some degree of popular awareness.

The gardens and in particular the Spa are therefore of considerable artistic interest.

### **Landscape design**

Although largely covered under architectural interest, there are some elements of the landscape and the interaction between natural and design which merit consideration as artistic interest. Floral displays are of significance although while those on the Esplanade have been largely maintained, those which formed an integral part of Paxton's design for the Italian Steps and rear of the Spa are no longer present. Neither are the many stone urns and planters which also once characterised the many shelters and Italian Gardens. Good evidence survives however to reinstate these. The interplay between a number of areas characterised by intentional specimen or stands of ornamental trees which stand amongst the effects of the wind on certain native tree shapes distinctive of the seaside location, adds to the character of the gardens.



## 7.0 Conservation Planning and Management.

Future care of the gardens requires a set of planning policies and defined management actions. These need to be developed in detail in a full conservation management plan, but are identified and discussed in this section. The sites and features identified in the gazetteer each have different requirements for conservation, on-going management and additional research where existing knowledge is insufficient. Access to the heritage of the gardens also needs to be considered when developing conservation and management to ensure any sensitivities regarding fragility are thought through, or indeed access is widened to areas currently inaccessible if this is worthwhile to better interpret the story of the gardens.

A Conservation Management Plan, tied into an up to date Conservation Area Character Appraisal, adopted by the local authority will allow the conservation and enhancement of the gardens to take place and be safeguarded over future years, not just as part of a single capital project, but as part of future individual projects, development management and revenue works.

For the purposes of the proposed HLF Parks for People application, advice and costs have been supplied separately to the client on how to maintain and conserve significant elements. The following items highlight some of the issues identified surrounding needs of the heritage interest in the gardens.

### Structural repairs

A large number of built structures need repair such as ceramic urns, areas of spalling stonework and composite/concrete structures (various), timber pergolas and wooden buildings and also tiled and shingled roofs. Issues of repairs to steps, many patch repaired over the years require attention in appropriate original materials which vary from quality dressed sandstone to concrete and 'crazy paving'. Paxton's Italian Steps in particular are missing iron railings, have spalled balusters, missing urns and inappropriate light fittings and evidence of subsidence on the south side. Many of the shelters, although renovated in recent years, still require some work to decaying timber, loose roof tiles, incomplete ceramic tile floors and the replacement of decorative iron work and urns/planters which have been removed or vandalised over the years.



*Plate 54. Fractured ceramic urns, spalling concrete structures and decaying steps of stone and concrete present substantial conservation requirements.*





Plate 55. Many of the wooden shelters/arbours, some of 19<sup>th</sup> century date have been restored in the last 20 years. Despite maintenance the harsh marine environment means timber continues to decay and needs further attention seen in rotting bases (above left), damaged and decaying pergolas (above right), distinctive ceramic tile shingled roofs (below left) and internal tiled floors (bottom right)



**Stone /Ceramic Urns and decorative iron railing/lattice work.** Early photos and scars in stone work clearly show there were a considerable number of ornamental stone/ceramic urns previously throughout the gardens, many in association with wooden chalets/arbours. While replacing all of these is neither necessary to restoring character, or indeed practical in terms of maintenance of bedding plants, a plan is required to identify where such features should put some back in key areas where they contribute to character. Scars of missing urns and



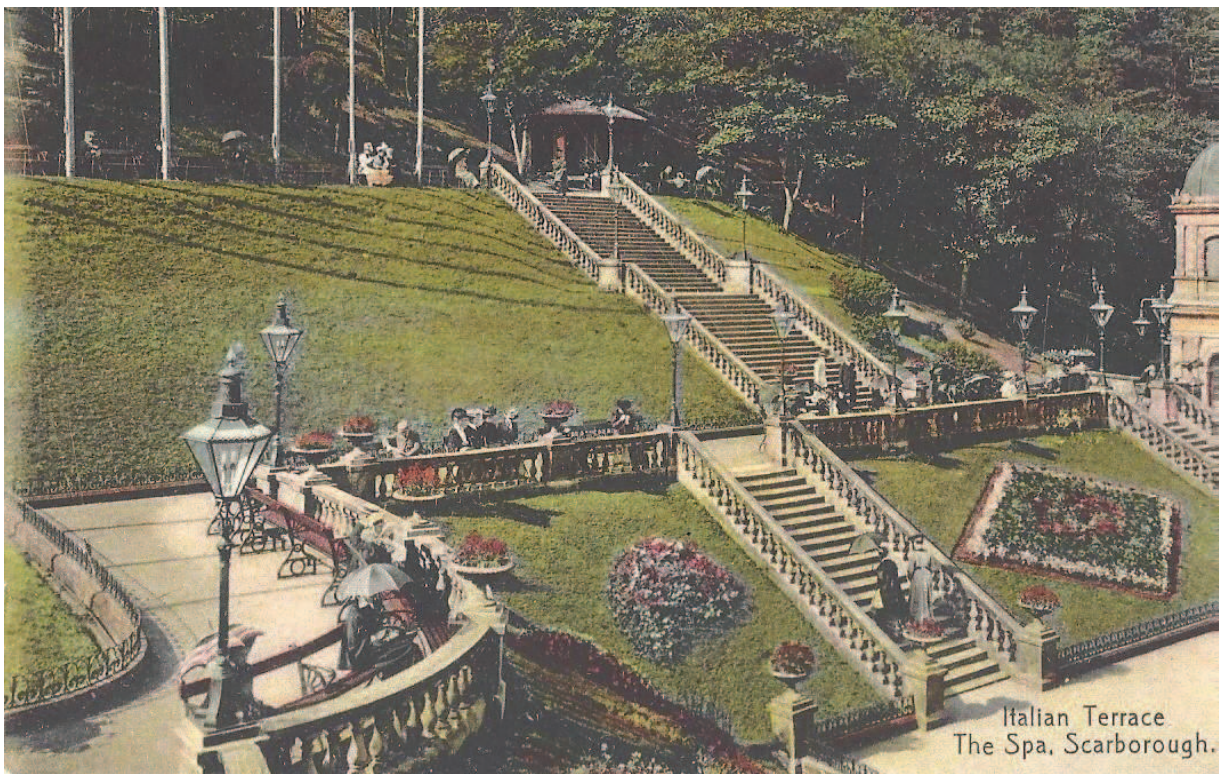
railings in many locations can be clearly seen as can absent decorative iron railings/lattice work (below)



*Plate 56. Shelters had until the late 1960's decorative iron railings and planted classical style urns, now only evident by scarring and socket holes.*

### **The Italian Steps**

Paxton's key set piece in the garden design, but in poor repair and missing important features such as Iron railings and ornamental lamps while other issues include spalling stone work/balusters, subsidence and graffiti. The original planting scheme visible in archive photographs is also long since removed but clearly identifiable in many early photographs.



*Plate 57. The Italian Steps and Terrace showing now missing original features such as lamps, metal railings and planting scheme.*





*Plate 58. Damage to the Italian Steps, missing features, spalling stonework and subsidence with no formal planting*



**Railings and Fencing;** at least four different designs of iron railing can be identified through the gardens, each associated with different areas/phases of historic development (aside from modern post and mesh at Holbeck). 'Need must' repairs and replacements have been undertaken at various times over the last century with some areas of inappropriate fencing



being added contrary to the original design scheme such as timber where metal has been removed. Research has identified appropriate forms of fencing for each area of the gardens and a scheme of repair of existing metal rail fencing and replacement will enable the consistency of approach to be reintroduced differentiating different parts of the gardens.



*Plate 59. Different parts of the gardens are defined by styles of iron railing or fencing. Over time 'make do' repairs have eroded this character with wood often used to replace early 19<sup>th</sup> century metal (above left). The harsh marine climate is particularly unkind to metal and while the late 19<sup>th</sup> century Belvedere Esplanade railing appear distinctive and well kept in long views (below), closer examination shown considerable corrosion and several poor quality repairs (above right)*



**Stone and Concrete Structure Repairs.** Several stone structures also require repointing, in particular the Holbeck Clock Tower, where the voussoirs are noticeably devoid of mortar. The memorial at Holbeck gardens is also, overgrown and its setting negatively impacted upon by post and mesh safety fencing nearby installed after the Holbeck landslip. While most of the 19<sup>th</sup> century structures are in local sandstones, the municipal works of the early 20<sup>th</sup> century, in particular buildings such as the pavilions forming the north and south ends of the Italian Gardens and the shelter at the Holbeck Putting Green are in cast concrete. This is beginning to show evidence of cracking, spalling and failure in parts. While no corrosion of any internal metal reinforcing is evident, remedial work is urgent to prevent substantial later repair costs.





*Plate 60. Several stone structures while in reasonable condition require scheme of repointing and minor repair to forestall more major decay.*

**The Cliff Railway** is a wonderful architectural and engineering heritage asset as well as a key component of the visitor attraction of the gardens. While it has been altered since its construction, including change from water to electric power, the character of the structure has been largely retained but could be enhanced to the benefit of people accessing the gardens and understanding this piece of Victorian engineering. Enhancement should take the form of restoring structures at top and bottom stations and their setting in particular the brick Italianate set of arches at the top which form the remains of the original water power system. The top station in particular lacks presence and has been overwhelmed by a later, early 20<sup>th</sup> scheme of now crumbling cast concrete steps, balustrade and (closed) toilets all obscured by bad signage and some inappropriate modern intrusions. Reopening of the stone arched tunnel beneath the track is also of high importance, not only for the structure of the railway, but to connect the Spa and South Spa/Holbeck Gardens. The adjacent (south side) steps should be considered as a curtilage element of the listed building as they were built at the same time to maintain access rights for residents along the Esplanade.





Plate 61. The attractive Italianate structure of the original water power system of 1875 for the cliff railway still survives but is fenced off and neglected (above left). Later buildings and poor quality concrete landscaping together with cluttered signage detracts from the listed railway at top and bottom Sections of earlier railings and retaining walls are in poor condition (below left), Cliff railway steps, original stone work crudely capped in concrete, and brackets for earlier hand rails remain, while the blocked foot tunnel essential for connecting the gardens from north to south and its retaining stonework all require repairs (below right)



**Ephemeral 'lost' features.** The gardens have several scattered features from the past, some could be restored, but many are best left to discover and encourage curiosity. These include such things as cut off gas lamps standards, water pumps salt glazed guttering and cast decorative drain covers. These are only of some or limited interest individually but collectively are of considerable interest.





## 7.4 Finding out more; gaps in our knowledge

There is a substantial amount of information about the various parts of the South Cliff Gardens and the personalities involved in their development, but it is spread far and wide and is not always accessible. While there has been a great deal published there are many sources, not least the records of the South Cliff Company which warrant further research. Identification of Paxton's original designs and drawing for the gardens and spa would be of considerable benefit to any restoration proposals.

Archive	Nature of content	Current accessibility
PRO, Kew	National Archive	Open catalogue but not digitised or fully searched.
North Yorkshire Records Office	Documentation on Scarborough Council	Catalogue available online, but not digitised or fully searched.
Scarborough Library.	Historic photographs and pre OS plans, newspaper cuttings, census returns, trade directories.  Minutes of the Scarborough Cliff Bridge Company 1857 to 1893, held in Scarborough Library (class no. S624).	Open but not digitised or fully searched.
Chatsworth Archive	Contains extensive material relating to Paxton's work	Open but not digitised or fully searched.
RIBA	Material relating to architect's working in England during the 18/19 <sup>th</sup> centuries	Open but not digitised or fully searched.

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## **Appendix 1; Registered Historic Park and Garden Description.**

Grade II listed 2001.

Public gardens, comprising a series of seaside walks and gardens, laid out as publicly and privately owned features from the mid C19 to the 1930s, including work by Joseph Paxton in the 1850s.

### **HISTORIC DEVELOPMENT**

In 1626, a mineral spring was discovered at the foot of the South Cliff, Scarborough. In 1827, the Cliff Bridge Company was given control of the Spa and the adjacent cliff walks in exchange for building the Cliff Bridge linking these facilities to the town. A new Spa promenade was opened in 1839, overlooked by a 'Gothic Saloon' by Henry Wyatt. Gardens were laid out on the cliff by George Knowles, who lived at Woodend (now Wood End House) in The Crescent, where his own gardens were being developed concurrently.

In 1853 William Skipsey was appointed head gardener to the Spa, and in 1856 Sir Joseph Paxton (1803-65) built a Grand Hall of local stone to replace the Gothic Saloon, an extended promenade, a bandstand, and Italianate gardens with formal flower beds and balustraded stone staircases negotiating the steep cliffs. In 1860, a 'Swiss Chalet' was built near the northern entrance to the Spa Gardens and a summerhouse was added to the grounds in 1862. In the same year, at the north end of South Cliff, the 'People's Park' (now Valley Gardens) was laid out by the town Corporation on either side of Valley Road which led down to the seafront and the Spa promenade. This featured rockwork and a small pool which had formerly supplied water to cornmills demolished in the late 1850s. In 1862, Robert Williamson bought a skeleton iron bridge that had fallen into the River Ouse at York and re-erected it across the valley as Valley Bridge, giving vehicular access to the South Cliff. At the same time, the land along the top of the South Cliff was developed with an esplanade, private residences, and hotels. In 1874, the South Cliff Tramway Company built the first cliff tramway in Britain, which transported visitors up the cliff face adjacent to the Spa. In 1876, Paxton's Grand Hall burned down; it was replaced in 1880 by a new Grand Hall by Verity and Hunt which was built on the same footprint.

By 1880 the Corporation had commissioned William Skipsey to lay out the Holbeck Gardens, south of Dickinson's Point. This marked the beginning of further developments to the south of the Spa. The Belvedere Rosary was established from 1883 by George, Lord Beeforth, a successful art dealer. He built several properties at the southern end of the Esplanade, including his own house, connected to his Rosary by a subway. On the plateau below the Rosary he built a tennis court and walks along the cliff. The gardens were purchased from Beeforth by the Corporation in 1912. In the same year the Corporation bought from the Cliff Bridge Company c 2.4ha of undercliff between the tramway and the Belvedere Rosary. The money enabled the Company to enlarge the Spa promenade over the sands, and build a new bandstand; it was only in 1954 that the glass wings, originally planned as a means of uniting the bandstand with the Grand Hall, were constructed. The Corporation, in turn, embarked on a comprehensive scheme to unite the individual gardens and improve the cliffs between the Spa and the Holbeck Gardens to the south.

Harry W Smith was Scarborough's Borough Engineer from 1897 to 1933, and claimed to have enlarged the area of public gardens in Scarborough from 55 acres (c 22ha) to 350 acres (c 142ha). From c 1910 he laid out the South Cliff Gardens, where paths of easy gradient were edged with rocks from the beach, linking several separate gardens. The highlight of the area was the 1912 Italian Garden. Much of the stone employed in this layout was extracted from the bottom of the cliff, where, by 1914, Smith was building what was reputedly the first open-air tidal bathing pool in Britain.

The Corporation benefited from donations by some wealthy residents. George, Lord Beeforth handed over land that enabled the Corporation to enlarge the Esplanade in 1899, while in 1911, Alfred Shuttleworth donated the Holbeck Clock Tower, erected on the Esplanade at the main entrance to the Holbeck Gardens, to commemorate the coronation of King George V. In the same year, Shuttleworth presented to the town a garden he had laid out, including Miniature Gardens; these became known as the Shuttleworth Gardens.

Just below the Clock Tower, a new Putting Green was laid out at the end of the First World War and a pavilion had been erected on the north of the green by 1928. In the 1930s the Holbeck Gardens were renowned for their dahlia displays; tropical plants and cacti were favoured for 'a sheltered bed on the Esplanade during the summer months' (Lord c 1984). Finally, in 1957, the Grand Hall, Spa, and Gardens were themselves purchased by the Corporation, thus uniting the whole of the Valley Gardens, Spa Gardens, and South Cliff Gardens under one ownership.

In 1993, the Holbeck Hall hotel, built on the south bank of the Holbeck Ravine and overlooking the Holbeck Gardens, fell into the sea and took with it extensive parts of Skipsey's gardens. Measures to resist further encroachment have included the import of many tons of Norwegian boulders, to create 'rock-armour' around the point at Holbeck. The site remains (2000) in public use.

## DESCRIPTION

**LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING** The town presses upon the South Cliff Gardens to the north and the west. The sequence of gardens affords a long and continuous walk from a largely residential part of the town to the west, eastwards through Valley Gardens, and then southwards along the Esplanade overlooking South Cliff. The Valley Gardens flank Valley Road, a busy carriageway that runs c 600m east-north-east towards the sea. It passes underneath the Valley Bridge, which carries the A165, and Cliff Bridge (listed grade II), which gives pedestrian access to the Esplanade and the South Cliff from Cuthbert Brodrick's Grand Hotel (completed 1867) and the centre of town to the north.

The junction of the Valley Gardens and the foreshore is overlooked by the Swiss Chalet. The Spa and Grand Hall, surrounded by the Spa Gardens, lie c 400m to the south. Parts of this Paxton garden are obscured by the extensions added to the south side of the Grand Hall. The Spa Gardens are closed c 100m south of the Spa by the cliff tramway. Southwards from the cliff tramway, the South Cliff Gardens extend almost 900m along the steep cliff side. In places, the cliff walks are now (2000) closed because of erosion or the poor condition of the fencing. Of the separate garden areas, the Rosary lies c 450m south of the Grand Hall; the Tidal Pool at Dickinson's Point, c 500m south; the Italian Garden, c 550m south; the Holbeck



Gardens, c 700m south; and the remnants of the Holbeck Ravine, c 900m south of the Grand Hall.

The majority of the South Cliff Gardens is fairly open, with views eastwards towards the sea. In contrast, the Rosary and the Italian Garden are formal, geometric, and enclosed. The Italian Garden is laid out on a curve and articulated by steps so that its topography and levels are married to the natural form of the cliff. Access and views into and out of these gardens are designed to be limited.

The Esplanade runs for c 1km along the cliff top, to the west of the gardens. From here, spectacular views are afforded, now (2000) obscured in parts by vegetation. The Esplanade is flanked on the west by a sequence of C19 hotels. One of the largest is the Prince of Wales, c 200m south west of the Grand Hall, near the top of the cliff tramway. Its southern elevation overlooks the Prince of Wales Gardens, now open to the public. Further to the south are the Shuttleworth Gardens, c 750m south of the Grand Hall.

**ENTRANCES AND APPROACHES** The gardens are accessible from many directions. Railings and gates control access to the South Cliff from the Esplanade. One highly ornamental, mid C19 cast-iron gate, c 250m north-west of the Grand Hall, is supported by piers in the Egyptian style, in the form of bound reeds or papyrus (listed grade II).

**PRINCIPAL BUILDINGS** There are several significant buildings throughout the gardens. Verity and Hunt's Grand Hall (listed grade II) was formally opened by the Lord Mayor of London in 1880. The stone building, which commands the Spa and the foreshore, is in a Late Renaissance style. The most significant views of the building and its sculptural roofs are afforded from the Esplanade.

The 1860 Swiss Chalet (listed grade II), standing c 350m north-north-west of the Grand Hall, has a timber first storey above a ground floor of banded black and red brick. It also features diamond-paned casement windows, a decorative timber verandah, and overhanging eaves supported on pierced timber brackets.

Dominant features of the Valley Gardens are the monumental ashlar stone piers and arches carrying the 1862 Valley Bridge and its iron superstructure.

**GARDENS AND PLEASURE GROUNDS** The gardens, united in public ownership since 1957, include several different elements. At the north end, the Valley Gardens link the town on the west with the foreshore. Along the cliffs to the south lie the Spa and the South Cliff Gardens, which include at least four areas of different character linked by cliff walks. At the top of the cliff, the Esplanade features display beds and, on its west side, the Prince of Wales Gardens and the Shuttleworth Gardens.

The Valley Gardens, which terminate the north end of the registered site, are bisected by Valley Road and pass beneath Valley Bridge. At the west end, on a small island at the centre of the pool, stand the remains of a rustic timber pavilion, probably mid to late C19 in origin. A few metres to the east is a cascade, part of its ornamental rockwork being built up against one of the bridge piers.

Flanking the west side of the Grand Hall are Paxton's Italianate Spa Gardens, dominated by the formality of the balustraded steps and linear paths that zig-zag steeply up the cliff face. The Spa Gardens were formerly ornamented with colourful bedding, of which little remains. To the south, punctuating the serpentine South Cliff walks for c 200m, there are several

small early C20 chalets and shelters, characterised by steep, red-tiled roofs. These, now in poor condition (2000), are often placed at the junctions of paths.

The 1880s Rosary is shaded by adjacent vegetation, but the geometric structure is still quite clear. In the 1912 Italian Garden, c 100m to the south of the Rosary, there is a figure of Mercury on a pedestal at the centre of a stone-kerbed lily pool; this is now (2000) a resin copy of the original. To the north and south of the pool, what were rose beds are replaced by bedding displays. Two classical stone summerhouses at the north and south ends of the garden are in poor condition.

The 1912 Tidal Swimming Pool, c 150m east of the Italian Garden, is monumental in scale and sculptural in form; it is overlooked from the cliff top and is surrounded by chalets and dressing huts.

The Holbeck Gardens and putting green, c 200m south of the Italian Garden, are open in character. Parts of the most southerly area of these gardens were lost in the 1993 landslip. On the west side of the Esplanade, c 50m west of the entrance to the Holbeck Gardens, lies the entrance to the Shuttleworth Miniature Gardens.

The vegetation that clothes the South Cliff is now (2000) predominantly sycamore, with some pine, oak, and birch. Evidence suggests that there was formerly a wide variety of trees and shrubs (Prescott 1965-85).

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