

Saving South Cliff Gardens

Appendix 01 - Heritage Statement

August 2016

Friends of South Cliff Gardens

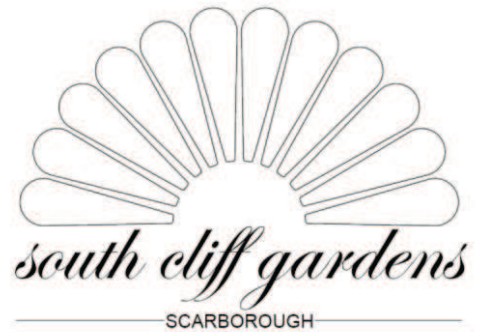


oobe



Archaeo-Environment

**Scarborough,
South Cliff Gardens.**



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

August 2016

Archaeo-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 17th century, The Spa was subsequently developed and expanded in the 18th and 19th 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 20th 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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Appendix 1 Registered Historic Park and garden Description

Acknowledgements

We gratefully acknowledge the support of Scarborough Borough Council, Oobe landscape Architecture and the Friends of South Cliff Gardens. A number of individuals have gone above and beyond the call of duty to help with this project and at the risk of missing someone out, we would like to pay particular thanks to;

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.

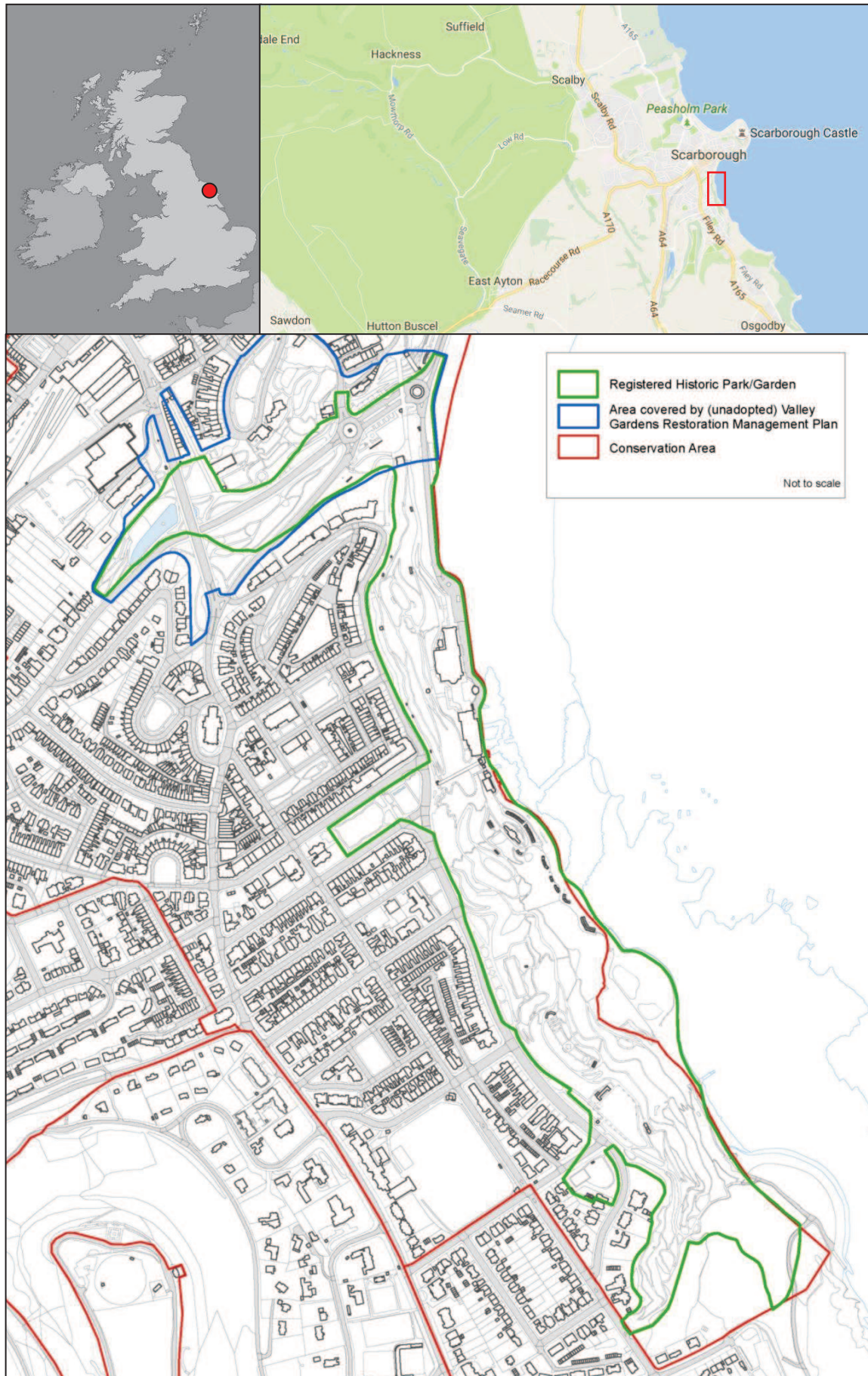
Much of the information in this SoS has been brought together on a newly created Geographical Information System (GIS) project where new sites, rights of way and ownership information is included. Together with a wealth of graphical and archive information the GIS has been used to inform landscaping 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 17th 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 20th 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 Mesolithic¹ 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 10th 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 17th 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 chalybeate² 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 1734³ also noted that, '*It is usual*

¹ c.11,600 to 4,000 BC

² mineral spring waters containing salts of iron.

³ 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'*.⁴ 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 sold⁵. The trade continued but gradually declined and ceased in the 19th century.

⁴ Brodie, 2016, 46

⁵ 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 18th 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 19th 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.

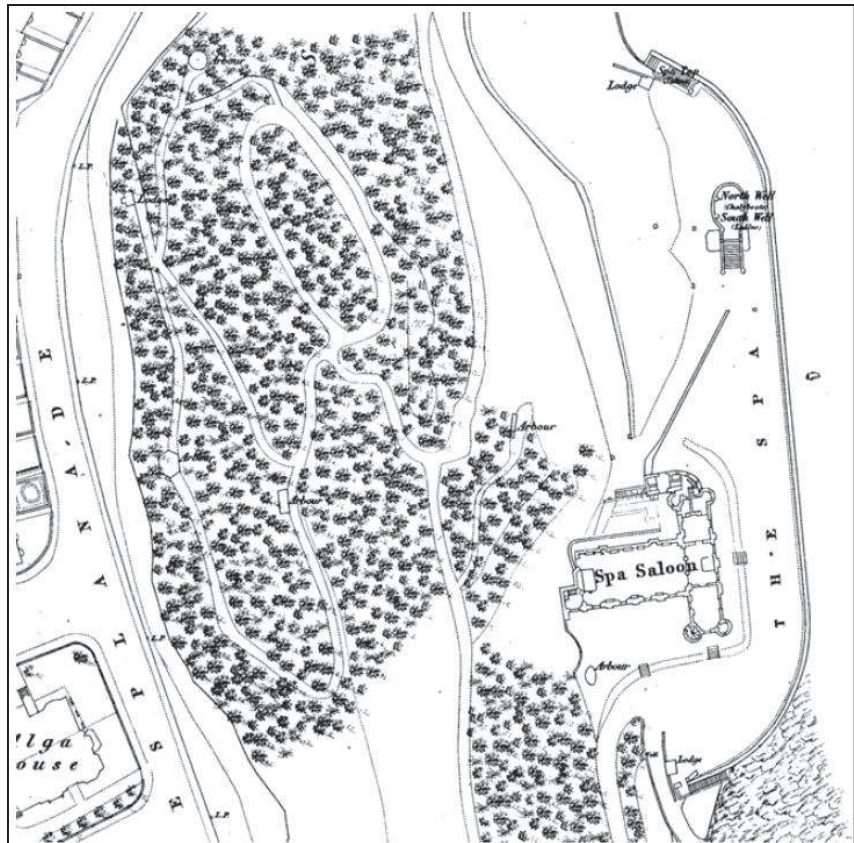


Plate 6. Egyptian 'Papyrus' style wrought iron gate entrance to the South Cliff Gardens opposite the Crown Hotel on the Esplanade



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 20th 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 19th century meandering path network designed for promenading rather than specifically getting from A to B, 19th 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 19th 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.

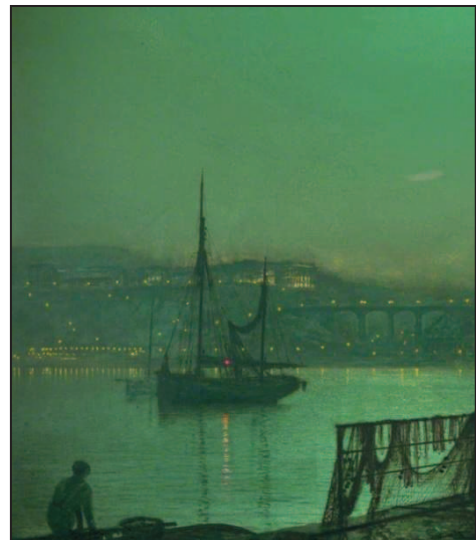
The success of the project meant that it was not long before Paxton was invited to design a southern extension to the scheme. Over 1859–60 the Colonnade was extended south to a new three storey Prospect Tower⁶ which was connected to the gardens and the new Spa buildings by the construction of the Italian 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 19th 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.



⁶ 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 20th century Ocean Ballroom.

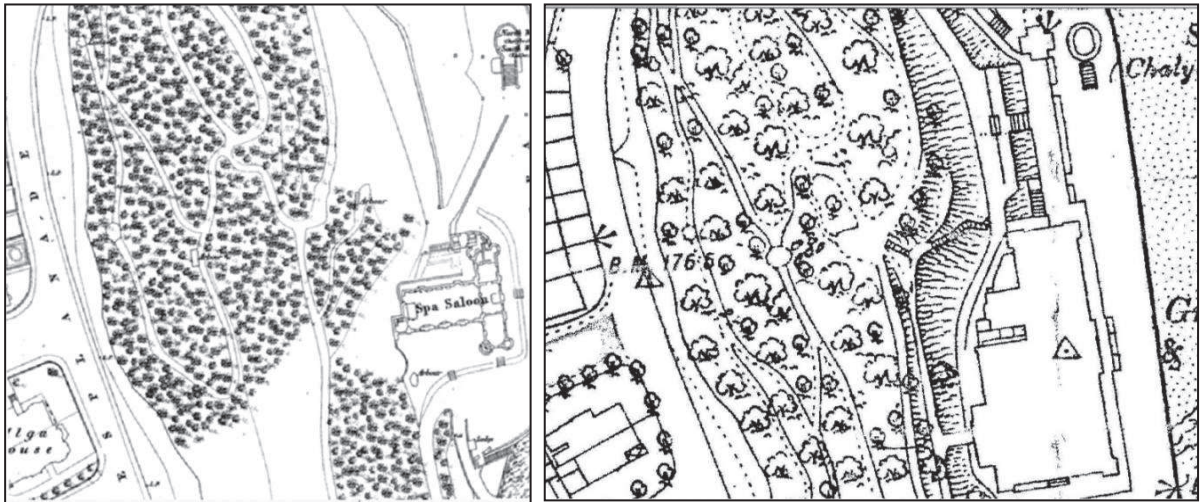
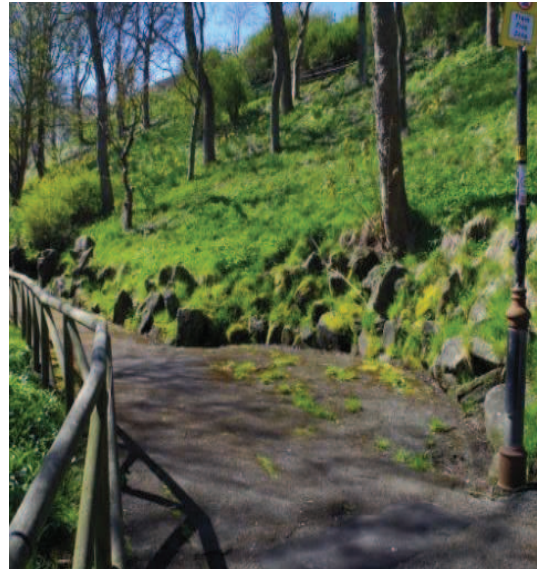


Plate 13. Alterations to the Spa and Gardens after Joseph Paxton's involvement around 1860 can be clearly seen in comparison of the OS mapping of 1850 and 1890 (above left and right respectively). The path network and mature tree planting established by Knowles from the late 1830's seen on the 1850 map, 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 20th 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.

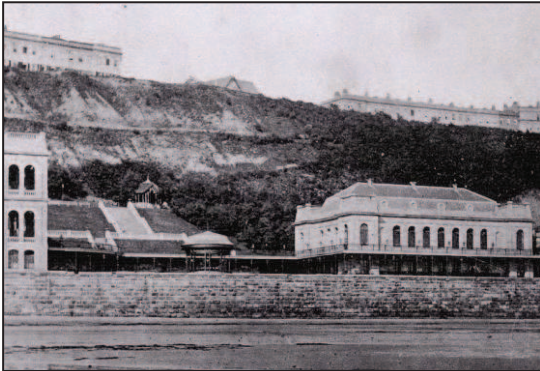
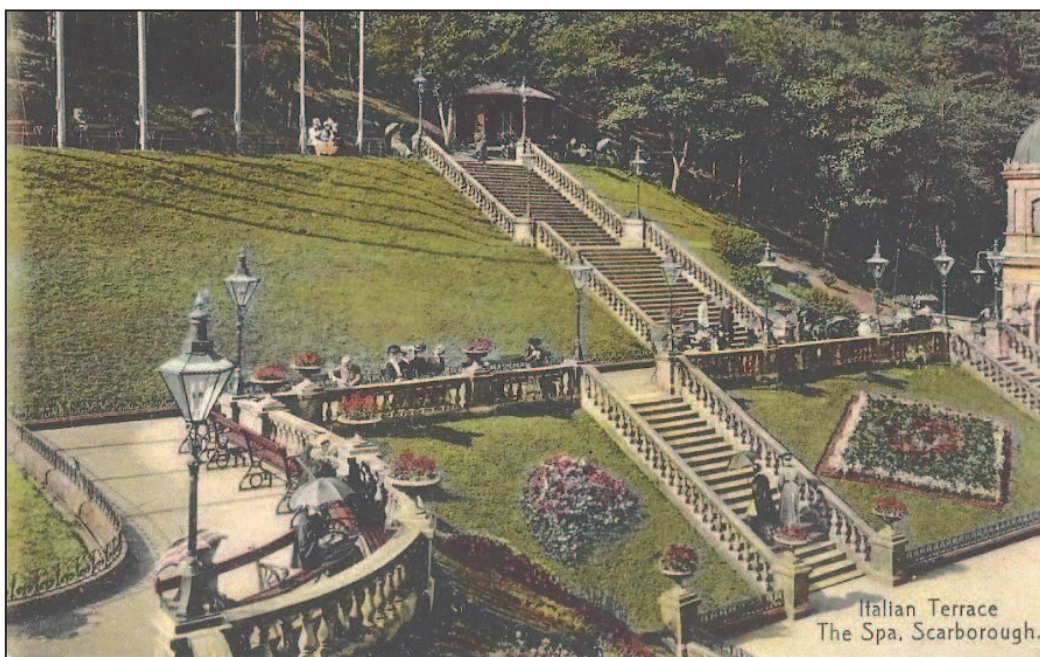


Plate 14. The Italian Steps or Terrace of 1859-60, designed by Joseph Paxton to connect the garden walks with the spa and promenade. Early views (top right & left) show no lighting present and the landscape above the steps still immature. By the 1870's (middle left) a backdrop of planted trees had developed, 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 20th 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 20th 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)



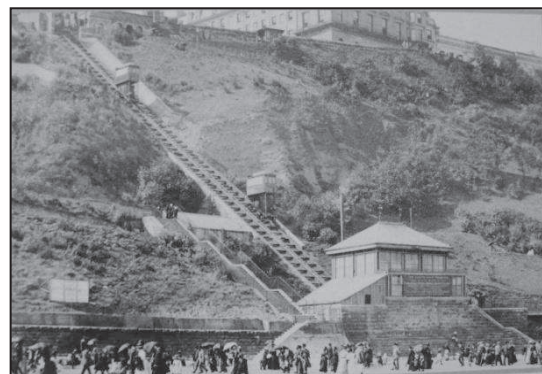
The South Cliff Railway.

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 6th 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 20th 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 20th 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

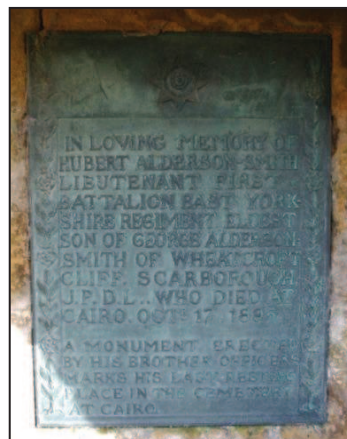




Plate 24. The George V Clock Tower of 1911 was gifted to the town by Alfred Shuttleworth and formed the focal point of an extended south end of the Esplanade and more formal entrance to the Holbeck Garden. The Putting Green opened in 1925 and the pavilion was complete in 1928

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

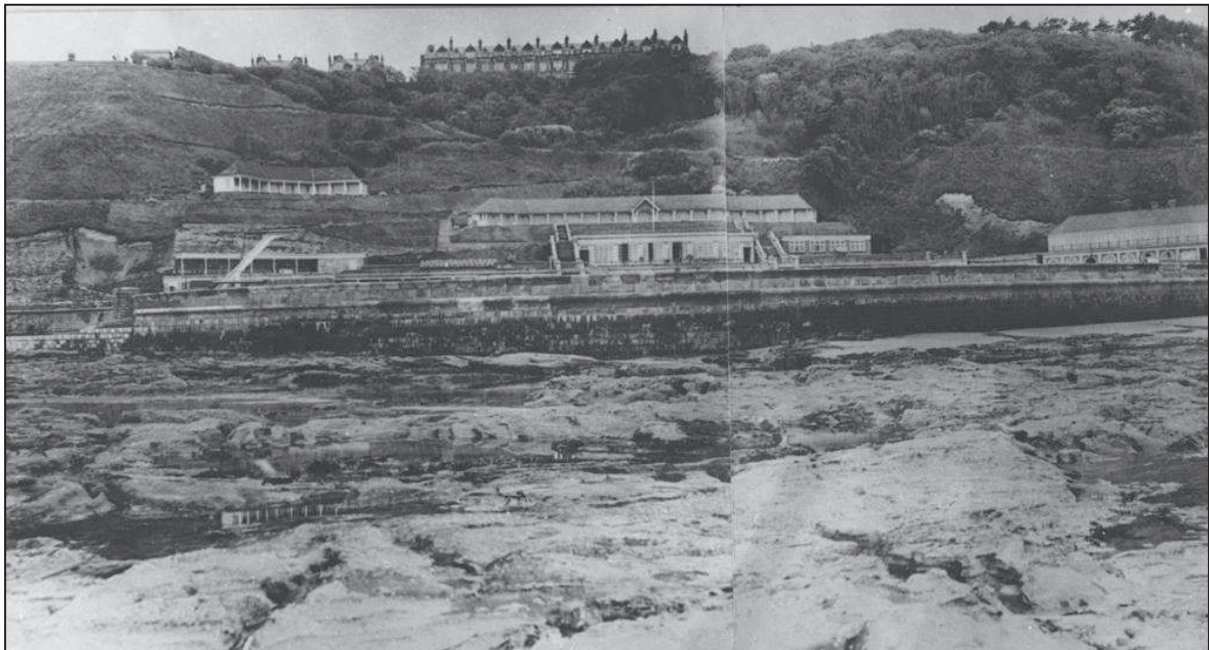


Plate 27. The sea water Lido of 1915 under construction, both sea defence and pool, at 330 ft long and 167 ft wide it was once Europe's largest such facility and together with bathing cabins and the Clock Cafe immediately to the north was a major development in seaside facilities.

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.

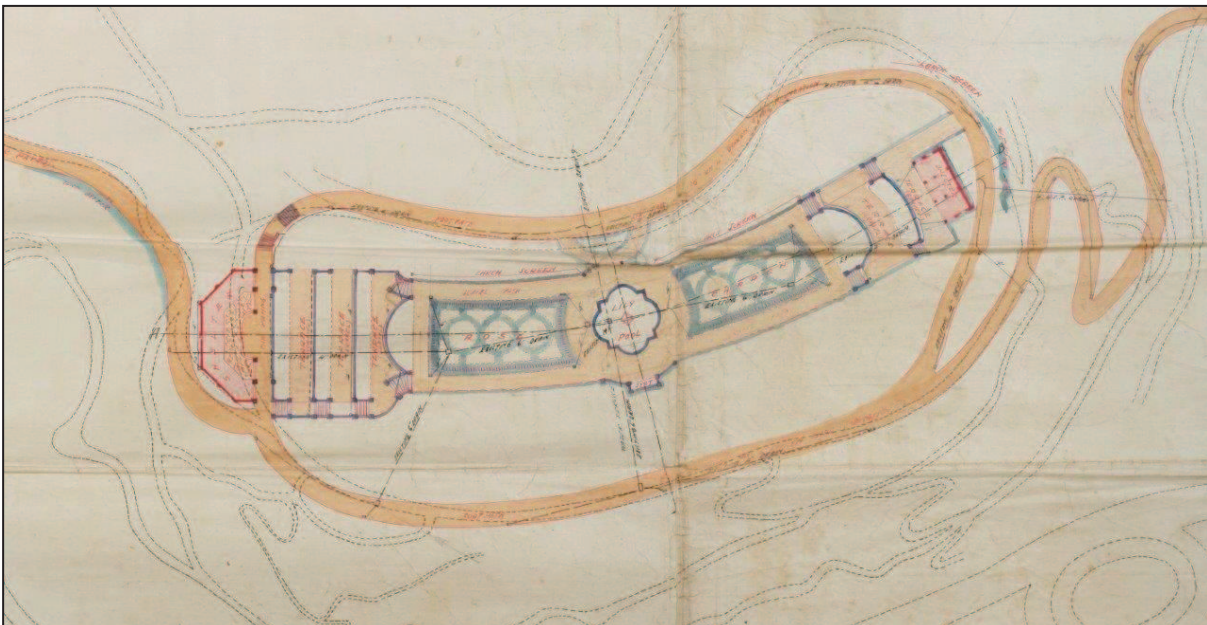


Plate 29. Part of the original design plans for the Italian garden showing planting schemes, paths and constructional detail. North Yorkshire Record Office

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 20th 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 20years 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)

