

NEWSLETTER



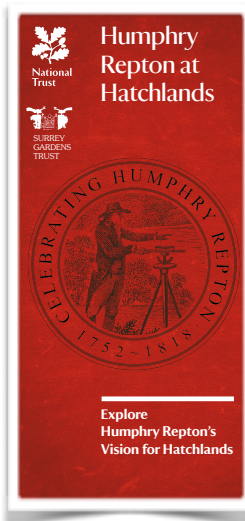
SURREY
GARDENS
TRUST

April 2018
No. 52



Repton 200 celebrations

Hatchlands Park *Repton's Trail*



Limited places left for our Repton Study Day on 17 May 2018 at Hartsfield Manor with a private visit to Betchworth House and garden



Contact eventsstg@gmail.com directly to avoid disappointment

Our exciting joint project with the National Trust at Hatchlands Park has come to fruition with the anticipated leaflet setting out a Repton Trail through the park and gardens now complete and available for visitors to explore. Boards at strategic positions in the landscape explain Repton's vision with reference to his Red Book commentary and watercolour illustrations. The true significance of this chapter in the history of the house, its gardens and wider landscape is celebrated with a beautiful leatherbound reproduction of his Red Book on display in the house. In addition, copies of the Red Book are available to buy in the National Trust shop.

Our breakfast and walk through the park was sold out and fifty members and guests enjoyed a beautiful sunny morning exploring the landscape with the National Trust Park manager and her team. This was an opportunity to hear how this landscape is managed, through a conservation management programme looking at all its elements both designed and natural to ensure that it has a sustainable future.

If you were not able to join us do go along to Hatchlands, pick up a leaflet at the kiosk as you arrive and walk the trail. The bluebells will be glorious.

Immerse yourself in the life and work of Repton and enjoy a rare visit to privately owned Betchworth House and its Repton designed landscape. The day will consist of presentations about Repton's life and work, Betchworth and the surrounding properties during the time of Repton and an overview of Repton's proposals for Betchworth House. After lunch at Hartsfield Manor Hotel, we will have a private tour of Betchworth House and grounds and afternoon tea by kind permission of Lady Hamilton.

New Chair's Message



Cherrill Sands (left) and Sarah Dickinson (right)
working together at the Betchworth Archive

In January, Cherrill Sands stepped down as our Chair after two years in the role and I would like to extend our warmest thanks for all her hard work and her huge commitment to the Trust. I am delighted that Cherrill will continue as a Trustee and an active member of the Research and Recording Group. We value enormously Cherrill's historic expertise in so many aspects of the work that we do.

It is a privilege to have been appointed as Chair and I look forward to working with all our members in the development of the organisation.

I have been involved for nearly three years in our project to launch a new website and it is hugely exciting to have this interactive and, we hope, intuitive platform for communication with our membership and a wider audience up and running. I know that a very large proportion of you have taken a look but I just wanted to highlight key elements which reflect the essential objectives of the Trust, both in relation to our causes and to the many benefits which come with and through the support of our members.

Schools Award We are principally an educational charity and we are very proud of the work that we do to extend the joy of gardening and an understanding of the natural environment into schools through our Schools Award Scheme. Take a look under Outreach/Schools to read more about what our busy Schools Committee have achieved. With more volunteers, we would love to explore how we can get more involved to assist teachers and schools to provide this invaluable connection for the children.

Gateway Through the dedication of Mary Caroe we have supported the 'Opening all the Gates' programme since its conception in 2000, enabling access to historic parks and gardens for groups that would not otherwise have the opportunity. As Mary explains on the website, it is both humbling and rewarding to be part of this work and we are always looking for volunteers, perhaps just to come along on the day of a visit to help or to get involved in the arrangements behind the scene.

Events Our educational remit also encompasses a comprehensive and varied programme of lectures, study days and garden visits. Under the enthusiastic and dedicated guidance of Sheri Sticpewich and her team, 2018 will be no exception.

News In addition to our 'usual business', at the beginning of March we became the principal charity facilitating a hugely important project to digitise and make freely available at a high definition in colour, Gertrude Jekyll's internationally important Surrey Archive, an extensive set of papers and drawings held at The Environmental Design Archives, University of California, Berkeley, perhaps better known as the Reef Point Collection. More about this below.

Please do take another look at the website at www.surreygardenstrust.org.uk and explore the pages, share your awe and enthusiasm with friends and neighbours and give some thought to whether you would like to get a little more involved, I would love to hear from you: chairsurreygt@gmail.com.

Best wishes,

Sarah Dickinson

Save the Date

Open Garden for the Jekyll Surrey Archive Digitisation Project

1 July 2018, 2 - 6 pm

Solars, Pockford Road, Chiddingfold, Surrey, GU8 4XS.

Come and enjoy the garden.

Tea and cakes on sale.

Raffle.

Jekyll Plant stall.

Lots, lots moredetails to follow.

All proceeds, including a nominal entry fee to the garden, go towards the Jekyll Surrey Archive Digitisation Project fundraising appeal.

M25 and Wisley Interchange Improvement Scheme

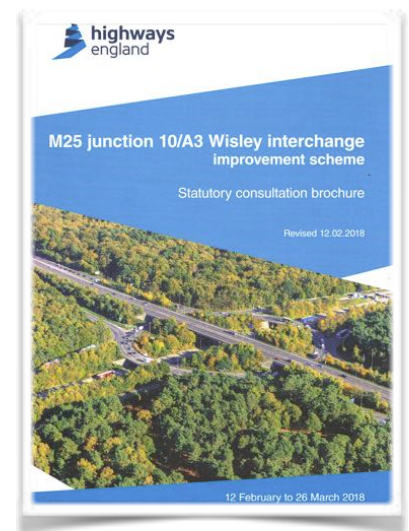
An update from Don Josey

The Statutory Consultation by Highways England for this major road improvement ended on 26 March. The interchange experiences heavy congestion on a daily basis and has a poor safety record. The scheme proposes a substantially extended roundabout above the motorway with free-flow lanes giving access to and from the A3 which itself would be widened to four lanes in each direction between the Painshill and Wisley junctions on either side of the M25.

At a meeting on 19 March the SGT Council of Management agreed its formal response which made the following points:

- Regretted that detailed environmental assessments for Cultural Heritage (Historic Environment), Noise, Arboriculture and Cumulative Impacts were not yet completed as part of the Preliminary Environmental Information Report.
- Suggested that the use of low noise road surfacing be used more widely than for just those sections that would be new or modified.
- Noted that the new access road and bridge over the A3 for Wisley Lane and RHS Wisley would affect a corner of the RHS Register site but left it to the RHS to consider the particular physical and management issues and the need for mitigation.
- Expressed serious concern for the proposals to widen the A3 between the Painshill and M25 junctions. Noted the loss of a strip of land some 30 metres wide on average along this full length of the Register site alongside the main road including a section some 250 metres long at Tower Hill - this section being in the control of the Painshill Park Trust and including the site of the Gothic Tower.
- Noted that the land alongside the A3 had been parkland at the entrance to and part of the wider landscape created by Charles Hamilton between 1738 and 1773.
- Expressed particular concern for the Gothic Tower where the land take of some 25 to 30 metres would halve the distance between the structure and the highway boundary. Together with the associated loss of trees the setting of the listed building would be seriously affected and the character of this part of the historic landscape diminished.
- Gave full and strong support to the Painshill Park Trust for whatever their response was in relation to the landscape design and management issues and on the potential impact for the visitor experience.

In summary, objection was raised in respect of the proposals for the A3 southbound widening because of the particular and cumulative adverse impacts upon the Painshill Park Register site and especially upon the Painshill Park Trust area around and including the Gothic Tower. Highways England were asked to look again at this part of their proposed improvement scheme.



Painshill Park Trust



Visit www.painshill.co.uk to appreciate the significance of this 18th-century landscape, an internationally acclaimed pioneering conservation project. Follow the links to sign their petition and show your support for the campaign to protect the park.



Jekyll Surrey Archive Digitisation Project Fundraising Appeal

A project to copy digitally the archive material relating to the gardens and projects undertaken by Gertrude Jekyll in Surrey is underway. The Surrey Gardens Trust, working with Michael Edwards, architect and Jekyll expert, has committed to fund the project with the support of other local groups including, amongst other anonymous donors, the Godalming Museum and the Hamamelis Trust. In March, the Trust made a donation of £2,000 to ensure that the project could be started and we have taken on the role as principal charity to lead and achieve the outstanding balance of £4,000 required to complete the project.

We are very excited to be putting together a series of events over the coming months to celebrate the extraordinary legacy we have in Surrey and to raise awareness of the diminishing visibility of her work. This is a hugely important conservation project. Open access to high definition colour images of Gertrude Jekyll's work will enable better appreciation and understanding of the significance of this internationally acclaimed garden designer and plantswoman and her enduring relevance.

Please do Save the Date for our Open Garden event on 1 July 2018, an invitation from our Chair, herself a garden designer, to visit her private garden. More details to follow on this and future events.

If you would like to get involved with this fundraising project, all help, advice and ideas will be gratefully received so do please do get in touch: chairsurreygt@gmail.com.

So who was Gertrude Jekyll and what is the significance of her Reef Point Surrey Archive?

by Marion Woodward

Gertrude Jekyll was very much a Surrey person. Born in London in 1843, the family moved to Bramley in 1848 and, after a period between 1868 and 1876 at Wargrave in Berkshire, she returned to West Surrey following the death of her father and remained there until her death in 1932. At first she lived with her mother at the newly built Munstead House at Busbridge. In 1881 the family bought and gave to Gertrude a roughly triangular plot of 15 acres of land across the road from Munstead House which she called 'OS', meaning 'other side'. A meeting with the young architect Edwin Lutyens resulted in a collaboration which was to last for the remainder of her life, beginning with the design and building on the new plot of 'the Hut' where she lived from 1894 until the main house which she named Munstead Wood was completed in 1897.

Miss Jekyll was interested in plants from an early age - the first paragraph of biographies of her by both Betty Massingham (1966) and Sally Festing (1991) mention her delight in the dandelions she found in Hyde Park. However, her first



Gertrude Jekyll, circa 1890

Gertrude Jekyll and her Reef Point Surrey Archive cont...

artistic activities were concerned with painting, embroidery and other crafts. It was not until, in her early forties, her short-sightedness caused her major problems and she was advised to give up such close work, that she turned professionally to gardening. Thereafter, she carried out garden design commissions and wrote over 1,300 articles on all aspects of gardening and fourteen full length books such as *Wood and Garden*, *Home and Garden* and *Colour in the Flower Garden* which are as readable today as they were when published over 100 years ago. She was also a prolific and very accomplished photographer and had her own darkroom.



Beatrix Farrand in her Reef Point Library

The exact number of her garden commissions is unclear - her nephew Francis Jekyll identified 340 when writing his *Memoir* of her, published in 1934. However, according to research by Michael Tooley who provided a list of them in the book he co-edited entitled *Gertrude Jekyll - Essays on the Life of a Working Amateur* (1995), Miss Jekyll was consulted on approximately 400 gardens. These projects ranged in scale from advice about a window-box for a Lancashire factory boy to the preparation of numerous plans for some large estates, such as The Court at St Fagan's near Cardiff, for which the Reef Point collection has 27 drawings and 63 items of correspondence between Miss Jekyll, Lady Llewellyn, her client, and Mr Hibbert, the head gardener. Lady Llewellyn felt she would like Miss Jekyll's advice because 'she had eight children and a head-gardener without initiative'. Most of her commissions were within the British Isles but she designed three gardens in USA, one each in Hungary and Yugoslavia and several in France including the planting for individual graves in the vast WWI cemeteries of northern France.

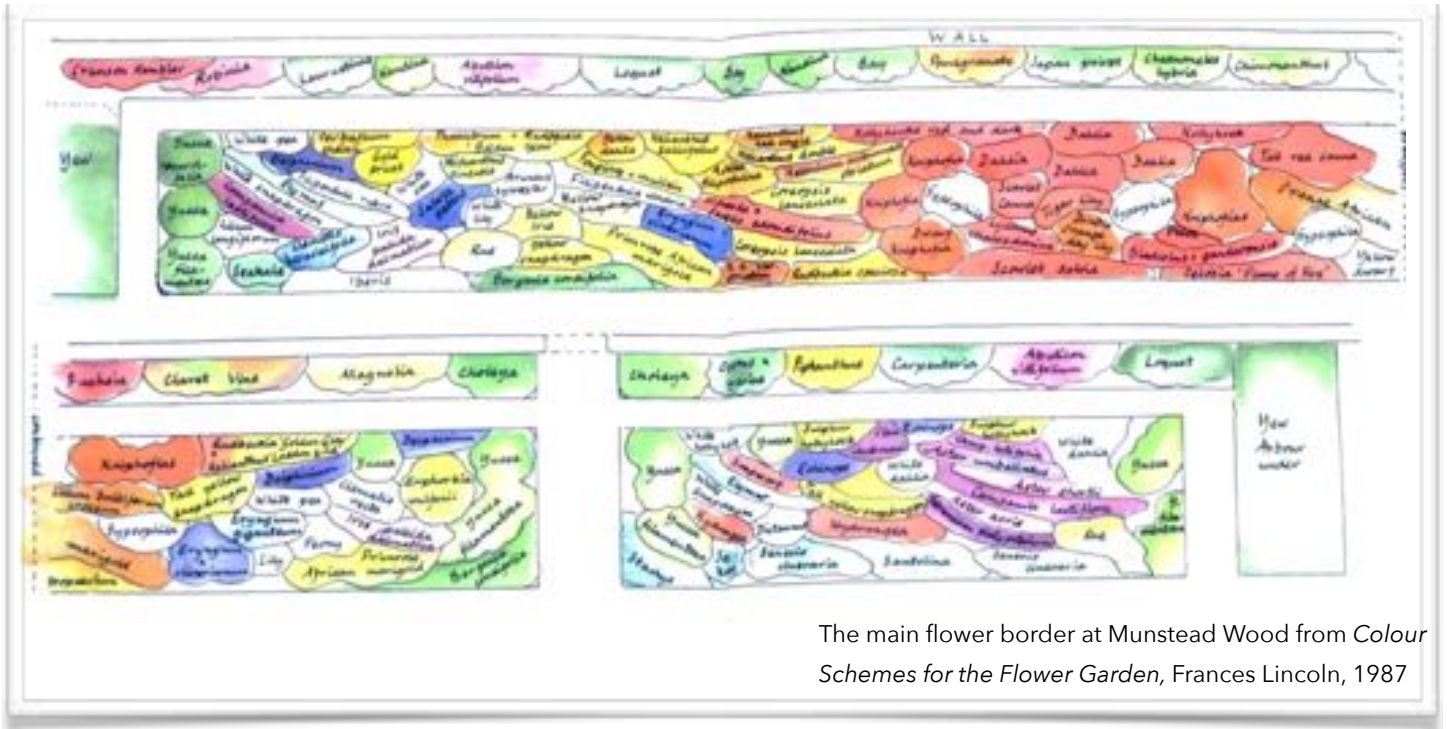
Many people will be aware that the major collection of Miss Jekyll's drawings is held by the University of California at Berkeley, USA. But how it did they get there? The drawings were acquired by the American

garden designer Beatrix Farrand and there are several versions about how she came to acquire them - that could well be the subject of a separate research project. Beatrix with her husband Max had set up an archive and library at their home in Reef Point, Bar Harbor, in Maine, 'dedicated to the appreciation of natural beauty, plant and bird life and a taste for gardening', so Miss Jekyll's archive was in safe and appreciative hands. Whilst at Reef Point it was catalogued and labelled and stored in flat folders. Ultimately, however, after the death of both Max and Beatrix, the Reef Point Collection was dispersed and Miss Jekyll's papers were despatched to the Department of Landscape Architecture (later the College of Environmental Design) at the University of California at Berkeley where they remain today.

The material is organised in numerical order in 226 folders just as Farrand and her staff initially catalogued them. These folders are in roughly chronological order, from the earliest project of 1877 to the last one in 1931. Each project folder consists of between one and forty items. Not all the drawings are by Miss Jekyll, as many were the survey and sketch plans provided for her by the owners and architects for whom she worked. Certainly, in her later years (she was still working at the age of 89), she would not have been able to visit the sites and had to rely on plans, photographs and sometimes lengthy correspondence in which the client attempted to describe the site. In order to design, Miss Jekyll required details of levels, aspect, etc. and, of course, the soil type and any existing plants which were to remain.

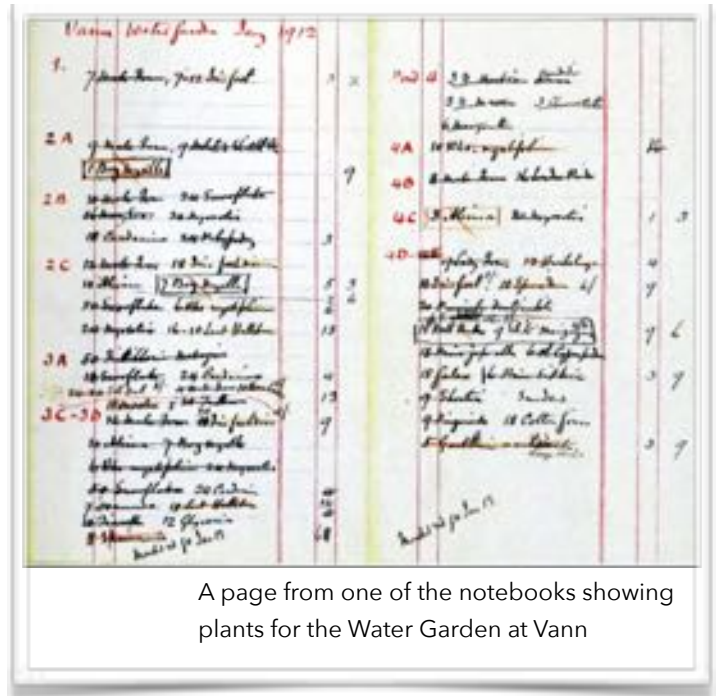
Until now, the drawings have only been available on microfilm or at Godalming Museum where hard copies from the microfilms may be viewed, a project for which funding was provided by Surrey Gardens Trust and the Hamamelis Trust that involved four members of the Trust in copying and collating sets of some 2,250 photocopies and providing a revised index. This was completed in 2000. Some years later photocopies of most of the letters in the collection were also acquired by SGT, indexed and a copy donated to Godalming Museum. These were mostly written to Miss Jekyll, from architects, clients or their head gardeners who might be somewhat surprised that their letters about generally mundane matters have been preserved for posterity.

Gertrude Jekyll and her Reef Point Surrey Archive cont...



Michael Edwards, architect and member of the Surrey Gardens Trust has, over many years, attempted to persuade the University to agree to digitise all the Jekyll material at Berkeley so that it can both be preserved and made available for worldwide research. Apparently, there is no funding available from USA sources for the digitisation of overseas documents so Michael has been attempting to raise the funds needed to carry out this project. Eventually, the actual mechanics of this digitisation was agreed with Berkeley and it was decided to start with the sites in Surrey. SGT has agreed to deal with the financial aspects of fundraising and a considerable amount has already been raised towards the estimated total of £17,000 for this project. At the current time, we need to find approximately £4,000 more to complete the digitisation of Surrey material.

Miss Jekyll is believed to have been associated with approximately 140 gardens in Surrey. Not all these are included in the Reef Point collection. For example, there are no known drawings for some of the best collaborations between Lutyens and Jekyll at Orchards at Godalming, Goddards at Abinger and Tigbourne Court at Witley, all in the Arts and Crafts style and all dated 1899 - what happened to these? There are also some drawings at the Surrey History Centre in a collection that was found at Halnaker Park in Sussex which includes documents for eight Surrey gardens and Godalming Museum has some 41 notebooks in which she recorded the plants she sent to her clients. Francis Jekyll's initial list was compiled with reference to his aunt's diaries and letters but, after he completed her biography, it seems that he destroyed them.



The Reef Point collection includes documents relating to 86 Surrey gardens. The plans in Folder 1 are, not surprisingly, of her own Munstead Wood starting with a full survey of the site dated 1883 and including plans by Lutyens for the house and stables and Miss Jekyll's planting plan for her Michaelmas Daisy borders together with some photographs of parts of the garden.

Gertrude Jekyll and her Reef Point Surrey Archive cont...

Of the first 50 sites in the collection, 33 are in Surrey and 27 of those are in west Surrey, suggesting that Miss Jekyll's early commissions were for friends or friends of friends. She worked with Lutyens on many commissions and also with such other well-known architects as Robert Lorimer, C F A Voysey, Ernest George, Hugh Thackeray Turner, M H Baillie Scott, Morley Horder and, towards the very end of her life, with Oliver Hill. Sometimes the architect would provide a garden layout for Miss Jekyll to fill in her planting suggestions. For other plans, Miss Jekyll would design the garden layout as well.

Francis Jekyll's list of commissions includes some 25 dated before 1893 of which 13 are in Surrey. Maybe they were verbal suggestions or she did not keep a copy of her drawings. The plans in her archive are, of course, her working drawings which is why they are not easy to read. The clients would have received a 'fair copy' with somewhat neater writing. Many of her plans are marked 'tracing sent' with the date.

The first set of plans in the collection which include Miss Jekyll's planting schemes dates from 1893 for Miss Guthrie at Chinthurst Hill, Wonersh. These are for a long, deep mixed border and a grey garden for which she has priced the plants at £6 14s. 0d. A later plan for the Hon Mrs Wilbraham Cooper is for a double herbaceous border, 180 feet long and is dated 1903. Jane Brown writing in 1982 in *Gardens of a Golden Afternoon* says 'The house, the terraces and the lower garden are in very good order, and restoration of the planting would complete a fine partnership'. This property was open to participants in 1993 as part of the SGT Jekyll 150th anniversary weekend and was then in divided ownership. Since then, it has been reunited and the present owners have replanted the long borders. The trust had a visit a couple of years ago.

The number and range of items for each property varies tremendously. For some of the later commissions there is a considerable amount of correspondence as well. A notable example is Woodhouse Copse at Holmbury St Mary, where Miss Jekyll is writing to her friend, Mrs Amy Barnes-Brand. It begins optimistically on 20 September 1926, 'I have the pleasantest remembrance of your visit here with Mr Oliver Hill - the description of your house and garden has already inspired me with a wish to have something to do with it so that your coming to me for a spring garden plan is all the more welcome ... If you have no reserve of plants and would like me to supply them or partly, I can do it a good deal to your advantage ... My fee for the plan will be four guineas.' Sadly Miss Jekyll's health is deteriorating and we have a later letter dated 27 August (year unknown) where she writes, 'I really am much distressed to hear of your many sorrows - not the least of them perhaps the necessity of leaving the home that you have made with so much care ... just as it must be growing into young maturity ... My own troubles are only what I must expect at my great age and my troublesome sight. I do not actually see as I write, only a hazy grey line, but I think the letters carefully and hope it is legible. My doctor orders me perfect quiet, a difficult thing to one who is still mixed up in so many interests. I cannot now do whole garden plans though I am glad to do flower borders'. These letters are actually in the Lindley Library rather than in the Reef Point collection but they give a flavour of the correspondence. However there are 29 letters which are in the collection and a number of planting plans. Woodhouse Copse is currently a Music and Opera venue.



Folder 84 Highmount - Miss Jekyll's layout of garden with key to beds

A number of Miss Jekyll's plans for Highmount at Guildford are already accessible on the website of the University of California at Berkeley <http://www.oac.cdlib.org/ark:/13030/hb9k4012xk/?order=1&brand=oac4>. This garden features in *Gardens for Small Country Houses* which she wrote with Lawrence Weaver (along with other Surrey gardens at Westbrook, Godalming; Millmead, Bramley; and her own Munstead Wood). We have coloured plans by the architect Douglas Round showing the whole property, 'proposed arrangement of terraces' and sectional elevations through a sloping site. There is a drawing by Miss Jekyll showing all the proposed planting areas which she has numbered from 1 to 88 and detailed planting plans for a semi-circular area numbered 63, a separate plan for areas 3,6,7,8,9 and 21 and a further plan for the rock garden dated September 1911. There are, however, twenty more drawings for this site still to be digitized. Some of the features at Highmount still exist but the garden is in divided ownership and houses have been built on both sides of the original house.

Gertrude Jekyll and her Reef Point Surrey Archive cont...

It is impossible in a short introductory article to give more than a glimpse of the wealth of information contained in this collection of drawings, letters and photographs. By helping to make the Surrey material available by digitisation on the internet, the Surrey Gardens Trust hopes that viewers will be able to discover for themselves the treasures within and that others may be encouraged to fundraise so that the entire archive may be made available.



Folder 84 Highmount - Miss Jekyll's planting scheme for border 63

Summer 2018 Events Programme

Visit www.surreygardenstrust.org.uk/events, for full details and the booking form for the Summer Visits.

Thursday 21 June 2018 10.00am Reel Hall, Shamley Green

Thursday 21 June 2018 2.00pm Shamley Wood Estate, Shamley Green

Tuesday 17 July 2018 10.15am Busbridge Lakes, Godalming

Wednesday 8 August 2018 8.30am Hestercombe Gardens, Somerset (coach trip)

Wednesday 5 September 2018 11.00am The Peace Garden at the Muslim Burial Ground, Woking

Wednesday 5 September 2018 2.30pm Brookwood Cemetery, Woking

Saturday 6 October 2018 10.00am The Deepdene Trail, Dorking

Wednesday 7 November 2018 11.00am Garden Museum, Lambeth, London

John Rocque 1704/5 -1762

“A notable exponent of the art of map-making” R V Tooley

by Beryl Saich

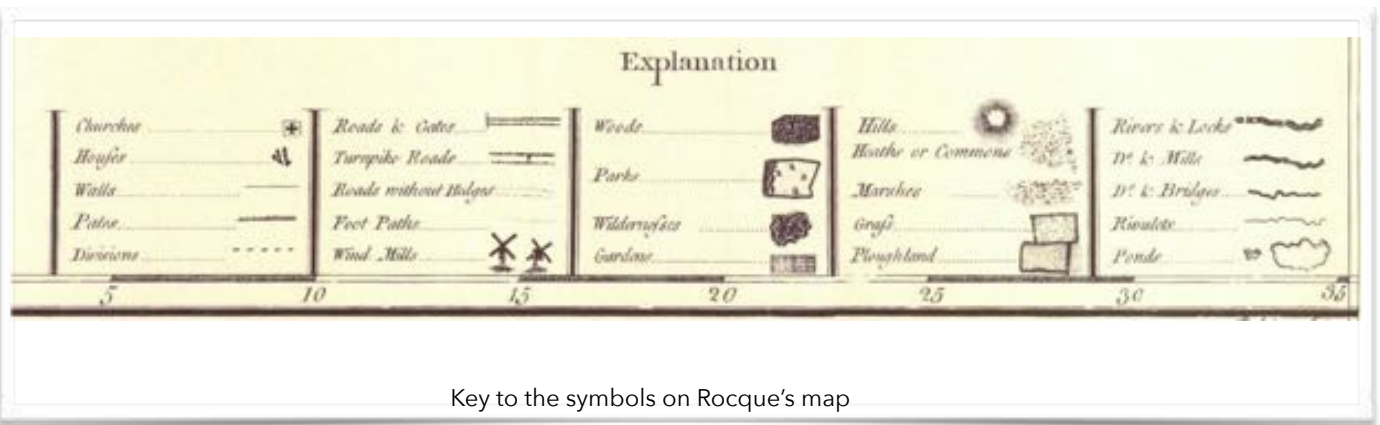


Rocque with his waywiser

The history of map-making is as long as history itself, from lines drawn in the sand to the British Ordnance Survey. It has been enthusiastically studied and the names of map-makers of England from the 16th century onwards are well-known: Senex, Speed, Norden, Ogilvy, Saxton, Blaeu, Bowen (not necessarily in the correct chronological order!) and then came John Rocque. He was special: his gifts and expertise made a step-change in map-making which influenced all that followed. Garden history research starts with maps, vital to our understanding of natural and designed landscapes, so Rocque's contribution deserves our attention.

The child of French Huguenots, he always felt very French and occasionally signed himself Jean de Rocques. The family had been driven from France by the Edict of Fontainebleau in 1685 which cancelled the right of Protestants to live and work in France. They settled in Geneva before moving to London in the 1700s. John's early years are not known for certain but he may well have served seven years as apprentice engraver and seven as journeyman before starting work in his own right in 1734,

the date of his first publication. He began by surveying the gardens and estates of the landed gentry, newly enthused for their designed landscapes, describing himself as *dessinateur des jardins*. His elder brother Benjamin who had established a successful career at Walham Green (north of the Thames between Fulham and Chelsea) as a gardener and garden designer 'would have been in a position to introduce John to his clients, encouraging their pride in their estates by having them surveyed and the results printed. Rocque produced many of these estate prints, described as meticulously neat (Phillips) and they include very well-known names, Wanstead, Wrest Park, Hampton Court, Kensington Palace and in Surrey, Painshill and "Claremont Park". For these he would have been paid direct. He established a royal connection and, entirely without foundation as his name does not appear on any household list of staff, called himself "Chorographer to their Royal Highnesses the late Prince and present Princess of Wales." Much later he was appointed Topographer to the King, a real post.



Key to the symbols on Rocque's map

John Rocque 1704/5 -1762 cont...

Encouraged by these successes he extended his business to surveying, engraving and printing plans of towns and cities; the civic pride of the period being no less fervent than landowners' enthusiasms for their gardens. Bristol, Windsor, York, Exeter and especially Dublin, where he spent two years working, were only some of his efforts: he produced at least one a year in the 1740s. To survey the biggest city of all, London, was a natural development. There had been no new maps of London since those immediately following the Great Fire in 1666 and these had been copied over and over again. There was urgent need of a new one. The idea was initiated by George Vertue, engraver and antiquary, who recruited Rocque to do the surveying. Rocque commenced the survey, conducted by himself, in 1737. He collaborated with John Pine, a publisher, to create interest and raise money by opening a subscription list but when it was published in 1746 his name was missing from the imprint and that of John Tinney, bookseller and publisher, appeared. It seems likely that Rocque may have got into financial difficulties, was unable to fund the project and had to stand back, appearing only as the craftsman rather than the publisher.

The work on London was remarkable. Two maps were issued, the first in 1746 or '47, the exact date is disputed; a "Plan of the Cities of London and Westminster and the Borough of Southwark" on 24 sheets on a scale of 26" to the mile, a truly enormous map, six and a half feet by 13 feet, each sheet 19" by 26". It was suggested the sheets could be stuck together to form a whole, attached to a roller and hung on a wall to be lowered as required (some wall!). It was reissued on eight sheets in 1755, with a second edition in 1763. The second map covering a larger area, the cities "and the country near ten miles round", was issued in 1746 on 16 sheets on a scale of 5 1/2" to the mile, reduced to 12 sheets in 1748 and issued again in 1751. It was not all easy; the measurements made trigonometrically did not always match those made on the ground by physical measurement and had to be rechecked again and again; there was often dispute over the names used for streets and buildings which was resolved by using the name actually used on the spot. The purchasers were cordially invited to report any errors they found and publication was delayed while these were corrected. The symbols devised to describe landscape features and land use were entirely new and increased the value of the maps as practical tools; a key to the symbols is part of the map. Subscription lists were used to raise the necessary funding; one guinea was to be paid initially as a statement of intent to purchase and two more guineas as the pages were issued, separately, each page as completed. They may have been displayed in the windows of the shop to advertise that they were ready.

The next project was a natural corollary: large scale county maps—Shropshire, Berkshire, Middlesex and finally and posthumously, Surrey.



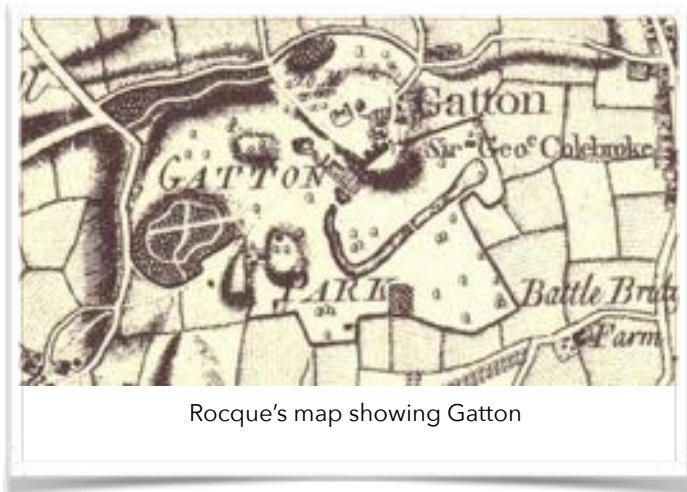
Cartouche from Rocque's *Map of Surrey*

The actual physical surveying work was all done by Rocque himself pushing his perambulator which measured the ground in chains, each revolution of the wheel measuring one chain. He could perform the etching and printing but these processes were time consuming so he employed up to ten men, sometimes foreigners he disparagingly described them. He had several premises over the years, enlarging as he became more recognised and successful. His establishments were part home, part workroom and part shop. The first was in Soho, at the Canister and Sugar Loaf in Great Windmill Street, then to Hyde Park Road (part of Piccadilly) where he rubbed shoulders with statuaries making garden ornaments for the same customers whose gardens he was drawing and surveying. He needed then to be more central as his business progressed, so he moved to Whitehall near to Charing Cross. Sadly this property was burnt to the ground in 1751 and he had to restock and start again. Finally, after two temporary lodgings, he settled at a little house on the north side of the Strand where he stayed and at which his wife carried on the business after his

death in 1762. The shops were his market-place where he sold not only his own original works, of which there were over seventy, but any other maps or plans he could reprint, either unaltered or revised, and a third category of items for which he was just the agent, "he put on the market anything that would sell"! (Phillips)

John Rocque 1704/5 -1762 cont...

Rocque's reputation rests mainly on his large-scale London maps and the four county maps: Shropshire on four sheets in 1752; Middlesex on four sheets in 1754 and one sheet 1757; Berkshire on eighteen sheets in 1761 with a reduction in 1762. The Surrey map on nine sheets on a scale of 2" to the mile, was his final product, completed and published after his death by his wife and his close colleague, Peter Andrews/Pierre Andre, dedicated by her to "His Royal Highness William Henry Duke of Gloucester and Edinburgh and Earl of Connaught". It was the first large scale map of the county and its value was increased by the use of symbols to describe buildings, land use and features such as streams, paths, ponds and roads. Variations in height were indicated by hatchings, the denser the lines, the steeper the slope. Wilfrid Hooper in his article *Rocque's Map of Surrey*, affirms that there were three editions published probably in 1768, 1770 and 1775 and describes how to distinguish between them. The records of ownership show which edition is which, for instance, using the spellings as on the maps, Pains Hill Park (Cobham) noted no name in the first edition, Chas. Hamilton Esq. in the second and Mr Hopkins in the third at Pains Hill Park. Another example noted no name at Claremount Park in the first edition, Lord Clive in the second and Lord Clive again in the third. The record of Gatton shows a similar change of ownership in the three editions: no name followed by Sir Geo. Colebrooke followed by Sir Wilm. Mayne. Bart. Hooper also pointed out various errors in spelling which he attributed to the fact that Rocque was French and might have had a natural difficulty with English words, that Surrey was outside his area of familiarity, and there was general confusion in spelling anyway and names were still not settled at the time so Hooley appeared as Wholey, Denbies as Dingby, Headley Common as Edlen Common and many more.



Rocque's map showing Gatton

K.Cooper for a BA thesis in 1971, "The usefulness of 18th century large scale county maps", studied Rocque's Surrey map and was impressed by the amount of information to be derived from it and its accuracy. Through the use of his symbols he showed that arable land was dominant, largely devoted to wheat growing particularly around Farnham, witness the number of corn mills denoted there; that common fields lay along the edge of the Downs on the edge of the chalk escarpment; that commons and heaths were numerous; that the Weald was the most wooded area; that twenty parks, clearly named and outlined, lay along the turnpiked roads; that industrial areas were revealed by the number of mills, 117 in all, copper and calico mills on the Wandle, paper mills near Godalming, powder mills on the Hogsmill for gunpowder; brick kilns and sand and gravel pits indicate extractive industries. The road network shows turnpiked roads which match today's main roads very clearly and lesser roads

match minor roads or even tracks and paths, bend for bend! Accurate and useful the map is indeed but for us it is more! It is beautiful; it is a joy to use. It is fun to look at one's own bit of Surrey and with Rocque's help see how it was.

Rocque's busy career took its toll and he died in 1762 aged about fifty-eight. He had struggled to make a living and he died leaving very little. The business he left to his wife and she carried on at the Strand address until 1770. He left a small income for one of his brothers and a shilling each to his two nephews. He was successful and sold many copies of his maps witness the fact that many still exist but the craft of surveying was an expensive one and he was not alone in getting into financial difficulties. He lived at an exciting time, sharing London with Hogarth, Handel, Tyers of Vauxhall Gardens, the artists Roubiliac and Hayman. In the history of map-making Rocque holds a very special place, for his innovations in size and detail description, and is widely remembered and appreciated. "As a

surveyor, cartographer, engraver, printer and publisher, he covered the whole field of map-making and as a pioneer of some of the arts he has earned a place of distinction in British cartography." (J. Varley)



Rocque's map showing Leatherhead

John Rocque 1704/5 -1762 cont...

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On the Repton Trail at Hatchlands



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