<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aerial photographs of Royal Botanic Garden Edinburgh</td>
</tr>
<tr>
<td>Acknowledgements</td>
</tr>
<tr>
<td>Introduction</td>
</tr>
<tr>
<td>Geography, Topography, Climate, Soils</td>
</tr>
<tr>
<td>History of the Garden</td>
</tr>
<tr>
<td>The City Viewpoint</td>
</tr>
<tr>
<td>The Chinese Hillside - Proposals</td>
</tr>
<tr>
<td>The Pavilion</td>
</tr>
<tr>
<td>Landscape Design</td>
</tr>
<tr>
<td>Landscape Details</td>
</tr>
<tr>
<td>Project Proposals</td>
</tr>
<tr>
<td>Diagram indicating the layout of present and proposed structures</td>
</tr>
<tr>
<td>Bibliography</td>
</tr>
<tr>
<td>Record of water numbers</td>
</tr>
</tbody>
</table>
ACKNOWLEDGEMENTS

We wish to acknowledge the support given to us by the staff of the Royal Botanic Garden Edinburgh, with particular thanks to the Librarians for their help in searching the RBGE archives for relevant material.

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INTRODUCTION

This report was commissioned by David Rae, Director of Horticulture at RBGE and is the final study that completes the Landscape Assessment and Development Plans for the Royal Botanic Garden, Edinburgh.

The Edinburgh Garden has a long and complex history from its earliest manifestation as a tiny Physic Garden, close to Holyrood House, then to a larger one at Trinity Hospital (long since buried beneath Waverley Station), then, as a Botanic Garden, to a site on Leith Walk and finally to Inverleith in 1829 to begin a settled period of growth. Its direction and purpose as a research and teaching facility have never been in doubt, but it has also got a much wider remit as a local and national amenity.

Like the other Gardens which make up the Royal Botanic Garden, Edinburgh, the Edinburgh Garden was once part of a private estate which, in the 1820s, the owner had started to develop to take advantage of the northerly spread of the New Town across the Water of Leith.

Our report records how the Garden landscape evolved in five parts from 1820 to the present designed landscape of today. After describing its role in the open space fabric of the City, we have mapped its present pattern of use with suggestions as to how this may develop to take advantage of the new John Hope Gateway, as an introduction to the Garden, the Botanic Cottage and the proposed improved glasshouse layout, but at the same time to emphasise again and again how the present unique quality and variety of scale of the Garden Landscape must never be compromised by over development and that possibly the limit of building structures within the Garden has now been reached.

Peter Daniel, B.Arch MCD FRAS MRTPI CMLI

Sibhian McDermott, DHE M.Phil CMLI
GEOGRAPHY, TOPOGRAPHY, CLIMATE, SOILS.

The Botanic Garden in Edinburgh has a light sandy soil, somewhat thin and slightly acidic which has however, through the addition of organic matter over many years, been improved greatly. The underlying rock is mostly lower oil shales, interrupted by a band of Ravelstone sandstone of the carboniferous sandstone measures, running in a northeast/southwesterly direction from Inverleith Row to the corner of Inverleith Place and Arboretum Road, all within the carboniferous limestone series of the lower carboniferous age.

The limitations of the site include a low rainfall, the average rainfall in Edinburgh is approximately 635mm (25 inches) per annum compared to 2000– 3000mm (80–120 inches) in Benmore; 1016mm (40 inches) in Logan and between 875 and 1070mm (34–42 inches) in Dawyck, which has limited the ability to grow some species satisfactorily in Edinburgh.

It has a temperate maritime climate, with temperatures rarely below 0 °C for long periods. It is windy due to its position between the sea and the hills, with a prevailing south westerly wind.

'Extreme weather conditions seem more pronounced in recent years, for example, a staggering 95mm of rain fell in 24 hours on 10 and 11 October 2005. Closure of the Garden due to wind speeds above force 6 is an unpredictable year-round event now. These sudden storms and other weather-related events mean we contend with waterlogged lawns and, by contrast, the need to irrigate ericaceous plantings during prolonged periods of low rainfall, all in one year.'

The topography of the site, with the hill on which Inverleith House is located dominating the Garden, adds considerable visual interest to the site, as well as offering a useful variety of aspects and microclimates in which to grow the selected range of plants.

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* Patterson, D. Catalogue of Plants 2006. RBGE, pg xxxii*
HISTORY OF THE GARDEN

The purpose of the first section of this report is to place in context the evolution of the layout of the present Garden from its first design in 1620 to 2009. Not unnaturally, the layout of Britain’s Botanic Gardens reflects the garden and landscape ideals of the age in which they are created.

In 1670 Edinburgh’s first ‘Botanic Garden’ was established on leased market garden land in the lee of Salisbury Crags. A simple rectangular enclosure may best describe it. It was to be followed by a second ‘Physick Garden’ on land leased at Trinity Hospital in 1675. From an old print and plans, this walled enclosure south of the hospital had a simple monastic quality of squared compartmented beds dissected by a channelled drain from the Nor’ Loch. In 1695 Sutherland, (the Botanic Garden’s first ‘great’ gardener as well as later being appointed King’s Botanist and awarded a Regius Professorship of Botany) was to add a third walled garden (and the title Royal) at Holyrood.

One surviving example of a layout from this time is the Chelsea Physic Garden which was first made in 1673. Much made over in the 19th century, it still retains its formal layout with straight gravel paths sub-dividing the garden and with grass paths at right angles to them to allow planting beds to illustrate the botanical relationship between plants. In August 1685 John Evelyn wrote in his diary ‘I went to see Mr Watts, keeper of the Apothecaries garden of simples at Chelsea, where there is a collection of innumerable rarities of that sort particularly; besides many rare annuals, the tree bearing Jesuits bark, which had done such wonders in quantrum agues. What was very ingenious was the subterranean heats, conveyed by a stove under the conservatory, all vaulted with brick, so as he has the doors and windows open in the hottest frosts, secluding only the snow’. (Edinburgh had to wait until 1714 before Sutherland was to add a greenhouse to the Trinity Garden).

From 1759 – 1763, on a very much larger scale, the Gardens at Kew were being laid out with a grand formal 18th century structure of avenues and vistas with its eye-catching pagoda, temples, ruins and an orangery (rather than a conservatory) by Sir William Chambers. These garden ornaments and lines of the original avenues and vistas still discipline the layout of the Royal Botanic Gardens at Kew.
In 1763, four years before James Craig won the competition to design the New Town, beginning the golden age of Edinburgh’s planned development, John Hope, successor to Charles Alston as King’s Botanist and Regius Professor, secured the Leith Walk site for the Botanic Garden. On part of the land he set out the hexagonal pattern of its boundary walls with, it is said, stakes of Huntington Willow. Was this because of his analysis of the site in relation to its orientation? Whatever the reason, the hexagonal enclosure immediately broke with a traditional rectangular sub-division of land and with grandiose landscape rules of straight lines and avenues. This allowed him, with his gardener John Williamson, to develop its layout as a Botanic Garden in a truly innovative way which would make its design unique for its time; a precursor of the style which was to become known as ‘gardennesque’ long before Loudon coined the term.

“In gardening, every likely exhibition of what is beautiful in nature has a fine effect; winding walks, where the line of beauty is observed, are particularly pleasing; at every turn we experienced increased pleasure, from the combined beauties of art and nature; and in this particular we remark the walks lately laid out in this garden, which certainly do honour to the good taste of the projector.”

Hope’s gardener John Williamson died in 1781 and John Hope himself died in 1786, to be succeeded as Regius Keeper by Daniel Rutherford. He had a series of principal gardeners, the last being William McNab, who was recommended to Rutherford by Sir Joseph Banks, then Director of Kew Gardens. In 1810 McNab brought to Edinburgh ‘many new and very rare plants’ from Kew where he had been a foreman gardener for 10 years.

By the beginning of the 19th century, the leased five acre Botanic Garden on Leith Walk, with its ‘ruinous’ glasshouses, was not only ‘running out of space’ (within its walled enclosure) but was also being surrounded by another ambitious planned extension of the New Town of Edinburgh. This had first been proposed in a ‘Report on the lay-out of a New Town between Edinburgh and Leith’ in 1811, followed in time by the slow completion of the present pattern

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of streets proposed by William Playfair in his plan of 1819 on the east side of Leith Walk with its resigned and raised level. The old site was not, however, to benefit from any ordinary redevelopment. Planning appears to have failed because there were, by then, more desirable and affordable developments elsewhere in the City. This may explain the survival of what was left, until its demolition in 2008. Of Hope's Botanic Cottage, set within an industrial site, its first floor relationship to the raised level of Leith Walk and to the adjoining, overhanging, tenement block, but at the beginning of the 20th century, (which involved demolishing part of the cottage), the search for a new site for the Botanic Garden had been started by Rutherford shortly after William McNab came to Edinburgh and the Bellisle site in the vicinity of the Palace of Holyroodhouse had been brought for this purpose by the Crown. Plans and estimates for the buildings and the layout for 'The New Botanic Gardens' were produced by an assistant to Robert Reid, the King's Architect in Scotland in 1818. The site bordered a proposed new road to Linlithgow where part of the original Garden had been. The layout has many of the standard elements of its making. However, the location is said to have had little to commend it, the soil and aspect being unfavourable. One plan in its favour was that its relation to Salisbury Crags would make it an ideal site for McNab's rock garden.

Thankfully for constancy, good sense prevailed and in state of work having been started on drainage and waiting at Bellisle, the site was found and purchased by the Crown, on Robert Graham's recommendation, soon after the succeeding Rutherford as Professor of Botany at the beginning of 1830.
Professor Graham's keen interest in the Botanic Garden's development coincided with James Reid's decision to develop his estate, taking advantage of the northern expansion of the New Town at the beginning of the 19th century. Reid was initially looking to develop the northern part of his estate, but eventually decided to build a Botanic Garden and an experimental garden as part of his development plans. The site chosen for the Botanic Garden was the site of Reid's former estate, which was eventually cleared to make way for the new development.

The Botanic Garden was situated on a prominent hill overlooking the city of Edinburgh, and was designed to serve as a public garden for the enjoyment of the local community. The garden was laid out with a series of walks and paths, and was populated with a diverse range of plants and trees.

The garden was intended to be a place of education and exploration, and was designed with a series of educational displays and exhibits. The garden was also intended to be a place of beauty, with a series of water features and ornamental gardens.

The garden was initially funded by the City of Edinburgh, but was later supported by the government and a variety of private donors. The garden was opened to the public in 1820, and has since become an important part of Edinburgh's cultural and educational landscape.
a full description of the Garden's continuing establishment and coast is recorded in a report made to the Barons of Exchequer of Scotland dated February 1823, which is held in the National Archives at Kew.

At the same time Dr Graham persuaded the Treasury to purchase a further 10 acre site south of the Botanic Garden to lease to the Royal Caledonian Horticultural Society for their 'Experimental Garden'. They took possession of the Inverleith site in September 1823. William McNab was not only to prepare a plan for its landscape layout, but was also to oversee its subsequent realisation and management. The Transactions of the Society, described in the First Report of the Garden Committee in 1825, (when formation work had already started with a 14 ft high wall built to separate it from the Botanic Garden) say of his plan: 'It has been drawn up with the most careful reference to the general features of the ground in regards to its aspects, and to the varying conditions and qualities of the soil. Those compartments allotted to standard trees have been placed on the western side, where the soil is deepest, and best calculated to receive them; and exterior to these, the Arboretum has been disposed in such a manner as to unite the purposes, ornament, and utility...in forming the various Walks, attention has been paid to combine beauty of design with the readiest communication throughout all parts of the ground. The principal walk, which encircles the whole garden, may be particularized here, as constituting, on one side, a splendid terrace walk, of near 700 feet in length, commanding one of the finest views of Edinburgh on the south, and of the Botanic Garden on the north.'
The second report of the Garden Committee in 1826 outlined the progress being made in establishing the Experimental Garden. It records the completion of the East Gate Lodge for its gardener “an excellent Dwelling house, in the cottage style, from designs furnished by Mr Playfair, architect” and acknowledging that the greater part of trees and shrubs used to establish the structure of the garden came from the Royal Botanic Garden, they reported that, “in a short time, this Garden, connected as it is, in plan and situation, with the Botanic Garden, will become one of the chief ornaments of the city”. Ten years later their first Head Gardener’s employment was terminated and he was replaced by William McNab’s son James, a position he held for 13 years until 1849 when he was to succeed his father as Curator of the Royal Botanic Garden. The last two years of his tenure at the Society’s garden saw the completion of the Society’s Exhibition Hall, to a Victorian villa style design by David Cousin, who had previously worked for Playfair, as well as the commissioning of the ‘Winter Garden’, a glasshouse range designed jointly by James McNab and the society’s garden architect C.H.J. Smith, and it is clear from illustrations that the Winter Garden provided a promenade, on its sunny south side, for visitors to the Garden. The Society’s garden had a leisure and social element, somewhat beyond horticultural research and experimentation, and it was open to ‘the public’ at the weekend. Alas, the prosperity of the Caledonian Horticultural Society Garden was somewhat dependant on the enthusiasm and fundraising abilities of James McNab and after his departure in 1849 to take over as Curator of the adjacent Botanic Garden the society found it increasingly difficult to meet all its financial commitments from the income from member benefactors. Its history is one of diminishing support and eventual bankruptcy after the Government withdrew its annual subsidy. It was handed over by the Crown to the Royal Botanic Garden in 1864, to become, once again, under the control of James McNab.

It is interesting to speculate what both gardens must have looked like when they were first made on open ground. Were they like the garden festival sites of the 1980’s with their transplanted trees and instant landscapes centred on glasshouse structures? One might even make some comparison with the present development of the Eden Project.
The Royal Botanic Garden Edinburgh

The Royal Botanic Garden Edinburgh was founded in 1670 as the first botanic garden in Scotland. It is located in Edinburgh, Scotland, on the eastern side of the city. The garden is one of the oldest botanic gardens in the world and is home to a vast collection of plants from around the world. It is a popular destination for tourists and locals alike, offering a peaceful and serene environment to explore. The garden is also a center for scientific research and education, with ongoing projects focused on conservation and sustainable horticulture. The Royal Botanic Garden Edinburgh is a testament to the importance of botanical gardens in promoting scientific knowledge and environmental awareness.
From 1820 until 1845 the successful establishment of the Garden as a teaching and research centre was entirely due to Robert Graham's devoted work with William McNab's skilled assistance. Apart from the development of its costly hot houses, they were also able to procure the funds to build the octagonal palm stove in 1834. It is remarkable that Graham, who, with McNab, continued the tradition of botanical field trips to all parts of Britain and Ireland, still had to teach and practice medicine at the University as part of his duties.

The Garden was strictly for the teaching of botany at the University and increasingly for the introduction of plants and trees from around the world, often with an eye for their economic potential within the Empire, yet in 1836 Graham managed to extract from his masters permission to site in the Garden a tiny 'magnetical observatory' for the Royal Society. Their Lordships consented, although in their view 'it was secondary to the interests of the Garden'. It was still shown on the 1876 ordnance survey.

The death of Graham in 1845 marked the beginning of the long partnership between the new Regius Keeper John Hutton Ballfour and his head gardener, James McNab. Their achievements were to include the building of the magnificent Palm House to the design of Robert Matheson, which was completed in 1858. By this time additional land had been secured from the Inverleith Estate, requiring the demolition and rebuilding of the stone wall separating the two sites. The extra land, amounting to about 2.5 acres, allowed for the development of a new path system and more trees - but little else changed until 1864 when the Caledonian Horticultural Society's Experimental Garden became part of the Botanic Garden.

James McNab, then Curator of the Botanic Garden and a founding member of the Botanical Society of Edinburgh was elected its President. "In 1873, he delivered his presidential address on "The effects of climate during the last half century on the cultivation of plants in the Botanic Garden of Edinburgh, and elsewhere in Scotland," a subject which excited a great deal of discussion, the writer having adduced facts to show that a change had taken place in our climate within the period given. Few men of his time possessed a more thorough knowledge of his profession in all its departments, and to his loving care and enthusiasm it is owing that the Botanic Garden of Edinburgh is now second to none". (from Old and New Edinburgh Vol.5, Cassells 1880).
in 1875 John Hope Balliol produced the first Guide to the Royal Botanic Garden. His plan above shows the partial demolition of the wall between the former Cabbabon Society Experimental Garden after its incorporation in 1864. He also recorded the development of the glasshouses and included a fascination like a gloriette of the world and the plants of the British Empire in it (see right, above).
The 1876 ordnance survey shows very clearly, how simply the two McNab layouts came together. James McNab was to use the stone from the demolished dividing wall to add considerably to his rock garden, which famously added a new design dimension to the Botanic Garden.

The original stone wall separating Inverleith House from the Garden has been rebuilt to allow an extra 2.5 acres of land to be added to the Garden following the building of the Palm House.

The viewing platform is shown on the south side of the Conservatory.

The Rock Garden, looking towards the viewing platform in front of the Conservatory.
James McNeill's ability as a landscape designer became widely known and many of the Squares, Gardens, and Public Spaces of Edinburgh benefited from his advice and guidance. He was particularly aware of how trees grew and quickly covered voids and vistas, and he couldn't rely on using his mature tree planting techniques to avoid what was becoming an increasingly mature Botanic Garden.

When the Fettes Trustees, to whom the grounds of Inverleith House belonged, allowed it to be developed as an Arboretum and in 1877 an agreement was signed whereby the land was to be rented, improved, laid out, maintained and maintained as an Arboretum for enforcing the scientific instruction given to students attending the University of Edinburgh, and others. In the Royal Botanic Garden, and to lay the same open, under suitable regulations, to the public for the recreation and enjoyment of the Public, and for other objects of public utility.

John Hutson Ballour retired in 1876, James McNeill having died the previous year, and for the next seven years Alexander Cockburn was the Royal Botanic and Queen's Botanic. His greatest contribution to the Garden during this time was the commissioning of the elegant Lecture Hall, but he also remembered his refusal to demolish the wall which separated the lands of Inverleith from the Garden, to open a gate to connect the two, on the grounds that free access from what was a public park to the Garden would have to be open on a Sunday which it didn't at that time. This led to a strange arrangement, whereby his Curator, John Sadler, was solely responsible for the planning and management of the Arboretum.

In 1883 the Garden was open from 8 am to 8 pm on weekdays, and until 6 pm on Sundays, and by 14,000 working men of Edinburgh, 'trapped' in the usual hour of public worship, however the Garden was already open in summer, but closed on Sundays in the autumn of that year's war, signed by 16,000 Sunday afternoons after the usual hour of public worship. However, the Garden was already open in a counter-petition from the Saltire Alliance Society saying that the Garden was already open in a counter-petition from the Saltire Alliance Society saying that the Garden was already open in a counter-petition from the Saltire Alliance Society saying that the Garden was already open in a counter-petition from the Saltire Alliance Society saying that the Garden was already open in a counter-petition from the Saltire Alliance Society saying that the Garden was already open in...
The motion to open the Garden on Sunday was lost and it was not until 1689, when the
Garden, then under the guidance of Isaac Baily, Bailiff, and the land around it
House were handed over to the Treasury into the charge of the First Commissioner of Works.
that it was opened and visited by 27,000 during the first four Sundays of that April. This
allowed the wall separating the two to be demolished and for A.D. Richmond, the Curator
(who had trained as an apprentice at Armathwaite - a landscape designed by William Adam), to
design the path system of the two spaces as one and to begin to form the general discipline
of its layout which has needed to be changed little to this day.
Isaac Bayley Balfour succeeded Alexander Dickson in 1888 as Regius Keeper and Queen’s Botanist and the first of his many achievements was to orchestrate changes to the Garden’s administration so that it was placed under the same Public Parks Regulations as the Gardens at Kew. This was followed in 1890 by an enquiry by the Treasury ‘into the position of the Keeper of the Botanic Garden, Edinburgh, and as to the scale on which the outlay on that establishment is to be calculated for the future’. Whilst, in the past, the teaching of University students had been the principal concern of the Garden, its function was now to be expanded to non-academic teaching as well as to become an efficient botanical school with facilities for research and investigation which would supplement the work being done at Kew. Apart from one negative recommendation where the Enquiry Committee thought the Curator (as Head Gardener) was being paid too much, the recommendations were much in the Garden’s favour. Over the next twenty-five years the glasshouses continued to be refurbished and added to, (with the expertise of the engineering firm of Mackenzie and Moncur which had established its pre-eminence throughout the world in the design and building of glasshouses and conservatories), and were, with the exception of the Palm Houses to remain in place until 1968. One casualty was the Winter Garden in the old ‘Experimental Garden’ which was demolished. The Exhibition Hall however became the Garden’s and University’s herbarium.

In 1892 Balfour started his three year courses in horticulture and forestry for probationer students, who for a small weekly sum worked in the Garden, and attended teaching classes in the evening. In this way many distinguished horticulturists and foresters came to receive (and will still do so for the future) their basic training in Edinburgh.

In 1903 Balfour with Robert Harrow (who was to remain Curator of the Garden until 1932) started to make the herbaceous border along what was then the northern boundary (delineated by the present beech hedge) and in 1908 Balfour started to remodel McNab’s rock garden, making it more aesthetically pleasing and extensive, over 3 acres, much as it is today although without the central waterfall. The strip of land beyond the herbaceous border, which is currently the Demonstration Garden and Queen Mother’s Memorial Garden, was not added to the Garden until 1923 by William Wright Smith, who succeeded Isaac Bayley Balfour as Regius Keeper, to be developed as a forestry nursery. Isaac Bayley Balfour’s other
great contribution to the Garden was his research into and subsequent cultivation within
the Edinburgh Garden of two genera, Rhododendron (together with the holly hedges which
sometimes shelter them) and Primula which are still a wonderful feature of the Garden in
springtime.

William Wright Smith was to be the Regius Keeper and Royal Botanist from 1922 until his
death in 1956. Changes to the layout in his time reflect the Garden’s growing influence on
contemporary suburban villa garden design, with his additions to the rock garden and the
making of the Heath and Peat Gardens. With the help of his assistant John Cowan and
curator Roland Cooper he then endured the impoverished austerity years of the war and
its aftermath. Under his leadership the Garden however continued to grow in international
stature.
At the end of William Wright Smith’s long tenure as Regius Keeper, the 1954 Guide Map records few changes from the Guide Map of 1934. The Heath Garden has been made east of the Rock Garden (renamed and replanted as the Scottish Heath Garden in 1997). The Linnaeus Monument has been moved from the Rock Garden to be next to the Palm House. Lean-to glass houses have been built where the present Alpine Houses (1970’s) are now. The city viewpoint is from the path beside the lawn of Inverleith House.
In 1962 Edward Kemp, after his war service, returned to become the Curator of the Garden. With Harold Fletcher, successor to Wright Smith as Regius Keeper, he was to be responsible for significant changes to the Garden's layout. He was to oversee the practical 'trial' design, sitting, construction and successful establishment of the outstanding replacement for the disapproving old greenhouse and the integration with them of the elegant new Abergeldie and Linneanum Monuments. The new glasshouses and the view of the garden behind them were integral to the East Botanic Garden's overall plan, and are still used parts of the Garden, although this may now be addressed as part of the current feasibility study of possible future development of the Glasshouses and service areas.

In 1970, the area north of the glasshouse range became one of the least well known...
It was not until the post-war rehabilitation of the Garden began in the 1950s that tractors replaced pony drawn carts and it was then found necessary to upgrade the path system to allow it to carry tractors. It was surfaced in macadam, treated with the ubiquitous red Lanarkshire chip. The Rhododendron Walk en compassing Inverleith House was renewed and the 'demonstration gardens' was established on the site of the old nursery, north of the Beech Hedge and Herbaceous Border, when it was moved to its new location on a site north of Inverleith Place.

The importance of vistas within the Garden was again given due consideration, particularly that of the 'City Viewpoint' with its elevated view from south of Inverleith House to the city. For over 25 years, from 1960 until 1986, Inverleith House, previously the residence of the Regius Keeper, became an invaluable focus in the Garden as the Scottish Gallery of Modern Art; its setting much enriched by the placing of the Reg Butler sculpture in the pond at the front entrance and the Henry Moore figure on the lawn to the south, facing the City Viewpoint, alias, neither of which remained in the Garden once the Gallery of Modern Art decamped to The Dean. Inverleith House, now the Garden's gallery space, together with its south facing lawn, as the highest place in the Garden, retain their importance as a natural gathering space, conveniently close to the Terrace Café.

Under the leadership of Douglas Henderson there were no fundamental changes to the layout of the Garden but in 1985 it was to be established (together with the other Gardens) by the National Heritage (Scotland) Act, as a grant aided institution administered by a board of trustees. The Act defined the functions of the trustees as 'research into plant science and related subjects; disseminating the results; maintaining national reference collections of both living and archival material for the purpose of study; providing advice, information, education related to plants or associated areas; and affording access to the gardens for the general public to derive knowledge and enjoyment from the collections'. When Douglas Henderson retired in 1987 yearly visitor numbers to the Garden totalled 701,145, proof, if any was needed, of the importance of the Garden as part of Edinburgh's free open space and as a major tourist attraction.
During David Piper's tenure as Regius Keeper, the 'Chinese hillside' was developed and was officially opened on 23rd May 1991. It was to form a focal point to celebrate the long and continuous connection between the Garden and China and the present training of the Garden with the Kunming Institute of Botany. To quote from the first paragraph of the design: "Development is a necessary part of a garden's survival; however, if it requires change, which is always difficult in a public landscape. The existing vegetation throughout the garden was carefully examined to see where such a new feature could be created. Eventually an area to the south of Entreves House was selected for development, and the result created into what is now referred to as the 'rock garden'. This is today, as much part of the landscape as the rock garden is today. Twelve years later, it is now an established part of the Garden, undergoing its first major renovation and possibly yet to be fully integrated into the Garden layout.

In July 2006, the Queen Mother's Memorial Garden was completed at the eastern end of the Demonstration Garden to a design by Lucien Sarras. In partnership with staff from the Royal Botanic Gardens, Edinburgh, a new garden was created focusing on the Northern Gate. This new garden acts as a terminal feature to the long pathway running east-west through the Demonstration Garden.
THE GARDEN AND ITS PLACE WITHIN THE OPEN SPACE PATTERN OF THE CITY OF EDINBURGH.

The Garden sits within the Inverleith Conservation Area, where it is classified as an 'Urban Wildlife Site', thereby contributing greatly to its biodiversity importance in relation to its adjoining corridors of open space – of cemeteries and sports fields – the majority of which are privately owned and which are fortunately protected from undesirable development by the open space policy of the City.

In terms of Edinburgh's public open space, it equals in area the neighbouring and somewhat featureless Inverleith Park, although it is far superior in visual and biodiversity terms. Together they form the largest accessible public open space south of the City Centre, the Botanic Garden matching in heritage and visual importance the Gardens of Princes Street.

While the Experimental Garden of the Royal Caledonian Horticultural Society was intended to be 'an attractive source of instruction and recreation' only for its members and their friends who might visit it, the Botanic Garden, at its new location in Inverleith, was to continue to encourage visitors, as had been the custom at Leith Walk, but as the century progressed, it was to assume greater importance as an open space available to the public, so that by the time the 14,000 working men petitioned for its Sunday opening in 1932, the Garden was already open to the public 'every lawful day from 8 am to 6 pm in summer, and from daylight to dusk in winter' as well as on summer Saturdays till 8 pm 'for the benefit of the working classes'.

The dark green boundaries depict public parks. The plan shows that the dominant land use within the Conservation Area is cemeteries and sports fields.

A Garden policeman proudly wears his First World War medals in the 1930s. In John Hutton Balloon's Guide to the Garden (1927) he made a most serious regulation that visitors would abstain from touching the plants and flowers; a contrary practice can only lead to the suspicion, perhaps unfounded, that their object is to abstract a flower or a bulb or, which when detected, must be followed by expulsion.
A new designation for Edinburgh’s landscape area was put out for consultation by the City Council in 2008. The Botanic Garden is linked with Inverleith Park to form Area 13 which is described in the following notes and outlined in the map below.
In 1926 (the year of the General Strike) the Regulations for the Garden had been vastly extended to cover almost every aspect of misbehaviour and they make an interesting comparison with today's more tolerant attitude to public behaviour.

The glasshouses range in 1880 showing a visitor sitting on a bench facing north with her umbrella to shade her from any sunlight.

Regulations made by the Commissioners of the Royal Botanic Garden and Public Buildings pursuant to the Parks Regulation Acts, 1872 and 1876.

The regulations that still apply for the interpretation of these regulations as it applies for the interpretation of an Act of Parliament.

"Unauthorised person" means, in relation to any area prohibited by these regulations, any person not entitled or required to do so, or either:
1. In the exercise of his duty as a police constable or as a park- warden or other person employed by or under the control of the Commissioners of Works;
2. In the exercise of any contract made between the Council and himself of his employee;
3. By virtue of an authority to enter granted by the Commissioners of Works;
4. No unauthorised person shall enter or cause to enter any part of the Garden or Arboretum during any time appointed for closing the same.
5. Children under ten years of age are not admitted unless accompanied by a parent or suitable guardian.
6. No unauthorised person shall take or remove any flower or plant or any flowers, fruit or plant in any pot or vase or any other object found, destroyed, cut, maimed, or otherwise put out of its place or destroyed.
7. No unauthorised person shall use or carry any knife, fork, or other article, which may be harmful to the flowers or plants therein.
8. No person shall destroy or injure any tree, shrub, or plant or plant any trees, shrubs, or plants, without the consent of the manager of the Gardens or Arboretum or allowing any part thereof.
9. No unauthorised person shall use or carry any glass, glass or any other article which may be harmful to the flowers or plants therein.
10. No unauthorised person shall use or carry any glass, glass or any other article which may be harmful to the flowers or plants therein.
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A sketch from a photograph of an Edinburgh lady sitting on the bench around the Horse Chestnut tree at the East Gate entrance (Peter Davidson)
Today’s multi-use of the Garden shows a more relaxed attitude to its use. No doubt the Rangers will tell you of petty vandalism, litter, plant and flower stealing, thoughtlessness towards its custodians, but it freely offers its custodians the visitors. It does not discriminate the visitors, but part it plays in the landscape and open space of the City.
The present layout of the Botanic Garden is especially satisfactory because the various segregated parts meld together as a whole to give it its own unique landscape character. This is, at least in part, due to its singular landform and its relationship to the skyline of the City of Edinburgh. James Rocheid chose to build the austere Inverleith House designed by the Edinburgh Architect David Henderson in 1774 at the summit of the landform looking outwards towards the ridge upon which the Old Town of Edinburgh formed a picturesque skyline. We should be grateful to Robert Graham, the Professor of Botany and Keeper of the Royal Botanic Garden, who persuaded the Lords Commissioners of His Majesty George IV's Treasury to abandon the development of the Belville site at Holyrood and instead to locate the new Botanic Garden on part of Rocheid's land (at an estimated cost of £1.2 million pounds in today's money). It was only in 1876, after Inverleith House and its grounds were finally incorporated into the Garden that the present path system, related to the natural landform, began to be developed.

The Plan shows the 5 phases of the Garden's growth and how the boundaries influenced the development over the years.
The diagram shows an "ideal" circulation route around the Garden linking the main elements, possibly also a summer tourist "Explorer" route (with a vehicle similar in scale to the Explorer at Kew), less intrusive than the vehicle train at Kew) starting at the John Hope Gateway and with stopping points as indicated to take in the most significant features, viewpoints and vistes along the route.
CIRCULATION, THE JOHN HOPE GATEWAY AND THE GARDEN PATHS.

The John Hope Gateway was designed by Ted Cullinan as a result of an architectural competition in 2003. The Biodiversity Garden, designed by Gross Max, around a central clay pavilion path, was recently completed by the Royal Botanic Garden staff and is laid out to demonstrate the rich biodiversity of the flowering plant kingdom. Aimed at exploiting the full potential of the Garden, all visitors arriving at the West Gate are directed into the Gateway building to enjoy exhibitions, interpretation, shopping, an exclusive restaurant and corporate conference facilities. To enter the Garden from the Gateway building, visitors either pass through the glass enclosed entrance canopy and ascend the path flanked by the Caithness stone wall or leave the Gateway building at its southern exit.

From the southern exit they can either take the path out into the southern part of the Garden, take the path through the Biodiversity Garden, or thirdly they can choose to climb the steps to the terrace overlooking the Biodiversity Garden and ponds. If either of the last two options is taken they will arrive at the junction of paths at the top of the Caithness wall. This junction is now a major hub from which visitors disperse throughout the Garden. Suggestions are made as to how the setting of this hub could be strengthened (see section – The West Gate Entrance to the Garden).

Visitors who approach the Gateway building from the direction of the East Gate entrance or from the paths south of Inverleith House do not have a direct approach to the building, the original path system does not join directly to the Gateway entrance and they are forced to divert in order to arrive at the entrance to the building and the Biodiversity Garden. This awkward access could be overcome by realigning the two southern paths to the south entrance to the Gateway building and the Biodiversity Garden. (see plan – Paths within the Garden and sketch below). Alternatively connections could be made to link the biodiversity paths to the Garden paths on the lines of one or more of the present ‘temporary’ connections.
SCULPTURE AND ARTEFACTS IN THE GARDEN.

The Botanic Garden was never conceived as a landscape garden, a public park or as a sculpture park. As its layout and use has evolved over the years, it now naturally contains elements of all three.

The diagram overleaf analyses the existing sculptures and artefacts in the Garden, those that are well positioned, and suggests that some may not be in the best possible locations and that new positions could be found for them.

The diagram also suggests possible sites where sculpture could add some quality to the landscape of the Garden, so that they are not arbitrarily 'dumped' anywhere, for example, on the whim of some donor.

As in the previous landscape assessments for Bermondsey, Logan and Denyck, the sites do have some part to play in the Garden's layout as orientation points or at the end of vistas.

Some sites suggest how 'sculptures' may be happened upon - a surprise - a composition catching the sunlight - against a planting background.

Art in the landscape, not art which dominates the landscape, as is sometimes the case in so-called 'sculpture parks.'
1. If the Botanic Cottage (from the Leith Walk Garden) is rebuilt in the Garden, the Linnaeus Monument could be reunited with it or alternatively located close to the John Hope Gateway (at 27).

2. The Isaac Bayley Balfour and John Williamson plaques might be put where they can be more easily seen by visitors, the former at the main entrance to the Herbarium, the latter in association with the rebuilt Botanic Cottage?

3. Barbara Hepworth's 'Ascending Form (Gloria)' is increasingly diminished by visual competition from lampposts and signage and banners. Could it be relocated to a better site as part of the new East Gate layout?

4. Barbara Hepworth's 'Rockform (Porthouse)' makes little of its setting and could be relocated (at 27) as an alternative to 1 above.

5. The sculpture subtly located in the Herbarium entrance courtyard when it is not obscured by parked cars.

6. The East Gate is a welcoming eyecatcher, much appreciated by visitors.

7. The boathy in the Scottish Heath Garden.

8. The carved stones in the Rock Garden.

9. The Queen Mother's Memorial Garden.

10. The Wimley/Partridge seat is in competition with the nearby signage and banner.

11. Ian Hamilton Findlay sundial should not be obscured by the overgrown shrub which, if removed, might allow the sundial to function.


13. Andy Goldsworthy 'Slate Cone'.

14. Sculptural seat requires rehabilitation and a more thoughtful site.

15. Andy Goldsworthy 'Slate Hole Wall' sculpture should possibly have further planting behind it to reduce the closeness of the boundary and the traffic noise.

16. Site at the Chinese Garden viewpoint by a contemporary Chinese artist?

17. Site to terminate the new vista to the Chinese Garden and to articulate the southern pathway.

18. Site within the Woodland Garden.

19. Site at the pond.

20. Site to terminate the avenue leading to the glasshouses, perhaps an alternative location for the Linnaeus monument or the Isaac Bayley Balfour memorial?

21. Site on the south lawn – A return (on loan) of the Henry Moore from its present insignificant location at the Museum of Modern Art.

22. Site as part of the redesigned entrance to Inverleith House – a return (on loan) of the Reg Butler sculpture?

23. Site within the Copse.

24. Site on the northern vista to or from Inverleith House.

25. Site for the reconstructed Botanic Cottage and for the Linnaeus monument.

26. Site at the end of the Herbaceous Border and Beech Hedge (25 above).

27. Site for sculpture at the top of new vista from the West Gate.
Visitor participation.

Lost deer in a design by Jon Vickers

Public participation.

'Gourmet' by Alan Rees, 2001, at the headquarters entrance - inviting the entrance car park on commerce with visitor for education.

Andy Goldsworthy, slate wall built at the south west corner of the Arbour. Many planting in the border in the making are well off help to reduce the impact of the public noise and traffic sounds.

34
WEST GATE ENTRANCE - THE HUB PROPOSALS

Officially opened by Her Majesty The Queen in 2010, the John Hope Gateway and the Biodiversity Garden add a new experience to the Garden, particularly for those who enter by the West Gate.

We have three suggestions concerning visual and practical connections to the existing path system.

1. The canopied entrance from the West Gate with its flanking retaining wall is a dramatic, visual and distinctive entrance from Arboretum Road. The path leads the eye towards the heart of the Garden and Inverleith House. A terminal feature would greatly enhance this vista instead of the present distant view of a directional sign. We suggest this as a possible site for the relocated Linnaeus Monument (see sketch 1), as it would be related to Inverleith House behind it.

2. An alternative would be to relocate the Barbara Hepworth sculpture ‘Rockform (Porthcurno)’ here. It would complement the Gateway’s contemporary design and could be sited at the path junction, encouraging more physical connection with it. (See Sketches 2 and 3).

3. Sketch three suggests how a short continuation of the wall would also strengthen the relationship of the Gateway building to the Garden and overcome what appears to be as yet, the unresolved corner of the Biodiversity Garden design.

36 The Royal Botanic Garden Edinburgh
Sketch 2 - The Hepworth sculpture at the head of the ramp seen from the glazed entrance foyer, terminating the vista and marking the upper entrance to the Biodiversity Garden.

Sketch 3 - The Hepworth sculpture at the path junction, ideal of the service path and marking the upper entrance to the Biodiversity Garden. A short continuation of the Colihouse wall would make more of this space, resolve the visually weak corner junction and eliminating the need for a corralsation.

Sketch 4 - Summary of Proposal
THE EAST GATE ENTRANCE.

3. A new outdoor sitting area in front of the Lodge together with planting to integrate it into the Garden. We suggest that a better location, away from the lamp posts, should perhaps now be found for the Barbara Hepworth ‘Ascending Form’ sculpture. (See sculpture in the Garden section of the report.)

4. A new function for the East Gate Lodge. In the longer term, and with only minimal alterations, an additional cafe outdoor sitting area could be extended into the south facing garden and perhaps the front door used to access the Cafe and facilities.

With the transfer of the temporary retail shop and plant sales area to the John Hope Gateway, the Garden decided to look at the opportunity to convert the East Gate (Playfair) Lodge into a reception area, a small cafe and toilets while restoring some of the original Playfair elevations and also rationalising the clutter of small buildings, direction signs and banners which in recent years had increasingly come to dominated the East Gate entrance.

This has made possible:

1. The revealing of the eastern elevation of the Lodge to the visitor entering from Inveralloch Row.
2. The better integration of the Lodge into the Garden by the removal of the beech hedge.
THE DEMONSTRATION GARDEN

The Demonstration Garden is one of the most visited areas of the Garden with its individual rooms and dividing hedges set against the backcloth of the beech hedge to give formal divisions allowing a variety of displays. The Queen Mother’s Memorial Garden remains an attraction beyond the row of pleached limes. The pavilion’s contribution as a terminal feature of the long east/west vistas would be reinforced by another row of pleached trees or a high hedge behind it instead of the present over-dominant view of the house gable end. The north border of the Demonstration Garden is of particular importance; especially in the winter months when because of the absence of overshadowing from trees it catches sunlight. One proposal is for the Botanic Cottage to be rebuilt here at the end of the vistas through the beech hedge, from Inverleith House. As one moves further west, the individual rooms provide opportunities for the continued development of interactive areas between students, volunteers and visitors, (e.g. student plots and fruit garden) but there is a general need, however, for all the displays and demonstrations to be refreshed or renewed. Plans are currently being considered to further redevelop the area into a Teaching Garden with more interactive plots but a masterplanning process should be established to consider all opportunities.
Three possible site options are shown for the Botanic Cottage.

1. In the Demonstration Garden at the terminus of the vista from Inverleith House.
2. At the terminus of the east/west vista in the Demonstration Garden.
3. At the terminus to the hedge/herbaceous border vista.

It is essential that the Cottage should face, as far as possible, its original SE orientation. Options 2 and 3 would present east elevations to the vistas. Option 3 presents a challenge to reinstate the avenue shown on the early OS maps through this part of the Arboretum in order to visually relate the Cottage to the John Hope Gateway.
INVERLEITH HOUSE - PROPOSALS

1. Vista to the hedge and Botanic Cottage.
2. Successional planting of Limes behind existing mature Limes.
3. Cut back lower branches of Limes to re-establish vista view.
4. Redesign point, remove/replace appropriate materials.
5. Consider removal of mature planting (except for Escocphila sp.) which is causing the building's elegance and symmetry to be lost.
6. Replace and extend the outdoor area to café.
7. Redesign footpath approach to the terrace. Cafe from top of entrance ramp.
8. Reinforce informal hedge screen to create separation from John Hope Gateway.
9. To maintain the City viewpoint prune or cut back hedge and trees below.
11. To prevent Hamilton Finlay sundial from becoming obscured remove adjacent Perspex panel. (Now too big for the location)
12. Re-site seat.
THE CITY VIEWPOINT

Since Inverleith House became part of the Botanic Garden, the city viewpoint from south of Inverleith House has been one of the highlights of the Garden.

In recent years it has become more obscured as trees and shrubs below the lawn have grown.

It is suggested that trimming or judicious removal of foreground shrubs, the removal of one tree and the pruning of some of the more distant trees would remedy this increasing problem. The visual problem of the haphazard siting of benches should also be addressed.

The viewpoint from the 1900's Garden guide book.

In the 1960's the viewpoint was still contained by a formal hedge on the slope.

Even more so in the summer.

There is one tree which has grown below the path which often obscures the view of the Castle.

And there are some trees and shrubs at the boundary of the Chinese Hillside garden.

Rather than trying to reinstate the City View as it was in the past, possibly one viewpoint should be selected from which the Castle and the Salisbury Crags may be prominent on the skyline. This should be kept clear of encroaching vegetation.
THE CHINESE HILLSIDE
- PROPOSALS

By the beginning of 2009 the Chinese Hillside had lost some of its original attraction as its more vigorous plants were obscuring much of the landscape structure. This year a programme of thinning was undertaken as well as repair and redecoration of the Pavilion, bridge, fences and the waterfall, helping it to become, once again, a unique part of the Garden. Better repairs to the bamboo fences are still needed.

The two entrances to the Chinese Hillside seem so discreet as to be purposely announcing its separation from the wider Garden. This does not seem altogether appropriate to a Botanic Garden which wants to attract visitors to all areas and could be easily remedied by simply removing some shrubs, opening up the entrances and making them more visible. Furthermore, while the Chinese Hillside already has a central entrance leading to the Pavilion, with views across the pond, it does not connect to the path system. This could be simply rectified by eliminating the western entrance and making a footpath connecting the Pavilion to the ascending path so that the journey around the Chinese Hillside starts or finishes at the Pavilion.

Another informal entrance has developed half way up the hill on the eastern side (a desire line). Extending the randomly placed stone path down the hillside to the main path system would create an additional useful connection to the rest of the Garden.

Proposals:

1. Open out the two entrances to help integrate the garden with the Garden.
2. Eliminate the lower western entrance. Realign the path to enter and finish at the Pavilion.
3. Formalise the desire line path (allowing for better drainage across it).
4. Restore the vista down to the Pavilion. Trim, shape, or plant trees to form an avenue. Possible terminal feature at the elevated southern end.
A Systematic Garden, often referred to as Order book, has long been an important feature of Botanic Gardens and was a valuable resource in the research and teaching of botany, dating from the 18th and 19th centuries. When botany adopted the Linnaean system of classification of plant families based on the characteristics of flowers, leaves, stems, fruit and seed, the Linnaean system was first adopted in Edinburgh at the new Leith Walk Garden by John Hope during his period as Professor of Botany and King's Botanist from 1783 to 1786. Hope was one of the main proponents of the Linnaean system of classification and botanical teaching being one of the main functions of the Garden. It is not surprising that a good portion of the Garden at Leith Walk was devoted to this, and in it the plants were arranged systematically.

When the Garden moved to Inveresk, systematic beds (labeled as the Student Collection in later plans of the Garden) were laid out, some in various locations to the south of the glasshouses and it was only when the new Herbarium and glasshouse range were built in the 1960s that these were largely done away with, a smaller display relocated to the Demonstration Garden to exhibit families that have particular economic importance.

To recreate a historic feature of Botanic Gardens and provide an insight into plant classification and its relationship to diversity, a new Systematic Garden is being contemplated in the area immediately to the south of the Herbarium, with which it has obvious connections, as well as being a part of the Garden which would have an attractive backdrop and the appropriate degree of containment.
LANDSCAPE DETAILS
(Path Surfaces, Paving, Railings and Seats)

The majority of the paths within the Garden have a distinctive Lanarkshire red chip surface finish from when they were relaid by Eddie Kemp, Curator, in the 1960's.

As recently used on the newly surfaced path from the West Gate, we suggest that this specification is adopted as a standard for any new or repaired paths within the Garden in order to avoid a patchwork of haphazard repairs developing (see below).

A discordant feature within the Garden has been the use of concrete block paving at either end of the pond and around the Inverleith House pond. The use of a vertical, utilitarian metal railing at the pond also gives this part of the Garden an urban, municipal feel, not in character with the Garden. To overcome these anomalies it is suggested that the standardised red tarmac finish is used instead of paving blocks and the metal railing is replaced with one of a more appropriate design.

It is, however, noted that the use of concrete paving at the Chinese pavilion seems appropriate.

The secondary paths which give more intimate access to the plant collections should have a standardized construction and finish, be that stone floors, gravel or bark mulch. Dead end paths should be avoided especially in areas where increased foot traffic becomes a problem, i.e. the Copse.

Contrasting path surfaces are creeping into the Garden.
Above: There is a variety of seats and benches throughout the gardens. These provide a place for visitors to rest and enjoy the surroundings.

Above: A bench next to the path.

Above: Patched paths using black tarmac should be avoided.

Above: The path is smooth and well-maintained.

Above: The path is suitable for the elderly or those with mobility issues.
Option 3 shows the layout of a purpose-built research greenhouse, allowing the public increased access to the research collections as part of the ‘Glasshouse Experience’ and with the setting of the Category A Listed Stove and Palm House reinstalled.

A new yard could act as a service support area with waste management, ogre, and boiler house.
DIAGRAM INDICATING THE LOCATION OF PRESENT AND PROPOSED PROJECTS.

GARDEN PROJECTS May 2010.

PROJECTS COMPLETED.
1. Renovation of the Chinese Garden.
2. Renovation of the stream from the Rock Garden.
3. Planting of the Biodiversity Garden of the Gateway project.

PROJECTS UNDER WAY.
4. Student’s Garden.
5. New pathways in the Copse.
6. Renovation of trees and shrub beds (mulching etc).
7. Building works to the Caledonian Hall.
8. Renovation of the Woodland Garden.
9. Renovation of the Peat Walls.
11. East Gate Visitor Centre.

POTENTIAL PROJECTS.
12. Renovation of the NW Arboretum.
13. Rationalisation/renovation of Cryptogamic and Native Woodland Gardens (including the Scottish Heath garden).
14. Site for an additional Alpine House.
15. New Plant Houses project.
16. Improvement to the setting and public circulation around the Palm Houses.
19. Realignment of the Stove Brae to improve disabled access.
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