

ALISTAIR W BALDWIN STUDIO

LANDSCAPE ARCHITECTURE
GARDEN DESIGN



CONTACTS

Email: enquiries@alistairwbaldwin.co.uk

Instagram: www.instagram.com/awbassociates/

Phone: (+44) 7535 990 157

ALISTAIR W BALDWIN STUDIO



Alistair W Baldwin Studio
11 Fishergate,
Ripon, North Yorkshire
HG4 1EA
T: 07535 990157
E: enquiries@alistairwbaldwin.co.uk
W: www.alistairwbaldwin.co.uk



Photo © Jo Crawford

Welcome to Alistair W Baldwin Studio

Welcome to Alistair W Baldwin Studio. We specialise in the creation of elegant, atmospheric and meaningful gardens and landscapes that stand the test of time. Our gardens range greatly in scale, setting and appearance but all of our designs are underpinned by a respect for the local heritage, and much of what we do results in the illumination, appreciation and enjoyment of significant buildings and places.

Every garden should enrich the soul and heighten our wellbeing through the experience of nature, through enjoying the quality of light as the sun passes through the sky and through contact with good quality materials and tangible craftsmanship and this drives our design process on every project.

Our work is defined by an inherent understanding of the essence of the place and people for which the gardens are to be created. Our approach to garden design is both architectural and intuitive, beginning with a clarification of the spatial framework, the bones of the garden, to define and create a variety of spaces that enclose or reveal as required. The feel of our gardens are expressed through carefully selected palettes of high quality materials and plants.

Planting design is vital in all our projects and we pride ourselves in creating places, be they public or private, that through their planting have a tangible atmosphere and uplifting impact on the people who use and enjoy them. Our planting schemes are variously architectural and sculptural or soft and textural, the plants provide colour and seasonality, giving our clients giving our gardens an aesthetic sense of delight and a heightened connection to nature and dramatic seasonality.

Sustainability and biodiversity are woven into our work as a given. We strive to use hard materials that have embodied carbon and a long design life with a preference for reclaimed stone from the locale. Doing so enables us to tap into the wealth of regional crafts and skills that surround our projects and we have built up a wonderful network of artisans and suppliers to support us in this. Through our use of materials and native species we always strive to tread lightly, leaving our projects as more biodiverse places than we find them.

Our collective experience and skills across a wide range of media and software allows us to interface with other professionals while assembling planning and listed building applications for our clients, and our track

record for gaining planning consents in challenging environments is excellent. We offer the full range of design services, from inception and site assessment through masterplanning and visualisations to construction design, planting design and project management. We can also manage other consultants on behalf of the client.

Whilst our primary focus is in the North East and North West, where the majority of the team are based, we also enjoy working further afield across the length and breadth of the UK and further afield. We have worked in Scotland, London, China and the United States at various times. The rapid development in online communications means that many meetings can take place virtually and instant communications can take place regardless of distance!

Our current portfolio of projects includes:

- Boutique country hotels
- New build country houses
- Private urban gardens
- Private country gardens
- Public gardens
- Large country Estates and farms

We produce management plans and work with our client's and any maintenance staff to ensure the longevity of our creations after we leave. We can also offer our AWB Aftercare services which are designed to help our clients new gardens flourish throughout the years, ensuring the gardens stay healthy, vibrant, and true to our collective vision. AWB Aftercare is a dedicated team of professional horticulturists with a range of craft and gardening skills to keep our gardens looking their best. Please see our AWB Horticulture & Garden Management Brochure for more information.

We hope this brochure makes for enjoyable reading and provides insight into the creation of our gardens. Designing gardens that make our clients happy is a privilege that we take great pride in.

A stylized, handwritten signature in white ink that reads 'Alistair'.

ALISTAIR W BALDWIN
Alistair W Baldwin Studio



Photo © Jo Crawford

CONTENTS

The Team	8
The process of making a garden	14
Bespoke Detailing	42
Case Studies	44
Our Design fees	76

THE TEAM

Meet the Team

We are a small team at Alistair W Baldwin Studio, which ensures we can maintain quality control over all our projects. The current team bring a wealth of professional expertise to the studio as they come from a variety of backgrounds including finance, gardening and architecture. Alistair was a lecturer in Landscape Design at Leeds University and is the founder of The Yorkshire School of Garden Design. The combination of these varied skills allow us to adapt to the needs of the project in hand.

Alistair W Baldwin Studio is partnered with the Yorkshire School of Garden Design which offers short courses in various aspects of the profession from landscape drawing through to planting design. Many of the team at Alistair W Baldwin Studio are involved at the school and this ensures the studio is continuing to develop through interactions with specialist craftspeople and international garden designers and plantspeople.

Alistair W Baldwin

Growing up in the great cities of Damascus, Beirut, Bilbao, Seville and Rome gave Alistair an indelible appreciation for traditional architecture, the great outdoors and how trees and plants can define a place through their colours, textures and scents. After completing a degree and postgraduate diploma in landscape architecture in Leeds Alistair spent thirteen years as an academic teaching (and learning so much from) students on landscape architecture degrees and masters programmes and this prepared him for his term working for a design firm in Yorkshire. There he spearheaded a number of high-profile projects including the masterplanning of four RHS gardens, the creation of an archive centre at Waddesdon Manor for Lord Rothschild and several projects for the Royal Parks.

He went on to set up his own practice in 2012 specialising in the design of timeless elegant gardens rooted in their place, where planting and well-crafted details are combined to weather transient fashions and improve with age.

ALISTAIR W BALDWIN
Director



CHARLOTTE PENNELL

Director



Charlotte is a Director at Alistair W Baldwin Studio and assists Alistair in running the practice on a day to day basis. Charlotte studied architecture at Newcastle University, becoming fully chartered in 2014. She worked for many years in the profession at a wide range of practices including small design and landscape driven studios in Edinburgh, Cheshire and the North East as well as for larger, more commercially driven, multidisciplinary offices. As such she is experienced in working with a wide range of consultants and experts to realise construction schemes and has a comprehensive understanding of the construction process from inception to completion. She worked on a variety of schemes during her time as an architect including listed buildings, art galleries, hotels, and private residences.

In 2018 she was given the opportunity to balance a garden design role alongside her architectural commitments and it was this experience that led her to pursue a career solely focused on landscape design. To this end, at the beginning of 2019 she went to London to work for Tom Stuart Smith before returning to the north at the end of 2020 to work with Alistair and the team.

PAUL ROBINSON

Senior Designer



Paul completed his undergraduate degree in Landscape Architecture at Kingston University, followed by a postgraduate diploma at Leeds Metropolitan University in 2009. Passionate about history, Paul particularly enjoys working on historical properties, creating landscapes that blend effortlessly with their surroundings. He values the diversity of each project, appreciating the opportunity to continually learn across a broad range of disciplines.

Paul manages various projects within the AWB portfolio across the UK and USA, collaborating closely with team members to bring visions to life. He also oversees AWB Aftercare and Garden Management, working alongside Consultant Head Gardener Anna Burton to ensure that all projects develop and mature as intended.

Outside of work, Paul enjoys exploring history, spending time with his family, walking, and enjoying nature.

EDWARD GOLDING

Project Manager



Edward joined the practice after gaining his BA (Hons) in Landscape Architecture at Leeds Beckett University in 2019 . He returned to Leeds Beckett University and graduated with a first class masters degree and post graduate diploma in 2021. Ed is passionate about using design to help improve people’s quality of life and delivering spaces that fulfil the visions and lifestyle of our clients. He works across all stages of the design process and takes a lead on the day to day running of his projects. He also enjoys creating detailed construction packages and working closely with contractors on site to ensure the studios vision is delivered to its fullest potential.

Ed excels at creating 3D models, using them to take ideas and concepts into detailed renders, enabling clients and colleagues to better understand design proposals. He enjoys imparting this knowledge onto the students at the Yorkshire School of Garden Design to help teach the next generation of garden designers.

ANDREW PORTER

Landscape Designer



Andrew is embracing his more creative side with a move into landscape design, following a successful first career in Financial Services.

After graduating from Oxford University with a degree in Chemistry in the late 1990s, he worked for many years as an asset manager for a boutique investment firm. As part of this he frequently travelled overseas and was a regular visitor to Japan, amongst many other destinations. It was Japan that remained foremost in his imagination, with the nation's appreciation for simplicity in design and high-quality workmanship, as well as an obsession with 'kaizen' continuous improvement.

Ultimately, having repressed his creativity for too long, he made the decision to pursue an alternative path which led him to study for a Diploma in Garden Design at the Yorkshire School of Garden Design, and in 2023 he joined AWB Associates as a landscape designer.

Andrew brings attention to detail, practicality and natural design flair to his work. He also still gets to put his Excel skills to occasional use!

THE PROCESS OF MAKING A GARDEN



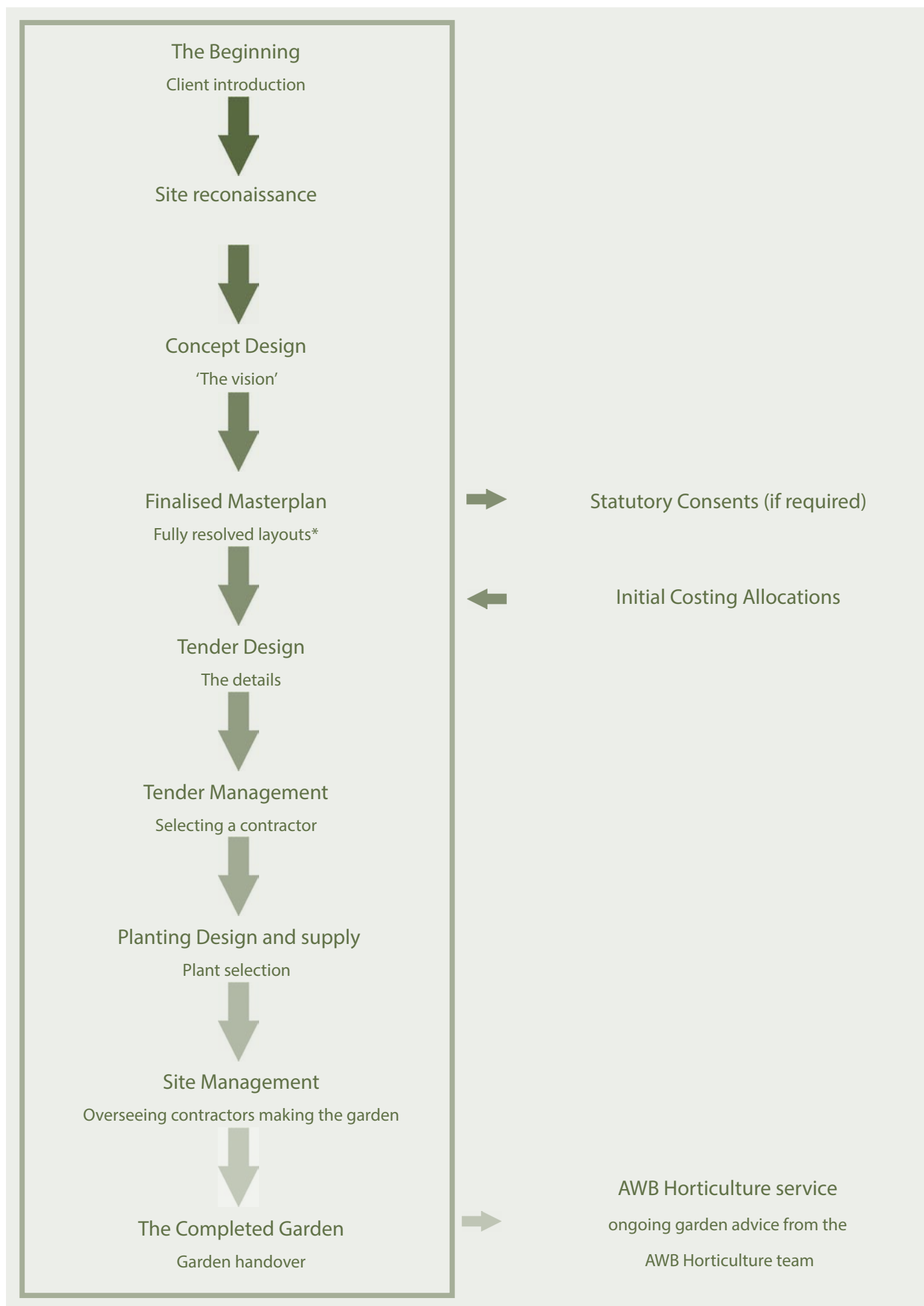
Photo © Jo Crawford

We work collaboratively with our clients and other consultants to ensure that the gardens we build are harmonious both with their setting and their users, fostering a relationship with the landscape that will be cherished for a long time.

We specialise in creating places which are at once well organised and relaxed. How our clients and their families live their daily lives is important to us and we make sure our gardens function with ease and grace allowing for the day-to-day functioning of family life to run smoothly in a relaxed and enduring setting. This applies particularly strongly when we create gardens for the public to enjoy and our clear understanding of how our work contributes to an enjoyable day out and the successful running of a venue is rooted in our belief that public gardens should be a blend of a deeply memorable and rich experience as well as a sustainable contributor to the success of that venue.

Our process is aligned with the RIBA Stages of Work which allows us to work in tandem with architects and other consultants on our shared projects.

Making a garden is inevitably unique to each client and location but we have provided a rough step by step guide on the following pages based on our typical process which will give an insight into our process and provide the necessary reassurance that with Alistair W Baldwin Studio our clients are in safe hands.



The beginning

At the initial enquiry stage we encourage potential clients to give us a broad outline of their wishes for new gardens in as much as they understand them. This might include an approximate size of the gardens to be designed, whether any other consultants are to be engaged (for example, architects to look at the main house) any particular desires with regard to function for the new spaces and ideally a programme and a budget if the latter exist at this early stage.

We arrange to come and visit the site and meet the prospective client in person. This initial meeting allows us to get a sense of both the scope and scale of the project, the site's inherent character and most importantly a detailed conversation with the client to help us gather a brief for the project as well as a sense of their affinity to the place itself.

We then return to the office and produce a quote based on our site visit, received information and client discussions; we normally issue fixed fee quotes for the initial stages of the project only with a fee guide for the following more detailed stages. See 'Our Design Fees' section for further information.

After the initial site visit, we typically assign one or two team members to the job who we feel are best suited to the type of landscape we are working with. These team members will be responsible for the day to day running of the project and will produce the work according to the clients and Alistair's vision for the gardens.



A North Yorkshire small town garden. Photo © Eva Nemeth



Each garden and landscape has its own characteristics to draw upon. Photo © Jo Crawford

Site reconnaissance

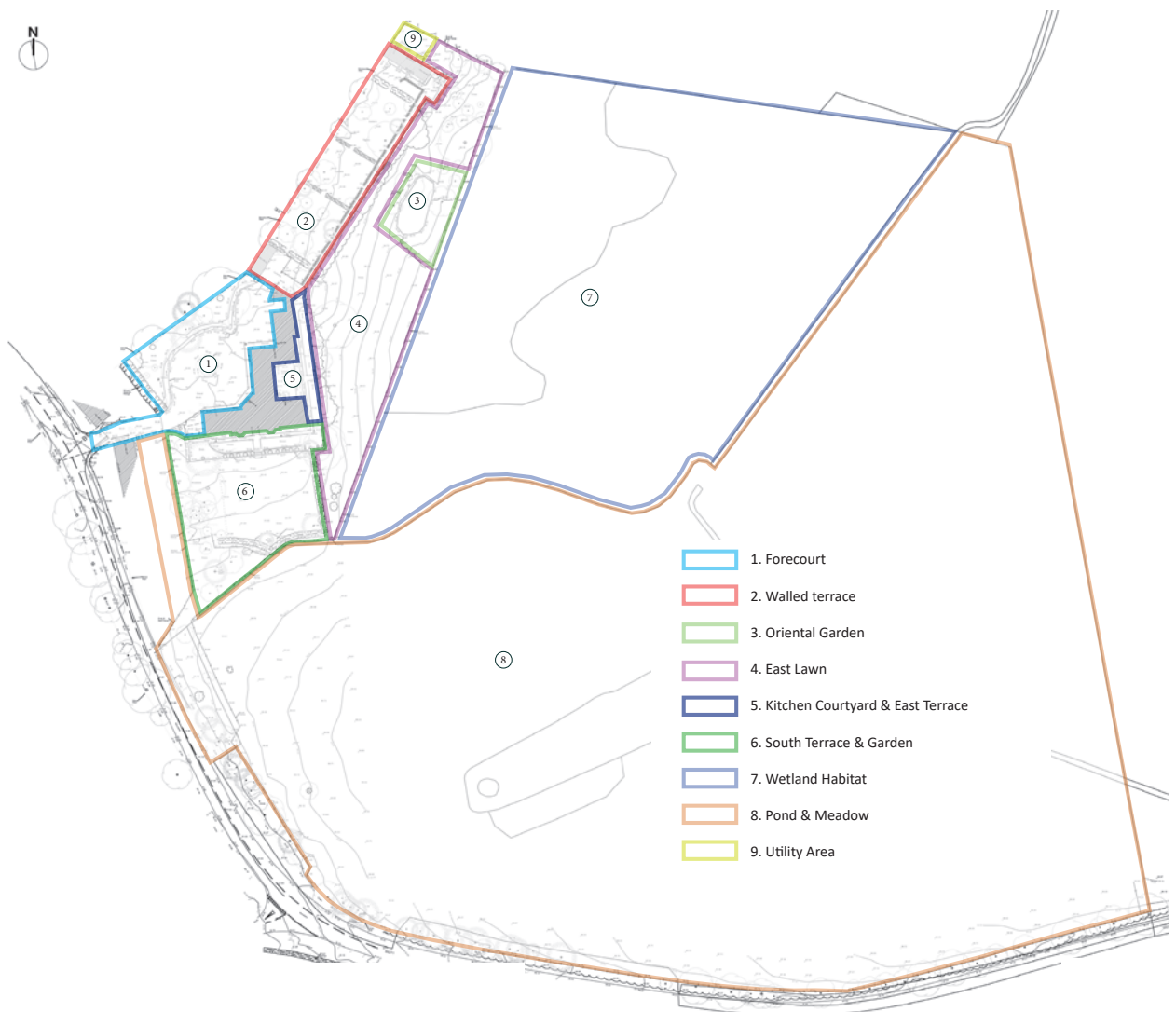
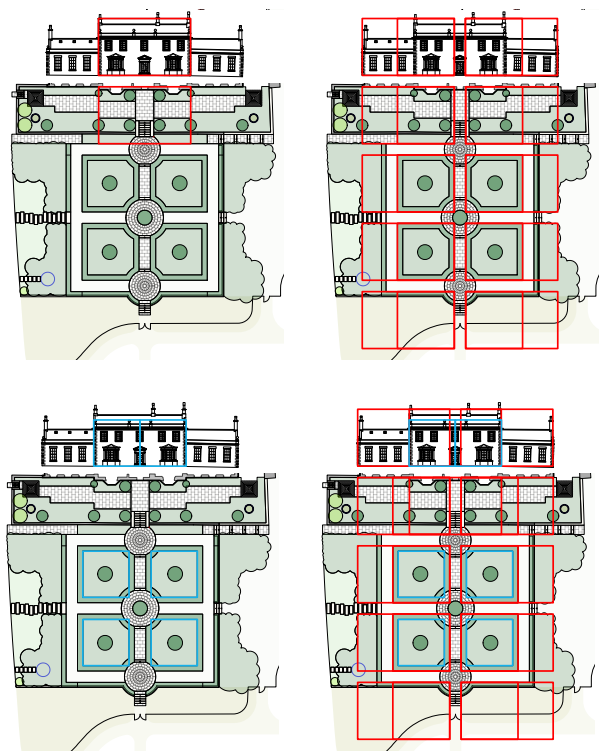
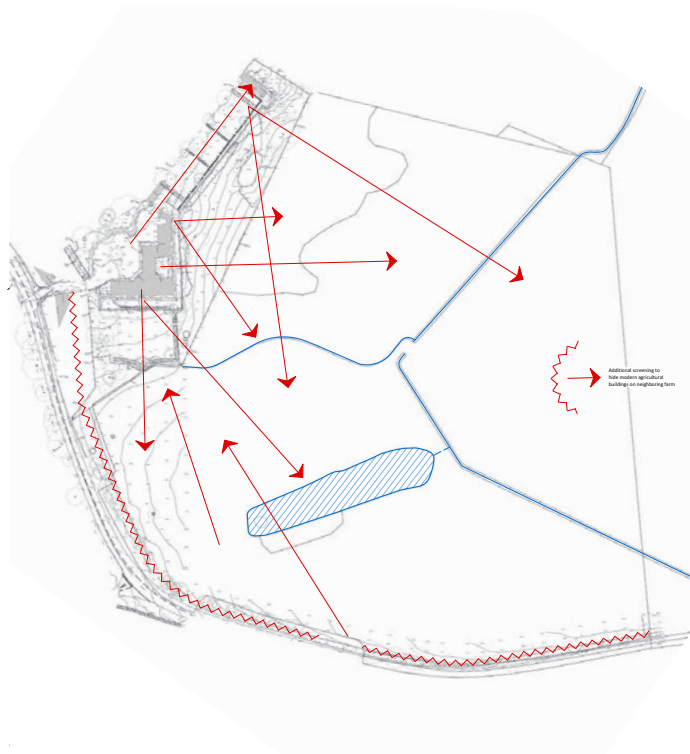
At the outset of all our projects we like to gain a detailed understanding of the site, and this involves spending time in the garden recording the trees, shrubs, views within from and into the garden, its structures, its history and microclimate and so on, all of which make the place unique. Every site is a beautiful garden in waiting, and our early assessment work gives us clues and prompts on how we amplify and celebrate the uniqueness of the place, so that each of our gardens is a direct response to its setting, architecture and spirit.

We commission a topographic survey of the garden, giving us an accurate base plan to work from, showing the precise location of all relevant trees, planted areas and built features as well as the precise lie of the land. Where necessary we recommend the commissioning of a tree survey which gives us a clear understanding of the species mix and collective health of the trees across the site.

An important part of our site assessment is to understand how our clients, their families and gardeners use the gardens – their patterns of movement, where they like to store things, the distribution of function and movement and how the garden currently works on a day-to-day basis.

We capture a full photographic record of the areas we will be working in. Along with the topographical survey, these are vital in informing our design process and we also issue them to our client for inclusion in the house archives as a record of the gardens prior to change.

The site assessment usually results in a series of questions about how our clients currently use the garden and how certain areas will need to perform practically in the future.



Part of our site analysis and concept design for a North Yorkshire country house.

Concept Design

We start the design process by exploring the design direction for the project, establishing an aesthetic, style and flavour for the gardens through mood imagery, mood boards and sketches. This is an important stage in the creative process and we work with our client to develop a look for their new gardens that draws out the spirit of the place and sits comfortably with our collective aspirations. The concept design also responds to the functional brief, setting out how the garden will accommodate ongoing and new patterns of use.

The Concept Design stage is characterised by a blend of visual outputs, from mood boards, to hand drawn sketches, to sketch plans showing layouts. Importantly, during this stage we also build a 3D computer model of the areas in question and we include any buildings or other existing structures within it to provide the necessary context. The model is a very useful tool when sharing our ideas with clients and we use it to show them how the design ideas will be experienced from within the garden.

As designers, we have become acquainted with reading plans and visualising how the shapes and spaces they show will be perceived in reality, but we don't like to assume that this is a universal skill, so the model is a great way of sharing our initial ideas with our clients.

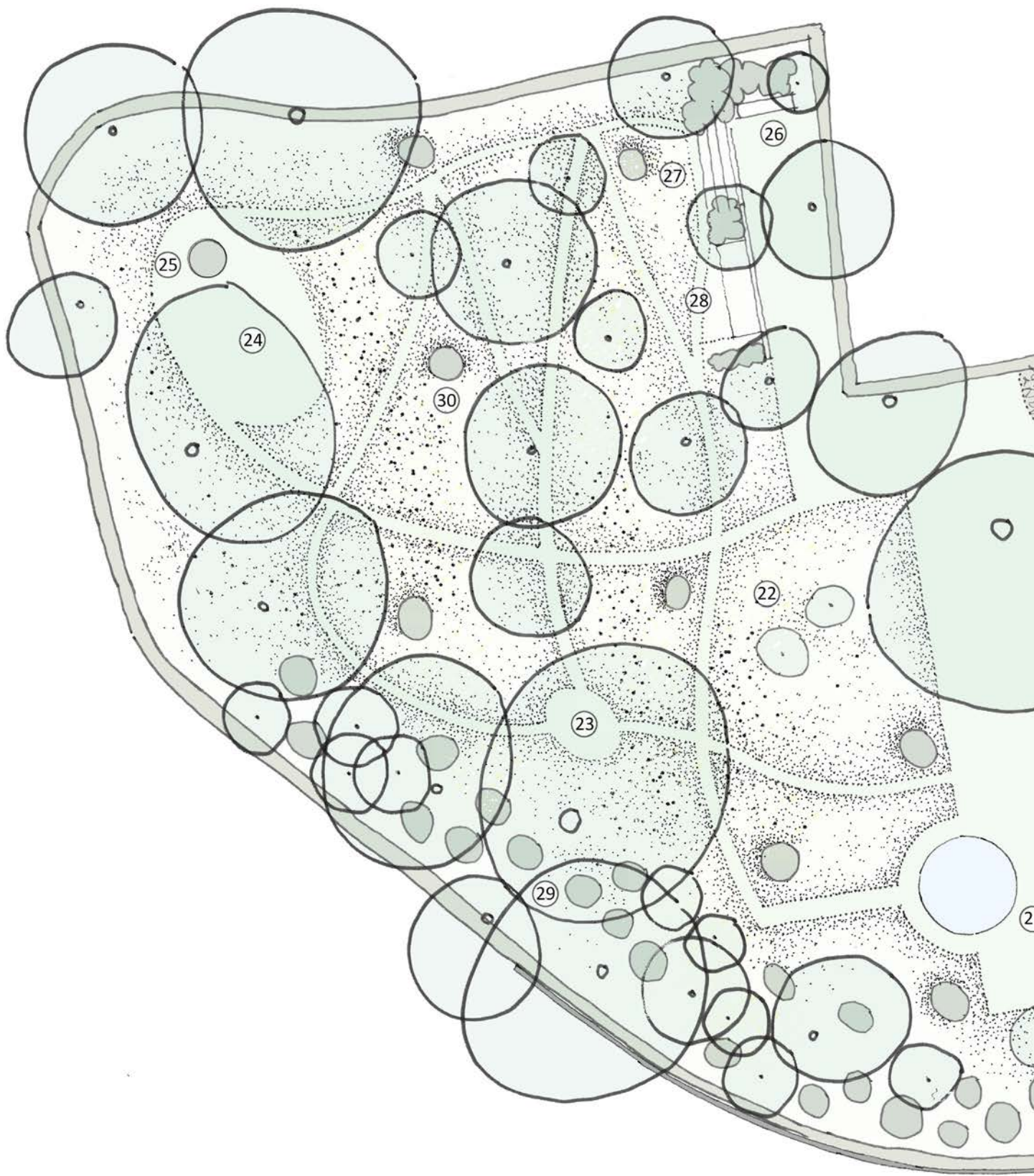
During this stage we also like to discuss materials and planting palettes, and usually assemble samples of hard materials and images to show the effects these will create.



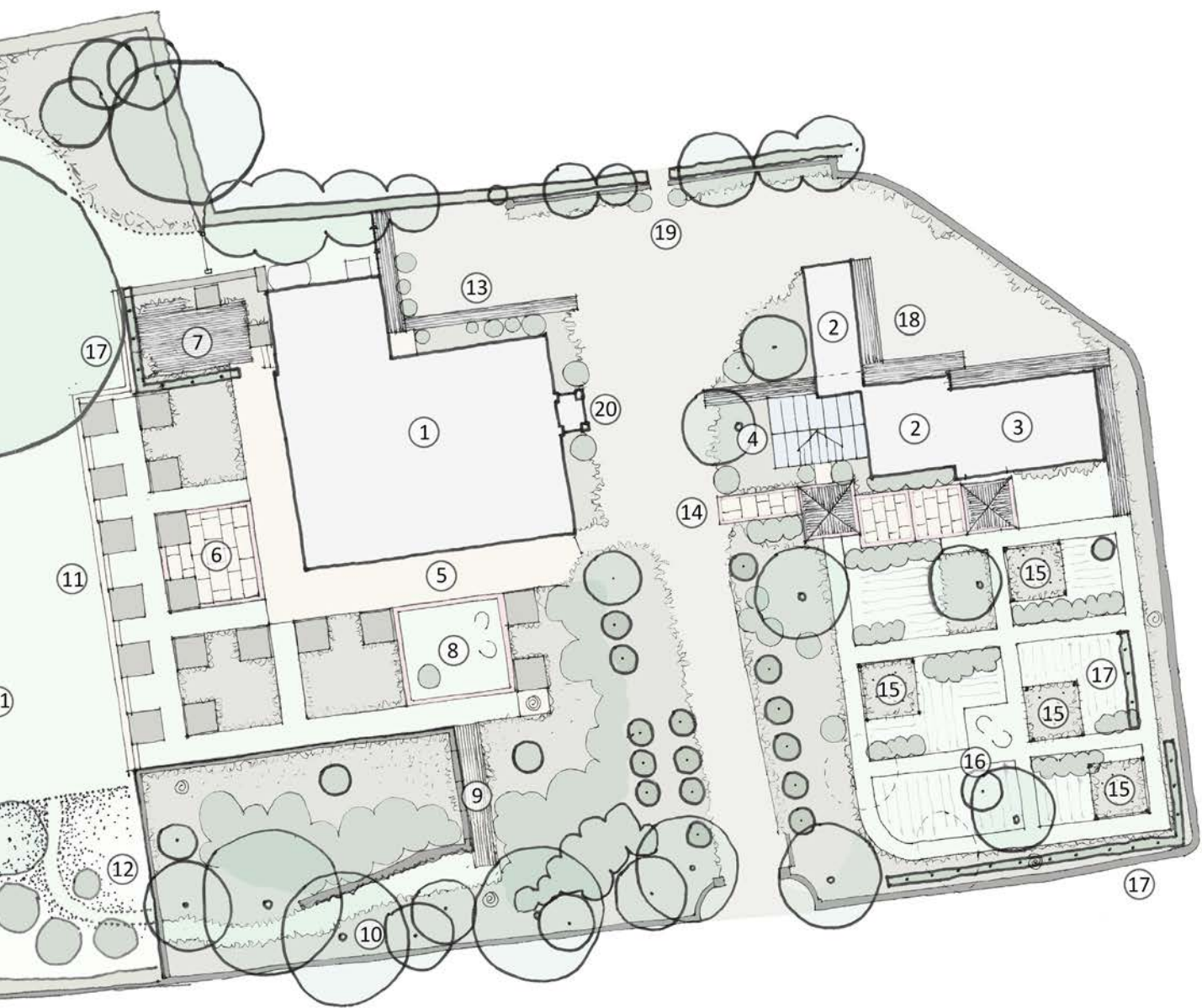
Excerpt of a mood board created for one of our schemes in North Yorkshire.



3D rendered image for a scheme in North Yorkshire



Hand drawn coloured concept plan for a garden in North Yorkshire





3D image created to demonstrate our vision for the High Vinery terrace at Raby Castle.



Finalised Masterplan

Once the Concept Design is agreed on, we take the ideas shown in the sketch plan, 3D model and mood boards and translate them into a Finalised Masterplan. This is a scale coloured plan that is drawn in CAD, and it forms the basis of the General Arrangement plans that follow (more on which below). The Finalised Masterplan shows the design intent for the complete scheme, covering all the areas within the brief, and conveys how they relate to one another. Importantly, it conveys the chosen hard materials, for example paving types, edgings, gates, steps and so on. The drawing becomes an important point of reference going forwards and informs discussions on the potential phasing of the building and planting of the garden.

The Finalised Masterplan also shows how we will be adjusting ground levels, and we use the topographical survey as a base for the drawing to enable this. It also shows tap locations and any proposed lighting, including details on proposed lighting units.

By drawing the Finalised Masterplan in CAD, from which scaled measurements can be taken, we can obtain a budget cost for all or parts of the scheme by calculating an initial costing allocation as described below.

Initial Costing Allocation

Once we have presented the Concept Design & Finalised Masterplan proposal to our clients and made any tweaks and adjustments as required, we then work to produce an initial costing allocation to give our clients an indicative idea of the price of the scheme before we progress the details any further.

These costs are created in Excel and are derived from an amalgamation of prices collected from similar projects and using similar materials. This process gives our clients an idea of the anticipated range of costs with the top end of the costs based on the application of bespoke materials and the lower end the use of their off the shelf counterparts. This budgetary forecast informs conversations, prior to the design being formally priced by contractors, about global costs and any need for design adjustments or phasing to meet the level of investment our clients would like to make in their garden.



A scaled plan created in CAD for a North Yorkshire country garden.

Gaining the necessary permissions

In some situations our work involves supporting our clients in gaining the relevant permissions for the designs we create. Over the years we have built up a wealth of experience in composing and submitting planning and listed building applications, often working in challenging and sensitive environments where our designs contribute positively to the environmental or cultural significance of a place. Whether working alongside architects or independently we advise our clients at an early stage if we feel that formal consents are needed for elements of our work.

Working with architects

We enjoy collaborating with architects on many of our projects and our design process has been honed over time to mesh with the Royal Institute of British Architects' recognised stages of work, meaning that our output of drawings can mesh with those of the architects. In many such cases our collective designs mean that planning permission and sometimes listed building consent is needed from the local authority.

If planning or listed building consent is needed for a project we will work closely with our clients and any project architects to compile the necessary plans to submit to the authority. We have an excellent track record of achieving planning and listed building permission in some sensitive and challenging environments.

Working in Conservation Areas

We often work around properties that lie within a Conservation Area and in such instances we guide our clients through the process of applying for any necessary permissions needed to implement our garden design. This may include the removal or pruning of protected trees and we have plenty of experience in making applications for tree works and making sure that our designs include all the necessary replacement planting.

Garden features that may need approval

If our design work includes the introduction of a built feature that requires planning or listed building consent in its own right we support our clients with the necessary drawings to support an application and we take a lead in submitting the necessary information and engaging with the relevant authority. Built features that may need consent include summerhouses and pavilions, swimming pools, walls over a certain height, tennis courts and car-ports.



3D images created to support our masterplan for Raby Castle.

Tender Design

General Arrangement (GA) plans and detailed drawings are the principle drawings when preparing the scheme, or parts of it, for construction. They are technical scaled drawings created digitally and are used on site for the building out of the design. They also enable a contractor to give an accurate cost for the works. The GA is developed from the base-plan begun at the Finalised Masterplan stage and to which we add a layer of detail necessary to build the scheme. The additional detail includes full specifications for all products and groundworks, all services including electrical runs, water feeds, drainage runs and so on. In essence, the GA is a set of instructions on the setting out and formation of the garden.

It is usually the case that many features within the GA will require additional information to enable a contractor to build the gardens as we wish. In most instances, the contractor will require additional information over and above the GA to provide an accurate cost too. For both scenarios, we produce detailed drawings, often at 1:20 or 1:10 scale, which show how a particular structure or surface is to be manufactured and assembled. Examples of where this becomes necessary include steps, walls, timber structures like pergolas and gates, or metalwork features like gates, railings, arches and bespoke water features. Water features are also a good example where detail drawings become necessary. These technical drawings are then used by manufacturers and contractors to bring the structure to fruition. Generally, the more bespoke an item, the more likely it is that a contractor or fabricator will require 'detailed' drawings.

Alongside this drawing package we produce a Schedule of Works which is an itemised list of the construction ingredients of the design with quantities and areas indicated for the contractors to put their costs against.

The Tender Process

Some of our clients have preferred builders, while others ask us to recommend suitable contractors for the job. Some have in-house staff that are capable of carrying out the works. We can work alongside any of these scenarios and we often issue a project to tender to obtain good market value for our clients. The process includes interviewing contractors and taking them around site, issuing the necessary drawings, managing the tender process and reporting to the client to guide the selection of the right team for the job. Once a contractor has been selected, we then establish a construction programme and discuss what is needed to commence works.



We select and source all the pots and furniture for our projects Photos © Jo Crawford



High Vinery terrace at Raby Castle, completed Spring 2024. Photo © Jo Crawford



Planting design & supply

Planting design is vital in all our projects and we pride ourselves in creating places, be they public or private, that through their planting have a tangible atmosphere and uplifting impact on the people who use and enjoy them. Our planting is characterised by a relaxed aesthetic overlaid on a clear and carefully planned structural layer of trees, hedges shrubs and topiary. When combined with a simple and striking palette of good quality materials our planting gives rise to a traditional look overlaid with subtle contemporary touches.

We use the GA drawing as a base plan and draw up planting plans and schedules showing the number, size and location of all plants, along with any necessary specification on how they are to be planted, staked, supported, watered, mulched and so on.

Our commitment at Alistair W Baldwin Studio to delivering our clients with a new garden to be cherished extends beyond garden design to include the careful selection of exceptional plants. It goes without saying that planting forms an integral and crucial part of all our gardens, and so we are particular about how the planting is selected, set out and installed to achieve the effects we have all discussed in the early stages of the project. No two plants are alike in appearance, character, health or quality- a carefully selected multi-stem tree can elevate a new courtyard garden to something truly exceptional.

We supply all the plants into our projects to ensure the highest quality, making use of the very good relationships we have cultivated with wholesale nurseries both in the UK and on the continent. These relationships bring our clients the benefits of both very high quality and exceptional value.

We have our own team of horticultural specialists to put the plants we supply into the ground. We often work with local contractors to plant larger specimens, however we also enjoy working closely with our clients gardeners to install our planting schemes, finding that it gives them a valuable sense of ownership and an intrinsic understanding of our design. The detailed planting plans we leave our clients with are a useful map of all the species and their locations for future reference.



Top. A field of topiary waiting to be selected in Belgium. Bottom left. Nursery staff tagging a beech tumps for one of our projects. Bottom right. Carefully selected plants in one of our schemes. Photo © Jo Crawford



Site Supervision and Completion

During construction and planting works we like to have a presence on site to oversee the process and make sure that all is in order. We often call and chair progress meetings during the construction and planting processes, and report to our client at regular intervals to keep them up to date. Equally, we have a team in the office who can answer site queries and issue any additional information needed during the build process.

As part of this process, we can manage payments to the contractor, and ensure that works have been completed to the required specification and standard. We inspect all completed works prior to it being signed off and paid for and guide the contractor through any snagging process until all are satisfied that the project is complete.



Above. The Roundhouse at Raby Castle, completed 2024. Photo © Jo Crawford. Left. The Roundhouse mid- construction.

Taking care of the finished garden

How the garden works

At the end of each project, or phase of a project, we issue a collated package of documents neatly bound up to ensure our clients have all of their garden maintenance information in one place. This package will include information for any water features, irrigation systems, lighting, sound system and gate controls, swimming pool maintenance and planting aftercare.

Management plans for our clients to follow

We issue a Planting Maintenance Guide for the care of all planting and we can talk our clients and their gardeners through this to make sure they are happy. We tailor the guide to suit how the gardens are to be looked after and what the knowledge base is. We can include photos of plants, cross references to the planting plans, laminated sheets to use outside, charts to put on a potting shed wall – whatever works for the client to ensure they feel confident to look after what we've created. Underpinning all this is the fact that we design our planting schemes to be realistic in terms of what is involved in looking after them. The purpose of our management plans is to make sure our clients and their gardening staff have the information they need to look after what we create.

AWB Horticulture services

We also offer a bespoke planting aftercare service for our AWB clients. For those clients who need that extra level of practical help in their garden to keep it looking fantastic our aftercare service is tailored to their precise needs and budget, ranging from seasonal consultancy visits to regular gardening support. Please have a look at our AWB Horticulture & Garden Management brochure for further information on this service.



Firepit area and water in our Victorian jewel of a garden. Photo © Jo Crawford

BESPOKE DETAILING



Specialists and Craftmanship - Pots and furniture

We have built up an extensive network of suppliers and craftspeople who we routinely work with to ensure that we have a huge catalogue of elements to select from and inspire our clients with. We can procure these products directly for our clients, making use of the trade prices we negotiate with our suppliers.

On many projects we have worked with specialist craftspeople to ensure we can deliver bespoke details into our client's projects. These have ranged from corten water features and solid timber benches to metal pergolas and timber gates.

'We have excellent experience in the design and construction of swimming pools and hot tubs with retractable decks. Similarly our clients often ask for outdoor kitchens and bespoke pergolas for which our network of contacts includes trusted suppliers and installers.

Good quality pots, planters, lighting and furniture can elevate a garden, complementing our selection of hard materials and planting. We open up conversations about these essential accessories in the early stages of the design process, using our mood boards to prompt conversations about colours, textures and styles.



Photos © Jo Crawford

CASE STUDIES



Yorkshire Farm Cottage

This stunning former farm cottage sits in the rolling Howardian Hills north of York with panoramic views and a tangible rural charm. We were asked to transform the gardens immediately around the cottage, creating spaces for relaxing, dining, growing herbs and an elevated sense of arrival, and completed the project in early 2024.

As one heads up into the Howardian Hills the stone that many of the houses have been built with takes on a warm and patinated texture, dotted with russets and terracotta tones. These colours are matched in their warmth by the rich hues of the wonderful pantiles across our clients cottage and outbuildings and those of their neighbours. We reacted to this warm palette and rural context by using corten steel water bodies and step detailing to unite the buildings and gardens, supported by a floorscape that has its origins in the rustic cobbled path but which sits quietly out of focus.

In contrast to the warmth of the materials palette we planted the garden with a heady mix of cool blues, purples and pinks dashed with bright green highlights. To the side of the house we created a greater sense of intimacy and shelter by way of pleached crab apples which, as they settle into the site, will evolve into a suitably gnarled and elegant elevated screen. As part of our work we opened up views to the distant hills, to better connect the garden to its amazing setting. The clients chose the most wonderful furniture, simple in its lines and honest in its materiality, weathering down to the softest of warm greys.



Yorkshire Farm Cottage photos © Jo Crawford



Victorian Jewel

We remodeled this garden while our friends at Musson Brown Architects were busy refurbishing and extending this handsome brick townhouse in South Shields. This relatively small plot was overlooked and dominated by the large Victorian building when we arrived, so we needed to make a garden that was at once elegant and strong, to hold its own while providing sanctuary for the clients.

Houses of this quality were built to celebrate craftsmanship and detailing, and on our first visit we admired the stunning tiled floors to the porch and entrance lobby. This inspired us to take this strong tradition of good quality materials and attention to pattern, junctions and colour into the built form of the garden, where we created bespoke paths and terraces from specially cut stone.

Thinking about and drawing each slab, coping, step and edging took us back to the meticulous attention to detail that makes buildings like this such cherished and permanent features of our towns and villages, going the extra mile to unite garden and architecture through the colour, texture and finish of our hard materials. We kept the planting structurally strong above eye level, with columnar, multi-stem evergreen pleached trees providing lush mass and screening, underplanted with sophisticated tones of green, silver and cool hues.



Victorian Jewel photos © Jo Crawford



Verdant Slopes

We created a number of gardens on this delightful North Yorkshire country estate over a ten year period and one of them we draped over a gently rolling area of open grass as a verdant strolling garden.

After some vital investment in the improvement of the soil structure we set about creating a network of large planted beds, leaving great rivers of grass between them to encourage the joy to be had from ambling through verdant planting without an apparent destination.

We deployed a relaxed palette of varying tree forms alongside both clipped and loose shrubs, interwoven with flowering perennials and grasses, encouraging in our clients, with their busy schedules, to venture to this more far-flung part of the garden and lose themselves in texture and colour.

In places, the grass has been left to grow long, heightening the sense of nature pushing back, while in other areas the plants have been allowed, in contrast to the more controlled gardens near the house, to wander into one another and own their space. We've carefully contrasted this with the very occasional shaping of multi-stem trees and evergreen shrubs, lending this part of the garden a loose yet playful aesthetic. It has been a real delight seeing this garden settle onto these slopes, taking on a tangible sense of belonging.



Verdant Slope photos © Jo Crawford

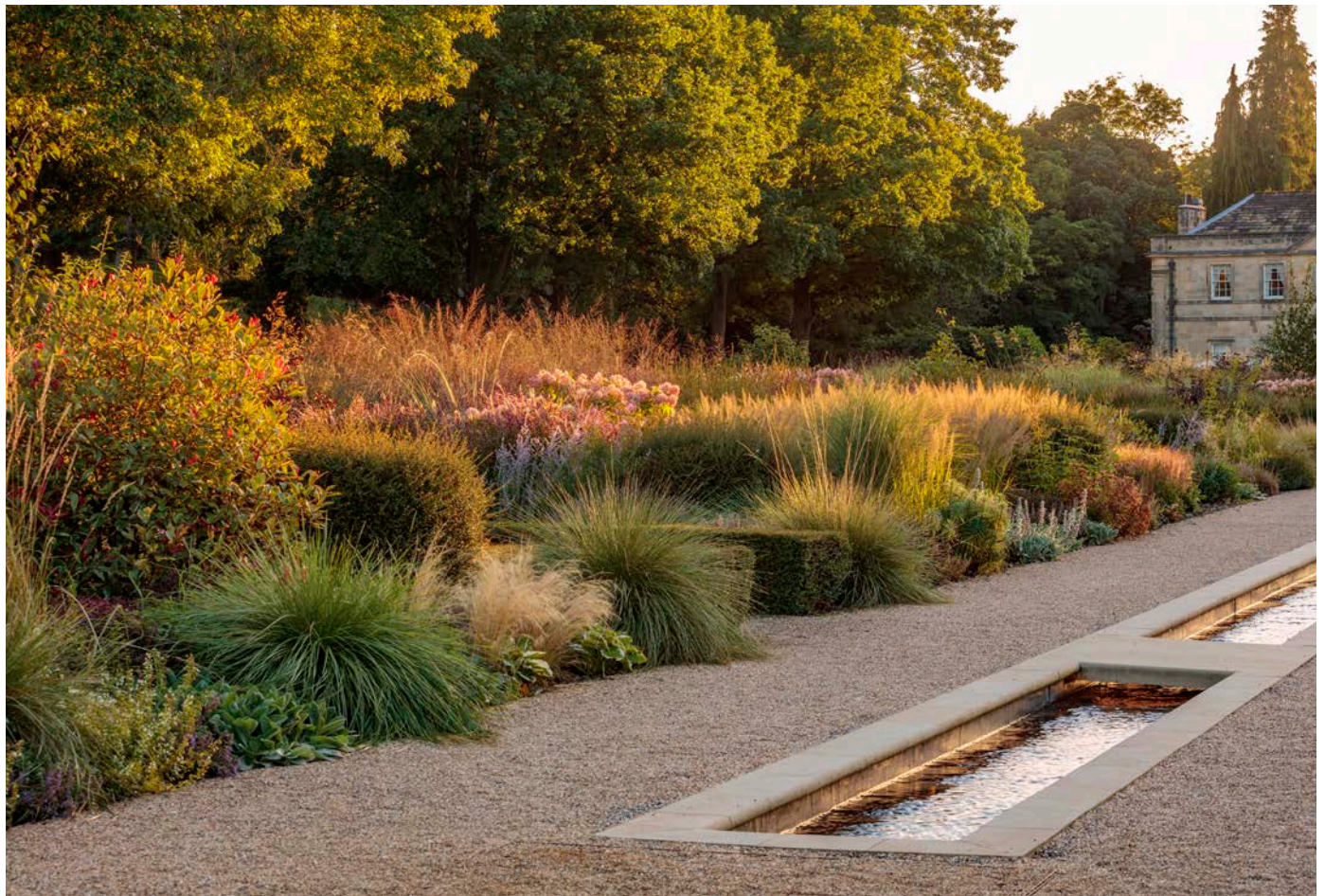


Rural Boutique Hotel

Grantley Hall is now one of the world's top luxury hotels, set in 30 acres of glorious North Yorkshire countryside, through which the River Skell ambles. Our masterplanning work secured planning consent for the conversion of the former country house into a hotel, spa and wedding venue and lead on to the major transformation and restoration of the estate into world class gardens.

We worked as part of a large multi-disciplinary team through the full construction and planting process, dredging the river and repairing its numerous historic cascades, lowering the park by over a metre to its original level, fully restoring the listed Japanese strolling garden which had become incredibly overgrown, restoring all the lawns and moated island and creating substantial new flower gardens.

On the east side of the Hall we created a large new flower garden, based on two historic axial views from the front door of the hall to the 18th century bridge over the Skell and, taken from the early 20th century, directly along the garden to six domed yews near the ha-ha wall. The great planted plaits of the flower garden, their outline based on plasterwork patterns in the ceiling of the great morning room in the Hall, flank an 80 metre long rill that connects the ornamental pool in the forecourt with the contemporary seating arbour at the east end of the garden. The magnificent arbour was made for us by Kendrews Architectural Metalwork in Harrogate and is based on the gradated glazing of a Victorian cupola.



Rural Boutique Hotel photos © Clive Nichols



Rose Paradise

When Sir John Hall appointed us to create a new public rose garden on the Wynyard Hall estate we decided from the outset that this was to be a garden where the proportion of planting would be greater than that of paths and open space. This was to be a floriferous haven in which to lose oneself.

We also took the early decision to blend roses with grasses and perennials, stretching out the season of interest with plants that also provided a foil for the roses, allowing each cultivar to be appreciated in its own space. Working with Michael Marriott during his time at David Austin Roses we selected a collection of over 3000 shrub, wild, ground cover, climbing, rambling, floribunda and old English roses that we chromatically arranged through the garden.

The layout is inspired by some of the most important phases in the history of the hortus conclusus, or walled garden, including the controlled gridding and crop rotation that characterises the traditional Victorian kitchen garden with square beds arranged around central dipping ponds, the babbling rills and fountains of enclosed Islamic paradise gardens and the colonnaded walks of Roman courtyard peristyle gardens.

The long axis of the garden runs almost exactly east-west, so its particularly memorable to visit in the afternoon of late summer, to catch the sun dipping behind the second blooms of the roses amongst the golden glow of grasses.



Rose Paradise photos © Clive Nichols



Richmond town garden

We created this garden for our clients following their complete renovation of this beautiful stone Georgian town house in Richmond North Yorkshire. The garden occupies a former burgage plot, traditionally a long narrow strip of land rented by a freeman (or burgess) of the town from the local manor or castle. The burgess had the right to make an income from their land, and in our garden we were lucky to have the beautiful remains of one of several cottage industry outbuildings on the plot which we kept and carefully repaired as a folly.

The garden is designed as a sequence of three distinct spaces. The first is a loose, romantic setting to the folly dotted with box cubes to evoke the presence of fragments of other productive buildings. At its core lies a pool in the form of an inverted ziggurat, which marks the terminus of a textured pebble spine along the whole garden. The planting is a tapestry of permanent woody structure, reliable perennials and a layer of self-seeding wanderers. The second space provides a simple textural setting to the wonderful mature bay tree where the geometry of the pool and box cubes is expressed in the path and blocks of yew, while the third is an elevated cobbled retreat amongst a grove of birch and exuberant planting where a bubbling terracotta pot provides the soundtrack.



Richmond town garden photos © Jo Crawford



Reimagined barn

The magnificent Dutch Barn forms part of The Rising project at Raby Castle in County Durham and was one of five projects we completed in 2024 (having completed the Plotters Forest playground and new visitor car-park in 2023) for this incredible estate. Our masterplan for The Rising project brought together a fine collection of fascinating historic buildings, creating a unifying collection of gardens celebrating their former use of and rich past. The Grade II* listed Dutch Barn, thought to have been designed by John Carr of York in the late 18th century, was used to store stacked straw and hay and along its centre two stacked brick piers drew air through the crop to keep it dry.

When we first visited, the barn sat in a redundant overgrown space with sloping ground and its wonderful civic scale and grandeur inspired us to create a simple, honest and textured democratic place for gatherings, markets and events. Using textured and lush perimeter planting, predominantly reclaimed materials and a craftsman-lead approach to detailing we sought to create the sensation that the site had simply been cleared to reveal the original cobbled yard, to be colonised at its fragmenting edges by greenery. The planters are old laundry pots from nearby buildings, the boulders found in estate fields a few miles away, the oak benches were hewn from storm damaged trees on the estate, the cobbles were reclaimed from Wakefield and the stone benches are former gate posts discovered in woodland on the estate. We designed the ramp and steps to open up access to the adjacent Riding School building, and surfaced it using pig slats reclaimed from a North Yorkshire farm. Re-purposing and securing embodied carbon while giving the space an immediate sense of patina and time.



Reimagined barn photos © Jo Crawford



Lochside walled garden

Kinross House in southern Scotland is one of the country's finest classical residences, designed as his own private house by gentleman architect William Bruce in 1685. The house, with its beautiful Classical proportions based on the purity of the golden section, straddles a striking axis that runs from the estate entrance on Kinross town High Street, along the drive and through the house, bisecting the 10 acre walled garden and landing squarely on the tower of Loch Leven Castle out on the water.

Over a two-year period we refurbished the landscape of this incredibly striking and romantic 90 acre estate, restoring woodland walks, creating a new kitchen garden next to the wonderful stable block, introducing a new eleven metre diameter pool in front of the house on an enlarged forecourt and most importantly completely reimagining the walled garden.

We set about clearing the walled garden of outgrown view-blocking 20th century planting and overlaid it with a meticulously planned order of pure geometry, bringing back the clarity and drama that Bruce had intended. Into this framework we planted new orchards using numerous fruit cultivars once traded between religious orders in Scotland and France, under-sown with native Scottish meadow. We set out careful mowing regimes to express historic planting areas, fully restored the central parterre and created two huge new contemporary parterres planted with species that evoke the colours and textures of the Scottish moors. The beautifully restored house is now an award-winning and much sought after venue for hire, and a terrific jewel in Scotland's heritage and architectural legacy.



Lochside walled garden photos © Ray Cox



Hillside retreat

The young couple who took on this doer-upper project really saw the potential in the derelict barn and breath-taking views from this North Yorkshire plot. They set about transforming the barn into a stunning country retreat, staying true to the intrinsic patina and character of the place. At the same time, we went about creating a garden for the family to play, entertain and relax in.

When working in a setting like this one has to be subservient to the wider landscape, one shouldn't seek to compete. At the same time the garden must sit respectfully next to buildings like this, taking cues from rough stone walls, old layers of paint and rustic time-served details. The garden is split across a number of levels, the principal of which is an open lawn, a foil to a magnificent old oak tree which frames views to the valley and low-lying lake.

On the upper level, breakout spaces frame the house, responding to huge simple window openings and the views they offer from inside. We chose species for their resilience against the desiccating wind, with multi-stem cherry-leaved hawthorn repeated across the upper level to subtly define space and frame views. In rural situations like this we prefer a crushed stone chipping to a pea gravel, to give the effect of fragmented local stone. This is a garden that improves as it relaxes and gets to know its environs.



Hillside retreat photos © Jo Crawford

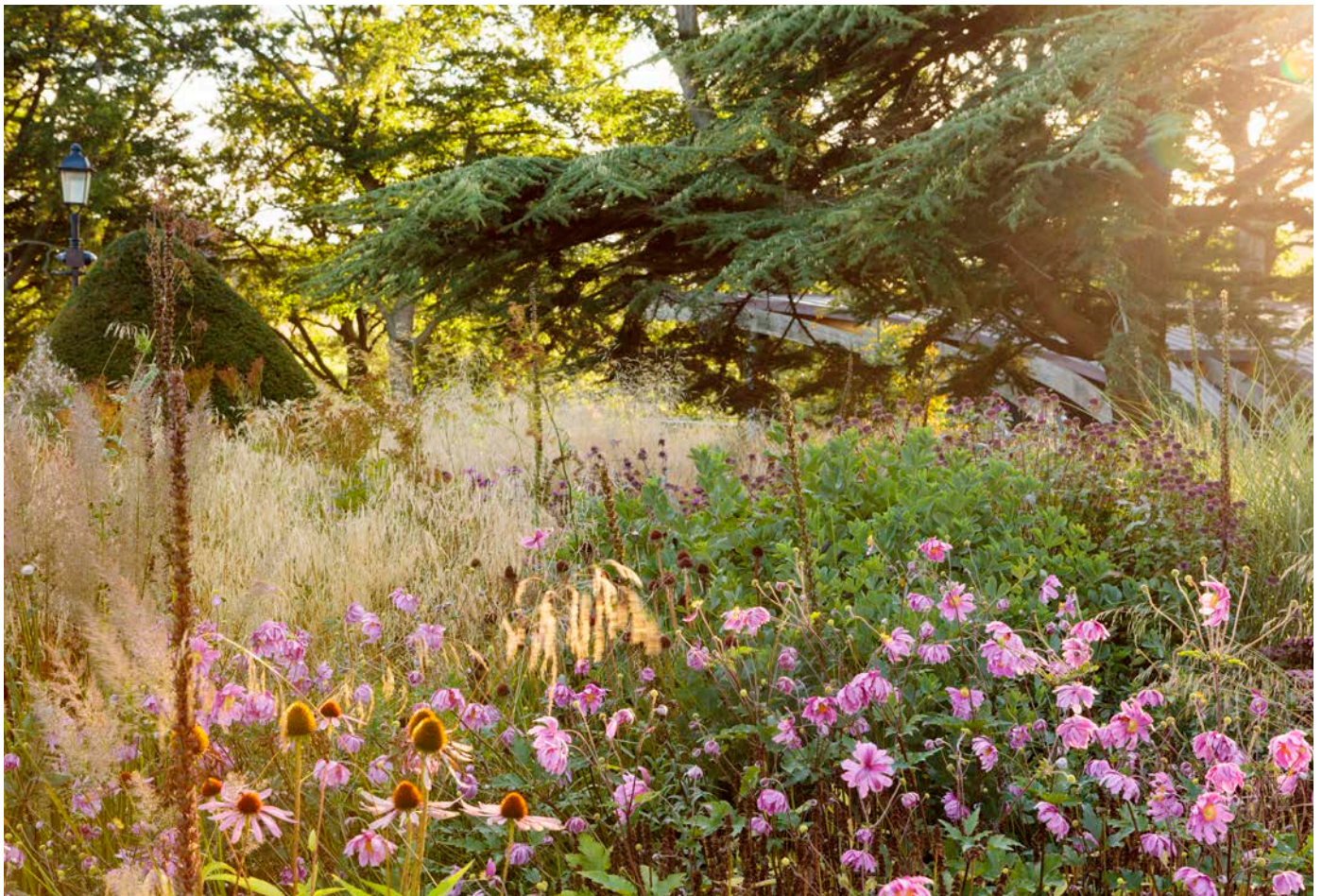


Floriferous workplace

Bowcliffe Hall in West Yorkshire was one of our very first commissions as a practice and it has remained close to our hearts ever since. The Hall, built between 1805 and 1825, was once the home of aviation pioneer Robert Blackburn, who built his first monoplane in 1909 and introduced it to the world by flying it along the beach between Saltburn and Marske. We were appointed to completely overhaul the estate which is run as a very successful heritage office park, events and wedding venue and Drivers Club.

We moved the carpark, which had previously clogged the entrance to the estate, and introduced a new set of suitably imposing gates and piers, opening up wonderful new views to the main elevation of the hall on arrival. At the same time we reintroduced a glasshouse, working with Alitex to create a structure that is part double glazed for use as a meeting room for office tenants, while also creating a large new events and dining terrace across the entire rear elevation in reclaimed cathedral grade York stone.

We ran an architectural competition with the client to have a new treetop events space designed, resulting in the now iconic copper-clad Blackburn Wing, sitting high amongst stately beech trees. Our reimagined flower gardens are a horticultural expression on a grand scale which, along with new walks we introduced through woods and a new orchard, provide year round colour and delight for office workers and revellers alike.



Floriferous workplace photos © Clive Nichols



Country House Cascade

This fine country house was built on the footprint of a farm cottage, seamlessly blending with a lovely collection of retained stone barns to the rear. We worked closely with the architect and clients to create a dramatic cascade of natural pools emerging from under the terrace that spans the south elevation of the house, leading the eye from the terrace to the sinuous lake and far horizon beyond. The cascade takes all the roof water from the main house and we traversed it with two floating timber bridges, allowing full immersion in the planting.

Working in a large landscape like this we were bold with our plant groupings, painting them in with a large brush to reflect the sweeping scale of the landform that embraces the cascade and wider garden. The garden is bathed in wonderful morning light through the summer and autumn months so we chose species that would capitalise on this, catching the sun's rays in their blooms and foliage. Grasses play a key role, lending the scheme a texture which blends with the areas of uncut grass which flank the slopes next to the lake. This was the first of four phases of work we completed at this lovely garden in North Yorkshire, and it continues to give us and the clients real delight.



Country House cascade photos above © Jo Crawford, top left © Ray Cox



Estate Holiday Cottages

We were delighted to create a relaxed setting to these converted farm cottages on the Rudding Park estate in North Yorkshire, providing informal breakout spaces and informal borders to complement the former use of these buildings and their rural setting. The cottages have been developed as two luxury holiday lets and our designs, working closely with the owners of the estate, cultivate a loose enclosed aesthetic through the use of scattered multi-stem trees and billowing planting.

The agricultural feel of the site is amplified by the presence of a large barn immediately beyond the gardens, which we allowed glimpses of as a reminder of the rural context, reinforced through our use of traditional stone walling and gates. As the planting matures, the trees will be crown lifted to reveal their sculptural stems.



Estate Holiday cottages photos © Jo Crawford



Duchess' Walk

At Raby Castle a primary function of our masterplan was to design the connecting landscape amongst the superb collection of listed buildings on the site. Duchess' Walk is a long narrow space that runs east-west between the Coach House and Riding School and, working closely with the project architects and engineers we designed a garden which is an engaging linear experience of tapestry planting, responding to the pockets of shade cast by buildings and mature trees and the intervening pools of bright light. At the same time, our design for Duchess' Walk leads the visitor intuitively towards the entrance to the Coach House and shop – for which we excavated and formed new walls and steps to reach the lower ground level of that building- and to two newly formed arched openings into the magnificent Riding School building.

We used a combination of structural yew cushions and subtle changes in the floorscape to guide visitors along the winding crushed stone path and into the buildings, using the widening of the path to create soft niches for occasional oak perches. *Prunus x yedoensis* are placed organically along the walk for an illuminating late spring display, reintroducing the blossom canopy that defined this space in years gone by.



Duchess' Walk photos © Jo Crawford



York Gate

We have had the privilege of working with this iconic garden for twenty years now, having first redesigned Sybil's Garden back in 2004. The garden is owned and run by horticultural charity Perennial, who do amazing work supporting people who work in horticulture in all sorts of ways. The Spencer family took on the site in 1951 and mother and son Sybil and Robin went about creating one of the finest gardened acres in England, full of eccentricity, charm and an arresting appreciation of scale, form and movement.

We were appointed to design a major extension to the garden when Perennial bought the cottages next door, which were converted into the superb café and teaching space we see today. We created new car-parking, a brand new arrival experience through a new plant sales area, an outdoor dining terrace and the sunken Mediterranean Garden. This major extension to the garden was one that we saw as a continuation of the many instances of special craftsmanship, innovative use of materials and eye-catching detailing that make this place so special.

From paths, to steps and oak gates we paid particular attention to the way that the built form helps to engender a garden with a memorable sense of place. We worked closely with the fantastic in-house gardening team, who planted the south-facing Mediterranean Garden into a growing medium of sharp sand and crushed stone, bringing to York Gate a new archetype of drought-tolerant resilient planting.



York Gate photos © Jo Crawford



Dining with a view

Our work at the wonderful Raby Castle included the design of a large outdoor terrace for the new High Vinery restaurant and the first thing we did when embarking on our masterplanning process for this incredible site was open up a sweeping panoramic view of the castle, previously unseen for decades.

In keeping with our ambition at Raby, we designed a long relaxed terrace, formed in permeable reclaimed York stone and rustic reclaimed cobbles. This space sets the scene to our work in the gardens beyond, located as it is immediately next to the visitor entrance, and our use of patinated materials and relaxed low planting sets up our narrative of a series of gardens which have a sense of time and belonging. The terrace is gently enclosed by soft planting in which species which enjoy this south-facing aspect are quietly repeated to create a tangible sense of place.

Groups of yew will be clipped by the estate team into undulating informal mounds to echo the forms of the historic yew hedges in the walled garden, seen peeping over the top of the pantiled bothies below. The lawns below the terrace are gracefully stepped using low reclaimed stone walls, providing informal space to sit and take in the view. A grove of five Persian ironwood trees (*Parrotia persica*) at the east end of the terrace will mature into a continuous canopy of dappled shade. We designed the majestic oak tables and benches which were wonderfully crafted for us by the estate foresters.



Dining with a view photos © Jo Crawford



The Roundhouse

The brief for The Rising project at Raby Castle included the introduction of a new building to act as an information hub and ticketing facility for visitors. The site for the new building was carefully chosen such that it could play the role of a visual reference point for visitors and its pleasing circular form sets it apart from all the wonderful listed structures that surround it.

Finished in the same iconic Raby ochre render that graces the Coach House, the building commands its setting and to reinforce this we set it on a circular plinth of radiating reclaimed stone setts enclosed by drifts of perennials and grasses. We punctuated the planting with structure in the form of clipped *Osmanthus burkwoodii* domes and huge boulders salvaged from fields on the wider Raby estate.

Our sweeping ramp of cobbles is an accessible alternative to the flights of sawn stone steps and gives visitors a graceful descending route from Duchess' Walk to the Walled Garden and Coach House. We worked closely with local craftsmen, quarries and trades to give the setting to this striking new building a timeless elegance, using a collection of textures and finishes that are unmistakably Raby. Oak perches were created to our design by the estate foresters using storm blown oak from local woodlands.



The Roundhouse photos © Jo Crawford

OUR DESIGN FEES

Fees

Our fees vary from project to project and are based on the size, scale, level of involvement required from us and likely complexity of the scheme. Every site is unique and every client's requirements are a little different and so we look to ensure we are offering our clients the appropriate design & associated fee structure for them.

Once we have had the initial site introduction with our clients and the opportunity to gauge the scale and complexity of the project, we issue a fixed fee proposal for the initial stages of our design services. We accompany this with an estimate of our fees from, usually, the Finalised Masterplan onwards and once the Concept Design is approved we refine these estimates into fixed fees.

The following percentages of total construction and planting costs give our clients a guide to the likely total fee for our design services through to completion:

£1m + total value	8%
£750k-£1m total value	9%
£500k-£750k total value	10.5%
£250k-£500k total value	12.5%
£70k-£250k total value	14.5%

To help our prospective clients understand if our studio is the right design practice for them, we would advise a budget of £50k upwards for planting-only projects and £100k upwards for full garden makeovers.



Views over the Howardian Hills from one of our completed gardens. Photo © Jo Crawford



HOUSE & GARDEN®

June
2024

Sweet sensations

GLORIOUS ENGLISH HOUSES IN THE SUMMER

GARDENING FOR GOOD MENTAL HEALTH

THE LATEST OUTDOOR SEATING AND FABRICS

Plus ARNE MAYNARD IN TUSCANY

THE BEST OF THE BEST

OUR TOP 100 INTERIOR
DESIGNERS AND ARCHITECTS,
TOP 50 GARDEN DESIGNERS
AND 25 RISING STARS

This year's top 50 garden designers has been published by House and Garden magazine and we are delighted to say that Alistair W Baldwin Associates has made the list again this year. House and Garden handpicks each designer for their knowledge, expertise and imagination so it's wonderful to be featured alongside this esteemed group of designers.



Photo © Jo Crawford

Thank you for contacting Alistair W Baldwin Studio.

If you would like to discuss a project with us please do get in touch by email at enquiries@alistairwbaldwin.co.uk and we will be happy to come and see you.

CONTACTS

Address: 11 Fishergate, Ripon,

North Yorkshire, HG8 1EA, England

Email: enquiries@alistairwbaldwin.co.uk

Instagram: www.instagram.com/awbassociates/

Phone: (+44) 7535 990 157