

BROADWOODSIDE

0.8 km. NW of Gifford

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A ruined FARM STEADING converted in 2000 by *Nicholas Groves-Raines* for Robert and Anna Dalrymple. Blaeu's 1654 *Atlas of Scotland* records a settlement at Broadwoodside, long before the foundation of Gifford itself, and it remained part of the Yester estate until 1967. Although the outbuildings are of various periods, mortar from the farmhouse has been dated to the 1680s. The long, low buildings, made of rubble, some lime-washed in ochre, with roofs of pantile and slate, are grouped around two courtyards. The farmhouse retains its ingleneuk fireplace, an almost independent chamber of stone outshot at the side of the house, lit by its own windows, wider at the base and then stepped in for the corbelled chimney flue. In this building, the ceiling is open to the rafters but elsewhere the rooms are mostly low with cottage proportions. Groves-Raines added the arched GATEHOUSE with pyramid roof and louvred finial, and an ogee-roofed PAVILION at one corner, like that at Traquair House.

The buildings, with their rugged patina, serve as a rustic backdrop to the GARDEN 'rooms' created by *Robert Dalrymple*. Areas of consummate wit and delight, they invert the erudition required to appreciate an C18 gentleman's garden. The upper courtyard is laid out as a chequerboard with turf and cobble squares, some formal evergreen planting and a pagoda birdcage in the centre. The House Field, inscribed at its entrance 'Going to the Dogs', features the dogs' cemetery, their headstones carved by *Caroline Webb* in the manner of the War Graves Commission. The ball-finialled OBELISK was rescued from the Holyrood Brewery, Edinburgh. The plaque, incised with immaculate Roman capitals, ORE STABIT FORTIS ARARE PLACETO RESTAT is a joke intended to be read in English, not Latin. The artful pile of beautifully textured spheres made of stone, plastic, mirror and glass is titled 'A Load of Old Balls'. In the orchard are giant gilt-bronze apples by *Brian Caster*, each one increasingly chomped. The magnificent abstract sculpture on its baluster pedestal, appearing at a distance to be by Brancusi, is a stone from the beach at Carsaig, Mull. The attentive pigeons perched by the doocot over the gate tower are plastic decoys, but those on the courtyard floor are cast by *Shona Kinloch*. In the woods, past a huge empty gilt picture frame hanging in the trees, is the reconstructed portico from Strathleven House, Dumbarton. Broken slates from the roof form three teetering pylons, while ironwork on the garden gate consists of three garden forks making a grille. Throughout, planting is both bold and relaxed, with confident blocks of colour mingling with contrasting hard and soft plant forms, all curated by *Guy Donaldson*, the gardener.