

THE GARDEN
HISTORY SOCIETY

NEWS
SUMMER 2009 84



events

conservation

agenda

forum

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news

The GHS Annual Essay Prize 2009

The Winner and two Highly Commended entrants of this year's annual Essay Prize were able to join us at this year's GHS Summer Garden Party, at London's Geffrye Museum. In the reflection of the soon to open Hoxton station (London Overground) which will make the Museum even easier to get to, we were able to enjoy the Prize's administrator Katie Campbell's presentation in front of assembled members and guests, glasses in hand.

Judith Preston (last year's runner up) submitted *A Polymath in Arcadia: Thomas Wright 1711–86*. Wright, best known as an architect and astrologer, was also a landscape designer providing gardens for many of the buildings he designed, and had in hand a treatise on gardens, some hundred or so pages of which survive, and were the basis of much of the original research in this essay as well as contemporary correspondence and publications, which set his life and work in the context of his peers and analysed the many sites he was associated with.

Janet Davidson Carter's essay on *Birkenhead Park* examined the initial expulsion of the working class from the site of the park, the ongoing cultural life of the site and its eventual reclamation by the surrounding population which helped it gain the title of 'people's park'. Again it was the quality of the research, it's examination of contemporary

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NFU Mutual

Front cover: view towards Wotton House over the Warrells grazing with its sunken hedge (p30); Charles Boot



This year's Essay Prize winner Judith Preston is flanked by runners up Janet Davidson Carter and Helen Lawrence

accounts and the use made of perhaps initially familiar material that gained the award.

Helen Lawrence's essay took a look at *Thomas Archer* promoting him from a role as another courtier and rounding out this perhaps previously over-looked exponent of the baroque, through his often eccentric garden buildings, in a context of the development of the Anglo-Dutch garden, examining his role at Wrest and Chatsworth, and more especially in the development of his own *ferme ornée* at Hale in the New Forest.

Thanks to continuing sponsorship by NFU Mutual (www.nfumutual.co.uk) we are able to offer a cheque of £250 to the winner, with a year's free subscription to the Society, and the possibility of publication in our journal *Garden History* to the winner and runners up. This year's judges panel is made up of Professor Tim Mowl, Dr Barbara Simms and Michael Symes; with Dr Katie Campbell acting as adjudicator. All essays are submitted anonymously.

GHS Bristol Library on the move

But fortunately not very far...

Professor Tim Mowl has now moved the GHS Bristol Library from its home within the Archaeology Department at 43 Woodland Road to Clifton Hill House (CHH). His office has also moved in advance of teaching the MA there this coming academic year. In future, all Garden History delivery and research will be conducted at CHH, so we felt the Library needed to be there too. He adds that Megan Humphries has

college lecture series 2009–10

Underlining its continuing commitment to education and the dissemination of information on the wide and diverse topic of garden history the Society is pleased to announce a further series of College Lectures. Aimed at students of horticulture, landscape architecture, garden design, conservation and garden history, specialist speakers are available to give a lecture on a wide range of issues free of charge in any *bona-fide* educational establishment.

For further details please contact our Administrator on 020 7608 2409 or enquiries@gardenhistorysociety.org

masterminded the move and that they are now busy getting all the volumes arranged in what is called the Symonds Library at CHH.

Megan has done a wonderful job with the cataloguing and should have it all sorted by term start, and we hope to put the new catalogue up on the Society's website in due course.

A cache of books from Biddulph has come to the library, as well as gifts of volumes from various members including Rene Burrough, Letitia Yetman and Pam Mills. We should point out that where volumes prove to be surplus to requirements we reserve the right to sell them, initially to Bristol students, and any resultant funds are ploughed back into the library fund, so nothing is wasted. Thanks to Katie Campbell for transporting these, and other volumes, to Bristol. It is a vital part of our activities that we maintain our Bristol and York libraries and we are grateful for all contributions.

John Harvey archive

This spring the John Harvey archive re-emerged from long term storage, all 40+ boxes full, and we now need to we find a proper home for it along with funding to catalogue it. My thanks to John Edmondson and Peter Goodchild for their support in finding a solution to this on-going problem which we hope to resolve soon.

Deadlines: for *micro-news 84a* — 10 November
for *GHS NEWS 85* — 1 February 2010

GHS events 2009/10

Gwent Arts and Crafts Study Weekend Saturday 5 & Sunday 6 September

See **GHS NEWS 83** for full details

The weekend costs £84.50, not including accommodation. For further information, phone: 01432 354 479, or send an SAE for booking forms and accommodation suggestions to: Anne Richards, 5 The Knoll, Hereford, HR1 1RU

GHSS Historic Orchards Study Weekend Saturday 5 & Sunday 6 September

See **GHS NEWS 83** for full details

The cost is £55 to include the Saturday talks, the Sunday visits by coach, coffee, lunch and tea on the Saturday and lunch on the Sunday. Numbers will be limited to 60.

Contact Sue Hewer, as opposite.

Gardens of the Isle of Wight Study Tour Saturday 19 & Sunday 20 September

Places still available. See **GHS NEWS 83** for full details. Visits include: Osborne House in East Cowes, with a tour of the recently restored gardens of Queen Victoria and Prince Albert's favourite summer retreat; North Court, Shorwell (*below*), a Jacobean house set in 15 acres of terraced gardens packed with exotic and subtropical plants, guided tour of the gardens, followed by supper.



John Harrison

It resumes at Haddon Lake House where the earliest plantings date from the 1820s, the present owners purchased the site in 1975; Ventnor



Chloe Bennett

The lake at Haddon Lake House

Botanic Gardens, only opened in 1972; and a private Victorian coastal villa and garden, near Ryde, which has survived remarkably intact.

Cost: £96. This includes entrances to gardens, tours, transport to and from the gardens and Saturday supper. Lunches, which are available at Osborne and Ventnor Botanic Garden, are not included. The tour will be based in the village of Shorwell in West Wight. Transport between the gardens will be by coach. Ferry travel and accommodation to be booked separately. Some B&B's and hotels may quote a special price for ferry crossings so check with them before booking your ferry. For booking form and further details including itinerary, accommodation and ferry details please contact: Chloe Bennett, Dove House, 5 The Street, Thornham Magna, Eye, Suffolk, IP23 8HB, please include an SAE, or email: chloe.bennett1@btinternet.com

GHSS Autumn Lectures

See **GHS NEWS 83** for full details of the first lecture. Please note that the second one has changed from that previously advertised.

The Botanic Cottage, Leith Walk

by James Simpson

Glasite Meeting House, Edinburgh

6.30pm, Monday 2 November

The lecture will consider the building and the rather surprising and heart-warming story of its

rescue. It may also, as a postscript, say something about the Calcutta Botanic Garden House, built for Roxburgh in the 1790s, with its 'fine bowed verandah giving spectacular views over the Hooghly River.'

Members: £5, non-members: £7, on the door. Contact Sue Hewer: 01575 560 259, email: suehewer1@btopenworld.com, or by letter (with SAE) to: Clintlaw Farmhouse, Lintrathen, Kirriemuir, Angus DD8 5JF

**Gertrude Jekyll: Artist, Gardener, Craftswoman
by Professor Michael Tooley**
The Lecture Theatre, Royal Botanic Garden,
Edinburgh
7.30pm, Thursday 10 December

Gertrude Jekyll (1843–1932) has been described as “one of the greatest gardeners that has ever lived”, and more than seventy-five years after her death her ideas and practice are as fresh and relevant as they were over a hundred years ago. As an artist gardener she stands head and shoulders above her peers and those who followed her. She opined that, ‘the first purpose of a garden is to be a place of quiet beauty such as will give delight to the eye and repose and refreshment to the mind’, and achieved this by applying six ‘principles’ of garden design; so successful were they that clients flocked to seek her advice. She designed over 400 gardens, many in association with the most distinguished architects of the day, such as Sir Robert Lorimer, Sir Edwin Lutyens and Oliver Hill. Her early life and influences will be treated, her principles of garden design outlined and examples given of gardens in Scotland, England and overseas. Michael will have copies of his book available for sale at the lecture.

Tickets can be obtained from the Members Office, RBGE, 20 Inverleith Row, Edinburgh EH3 5LR, 0131 552 5339. Members: £3, non-members: £5. Please make cheques payable to RBGE. Tickets will be available at the door on the night if any remain unsold.

GHS Winter Lecture series 2010, London

The full programme and a booking form will be included with our next mailing, in early December. The dates will be Wednesdays 3 and 10 February, 3 and 10 March, in our London base at

Cowcross Street, and our annual keynote lecture will take place on 17 February at the Royal Horticultural Halls and Conference Centre, SW1.

Study Day on Chiswick Saturday 20 March, 2010

We are organising a day at Chiswick, just before it re-opens its gardens to the public after closure for restoration [GHS’s first ever garden visit was in 1966, it was then being restored! ed].



Basil Williams, GHS picture collection

A view of the Exedra at Chiswick in 1973, following a previous restoration

We meet in the House to hear talks by Richard Hewlings, David Jacques, Jonathan Lovie, Tim Richardson and head gardener, Fiona Crumley, followed by a guided tour of the garden after lunch.

Price: £39, students: £30, to include lunch and other refreshments. Please note that numbers will be restricted by reason of the limited capacity of the house so early booking is recommended.

For further information and application forms, please contact Gwenneth Raybould: garden@gbz.demon.co.uk , 020 8761 6565 or 07721 672 348.

Study Tour to The Gardens of Persia Friday 23 April to Thursday 6 May, 2010

The journey begins in the garden city of Shiraz which offers several gardens to visit including the University Botanic Garden and access to Persepolis, one of the world’s most important archaeological sites. After visiting the desert city of Yazd with its wind towers and working qnats, the party will travel to Isfahan, the superb 17th



Erica Hunningher

Narejnjastan-i Qavam, Shiraz: the Qavam orange grove, a nineteenth-century garden with a central canal, its length interrupted by various shaped pools, the two storey house and terrace at the far end

century capital of Persia whose gardens and buildings are some of the most exquisite in all Islam. There will be a special excursion to the verdant pastures and spectacular landscape of the Zard Khouh mountain range close to Isfahan. We will visit Kashan and the famous Bagh-e Fin gardens *en route* for the present day capital, Tehran, set in the foothills of the spectacular Alborz mountains.

The tour will be limited to 20 people and led by Erica Hunningher, garden writer, lecturer and editor who knows Iran well. Gardens and the water that brings them life will be the main themes of the trip. Price: £2,680, includes round trip air fares from London, all domestic air and land travel, all hotel accommodation in de-luxe or best available hotels based on double occupancy, all meals, all tours, excursions, sight-seeing and portorage. The single room supplement is £440 per person.

For more details please contact Daniel Moore of Distant Horizons, the travel agents, on: info@distanthorizons.co.uk or 0151 625 3425. Distant Horizons have not ceased their programme of visits to Iran but guarantee the

return of your deposit and final settlement should the UK Foreign Office advise British tourists not to visit Iran next spring, such as happened in the aftermath of the recent national elections. It is felt that the forecasted temporary reduction of foreign tourists to the country should make this an opportune time for the Society to be there.

The GHS Summer Garden Party Tuesday 1 June, 2010

We are delighted to be holding our summer party at the Geffrye Museum again, now perhaps with added tube/rail station (Hoxton: London Overground). The summer garden party invitation/booking form will be sent out under separate cover in early summer 2010, as usual.

GHS AGM & Summer Conference University of Nottingham Friday 2 July to Sunday 4 July, 2010

The conference will be a mixture of lectures and visits. Further details in the Spring **GHS NEWS**.

conservation notes

from our officers in England

Recession: what recession?

While it is clear that the country is undergoing a serious economic downturn, recession or even depression, with the construction industry apparently suffering a particularly sharp decline, it is interesting to note that the number of statutory and other consultations received by the Society has remained broadly consistent over the past twelve months.

Analysis of the GHS Casework Log shows that in the period 1 January 2008 to 31 July 2008 we received 806 consultations, of which 537 related to sites included on the English Heritage *Register*. During the same period this year, we received 767 consultations (a reduction of 69), but the number of cases relating to registered sites was 529, only 8 fewer than the previous year.

Interestingly, and rather worryingly, the casework data reveals that there has been an increase in cases affecting Grade I registered sites (those considered to be of international significance) from 84 in 2008 to 98 in 2009.

While it is difficult to predict future trends, it is clear that there has not been the anticipated dramatic decline in development proposals affecting registered sites. Historic designed

landscapes remain under serious threat from development, perhaps in part due to spending within the public sector intended to stimulate economic recovery.

Landscapes At Risk

As if to underline the message implicit in our casework figures, in June English Heritage published its *Heritage At Risk* data for 2009, which for the first time named historic designed landscapes identified as being 'at risk'. A total of 94 registered sites were named, with 24 in the South East, 16 in the South West, 14 in London, 11 in each of the West Midlands and Yorkshire and The Humber, 7 in the East of England, 6 in the East Midlands, 5 in the North West and 2 in the North East.

Of these sites, 3 are Grade I on the *Register*, 27 are Grade II*, and 66 Grade II. These figures serve to remind us both of the vulnerability of Grade II registered sites in the planning system; and also of the importance of our role as the only statutory consultee commenting on Grade II registered landscapes from the historic landscape perspective.



RYTON HOUSE NEAR COVENTRY

An estate in miniature: woodland belts, shrubberies, lawns, lakes, and an orchard formerly surrounding an elegant Regency villa. The villa itself, in recent years occupied by the British Legion, is now boarded up and derelict. The grounds (Grade II), already encroached upon by unsympathetic extensions to the house and hard standing for cars, appear to have been abandoned. It is believed that some of the garden fabric, including estate railings and balustrading, has been stripped from the site. Nevertheless, this rare survival of bourgeois garden design of the early 19th century deserves a better fate.'

From *EH's Heritage at Risk Register 2009*: West Midlands

Examining the landscapes named as *At Risk*, it is striking that two particular types of site stand out: cemeteries, and sites where the principal building and its landscape are in institutional, and particular educational use. This trend certainly bears out the experience of the GHS conservation officers, who have seen many instances of landscapes under pressure from a desire by schools and colleges to provide more facilities, often in an incremental and ill-thought through manner. It is clear from our experience that sites of this type will benefit greatly from the production of a management plan, and certainly this is something we regularly request as part of the planning process.

Further information on *Heritage At Risk* can be found on the English Heritage website: www.english-heritage.org.uk/heritageatrisk

Planning for the Historic Environment: New Government Planning Policy Guidance

The Government has, in the past few days, finally launched the long-awaited consultation on a replacement for *Planning Policy Guidance Note 15 (PPG 15): Planning and the Historic Environment*, which was issued in 1994, and *PPG 16* which dealt with archaeology in relation to the planning system.

PPG 15 in particular has been crucial in ensuring that designed landscapes have been given due weight within the planning system. It is this document which states that the impact of proposed development on registered parks and gardens and their settings is a 'material consideration' in the determination of a planning application, and that directs planning authorities to include policies for the protection of registered sites and their settings from harmful development in local and regional plans.

This document has served us well, and we shall be scrutinising the draft *Planning Policy Statement 15 (PPS 15)* with great care to make sure that no dilution of policy with regard to designed landscapes is being proposed.

We shall be making our full response to Government in October, but our preliminary impressions of the new *PPS* are broadly favourable. While the new *PPS* is not perhaps worded with the clarity of the former guidance, it appears to be positive in setting out to treat all 'heritage assets' on an equal footing. This may be beneficial for

safeguarding historic designed landscapes (both registered and un-registered) within the planning process. The recognition, both in the *PPS* and in the accompanying *English Heritage Practice Guide* that not all 'heritage assets' are known, and that the *Register* in particular is an incomplete designation, is very welcome.

The *PPS* follows the lead set by earlier *Planning Policy Statements* in promoting pre-application consultations, and also re-enforces the role of statutory consultees and other national and local amenity societies within the process. This clearly helps to bolster our role, and that of bodies such as county gardens trusts, in providing expert advice to planning authorities.

While we welcome the strong commitment made to the conservation of Grade I & II* registered parks and gardens, along with other highly graded buildings, scheduled archaeology, protected wreck sites and registered battlefields, we are concerned that this emphasis may leave the 60% of Grade II registered landscapes more vulnerable to development pressure than in the past.

The *PPS* addresses World Heritage Sites and conservation areas, and in a welcome move states unambiguously that those elements of a World Heritage Site or conservation area which contribute to the significance of the site or area as a whole should be treated as 'designated assets' whether they are in fact the subject of national designation or not. This means, for example, that an unregistered area of designed landscape within a conservation area or World Heritage Site which contributes to the special interest of that place will in future have to be treated by the planning authority as if it was registered.

The Conservation Committee will be formulating its response to the draft *PPS* and the draft *English Heritage Practice Guide* over the summer, and would welcome any comments from members of the Society.

The documents can be found at:
[www.communities.gov.uk/publications/
planningandbuilding/consultationhistoricpps](http://www.communities.gov.uk/publications/planningandbuilding/consultationhistoricpps)
www.english-heritage.org.uk/pps

Orpheus comes to Boughton

Dedicated readers of the Conservation Notes may recall reference in 2007 to plans for a new landform to be designed by Kim Wilkie for the



Jonathan Lovie

The view from the historic Mount across the canal (the Styx?) that divides the realms of the living and dead

Grade I registered landscape at Boughton House, Northamptonshire. We commented at the time that it was exciting, and all too rare, to find an owner such as the Duke of Buccleuch who has the vision, enthusiasm and understanding of his historic landscape to plan a sensitive contemporary addition to that landscape. The opening of the new landform in late July fully justified our earlier enthusiasm.

Kim's design takes the form of an inverted grass pyramid sunk seven metres below the level of the surrounding formal gardens. Descending a gently sloping grass path to a square pool, the sounds of the outside world become strangely muffled and the water reflects the sky, even on an overcast summer day.¹ The inverted pyramid echoes the form of the early eighteenth century mount nearby, an Orphean Hades to complement the Olympian Mount.

Orpheus takes its rightful place as part of the Boughton landscape, where for the past five years the Duke and his staff and professional advisors have been undertaking what must be one of the most significant landscape restoration projects in the country.

It is rare to find such a sensitively planned scheme, executed to the highest standard and

following exemplary conservation principles. We hope that it may be possible to arrange a visit for members to see both the restored landscape and the new landform during 2010.

- ¹ *The earthwork is named after Orpheus to celebrate its descending form and as a place for music and contemplation. When Orpheus' wife, Eurydice, was killed by the bite of a serpent, he went down to the underworld to bring her back. His songs were so beautiful that Hades finally agreed to allow Eurydice to return to the world of the living, KW*



Jonathan Lovie

The downwards ramp leads to a square reflecting pool, 'fed' by the sping under the steely cube framework sheltering a stone edged rill

PCAN 15: Play facilities

With financial support from Timberplay, the Garden History Society has now published its fifteenth *Planning Conservation Advice Note*, which is on Play Facilities in historic landscapes.

The PCANs are devised to help planning applicants and professionals to assess and mitigate the potential damage that their proposal may have on a historic designed landscape.

The Play Facilities PCAN addresses issues such as the siting and appearance of equipment, as well as ways in which children could be accommodated without formal play equipment.

The GHS PCANs can be downloaded free of charge from: www.gardenhistorysociety.org/conservation/conservation-publications/

Crystal Palace Park

Although not a party to the on-going Public Inquiry into proposals for the future development of Grade II* Crystal Palace Park, we have been following developments at the Inquiry with growing concern.

A comprehensive masterplan for the rejuvenation of what was once among the most important public parks in England has been developed for the London Development Agency over several years. We have supported this plan, despite provision within it for limited residential development at certain peripheral points, because we strongly believe that the plan offers a balanced approach to the future management of the park, and the best opportunity for a generation to secure a positive future for what has become a very sad shadow of its former magnificence.



Hazel Conway

Claremont; the play castle is based on Vanbrugh's belvedere above the Bowling Green, the Wendy house on the pavilion on the island and the shelter hints at the grass amphitheatre. Located near the carpark, cafe and toilets and hidden among the greenery.

One of the major 'heritage gains' within the masterplan would be the reinstatement of Joseph Paxton's axial walk extending from the terraces and the site of the Crystal Palace through the Park. We are therefore alarmed that, despite not participating in earlier consultation on the masterplan, Sport England, a statutory consultee, is now objecting to the plan on the grounds that two synthetic turf pitches should be retained within the park. In our view retention of the pitches would be highly detrimental to the character and special historic interest of the Grade II* registered park and to the character of the conservation area of which it forms a component, and, ironically, to the setting of the Grade II* listed 1960s National Sports Centre. If retention of these pitches prejudiced the reinstatement of the Paxton Walk



A 1930s view up the axial walk from Paxton's Centre Basin towards the Crystal Palace. By then many of the fountains had already ceased working, and the great basins & cascades designed by Paxton had dried up.

this would be entirely undermine one of the key elements of the masterplan.

The GHS has written to the Planning Inspector expressing our support for the Masterplan and emphasising our objections to retention of the synthetic turf pitches.

Photographer Philip Henry Delamotte chronicled the original Hyde Park Palace's construction in

1850/51. To gain a full impression of the Crystal Palace & Park in its 1860 heyday have a look at *Delamottes's Crystal Palace* by Ian Leith, EH, 2005. EH had then recently acquired a portfolio containing some 47 photographic images which are published and analysed there for the first time. It shows much of the contents of this amazing building and the Park setting of which it was an integral part.

conservation notes from our officer in Scotland

Policy & Legislation

Members may recall that in **GHS NEWS 83** we reported that in October 2008 *Scottish Planning Policy 23: Planning and the Historic Environment (SPP 23)* was published. In the interests of simplification and streamlining the Scottish planning system this replaced the former *National Planning Policy Guidelines (NPPG) 18: Planning and the Historic Environment*, and *NPPG 5: Archaeology and Planning*. In terms of gardens and designed landscapes *SPP 23* appeared to be a reasonable document and we were disappointed when a further consultation was launched in April this year to replace *SPP 23* along with 16 other *SPPs* and *NPPGs*, with a single *SPP*. *SPP 23* has been in existence for only six months and has had no time to prove its value or otherwise. The proposed *SPP* is now so simplified and streamlined that policy for all gardens and designed landscapes in Scotland is reduced to two cursory sentences 'Planning authorities have a role in protecting and enhancing gardens and designed landscapes included in the current *Inventory*. The effect of a proposed development on a garden or designed landscape can be a material consideration in decisions on planning applications'.

Readers may be forgiven for thinking that the only gardens and designed landscapes in the country are the 386 included in the *Inventory*. Overall, policy for the historic environment is minimal, especially when compared with that laid out for the 'Natural Environment', where both the value of National and Local Designation is recognised within the planning system. We have now submitted our comments and requested that

policy should be reinstated to that set out in the existing *SPP 23*, recognition should be given to Regional and Local sites as well as the Nationally Important, and the role of the voluntary sector in heritage protection acknowledged.

Major Planning Consultations

Despite the economic downturn, 2009 has seen several major development applications arriving in the office on which advice is being sought. These have included the construction of new university campus buildings and housing at **Craigie House**, Ayr; the restoration, with the help of enabling housing, at **Lathallan House**, Falkirk; and the construction of the **Replacement Forth Crossing**, between Edinburgh and Fife.

At Craigie (*below*) we had no objections to the principle of the current application, locating a major new teaching block in the Council's derelict



Alison Allgrian

horticultural centre, formerly the walled garden of Craigie House, considering it would have minimal impact on the A-Listed house. Our concerns arose from the potential impact of the overall campus proposals on the designed landscape, particularly the loss of policy woodland to new buildings, car parking provision and access roads. The policy woodlands are currently in very poor condition, largely due to the ravages of Dutch Elm Disease. It is important that this problem is addressed now and a management plan put in place to renew and rejuvenate the woodlands so that they remain the characteristic feature of this estate on the banks of the River Ayr. They are the ‘glue’ that will eventually hold this development together, and without them there is a danger that the new campus development becomes a collection of unrelated buildings of varying architectural styles strung out along the river.

We welcomed the proposed restoration of Category B-Listed Lathallan House (formerly Laurence Park) and stables which are now derelict, and accepted that some limited enabling housing may be necessary to fund the work. However we had grave concerns over the location and style of the houses proposed. We considered that the urban news-style development immediately adjacent to Lathallan House totally inappropriate for such a sensitive location, within the immediate setting of a B-listed building and in a rural location. In addition, the six houses proposed for the walled garden appear to be inserted into the garden walls, again unacceptable. The garden is an unusually curved structure, also B-Listed, currently intact, and such damage must not be allowed. Yes, the designed landscape is very degraded, but a sensitive restoration project with some enabling housing in

the peripheral landscape is still possible.

Early in 2009 the revised alignment of the Replacement Forth Crossing (the new Forth Road Bridge) was unveiled. The addition of further access and exit slip-roads to the west of Queensferry may prove to reduce the potential impact on **Dundas Castle** and its designed landscape but are in danger of impacting further on **Hopetoun House**. Other designed landscapes which may be affected to a lesser extent by the development are **Dalmeny** and **Newliston**, and we await further details of the finalised proposals.

Pulhamite at Ross Hall, Glasgow

In May, we were pleased to support the formation of a ‘Friends of Rosshall Park’, the park being one of only five sites in Scotland known to contain artificial rockwork by James Pulham & Son. At their inaugural meeting Christopher Dingwall, the Society’s Honorary Research Adviser for Scotland, gave a short talk on the history of Pulhamite and the significance of Rosshall.

Ross Hall, built by James Cowan of Hawkhill in 1877 to replace an earlier house, stands to one side of an extensive landscape park, first laid out in the 18th century within a meander bend on the White Cart Water, south west of Glasgow.

In the 1890s James Pulham & Son were commissioned by Cowan to build a rock garden, comprising an artificial lochan with an island and subterranean boathouse (*below left*), flanked by two substantial areas of Pulhamite rockwork including a sunken pool, ravine, rustic arch, cave, grottoes, bridges and waterfalls (*below right*). The rock garden and lochan, planted with ferns, alpine and aquatic



Alison Allighan



Alison Allighan



by kind permission of Dollar Museum

Cowden Japanese Garden; Kasuga and snow-scene shape lanterns, stepping stones, and Korean [sic] costume, an image made by Miss Christie, 1909(?)

plants, and surrounded by trees and shrubs is accessed by a path network.

The house and garden remained in private hands until 1948 when they were acquired by Glasgow Corporation. While the grounds became a public park in the 1960s, the mansion house served as a college for a time, before becoming a private hospital. The Pulhamite rock garden, now Category B-listed in its own right, remains in fair condition but is beginning to suffer from frost damage, tree roots, weeds and vandalism, so is in need of restoration work to prevent further deterioration. Although regular maintenance of the park is undertaken by teams from the council's Land Services division, it does not have its own dedicated staff.

The Friends of Rosshall Park will provide an opportunity for the local community to work the City Council to improve the quality of the park. Since the inaugural meeting a planning application has been lodged by the Council seeking permission to undertake specialist repair works to the rock garden.

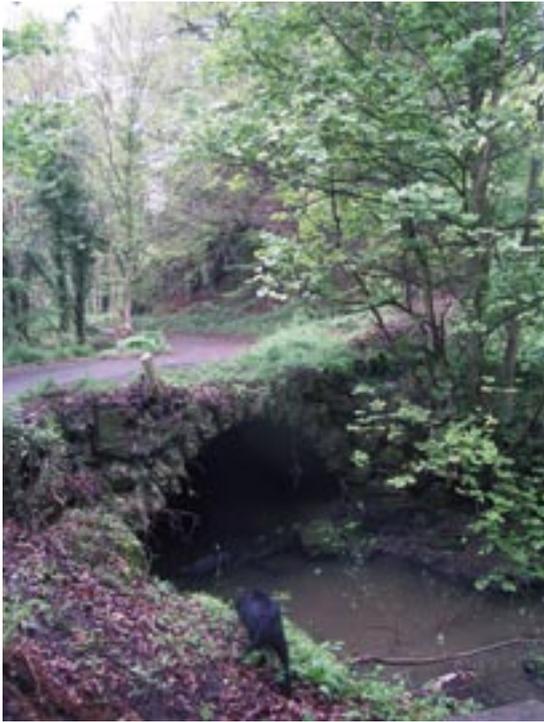
We hope that with the proposed restoration of the site it may become more widely recognised as one of Glasgow's garden heritage gems and that it may even merit consideration by Historic Scotland for inclusion in the Inventory.

Cowden Japanese Garden, Dollar, Clackmannanshire

Following on from our visit last November we returned to the Japanese garden in late spring to assess the level of survival of some of the ornamental planting, with foliage and flowers more evident. Overall it was concluded that, apart from a few individual specimens of Acer, Rhododendron and conifers, very little of the original planting has survived. However, with the good photographic record of the garden, a series of vertical aerial photographs recording changes in the garden from the mid 1940s to the end of the 20th century, and with Sir Robert Stuart's personal memories of the garden, it should be possible to reinstate some of the general layout and planted features of the garden. We are hoping to meet him again later this month (August) to discuss future management and the possibility of a limited restoration project. Hopefully this will provide a framework within which some of the more detailed elements may be restored in the future.

Valleyfield, Fife

At the request of members of the local community, we recently visited the remains of the only known



Alison Allighan

Valleyfield Ornamental Carriage Drive & Rustic Bridge along the Bluther Burn (sorry about the dog, he always gets in the way! AA)

garden designed by Humphry Repton in Scotland, at Valleyfield in Fife. The house was abandoned in 1918 and subsequently demolished, but remnants of the designed landscape which survive include the picturesque carriage drive with rustic bridges along the Bluther Burn, and remnants of the walled flower garden and ornamental canal.

Much of the landscape is now owned by Fife Council and maintained as a Community Woodland, local volunteers being assisted by the Fife Ranger Service. The woodlands along the Bluther Burn are probably much as Repton envisaged them, mixed deciduous cover left to the management of nature, if a little untidier and demonstrating the classic urban fringe problems of vandalism and rubbish dumping. Valleyfield has had a sorry history over the 20th century but now has an enthusiastic group of local volunteers keen to undertake further improvements to their local landscape, including clearing out the canal and beginning restoration work on the flower garden. Over the next few months we shall be assisting them as much as we can in their efforts to secure a future for this landscape.

*Alison Allighan
Conservation Officer, Scotland*

agenda
a roundup of what's going on in garden history, parks and gardens

Reflections on 'A Brazilian Odyssey'

Dr Jill Raggett (Reader in Gardens and Designed Landscapes, Writtle College) reports on the GHS Tour of the Gardens and Landscapes of Roberto Burle Marx in March 2009. This is a personal account of the tour and reflects her experiences and reactions as one member of a party fortunate enough to travel to Brazil, not a learned article on the career and works of Roberto Burle Marx.

On the 15 March 1982 a farsighted horticultural lecturer took an enthusiastic group of horticultural students to hear Roberto Burle Marx talk at the Royal College of Art in London; I was fortunate enough to be one of those students. What a character was revealed at that lecture, a man with a passion for his subjects; humanity's need for plants in an urban setting, the role of the endangered

Brazilian flora and the value of artistic and design skills to produce stunning landscapes or, as my notes from the lecture records, his statement 'indiscriminate planting makes a salad'. His lecture awakened me to the role Burle Marx had played in creating a landscape design style for Brazil, prior to this my knowledge of South America had resulted from a study of Brasilia at school; how strange it had seemed, this need to create a capital city in the middle of a continental sized country. Though considerable time had passed since these events it only took a glance at the **GHS NEWS** to know that the 'Brazilian Odyssey' offered the opportunity of a lifetime. My cheque was in the post!

Modern air travel whisks one around the world

so fast, one minute drinking tea to pass the time in the departure lounge at Heathrow the next minute viewing Rio de Janeiro from the top of Sugar Loaf Mountain. The city of Rio is one of contrasts, vertical sky scrappers jostle for space between the rounded mountains and the sweeping golden beaches with their adornments of Burle Marx's black and white mosaic pavements. It took me a day or two to come to an accommodation with this vast sprawling city, the luxury of the hotel district that faces the blue sea and the poverty of the sprawling *favelas* that climb up the encircling mountains.

Jeff Sainsbury had devised a programme that would reveal the Burle Marx's work in a structured way; the sites visited, his own considerable expertise, along with the skills of a local tour guide to help with cultural and language issues, and an expert associated either with the Burle Marx Office or with the management of the gardens and landscapes being viewed. There was no shortage of people to question when one wished to know more, or discuss a specific issue.

The roof garden of the Ministry of Education and Health in Rio was created to integrate with Rio's new Modernist architecture of the late 1930s, with advice from Le Corbusier. The garden showed Brazil a new way to landscape, far removed from the formal constraints and plant preferences of the colonial style. It seemed like a dream to be walking in this space under the watchful eyes of the security men (such staff were our constant companions at most sites and formed a visible reminder of the dangers faced by both the properties and the visitors).

Our visit to Copacabana beach allowed me to begin to appreciate the boldness and extent of the Burle Marx vision for public landscape; the mosaic work of abstract art laid out under the feet of pedestrians. Burle Marx considered it an artwork for the city but sadly that intension seems only partly recognised, and one wonders if a conservation management plan is in place to carry that vision forward into the future? Repairs to damaged areas seem poorly executed and drain covers were not refitted to the correct orientation for the design. Visits to other public landscapes in Rio with failing fountains, poorly maintained planting and new additions such as poorly sited litter bins all demonstrated that the integrity of these landscapes are being lost. However, at sites such as Pampulha, in Belo Horizonte, there were

signs that the public landscapes of Burle Marx had champions, and were receiving recognition and some restoration.

Sitio provided a chance to place the designer in the context of his home; the complex of his house, studios, garden and plant nursery. This was further enhanced by the company of Roberio Dias, the Director of the Sitio and former colleague of Burle Marx. Roberio remained with us during our time in Rio and provided both valuable insights into the pressures the various landscapes faced and personal reflections on the character of the designer. Burle Marx considered his garden as a laboratory where ideas could be explored, especially a place for experimentation with plants he had found on his expeditions to collect specimens from the various habitats in Brazil. He was constantly changing his garden as he experimented with new plant species to create a range of plant associations, a challenge for those who now have responsibility for this special place.

At the Sitio large trees gave dramatic performances, with vast trunks and buttress flairs, whilst providing shade for the lower storey. Beneath



Malcolm Reggert

Stairway at Sitio, Burle Marx's own garden



Jill Reggett

Red foliated Iresine 'flows' under the Edmundo Cavanellas Residence (1954), Petropolis

the trees' canopies, abstract patterns were created in groundcover plants with tiers of foliage of other species rising through them; these plantings show the need for skilled gardeners with an appreciation of the required aesthetic. Being the tropics there is no specific season for leaf fall, sweeping takes place on a daily basis, a time consuming activity. Though the Sitio is owned by the State, the funding for ongoing repairs and maintenance have become mired in bureaucracy and there was none of the commercial enterprise seen in gardens open in Britain; the opening of a small book counter to sell publications to eager GHS members was a major undertaking, as it was lunch time!

Private gardens made for the wealthy elite of Brazil allowed Burle Marx to create small gems of design often flanked by the tropical forest he wished to retain or reinstate. The gardens he created were at the same time artworks, places of relaxation, statements of prestige and a negotiation with the surrounding landscape and tropical vegetation. Many of these places were very much appreciated by their owners and were examples of meticulous

maintenance that a public landscape would struggle to attain. At the Edmundo Cavanellas Residence (1954) now the Gilbert Strunk Residence, a river of red foliated Iresine appeared to flow under a 'suspension bridge' created by an Oscar Niemeyer house placed in the bottom of a valley. At this property a dedicated gardener cares for the grid pattern of plain and variegated grasses, once a week using the equivalent of a billhook to separate their root systems as the grasses try to merge into each other. These gardens demand rigorous maintenance to ensure the designer's vision is retained. A scene that often appears so natural, as at the Mangrove Fazenda, a dream of a garden, is full of detailed care, such as the removal of foliage obscuring the low level flowering of a ginger. In many of the gardens the atmosphere was enhanced by a welcome glass of freshly prepared fruit juice served by a butler, and at the wonderful Vargem Grande Fazenda GHS members participated fully in experiencing the garden by using the Burle Marx swimming pools created as the finale to a series of water gardens; one of my favourites in both its location in the rolling

countryside and the interesting range of viewpoints created within a relatively small design.

Our tour ended in Brasilia, a city in thrall to Modernist architecture, where Oscar Niemeyer wishes his amazing buildings to rise unadorned from the ground. Aided by an exceptionally knowledgeable local guide we explored the city's planning, architecture, politics and culture. Visits were made to a number of Burle Marx landscapes but some of the final ones seen gave an excellent summary to the possible survival of the works of Burle Marx. At the Belgian Ambassador's house the party was made welcome and saw the remnants of the designer's work that are slowly being lost under new layers, while the following morning we saw restoration work underway at the garden created for the Ministry of the Army. I was trying to decide how accurate the Brazilian Army would be in such an undertaking when a team from the Burle Marx Design Office accompanied by a number of people



Jill Raggett

Hanyoshi Ono, a senior partner of the Burle Marx Design Office, in the Garden for the Ministry of the Army, Brasilia, discussing its restoration with the military

in uniforms appeared clutching plans and walking through the landscape. It occurred to me that if ever humanity comes to its senses and declares 'World Peace' there will be no shortage of gardens for the military to restore.

Roberto Burle Marx was a man who liberated landscape design in Brazil. Of the remarkable designed landscapes I saw it was quickly apparent that, as with so many gardens, the legacy of the designer lies with the aesthetic appreciation and practical skills of subsequent gardeners as well as the vision and budgets of landscape managers.

The tour proved to be all that it promised and much more, which was due to the incredible planning and skills of Jeff Sainsbury, excellent local guides and the landscape professionals who joined us. My fellow travellers all had much to add to the experience and my understanding of the gardens.

To see more of the remarkable designs of Burle Marx visit www.mraggett.co.uk/index.htm.



Malcolm Raggett

Garden for the Ministry of the Army (1970), Brasilia

Circe in Sampierdarena?

by *Alix Wilkinson*

The GHS tour to ‘The Two Rivieras’ organized by Robert Peel and Charles Boot, visited an amazing grotto created by Galeazzo Alessi (1512–72), in a garden belonging to nuns in Sampierdarena, west of Genoa.¹ Professor Lauro Magnani, our guide to Genoese gardens, has written that the animals represent ‘wild nature’,² and the whole design is an ‘interpretation of nature along scientific, magical and literary lines’. Some of the ‘literary lines’ are to be found in scenes from Ovid’s *Metamorphoses*,³ which emphasize the ‘transforming power of water’. It struck me that these ‘literary lines’ could be further extended into the overall design of the grotto. It is an island, surrounded by caverns, inhabited by smiling animals,⁴ which makes one think of Circe’s island, visited by Odysseus. Here, after a little bother, when Circe turned some of his sailors into pigs, but soon restored them to human form, Odysseus and his shipmates were feasted for a year in palatial surroundings ‘On sides of meat and drafts of heady wine’.⁵

Circe’s animals were cheerful creatures (*below*). The sailors found:

‘Mountain wolves and lions were roaming round the grounds, ...

But they wouldn’t attack my men; they just came pawing

Up around them fawning, swishing their long tails, ...

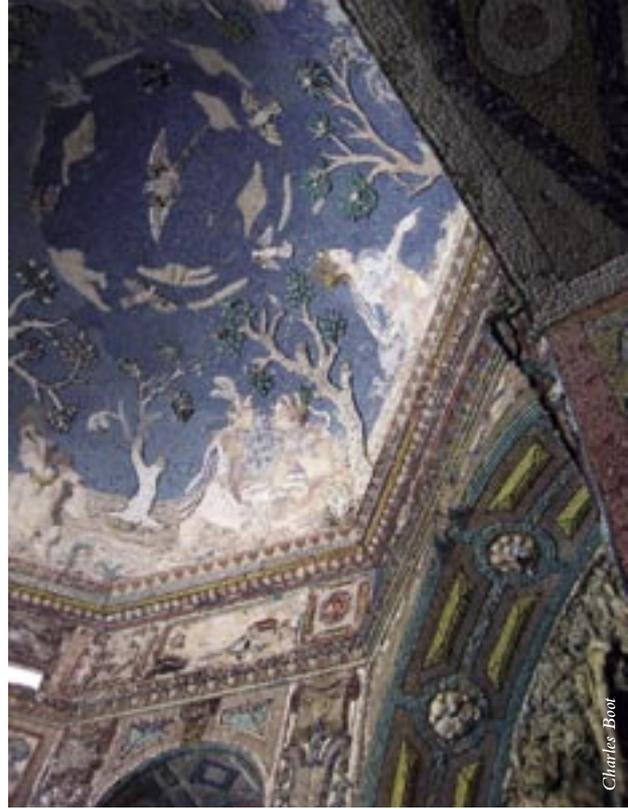
Nuzzling around my men — lions, wolves, with big powerful claws.’⁶

When Circe discovered her magic did not work against the protection provided Odysseus by the god, Mercury/Hermes, she became Odysseus’ lover, and bore him a son, Telegonus.⁷ After this romantic interlude, she agreed to let him leave her, and told him how to avoid the whirlpool of Scylla and Charybdis, and get past the Sirens, without being lured by their songs onto rocks. So, she qualifies as a friend to sailors.

Odysseus was something of an inspiration for merchants, who built their palaces in Genoa. Some decorated their homes with frescoes representing scenes from the *Odyssey*. ‘The ‘Return of Ulysses’ was painted in the Palazzo Grimaldi (now



A cheerful lion sits below the dome



The dome showing the transformations from Ovid³

Meridiana),⁸ and there was a Ulysses cycle in the Villa della Peschiere.⁹ Polyphemus, who was blinded by Ulysses (Odysseus), features in the decoration of the Fonte Doria.¹⁰

The interpretation, of the design of the grotto Pavese suggested here, depends on the expression on the faces of the animals, and on the island inside the grotto, for Circe’s palace was on an island. Alessi made an island, with a rustic grotto, in Adamo Centurione’s park at Pegli, but the island was free-standing in a lake.¹¹ He made another freestanding island outside the grotto at the Fonte Doria.¹² The grotto Pavese was probably constructed to celebrate the marriage of Camillo Pavese with Maria Doria in 1594.¹³ On that occasion there may have been a banquet for the couple.¹⁴ The grotto was a marvel, and could lend itself to many interpretations, teasing the guests who were invited to see it.

1 Madri Pie Franzoniane. Lauro Magnani, in *Journal of Garden History*, vol 5:2 (1985), p153 note 34.

2 Lauro Magnani, ‘L’uso d’ornare I fonti’: Galeazzo Alessi and the construction of grottoes in Genoese

- gardens' in *Journal of Garden History*, vol. 5:2 (1985).
- 3 But they have another significance, which is to show the results of uncontrolled lust: Actaeon was turned into a stag for peeping at Diana bathing; Salamacis was joined forever to the unwilling object of her desire, Hermaphroditus; Cyane wept herself into her pool because of Pluto's rape of Persephone.
 - 4 Plan: Magnani, *JGH*, (1985) fig. 14. p147, and Lauro Magnani, *Il tempio di Venere. Giardino e Villa nella Cultura Genovese*. Genoa: Sagep, 1987, p90, fig. 110, from Joseph Furttentbach, *Neues Itinerarium Italiae: In welchem der Reisfende nicht allein gründlichen Bericht durch die herzlichste namhafteste örter Italiae fein Reiß wol zubefiellen: ... Alles auß eygener vieljähriger Experientz zusammen gebracht...*, Ulm 1627.
 - 5 Robert Fagles, *Homer. The Odyssey* Trans. Introduction and notes by Bernard Knox. New York: Penguin, 1996, Bk 10, line 516.
 - 6 Fagles, *Homer. The Odyssey* Trans., p237. Bk 10, lines 230–40.
 - 7 Jane Davidson Reid, ed. *Oxford Guide to Classical Mythology 1300–1990s*. Oxford: Oxford University Press, 1993.
 - 8 By Luca Cambiaso 1527–85, Jane Turner ed. *The Dictionary of Art*. London: Macmillan, 1996, Vol 5, p455.
 - 9 By Giovanni Battista Castello, F. Rossi, in *Allgemeines Künstler Lexikon. Die Bildenden Künstler aller Zeiten und Völker*. Band. 17, München, Leipzig: K. G. Saur, 1997, p207.
 - 10 Magnani *JGH*, 5 (1985), p139.
 - 11 Magnani, *Il tempio di Venere*, p65, fig 69.
 - 12 Now in Via Pagano Doria. Magnani, *JGH*, p138, fig 3.
 - 13 Magnani, *Il tempio di Venere*, p90.
 - 14 A banquet in front of the grotto is recorded: Lauro Magnani, 'Bourgeois and Aristocratic Cultural Encounters in Garden Art, 1550–1850', in *Dumbarton Oaks Colloquium on the History of Landscape Architecture*, vol 23, ed. M. Conan. Harvard University Press: Washington D.C., 2002, p26.

Bonnington House & Jupiter Artland

The first encounter with Jupiter Artland is dramatic: soon after passing through the front gates, the driveway winds through the Charles Jencks landform 'Life Mounds' (*right*). On arrival at the house we were welcomed by Robert Wilson, who with his wife, Nicky, have been responsible in recent years for the restoration of the house and garden, and the vision driving the Jupiter Artland project.

Christopher Dingwall's research has yielded fascinating information on the designed landscape here and he provided a helpful summary and copies of relevant maps. The doocot and sundial are C17th and significant traces remain of the compact formal landscape from the early C18th. The owners have restored several elements of the landscape, including the ha-ha and the easterly axial vista. It is hoped that in future such information will be made available to all visitors.



Christopher Dingwall

We started in the partly walled east garden, which is not normally open to the public, and primed with this introduction, we had the afternoon to explore the landscape at leisure. The artworks by Ian Hamilton Finlay, Andy Goldsworthy, Antony Gormley, Anish Kapoor, and others are set in woodland. My favourite was certainly the wonderful 'Stone House' by Andy Goldsworthy, set in a clearing of Gala Hill Wood, its floor the exposed underlying bedrock, all soil removed, lit (at a low level) by the small square openings in each gable.

We took breaks for lunch at the café in the Steadings and also to visit the Gallery and excellent bookshop. Another aspect of this exciting project is that the Trust is committed to using the landscape and art as an educational resource for schoolchildren. Altogether a very successful visit and special thanks to Robert Wilson, Christopher Dingwall and Sue Hewer.



Christopher Dingwall

Andy Goldsworthy's Stone House; open the door to discover that there is 'nothing' inside

Niall Manning

See also: www.jupiterartland.org

Historic Garden & Heritage Horticulture Qualifications

Now is the time for students to sign up for the foundation degree course in 'Historic Gardens & Heritage Horticulture' at Hestercombe Gardens. This, the first course of its kind, was launched only last year, in conjunction with University Centre, Yeovil and with validation from the University of the West of England. The first tranche of students have had a rewarding year, and Hestercombe looks forward to a new batch of interested students in 2010.

The course is aimed at volunteers already working for organisations such as the National Trust, the Royal Horticultural Society and historic private gardens open to the public. A wide range of people involved in heritage horticulture were consulted in drawing up the course, including private owners, garden trusts, public and voluntary organisations and in particular the National Trust in order to meet their specific needs. The course will run in the glorious surroundings of Hestercombe, which itself boasts gardens spanning three different periods of history encompassing the eighteenth century landscape style, the Victorian era and the famous Edwardian garden designed by

Lutyens and planted by Gertrude Jekyll, and has had a long relationship with the GHS.

Course Director, John Horsey, from Yeovil College, is delighted that the first year of students found the course so useful and is looking forward to the new intake of students in 2010: 'In my many years of experience in this sector, I have realised that there is a lack of appropriately trained staff in the historic gardens area. The main advantage of this qualification is that it is directly relevant to the industry, having been developed in full consultation with many people involved, so both students and employers will benefit.'

The foundation degree will run on a module basis, part time, one day per week (Monday) for three years. Year One modules include: heritage parks and gardens, historic garden styles (post-1700), non-woody plant knowledge and plant management and protection. Year Two modules include: historic use and development of walled and kitchen gardens, historic garden styles (pre-1700), industrial work experience. Year Three modules cover: business management of Heritage gardens and parks, conservation of historic gardens and buildings, ecology and conservation plus a research project.

Chief Executive of the Hestercombe Garden Trust, Philip White (and former GHS Council member) is delighted that this new degree is proving so popular: 'By addressing the area of historic gardens and heritage horticulture, this exciting new degree will be filling a gap in this area of horticultural education. It will provide an invaluable background for people working in these particular areas.'

A one year BTEC National Award in Horticulture is also being run at Hestercombe, taught in a series of units which are assessed through a series of assignments and practical projects, not examinations. It covers 6 units with specialisation in design, amenity horticulture and heritage horticulture and will appeal to anyone from keen gardeners wanting to learn more, to those contemplating a career in horticulture.

To register your interest please contact the course director, John Horsey: 01935 845 335 or 07811 446 682, or Hestercombe Gardens, Sally Bennett: 01823 413 923. The next course starts in January 2010. Further courses will run consecutively.



Hestercombe Garden Trust

Students working with one of Hestercombe's garden team below Lutyens' pergola

The new Centenary garden, University of Bristol



Artist's impression: Katie Wallis

University of Bristol

Professor Tim Mowl, former GHS Council member, has overseen the creation of a new public garden for the University of Bristol, to mark its centenary this year. The garden was designed by Anne de Verteuil (*right, in the garden*) and opened by former GHS President Sir Roy Strong at a special ceremony on Friday 8 May.

At the base of the Wills Memorial Building it occupies a pivotal position at the top of busy Park Street, making a graphic link between the city and the University. The existing green next to the Wills Tower was already used informally in good weather, and the new garden takes advantage of its central position to act as a space where people can sit and relax, talk together, study or read.

Anne de Verteuil's design responds to the scale and presence of the building by being strongly architectural and geometric. The main surface is grass, but Pennant stone paving on the Wills Tower and Park Street sides adds formality to the garden's entry points. Parallel with Park Street a row of

clear-stem sweet gum trees, *Liquidamber styraciflua* 'Worplesdon', gives the garden a sense of enclosure and privacy, while still allowing views from street to garden and from garden to street. Large, clipped cubes of yew, *Taxus baccata*, and hawthorn, both the native *Crataegus monogyna* and the rarer, winter-flowering *Crataegus monogyna* 'Biflora' (also known as the Glastonbury Thorn), are arranged to reinforce the building's main axes, and to break up the internal space creating more intimate areas for seating. A magnolia tree (*Magnolia denudata*) planted off-centre will, in time, mature into a beautiful, low-branching specimen with a picturesque outline and spring flowers.

Sarah Stewart-Smith and Peter Martin, who work near Redruth in Cornwall, have carved an inscribed Cornish slate tablet, recording the laying out of the centenary garden. Massive 'green' oak benches have been commissioned from Martin Nichols, a local craftsman based in Radstock.

The Mysterious Joseph Heely

by Sandy Haynes

In 1777 R. Baldwin of Pater-Noster Row, London published a guide book to the three great West Midland gardens of the mid-18th century entitled

Letters on the Beauties of Hagley, Envil and The Leasowes with critical remarks and Observations on the Modern Taste in Gardening by Joseph Heely. In an



Sandy Haynes

The Ruin or Sham Castle at Hagley, designed by Sanderson Miller (1748–50) ‘so masterly is it executed to deceive; for in reality, it is nothing but a deception, designed, and raised here by the late noble possessor; and though on the nearest approach, it maintains the face of having been, some centuries ago, strong and formidable, it is a modern structure, intended, not merely [sic], as an object only, to give a lively consequence to the landscape, but for use, being a lodge for the keeper of the park.’ — Heely 1777

Advertisement in the front of the book he writes that he had published some time ago a concise description of the three gardens ‘merely as a companion to those celebrated recesses’, but then complains that although his writings have been well received many others have plagiarised them and that the time has come for ‘an edition on a more extensive plan.’

In 1982 a facsimile was made from a copy of Heely’s book in the Yale University Library and published by Garland, New York. In the Preface, the editor John Dixon Hunt writes that ‘Nothing

is known of Heely. I suspect that he may have been a local clergyman or small landowner, intimate with these three gardens to write with knowledge and affection of them.’ On the second statement he appears to be correct.

Joseph Heely’s Will is in the Public Record Office at Kew ref. PROB 11/1327 file ref 424 and together with other documents relating to him are in the Birmingham City Archives give a glimpse into the life of this man. The Will was written on 19th March 1798 and was proved on 1st July 1799.

It is *possible* that he was the son of Richard Heely of Birmingham, then in the County of Warwick who was a gunsmith and was one of at least seven children left with an annuity of twenty pounds a year when his father died in 1770. A few years previously he, and Thomas Russell an ironmonger of Birmingham, had taken a lease on Moseley Hall in Kings Norton to the south of Birmingham just off the Alcester Road. When Heely leased it in 1766 from the Greaves family it was an elegant, quite grand property in the neo-classical style, built in 1632. The house was later rebuilt after a fire started in the Birmingham riots of 1791 and is today part of Moseley Hospital. In the lease Heely is referred to as Joseph Heely Esq. of Kingsnorton.

Kings Norton is only about 8 miles from The Leasowes, and Hagley is about three miles further on, which would have made them easily accessible by horse or carriage for a day trip. The fact that he banked in Bewdley and asked to be buried in Areley Kings suggests that in later life he may have moved west, nearer to Envile.

Joseph seems to have been close to his brother Samuel whose children were to be the chief beneficiaries of his Will. He chose his ‘beloved niece’ Harriet Justice as the executrix and left her ‘all my goods whatsoever with all plate jewells &c &c’ and to her husband Richard ‘all my fishing tackle.’

Joseph appears to have remained a bachelor all his life and was looked after by a housekeeper named Mary Gilbert. She is described in his Will as being ‘so good and so honest in the service she gave me.’ His bequest to her was certainly in excess of what most servants could expect from their masters. Mary was left £100 in lieu of any outstanding wages due at the time of his death ‘to be paid from out of the cash I have now lying at the Bank of Roberts, Skey & Co at Bewdley’ or if that was insufficient from the rent of some houses in Birmingham. He asks



Sandy Haynes

The Doric Portico at Enville, designed by Sanderson Miller (1748–50).

‘This building is well adapted to the place, standing on the verge of a wood that expands itself over the hills behind, and forming as it sweeps on each side down the valley, a deep concave of an open sloping lawn, shut in at a considerable distance by a detached airy grove, over which the distant country forms a busy, entertaining prospect.’ — Heely 1777

Moor Street Station and are now a car park. The properties were left to his brother Samuel for the rest of his life and then he asked that they be sold and the money from them was to be divided between Samuel’s three children, Harriet, Thomas and Elizabeth.

Joseph’s final request was that he should be buried at the east end of Areley Church. The parish register for Areley Kings in Worcestershire states that ‘Joseph Heeley of Stourport of Kidderminster was buried 31st March 1798 by me Geo. Hulme.’ The Church was largely rebuilt in 1885 and although the Rector made a record of the tombstones some had been so worn down that they were illegible. Maybe one of those belonged to Joseph, for despite an extensive search with the church archivist there is nothing to find today.

Mary Gilbert to accept all his clothes, two pairs of blankets and sheets, the ‘old leather chairs and common table with most sort of kitchen furniture’ and anything else that his niece Harriet did not want.

Heely owned houses in Park Street and Freeman Street in Birmingham which were just to the north east of what is now Birmingham

Festival of Britain, South Bank: showcase for landscape architects

by John Thompson

The spaces around the buildings of the South Bank Exhibition provided the opportunity for innovative ideas of Landscape Design to be tried out. A formal Beaux Art approach based on the axial cross avenue, the round-point, and vista, was the method previously favoured for exhibitions. The South Bank represented a complete departure from this tradition, and incorporated 18th-century Picturesque theory, an idealized response to nature. The landscape was composed of carefully contrived sequences of concealment and disclosure. The visitor was in consequence rewarded by subtle surprises and dramatic contrasts along the way around the site. Fortunately a team of talented and extremely enlightened Landscape Architects were on hand to implement their new ideas.

The naturalistic approach to Landscape Design is probably England’s most important contribution



Peter Sheppard

‘The restful green of the planting, the simple shapes of the boulders & the smooth waters make no demands on temporarily exhausted sightseers.’ The Unicorn restaurant

to the visual arts, and the informal tree planting, the use of water, and of natural walling and paving throughout the South Bank illustrate this preoccupation. The 17th- and 18th-century pleasure gardens of London such as Vauxhall and Ranelagh with their mechanical devices and contrived novelties, were also a strong influence, together with the Tivoli Gardens in Copenhagen, which has maintained the tradition of the pleasure garden. The modern movement, with its strong emphasis on function, had not been adopted with enthusiasm in Britain; it is understandable therefore that Scandinavia was a significant influence, where the siting of buildings in a natural setting among rocks and woodlands, fitted happily with the picturesque tradition.

The landscape of the South Bank was conceived as being part and parcel of the architecture. Architects and Landscape Architects worked as a team under Sir Hugh Casson, Director of Architecture to the Exhibition to create a consciously designed townscape in the informal English tradition. H.F. Clark, assisted by Maria Shephard, was landscape consultant to the Festival Office for the whole site. Peter Shephard was landscape architect for the area downstream of Hungerford Bridge; upstream, the Concourse area, was by H.F. Clark and Maria Shephard, and the rest by Peter Youngman.

The majority of space between buildings was paved to accommodate crowds of up to 75,000 in a day. Backwater spaces, off the major circulation areas, were provided for sitting and resting, and there were only a limited number of enclosed gardens. Yorkstone was the main paving material with cobbles and loose pebbles as a textural contrast and gentle deterrent. Hexagonal concrete paving was frequently used and became an iconic element.

The Moat Garden by Peter Shephard, next to the Homes and Gardens Pavilion, with a tented tea restaurant stood on a terrace surrounded by a moat planted with water lilies and other aquatic plants. Across the moat, a picturesque shore combined Westmorland boulders and pebbles with richly textured trees, shrubs and herbaceous plants. Plants included *Betula*, *Rhus typhina*, *Catalpa bignonioides* as a background to herbaceous plants such as *Polygonum sacholinense* (?), *Crambe orientalis* (?), *Macleaya cordata* and *Rheum palmatum*; strong architectural plants of the type so well illustrated by the famous architectural draughtsman Gordon

Cullen. A wide stone edge separates the diners from the moat, providing a smooth contrast to the multi-textured backcloth of planting and boulders.

The garden of the Regatta Restaurant by H.F. Clark and Maria Shephard was in a well, surrounded on all four sides by the building and its stairs and roof decks, and overlooked by an open-air bar at ground level. The boundary was formed by a low balustrade, in the top of which was a row of slate water basins with little fountains. The planting area was curvilinear in outline, the planting being predominantly shrubs and herbaceous, such as *Senecio greyi* (now *Brachyglottis* 'Sunshine'), *Ligularia clivorum* (now *L. dentata*), Azaleas & Iris, with some bedding. Much of the ground was covered with water worn pebbles and boulders. A sculpture by Lynn Chadwick formed a focal point, and the fluid form of the planting was emphasised by the surrounding water. The garden by Peter Youngman surrounding the Royal Pavilion is more formal in character than the two previously described. Though small in area it was contained by a belt of Rhododendron and other shrubs. An ingenious disposition of circular beds, edged by paving, makes the lawn area appear to be larger than it actually is. H.F. Clark and Maria Sheppard created the illusion of a primeval forest in a narrow space, between the back of the



Peter Shephard/Architectural Press

'... the rectangular design echoes the ingenious motif of the wall behind in colour and shape. At the same time the delicate growth of the bamboos, so soothing to the eye, is enhanced by the contrast with the vigorous wall pattern.' Gardens alongside the Homes & Gardens pavilion looking towards the Festival Hall and Shot Tower

People of Britain Pavilion, and the vast brick wall of the railway bridge. *Betula*, *Dicksoniana* and *Arundinaria* formed the canopy planting with *astilbe*, grasses, ferns, and ivy as ground cover.

The use of York stone, and of natural stone on the flanks of buildings throughout the site, created an overall sense of continuity and identity. The mushroom lamps, the circular concrete planters by Maria Shephard, and the ubiquitous Antelope chair by Ernest Race, with its elegant steel rod frame, painted plywood seat and ball feet, animate and enliven the spaces. Sculpture made an enormous contribution to the landscape, and the cigar shaped *Skylon* by Powell and Moya dominating the site became a symbol of the Festival with its light elegant design. Murals were also extensively used, and the Ceramic mural by Victor Pasmore on the Regatta Restaurant, and Ben Nicholson's at the entrance of the South Bank were especially striking. Artists benefitted enormously from the Festival and as a result of the exposure they achieved, many New Towns and Town Centres featured works of art.

The Landscape of the South Bank demonstrated the significant contribution landscape architects could make to public spaces. New Towns such as Basildon Stevenage, and Harlow employed teams of landscape architects, that took on board

many of the ideas for paving planting and water. Rayner Banham, the architectural correspondent, who was somewhat critical of the architecture of the Festival of Britain, calling the style flimsy and effeminate, was enthusiastic about the landscape and wrote, 'Of all that was designed and done, it was one of the great triumphs of imaginative professional skill at the Festival. It was probably more truly English, and more genuinely innovative than much else that was more loudly praised at the time, and more thoroughly forgotten since.'

Before the Festival of Britain Landscape Architects were mainly influenced by the Arts & Crafts Tradition, and the horticultural approach advocated by Gertrude Jekyll was dominant. After the Festival, Landscape Design veered away from gardening, and concerned itself more with connecting to the natural landscape, and ecology. The lesson of the South Bank was the value of a multidisciplinary approach working together as a team. Architects, Engineers, Landscape Architects, and Artists, pooled ideas, and shared a common vision. The success of the Festival Landscape was the result of the extremely high quality of the Landscape Architects that contributed, under the enlightened guidance of Sir Hugh Casson.

Photos and captions are taken from *The Things We See 7: Gardens*, Hurtwood & Jellicoe, Penguin, 1953

Ha-ha Invisible Once Again at Tring Park

by Francesca Greenoak

Tring Park, Hertfordshire, was built in the 1690s to a design by Christopher Wren. A later owner, in banking, brought the house into fashion and turned the formal gardens into a Georgian landscape park. It is possible that a ha-ha was incorporated into the parkland at this period but the ha-ha as we now see it was more likely made by the Rothschilds who rented the house from 1838 and then owned it from 1872 when it was bought by Lionel de Rothschild as a wedding present for his son Sir Nathan Mayer de Rothschild. The family lived there until 1935, and the house was used by the bank NM Rothschild & Sons during the Second World War. Then in 1945 The Arts Educational School (now Tring Park School for the Performing Arts) moved into Tring Park.

The extraordinary ha-ha at Tring Park, which has lain under rubble and undergrowth for about

a hundred years, is now open to view. Reopened in the summer of 2009, it has survived its concealment astonishingly well, the brickwork, still precise and intact, its line still perfectly straight for all of its 140-metre length. The ha-ha gave a clear view out to the wider landscape, with no fence or wall in between to disturb the eye. Nowadays, the view from the mansion extends over the small formal garden and lawns to the trees beyond. The ha-ha does not now serve its original purpose within the landscape design.

Unfortunately most of the records relating to Tring Park were destroyed in a fire so there is an absence of detail about the development of the grounds. It seems likely that the ha-ha as we now see it was made by Lionel or his son Walter, de Rothschild at the end of the 19th century. Like all Rothschild work, it is well made and substantial, built to last.

Though the ha-ha itself is remarkably intact, the vistas it was built to overlook have changed. The old view would have been over a vast extent of Rothschild-owned parkland, the wooded scarp that rises dramatically to Wigginton village to the southeast, and to the fine avenue of lime trees to the south; though avenue and park were cut in two in 1975 by the A41 dual carriageway, the road cannot be seen from the Ha-ha Walk.

There are many nails in the ha-ha wall and old photographs show it covered with glossy ivy. About a metre away on the lower side were smart railings (*below*) that made an extra barrier for the animals. A ha-ha alone would have been adequate for cattle or deer, but at Tring Park there were emus, rheas and kangaroos.



Francesca Greenwood collection

A coast redwood (*Sequoia sempervirens*) was planted strategically just near the end of the ha-ha at about the same time as the ha-ha was built. This mighty North American species was a curiosity in the nineteenth century and it was introduced to Britain about 1846. The tree is now once again a fine feature. After its rediscovery, the surrounding undergrowth and debris around it were cleared and the deadwood cut out. The handsome wrought-iron Victorian railings that surround it are now repaired and repainted. The tree is doing well after recent arboriculture, though it may not grow to its full height as it has lost its leading shoot (probably in a long-ago storm).

A new figure-of-eight path leads along the wall and turns through the woodland. There are several seats and places where you can look out over the meadowland and woodland to the impressive tree-covered chalk escarpment. Tring Park woodlands

are now looked after by the Woodland Trust. Another vista at the far end of the wall leads the eye towards the old Tring Park Lodge on London Road (the old A41).

You can walk from Tring through the woodlands and from the top of the wooded hill look back through the vistas that the Woodland Trust has reinstated to the Mansion. So, though many things have changed in the long history of Tring Park and its grounds, it is still a beautiful landscape with features that would make it recognisable to the early Rothschild residents and maybe even to Wren and King Charles II.

One of the most remarkable sights of the ha-ha is the stately line of sycamore trees along the upper part of the wall. Fittingly for a school where dance is so central, these trees appear to be doing the splits, their massive roots divided in two along the top of the wall (*below*). It is surely too symmetrical to have been a chance occurrence but it is a most unusual feature and contributes to the grandeur of the walk.

Woodland grew up beneath the wall, covering the unsightly detritus that was cast over the wall. Now the rubbish has been cleared you can see how many species have colonised this strip of land. Old yew hedges have grown into trees and other species have taken root; hawthorns, sycamores and ash, and a lot of young elm. There is a sizeable apple tree that must have grown from a core tossed over the ha-ha. Woodland birds such as finches, tits and thrushes enjoy this habitat. Ivy, enchanter's nightshade and nettle grow on the woodland floor, plants typical of disturbed shady ground. Enough light comes in for the cow parsley to make a creamy froth of flowers in May.



Francesca Greenwood

The Hortus Conclusus at Little Sparta.

by Patrick Eyres, Little Sparta Trust & New Arcadian Press

The Hortus Conclusus is the final work conceived by the Scottish poet-gardener, Ian Hamilton Finlay (1925–2006), and it has been realised posthumously. The opening in June was featured in the Scottish broadsheets, which also reported the £1.2m appeal by the Little Sparta Trust to sustain the garden. Needless to say, the Trust is most appreciative of the generosity that has enabled the garden to flourish so far. Writing in *The Scotsman*, Richard DeMarco urged the Scottish Parliament to remember that Little Sparta ‘is not a simple garden, it is a *Gesamtkunstwerk*, a ‘total art work’, rivalling Constantin Brancusi’s sculptural homage to First World War heroes at Targu-Jiu in Romania, or Claude Monet’s garden at Giverny in France. It also brings the same responsibility. He [Finlay] left us a legacy with a double edge: a masterpiece and a terrifying responsibility. Are we up to it?’

The Hortus Conclusus is a version of the mediaeval enclosed garden. As a contemplative haven secluded from the profane world, the Hortus is a fitting culmination of the poetic gardening developed at Little Sparta over forty years. Situated 300 metres up in the Pentland Hills twenty-five miles south-west of Edinburgh, the Finlays had moved there in 1966 when the farmstead was gifted to Sue Finlay by her parents, Simon and Cairtriona Macdonald Lockhart. Dedicated gardening prevailed despite the inauspicious terrain at the edge of field and moor. Since 1990 Ralph Irving has assisted Finlay with the gardening, and now continues this herculean task on behalf of the Little Sparta Trust.

The Hortus was created by transforming the derelict barn whose crumbling state had long been a source of concern. Cordoned off with orange tape to ensure the safety of visitors, this part of the garden had resembled a police incident scene rather than a corner of Arcadia. Finlay had initially proposed that the barn should be allowed to decay into a ruin, thus becoming a domestic version of those larger eyecatchers so favoured by 18th-century landscape gardeners. Then in 2005 he announced the Hortus Conclusus at the Trust meeting that, sadly, proved to be the last he was able to attend.

Work began during 2006, shortly after his death. The barn’s roof was removed and the

walls lowered and consolidated. The westerly wall is lower to allow the evening sunlight to fill the enclosed garden, and a small wooden seat is optimistically inscribed: **The Westering Sun Will Sometimes Reach This Bench**. Defined by the interior wall, the two parts of the Hortus embrace earth and sky. One has been planted to evoke mediaeval predecessors; the other contains a circular pool, and the Latin words inscribed around the edge leave no doubt that it is intended to reflect the clouds above: **Cirrus • Astrocumulus • Cirrostratus • Cirrocumulus • Stratus • Cumulonimbus • Altostratus • Nimbostratus • Cumulus • Stratocumulus**. However, on my recent visit, the clouds watered the garden with torrential rainfall (*below*) .



Patrick Eyres

Sue Finlay’s only account of the hard graft that created the garden can be found in *Ian Hamilton Finlay: Selected Landscapes* (2007, *New Arcadian Journal* 61/62). This *NAJ* also includes a checklist of Finlay’s 78 public works across Europe, the UK and the USA. One of these is at Stockwood Park, Luton, which was opened by Sir Roy Strong in 1991 and from which the bronze head

of Aphrodite was stolen in 2000. I'm delighted to report that Luton Museums installed a replica head last year (right), thus restoring one of Finlay's largest and finest public gardens in Britain.

Another site listed is at Bonnington Hall (cf p19)) to the west of Edinburgh. There, in woodland, three of Finlay's last works were installed during 2007, including the small Temple of Apollo originally set up at Little Sparta, but ultimately considered inappropriate for the garden there, and so moved to Bonnington, where it sits on Gala Hill, overlooked by Finlay's The Xth Muse(lower right). Within this modest sculpture park, which intends to encompass both the frivolous and the profound, the Finlays are in the company of contemporaries such as Antony Gormley, Anish Kapoor, Marc Quinn and Cornelia Parker.

This year the Little Sparta Trust (www.littlesparta.co.uk) published a small handbook as *An Introduction* to the garden.



Patrick Eyres

Written by Jessie Sheeler, this complements her authoritative and accessible book *Little Sparta* (Frances Lincoln, 2003) which, resplendent with photographs by Andrew Lawson, remains the most thorough record of the garden. John Dixon Hunt has also made a welcome contribution to Finlay's bibliography with *Nature Over Again: The Garden Art of Ian Hamilton Finlay* (Reaktion Books, 2008).



Patrick Eyres

other events

exhibitions, lectures, seminars and study days

Richard Long: Heaven and Earth Tate Britain

Ends: Sunday 6 September

An entirely different exhibition than the one we saw in Edinburgh on our recent Conference there.

Study Day at Broughton House, Kirkcudbright

11am till 3pm, 19 September 2009

Hosted by the National Trust for Scotland, Broughton House, was the artist Edward Atkinson

Hornel's home where he made a Japanese-style garden about 100 years ago, recently restored. Hornel and his friend George Henry were members of the group known as The Glasgow Boys and visited Japan from 1893 to 1894, producing many fine works of art inspired by their experiences. In 1920, Hornel returned to Japan and visited many gardens.

Speakers: Dr Jill Raggett on *The Japanese influence on Scottish gardens*, and Julia Rayer Rolfe on *Hornel's two visits to Japan and his paintings of Japanese subjects*. There will also be a talk on

Japanese horticulture and pruning, followed by a tour of the Broughton House Japanese garden.

Light lunch and tea/coffee included in the cost of the ticket: £30, available from Benedict Lyte, National Trust for Scotland, Wemyss House, 28 Charlotte Square, Edinburgh, EH2 4ET, phone: 0131 243 9578 or email: blyte@nts.org.uk

A Sense of Place: Dan Pearson

The Garden Museum

23 September to 23 November

A first exhibition of photographs by Dan Pearson taken from his new book *Spirit: Garden Inspiration*. The exhibition is housed in the Garden Museum's new 'Magazine Space' which allows the Museum to hold 10 exhibitions a year.

Arethusa's Realm: the story of water in Bushy Park
AGT & LPGT Study Day at Bushy Park,
Teddington

10.30am to 3.30pm, Thursday 1 October

Chaired by Chris Sumner, speakers include: Kathy White on *The Water Garden Project*; Todd Longstaffe-Gowan on *The Hydraulic Wonders of Bushy Park* & Richard Flenley on *The Birth and Rebirth of Upper Lodge Water Garden*. Lunch will be followed by guided tours, with Greg McErlean (Director of Projects, The Royal Parks) and Ray Brodie (Park Manager).

Cost including coffee and lunch: £35, send a cheque made out to the Association of Gardens Trusts (with SAE) to: The Administrator, Association of Gardens Trusts, 70 Cowcross Street, London EC1M 6EJ.

Endless Forms: Charles Darwin, Natural Science and the Visual Arts

Fitzwilliam Museum, Cambridge

Ends: Sunday 4 October

Explores Darwin's interest in the visual arts and the vast range of artistic responses to his ideas in the later 19th century. Paintings by such renowned artists as Landseer, Turner, Degas, Monet and Cézanne, from public and private collections in the United States and Europe, are joined by exhibits from the university museums of geology and zoology at both Cambridge and Yale.

www.fitzmuseum.cam.ac.uk

Aspects of Style: Seminars at the Institute of Historical Research, 2009

All are welcome to come to these Free seminars, which are held in the Wolfson Room at 5.30 pm on Friday afternoons. The theme is 'Aspects of Style'; papers will be given on some of the different influences on the way gardens are made and conserved.

Kenilworth: re-creation or conservation?

John Watkins, Head of Gardens & Landscapes Conservation, EH

5.30 pm, Friday 2 October

William Robinson and the wild style

Richard Bisgrove, Reading University

5.30 pm, Friday 30 October

Prairie planting: a new style?

Professor James Hitchmough of Sheffield University

5.30 pm, Friday 13 November

Designating Designed Landscapes: purpose & practice

Dr Paul Stamper, Heritage Protection Department, EH

5.30 pm, Friday 11 December

For further information please contact the convenor, Dr Janet Waymark:
janetwaymark@yahoo.co.uk.

The Good Life: 100 Years of Growing Your Own The Garden Museum

6 October to 21 February 2010

Starting with the Allotment Act of 1908, through extensive photographs, personal memoirs, paintings, gardening literature and the odd home-spun sweater from the 1970s, *The Good Life* will revisit key moments in the story of growing food in Britain; from the writings of key advocates like John Seymour to the fate of the Manor Garden allotments, the century-old garden allotments recently bulldozed to make way for the Olympic re-development in East London.

The Garden Museum, Lambeth Palace Road, London SE1 7LB. Admission: £6 (includes exhibition, museum and garden), concessions: £5. Contact: 020 7401 8865, or: www.gardenmuseum.org.uk

Garden and Cosmos: the Royal paintings of Jodhpur

Ends: Sunday 11 October 2009

The Royal Collection of the Mehrangarh Museum Trust, Jodhpur, has loaned over fifty extraordinary paintings from India, none of which have been displayed before in Europe. .

Cost: £8, BM members free

The Garden at Buckingham Palace

Mark Lane, President of London Plant Heritage
6.30pm, Tuesday 13 October

With the advent of its opening for the first time ever this year for guided tours, Mark Lane will be

Royal Caledonian Horticultural Society: Winter Lecture Series 2009–10

The Ashwood Specialities

John Massey, Ashwood Nurseries, West Midlands
7.30pm, Tuesday 6 October

Twenty-five Years of Making a Garden

Lindsay Morrison, the Garden at Inwood
7.30pm, Tuesday 20 October

Patrick Neill, the Caley's First Secretary & a Man to Remember

Prof. Forbes Robertson
7.30pm, Tuesday 3 November

Twenty-six years of tours in Search of Plants

Bob Mitchell
7.30pm, Tuesday 17 November

Darwin and our Native Orchids

Dr Roy Sexton
7.30pm, Tuesday 1 December

Mountains & Machetes: expedition to West Papua

Louise Galloway, RBGE
7.30pm, Tuesday 15 December

The Early Years of the Caley & the East Lothian Connection

David Affleck
7.30pm, Tuesday 19 January 2010

The Lectures are held in the Lecture Theatre at Royal Botanic Garden, Edinburgh, Inverleith Row. Non-members are asked for a donation. Tea and coffee are available afterwards.

providing an insight into the history, conservation practices and general workings of the garden.

At: Lecture Theatre, Royal Horticultural Hall, Vincent Sq. SW1P 2PE: following The Autumn RHS Show. Plant Heritage members: £12.50, others: £15, students: £5. Send cheque (payable to London Group NCCPG) with an SAE and your contact details to: M Watson, 20 Elmsdale Road, London E17 6PW

The Walled Kitchen Gardens Network International Forum

at Hampton Court Palace
Friday 16 October

This year's Forum will have an international theme with talks by Antoine Jacobsohn on *The Potager du Roi at Versailles*; Herman van den Bossche on *The 'Museum Garden' at Gaasbeek Castle in Belgium*; Dr.Kristin Püttmann on *Stiftung Schloss Eutin, Germany*; Todd Longstaffe-Gowan on *Plans for the Restoration of the Royal Kitchen Garden, Hampton Court Palace*.

Cost £60, concessions for students and community groups at £45, to include refreshments, lunch, and guided tours of the gardens: email: f.grant14@tiscali.co.uk or write to Anne Richards, 5 The Knoll, Hereford, HR1 1RU, with an SAE or ring 01432 354 479

Wotton Landscape Conference

Friday 16 and Saturday 17 October 2009

The Landscape Gardens or Pleasure Grounds at Wotton are closely related to the gardens at Stowe. From the middle of the 18th century both were owned by the Grenville family and there are some striking features in common

Speakers include: Michael Bevington on *Familial Histories & Iconographical Links with Stowe*; Sarah Couch on *The History of the Avenues*; Mike Cousins on *A Maturing Landscape: Wotton in 1797*; Dr Patrick Eyres on *Victory & Empire: the Contemporary Iconographies of Kew & Stowe and their Resonances at Wotton House*; Kate Felus on *Using the Pleasure Grounds: their Social History*; Prof. Timothy Mowl on *Assessing the Capabilities: Brown as Innovator or Manipulator?*; Johnny Phibbs on *The Conservation Plan Revisited*; Steffie Shields on *A Profusion of Water*; Michael Symes on *The Web of Wotton House & Richard Wheeler on Wotton in*

LPGT, Winter Lectures 2009–10 at The Garden Museum, Lambeth

The Development of the Royal Parks in London in the Early Nineteenth Century

Dana Arnold

12 October 2009

The Masterplan for Crystal Palace Park

Sarah Couch with Latz and Partners

9 November

*The Metropolitan Public Gardens Association:
Past, Present and Future*

Joyce Bellamy

14 December

*The South London Botanical Institute:
the First Hundred Years*

Roy Vickery

11 January 2010

Tickets: LPGT members and Museum Friends £6 (season tickets £36), others £7 (season tickets £42) from the London Parks and Gardens Trust, c/o The Store Yard, St James's Park, London SW1A 2JB, or: 0207 839 3969) or at the door.

Context. There will be two garden tours.

The cost of the two-day conference is £100 and includes two lunches, a dinner, tea and coffee breaks. Contact: David Gladstone at Wotton House, Wotton Underwood, Aylesbury, Buckinghamshire HP18 0SB, or email: david.gladstone@which.net. There will be a concessionary rate for students of £15 per day.

A Celebration Of Humphry Repton Study Day at Cobham Hall, Kent Wednesday 21 October

Humphry Repton worked at Cobham Hall for 25 years. He said of his achievements there, 'The house is no longer a huge pile standing naked on a vast grazing ground ... Its walls are enriched with roses and jasmines, its apartments are perfumed with odours from flowers surrounding it on every side'.

Speakers are: Stephen Daniels on *Humphry Repton and the Art of Landscape*; Tom Wright on *Restoring the Repton Landscape at Cobham*.

The lectures will be in the magnificent Gilt Hall and followed by a tour of the house. There

will be a guided tour of the gardens including the recently restored Mausoleum. There will also be an opportunity to see archive material relating to the house and gardens.

Tickets: £35, Lunch and afternoon tea included. Contact Sue Chipchase: 01233 811 611, or email: mail@kentgardenstrust.org.uk

Scotland's Horticultural Heritage: the significance of its past, its relevance today and its contribution to tomorrow 9.45 to 4.30pm, Saturday 14 November

Seminar organised by the Scottish Local History Forum in association with the Royal Botanic Garden at the Royal Botanic Garden Edinburgh £20 for non-members; £18 for members of participating organisations. Programme and booking form from: Scottish Local History Forum, c/o Scottish History, School of History, Classics & Archaeology, University of Edinburgh, 17 Buccleuch Place, Edinburgh EH8 9LN

Historic Buildings, Parks & Gardens 2009 The QEII Conference Centre, Westminster 9am to 5pm, Tuesday 17 November

GHS members are invited to this event.

There is free access to the comprehensive all day exhibition, with over 70 exhibitors displaying a broad selection of products and services used in the care, repair, conservation and restoration of historic buildings, their contents and surrounding landscapes. It is held in parallel with the AGM of The Historic Houses Association & (subject to seating availability). There is a chance to hear HHA President Edward Harley's Address at 11.30am, Guest Speaker Dr Nicholas Penny, of the National Gallery at 11.55am and to attend the HHA/Smiths Gore Lecture at 2.45pm by The 19th Earl of Derby, owner of the Stanley Estate, Knowsley Hall, The Knowsley Estate, Knowsley Safari Park and The Stanley House Stud.

To attend free of charge please contact: 01462 896 688, email: events@hall-mccartney.co.uk, or: www.hall-mccartney.co.uk or write to: The Historic Buildings Parks & Gardens Event, Hall-McCartney Ltd, PO Box 21, Baldock Herts SG7 5SH.

Optional Extra: Specialist Gardens Seminar
Organised by the Professional Gardeners' Guild: *Historic Gardens under Threat*. John Humphris

chairs: the effects of EU legislation on our ability to preserve Historic Gardens and how to ensure they survive and continue to attract visitors.

Places for the seminar are strictly limited and priced at only £57.50 (£50 + VAT). For more information about the seminar see <http://www.hall-mccartney.co.uk/Downloads/HBPGSeminarPack2.pdf> or visit our main website at www.hall-mccartney.co.uk

The life and activities of Octavia Hill
Birkbeck Garden History Group Seminar
2.30pm, Tuesday 17 November

Speakers: Elizabeth Crawford, Gillian Darley and Verena McCaig; at The Swedenborg Society, 20–21 Bloomsbury Way, London WC1A 2TH

Contact: Maxine Eziefula: 020 8458 3227, or email: maxineeziefula109@hotmail.com

Peter Randall-Page at Yorkshire Sculpture Park
Open daily 10am to 5pm, until January 2010

Another key exhibition in the potentially stunning 'At Risk' setting of Bretton Hall, just off the M1. A follow on to Goldsworthy and Noguchi.

**Landscape, Parks and Gardens:
Medieval Parks: recent research**
10am to 4.45pm, Saturday 13 February 2010

Speakers are Dr Stephen Miles, University of Oxford, on *Parks and communities in medieval England*; Dr Naomi Sykes, University of Nottingham on *The origin, purpose and meaning of parks: evidence from animal bones*; Dr Ian Rotherham, University of Sheffield, on *Medieval parks and shadow woods as links to Vera's 'primeval landscape'*; Professor Tom Beaumont-James, University of Winchester, on *Clarendon Park, Wiltshire: laboratory, larder or leisure centre?*; Dr Amanda Richardson, University of Chichester, on *Putting the 'Royal' back into forests: the role of medieval hunting landscapes in constructions of kingship, and queenship*; & Dr Rob Liddiard, University of East Anglia, on *The afterlife of medieval deer parks: adaptation and decline*.

Held in Room LG18, Faculty of Law, University of Cambridge, 10 West Road, CB3 9DZ. Closing date for applications: Wednesday 27 January 2010. Fee: £35 (£28 MSRSG members), contact: Dr Susan Oosthuizen, University of Cambridge Institute of Continuing Education, Madingley Hall, Madingley, Cambridge CB23 8AQ, or email: smo23@cam.ac.uk

Peter Randall Page's In Mind of Monk, 2008
Photo by Jonny Wilde

book notes

book news, titles old and new

Scotland for Gardeners, The Guide to Scotland's Gardens, Nurseries and Garden Centres,
Kenneth Cox: Birlinn 2009, £20.00 (pbk),
ISBN 978-1-84158-576-5

This guide to 517 gardens, nurseries and garden centres in Scotland, is packed full of helpful information and backed-up by a good website: www.scotlandforgardeners.com, where I notice the Bonnington House/Jupiter Artland appears as a new entry.

On his own admission in the introduction, the author is not a garden historian and he is not attempting to write a garden history of Scotland; his grandfather was the author of the last such book, published in 1935. Much historical information is included in the entries. However, it should be



acknowledged that there is a lamentable lack of published historical research on Scottish gardens. It is a pity that his otherwise commendable list of 'Ten ways of Improving Scotland's Gardens and

Horticultural Industry', does not include any reference to the paucity of original research. With the notable exception of Dundee, no University in Scotland is currently promoting such studies.

The Guide is well laid out and user-friendly with good, relevant photographs by Ray Cox. The style is lively, engaging and often refreshingly irreverent. Opinions abound and criticisms, such as those of Falkland Palace and the Holyrood Parliament landscape, are forthright. There is a welcome recognition that gardens and garden-visiting are not in a social and political vacuum. Included

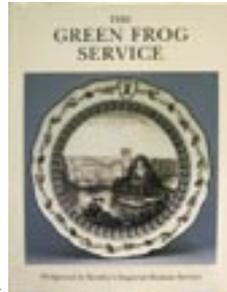
is a helpful list of Horticultural Societies and organisations; Tourism and Environmental Bodies (including The Garden History Society of [sic] Scotland), which underlines the variety and enthusiasm in Scottish Gardening. The author champions specialist nurseries, threatened by the grim advance of Tesco/Dobbies. *The Guide* celebrates an extraordinary range of gardens, from Lea Gardens in Shetland to the Hidden Gardens at Tramway in Glasgow. Warmly recommended.

Niall Manning

The Green Frog Service: Wedgwood & Bentley's Imperial Russian Service, Michael Raeburn, Ludmila Voronikhina and Andrew Nurnberg: Cacklegoose Press 1995, £150 (hbk) ISBN 0-9526584-0-2

To my surprise I couldn't find a review of this amazing undertaking in *Garden History*, no wonder it had passed me by. I managed to miss the V&A exhibition, in which the service featured too, some 250 pieces in all (one at least was rumoured to have become broken). I do remember some of the reproduction pieces being passed around in a Council meeting some years ago, when we still met at Burlington House. Thinking it would be useful to have a catalogue of the exhibition, I Googled it and was led to the website of Cacklegoose Books, whose work includes the first two volumes of John Richardson's *A Life of Picasso*, some of the best designed books I have come across in recent years.

I bit the bullet and ordered a copy and it has been well worth it. Over 350 large illustrations, 60 colour plates and many, many reference



illustrations give a good idea of the standard of the 'decoration' on the service that Ray Desmond used as one of his references in his *Bibliography of British & Irish Gardens*. You will be familiar with the story of how Empress Catherine the Great of Russia commissioned Josiah Wedgwood to provide her with a service of dinner (monochrome) and dessert (polychrome) plates and associated dishes in 1773–74. It is a revelation to see them all illustrated, with many views seen here for the first time, not just parks and gardens but castles, abbeys, villages, harbours, beauty spots as well as palaces and even industrial sites, some distorted by the forms of the wares on which they have been painted, but all giving a unique snapshot onto the British landscape up to the early 1770s. After going through some of the more splendid views there

follows a county gazetteer with further illustrations and commentary on the views, some just details that help fill out the bigger picture, unconsidered corners of otherwise well known landscapes, in most cases backed up with the original sources, where discovered; a true, and very useful, work of scholarship.

There are also three informative essays, Ludmila Voronikhina on 'The Green Frog Service and its history in Russia', Gyre Blake Roberts on 'Josiah Wedgwood and Queen's Ware' and Michael Raeburn on 'Catherine the Great and the Image of Britain', which nicely round out the story further. However it is the images that make the book.

This copy was no 541 of a limited edition of 875 so a few remain in stock, currently only available from the publisher, Cacklegoose Press: 020 8748 0649 or www.cacklegoose.co.uk/greenfrog.html

Charles Boot

HGF Good Guidebook Prize

The Historic Gardens Foundation is awarding prizes for the best guidebook to a historic park or garden in England or Wales. They should be available at the property, enable visitors to enjoy their walk round the garden and be well informed about both its history and what is there today, and in one of three categories:

- simple leaflets

- guidebooks to an individual garden
- a separate section about the garden in a general guide to a property

There are three prizes of £500, with the overall winner receiving a voucher for £200 for a garden ornament from Haddonstone.

Closing date is 15 September 2009, application forms and entry details are available on the HGF website: www.historicgardens.org

forum

for news, appeals, requests for information etc., now with follow up...

Major Accessions to Repositories in 2008 Relating to Gardening

Alex Ritchie writes:

The National Archives, in its annual Accessions exercise, collects information from over two hundred record repositories throughout the British Isles about manuscript accessions received in the previous calendar year. They can also be accessed through The National Archives website (www.nationalarchives.gov.uk). This information has already been added to the indexes of the National Register of Archives (NRA), the central point for collecting and disseminating information about the location of manuscript sources relating to British history, outside the public records. The NRA, which currently contains over 44,000 lists and catalogues of archives, can be consulted at the National Archives, Kew, Richmond, TW9 4DU. Alternatively, searchers may access the indexes to the NRA and certain linked on-line catalogues via the website. Limited and specific enquiries can be dealt with by post, or email: asd@nationalarchives.gsi.gov.uk

Local collections

Devon Record Office: *Great Moor House, Bittern Road, Souton, Exeter, Devon EX2 7NL*

Exeter Flower Club: minutes, accounts, membership records, correspondence and photographs 1960–2007 (7205)

Essex Record Office:

Wharf Road, Chelmsford, Essex CM2 6YT

Glencroft Nursery, Hawkwell: records 1931–70 (D/F 300)

Spencers Nursery, Hawkwell: records 1976–82 (D/F 299)

Potter Street Harlow Horticultural Society: minute book 1948–62 (D/DU 2468)

Glamorgan Record Office: *Glamorgan Building, King Edward VII Avenue, Cathays Park, Cardiff CF10 3NE*

Heol Gwrgan Allotments Association, Whitchurch: allotment book c1950–59 (DX504)

Hampshire Archives and Local Studies:

Hampshire Record Office, Sussex Street, Winchester SO23 8TH

Alton Horticultural Society: minutes 1902–2000 (203A08)

Highland Council Archives:

Inverness Library, Farraline Park, Inverness, IV1 1NH
Inverness Horticultural Society: minute book 1989–2001 (Acc 1699)

Hillingdon Local Studies & Archives: *Central Library, 14-15 High Street, Uxbridge UB8 1HD*
Milton Hutchings, nurserymen, Hillingdon: glass negatives (ADB/08/49)

Lancashire Record Office:

Bow Lane, Preston, Lancashire PR1 2RE

Ormskirk Flower Club: records including accounts, minutes, correspondence and photographs 1962–2007 (DDX 2659)

Norfolk Record Office: *The Archive Centre, Martineau Lane, Norwich NR1 2DQ*

Dereham Horticultural Society: records including minutes and accounts 20th cent (ACC 007/351)

Norfolk and Norwich Horticultural Society: records including minutes and accounts 1911–2005 (ACC 2007/320)

Norfolk Gardens Trust: records 1988–1997 (ACC 2007/374)

Norwich and District Fuchsia and Pelargonium Society: records including minutes, correspondence and accounts 1972–2006 (ACC 2008/180)

North Devon Record Office:

North Devon Library & Record Office, Tuly Street, Barnstaple, Devon EX31 1EL

Burrington Flower Show Committee: minutes and programmes 1975–2008 (A198)

Northumberland Collections Service:

Woodhorn, Queen Elizabeth II Country Park, Ashington, Northumberland NE63 9YF

Hardy Plant Society, North East branch: minutes 1996–2007 (NRO 08017)

Rotherham Archives and Local Studies:

Central Library, Walker Place, Rotherham, S65 1JH

Wincobank and Blackburn Garden Society: minutes and correspondence 1957–2008 (734-G)

Sheffield Archives:

52 Shoreham Street, Sheffield, S1 4SP

Healthy Gardening Group, Sheffield: records including accounts and group history c1996–2000 (X209)

Suffolk Record Office, Ipswich Branch:

Gatacre Road, Ipswich, Suffolk, IP1 2LQ
 Saumarez family, Barons de Saumarez: Repton red books (Livermere, Nacton and Shrubland) 1789–92, Livermere and Shrubland house, garden and park plans and papers 19th century, patents 1804 and 1814, and photographic collection relating to Shrubland Park and Broke House c1850–1980, 1789–1980 (HA93, K839)

Surrey History Centre:

130 Goldsworth Road, Woking, Surrey GU21 6ND
 Ewell Horticultural Association: records including minutes, show handbooks and photographs 1888–2006 (8248)

Land Club League, Caterham: deeds, allotment plans, financial records 1909–62 (8399)

Warwickshire County Record Office:

Priory Park, Cape Road, Warwick, CV34 4JS
 Crowhill Allotment Society, Nuneaton: minutes, rental and account book, list of shareholders, other papers 1921–69 (CR4186)

Flower and Produce Show Committee, Kineton: committee minutes and accounts; programmes, leaflets, lists of results 1984–99 (CR4212)

West Yorkshire Archive Service: *Bradford Central Library, Prince's Way, Bradford, BD1 1NN*

Bull Royd Lane and District Horticultural Society and Waterside Allotment Holders, Bradford: accounts 1948–58 (WYB386)

University collections

Borthwick Institute for Archives:
University of York, Heslington, York, YO10 5DD
 Yorkshire Gardens Trust: minutes and accounts 1996–2004 (ACC 32/2008)

Reading University Library, Special

Collections: *Redlands Road, Reading, RG1 5EX*
 Charlotte Mary Cade, horticulture student: study notebooks c1920–29 (MS5368)

Reading University, Museum of English

Rural Life: *Redlands Road, Reading, RG1 5EX*
 John Powling (Seeds) Ltd, Downham Market: business records incl photographs 20th cent (DX1798)

Pitzhanger Manor and Walpole Park, & John Haverfield of Kew (1741–1820)

Sarah Couch writes:

I am part of a team working on a major conservation project for Soane's masterpiece, his country house at Pitzhanger Manor and the grounds, now Walpole Park, Ealing, for Ealing

Council. John Haverfield advised Soane and produced some plans and we know that he was often introduced to Soane's clients.

The landscape at Pitzhanger which resulted was an early Regency villa landscape, a miniature



Trustees of Sir John Soane's Museum

Birdseye view from Soane's Memoirs of the Professional Life of an architect 1835 (SM Vol 90/1)

picturesque design with lawn, shrubberies, exotic trees, flower garden, kitchen garden, serpentine and park. There is material at the Soane Museum and a few other leads, but it seems there has been relatively little written on Haverfield. If anyone has researched Haverfield, his work with Soane, or perhaps his gardener George Angus, I would be very pleased to hear from you. If anyone is researching the early C19 villa garden we would like to hear from you too.

The team is led by architects Jestico + Whiles, with exhibition designer Ralph Appelbaum Associates, landscape architect J & L Gibbons, plus Julian Harrap Architects, Ellis & Moore, King Shaw Associates and Land Management Services.

Contact: Sarah Couch Historic Landscapes, 74 Acre End Street, Eynsham, Oxfordshire, OX29 4PD, 01865 464 056, or email: sc@couch.org.uk

Pulham's Ornamental Pots

Claude Hitchings writes:

I have now completed the draft for my book; Mavis Batey has been kind enough to write a Foreword for me, and I hope to be able to include as appendices a copy of James 1's Recommended Plant List from his *Picturesque Ferneries and Rock Garden Scenery*, and of his *Catalogue of Garden Ornaments* c1925, and *Catalogue of Pulham Gardens* c1920.



Claude Hitching

CH with Michael Angelo Pulham's ornamental pots

My website at www.pulham.org.uk is currently attracting an average of 5,000 visitors per month, and has attracted enquiries and information from people all over the country, and even from overseas. Some have been from members of the Pulham family itself, who have been able to provide me with several pieces of family information etc. A resident of Hoddesdon and Broxbourne (where the Pulhams were based and had their Manufactory) who now lives in a house thought to have been the home of Michael Angelo Pulham (son of James 1, and brother of James 2) has donated two ornamental pots that are thought to have been the work of Michael Angelo to the local Lowewood Museum, and an official 'presentation ceremony' will take place at 3pm, Wednesday 8 September. I shall be there, together with Neil Robbins, Curator of the Museum, and Broxbourne's Mayor, so if you, or anyone else who may be interested, would care to come along, you would be welcome.

George Dillistone (1877–1957)

Jonathan Lovie writes:

While undertaking research for the National Trust into the development of the formal gardens at Castle Drogo, Devon, we have become increasingly interested in the role played by George Dillistone. It is clear that Dillistone provided the planting plans for the gardens, but it is equally clear that though now a largely forgotten name in the world of garden design and landscape architecture, he was a significant figure in the early part of the twentieth century.

The obituary published in the *Iris Year Book* (1957) confirms that he was a partner in the nursery Robert Wallace & Co, initially at Colchester, Essex and subsequently at Tunbridge Wells, and that he was responsible for garden designs produced by the nursery from at least 1919. In 1920 he published *The Planning and Planting of Little Gardens*, a review of the Little Garden Planning Competition which had been held in 1914.

Dillistone resigned as a Director of Wallace & Co in 1929 and set up in private practice in Tunbridge Wells, finally retiring in 1940. He was a founder member of the Institute of Landscape Architects (now The Landscape Institute), and in 1928 was one of the keynote speakers at an international conference on garden design organised by The Royal Horticultural Society. From various sources it has been possible to construct a list of approximately 20 gardens for which he produced designs, but it is clear that his total output was substantially greater.

We would be very interested to know of any garden designs or planting plans which are known to be by George Dillistone, or which are attributed to him. This information will be useful both in providing context for his planting schemes at Castle Drogo, and in helping to reassess his reputation as a designer.

Email: jl gardenhistory@aol.com

Stanway 'Spectacle Wall'

Richard Webber writes

On a visit to Stanway many years ago a member of staff had told me it was called a 'Spectacle Wall' and I remember remarking that I had seen one somewhere else, but for the life of me I could not (and still cannot) remember where.

So in September 2008 I wrote to the owners, Lord and Lady Neidpath, seeking further information. They kindly replied saying that their wall (earning its name because each pair of 'spectacles' allows views through but denies the spectator access) is highly decorative and they treasure it. The holes at the base of the ovals formerly held iron spikes to actually prevent people climbing in; between the wars it was a favourite game of the local children to climb out through the spectacles and then run round into the garden through the Gatehouse.



Richard Webber



Richard Webber

The outside (above) and inside faces at Stanway

I contacted Susan Campbell, author of the Shire Album on *Walled Kitchen Gardens*, who had never seen a wall like it, but she said, 'What a lovely thing it is'. The nearest thing she knew of was the *clairevoie* in the kitchen garden at Castle Bromwich but that was just an oval. There are quite a lot of such viewing holes in ordinary garden walls in various parts of Britain, mostly with grilles or railings. Lutyens made an open one at Greywalls (a window, but like a small moon door) in the pleasure garden not the kitchen garden. She had certainly not heard of the term 'spectacles' being used, or seen that idea anywhere else. Have you?

Email: richard.webber@fsmail.net

Lottery Funding Update

Recent large awards to parks and gardens were awarded in July to:

Clissold Park, London, £4.46million: to return Park and House to their former glory and introduce modern visitor facilities. As well as restoring the house itself, a section of the New River will be improved. Plans also include extensive maintenance to the two park lakes, improving the landscaping in the animal

enclosure, creating a new play and wheels park area and conserving and enhancing the biodiversity of the park.

South Hill Park, Bracknell, £2.3million: plans include restoring the terrace garden, conserving the woodland areas and de-silting the southern lake. New paths and access points will be added and there are number of smaller projects to restore the amphitheatre, improve habitats for wildlife and provide better facilities for young people.

Avenham & Miller Parks, Preston, £1.75million: will transform these Victorian gems, described as among Lancashire's most beautiful places, improving drainage, footpaths, 'event infrastructure' and renovating the 'natural' landscape including the trees, shrubs, beds, lawns and the Rock Garden. The grant will fund phase 2 of the park restoration following the successful completion of the HLF funded phase 1 which restored many of the parks' heritage features and commissioned an award-winning pavilion.

Moggerhanger Park, Bedfordshire, £960,000: an HLF grant of £3million has already funded extensive restoration of the house. This grant will revitalise the landscape of this beautiful park by reinstating the original design and restoring the walled gardens, Bothy and Ice House. The grazing of sheep in the park will also be reintroduced.

At the end of June, First Round grants were awarded to:

Raphael Park, London: development funding of £130,100 towards a further potential application of £1,638,900

Exhibition & Brantling Park, Newcastle: development funding of £98,600 towards a further potential application of £1,959,000

Pittencrieff Park, Fife: development funding of £27,000 towards a further potential application of £457,500

Marine Cove Gardens, Somerset: development funding of £29,500 towards a further potential application of £362,900

Penllergare Valley Woods, Swansea; development funding of £221,300 towards a further potential application of £1,949,200

Bentley Park, Doncaster; development funding of £143,400 towards a further potential application of £2,077,400

Felixstowe Seafront Gardens, Suffolk;
development funding of £152,300 towards a
further potential application of £1,819,200
See: www.hlf.org.uk for more details

forum updates

re: Jellicoe ... Under Threat (*micro-news* 83a)
Annabel Downs writes:

I was in Exeter on Saturday (13 June), walking around the Cathedral and a craft fair on Cathedral Green. One booth was full of the proposed changes to the Green, by Robert Myers on behalf of the church, showing the proposed removal of Jellicoe's steps, and reducing the area of hardstand below the West Front. 'This is what the people want', the rep said. It seems that 'students' sit on the steps and leave litter, replacing it with a ramp will remove that problem. Also, if the Farmers Market was to be here they couldn't have it on the steps for health and safety reasons; 'they' didn't feel that Jellicoe had a special connection with Exeter; and it's all getting a bit run down.

I left vociferous objections, but...

re: Folly Bridge, Bewdley (*NEWS* 83)
Mike Cousins writes:

As to the 'Chinese bridge' ... I have been to see this and have concerns about the claim. There is no evidence of there ever having been any balustrading or rails, as such a bridge would have, and neither is there any banking up at the ends to provide a 'pedestrian ramp' (although there may have been at one time).

The structure is made up from only a few courses of brick, structurally strong enough, but with no evidence of there ever having been any finishing or facing applied; and it is clamped laterally at regular intervals to prevent the arch spreading. Also, it is not situated where one would expect to find such a feature in a landscape garden.

The adjacent (former GWR) bridge may hold a possible the answer. The 'rusticated sandstone bridge of the Severn Valley Railway' over Westbourne Street was built in '1859-61

by John Fowler with Henry Bridgeman, and a seven-arched viaduct continues this, south-east, to Bewdley Station' (Pevsner); Bewdley Station itself was opened in 1862. The 'Chinese bridge' comes across more as a 'navies test piece' for the lofty arches that make up the adjacent railway bridge (even without a tape measure to check, the curvature and size look very close). That, or it was either built as a temporary form of access across the water (navies would not be bothered about the niceties of life or getting their attire dirty) or, at some time it provided support and protection for cables or pipes (or some facilities) laid over it.

re: 18th-Century Herbarium Online
(*NEWS* 82)
Plymouth City Museum and Art Gallery

The St Aubyn herbarium with images (*below*), launched online in March. The collection was created by Sir John St Aubyn (1758-1839) who had interests in both mineralogy and botany; not only plants that were collected locally, but also specimens from nurseries and important gardens. He was elected a Fellow of the Linnaean Society in 1795.



Plymouth City Museum & Art Gallery

Althaea rosea or *Rose Hollyhock*, collected
at *Clowance, Cornwall, 1793-1802*

With funding from the Esmée Fairbairn Foundation and Renaissance South West, the Museum scanned all the specimens, along with their captions. Plymouth Museum is still on the look-out for anyone who may have some information about this herbarium.

If you think you may have a St Aubyn specimen or you have any information about the history of this fascinating collection, please contact the Museum: 01752 304 774 or email: st.aubyn@plymouth.gov.uk. The online herbarium is at: www.plymouth.gov.uk/museumstaubyncollection

new members

1 January to 31 July 2009

Member/Joint Members

Mrs Victoria Baillon K.A, Somerset
Mr Drew Bennellick, Buckinghamshire
Ms Glenda Bryan, Bristol
Mr Patrick Childs, London
Mrs Jane Christie, Edinburgh
Mr William Cooper, North Somerset
Miss Ruth Corner, Bristol
Mr Peter Daniel, Berwickshire
Ms Susan Darling, London
Mrs Anne de Rivaz, London
Mr William Dennis, Norfolk
Mr Tom & Mrs Millie Dorey, Kent
Mrs Annabel Downs, London
Mr Nick Easton & Ms Linda Brown-Easton, Essex
Mrs Fiona Fisher, Clackmannanshire
Mr Richard Gant, Cambridgeshire
Mrs Jean Golledge, Somerset
Ms Susan Grindley, London
Ms Christine Hawkins, Essex
Mrs Diane James, Warwickshire
Mrs Maureen Jones, Clwyd
Mr Patrick Kelly, Surrey
Mrs Lucy Kilborn, London
Dr Karen Liebreich, London
Mrs Sophie Malpas, Wiltshire
Mr Ian Maxwell Scott, Surrey
Mr Christopher Mills, Kent
Mr Jim Mills, Ayr
Mr Andrew Muirhead, Clackmannanshire
Messrs Ian Read & Philip Van Der Merwe, Middlesex
Mrs Katherine Reynolds, Hertfordshire
Mr David Rigall, USA
Mr Martin Ritchie, West Lothian
Ms Kate Robinson, Surrey
Mr Joel Robinson, Essex
Mr John Ryder, South Glamorgan
Miss Antonia Serantoni & Mr Tal Aisenberg, London
Mrs Jill Sinclair, France
Mrs Ailsa Sleigh, London
Prof Carl Steinitz, Surrey
Miss Patricia Thomas, London
Ms Lynette Webb & Mr David Phillips, London
Mrs Susan Margaret Webster, Devon
Mr Clive West, Middlesex
Mr Philip Whaites, Cambridgeshire
Mr Nigel Wiggins, Devon
Miss Margaret Willes, London

GHS Essay Prize Winner 2009

Ms Judy Preston, Bristol

Student/Junior

Mr Christopher Baggott, Bristol
Mrs Wendy Bishop, Wiltshire
Miss Zoe Crisp, Cambridgeshire

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Stop Press

You should find a form relating to the next edition of the Society's *Register of Research* with this mailing. The *Register* is a very useful service to members, and others, and we hope you will participate. Although a press deadline has been put in place, it is intended that when it goes onto the website it will be possible to make real time updates. We do intend, at this stage, to publish one final paper edition.

GHS events diary

2009

- Saturday 5 & Sunday 6 September Gwent Arts & Crafts Weekend Study Tour
Saturday 5 & Sunday 6 September GHSS: Historic Orchards Study Weekend
Saturday 19 & Sunday 20 September Gardens of the Isle of Wight Study Tour
Monday 2 November GHSS: *The Botanic Cottage, Leith Walk* James Simpson
Thursday 10 December GHSS: *Gertrude Jekyll: artist, gardener, craftswoman* Michael Tooley

2010

- Weds 3, 10 & 17 February, 3 & 10 March GHS Winter Lectures, London
Saturday 20 March Study Day on Chiswick
Friday 23 April to Thursday 6 May Study Tour to The Gardens of Persia
Tuesday 1 June The GHS Summer Garden Party
Friday 2 to Sunday 4 July GHS AGM & Summer Conference, Nottingham

Details of all our events can be found inside on pages 4 to 6

GHS NEWS correspondence and items to the GHS Head Office,
or email the Editor: news@gardenhistorysociety.org

GHS NEWS deadlines are: 1 February & 1 August, distribution in early March & September

GHS micro-news deadlines are: 10 May & 10 November, distribution in early June & December