news

Honorary Officers
Council is pleased to report that both the recently advertised vacancies for two of our Honorary positions are now filled.

Bill Billington has been appointed as Treasurer and will take over from Dominic Cole after the AGM in July. Jeremy Garnett will similarly take up the role of Honorary Secretary in July, succeeding Elizabeth Cairns. More details in the next news in August, following the AGM.

College lectures 2012
Getting the message out to a new and younger audience
Underlining our continuing commitment to education and to spreading the word on the fascinating topic of garden history, the GHS is pleased to announce another series of College Lectures.

For 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 a bona fide educational establishment.

Previous lectures have been given by experts such as Kim Wilkie, Brian Dix, and Dominic Cole among others.

Hadlow, Pershore, Plumpton, Writtle, Leeds Metropolitan University and more have taken up this exclusive opportunity in the past.

Contact our Administrator: 020 7608 2409 or: enquiries@gardenhistorysociety.org for further details or to arrange a date!
8th GHS Annual Essay Prize

Here is a gentle reminder of the Society’s Eighth Annual Essay Prize, with a later entry date to enable students to work on their submissions over the Easter holidays. Entries can be submitted up to and including 30 April 2012. The prize is open to any student registered in a bona fide university or institute of higher education, or any student who has graduated from such an institute in the past twelve months. Submissions should be around 5,000 to 6,000 words and the only restriction on subject matter is that it must be of relevance to garden history.

The prize includes an award of £250, free membership of the society for a year and consideration for publication Garden History. All previous winners have been accepted for publication and often the best of the non-winning entries are invited to submit to the journal.

For full conditions and submission details look at the Society’s website. The Essay Prize is supported by NFU Mutual

Katie Campbell

The Garden History Society in Scotland: Events 2012

In recent years we have held national events and visits concerned with broad themes in the summer; and two winter lectures in Edinburgh, one jointly with the Architectural Heritage Society of Scotland and one with the Friends of the Royal Botanic Garden Edinburgh (RBGE).

Last year we held a very successful event in Tyningham, which broke the mould. It was very local in character and very specific in its focus.

Given that we now have Survey groups working in five areas of Scotland, it has been decided that in 2012 rather than ‘national’ events, we shall hold ‘local’ events in three of the five areas, Dumfries and Galloway, East Renfrewshire and Angus, drawing on the work of the survey groups. We hope that not only will we attract GHS members from all four corners of Scotland, but that, with strong local publicity, we will draw in non-members. Whilst it is comparatively easy to preach to the converted, it is not quite so easy to make the conversions, but we shall try! Training days for the volunteers will be held during the course of the year.

As far as the lectures are concerned, as many of you will know, we had to cancel Katie Campbell’s talk on The Anglo-American Gardens of Florence for a second time last year due on each occasion to the vagaries of the early December weather. We have now come to an arrangement with the Friends of the RBGE that in future our joint lecture will be held in March. As a result, there will only be one lecture in the winter of 2012, followed by a second lecture in March 2013. As far as Katie is concerned, we have managed to secure a date for a joint meeting with the Friends on Thursday 3 May, when we hope to avoid heavy snow and gales.

Our local volunteers, the majority of whom are not GHS members, are working their socks off for historic gardens and landscapes in Scotland and will go to great lengths to put on a good show at their local events. I do hope that GHS members will show their appreciation by supporting them in all that they do!

Sue Hewer

Your editor with tour organiser Jeff Sainsbury studying Mexican gardens at Jardin Borda, Cuernavaca
GHS events 2012 and beyond
Booking Forms for most events appear on our website

An Historical Garden
between Landscape and Architecture
Francesco Alberti La Marmora
GHS Winter Lecture, Cowcross Street
6.30pm, Wednesday 14 March

The lecture will touch on the key concepts of the European Landscape Convention and its implementation over the last 10 years. It will look at the role of historic gardens in landscape conservation, particularly in the Piedmont region of Italy, taking as a starting point Palazzo La Marmora in Biella. This will be an account of how one individual has strived to conserve his own historic property within a system of institutional support which differs from that operating in the UK and how this has led towards the conservation of other people’s historic gardens in his locality.

See the Booking Form in our last mailing, or on our website.

Rediscovering Elysium:
John Evelyn’s Garden at Sayes Court
Study Day with the LPGT,
at Burlington House and Deptford
11am to 7pm, Wednesday 25 April

Convoys Wharf, a site in Deptford covering the former location of both John Evelyn’s renowned 17th-century garden and Henry VIII's Dockyard, is currently the subject of a planning application showing scant regard for its history (see Tim Richardson’s article in micro-news 88a). Together with concerned local residents, the GHS and LPGT are therefore seeking to bring to the attention of our members, the authorities and the wider public the historic importance of the garden and the present dangers to its site.

Lectures will be given at the Linnean Society (from 11 to 3.30pm) on the significance, plan and planting of the garden; Evelyn’s scientific interests as a founder-member of the Royal Society; the history of the garden after his day; and current threats and opportunities. Speakers include: Roo Angell, Robert Bagley, Gillian Darley, Dr Frances Harris, Professor Michael Hunter, Professor Mark Laird, Jonathan Lovie and Dr Jan Woudstra.

At Deptford there will be a tour of the site followed by a summary of the day from Tim Richardson, discussion and drinks at the Master Shipwright’s House. A small exhibition about the garden, with a model, will be on view.

There is an article on ‘The Garden of John Evelyn at Deptford’ by Prudence Leith-Ross in Garden History 25:2, Winter 1997, available from our printer, or through JSTOR.

We will travel between Embankment and Deptford by riverboat to Greenwich (£6 and reductions) and taxi. Please bring your travel card, Oyster or Freedom Pass.

Venue: The Linnean Society, Burlington House, Piccadilly, from 11am, and afterwards at the Sayes Court site and The Master Shipwright’s House, Deptford, from 5 to 7pm. Unfortunately we are unable to serve lunch or coffee at the Linnean Society, but they are easy to find nearby.

The price includes taxi travel between Greenwich and Deptford and light refreshments at the Master Shipwright’s House. There are frequent trains back from Deptford Station (5 minutes’ walk from the Master Shipwright’s House) to central London.

Cost: £48. For further details and a booking form please contact Pamela Paterson: pamelaathome@talktalk.net or Katy Myers: 0208 340 7623.

Study Day at Studley Royal, North Yorks
in association with the AGT, Yorkshire GT & NT
9.45am to 4.30pm, Thursday 3 May

Fountains Abbey and Studley Royal Water Gardens is a World Heritage Site. It is a landscape that many will be familiar with, but ‘improvement’ was not, and is not, a process with a finite end point. The importance of the gardens and park means that work of all kinds is on-going: research, archaeological excavations, restoration, conservation, management, interpretation. However well you think you know Studley, you will almost certainly discover something new during this study day. Morning talks will take place in the Aislaby Conference Suite in the Visitor Centre; after lunch, there will be guided tours of the water gardens.

Speakers are Mark Newman, Archaeological Consultant, Yorkshire & the North-East, National Trust, on Digging in a garden: public archaeology, visitors and conservation at the Quebec; Michael Ridsdale, Head of Landscape at Studley, NT, on The practical implications of research, investigations...
and excavations (including the Quebec site) for management of the landscape: Dr Patrick Eyres. Director of the New Arcadian Press, will reflect on The Quebec Monument and Neptune statue at Studley Royal and will consider the Georgian fashion for military and naval memorials as realised in Yorkshire gardens.

Cost: £39, including tea/coffee, sandwich lunch and guided tour of the water gardens. To book a place please complete the Booking Form available on AGT and GHS websites, or contact the AGT Co-ordinator: co-ordinator@agt.org.uk or: 020 7251 2610.

**GHSS AGM, to be followed by Paradise of Exiles: The Anglo-American Gardens of Florence,**
Lecture by Katie Campbell
The Lecture Theatre, Royal Botanic Garden Edinburgh
5.30pm, Thursday 3 May (lecture 7.30pm)

The AGM is at 5.30pm followed by light refreshments at 7pm. Members proposing to attend the AGM and who wish to receive the previous Minutes and Statement of Accounts for 2011 (available early April) should contact John Ellis, 64, Dublin Street, Edinburgh EH3 6NP; or: 0131 556 1611, or; johnbells@aol.com.

Details of Katie’s lecture have already been published in previous issues. Cost: £5, non-members: £7.50; tickets on the door.

**GHS Summer Party at the Geffrye Museum, London**
6 to 8.30pm, Tuesday 15 May

The GHS Summer Party is being hosted again in the leafy environment of the Geffrye Museum. Over a glass of sparkling wine and delicious canapés, as always, this is one of the best opportunities for you as members to catch up with friends and get news from the many people involved in the care and development of our landscape and garden heritage. Now the London Overground is fully functioning, with Hoxton Station being adjacent to the Museum, getting there is simple with frequent trains connecting from nearby tube stations.

The party is an important event in our calendar and we want as many as possible to attend. We are working hard to keep the ticket price low but the cost of running such an event has risen steeply. Although still well below the rate of inflation since our last London party, this year tickets are priced at £20 per head. We will be grateful for any extra donation you might like to give… Your invitation is enclosed with this news. Please book early; the closing date is 9 May.

**The making of Maps and their relevance for Landscape and Garden Historians**
Map Collections, National Library of Scotland
11am to 4pm, Wednesday 16 May

This is a training day for members of the Angus, Dumfries and Galloway and East Renfrew Volunteer Survey Groups. It will address issues related to both paper-based and digital maps and reference will also be made to the use of Geographic Information Systems. The one-day course will be tutored by Chris Fleet, Deputy Map curator at the National Library of Scotland (Causewayside Building, 159 Causewayside, Edinburgh EH9 1PH) and colleagues.

If, by Friday 13 April, the 20 places have not been taken by members of the survey groups, they will be offered to members of the three East Lothian groups and to GHS members. There will be no charge. Participants are asked to bring a packed lunch. If you are a member of one of the three groups mentioned above and wish to attend the course, please let your group co-ordinator know and make your booking through them. If you are a member of one of the East Lothian survey groups, or a GHS member but not a volunteer and you would like to put your name on the waiting list for a place, please contact Sue Hewer: 01575 560 259 or: suehewer1@btopenworld.com

**GHS events**

A view of Sir Robert Geffrye’s almhouses, 1805
GHS events

Hidden Hyde Park: a walking tour in London’s Hyde Park
in association with The Chelsea Fringe
2.30pm, Saturday 19 May

Hyde Park holds many secrets. Chris Sumner will be sharing some of them and guiding you round this fascinating London park that has been at the centre of London life for so long and is of such huge historical interest. There will be so much to hear about that we anticipate this walk will last at least two hours; it is likely to run to about 3.5 miles including a brief detour into Kensington Gardens.

The newly restored fountains, ‘source’ of the Serpentine

Chris Sumner is an architect and garden historian and a founder member of the London Parks & Gardens Trust, and he chairs their Planning and Conservation working group. He was formerly an historic buildings inspector and parks and gardens adviser in the London Region of English Heritage, and worked in the Historic Buildings Division of the GLC.

The walk will be FREE except for the cost of tea, if taken. Starting near Hyde Park Tube (Piccadilly Line), details on application. For further information, or to let us know that you would like to come, please contact Lucy Kilborn: ldaubeny@aol.com or: 020 7609 8822.

Ideally bring a friend who could be encouraged to join the Society.

Rewley House Study Weekend
Gardens and Literature
Friday 25 to Sunday 27 May

Our annual OUDCE/GHS Oxford weekend will investigate the interconnections between gardens and literature over a wide timescale, with consideration of how gardens are represented in literature and used as symbols and of how literature took form in, or influenced, gardens.

Our speakers are: Dr Katie Campbell on The ‘sacra bosco’ in literature and life; Katie Myers on Wordsworth and the inhabited Picturesque; Dr Nuala Hancock on Virginia Woolf and gardens; Michael Symes introduces Nuneham Courtenay to be followed by a visit; Dr Sarah Whittingham on ‘The pistol is found in the fernery’: the Victorian fern craze in fiction; Michael Symes presents An evening at Vauxhall Gardens.

Michael Symes on Thomas Gray and the landscape garden; Dr Stephen Bending on Gardens of Disgrace: Temptation, punishment and boredom in the early eighteenth-century garden.

Cost: £305, residential; from £125 for non-residential. Details from the Short Courses Administrator, OUDCE, 1 Wellington Square, Oxford OX1 2JA or: 01865 270 380 or email: ppdayweek@conted.ox.ac.uk

Study Tour of Gardens in Bohemia and Moravia
Saturday 26 May to Saturday 2 June

Now fully booked

Fragments of History: Study Day
looking at the Caldwell Estate
Mure Hall and the Caldwell Estate
10.30am to 4.30pm, Saturday 9 June

The study day will introduce the work of the East Renfrewshire Volunteer Survey group in researching and recording local historic designed landscapes and gardens with particular reference to Caldwell. Speakers will follow the fortunes of the Mure family and their influence on the landscape from minor landowners with a simple tower house, through an exiled covenanter and confidante of William of Orange, to a Baron of the Scottish exchequer and his Robert Adam mansion. In the morning (at Mure Hall, Tannoch Road, Uplawmoor, East Renfrewshire G78 4AD) the various stages of development of the landscape will be illustrated using maps and other documents and the present state of the gardens will be discussed in terms of the features remaining from the different styles employed. There will also be a presentation on the issues relating to the work
of the group and an opportunity for discussion with participants interested in becoming involved in projects of this nature. After a light buffet lunch we will travel the mile or so to Caldwell where the day will continue with a guided tour of the estate and the remaining landscape features. Stout footwear and outdoor clothing is advised for this part of the day.

Cost: £16, to include a buffet lunch. For further details please contact Sue Hewer: 01575 560 259 or: suehewer1@btopenworld.com. To book a place, please send a cheque for £16 (payable to The Garden History Society) to Sue Hewer, Clintlaw Farmhouse, Linrathen, Kinnemuir, Angus DD8 5JF.

**Finding the past in the settings of Scottish Country Seats**

Inverarity Hall, Angus, and neighbouring Estates
10.30am to 4.30pm, Saturday 23 June

The day is designed to provide insights into how the gardens and designed landscapes of Scottish country seats can improve our understanding of the past. It is largely based on the work of the members of the Angus Landscape Survey Group who, under the auspices of the Garden History Society in Scotland, are recording the settings of country houses across Angus. The context for the day will be set by Professor Charles McKean who will give an illustrated talk on the self-sustaining Scottish country seat. A series of presentations will follow outlining the work of the survey group and providing examples of the great diversity found in the settings of country houses across Angus. After a light lunch, guided visits will be made to country seats in the area.

Cost: £16 to include a light lunch at Inverarity Hall, Inverarity, Angus DD8 2JF. For further details please contact Sue Hewer: 01575 560259 or: suehewer1@btopenworld.com. To book a place, please send a cheque for £16 (payable to The Garden History Society) to Sue Hewer, Clintlaw Farmhouse, Linrathen, Kinnemuir, Angus DD8 5JF.

**Visit to the Hannah Peschar Sculpture Garden and The Deepdene, Surrey**

with the London Parks & Gardens Trust
11am, Wednesday 4 July

The Hannah Peschar Sculpture Garden originated as 10 acres of an estate laid out between 1915 and 1920, bought by Hannah Peschar in the 1980s and redesigned by Anthony Paul. It has been described as ‘among the most established and renowned of the [English] sculpture gardens, its beautifully arranged grounds matched by a high standard of sculpture’.

**GHS events**

The conservatory at The Deepdene, 1825–26

The first house and garden at The Deepdene were created in the middle of the 17th century by the Hon. Charles Howard, and exciting new research by Sarah Couch has located remnants of his garden. The estate was eventually bought by Thomas Hope, collector and connoisseur of neoclassical style, in 1806. He altered, improved and extended both house and garden, which became among the most celebrated and influential in Britain. The house was pulled down in 1969, however; and after years of neglect the grounds have been described as ‘one of southern England’s great lost landscapes’.

Under the title ‘Hope Springs Eternal’ a campaign has been launched to restore The Deepdene’s garden and park. Sarah Couch, who has produced an historic landscape survey and management plans for the site, will show us what remains in the light of the planned restoration.

Cost: £35. For further details and a Booking Form please contact Robert Peel after 15 March: rma.peel@btopenworld.com or: 0207 121 8938 or use the booking form on our website.

**2nd Annual Graduate Symposium**

at the University of Reading
9.30am, Friday 13 July

After the success of last year’s inaugural symposium, the second will take place on Friday
GHS events

13 July as part of the annual conference at the University of Reading. The GHS is pleased to welcome speakers from Hong Kong, the United States and the UK whose papers offer us a programme that spans the 18th and 19th centuries: Leslie Diane Hunter (MA 18th Century British History, University of Nevada, Las Vegas), on The Secrets of the Hampton Court Maze; John Hemingway (MPhil West Midlands History, University of Birmingham) on An Interim Study of the Influences of William Shenstone on Other Gardens in Eighteenth-Century England: Anne King (Independent Researcher), Thomas Main, Gardener: Changing the U.S. Landscape, a Washington, DC perspective, c.1812; Winnie Chan (DPhil, Institute for Chinese Studies, University of Oxford), Looking for Antiquity and the New: The Chinese Hong Merchant Gardens of Guangzhou in the Nineteenth Century; Elaine Taylor (MA Landscape, Heritage and Society, University of Chester), A Garden for Lord Leverhulme: Royston Cottage, near Bolton, Lancashire. It is encouraging to note that the postgraduate programme in West Midlands History at the University of Birmingham is once again represented.

AGM & Summer Conference 2012
Bridging the Gap: The Importance of Education in Conserving Historic Gardens
at the University of Reading
Friday 13 to Sunday 15 July

The conference will be based on the Whiteknights campus of the University of Reading in Berkshire. En-suite single room accommodation will be provided, together with normal conference facilities for the AGM, lectures and meals.

Thursday 12 July
On Thursday afternoon the optional visit will be by coach to the early eighteenth-century gardens of Farley Hall near Wokingham. Farley Hall was built in 1729 for John Walter. Garden plans were drawn up by Charles Bridgeman at about the same time, but the extent to which they were implemented is not clear. The site has the remains (now largely archaeological) of the formal gardens, which since the 19th century have been partly obscured by agricultural and woodland development. Farley Hall is on the EH Register of Parks and Gardens of Special Historic Interest in England, Grade II.

Friday 13 July
Registration from 9am onwards, 9.30am GHS Graduate Symposium. The Symposium (see above) will be followed by lunch. After lunch there will be a welcome from Dominic Cole, the Society’s Chairman. A bookfair will be open during the weekend.
The AGM will be at 2pm.

A 1950s view of Forbury Gardens, Reading

In the evening there will be an opportunity to visit Forbury Gardens in the town centre, a recently restored Victorian park which was built on the site of the outer court of Reading Abbey. A formal drinks reception and the AGM dinner will follow in Reading Town Hall.

Saturday 14 July
On Saturday morning GHS Council member Chloe Bennett will be speaking to us about her father Frank Clark, and his work in the Home Counties. Clark was a founding member of the Garden History Society and the first Chairman. This will be followed by a talk and a tour of the Whiteknights campus by the Grounds Manager Giles Reynolds. Giles will be talking about both the historic gardens of the early nineteenth century laid out by the then Duke of Marlborough, George Spencer, and the Harris Garden, the university’s Botanical Garden. After the tour there will be a sandwich lunch on campus.

In the afternoon we will be visiting Hall Barn, where we shall be given a tour of the seventeenth- and early eighteenth-century landscape garden by the owner, Jenefer Farncombe. During the visit, she will be talking to us about the day-to-day realities of managing a historical estate. The visit will end with tea and cake served on the formal terrace. On return to the university, there will be an evening lecture by renowned author and...
garden historian Richard Bisgrove. Richard was also a member of the Council and Conservation Committee of the Garden History Society for many years. His lecture will be followed by an evening meal on campus.

**Sunday 15 July**
A visit to Waltham Place, where after coffee and cake we will have a guided tour of the modern gardens designed by the Dutch garden designer Henk Gerritsen, commissioned in 1999 to transform the historic formal gardens using his principles of natural plantings reflecting his idea that nature is not symmetrical but irregular, free and whimsical. After the tour, we will have lunch and there will be a opportunity to see the exhibits from the Oppenheimer family’s centenary celebrations in 2010.

After lunch, we will be concluding the conference with a visit to the contemporary garden at Mariners, created by the garden historian and artist Fenja Anderson (see page 25). The 1.5-acre site has been designed in the spirit of the Arts and Crafts Movement and is influenced by the work of Gertrude Jekyll. The garden contains herbaceous borders, an orchard, a sundial garden and a hexagonal arbour supporting vines. There is also a one-acre wild flower meadow, a sunken rose garden and a streamside walk. After a relaxed and leisurely stroll around the garden, we will have tea, coffee and cake. The conference will end late afternoon and the coach will drop rail travellers at the nearest railway station and then continue back to the university.

Conference fee per person for the whole conference: £448. See the booking form for other price variations, or to find out further details please contact, with A5 SAE: Anne Richards, 5 The Knoll, Hereford, HR1 1RU or: 01432 354 479 or email: enquiries@gardenhistorysociety.org

**South-West Scotland Landscape Perspectives**
Cally Palace Hotel, Gatehouse of Fleet with the Ayrshire, Dumfries and Galloway Biosphere Partnership
10am to 5pm, Friday 14 & Saturday 15 September

Friday: An introduction to the designed landscapes of SW Scotland’s UNESCO Biosphere and review of the work undertaken by the local Designed Gardens & Landscapes Group which has been researching and surveying non-Inventory designed gardens & landscapes in Dumfries and Galloway.

Presentation on the achievements of community action to restore elements of the policies at Cally and Gatehouse of Fleet. Presentation on bringing life back to the policies of Craigengillan and Dalmellington. Other community involvement case studies (to be confirmed). Visits to the policies of Cally and Gatehouse of Fleet.

Saturday: Visits to the policies of Craigengillan.
Places are restricted and early booking is advisable. Cost: £15 to include lunch on Friday 14 September. For further details, please contact Theo Stanning: 01556 630244 or: t.stanning@virgin.net. To book a place, please send a cheque for £15 (made payable to The Garden History Society) to Theo at Seabank, The Merse, Rockcliffe, Dalbeattie, Kirkcudbrightshire, DG5 4QH.

**In a most agreeable valley: the development of the landscape at Bretton Hall, 1720-2012**
Study Day at Yorkshire Sculpture Park, North Yorks in association with AGT, Yorkshire GT & YSP 9.45am to 4.30pm, Friday 21 September

Following recent changes in the ownership of Bretton Hall, and after decades of divided management of the designed landscape, the whole has now been brought into the care of the Yorkshire Sculpture Park. An ambitious project to open up access, and restore both natural and built features, was begun in 2011.

**Recently reopened view to the Hall across Lower Lake**

The Study Day will trace the history of the Bretton Hall gardens and park through the eighteenth century and the early decades of the 1800s, focussing on the
GHS events

major landscaping of the park in the mid to late 1700s by Sir Thomas Wentworth (later Blackett); and the subsequent developments under Diana Beaumont, Sir Thomas’s daughter. The Sculpture Park, established in the 1970s, has enlivened the landscape anew, winning both accolades and affection from its many visitors, culminating in being voted Yorkshire’s Most Magnificent Attraction 2011. It now embraces a new challenge, marrying restoration and conservation with contemporary sculpture and artists’ projects. Talks in the morning will be followed by guided walks around the gardens and park after lunch.

Our speakers are Karen Lynch on ‘Happily situated, in an elegant style: two generations of landscape development at Bretton c.1760–1830’; Karen looks at the transformation of the Dearne valley with the creation of two lakes and the embellishment of the park with a range of ornamental structures. Along the way she will introduce two interesting creators of this landscape, Sir Thomas Blackett and his daughter Diana Beaumont.

Dr Jan Woudstra on Robert Marnock at Bretton Hall (c.1827–1834); the nineteenth-century horticulturalist and landscape designer Robert Marnock commenced his career at Bretton Hall. Jan explores the conditions at the estate when Marnock arrived, and tries to establish his contribution to the estate between his arrival and departure in 1834.

In Layered Land, Dr Helen Pheby (curator, YSP) will discuss the current activity on the site of the Bretton estate in relation to its history, and will demonstrate how the designed landscape of Bretton is not simply considered a backdrop for showing sculpture but a continuous source of inspiration for both the appreciation and creation of art.

Cost: £50, including tea/coffee; sandwich buffet lunch; car parking; 10% discount in the YSP contemporary design shop. To book a place please complete the Booking Form available on AGT and GHS websites and from the AGT office: co-ordinator@agt.org.uk or: 020 7251 2610 or use the booking form on our website. See www.ysp.co.uk for more information about the Sculpture Park.

Country House Policies 1550–1709
Lecture by Professor Charles McKean
The Glasite Meeting House, Edinburgh, 6.30pm, Monday 5 November

£5. Pay at the door

Study Tour to California
Now April 2013

California contains some of the most beautiful and exciting gardens of the world. The influences are Mission, Spanish, Italian, modernist and, most recently, sustainability, but they are all quintessentially Californian, reflecting the diverse climates and landscapes of ocean, mountain and desert.

California has always been a designers’ paradise. Frederick Law Olmsted worked at the Universities of Stanford and Berkeley. After the First World War, William Bowers Bourn, the son of a gold rush speculator, built Filoli in Beaux Art style. In the 1920–30’s, Lockwood de Forest, Florence Yoch and others designed Mediterranean style estates in Santa Barbara, while Julia Morgan created swimming pools and cascades at the magnificent, and absurd, Hearst Castle (below).

In the 1940’s, Thomas Church was designing iconic modernist influenced gardens in San Francisco and Sonoma, while Ganna Walska began work on her Hollywood style Lotusland. Mid-century, the population of California increased dramatically, and designers such as Eckbo, Halprin, Kiley and Royston, responded with innovative, modern designs for parks, campuses, and housing. In recent years, a new generation of designers, mindful of the changing balance between urban and wild needs, has created public landscapes and private gardens both cutting edge and ecologically sustainable.

This ten-day tour, planned for spring 2013, will explore California landscapes and gardens, public and private, throughout the C20, edging into C21. To express interest, and receive more information contact Liz Goodfellow: LIZGZ@AOL.COM
Developments at Oldway, Paignton, Devon
John Clark with Paul Hawthorne

Oldway House, a grade II* building, and the Rotunda, grade II, are set in a grade II Registered park, and was the home of the Singer family. Paris Singer engaged Achille & Henri Duchene, the most famous landscape architects of the time to transform his father’s house. Prior to his first visit to Oldway in 1897, Duchene was restoring the gardens and buildings of the Petit Trianon at the Palace of Versailles. This was the inspiration for the design of the gardens and the classical south front. Duchene recreated rock features, statues, urns, sphinxes, a grotto, an orangery (demolished in 1958) and even a full size replica of the Porte Saint Antoine from Versailles to act as a triumphal entrance to his courtyard. As well as the formal gardens, lawns and parterres, there was a sports ‘hippodrome’ with tennis courts. After completing the Oldway commission, Duchene went on to create a major new water parterre for the Duke of Marlborough at Blenheim Palace.

Oldway House was used as the American Women’s War Hospital during the World War I and in 1939 was requisitioned by the Royal Air Force. In 1946 the Singer family sold Oldway to Paignton Urban District Council, later absorbed into Torbay Council. The house was used as council offices and the grounds are a public park.

The landscape of Oldway has changed since Paris Singer moved on to new projects in America and France after World War I. In the inter-war years Oldway became the Torbay Country Club, with new tennis courts on Duchene’s south lawn as well as the original courts on the sports hippodrome. The tennis courts were removed from the south lawn but, more recently, the new hard courts on the hippodrome have been surfaced in a garish red and green. A bowling green was made and later an indoor bowling green was erected as well.
Oldway has suffered significant deterioration over the years and this valuable heritage asset has become something of a liability to Torbay Council. In order to secure the long-term future for Oldway, the Council decided in 2006 to seek a developer partner to find a new use for Oldway, with new development to provide the mechanism for the sensitive restoration of the buildings and the garden. At this time the Friends of Oldway was formed, with Paul Hawthorne as Chairman. He has had a considerable involvement in researching the history of the site and in the discussions with the developers and the Council. The Garden History Society was consulted on the Oldway Planning Brief, which we supported as the areas allocated for development would only have had a marginal impact. However the developers had other ideas.

In June 2008 Torbay Council consulted on the submissions from the two selected developers. Both developers proposed residential development on a considerably larger part of the site than was allocated in the Oldway Planning Brief. We advised the Council to make it clear to the developers that the areas which they have suggested for development, other than the sites allocated in the Oldway Planning Brief for new housing, would be completely unacceptable as they would detract from the historic landscape and the setting of the Mansion.

The Council selected a developer and, in October 2010, we were invited to a meeting at Oldway Mansion with the developer, Council officers and English Heritage. The developer had submitted an Heritage Assessment report which divided the site into character zones in order to justify development on the less important zones, in particular the hard surfaced tennis courts on the hippodrome. We pointed out that dividing the site up into character zones failed to recognise the fact that Duchene designed the landscape in its entirety with the terraces, grass slope, the hippodrome and the tree planted earth mound as interrelated elements of the composition. We again advised that the proposed new housing development on the hippodrome would not be acceptable.

The developers subsequently revised their plans and the latest proposals now relate more closely to the Planning Brief. The developer no longer proposes new housing on the hippodrome but proposes to re-organise the tennis courts (to be surfaced in a more subtle colour), to provide a new site for the indoor bowls club and a car parking area. The proposals would also bring the listed buildings back into beneficial use and the developer is proposing significant conservation gains towards the restoration of the historic landscape, in particular:

- The formal south lawn, terrace, balustrade and central raised path to be restored to Duchene’s original design.
- The formal parterre planting to be restored to Duchene’s original design.
- The avenue of lime trees to be clipped and trained to original ‘boxed’ canopy design.
- The Grotto to be extended eastwards over the new Orangery (on the site of the one which was demolished in 1958) to replicate the original composition.
- The pond area to the south of the site to be restored.

Torbay Council intend presenting the scheme to their Committee in March 2012. Oldway has a vast potential and we are hopeful that the scheme will be a great success, bringing new life to the historic buildings and the realisation of Duchene’s vision.
Miller, Walpole, Wentworth or Milne?
Simon Scott

The inspiration behind a fine Gothic castellated arch in Northamptonshire has proved the matter of considerable speculation in recent times, the debate being raised again following its appearance on the cover of my new book (right). Who was responsible for the design of this enigmatic structure: Sanderson Miller, Horace Walpole, William Wentworth or Alexander Milne?

For generations Boughton Park, the creation of Thomas and William Wentworth, Earls of Strafford, has fascinated both eminent national figures as well as the local population who have been enchanted by the park and its follies, being the first green space to the north of Northampton.

This can be seen in a recently discovered late-eighteenth-century verse titled

The Bard of Moulton Mill:

When Phoebus with Aurora meets,
And day again is born,
I quickly rise, and taste the sweets
Of incense-breathing mom;

Pursue my way adown the glade,
Or sloping hill ascend,
Where Strafford form’d the fir-trees’ shade,
And Art and Nature blend.

Now by his arch* triumphant plac’d,
I cast my eyes around,
And view God’s holy temple waste,
And level with the ground,**

From thence the eye attentive roves,
With pleasure and surprise;
Where in yon tall embow’ring groves,
Great Strafford’s turrets rise.***

At the eastern edge of Boughton Park, and at the centre of current speculation, is a tall castellated arch dating from c1770 known as the Spectacle. It stands on the parish boundary between Boughton and Moulton, which was the boundary for Boughton Park during the Wentworths’ ownership. This folly was designed as an eye-catcher, to be seen as a silhouette on the brow of a hill both when viewed from the park and when leaving Moulton. As such, the Spectacle delineates the view both towards and away from Boughton Park, making it the perfect all round eye-catcher.

The design and scale of the Spectacle is very similar to that of the Drayton Arch at Wroxton Abbey, near Banbury, which dates from c1760. Drayton Arch (below) is reliably attributed to Sanderson Miller, one of the leading exponents of the Gothic Revival in the eighteenth century. He was an adviser on landscape gardening at many estates in the Midlands, including Wroxton Abbey, the then seat of the North family, Earls of Guilford. Although there is no record of Miller having worked at Boughton, the two designs are so similar that

* The Spectacle
** The ruins of Boughton Church
*** Boughton Hall
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William Wentworth must have at least used Miller's design as a basis for the Spectacle or was it the other way round, with Boughton influencing Wroxton? Horace Walpole, a lifelong friend of William Wentworth, is recorded as being a visitor to Wroxton and an admirer of Miller's works there. Consequently, he may well have been the conveyer of ideas between the two estates, although geographical proximity may also explain the design replication. Indeed, one quotation from Horace Walpole seems to link the two arches together, when he says "Boughton and Drayton I have seen".

The Spectacle comprises two slender semicircular towers with battlements, the rounded side facing Boughton Park. The towers are joined by an archway with battlements. The reverse of the archway incorporates a dummy doorway beneath each tower: The only differences in design between the Spectacle and the Drayton Arch are that the former has wing walls, an open chimney in the reverse of each tower and smaller stones. One curious feature of the Spectacle is the existence of a small passage less than a foot in diameter through the southern tower. This must have been revealed when the archway was vandalised in the first half of the last century. The passage, seemingly lined with lime cement render, runs horizontally from the outside of the southern tower through to the limestone springer of the arch. Its purpose is a mystery, with no eighteenth-century building techniques known to require such a passage to run so deep into the structure.

Nearby Holly Lodge was designed by the Northampton-based architect Alexander Milne for Philadelphus Jeyes. It stands beside the boundary of the former Wentworth estate. This imposing castellated residence (above right) was built between 1857 and 1861 in a style very sympathetic to the traditions of the eighteenth-century structures elsewhere in Boughton Park. The original architect's drawings for Holly Lodge clearly show that a smaller existing structure was incorporated within the design. Traces of this can still be seen on the eastern wall of the Lodge. Also incorporated within the design is an almost exact replica of the Spectacle which stands only 250 yards away. Originally there were, in fact, only differences of detail between the two. The similarity in design has prompted some to speculate that Milne also designed the Spectacle as an entrance gateway to Holly Lodge but such speculation seems incorrect.

Will we ever know who was responsible for the design of the Spectacle? Probably not, although the most likely explanation is that William Wentworth was himself the architect inspired, whether directly or indirectly, by Sanderson Miller.

Lord Verulam wrote in 1768 that "Lord Strafford himself is his own architect and contriver in everything" whilst Lord Wharncliffe described him as “eminently skilled in architecture”. William Wentworth is credited with the actual design of the Obelisk at Boughton, and may well have been responsible for the design of the other landscape structures at his Northamptonshire estate; the Hawking Tower; the Grotto, New Park Barn, and Bunkers Hill Farm.

The follies of Boughton Park are the largest collection of such structures in Northamptonshire and are now recognised as being of national importance. Simon Scott's new book, The Follies of Boughton Park Revisited, is available on Amazon, or direct from the author (£12.50 inc p&p) at: Spectacle Lodge, Moulton, Northampton NN3 7SH.
Ince Blundell garden sculptures under threat?

You will have read about the application that was recently made to Sefton Council for permission to remove certain classical sculptures from garden buildings at Ince Blundell Hall, north Merseyside, in order to have them conserved and replicated. This raised concerns as to the long-term integrity of Henry Blundell’s outstanding collection of marbles and other classical artefacts, the largest in the UK alongside the Towneley collection at the British Museum, most of which are now in the care of National Museums Liverpool (NML).

After a brief but intense campaign by the Georgian Group, the Society of Dilettanti & SAVE Britain’s Heritage, a flurry of letters to the press, and articles in Building Design, the Art Newspaper and Private Eye, English Heritage was persuaded to change its original advice approving the proposal, and Sefton Council subsequently refused the application. However, the underlying reasons for this course of action have not gone away: fears of theft and vandalism, inability of NML to display the sculptures properly, and EH not insisting that such outstanding collections be preserved and displayed in their proper context (pace the Three Graces). The long-term future of the Hall as a convalescent home is also in question, due to the high costs of maintaining the listed buildings. Much of the estate has already been sold off, and a large area within the park wall is now used as farmland, having once hosted a Deer Park.

Those of us who visited Ince Blundell Hall during the 2008 Conference will be aware that the walled garden and associated buildings are of exceptional interest to garden historians, and efforts are now being made to co-ordinate a plan to protect the ensemble at Ince Blundell and if possible to restore the Museum-owned collections to the Pantheon, the Garden Temple, and perhaps even to the Hall itself. There are excellent precedents, for example at Strawberry Hill, Stowe and Tabley, where non-heritage users operate successfully alongside historic grounds open to the public.

Hestercombe House reunited with gardens:
Centre for Landscape Studies in the making
Rebecca Pow

Following extensive discussions with Somerset County Council Hestercombe Gardens Trust will be taking over the imposing Hestercombe House, the centrepiece of the estate, under licence in the early summer. Whilst the surrounding gardens and land had been secured for the Trust through a system of long-term tenancies from a range of landowners the house has remained under the direct control of the Council; the Council had originally leased it from the Crown in 1953 following the death of the last owner, the Hon. Mrs Portman. It subsequently took over the freehold...
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in 1987, utilising the house as office space, most becoming the HQ for the Somerset Fire Brigade who eventually vacated in 2006.

Subject to securing the appropriate funding, in particular a Heritage Lottery grant, the Trust hopes to re-furbish the house, put on a new roof and eventually open the main rooms to the public showcasing the three periods of history the house represents: Georgian, Victorian and Edwardian. Plans are also afoot to turn the house into a national Centre for Landscape Studies hosting seminars, conferences, holding the Hestercombe archive and providing a research resource for the public. A corner stone of the research facility will be the creation of a national repository for the many thousands of conservation management plans currently in storage with organisations like the Heritage Lottery Fund and Natural England. These documents, packed with historical data, will eventually be digitised and made available to everyone via the internet.

Chief Executive Philip White says, “Being able to re-unite Hestercombe House with its historic landscape for the first time in sixty years, is a hugely exciting prospect. It will consolidate and reinforce Hestercombe nationally and internationally, particularly with the proposed Centre for Landscape Studies creating a world class centre of excellence.”

The house displays features dating back to Medieval times, in particular an oriel archway, of c1280 which originally led out of the Great Hall. The house underwent a significant makeover in the 1680’s but it was between 1725 and 1730 that John Bampfylde took down most of the early part of the house and put on a typical Georgian façade with wings on either side, which still survives. It was shortly after this, in the 1750’s, that the famous

landscape garden was created by Coplestone Warre Bampfylde. Then in 1873, after almost 450 years in the hands of the Warre family the house was purchased by Viscount Portman. Lord Portman gutted the house interior giving it an expensive Victorian facelift including a porte cochere at the entrance and an elaborate water tower (typical of the popular picturesque asymmetry of the day). In 1904 came the formal garden designed by Lutyens with its planting schemes by Jekyll.

Whilst the County Council institutionalised the interior of the house when it took over in the 1950’s by incorporating false ceilings and walls to create offices, the basic historic structure remained intact and it is this that will be revealed once again during the proposed refurbishment. Just as the restored gardens at Hestercombe display three periods of garden history: the eighteenth century landscape garden, the nineteenth century Victorian terrace and shrubbery and the formal twentieth century Edwardian garden; so the house also exhibits these periods of history and now at last the two will finally be re-united, each reflecting the others remarkable development over time.

The magic of Pulham’s fountains, revisited…

*Claude Hitching*

It does not seem possible that it is now more than eight years since I submitted an article for GHS News 67 (Spring 2003) entitled In Search of Pulham’s Fountains, but that is an inescapable fact. I was still in the early stages of my research at that time, and a lot of water has passed under the bridge since then, so I thought that readers might be interested to know much I have learned about the firm’s fountains in the meantime. The full story of the lives and work of this remarkable firm is told in my forthcoming book *Rock Creations by The Pulhams* to be published
by The Antique Collectors Club in April. It contains many beautiful pictures taken by Jenny Lilly, the gardens photographer for whose collaboration I am extremely grateful.

There is consequently no need to write a précis in this magazine. Suffice to say here that there were four generations of Pulhams; all of those most directly involved in the family business were named James, so, in order to avoid confusion, I find it easier to refer to them individually as James 1, 2, 3 and 4. The firm became established as James Pulham and Son when James 2 took his son, James 3, into the business in 1865.

The Pulhams are best remembered for the rock gardens, ferneries, follies and grottoes they constructed during the Victorian era. If natural rocks were not economically available, they would ‘make their own’ by building up heaps of rubble and old bricks, and coat them with their own proprietary brand of cement that soon became known as Pulhamite. The craftsmanship of their ‘rock builders’ lay in their ability to sculpt the surfaces to simulate the colour and texture of natural rock, and my interest in this remarkable firm stems from the fact that no fewer than five of my ancestors, including my grandfather and great-grandfather, all worked for them in that capacity.

As garden fashions gradually evolved through the Edwardian years, the Pulhams extended their portfolio to include grand, formal balustraded terraces, and Italian and Japanese-styled gardens that were becoming so popular with the ‘travelling gentry’. Fountains were a speciality and were made in James 2’s manufactory in Station Road, Broxbourne, Hertfordshire; many of them were indeed works of art, some winning awards at the International Exhibitions of the 1850s and ’60s. They came in many shapes and sizes, mostly big! In fact, I have only ever seen one small ‘domestic’ fountain, and that happened to be in a garden that was within a few hundred yards of the now demolished manufactory, and I have the feeling that that was a ‘mix’n’match’ item constructed from the pedestal of a sundial, with a concrete bowl on top. This is shown below, alongside a reproduction of a sundial taken from the firm’s Garden Ornament Catalogue, published c1925, and the good news is that the fountain is still in good working order.

The fountain above is larger, and stands in the grounds of a manor house. Its basin is about 12ft across, and the pedestal is made in the form of tufa planting pockets. As the fountain plays, the water cascades through the fluted lip of the bowl, providing the plants with the moisture they need; a simple, but quite ingenious and attractive device that Pulhams also adopted for some of their larger fountains.

Most of Pulham’s fountains were modelled entirely in terracotta, however, with elaborate, intricately designed figure work on their pedestals and basins that well illustrates the combined artistic skills and production techniques of their craftsmen. Some still play today, but even these are relatively small compared with several others that still survive.

Most of them were made especially for municipal parks or large country estates, generally on an individual bespoke basis. The one shown overleaf was made as an exhibition piece, although the
The actual date and location of the exhibition, or the later destination of the fountain, are not known.

The illustration below is also taken from the firm’s Garden Ornament Catalogue. It is called The Ewell Fountain, and its basin still survives in the grounds of Ewell Court House, near Epsom, Surrey, but has since been converted to a flowerbed.

James Pulham and Son

Pulham fountain at one of the major Exhibitions, awarded a Gold and Silver Medal

Their next project is to restore the lake, cascade and stream, after which they hope to be able to raise funds to restore the fountain. They are a wonderful example of what can be achieved by groups of enthusiasts, working tirelessly in collaboration with the local Borough Council and the HLF to raise the necessary funding to bring these treasured park features back to life.

The Ewell Fountain, Ewell Court House, Epsom

The Ewell Fountain today, awaiting restoration…

worked here between 1892 and 1914, during which time they also remodelled the artificial lake, adding an island, cascade and stream, and built a small fernery near the house.

The condition of all these features at Ewell Court were allowed to deteriorate over the years, but, thankfully, there is an extremely active and enthusiastic group of volunteer ‘Friends’ who have already raised funds to restore the fernery.

The Pierremont Fountain, in South Park, Darlington

Terracotta remodelling and restoration is obviously a very specialised skill. Missing parts sometimes need to be reproduced from scratch, and the only guides available are archive pictures etc, but thankfully there are still craftsmen around who are capable of doing this. Sometimes a grant from the HLF is available to help finance the work, and one good example is the Pierremont Fountain that now stands proudly in South Park, Darlington

a fountain to which I referred in my earlier article, when it was still in a very sad, pre-restoration state.

The Dunorlan Fountain is another that was pictured and referred to in that article, then also in a very poor state of repair. This was originally an award-winning Pulham exhibit at the International Exhibition of 1862, later installed in Dunorlan Park, Tunbridge Wells. As explained in my book, Dunorlan Park was (ironically) taken over by the War Damage Commission during the Second World War, and most of the terracotta ornaments,
including the fountain, were lost or destroyed as a result of unofficial target practice.

The grounds were allowed to deteriorate badly during post-war years, but again a ‘Friends of Dunorlan Park’ was formed by a group of local enthusiasts who worked with the local Council and the HLF to bring the park back to life, and its facilities are now enjoyed by more people than ever before. The fountain, which stands more than 20ft high, is once again working in almost pristine condition, with a new figure of Hebe on top. Fig 9 puts its awesome size nicely into perspective.

I also referred in my earlier article to a magnificent fountain that stands in Miller Park, Preston. That proved to be wishful thinking on my part, because I have since discovered that this is not a Pulham fountain at all. Having established that Miller Park contains a Pulhamite rock feature and several Pulham vases, the current ones are splendid during 1993. A final example from that article was the fountain that originally stood in the entrance lobby of the Horticultural Gardens at Kew during the Great Exhibition of 1862. It was a strange looking thing, and turned out to have a fascinating story, but, sadly, there is not sufficient space here to reveal what happened to it, and where it is now. Not to worry, though, because it is all revealed in the book...

All the latest updates on matters Pulham can be found on my website at www.pulham.org.uk.

Harold Peto’s Travel Diaries, Volume 1: Italy 1887

Jane Balfour

We are familiar with Robin Whalley’s The Great Edwardian Gardens of Harold Peto focussing on his designs for gardens in this country post 1900 and villas and gardens in the south of France.

However August 2011 saw the publication of the first of a series of Harold Peto’s Travel Diaries, dating from Spring 1887 to 1898, as small booklets, each to carry the transcription of the journey of that particular diary. The first journeys took place whilst Harold Peto was still actively practising as an architect in partnership with Ernest George and, fed up with the dirt, grime and climate of London, each spring and autumn would see him embarking on travels abroad.

It was these journeys that first gave him the dream of creating a garden of his own. Post 1892, after the amicable severance of his partnership with George, these travels provided the subsequent inspiration for his magical garden designs both here and abroad, including for his own Iford Manor purchased in 1899.

The originals of the diaries have been available to the intrepid for study at the Wiltshire Record Office but now Peto’s descendants have generously given consent to Robin Whalley to publish them. I am delighted to have been involved as acknowledged collaborator.

As a gentle introduction we have Spring in Italy 1887, Florence, Siena and onward; gentle for us as well as in this case we were working from an earlier transcription relatively easy to read. In Florence, late one afternoon, we find him in the garden of Lorenzo Medici’s Villa Careggi, “Sun getting low and a refreshing breeze coming through the cypresses, with the delicious odour they have, and the nightingales beginning to sing all round after the heat of the day, endless masses of lilies of the valleys, of which the gardener has given
me a bunch... The Villa itself is a most delightful specimen of an old Italian one of a perfect period, all round under the eaves runs an external arcaded gallery carried outside the main wall on corbelled arches.” [This villa would influence those Peto later built on the Riviera, such as the magnificent, though now much altered, Villa Maryland on Cap Ferrat.] “Now to drive to Florence through the lovely level evening light to dine with Henry James” then residing at Villa Brichieri-Colombi, and writing *The Aspern Papers*. However this is just a taster; we shall return to Italy 3 more times. The next and larger diary covers a five-week journey to the east coast of USA and Canada in November and December 1887 and here we have been transcribing from the actual originals, a challenge in itself; black ink on fragile oyster paper and folded in four causing the ink from one sheet to bleed through to another. It is hard to convey the personal thrill as Robin and I, miles apart, struggle individually to decipher the writing and what one uncovers, compare each other’s and agree a final text.

The American diary reveals that, through introductions from Peto’s personal friends including Henry James and J Singer Sargent, he meets the cultured celebrities of the day, Isabella Stewart Gardner, Mrs Astor and the Vanderbilts to name a few, and explores the new constructions, with renowned architects such as Richardson or Stanford White, “buildings in the business parts like mountains above you, 11 & 12 stories high”. By the time this article reaches you I expect this second Peto Travel Diary to be published and hope you will all become as hooked as myself and await the emergence of each diary with keen anticipation. As well as further jaunts to Italy Peto visits France, Germany, Greece, Egypt and finally Japan in 1898.

*The Italian Diary 1887* is available at £4 per copy incl p&p. Send a cheque made out to Cwareli Press, to: Cwareli Press, Cwm Oergwm, Llanfrynach, Brecon, Powys, LD3 7LQ.

More information from: www.cwarelipress.co.uk

**Las Pozas, the sculptural garden by Edward James and Plutarco Gastelum**

*Matthew Holmes*

Flamboyant structures inspired by their tropical surroundings, ‘Vertigo Inducing Machines’, exotic homes for Edward James’ equally exotic pets, emotional architecture, this and more are some of the reasons for the existence of the structures one discovers in Las Pozas, Xilitla, Mexico.

[Edward James originally bought a derelict coffee plantation in the late 1940s to grow and display his collection of orchids. It was only after an exceptional snowfall led to the death of many of these that he began to create his ‘sculptural’ garden.] Since acquiring Las Pozas from Plutarco Gastelum Llamazares, in 2007, Fundación Pedro y Elena Hernández has been busy studying Las Pozas and moving ahead with its maintenance and some initial conservation projects.

Edward James’ Cabin is a four-story construction at the entrance to the garden (*4 on map opposite*),
that grew up around a wooden framed, bamboo faced Cabin (right), where Edward James’ used to stay when in Las Pozas.

The Fundación started the conservation of the most delicate parts of the site of Edward James’ Cabin in 2009. The first step was to preserve the poems Edward James had written in pencil on one of its interior walls, just above where his cooker stood. Most of the wooden interior; the floor; the wooden plank walls and ceilings were in urgent need of repair; and were also taken care of.

In 2010 Las Pozas was put on the World Monuments Fund’s Watch List. This same year; Friends of Heritage Preservation also gave a donation to help with the conservation efforts.

A very important part of the Cabin, The Boas’ Cage (right), by the Spanish sculptor Jose Horna, created on site during the 1960s, was in desperate need of repair and conservation.

After saving this exquisite structure, the exterior bamboo facing of the whole Cabin was removed; and replaced with new bamboo (above right). The bamboo had already been replaced at various times since Edward James’ death in 1984. With the help of bamboo expert William Clinton we had the bamboo specially preserved, and expect it to last at least 10 years. This was also an opportunity to correct and restructure large parts of the Cabin’s wooden frame that had been hidden from view, and were now in an extremely delicate state due to insect attack. The basic electric installations, also revealed, were refurbished and made secure. [Electricity and, more especially, lighting are a feature throughout the site and will be an important part of any restoration program.]
Apart from the dramatic views across to the ‘Stairway to Heaven’ (atop (1) on plan), this room is connected by some aluminium frame glass louvered windows to a large aviary that sits on a concrete slab creating a portico above the Front Entrance, all held up by fluted, organic concrete columns (left).

This Aviary was overlooked by an octagonal window in the top floor. In this room lived some of his pet birds, probably pigeons. If the top window was opened the pigeons could exit their room into the aviary, and probably also through the lower window into the Bedroom.

This wonderful sense of logic, following a very particular set of ideas can be deduced in many other structures on site in response to their inhabitants and, in many cases the trees and other flora around and inside of them. As time has changed the nature and landscape in the Garden during the last 40 years, not all of Edward James’s intentions are so easily decipherable…

Derek Jarman’s Prospect Cottage, Dungeness, Kent.  

Michael Charlesworth

The garden of Derek Jarman (1942–94) still exists in this seemingly unlikely spot, the only desert in England. Lovingly evoked in Jarman’s book Modern Nature, the garden has been looked after by the partner to whom Jarman bequeathed the cottage. Jarman’s bees may have disappeared, and the herb garden might be overgrown, but much of the plant stock the film-maker planted flourishes. Half of this consists of plants that grow wild on the Ness: broom, gorse, *Crambe maritima*, valerian, daisy, horned yellow poppy and viper’s bugloss. The other half are garden plants: sedums and sempervivums are particularly in evidence, as are wallflowers, California poppies, santolina, irises, *Crambe cordifolia* and lavender. Of these plants Jarman was particularly fond of *Crambe maritima*, sea kale, which in a sense he ‘discovered’ as an ornamental plant. The stages of its growth are recorded in Howard Sooley’s photographs for Jarman’s first posthumous book, Derek Jarman’s Garden. The purple shoots in Spring give place to glaucous foliage later, then a cushion of scented white flowers and finally the pale green seeds lifted on stalks above the rest of the plant.

The second main design element of the garden can only be called the ‘features’ that are largely made of objects found locally, from the large elongated lumps of flint with which Jarman made his well-known miniature ‘henges’ (in conscious imitation of the prehistoric megalithic monuments of Britain), to abandoned pieces of metal and wood. One of the first films Jarman made, with his hand-held 8mm camera, *Journey to Avebury* (1972), commemorates a day’s walk to the stone circle of Avebury and Jarman’s belief of the time that ancient features are linked by ley-lines. Several of his paintings of the early 1970s depict stone circles set in stripped-down austere landscapes suggested merely by a few upright lines intersected by as few horizontal lines: one of these is now in Derby Art Gallery. So the very lack of conventional elements in the landscape at Dungeness, no fields,
agendahedges, garden walls, no trees even, not even a hill, no doubt appealed to him strongly when he discovered this place. And his garden design incorporates the planting upright of long baulks of timber, old spars and posts 6 to 12 feet long. These can be related to the uprights in his paintings, but they also function to relate his garden to the upright forms in the surrounding landscape, especially the two lighthouses and the electricity pylons which endow Dungeness with the character of a source. Jarman’s garden is thus integrated with its surroundings, by both the native planting and the forms of the upright poles.

Other features are made of metal debris from the local fishing industry or from anti-invasion defences from the Second World War. We don’t need to be particularly lubricious to feel that stout posts, some shod with rusty metal caps, with rusting chains arranged in circles around their bases, might allude to Jarman’s sexuality. But the obsolete metal is valued also for its lovely colours: the stern red-browns of rusting iron, and the intoxicating blue-green of weather-exposed copper. Jarman’s film The Garden (1990) shows him making some features from a combination of found objects and pebbles. This film, which depicts Christ as a gay couple and follows the main events of his life (and which won an award from the International Catholic Organization for Cinema) is centred in the garden of Prospect Cottage, where we see Jarman working on both the garden and the film. The garden is therefore made the seat of all creativity.

Articles from Dungeness are used in some of Jarman’s collages and bricolaged art; they might be a washed up rubber-glove, pebbles from the beach, a battered verbal sign. A lovely portrait of him, by his friend Andrew Logan, which really manages to capture the spirit of fun that was characteristic of Jarman, consists of mirrors cut to his profile (this reflecting what ever passes by it) and a bundle of sticks from Dungeness balanced on his head.

Towards the end of his life, Jarman painted richly impasto’d and brightly coloured paintings of the Dungeness landscape. These can look fairly uncompromisingly abstract until one can get to the appropriate sense of scale. I thought of one of them, when I found the true parasite, dodder, growing on the back of a broom plant. (above) The painting suddenly stopped seeming abstract and came down to earth as a very faithful depiction of a small part of the landscape here.

Dungeness, unique, so valuable to us and to many other species of life, is under threat, as so many places in Britain will be if the Coalition Government continue to relax planning controls. A local source told me that malformation of some of the shoots of broom that we saw was caused by beta-ray contamination; but the present threat at Dungeness is from a foreign-owned company, in partnership with the Government, who wish to extract gravel from one side of the Ness and dump it on the other side to retard the natural erosion that threatens the nuclear power station. What madness. For sanity, turn to Prospect Cottage. The garden at Prospect Cottage, endorsed during Jarman’s lifetime by Christopher Lloyd and Beth Chatto, remains a surprise and a delight.

Michael Charlesworth’s Derek Jarman was published by Reaktion Books in November.
Gertrude Jekyll and the garden at Mariners, Berkshire
Fenja Anderson

In 1991 my book Lost Gardens of Gertrude Jekyll was published under my professional name, Fenja Gunn. Through my research for this book and through the work involved in producing the watercolour paintings which illustrated the text, I was inspired by the character and unique talent of this extraordinary Edwardian garden designer. She became my gardening guru and her gardening philosophy and artistic use of colour was the inspiration for me when I came to create my own garden at Mariners in Berkshire. The following extracts from the book, which include Jekyll’s own words, best illustrate the core of her ideas on the artistic use of plants to create a harmonious garden picture.

“When the eye is trained to perceive pictorial effect, it is frequently struck by something — some combination of grouping, light and colour — that is seen to have that complete aspect of unity and beauty that to the artist’s eye forms a picture. Such are the impressions that the artist-gardener endeavours to produce in every portion of the garden.” Thus Gertrude Jekyll introduced her chapter on ‘Some Garden Pictures’ in Colour in the Flower Garden, one of her most influential gardening books.

The analogy between painting and gardening is one which Jekyll made frequently in her writing. I have been constantly aware of her extraordinary ability to form ‘garden pictures’ in her mind, translating these into planting plans that would later become ‘a series of enjoyable pictures painted with living flowers.’ Not the least astonishing aspect of this aptitude was the prolific nature of her genius. By the time Jekyll died, she had been involved in the design of about 350 gardens over a period of forty years.

The plants which Jekyll chose for her colour schemes were for her the equivalent of an artist’s palette of paints. But although the individual colours might be beautiful or striking in their own right, their true value lay in their relationship to each other on the canvas. In her introduction to Colour in the Flower Garden Jekyll wrote: “having got the plants, the great thing is to use them with careful selection and definite intention. Merely having them, or having them planted unassorted in garden spaces, is only like having a box of paints set out upon a palette. This does not constitute a picture.”

Manners, a detail of the ‘silver’ borders

The greatest diversity in Jekyll’s choice of flower colours lay in her selection for the plants at the cooler end of the colour spectrum. The variety of the flowering plants in the silver to pink colour range exceeds those used to span between yellow and red. It is evident that Jekyll took particular delight in soft colour schemes, in the ‘quiet harmony of lavender and purple and tender pink, with a whole setting of grey and silver foliage.’

The sunken rose garden, hidden behind hedging

The sunken rose garden at Mariners is the one area of the garden which I painstakingly worked out on paper. I discovered through my research that Jekyll was not fond of the traditional formal use of roses planted in delegated rose gardens. But her contemporary clients demanded these features which they obviously regarded as an essential part of any contemporary garden. Nevertheless Jekyll managed to tuck the gardens away behind
agenda

enclosures of hedging, it was her informal use of roses and roses combined with other plants that inspired me to plan a rose garden, also like so many of Jekyll’s, tucked away behind hedging, but with an ebullient informality and liberal underplanting that I hope captures some of Jekyll’s own informal use of roses.

“One of the many ways in which the splendid enthusiasm for good gardening — an enthusiasm which only grows stronger as time goes on — is showing itself, is in the general desire to use beautiful Roses more worthily” (Roses for English Gardens). During her lifetime Jekyll encouraged a new and more creative approach to using roses in the garden. She departed from the traditionally accepted view that they were best displayed in a formal arrangement and maintained that roses could be used in limitless ways which were not usually considered by conventional gardeners of her day. Her artist’s need for innovation and her ability to combine plants and colours inspired her to devise new uses for a wide variety of roses and to mix them together with other plants. Jekyll’s informal use of roses is one of her valuable legacies to modern gardeners.

Mariners is our final garden visit on this year’s Annual Summer Conference (see p8 for more).

GHS Study Tour to Mexico, October 2011

report by Dr Jill Raggett, Writtle School of Design

This Study Tour had instant appeal for three major reasons: it offered an opportunity to see the architectural and garden creations of the Mexican designer Luis Barragán, secondly the tour finale was to be the surreal garden of the Englishman Edward James, and thirdly it was to be organised by Jeff Sainsbury who had provided such an exceptional tour for the GHS to Brazil. I was not alone in thinking this was a rare chance to explore this fascinating country and twenty-three other members booked to experience the gardens and designed landscapes of Mexico.

We left Heathrow bathed in sunshine and with unseasonably high temperatures, so arriving in a cold, grey, rain-soaked Mexico was rather a shock. However, on the days that followed the sun frequently shone and it was ‘shirt sleeves’ weather without the high humidity often encountered on such trips; perfect for visiting and exploring landscape. Our first hotel, the Camino Real, took up an entire block of Mexico City; with over 400 bedrooms, generous public spaces and some great single coloured walls; it offered an educational experience in itself. Designed by Ricardo Legorreta, it was possible, even with a limited knowledge of Mexican architecture, to deduce he was a pupil of Luis Barragán.

Our first day started with a visit to the home Luis Barragán designed for himself in the late 1940s. It was here we were introduced to architectural professor Dr Aníbal Figueroa who was an expert on the designer and had known him personally. It was fascinating to be escorted around the house to Barragán’s unfolding life story. He was a man who disliked crowds and so the house was ‘small’ and intimate, he understood the power of colour to influence people and had an understanding for the relationships between materials. The last two skills were clearly seen in the small central vestibule with its raw volcanic stone floor giving the feeling of being in a central exterior courtyard; it was flooded with golden light resulting from the reflection from the metallic surface of an abstract altar piece by Mathias Goeritz, and the coloured shadow from a intense pink wall.

Barragán considered himself as a property developer and rarely acted as an architect. When he did it is clear he designed his buildings from the inside out and was not concerned by striking facades but by the experience of inhabiting an internal space. He clearly linked views from the house to the garden; in his own home the living room has a wall of glass that looks onto the naturalistic garden he favoured. Although this garden would seemingly benefit for some more horticultural skills to provide a more refined version of nature, without viewing the archival evidence it was difficult to decide how accurately the vegetation was being managed. As in other Barragán gardens ivy (Hedera helix) hangs in long festoons from the often deliberately leaning trees. A small courtyard, known as the Patio de las Ollas was filled with terracotta vessels and a small pool that was intended to overflow making interesting
series of doors were opened, and includes a dining room that features a stunning swimming pool.

At Casa Prieto Lopez (1948), a show home for Barragán’s Pedregal residential development, the viewer proceeds up a short flight of steps through a doorway to the dining room that frames a dramatic view of the garden through a glass wall, which is further reflected in the highly polished surface of the large table that fills the central space (above).

The well-known Cuadra san Chrisobal (1968) did not disappoint. Here Barragán created a house with its more famous stables. As a keen horseman

patterns of water across the paving (above), an effect recreated in many of the hotel bathrooms of GHS members as they battled to contain the water created by the extremely powerful showers.

Other Barragán-designed properties that were visited included Casa Ortega (above) just along the road from his own home, which had a romantic garden space in the heart of Mexico City and was in need of some restoration.

Casa Gilardi (right) was a gem of a home created, at Barragán’s insistence, around an existing Jacaranda tree (Jacaranda mimosifolia). It showed how colour could be used to dramatic effect as a
he knew what would be most appropriate and designed at a scale for those in the saddle. We were made welcome and even provided with a horse to star in a group photograph. My one wish for the landscape was that a clump of vegetation provided in a central raised bed (above) be skilfully thinned to provide a more transparent effect, so allowing a view through to the barn that forms a boundary to the space.

Barragán valued green space around homes, preferably as parks, and in the Pedregal subdivision development he showed these considerations as a developer. The homes for the wealthy were to be created on an unpromising lava field, each of the plots was to be a minimum of one acre, two-thirds of this was to be gardens and the lava landscape was to be protected during construction.

Though generous spaces were allotted to houses much of the space has subsequently been in-filled with other properties, and public features such as the famous and much-photographed horse trough with the accompanying avenue of Eucalyptus (above) were in need of maintenance despite several restorations. It was sobering to learn that if the surrounding 200 households each paid 2 pesos (about 10p) per month a full time gardener could be employed and the problems of the vandalised and run-down landscape might well be solved. Furthermore a municipal tree planting scheme that was also taking place may well prove problematic as the seemingly ill-considered species selection seemed inaccurate to the original design and looked destined to grow into dark masses that will make the space feel oppressive and unsafe.

A very different work by Barragán was commissioned by the city of Satellite and took only 6 months to build. The Torres de Satellite (above) are massive structures in an unforgiving environment. Painted in characteristically striking colours, the towers are certainly a bold statement. Many of Barragán’s properties are lacking any form of statutory protection within Mexico, though his own home and studio are acknowledged on the UNESCO World Heritage List, justified by criterion (ii) which makes reference to his important impact especially on the design of gardens and the urban landscape. Of concern was the plight of his other works: a property we visited in Pedregal had recently been for sale and could well have been purchased for property development on the large garden site. It was also unfortunate that one visit was cancelled at the last moment as an unwarranted price increase was imposed over the previously agreed price of access to the property. This practice does nothing to improve international support or awareness of Barragán’s work.

The site of Mexico City was originally a lake and was settled by creating artificial islands. Until recently the remaining islands were suffering from the increase in contaminated storm water run-off and rising salt levels. In 1987 the area was declared a World Heritage site and the internationally recognised landscape architect Mario Schjetnan worked on a vast project to address the multiple
issues that faced the 3000-hectare site. He created the 300 hectare Parque Ecológico de Xochimilco within the landscape of the canals and chinampas, floating gardens. The day he spent with us was a revelation as he explained the value of the site as a hydrological, commercial, agricultural and recreational landscape, as Mario reminded us it works “twenty-four hours a day” and the series of water chutes going into the lake were a “machine not a fountain” (below).

Most visitors are punted around the chinampas and so never escape far from the main waterway into the vast network of canals; the peace of their journey frequently shattered by floating mariachi bands pulling alongside. Our heavily laden motorboat threatened never to dislodge itself from a bank of mud and took considerable efforts to launch. However once winding between the islands the experience was magical; in my jet-lagged state islands of trees, flowers, vegetables and cows seemingly floated by reflected in the water. Mario was the perfect host and provided two additional opportunities to understand more about Mexico, firstly he and his family provided us all with the warmest of welcomes to their beautiful home. In addition his Studio provided a landscape architect to act as a guide on a free day to see the firm’s latest work for the major parks in Mexico City.

The one free day of the trip provided an opportunity for a number of us to visit another World Heritage site, the pre-Aztec ceremonial landscape of Teotihuacán with its vast road flanked by archaeological remains leading to temples of the Sun and Moon, and the earlier Temple of Quetzalcoatl. I am pleased to report that the ‘GHS Climbing Club’ was constituted as we scaled the heights of these stone platforms and the views were certainly worthy of the effort. In the afternoon the entire party seemed to descend on the National Museum of Archaeology, which was impressive both in terms of the architecture and the amazing contents.

There were many other superb and unexpected visits; the lush colonial garden of the Jardin Borda, and the courtyards of the Brady Museum (above) both in Cuernavaca. The latter was the Snowshill of Mexico, Brady was a treasure-seeker who loved buying beautifully-made objects. His house was a testament to how artworks and clutter can be aesthetically arranged. As one member of the party said “this is what you do when you have lots of stuff, make your home into a museum to house it”.

At the Rivera-Khalo House (above) in Mexico City, despite the architectural and artistic endeavours on show, my imagination was taken by the organ pipe cacti hedge surrounding the site, a sculptural feature in itself.
agenda

A last-minute change of plan resulted in us visiting the wonderful hotel garden of Las Mañanitas, with a menagerie of exotic birds wandering the manicured lawns and a beautifully contemporary landscaped spa.

In San Miguel de Allende we stayed in a 'cool' boutique hotel that resulted in some members' raised blood pressure as they dealt with three remote controls including one for the lights! In this beautiful town we saw the dramatic and well-executed gardens of the landscape architect Tim Holden Wachtler, many of which took best advantage of challenging sloping sites, and had roof terraces with borrowed views of the Cathedral spires.

We were fortunate to see the Casa Aldama by Ricardo Legorreta (above & cover), a masterclass in the relationship between the client and the architect, and the on-going legacy of Barragán. 10 Garza was a gem of a garden that we visited at the end of a day when the evening light cast a warm, relaxing glow over the property and the visitors!

On our journey north to the tropical garden of Edward James we saw barrel cacti growing in arid mountainous landscapes. We had the chance to see the Jardín Botánico in Cadereyta, carrying out vital work to protect the range of cacti species in Mexico. The Director and his staff were extremely professional, giving us a very hospitable welcome, a comprehensive tour of the gardens, and even invited us to be part of the opening of a photographic exhibition. Robert Peel, GHS Vice-Chairman, was asked to cut the ribbon (right). The botanical garden takes full advantage of the stunning views which surround the site and was an unexpected gem. As we travelled on the vegetation changed as we reached ever higher altitudes, with the mountains clothed in pine forest and then descended again to much lusher, sub-tropical vegetation.

For some of us, the Edward James garden of Las Pozas, at Xilitla, was the highlight of the trip. The site based around a series of waterfalls and cascades in the forest was extremely atmospheric,
and attracted Edward James to make his amazing surreal garden. His journey of the imagination was much helped by the skills of the local craftsmen and builders who realised his concrete sculptures and are true feats of architecture. There were spiral staircases cantilevered from central columns going nowhere but thin air (left), a refreshing health and safety nightmare. To some his garden felt more like installations in the jungle, but much of the original planting has been lost and a major restoration is about to start (see also page 20). I hope that it will be sympathetic to the feeling of magic and mystery that pervades the place. Despite a major drought that has been affecting the garden the ‘GHS Swim Club’, that had been initiated on the first day of the tour and continued until the last, was keen to swim in the pools of Las Pozas and, along with the locals, we enjoyed an invigorating dip, in the series of pools and cascades, something I feel sure Edward James would very much have approved of.

Sometimes it is the unexpected that becomes the most memorable. For me this included Espacio Escultorico, a major land art sculpture in an ecological reserve in the south of Mexico City next to the Ciudad Universidad (above). In 1979 a group of architects designed a space surrounded by solid concrete blocks enclosing a lava field clothed in the recolonising plant life; this living element is regularly controlled as in most gardens. The design feels like a Stonehenge for the twentieth century based on ideas of ancient astronomy and the movements of the cosmos. As one writer has described the scene, “Mexico City spreads in all directions outside the walls but does not enter this quiet evocation of the ritual past that still simmers beneath its surface”.

Another revelation was a lunchtime stop at the Hacienda de Cortes, where the roofless restaurant in an old sugar processing building was now covered with climbers, whilst huge fig (Ficus sp.) trees engulfed other features by seemingly melting over them.

The gardens and landscapes of Mexico did not disappoint; they provided a wonderful experience and food for thought. The success of the tour was due to the preparation and professionalism of Jeff Sainsbury, the knowledge and expertise of local guides, landscape architects and historians and the shared experience with fellow travellers.

To see more of the tour: www.mraggett.co.uk/mex
A more fully illustrated version of this report can also be purchased via the above Web site.

**Claude, Lancelot and Johnny**

*report by Joanna Matthews*

The GHS Study Day at the Ashmolean Museum in December, on Claude and the English Landscape park was in two parts: a morning looking at the paintings in the Exhibition with Dr Jon Whiteley, the Curator of the Exhibition, and in the afternoon a whirlwind tour with Johnny Phibbs of ‘Capability’
agenda & other events

Brown landscapes, comparing the artistic composition of one with the other:

Dr Whiteley showed us that most of Claude’s mature paintings were done as balanced pairs: one in the early morning and the other at dusk, the one a landscape the other a harbour scene. Claude would rise early and walk out from Rome into the campagna, to make notes on the quality of the light. His landscapes are full of glowing light, and the receding land has buildings (often real buildings but juxtaposed with others from another neighbourhood), and the sky fills the upper part of the picture. The foreground is inhabited by small figures (Claude joked that he threw in the figures for free), and at each side there are trees or buildings, like the wings on a stage, framing the distant horizon. By hanging these pairs of paintings together; they create a three part picture, with the darker framing trees or buildings making a central block, and the receding landscapes two diverging corridors of light.

Claude lived all his working life in Rome, and was working from about 1630 until his death in 1682. He was extremely successful during his lifetime, dying a very wealthy man.

In the early part of the 18th century when the Grand Tour became hugely popular with English gentlemen, many of them purchased his paintings to bring home and hang in their large country houses. Lancelot ‘Capability’ Brown lived almost exactly a century later than Claude. Johnny Phibbs compared the list of those landscapes designed by Brown, with a list of landowners having possession of paintings by Claude in the middle of the 18th century. There is a considerable coincidence, but as Johnny himself said, “perhaps it is only that all these men were rich!”

However, comparing the style of landscape laid out by Brown with the compositions of Claude, it soon becomes clear that the three-part view of the one is the design icon of the other. Johnny showed us how this works at Blenheim, where the central block to the view from the Vanburgh bridge is the very tall column dedicated to the memory of the Duke of Marlborough. If we thought the column was the important feature, we overlook the two long vistas on either side of the flanking avenues of trees. I remember Johnny on a visit to Kiddington Park, near Oxford (probably on a GHS weekend) standing looking at the view from the garden, to a large clump of trees on the opposite bank of the river Glyme, which had on either side an open view of grassland to a distant viewpoint. He showed us many more examples, and I think the point is well made.

Just a final warning; Lancelot Brown was born in 1716, so before you can say “Capability” the tercentenary of his birth will be upon us, and there will be celebrations all round. Perhaps this should trigger an audit of Brown landscapes, their survival rate, current condition, and potential for restoration, if any?

other events

our round-up of exhibitions, lectures, seminars & study days by other organisations

Study Day: Art, Landscapes & History
The Court Room, Senate House, London
9.30am to 5.30pm, Friday 23 March

A study day on how art can reflect landscapes and the histories behind them. Speakers are:

Jennifer Potter on Art, memory and place: turning landscape into fiction; Dr Paula Henderson on The Surveyor as Artist; John Norden and the gardens of Elizabethan and Jacobean England; Tom Stuart-Smith on Learning from Italy: how Italian gardens inspire the work of a contemporary designer; Michael Symes on Eighteenth century garden prints as propaganda; Christine Lalumia on London’s middling sort at home: what can the representation of one garden tell us?: Christopher Woodward on The ‘Lost’ gardens of Cedric Morris and John Nash; Dr David Marsh on ‘We see distinctly only what we know thoroughly’. European expansion and newly discovered lands and their landscapes; Dr Brent Elliott on The Royal Horticultural Society’s gardens in Kensington: designers and drawings.

Cost: £30, includes lectures, lunch, teas and coffees. Contact Janet Waymark: janetwaymark@yahoo.co.uk or: 01689 824 542, or send a cheque payable to Dr Janet Waymark, with an SAE for the programme, to: Dr Janet Waymark: 48 Princes Avenue, Petts Wood, Kent, BR5 1QS
Planning Works
at the Garden Museum, London
6pm for 6.30pm, Thursday 29 March

In the final week of our exhibition From Garden City to Green Cities, architects, landscape architects and an historian celebrate five visionary projects which have achieved a balance between architecture and landscape, indoors and outdoors, and the green and the grey. What lessons can we learn from their creation, and, just as importantly, their on-going maintenance, at a time when the value of the planning is being questioned? Speakers are: Christopher Woodward on Georgian Bath; Andrew Harland on Letchworth; James Lord, on Restoring the New Town at Stevenage; Janet Jack on The Alexandra Road estate in Camden; Jonathan Kendall on Olympic 2012 Athletes Village. The evening will be chaired by Alastair McCapra, Chief Executive of the Landscape Institute. Following the discussion we invite you to join us for a two-course meal and a large glass of wine in our sustainable, vegetarian and locally sourced café.

Tickets: £10; £8 Museum Friends and Members of the Landscape Institute. Dinner tickets £20. Book online: www.gardenmuseum.org.uk or call: 020 7401 8865

GARDEN OPEN TODAY!
300 Years of Garden Visiting Exhibition at the Garden Museum
Tuesday 24 April to Sunday 24 June

A special exhibition in the new gallery at The Garden Museum, London, will tell the story of our love affair with other peoples’ gardens. From a travelling artist’s sketch of Henry VIII’s palace at Richmond, the earliest drawing of an English garden in existence, to Vita Sackville-West’s private photographic albums of Sissinghurst, the exhibition explores the centuries-old British tradition of opening gardens to the public. It will celebrate the influence of garden visiting on style and fashion and, above all, celebrate the pleasure, curiosity and inspiration that lead us to a stranger’s lawn.

In collaboration with the NGS.

other events

Canopied with Bowers: Pergolas, Arbours and Arches
Welsh Historic Gardens Trust Study Day
10am, Saturday 28 April

The structures which have been incorporated into garden design from ancient times to provide shade and shelter are also features of romance. The WHGT event is the inaugural event at Bodnant Welsh Food, Furnace Farm, Conwy Valley. Speakers: Linda Farrar on Roman pergolas dating back to 80 BC; Dr Jan Woudstra on Bowers, berceaux and cradle walks; Troy Smith, on The improvements taking place at Bodnant Garden referring particularly to the restored pergolas and the maintenance of the iconic Laburnum Arch. The study day includes a guided tour of the garden which is always stunning with rhododendrons and azaleas in the spring.

Cost: £40 (includes coffee, lunch and tea). Book: www.whgt.org.uk or send SAE with cheque made out to WHGT to: Joy Neal, Llwyncelyn, Glyndyfi, Machynlleth, SY20 8SS by Saturday 14 April. For further details contact Joy: 01654 781 203

Japanese Garden Society AGM
Attadale Gardens, Strathcarron, Wester Ross
11am, Saturday 19 May

The AGM of the Society will be held on Saturday 19 May and will include a tour of the Japanese Garden which forms part of the Attadale Gardens at Strathcarron, IV54 8YX.

Cost: £16, including entry to the gardens, morning coffee and lunch. Please make your cheque payable to: The Japanese Garden in Scotland and send it to: Ellen Graham, at 32 Winton Drive, Edinburgh, EH10 7ES (no later than 20 April).
The Chelsea Fringe aims to be to the Royal Horticultural Society’s Chelsea Flower Show in London as the Edinburgh Festival is to the annual Edinburgh Festival. It will run across London, and elsewhere, over three weeks, and will have its inaugural year in summer 2012. The Chelsea Fringe will complement the Chelsea Flower Show itself, and it is supported and endorsed by the RHS.

Tim Richardson, also a GHS Council member, is the founder of the Chelsea Fringe and wants to encourage a wide range of people to access the energy around the Chelsea Flower Show and the summertime, and have fun with flowers, food growing, plants and horticulture generally. The Chelsea Fringe will act as a platform for individual gardeners, gardening groups or societies, indeed anyone with an interest in horticulture, to create an event special to them. Amongst other events in the pipeline are community initiatives, horticultural happenings, art collaborations, walks, exhibitions, horticultural displays of all kinds, micro-festivals and fetes in allotments. The Fringe aims to push the boundaries of what we all know and love in the sphere of gardening, and give anyone no matter what their skill base or focus of interest a chance to participate.

The Chelsea Fringe website is: www.chelseafringe.com. It may well be that a gardening group, council or allotment group local to you is already taking part... If you should want to contact the Fringe re setting up an event yourself, they can be contacted at: info@chelseafringe.com with ideas.

See page 6 for the GHS Fringe event.

Open Garden Squares Weekend, London
Saturday 9 & Sunday 10 June

For the first time, the event will be in association with the National Trust. Around 200 communal gardens, many that are not usually open to the public, will be taking part ranging from the historic to the traditional through to roof gardens and allotments. Among the new gardens for 2012 and highly appropriate for the Diamond Jubilee year is the Queen Elizabeth Hall Roof Garden on the Southbank.

One ticket allows entry to all venues over the entire weekend. Tickets bought in advance cost just £9, and £12 during the weekend. See: www.opensquares.org

Symposium on Natives and Aliens: Ethnicity in the Garden
at the Garden Museum, London
10am to 5pm, Monday 11 June

Gardening is central to English and British national identity. So how is the gardening scene changing in an increasingly ethnically-diverse society? What about the people who garden in this country? How open is our garden culture to ‘foreign’ influences? What impact do different cultural attitudes to gardening have on the landscape in our multi-ethnic society? Is there any significance in the parallels between the discussion surrounding ‘native’, ‘alien’ and ‘invasive’ species in the UK garden with the discourse about asylum and immigration in the popular press? This symposium seeks to explore these questions and more to encourage more debate about ethnicity and garden culture in the UK. Speakers: Noel Kingsbury, Claire Rishbeth, Dominique Heyse-Moore (other speakers t.b.c.)

Cost: £50, full-time students £20. Book online: www.gardenmuseum.org.uk or call: 020 7401 8865

In Pursuit of Beauty: A History of Plant Hunting
Exhibition at the Garden Museum
From Tuesday 10 July

Beginning with the travels of the Tradescants, the father and son who were the first British plant hunters (their tomb stands in the churchyard of the Garden Museum) this exhibition will trace the history of the expeditions that made our gardens so diverse. It will animate the characters who have risked life and limb for new plants and the encounters they had with the people from across the globe, including those who still plant hunt today.

In collaboration with the RHS Lindley Library

The Rescue of the Georgian Garden
Ashridge Garden History Summer School
Friday 27 to Monday 30 July

The seventeenth annual Garden History Summer School at Ashridge, in association with The National Trust and the Georgian Group, will consider Georgian gardens with a particular emphasis on the work undertaken in many of the gardens to rescue them from decay and decline and restore them to their former glory.
Lecturers include a group of conservation architects, historians and garden owners and managers that have been closely involved with the restoration work undertaken in the gardens we plan to visit. Visits to: Hartwell House & Wotton House (Bucks), Croome Park (Worcs), Claremont & Painshill Park (Surrey) and Prior Park (Somerset).

Cost: £638 (residential), from £499 (non-residential). A non-refundable deposit of £100 is required at time of booking. Contact Sally Rouse: 01442 841 179 or: sally.rouse@ashridge.org.uk

The Kay Sanocki Scholarship (worth up to £900) is available to someone who is interested in changing their career to one in horticulture/garden history, or developing their career within those spheres, but who in either case is unable to attend the summer school without financial support. Contact Mick Thompson for more details: mick.thompson@ashridge.org.uk

**The Egyptian Influence in the Garden**

Bucks Gardens Trust Seminar at Hartwell House 9.30am to 5pm, Saturday 11 August

The prompt for this event has been Eric Throssell’s research into the work of Joseph Bonomi (Junior), architect & Egyptian scholar, c1850s, at Hartwell. Our speakers to include: *Chris Elliott*, author of *Egypt in England* (to be published by EH, 2012), *Dr Sarah Rutherford, Brian Dix, Michael Pritchard and Richard Wheeler* (National Trust).

Cost: £70, see the flyer for more information.

**Polite Society:**

*Lifestyles, Parks & Gardens*

Association of Gardens Trusts Annual Conference

Friday 7 to Sunday 9 September

This year Avon Gardens Trust will host the annual national conference of Gardens Trusts in Bath, where the customs and manners of Polite Society in the 18th century were reflected in the elegant architecture of its squares, crescents and terraces. Based in the World Heritage City of Bath its theme of Polite Society will be explored through visits to designed landscapes in and around Bath, including a rare opportunity to view Badminton, seat of the Duke and Duchess of Beaufort, as well as Dyrham Park, Sydney Gardens and Prior Park. The Conference will also include a civic reception and a visit to the Roman Baths.

**other events**

The Conference is not just restricted to members of the County Gardens Trusts but open to anyone with an interest in Garden History.

For further details please contact Ros Delany: 01275 371 398 or: rdelany@virgin.net or visit the website: www.avongardentrust.org.uk

**Landscape Design and the Sciences in the Early Modern Period**

Conference on Gardening and Knowledge

Hannover, Germany

Monday 17 to Wednesday 19 September

Gardening and Knowledge is co-organised by the Centre of Garden Art and Landscape Architecture at the Leibniz Universität Hannover and the Interdisciplinary Centre for Science and Technology Studies (IZWT) at the Universität Wuppertal in Hannover. The workshop will open on the evening of 17 September with a keynote lecture by Prof. Dr Michael Leslie. Because experts from the USA and several European countries will be participating, the conference language will be English.

Speakers have already committed to presenting on: Gardening nature, gardening knowledge: early modern gardens and the rise of natural knowledge; John Evelyn, the Elysium Britannicum and the generation/ creation of knowledge; Water technology, the increase of knowledge and its impact on gardens in the time of the Renaissance: Botanical illustrations and the cultivation of botanical knowledge in the early modern era; Water technology and the theory of perspective in Early Modern garden art: The scientific approach and professionalism in garden art historiography in the Early Modern Period. There has also been a call for papers aimed at emerging scholars, closing as we go to press.

Contact: cg@uni-hannover.de for more details or write to: Zentrum für Gartenkunst und Landschaftsarchitektur; Leibniz Universität Hannover, Herrenhäuser Straße 8, D-30419 Hannover, Germany.
The design of garden pyramids

Chris Elliott writes:
I’ve been researching the question of what influenced the design of garden pyramids, and why some of them were stepped.

Two things are starting to emerge. The first is that images of stepped pyramids aren’t common in the works depicting Egyptian antiquities that might have influenced the designers of garden pyramids, so it may be necessary to look for other influences.

From ‘A Plan of Civil and Historical Architecture’ by Johann Bernhard Fischer von Erlach, 1721, James Gibbs had a copy in his library...

The other factor is that everyone in the eighteenth century, and before, seemed to exaggerate the slope of pyramids. This was particularly apparent when I came to look at Norden’s The Antiquities … of Egypt, Nubia and Thebes, which has 165 plates, based on the drawings that he made on the spot. It didn’t come out until 1792, although some material may have been circulating before that, but what is interesting is that when I (carefully and indirectly) recorded the angles of the pyramids in a number of the plates, they all came out at around 60 degrees. Norden was a Captain in the Danish navy, who would have been well used to the sort of measurements and calculations necessary for navigation, and his drawings (particularly things like cross sections) are generally sound and accurate. However, even the northern, or Red, Pyramid at Dahshur is shown with an inclination of approximately 57 degrees, when it is actually nearer 44.

Some of this may be due to the engraver, but it almost seems as if some sort of tacit convention was at work, and they couldn’t stop themselves making the slope of pyramids steeper than they actually were. A case, perhaps, of ‘if it’s drawn right, it doesn’t look right’.

I’ve attached a rough sketch to show the effect of this, and if you are looking at any depictions of garden pyramids, and happen to have a protractor handy…

I’ve suggested elsewhere that when constructing garden pyramids, the steep slope may be a function of wanting to get the most impressive profile in the smallest footprint. This is undoubtedly a factor, and an element of this may also have been at work with engravers, who wanted to compose a ‘scene’ on the page.

Roman Treasures

Anna Buxton writes:
A reminder to members visiting Rome not to miss the wonderful frescoes from the Villa of Livia. The frescoes decorated a small subterranean garden room and illustrate a garden scene with pomegranates and quince trees as well as conifers and many identifiable plants and birds, all beautifully painted in a very naturalistic way. Livia was the wife of the Emperor Augustus, and the frescoes were painted in 32AD. For many years they were not on show but they are now housed in the Palazzo Massimo, near the station, part of the Museo Nazionale, a very peaceful place to visit with many other great treasures.

Another good visit for Garden History enthusiasts is Peruzzi’s beautiful early 16th-century Villa Farnesina in Trastevere which is conveniently open on Monday morning. It is probably best known for a fresco by Raphael, The Galatea, but not to be missed here are the beautiful garlands of fruit and flowers painted by Giovanni da Udine (above) which decorate the ceiling in the loggia which
depicts the Council of the Gods and Cupid and Psyche’s wedding. Some of the fruits had recently arrived from the New World and some have distinctly erotic symbolism (thanks to the excellent Companion Guide to Rome for pointing this out). The design of the villa and loggia was intended to blur the distinction between house and garden. On our visit we were lucky to pass Santa Maria dell’Orto, also in Trastevere, when it was decorated for its patron saint (an orto is a kitchen garden or orchard) and welcoming visitors. The sculptures of fruit, they can’t really be called flower arrangements, aptly echo the decoration of the pavement.

**Herbaceous Borders at Penshurst Place officially renamed the Jubilee Walk**  
*Tamsin Leigh writes:*

The three-year Herbaceous Border renewal project has been completed and the stunning new design, by Chelsea Gold Medal winner George Carter, will be in full bloom throughout the season. Renamed the Jubilee Walk, the new borders have stone benches set within colourful border bays and historic varieties of apple trees. It will be officially reopened in June by Elizabeth Banks, President of the Royal Horticultural Society (RHS).

**Wentworth Castle: A Royal Visit**  
*Patrick Eyres writes*

On 24 January HRH the Prince of Wales toured the gardens and mansion at Wentworth Castle, South Yorkshire. His visit inaugurated the latest phase in the rolling programme of restoration by the Wentworth Castle Heritage Trust, the woebegone Victorian Conservatory, and he unveiled a glass plaque that commemorates the occasion. It is anticipated that this splendid feature will finally reopen to the public by summer 2013.

For a garden crowned by the heroic ruin of Stainborough Castle (c1730), it was perhaps not ironic that the mist closed in so dramatically that the occasion was imbued with the atmosphere of a gothic novel. Nonetheless Prince Charles relished the gardens, especially the fernery and stumpery, joked about the weather and chatted enthusiastically with the gardeners, volunteers, Trust staff and students of the Northern College.

**The Lady Gardeners of Edinburgh**  
*Deborah Reid writes:*

Do you remember the Edinburgh School of Gardening for Women at Corstorphine? Was your mother, grandmother, friend or relation one of the first women in Scotland to train to be a professional gardener? The Edinburgh School of Gardening was initially set up at Inveresk but moved to larger grounds on the west side of Kaimes Road adjoining Corstorphine Hill Farm and north of Old Kirk Road in 1903. The school was the brainchild of Annie Morison and Lina Barker; both of whom made history by being among the first women to be employed as ‘practitioners’ gardeners at the Royal Botanic Garden Edinburgh in 1897. Lady Aberdeen, who had the pleasure of officially opening the school, expressed her gratitude to Miss Morison and Miss Barker for drawing the attention of the people of Scotland to this opening for women workers, despite the objections they
had received from many who believed that women should not undertake gardening, and could not dig any more than they could hit nails on the head!
The objectives of the gardening school were to prepare women for the various branches of practical professional gardening, to fit them for managing a market garden, or for taking charge of private gardens, and to give instruction to those who wished to devote themselves to gardening as a private interest. Part of the garden was given over to growing for market, and students were taught how to work a market garden through all its stages, from the preparation of the ground and sowing the seeds to packing the produce for market. There was also a vineyard, peach-house, mushroom-house, rose garden, herbaceous border and kitchen garden. The practical instruction included all details of actual work, such as hoeing, digging, care of glass-houses, propagation of plants, planting out, thinning, potting and pruning. Demonstrations were also given in practical bee-keeping and floral decoration. The lady gardeners also attended evening classes in botany, horticulture and agricultural chemistry at Heriot-Watt College and later at the Edinburgh and East of Scotland Agricultural College. The full curriculum extended over two years.

Among its graduates in 1912 was Madge Elder, later known for her writings on the Border country, who took up gardening positions at the Priory in Melrose and on the Duke of Buccleuch’s estate at Bowhill, before settling in Melrose. Other women known to have been students include Bessie Mitchell and Betty Hogarth.

In order to archive this important part of Edinburgh’s horticultural heritage as part of a PhD thesis, I am looking for any material that you may have in photograph albums, family correspondence or personal reminiscences of life at the Edinburgh School of Gardening for Women.

Contact: deborah.reid@blueyonder.co.uk

Genral Dobbs and his Tipitiwitchet

*Kath Clark writes:*
Arthur Dobbs (1689–1765) was governor of North Carolina when he was corresponding with Peter Collinson and John Bartram and sending them seeds and plants, one of their favourites being the Venus Fly-Trap (or Tipitiwitchet). On 30 June 1764, as part of a letter concerning plant arrivals and orders for next year, Collinson wrote to Bartram: ‘I hear my Friend Dobbs at 73 had got a Colts Tooth in his Head & has married a young lady of 22. It is now in vain to write to Him for seeds of plants of Tipitiwitchet now He has got one of his Own to play with...’

**Short course in ‘How to research Garden History’**

*Dr Janet Waymark writes:*
There will be a term’s course on Thursdays at the Institute of Historical Research, beginning on 4 October and ending on 6 December, where those interested in researching Garden History will receive some excellent guidance on how to do it. Contact Dr Janet Waymark to find out more: janetwaymark@yahoo.co.uk

**Something New at London’s Oldest Botanic Garden...**

*Nick Bailey, Head Gardener, writes:*
Chelsea Physic Garden is opening a new half-acre garden to the public on 23 May. The Garden of Edible and Useful Plants will display an extraordinary range of plant species on which humanity depends; from forest fruits and land restoration plants to superfoods and plants used for hygiene, science and the arts. The new garden will showcase a diverse collection of productive and functional plants, incorporating both the beautiful and bizarre.

The design features a series of interlinked spaces, and is inspired by 18th century potagers and the Physic Garden’s historic layout. Raised beds house the plant displays and their explanatory information panels, while other areas are dedicated to teaching and secluded seating spaces. It includes a compact vineyard, a living plant amphitheatre and a stone pier to view Robert Fortune’s tank pond. The garden is bound together with traditional clay paving bricks and green oak arches which lead visitors through the plantings.
Please consider leaving a Legacy to the Society in your Will

If you are thinking of remembering The Garden History Society in your Will and would like to discuss the proposed legacy, you may wish to advise the Society. If so you can use this form (or a copy) and send it to our head office:
The Administrator, The Garden History Society, 70 Cowcross Street, London EC1M 6EJ. We will then contact you.

☐ I have already included a legacy to The Garden History Society in my Will
☐ I have instructed my solicitor to include a legacy to The Garden History Society in my Will
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☐ I would like to discuss a legacy to The Garden History Society in Scotland (GHSS) with you.

Name: ................................................
Address: ................................................
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Postcode: Tel: email:

How to leave a gift to the Society

You can choose to leave an amount of cash to the Society or a share of your estate. Such a gift should include the society’s name, charity registration number and address.

For example:
I give to The Garden History Society (registered charity number 1053446) of 70 Cowcross Street, London, EC1M 6EJ the sum of £

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GHS events diary

Wednesday 14 March  London Lecture: *An Historical Garden between Landscape and Architecture*
Wednesday 25 April  London Study Day: *Rediscovering Elysium*, John Evelyn’s Garden at Sayes Court
Thursday 3 May  Study Day: Studley Royal, North Yorkshire
Thursday 3 May  GHSS AGM & lecture: *Paradise of Exiles*
Tuesday 15 May  GHS Summer Party at the Geffrye Museum, London
Wednesday 16 May  Study Day: *The making of Maps*, Edinburgh
Saturday 19 May  Chelsea Fringe: Hidden Hyde Park
25 to 27 May  Rewley House, Oxford, Study Weekend: Gardens and Literature
26 May to 2 June  Study Tour of Gardens in Bohemia and Moravia
Saturday 9 June  Study Day: *Fragments of History*, East Renfrewshire
Saturday 23 June  Study Day: Inverarity Hall, Angus, and neighbouring Estates
Wednesday 4 July  Visit to the Hannah Peschar Sculpture Garden and The Deepdene, Surrey
Friday 13 July  2nd Annual Graduate Symposium
13 to 15 July  AGM & Summer Conference 2012
14 & 15 September  South-West Scotland Study Day: *Landscape Perspectives*
Friday 21 September  Study Day at Yorkshire Sculpture Park
Monday 5 November  Edinburgh Lecture: *Country House Policies 1550–1709*
April 2013  Study Tour to California

Details and booking information for all our events can be found inside, on pages 4 to 10, or look at our website: www.gardenhistorysociety.org/events