Annual General Meeting Report 2013
The Society’s Annual General Meeting was held at the Garden Museum on Friday 12 July 2013, attended by 71 members.

The Chairman, Dominic Cole, welcomed all those attending and referred to the encouraging discussions taking place between the GHS and AGT, to speak as one with a louder voice on behalf of the nation’s gardens, parks and historic designed landscapes. It is necessary to adapt to changes in the organisation which he described as one which is united by the alchemy of horticulture and aesthetics.

The following members of Council were elected and duly welcomed: Tim Richardson, Dr Marion Harney and Andrew Turvey. Dr Hazel Conway was elected as a Vice-President of the Society for a five-year term in recognition of her many years of valuable service to the Society, including as its former Chair of the GHS Conservation Committee and as a Trustee.

Thanks were recorded to all the Society’s staff, and to Christopher Woodward who stood down from Council. Hilden Park Accountants Ltd was appointed as the Independent Examiner.

Reports were received from Dr Peter Burman, Chairman of GHSS on its activities during the year; by Jonathan Lovie on the formation of the Joint Conservation Committee (JCC) and by Alison Allighan, GHSS Conservation Officer; on its recent core activities. Presentations were given by Christopher Woodward on future plans for the Garden Museum and by Verena McCaig and Linden Groves on their newly formed job-share role of joint GHS/AGT Historic Landscape Project Officer (HLPO), an integral part of the Working Together initiative with English Heritage.
The full minutes of the meeting will be included in the papers for next year’s AGM, to be sent out as usual in June, 2014.

Jeremy Garnett, Honorary Secretary

Graduate Symposium 2013

Once again the venue was the appropriate and convivial environment of the Garden Museum on the Lambeth embankment in London. The aims of the Graduate Symposium underpin those of the GHS as a whole by providing a professional forum for the presentation of new research in the field of Garden History and an opportunity for scholars to hone presentation skills, as well as encouraging those whose research subjects are as yet unpublished.

For the third consecutive year, GHS members turned out in strength, and responded to each speaker with questions that stimulated fascinating discussions, many of which continued among individuals and small groups into lunchtime. Not surprisingly, the consensus was that all five papers were excellent both in content and presentation.

As can be seen from the titles, we were provided with an international feast of subjects:

- Jessica Tipton (PhD Candidate, University of Bristol), on Princess Ekaterina Dashkova’s tour: An 18th-century Russian visitor’s impressions of English gardening, 1770.
- Paolo Cornaglia (PhD, Assistant Professor, Turin Polytechnic), on French gardens and gardening families in Piedmont in the 17th and 18th centuries.
- Diane James (PhD Candidate, University of Warwick), on “An endless variety of forms and proportions”: Indian Influence on British Gardens and Garden Architecture.

The symposium was organized and chaired by Patrick Eyres and, as usual, the efficient operation of the PowerPoint projections was ensured by the redoubtable Charles Boot, the GHS Hon Librarian and techno chap. The theme of the conservation of designed landscapes emerged as a subtext to the day and to emphasise the Society’s commitment to this vital task, each speaker was presented with a copy of the rumbustiously splendid Indignation: The campaign for conservation by the GHS stalwarts: Mavis Batey, David Lambert and Kim Wilkie.

Patrick Eyres

4th Graduate Symposium: call for papers

We invite scholars to submit a 200 word proposal for a paper whose subject is unpublished. Symposium papers are 20 minutes only (approx. 2,000–2,500 words). Scholars in all disciplines are encouraged to submit, and any subject relating to Garden History will be considered. Full details in micro-news 92a and on our website. Applicants must submit to: enquiries@gardenhistorysociety.org by Monday 3 March 2014.

2014 GHS Annual Essay Prize

As in previous years 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; either in garden history or from related departments such as geography, art history, history, architecture and archaeology.

Submissions should be from 5000 to 6000 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 in our peer-reviewed, scholarly journal Garden History.

For the closing date, full conditions and submission details see micro-news 92a and our website or contact: enquiries@gardenhistorysociety.org

Katie Campbell

Patrick Eyres, Jessica Tipton, Paolo Cornaglia, Diane James, Michal Bitton, and Alison Wear on the podium at the end of the Symposium at the Garden Museum

GHS news 92 Summer 2013 3
GHSS Autumn visit to Invercauld Gardens and Policies
12.45pm on, Saturday 19 October

Invercauld has been in the continuous ownership of the Farquharson family since 1632. A canny knack of keeping a low profile when called for, coupled with a finely attuned political antenna that found the family on the victorious side at crucial moments in Scottish history, led the Farquharsons to rise from vassal to landowner in less than a century. During the 18th-century the family added to their estate with the purchase of the attainted lands of the once mighty Earls of Mar; consolidating ‘haughlands’, Caledonian pine forest and heather moor either side of the River Dee into one of the largest private landholdings in the country.

The Invercauld designed landscape emerged out of a series of ‘improvements’ implemented during the late 18th and 19th Centuries. Today it radiates outwards from Invercauld House stretching south across the Dee flood plain to Charter’s Chest, Lion’s Face Rock and Craig Choinnich and northwards to Craig Leek and Little Elrick. The Munros, Lochnagar to the east and Ben Macdui to the west, bookend the views up and down the Dee Valley creating a setting for Invercauld House that is monumental in scale.

In 1987 Invercauld was included in the Inventory of Gardens and Designed Landscapes in Scotland and in 1995 Invercauld Estate commissioned a Designed Landscape Management Plan to guide future management and maintenance work. The historical research was undertaken by Fiona Jamieson and although it is not associated with well known garden designers, the landscape was found to have been laid out with arboricultural expertise by the Farquharson family.

Key features are the larch roundels planted in the Dee haughlands, some of which date back to the earliest introduction of the species and exotic conifers from North America, planted during the 1870s which stud the upper Parks and populate the Victorian Garden. Walks and drives thread their way through the woodlands that clothe the hill slopes below the rock outcrops that are the sculpture within this expansive landscape.

Invercauld Estate implemented elements of the plan, removing the Christmas tree nursery from the parks and planting trees where funds allowed but it is only now, under the current tenant, that a major programme of conservation, restoration and enhancement in accordance with the designed landscape management plan has begun. Since 2012 the emphasis has been on restoring the health of the tree population and Patrick Randall a local tree surgeon has been working with Donald Rodger (arboriculturist) and Vanessa Stephen (landscape
architect) to ensure that the specimen trees in the parks and Victorian Woodland Garden can be seen and admired. We are hopeful that in October, the larch from beneath the Lion’s Face Rock will have been extracted to expose the craig in views from Invercauld House. Botanical labels have been made for selected specimens that identify the tree planter and copper beech trees have been replanted at the east end of Lady Carr’s Drive. Estate fencing has been repaired and replaced and the derelict kitchen garden has been reinstated as a fruit and flower garden.

The designed landscape management plan will continue to be implemented in stages but this is an ideal time for interested groups of people to see a work in progress and Invercauld House invites members of the Garden History Society in Scotland, Braemar Castle Volunteers, Ballater Royal Horticultural Society & The Royal Scottish Forestry Society to Invercauld for guided walks through the policies followed by afternoon tea in the Ballroom.

Vanessa Stephen, formerly of Turnbull Jeffrey Partnership (authors of the designed landscape management plan), landscape architect to Invercauld Estate for 13 years and to the current tenant for 18 months will talk about the evolution of the designed landscape and will lead walks through the policies and gardens.

Donald Rodger, Arboriculturist, who undertook a survey of the trees at Invercauld in 2012 and author of ‘Heritage Trees of Scotland’ and ‘Heritage Trees of Britain’ will give his expert view on the Invercauld tree collection, significant trees within the policies and the work that is being done to conserve and manage them.

Cost: a donation to cover tea of £5 is suggested. To ensure your place(s) at the tea table please complete and return the booking form, on the website, as soon as possible and not later than 19 September by email to: graceellis@virgin.net or post to: Grace Ellis, 14 Jordan Lane, Edinburgh, EH10 4RA. There is also an excellent information pack on the website.

Blooming Sepulchres: the Art and Architecture of Scotland’s Garden Cemeteries by Christopher Dingwall
At Riddle’s Court, Edinburgh
6.30pm, Monday 4 November

A prospect of Obelisks in the Dean Cemetery, Edinburgh

A joint lecture with the Architectural Heritage Society of Scotland by Christopher Dingwall, with glass of wine and nibbles. 
Tickets at the door: £5. Spaces limited. Please come early to assure your place.

Alicia Amherst
GHS Autumn Study Day
at The Friends Meeting House, Euston, London
10.30am, Saturday 9 November
A study day to examine the life and times of Alicia Amherst, (aka The Hon. Mrs Evelyn Cecil) at The Friends Meeting House, opposite Euston Station on Euston Road, central London.
Amherst can be rightly described as the founder of Garden History in this country with the publication in 1895 of A History of Gardening in England, but many other publications from her pen followed, including Wild Flowers of the Great
The cost of the day is £65, including lunch and other refreshments, £50 for students with appropriate papers. For further information see the enclosed Booking Form or contact Gwenneth Heyking: garden@gbz.demon.co.uk

**Advance notice of our Winter Lectures**
At Cowcross Street and the RHS Hall, London
The GHS Winter Lecture Series 2014 will open on Wednesday 12 February with a talk by Tim Richardson based around his forthcoming book, *The New English Garden*. Anna Pavord will give the Annual GHS Lecture at the RHS on *Planting an Impression* (19 February). Other speakers include Patrick Eyres on *Wentworth Castle: A Summary of the Ongoing Restoration* (26 February), Marion Harney on *The Landscape of Strawberry Hill* (12 March), and Noel Kingsbury relating *Daffodil Stories* (26 March).

Full details of all five lectures in the series together with a Booking Form will be sent out to members with the Journal and *micro-news* in December. Information will also be available by mid-October on the GHS website events page.

**GHS Annual Summer Conference in Cardiff and South Glamorgan**
Friday 25 July to Sunday 27 July 2014
We are delighted to announce the return of the Society’s Annual Summer Conference this time travelling to Cardiff, with accommodation at the Cyncoed sporting Campus of Cardiff University.

Liz Whittle is helping Robert Peel (who used to who used to farm fruit outside Cardiff), with organising a programme of visits to parks and gardens within Cardiff and South Glamorgan.

**Dominions of the British Empire**, since she travelled globally with her husband. She contributed to horticultural charitable work and was deeply concerned with opportunities for women in horticulture.

After the First World War Amherst’s work was rivalled by Eleanour Sinclair Rohde with several publications preceding her *Story of the Garden* in 1932. She was the only garden historian up to her time who was also a practising horticulturalist, for several years running a commercial herb farm.

Our study day aims to examine the work and purpose of these two pioneers as well as the position of women in horticulture at the time, which was of concern to both of them in different ways, and the state of herb growing in gardens in the early part of the 20th century. A critical evaluation of botanical illustration with particular reference to the work of Amherst brings the day to its conclusion.

The day will be chaired by Barbara Simms, our journal editor. Speakers are Sue Minter on *Alicia Amherst: The Well-Connected Gardener*; Dr Catherine Horwood on *Women and Horticulture in the early 20th Century*; Dr Brent Elliott on *Eleanor Sinclair Rohde: gardener, garden historian and herbalist*; Caroline Holmes on *Well-Connected Herbs: a taste for refined horticultural and culinary pursuits*; and Meriel Thurston on *The importance of botanical illustration, with particular reference to the works of Alicia Amherst*.

The Alma Tadema-esque Pompeian Garden at Dyffryn

**Charles Booth**
A highlight will be the Thomas Mawson designed Duffryn (now Dyffryn Gardens), the gardens are the vision of industrialist John Cory and his son, the noted horticulturalist Reginald Cory, which was restored with funds from the HLF in 2006. Now in the care of the National Trust, under a 50-year lease, and covering more than 55 acres, it features an intriguing collection of intimate garden rooms, formal lawns and seasonal bedding, as well as an extensive walled kitchen garden, now under restoration.

At the heart of the gardens lies Dyffryn House, a grand Victorian mansion which overlooks key views of the gardens. Significant parts of the ground and first floors have been restored to their Victorian splendour and are now open for the first time.

Full details and Booking Form will be available in the spring edition of the news.

GHS Study Tour to Brazil
23 October to 6 November 2014 (provisional dates)

This tour to Brazil is a repeat of the successful GHS study tour organised by Jeff Sainsbury in 2009. It focuses on the unique gardens and public works of the late Roberto Burle Marx. Starting in Rio de Janeiro, we will visit some of Marx’s best public and private gardens, including his own magical estate and studio and properties rarely open to the public. We will also see fine examples of his work in the mountains around Petropolis Belo Horizonte, and in Brasilia, a Mecca for modernist architecture and design enthusiasts.

including Isabela Ono of the Burle Marx office in Rio de Janeiro.

This tour, which represents a rare opportunity to see some of Burle Marx’s most exciting and renowned designs, will be priced around £3,000. This includes all flights, 12 nights accommodation in comfortable hotels with private bathrooms, all breakfasts and some other group meals, coach transportation throughout, and entries as per the itinerary. To express interest, please contact Robert Peel: rma.peel@btopenworld.com or phone: 020 7121 8938, after 28 September.
This year has been a significant, not to say momentous, year for GHS Conservation which has seen a practical implementation of the Working Together Initiative through the formation of the GHS/AGT Joint Conservation Committee (JCC), in place of the GHS Conservation Committee. This has taken considerable time and energy to bring to fruition, but it is a major step forward, bringing together expertise from both organisations to create a new body with the potential and capacity to be the leading landscape conservation resource in the heritage sector.

This is the right moment, therefore, to thank all those who have given so freely of their time and skills to the GHS Conservation Committee over the years. It has many considerable achievements to its credit and sets a high standard for the new JCC to emulate. On a personal note I would like to record my thanks to the two Conservation Committee chairman under whose leadership I have worked: Elisabeth Whittle and Richard Wheeler; and I would also like to thank Linden Groves for her work as Conservation Casework Manager; and Conservation Officer, especially as she now moves on to a new role as Historic Landscape Project Officer (HLPO). At the same time I would like to record thanks to the JCC’s first Chair, Dr Marion Harney, as well as to Dominic Cole, Sally Walker; Steffie Shields, and Lou Cooper for their unstinting efforts to bring about the formation of the new Committee.

How, then, does the new Committee work? Many members will have already seen Marion Harney’s article in the last edition of the micro-news which introduced the new Committee. We have representatives appointed from the GHS and the AGT, as well as much-valued outside observers including Jenifer White from English Heritage. We also have much appreciated the services of Judith Norris as voluntary JCC Coordinator providing a much needed central point of contact to ensure the Committee’s effective operation in its first few months of existence.

Where appropriate, members of JCC engage with specific conservation cases and act as a link with the County Garden Trusts (CGTs). The Committee also considers wider issues of policy, most recently the impact of the solar arrays on designed landscapes, a pressing issue which will have been apparent to anyone who has recently visited the South West of England.

Meeting less frequently in London than its predecessor, the JCC will hold additional meetings around the country, which it is hoped will help to create positive relationships with County Gardens Trusts. Another hugely valuable link with CGTs is provided by the HLPOs (Verena McCaig and Linden Groves), who work closely with the JCC and attend its meetings. The GHS is delighted that its efforts and those of the AGT succeeded in achieving the extension and development of this project which we all see as being vital to creating a closer working relationship between GHS, AGT and CGT members ‘on the ground’, as well as developing skills and confidence at grass roots.

Formation of the JCC has taken much of our time this year; as a result the GHS has had less of a direct input to plain casework, but has tried to support CGTs as they begin to undertake work in this area. In particular, we have been participating in planning training sessions, delivered through the HLP for CGTs. We look to develop this further in future years.

We have completed the Special Projects commissioned by English Heritage (EH) last year including the pilot ‘mini’ conservation management plans (CMPs) in the London region (see p.12). These have been particularly well received and we hope that more may be commissioned, along with the projects we have proposed to English Heritage; but not surprisingly, given the financial and organisational changes faced by English Heritage, this is by no means certain.

While on the face of it, this may not appear to have been a particularly active conservation year in terms of ‘headline cases’, I am very pleased to be able to report that through the formation of the JCC and the continuation of the Historic Landscape Project, we are now, collectively, in a much stronger and more sustainable position than was the case a year ago. I am sure members will give their full support to both initiatives to ensure that together we remain champions for designed landscapes.
Conservation Report 2012: Scotland

Alison Allighan, Conservation Officer: Scotland

In April 2012, with the assistance of funding from GHS, we were able to resume some of our core conservation work. This was later augmented by a donation of $10,000 from the Imlay Trust. The much appreciated funding from has enabled us to respond to some major cases over the year.

Two of the most high profile cases have been the proposed redevelopment of Napier University’s Craighouse Campus in Edinburgh, and Cemex’s application for the extension of their Hyndford Quarry, Lanark, directly into the Bonnington designed landscape. In the case of Craighouse, with its woodlands and collection of A-Listed buildings it is a valuable contributor to the scenery of Edinburgh, situated on one of the city’s seven hills.

Bonnington is one of the landscapes included in the Falls of Clyde designed landscape, added to the Inventory in 2006 and in the buffer zone of the New Lanark World Heritage Site. It is especially concerning that international and national designations identified within the past 15 years can be challenged so quickly.

Since April 2012 all casework identified in Scotland impacting on a designed landscape has been incorporated into the main GHS conservation log. Over the first twelve months over 570 such cases were identified, not all posing a threat to our landscapes, but never the less serving to illustrate the pressure they are under for development.

Our well established and valued relationship with the Forestry Commission continued and over the year we responded to their requests for advice where Scottish Rural Development Programme and Felling Licence Applications were likely to impact on designed landscapes. Encouragingly many of these applications are now for Long Term Forest Plans, although applications for Woodland Creation in Parkland can still sometimes cause us concern. Also, the seeming reluctance of the Forestry Commission to contemplate the restoration of former parkland where felling of 20th-century compartments has been carried out in such areas. In most cases the condition of any Felling Licence approval is still replanting.

Our project funded by Historic Scotland, establishing and supporting groups of volunteers to identify, research and record non-Inventory designed landscapes continued over the year and will run until October this year. We now have groups established in East Renfrewshire, at several locations across Dumfries & Galloway, Angus expanding into Dundee, East Lothian, embryonic groups in Stirling and Stirlingshire, and are hoping to be able to set-up a Helensburgh area group over the summer.

In July last year the Specialist Users Recording Environment (SURE) agreement was signed by GHSS, GHS and RCAHMS and the data collected on the volunteer’s recording forms uploaded onto the Royal Commission’s Canmore website. Shortened versions of the entries are also being put on Parks and Gardens UK, one of our Working Together partners. In addition, most of the groups are now lodging copies of the work in their local archives. The SURE agreement with RCAHMS...
enables the Commission to expand their information holdings for designed landscapes, an area in which they considered they were lacking, and allows us to distribute information collected about designed landscapes to a much wider audience (see below for more).

Over the course of the year, three of the groups, East Renfrewshire, Angus, and Dumfries & Galloway arranged and held very successful and well-attended study days at which the volunteers were able to present the work they had been doing. The Dumfries & Galloway day, ‘South West Scotland Landscape Perspectives’ was held in conjunction with the newly established Galloway and Southern Ayrshire Biosphere Reserve initiative. The exercise was also successful in attracting new members to some of the groups. The East Lothian group held a Christmas Party in early December to pool and present their work.

The group leaders have been very skilful in identifying the training needs of their volunteers and over the year training sessions have been held in various local archives, the National Library Map Section, RCAHMS aerial photographic collection and on-site with Archaeology Scotland, and we are grateful to these external bodies for their help and support of our work.

Historic Scotland funding for this project will cease in September, but most of the groups want to continue their work beyond this date with several of them now learning how to take on the data upload to the two websites themselves.

Thank you to everybody who has helped and supported this project over the past 18 months, Historic Scotland for the funding, group leaders, RCAHMS, other external bodies, and last but not least, the people who have undertaken the work, all our volunteers.

Working Together in Scotland: The GHSS and the SURE agreement

Alison Allaghan, Conservation Officer: Scotland

Whilst members will by now be familiar with the Society’s ‘Working Together’ Partners in England, the Association of Garden Trusts, The Garden Museum, and the Parks and Gardens UK Database, a slightly different approach to partnership has had to be taken in Scotland.

Over the past year steps have been taken by the GHSS to forge stronger links with other heritage-related organisations in the country, including the Architectural Heritage Society of Scotland, The Royal Botanic Garden of Edinburgh, The National Trust for Scotland, and, through a formal agreement, with the Royal Commission on the Ancient and Historic Monuments of Scotland (RCAHMS). This Specialist User Recording Environment Agreement (SURE) has enabled the data collected by our volunteer recording groups across Scotland to be made available on the RCAHMS Canmore website.

Our recording groups, funded by Historic Scotland, have been established over the past three years to research and record the designed landscapes across the country which are not included in The Inventory of Gardens and Designed Landscapes in Scotland, i.e. those which are not considered to be of national importance even though many of them have regional and local significance. At the outset of the project one of the main challenges facing the GHSS was how to make the information being collected as widely available as possible. At the same time, whilst RCAHMS had long been aware that, although they held vast amounts of information about the archaeological and historic built environment of Scotland, their records of designed landscapes were somewhat sparse: Through the forum of the Scottish Gardens Advisory Group our
two organisations came together and, following discussions about the benefits to all, GHS, GHSS and RCAHMS signed the SURE agreement in the summer of 2012.

RCAHMS maintains Canmore, the national database of Scotland’s archaeology and architecture, as part of its role in identifying, surveying and analysing the historic and built environment of Scotland. The information held is supplemented through input from the organisation’s own active survey programme. Under SURE, RCAHMS provides secure access to its existing database to partners who want to share information with each other and the public, safeguarding important records and minimising duplication of effort. Thus information can be shared efficiently not only between professionals, but with researchers and the public as well.

SURE was originally developed by RCAHMS in partnership with National Trust for Scotland in 2010, the Trust seeking to develop a ‘Sites and Monuments Record’ in order to curate the archaeological data from its own estate. The SURE project has now expanded to include GHSS and other partners including Orkney Islands Council Sites and Monuments Record, the Treasure Trove Unit at the National Museums Scotland, Scottish Canals, while other national, local and third-sector organisations are expected to join during 2013. In recognition of the project SURE received a

Entry on Canmore for Amisfield Park, East Lothian

‘Highly Commended’ in the Best Archaeological Innovation Category at the 2012 British Archaeological Awards.

Using SURE our volunteers are able to upload completed PDF copies of their recording forms directly to Canmore, together with brief introductory descriptions of the sites. In addition to Canmore, paper or DVD copies of the forms are being lodged with local archives, and summaries of the site research uploaded to the Parks and Gardens UK website.

Further details about the SURE project can be found on the RCAHMS website: www.rcahms.gov.uk/rcahms-projects/the-specialist-user-recording-environment and a list of GHSS site entries currently available on Canmore from: scotland@gardenhistorysociety.org

The Historic Landscape Project

Linden Groves and Verena McCaig

The Historic Landscape Project came originally from a joint initiative by English Heritage, Natural England and Association of Gardens Trusts, for a 3-year project covering the southeast region only. The aim was to find ways to engage County Gardens Trust (CGT) members in that region to be more proactive in engaging in conservation initiatives. EH and NE recognized the wealth of knowledge and experience of local landscapes held within the CGTs and wanted to find ways that this could be applied to support the conservation of historic designed landscapes, particularly through Environmental Stewardship and EH’s Landscapes at Risk programme.

Verena McCaig was employed to lead the project as Historic Landscape Project Officer from April 2010. Key areas of the project covered raising awareness of the work of stakeholders, networking between trusts and outside agencies, sharing information across the counties, and commissioning and delivering training courses. It quickly became clear that a number of other areas needed addressing which impact on CGT’s ability to engage in conservation, such as recruiting active volunteers, funding, structure and linking research into providing information useful in planning consultations.

All CGTs in the southeast engaged in the project to a greater or lesser extent. Four set up focused projects, one of which received HLF funding, A Web Forum was set up to assist in the exchange of ideas and good practice. Annual regional forums were set up to which stakeholders were invited to present and discuss issues with CGT representatives,
along with sessions covering specific issues of concern such as recruiting volunteers. Four training courses were devised and delivered a number of times: *Researching a Site for Local Listing* (delivered by Virginia Hinze), *Understanding Conservation Management Plans*, *Understanding Historic Parkland, Responding to Planning Applications Affecting Historic Designed Landscapes* (delivered jointly by Verena McCaig and Jonathan Lovie).

Funding changes after two years meant that the project could be rolled out on a small scale to the southwest and north regions in the third year.

Recognising the successes and potential of the project, in April 2013 EH took the unusual and welcome step to continue to fund the project to be rolled out nationally under their National Capacity Building Grants Programme, for another two years. To achieve this a joint initiative was developed between the Garden History Society, working closely with colleagues in the County Gardens Trusts, and the AGT.

In this second phase of the project, Verena McCaig and Linden Groves now share the Historic Landscape Project Officer post, each working part-time. Linden is picking up where Verena left off in the southeast and southwest as well as London, whilst Verena is starting to work with the North, East and Midlands.

Linden comes to the role having been part of The Garden History Society conservation team for over a decade. In these times of ‘Working Together’, it is healthy to be able to move freely between different organisations and in different roles, AGT, GHS, HLP, as it is indicative of our common goal of preserving the historic designed landscape.

Until the GHS restructuring in 2012, Linden worked as a Conservation Officer and so she has first-hand experience of the planning applications that the CGTs are now facing and hopes to be able to work with CGTs in developing their approach to these. Presently, she is the GHS Conservation Casework Manager. Through this role she is often made aware of the issues and concerns of CGTs engaging with the planning system, so is very aware of the kind of support they are currently needing. With this in mind, Linden and Verena have already been working hard with Jonathan Lovie, GHS Principal Conservation Officer, and the Joint Conservation Committee to produce some eagerly awaited standard but adaptable template planning comments. They look forward to tackling other CGT concerns arising from the GHS restructuring too, particularly in terms of responding to planning applications, and thus help the various organisations to move forwards together.

In the first months of Phase 2, Verena and Linden have been meeting with as many CGTs as possible and, as a newcomer, Linden has been impressed by the sheer range of activities being tackled by CGTs. They are not simply dealing with planning applications, which has been the GHS’s main focus in its working with CGTs so far, but are busy with events, research and education too. This is to be embraced and encouraged as part of the Historic Landscape Project; today conservation is all-encompassing and can be achieved in many ways, not purely through the planning system.

The Designed Landscape at Lamorby Park, Bexley

*Barbara Simms*

As part of the London-based pilot scheme on a small number of at risk designed landscapes, described in an earlier issue of *GHS news*, in autumn 2012 English Heritage commissioned the Garden History Society to prepare a Report on Lamorby Park in the south-west of the London Borough of Bexley.

In 1988, Lamorby Park was registered as an historically significant site (Grade II) with an eighteenth-century mansion (with later additions).
set within remnant landscapes of the eighteenth, nineteenth and twentieth centuries. Designated as Local Authority Urban Open Space, Metropolitan Open Land and a Site of Borough Importance for Nature Conservation, it is also recognized as an important heritage asset for the Borough. However, the gardens and pleasure grounds are currently on the Heritage at Risk Register as ‘in need of repair’ and with ‘disjointed’ management of the historic landscape.

The remit of this report was to identify the respective owners and/or managers and the extent of their land holdings; to comment on present landscape management regimes and vulnerability; and to review the extent of the Registered Park and Garden.

**History of the Landscape**

Once part of the ancient manor of Bexley, the grounds of Larmorby Park were probably first formally laid out in the mid-eighteenth century and by 1860 improvements had been made to three existing lakes, and stepped terraces, woodland walks, and a walled kitchen garden had been built.

The estate remained in private ownership until 1910 when the mansion became an hotel and all but the immediate grounds were leased to Sidcup Golf Course. In 1926 serpentine walks and an arboretum were laid out on the south and south-west banks of the West Lake (The Glade) and a Pine Walk was planted running westwards from it.

The hotel remained open until 1946 and a year later was bought with its immediate grounds by the Kent Education Committee, which opened an Adult Education Centre. The Glade (including the arboretum, the Pine Walk and a Dell) was opened as a public park in 1948.

The Rose Bruford College of Speech and Drama was established at the mansion in 1950 with the use of the immediate grounds. About the same time, the golf course was reduced from eighteen to nine holes to allow construction of two secondary schools, Hurstmere and Chislehurst & Sidcup Grammar, on the south and eastern edges of the site. A primary school was later built on land on the south-west corner of the site and there has also been encroachment by residential development.

Since 1988 planning permission has been granted to Rose Bruford College for the construction of additional teaching accommodation, a new entrance and a car park; a new leisure centre has been built on the site of Sidcup Golf Clubhouse; and a single-storey Golf Clubhouse ‘with associated landscaping and provision of 75 car parking spaces’ constructed on a section of Hurstmere School’s open land. Following English Heritage reviews in 1997 and 2001 all school buildings and their immediate grounds were excluded from the registered site.
Considerations for Future Management
The report concluded that although Lamorbey Park site retains elements of its historic designed landscape, much of it is degraded and at risk, not only from lack of an integrated management and maintenance plan but also from further development. This argues for consideration of whether the recently developed sections retain any heritage value, and, if not, whether Lamorbey Park site has sufficient historic interest to remain on the English Heritage Register of Parks and Gardens. An alternative strategy would be to facilitate the development of an integrated management plan that takes into account the needs of the key sites as well as the maintenance requirements of the historic landscape.

Searching in vain for a UK renewable energy policy
John Clark, Conservation Officer, Devon Gardens Trust

The leader column of the 6 August Western Morning News stated ‘it is not unreasonable to look to Government for guidance. Yet on renewable energy you will look in vain.’

The Government may not be providing guidance but the officers from the planning authorities, National Parks, AONB Partnerships and Natural England, who comprise the Devon Landscape Policy Officer Group have taken a pro-active approach towards renewable energy and have published the Devon Landscape Policy Group Advice

Note No. 2: Accomodating Wind and Solar PV Developments in Devon’s Landscape. This technical document was formally ‘endorsed’ by Devon County Council early in August 2013. It contains a model policy wording in Appendix 3 that the DLPG suggest each Devon planning authority should considers formally adopting.

The Advice note can be accessed here: www.devon.gov.uk/landscape-policy-guidance.htm

The Garden History Society and the Devon Gardens Trust support the principle of renewable energy, but have to consider the impact of development on the landscape, particularly in Areas of Outstanding Natural Beauty, Areas of Great Landscape Value, historic designed landscapes on the 52 sites in Devon on the English Heritage Register of Parks and Gardens of Special Historic Interest and the 170 or so sites on the Devon Gazeteer of Parks and Gardens of Special Historic Interest.

One of the Trust’s roles is to help safeguard the landscape heritage of the County of Devon by advising local planning authorities on statutory and non-statutory parks, gardens and designed landscapes of importance.

Historic landscapes are a limited resource. In our opinion, the siting of wind turbines or solar arrays in or near Historic Parks and Gardens should, wherever possible, be avoided because of the effect on the character and appearance of these

conservation notes

site and manages The Glade, the playing fields of a youth centre and the primary school, a small section along the River Shuttle, and Sidcup Leisure Centre site. The remaining land is assigned on leases, the key historic sites to Sidcup Golf Club and Rose Bruford College of Theatre & Performance (previously Speech and Drama).

Evaluation of present landscape regimes and vulnerability of the various sites demonstrated that land is managed for a range of educational and leisure purposes, often with little consideration for its heritage or ecological value. Furthermore, changes to land use within recent years has resulted in the loss of sections of the historic landscape on the sites of Sidcup Leisure Centre, Rose Bruford College and Sidcup Golf Clubhouse.
extremely important sites. Wind turbines and solar panels are often seen from many view points across the wider landscape of Devon and can be highly visible alien features which have a seriously detrimental visual effect. Wind farms in the right place can be very dramatic and visually exciting but in the wrong place can be a visual disaster. South Hams District Council and West Devon Borough Council consulted the Devon Gardens Trust on their Interim Planning Guidance on Renewable Energy. The Devon Landscape Policy Officer Group are to be congratulated on taking a pro-active approach to wind turbines and solar panel arrays. Perhaps the Government will take note of this local Devon initiative and encourage other Counties to do likewise.

agenda
contributions from all members are warmly welcomed by the editor

Halswell Park: campaign to save another ‘lost’ garden
Helen Senior

An opportunity has arisen to save and preserve part of a once-famous landscape garden at Halswell Park, in the village of Goathurst, Somerset. It was the creation of Sir Charles Kemeys-Tynte (1710–85), one of the three friends who are commemorated by the Friendship Urn (right) at nearby Hestercombe, the others being Copplestone Warre-Bampfylde of Hestercombe and Henry Hoare, of Stourhead.

The estate lies at the foot of the Quantock Hills. The house, which faces north towards the Bristol Channel, was built by Sir Charles’ grandfather, Sir Halswell Tynte, incorporating part of the existing Elizabethan manor house, and was completed by 1689; it was described by Pevsner as ‘the most important house of its date in the country’. A painting of c.1710 shows a formal garden with a parterre and a small square pavilion.

Sir Charles inherited the property in 1740 and over the following forty-five years transformed the landscape, creating lakes, planting trees, and introducing a number of garden structures. In front of the house the parterre was replaced by informal lawns and a massive Rockwork Screen, possibly designed by Thomas Wright of Durham, constructed at the head of an existing canal.

East of the Rockwork Screen, on a mound, stands a small circular temple, built in 1755 and known as Mrs Busby’s Temple. Nearer the house is a stepped pyramid surmounted by a gryphon bearing the family arms. High on a ridge at the southern end of the park is a building almost certainly designed by the architect Henry Keene and known as Robin Hood’s Hut. This has been restored by the Landmark Trust and is now managed by them.

West of the house lies the area known as Mill Wood, which is now available for purchase. This is a complex and intensely designed landscape, much of which still survives. At its southern end a spring rises into an octagonal pool to one side of a rockwork grotto consisting of three alcoves. Near the pool is a stone tablet, inscribed with lines referring to Moses striking water from the rock (below).
agenda

The current owners have cleared much of the growth of vegetation which was obscuring the grotto, and in the process have raised some new questions about the site. For example, they have found a stone structure with the inscription: ‘Passanger prepare for chaunge.’ They also discovered a stone bust of an unidentified figure in Elizabethan dress.

From the pool a stream runs north through a series of lakes created by dams. On one of these dams are the remains of an elaborate stone screen known as the Bath Stone Bridge.

It has a central alcove facing upstream, on either side of which are balustrades decorated with carved rocks and shells. At the outer ends of the bridge were two female figures wearing garlands of flowers (only one of these figures survives on site, (inset) although the other; minus its head, is said to be in safekeeping in a local barn.)

Further down, on a lower dam over which the water falls in a cascade, there was at one time a statue of Neptune, no illustration of which is known; it was removed in the late 1950s or early ’60s.

Top: the Bath Stone Bridge, Halswell Park
left: the cascade, above, the Druid House
In the wood itself, at the southern end near the Grotto, there was a rustic hut, the Druid House, destroyed in the 1950s.

At the northern end we find a happier story. An exquisite little temple (right), based on the Temple of Fortuna Virilis in Rome and containing a statue of Hammony, was falling into disrepair; but some years ago was restored by the Somerset Building Preservation Trust, and is now in the care of the Halswell Park Trust (HPT), it is open on summer Sunday afternoons, from 2 to 5pm. The original statue is now in the Somerset County Museum in Taunton, and the temple contains a replica.

The present owners of Mill Wood have offered to sell the site to the HPT, if sufficient funds can be raised. In November 2012 an application was submitted to the Heritage Lottery Fund (HLF) to try and raise a substantial portion of the £1.1m total estimated cost of the purchase and restoration of Mill Wood. A revised bid, with the support of the Somerset Gardens Trust and the Somerset Buildings Preservation Trust, was submitted in early August 2013. Further information about the progress of the grant application, as well as more detail on the history of the site, can be found on the website: www.halswellparktrust.org.uk.

To quote Judy Preston, writing on the Trust’s website: ‘Time if of the essence if this important and enchanting rococo garden is not to be returned to the open market and ‘lost’ again. Any assistance you can give in helping to raise the necessary funds or add to research underway will be warmly welcomed.’

The Temple of Harmony will be open between 2pm and 5pm on Sunday 15 September as part of the Heritage Open Day Scheme. Entry to the Temple will be free and the HPT will be serving cream teas on the lawn over looking Mill Wood.

New Marvels at Painshill

Michael Symes

Restoration at Painshill, Surrey, has been a long and painstaking process since the formation of the Painshill Park Trust in 1981 after years of neglect and deterioration to the point at which few would have expected any sort of re-creation possible. Most readers will probably be familiar with much of the work that has taken place, but there have been three spectacular features that have appeared in their full glory only recently (each being officially opened in May and June). One is a restoration, the other two re-creations where nothing had survived.

The Five-Arch Bridge was originally of wood made to look like stone. It was depicted in 1828, and seems to have lasted until the early twentieth century, when a causeway replaced it. That causeway, crossing the arm of the lake that leads to the cascade, has now been removed and the bridge reinstated in its original position, though this time it has been built in stone. As it had not survived, private funding was necessary for the construction of the bridge, and the Monuments Trust was chief benefactor. The reappearance of
the bridge shows how central and focal a feature it was, both in views of the lake, e.g. from the Gothic Temple, and in providing views in both directions from its elevated position above the water; there is a marked difference from the corresponding views from the old causeway virtually at water level.

A second bridge, that has become known as the Woollett Bridge, as shown in the foreground of the well-known print of Painshill by William Woollett, 1760, was based on a design in Palladio’s Four Books of Architecture: Charles Hamilton subscribed to Isaac Ware’s 1738 edition. The original may not have lasted long, but its brick foundations were discernible and restorable so that the re-created bridge could stand in the same place, replacing a functional bridge that the Trust used for many years. This too enhances views of the lake and Grotto Island on its southwest side.

But the greatest of all the ‘new’ features is the Grotto. Work on the dilapidated and derelict structure began with archaeology in the early days of the Trust and has continued intermittently ever since, progress being determined, and often halted, by expense and the extraordinarily labour-intensive nature of the reconstruction of the main chamber and its stalactites. With the aid of a substantial Heritage Lottery Fund grant, one of several awarded to Painshill over the years, the final push was made possible under the sterling care of Cliveden Conservation, who are to be congratulated on a masterpiece of elaborate historical reconstruction. It is a staggering spectacle, a fantasy vision of half a million crystals in a cave of shimmering stalactites and water effects. Where possible, the original sources of the stone and minerals in Gloucestershire and Derbyshire have been used to replenish the depleted remnants of Hamilton’s decoration, though some crystals have had to be accessed abroad. Gypsum is used extensively on the walls and ceiling, and feldspar (satin spar) on the stalactites, some of which are of a prodigious size. The apertures afford views across the lake and also admit the sun when it moves towards the west, so that the crystals dance and quiver in reflection from the water. In the sides of the cave are niches with trickling

The ‘Woollett’ bridge replaces a functional pontoon, completing the circuit route around the lake

“What shimmering strangeness” the long anticipated newly restored Painshill Grotto
water, which then passes across to pools in the floor: JC Loudon rated Painshill Grotto the finest of all, beating the nearby rivals of Oatlands and Ascot Place, and now, at last, one can see why. At the reopening former GHS president Lady Lucinda Lambton was moved to say, “What shimmering strangeness. Indeed, there is no more shimmeringly strange spot in the United Kingdom than the restored-to-its-full-glory Grotto at Painshill. Designed as part of a great landscape inspired by art, it has delighted all those who have seen it.”

She continued, “Elizabeth Montagu, creator of the ‘bluestoaking’ brigade of brilliant women, wrote that its beauty beggared all description. In the 19th century, Jane Austen wrote to her sister Cassandra that she was ‘very much pleased’ with the place. It was not to last; by the 20th century the Grotto was described as heartbreakingly ruinous. Having more or less survived until the beginning of the second war; it then became completely derelict. Today, in the 21st century, its singular splendour can be relished once again. Three brilliant cheers!” If readers have not gone to Painshill this summer, they are urged to pay a visit and see for themselves how these three features, especially the Grotto, have transformed what was already an unforgettable experience. The Grotto is at present open only at weekends, 1 to 4pm, or by special arrangement, since stewarding is necessary. It is not too late to book for the Conference at Painshill on Thursday 10 and Friday 11 October (see page 36), which promises to be a major consideration of the meanings of 18th-century garden buildings and how their historical meanings impact on present-day conservation and restoration. See also: www.painshill.co.uk

Francis Basset and the ‘Westmorland’

Colm Kerrigan

The major exhibition at the Ashmolean Museum, Oxford, in 2012 was the display of the art treasures found on the ‘Westmorland’, an English ship captured on the Mediterranean during the American War of Independence. It was brought in to Malaga as a prize of war; Spain by this time (1779) having joined France in support of the American cause. The exact contents of the ship, how it came to have so many works of art on board and what happened to them was largely forgotten until a recent project on the history of museums in Spain revealed that the ship’s cargo consisted of works of art purchased mostly by English gentlemen on the Grand Tour. Returning to England overland themselves, the ‘Tourists’ dispatched what they had bought in Italy on the ‘Westmorland’, which sailed from the port of Leghorn (Livorno today) late in 1778.

Research by Spanish art historians established that the treasures that were discharged in Malaga came into the possession of the King of Spain, with most of them subsequently finding their way into museums, many of them to the Real Academia de Bellas Artes de San Fernando in Madrid. In addition to recording the present location of most of the items, research identified their provenance and, with the help of English scholars, traced the identity of the mostly English Grand Tourists who had bought them. Exhibitions of their findings took place initially in Murcia, Sevilla and Madrid in 2002 and 2003, accompanied by a volume of essays in Spanish on the most significant findings of the researchers and other experts on the exhibits. An equally splendid volume accompanied the Ashmolean exhibition last year, with 13 essays, in English, including reflections on the Grand Tour in the context of the art world in Italy in the late eighteenth century and studies of particular artworks and art collections that were on the captured ship.

The exhibition at the Ashmolean and the accompanying book naturally focused on the paintings, sculptures, historical maps, architectural plans, books, music scores and other items of cultural interest that formed the contents of the ship’s crates and how they were acquired, as well as on the people who bought and sold them. All were presented in the context of the aristocrats and other prosperous men on the Grand Tour seeking artworks in Italy to grace their stately homes. Italian contacts who helped them facilitate their purchases included Pirenesi, who often

---

agenda

included his own masterly etchings and engravings among the items [indeed one of the bound volumes of his engravings may never have been opened as the smell of fresh ink arose from its pages when it was put on display. Ed].

Many of the paintings found in the ship’s crates were copies of classical works but there were also original paintings, including portraits of several Grand Tourists by Pompeo Batoni and the most notable (and most valuable) artwork on the ship, ‘The Liberation of Andromeda’ by Anton Raphael Mengs, purchased for Catherine the Great, which eventually found its way to the State Hermitage Museum in St Petersburg. Another exception was a group of watercolours of landscapes near Rome by John Robert Cozens, the most interesting contents of the ship from the perspective of garden history.

Lake Albano from Palazzolo, by John Robert Cozens, 1777–78

The watercolours were commissioned in Italy by Francis Basset (1757–1835), whose portrait by Batoni is reproduced on the cover of the English version of the catalogue. Although not an aristocrat himself, Basset seems to have been their equal in wealth, derived from his family’s tin-mining interests in his native Cornwall.

In her essay on the Cozens’ watercolours in the book accompanying the Ashmolean exhibition Kim Sloan explains that the commission was likely to have had its origin in Cozen’s father, the painter Alexander Cozens, having been Basset’s drawing master at Eton. Following a detailed analysis of Cozens’s painting technique and bearing in mind the mythical associations of the location, she sees the Arcadian scenes depicted by the young Cozens as ‘intended to brighten up the walls of the library at Tehidy and at the same time to lend it the gravitas of classical antiquity, indicating that the owner was a man of taste and education’. While this may be true, the landscapes of the scenes of five of the six commissioned paintings, to which presumably Basset had directed the painter’s attention, were of wooded landscapes sloping towards lakes (three of Lake Albano and one each of Lake Nemi and Lake Vico) under turbulent or threatening skies. From this it could
equally well be inferred that rather than planning for future pleasant reflections on Italy in his Tehidy mansion, Basset was homesick for the windswept seashores of his estate and saw the richness of the landscapes depicted on indifferent soil as encouragement to beautify his own resistant Cornish terrain.

Maria-Dolores Sanchez-Jauriqui in her essay on Basset in the Spanish volume came closer to the question that garden historians would like to ask when, in discussing his later role as a major patron of the arts she remarked that he liked the artists he supported to ‘represent the landscapes of his native area, of his childhood and of the places where his family roots lay’.

The question to which I refer is whether or not there is any evidence that Basset’s experiences on the Grand Tour influenced how he came to maintain and improve his garden and park?

On his return to Cornwall from the Italy, Basset was still in his early twenties, and now took control of the Tehidy estate which he had inherited from his father, who had died ten years earlier. From maps of the Estate before and after Basset’s Grand Tour; the Payments Book of the Estate and a published history of the Tehidy and the Basset family, all of which are in the Cornwall Record Office in Truro, it is clear that the young and energetic Basset, on his return from Italy, began immediately to modernize and improve the Estate and that planting had a central place in this endeavour. A map of the Tehidy Estate, located between Redruth and Camborne, when the Basset mansion was in the course of construction in 1737, shows scarce evidence of trees, whereas that for 1806 shows that the gardens and park on the estate were abundantly planted. While Michael Tangye in his history of the Estate and the Bassets confirms that Basset’s father had been responsible for some of this planting before his death, it is clear that the younger Basset considered his own contribution to have been the more significant.

Writing to Arthur Young in 1794 in a letter that was later published as an article in Young’s Annals of Agriculture and the Useful Arts, (vol. 22, 1794) Basset gave details of the crops cultivated on his farms and mentioned his deer park of 400 acres, stocked with 300 deer and 100 sheep. Basset went on to inform Young that he had 15 years experience as a planter of trees, which takes us back to the year he returned from the Grand Tour. He continued, ‘I find the pineaster tree is the tree that answers best; both because it penetrates through the bed of spar stone … it stands our north-west winds, which the Scotch will not. ... under its shelter I plant, silver spruce and Weymouth firs, larches, Spanish chestnuts, oaks, plains, beech, lime, birch, sycamore, ash &c’.

Basset concludes this section of his contribution with the interesting information that some of his trees needed protection by fencing, not from deer as we might have imagined, but because ‘our sheep climb like cats’!

The Pineaster, *Pinus pinaster*, is a native of the Italian Peninsula and Basset will have seen many of them on his journey overland to Rome and Naples, some fulfilling the role he allocated to them on his Estate on his return, namely to protect it from sea winds (part of the Tehidy Estate stretched along the seashore) and permit other trees to thrive under its shelter in a way the native Scotch pine, *Pinus sylvestris*, could not. G. S. Gilbert, visiting the Tehidy Estate in around 1815,
noted in his book that the trees there ‘form a body capable of resisting the strongest winds’.

On his return from the Grand Tour Basset opened a special account headed ‘Payments on Acct. of the Gardens & Plants at Tehidy’ which listed the great amounts spent on maintaining and improving his garden, his deer park came under a separate heading. While the wages of gardeners and the purchase of seeds and plants took a major part of annual expenditure, many purchases entered in the accounts suggest likely influences from the Grand Tour. Plants are mostly unnamed, but there are two entries for large quantities of ‘Pine plants’ for 1779 to confirm their initial planting as contemporaneous with his return from Italy. The expenses for glasshouses, hothouses and coal to heat the latter are entered, as is a payment of more than a hundred pounds for making a cascade in the wood. In 1781 a local builder was paid to excavate a shaft for an icehouse, where ice from the lake was stored.

The construction of a Grecian temple on his return from Italy, as well as being visible from his mansion, offered a view of the landscape he was creating. More significant from the point of view of influences from the Grand Tour was the discovery of water pipes where it stood, suggesting baths. This, and its dedication to ‘Bacchus and social mirth’ as recorded by Gilbert, reminds us that Basset was still a young man and perhaps not immune to the pleasures of the era expressed in garden design so vividly described in the Saudans’ book, From Folly to Folly (Abbeyville, 1997).

How much all of this could be due to the Grand Tour is uncertain. Glasshouses, hothouses, icehouses and exotic follies could be seen on other estates in England at the time, although there is no record of Basset having gone to visit any gardens of distinction. The influence of the young Cozens is equally uncertain but equally possible. Atillo Brilli in Il Viaggio in Italia (Silvano, 1987) has seen Cozens as one of the main artists who captured the atmosphere of the volcanic lakes like Albano and Nemi and cites Addison’s association of those wood-bordered lakes with Diana, Goddess of the Hunt. Basset will certainly have spent some time

Lake Vico, by John Robert Cozens, 1777–78, also bought by Francis Basset on his Grand Tour
with Cozens in Italy, if only to negotiate the terms of his commissioning of the landscape paintings.

Kim Sloan, again in the catalogue, has explained how influential Cozens was on another great art collector, William Beckford, who took Cozens to Italy again three years after Basset had returned. The interaction between collector and watercolourist, she demonstrates, ‘might be seen to have mutually guided each other’s hand and vision. It is not unreasonable to believe that a similar relationship might have developed between Cozens and Basset, with the former convincing the latter of the beauty of the Italian landscapes encountered and the possibility of replicating some of their features on the windswept Cornwall coast.

Colm Kerrigan was a final year student on the Birkbeck course when he wrote this article, and would like to thank David Thomas, Archivist and Annie Brown, Assistant Archivist, Cornwall Record Office, Truro, Kim Cooper; Cornwall Centre, Redruth, and Jacks Cooper; Redruth Public Library for providing him with material for this article and to Ann Ridler for discussing the exhibition with him.

Reflections on the connection between Plein Aire painting and its influence on the landscape designs of William Andrews Nesfield

 Dr Shirley Evans

The year 1794 was an important one for William Andrews Nesfield, it was the year of his birth and also the one in which the Shropshire landowner Sir Uvedale Price published his seminal Essay on the Picturesque. Price’s philosophical views on the English landscape, particularly as they related to his estate at Foxley in Herefordshire, were to be important considerations for Nesfield when he took up landscape design.

The late eighteenth century had witnessed a series of nationally important events which were also to have a profound effect on the way Nesfield was to develop his landscape gardens in the late 1830s. Across the channel, the full horror of the French Revolution was being played out and together with the beginnings of the Industrial Revolution in England, the resulting social and economic changes were unprecedented. It is no accident that these events had such an effect on many wealthy landowners in England, helping to fuel a nostalgic and romanticised movement associated with a pastoral idyll related to the rural landscapes of the British Isles. The one immediate result of these events was that it was no longer possible for wealthy individuals to travel on the continent of Europe. Consequently, both amateur as well as professional landscape painters took up their brushes, palettes and paints and set out to discover the wilder remote regions of the British Isles, particularly in Wales, Scotland and the Lake District.

An interest in romantic, picturesque scenery was not new, having its roots in the early eighteenth century when, for example, the essayist Alexander Pope was expounding on man’s insignificance in relation to nature; the agricultural journalist Arthur Young, who has been described as, ‘the greatest writer on agriculture in the eighteenth century’ wrote a series of articles on his travels around the British Isles; the Revd William Gilpin published a series of Guides to the British Isles in the late eighteenth century and in 1810 the poet William Wordsworth published his Guide to the Lakes. However, it was the events in France that helped fuel an interest in the wild, remote areas of the British Isles and increased the interest of both wealthy amateurs and professionals in the advantage of watercolour painting. Informative literature on the subject became readily available, watercolour materials were portable and it was also an art form that could be undertaken by both sexes. So in the nineteenth century watercolour painting plein aire really came into its own, as
both wealthy amateurs and professional artists discovered the diverse, remote scenery of the British Isles. It was a fascination which continued after the end of the Napoleonic Wars in 1815 as these painters set out to discover waterfalls, mountains, hills, old cottages, woods, lakes, crumbling ruins, medieval monasteries and abbeys. The Nesfield family were all interested in the arts and painted and sketched in an amateur way but William Nesfield was to take it up professionally. During his early days in the rural village of Brancepeth, situated a few miles from Durham, he came under the influence of William James Mallory Turner. Nesfield probably became aware of Turner’s work through a family friend, Newbey Lowson, the squire of nearby Witton-le-Wear. Lowson was acquainted with Henry Vane 3rd Earl of Darlington who owned Raby Castle, with whom Turner frequently stayed when visiting County Durham. Nesfield greatly admired Turner’s work and copied from his Liber Studiorum, going as far as undertaking the arduous journey to the island of Staffa, off the Isle of Mull in Scotland, to paint Fingal’s Cave, as Turner had done before him. In 1802, during a lull in the Napoleonic Wars, Turner travelled on the continent, and in 1820 Nesfield and Lowson followed in his footsteps.

In 1809 Nesfield entered the Royal Military Academy at Woolwich as a gentleman cadet, his drawing master was Thomas Paul Sandby one of a family of talented painters, his father being Paul Sandby R.A. and his uncle, Thomas Sandby. They were topographers and architectural designers, and painted rural landscapes, combining both art and perspective. Sandby Snr. has been described as, ‘almost the first of the English artists to introduce his countrymen to the beauties and picturesque antiquities of Scotland and particularly of Wales. Among the skills taught to cadets at Woolwich was the ability to copy from ‘drawings, which qualified them for Drawing from nature, teaches them the effect of light and shade, and makes them acquainted also with Aerial Perspective.’ Nesfield would, therefore, have been fully conversant with this mixture of free-form painting and the practical skills of surveying and draughtsmanship.

These influences were to prove to be important concepts when Nesfield took up landscape design, however, it was the theories expounded by Sir Uvedale Price, particularly in the way in which he developed his estate at Foxley in Herefordshire by demonstrating good husbandry, opening up distant views, planting, pruning and maintaining carriage ways and walks, woodland and pasture which were seminal to the way Nesfield developed gardens for his clients. Price, together with the Revd William Gilpin and the statesman Edmund Burke, believed that as England changed from a predominantly rural to an industrial landscape it was particularly important that a strong connection between master and man should be maintained and it was the duty of the
landowner to reside on his estate, thus avoiding the fate that had befallen many aristocrats in France during the Revolution. Having been brought up in the Georgian era in a close-knit family and village society structure that prevailed until the upheavals associated with the Industrial Revolution, it was a philosophy in which Nesfield firmly believed and understood.

In 1828 Nesfield moved to London in order to join the Society of Watercolour Painters. Travelling round the countryside with like minded members of the Society such as David Cox and Robert Hills reinforced for him the importance of the more unspoilt landscapes of the British Isles, which he endeavoured to replicate when he took up landscape design. He worked and painted in Herefordshire and would not have missed the opportunity to visit the Foxley estate.

I conclude that in consequence, although Nesfield included grand formal designs in the vicinity of his clients’ mansions, which invariably contained a seventeenth-century French style parterre-de-broderie, his main concern was always the landscapes that adjoined these formal areas. His emphasis being firstly on the positioning of the house by setting it on elevated ground, with a view towards the distant horizon; opening up far reaching views, enhanced by the positioning of trees and water whilst retaining certain man-made features such as cottages and farmhouses. From Nesfield’s own writing on the subject of the landscape beyond the environs of the house we know that although he admired many aspects of the work of landscape improvers such as Humphry Repton and William Sawrey Gilpin he had reservations regarding them both. However, he had no reservations regarding Price whose views helped reinforce and add credence to Nesfield’s own when it came to assimilating his ideas and were an intrinsic part of his design philosophy when he took up landscape gardening.

It is time to reassess Nesfield’s contribution to garden history as he was no mere ‘parterre builder’ but had an understanding and appreciation of the importance of maintaining the English countryside, which today continues to be eroded at an alarming rate.

Dr Evans’ book on the Nesfields, Masters Of Their Craft: an Insight into Aspects of Victorian Life will be published early next year by The Lutterworth Press.

---

**The Hannah Carter Japanese Garden, Bel-Air, California**

*Liz Ware*

Described by The Los Angeles Times as one of the most rare ‘examples of post-World War II Japanese private gardens in this country’, the Hannah Carter Japanese Garden in Bel-Air should be high on the ‘to see’ list of any garden historian visiting California. How surprising then, that it wasn’t part of the recent GHS California Study Tour: a trip that included visits to some of the most forward-thinking garden conservation projects in the state. Why wasn’t it included? That is quite an alarming story.

In 1964, Edward and Hannah Carter bequeathed their Bel-Air house and its adjacent Japanese garden to The University of California Los Angeles (UCLA). The Japanese garden had been created in 1959 for its owner at that time, Gordon Guiberson. The Guibersons had commissioned renowned landscape architect, Nagao Sakurai and garden designer Kazuo Nakamura to build a Kyoto-style garden in the 1.5 acres of steep hillside below the house. The garden wasn’t just Japanese in its design, it also included many Japanese artefacts, including a temple built for the garden in Japan and shipped to the site. Charles Birnbaum (founder of The Cultural Landscape Foundation) has described the resulting design as ‘a seminal work’.

The contract between the Carters and the University allowed that, if necessary, the Carter house could be sold to provide an endowment for the garden. In 1982, changes were made to that contract to ensure that the garden would be named in honour of Hannah Carter and that it would be maintained by UCLA ‘in perpetuity’.

After her husband’s death, Hannah Carter continued to live in the house and to share the garden both with friends and with its many visitors. It is a tribute both to the Carters, and to the delights of this tranquil garden that, since it was bequeathed to UCLA nearly fifty years ago, there was a succession of only three gardeners. After Mrs Carter moved from the house in 2005 it remained empty.
In Spring 2011, UCLA closed the garden to visitors ‘for maintenance’ and it has never reopened. Imagine the surprise of Hannah Carter’s family when they discovered, quite by chance, late in 2011, not much more than a year after their mother’s death, that, despite the legally binding contract, the university was planning to sell not just the house, but also its garden.

Concerned for the garden’s future, The Garden Conservancy and the California Garden and Landscape History Society asked for a meeting with UCLA to discuss the ways in which the garden could be kept open to the public as the Carters had wished.

The meeting didn’t happen. UCLA issued a statement in which it claimed that it badly needed discretionary funds for its academic programmes. It said that public access to the garden was limited and that parking nearby was difficult. Rather more disturbing was their insistence that the garden served ‘no teaching or research purpose’.

It seems extraordinary that an educational institution of such esteem was unable to find a teaching or research purpose for this garden; a garden that Pamela Palmer of ARTECHO (herself an alumna of UCLA) describes as being of ‘cultural and artistic significance to Los Angeles’.

Putting the seeming illegality of UCLA’s proposed actions to one side, if (and this seems very unlikely) the University was completely unaware of the many highly experienced preservation organisations in California able to help them make good use of the garden, they can be in no doubt about their presence now.

By May 2012, the ‘Coalition to Save the Hannah Carter Japanese Garden’ had been formed. Led by Hannah Carter’s family it included many august historic landscape conservation and preservation organisations. They wrote to the Chancellor of UCLA asking that it ‘respect the views and desires of the preservation community’ and sit down to talk with them. Once again, nothing happened. The family felt it had no alternative but to file a lawsuit.

In July 2012, there was a glimmer of hope. A Los Angeles County Superior Court Judge granted a temporary injunction, blocking the opening of sealed bids that had been scheduled by UCLA for August.

When the Garden History Society visited
California earlier this year, the next important date in the Coalition’s diary was May 2013 when the Appeals Court was due to sit. This was then postponed until August 2013 and a decision is expected in the autumn.

These are difficult economic times. The Coalition has not questioned UCLA’s concerns. It is looking for a solution that helps the University with its financial dilemma while continuing to honour its legally binding promise to the Carters. As Pamela Palmer has pointed out, many gardens open with the help of volunteer ‘friends’ groups. Preservation groups such as The Garden Conservancy have generously offered to help manage the site in partnership with UCLA. Even the parking issue could be dealt with: UCLA already provides a shuttle to and from a Memorial Library elsewhere in Los Angeles. Why not do the same in Bel-Air? Models upon which a rescue package for the garden could be based are many and they’re close at hand.

The struggle to save this garden is important on many levels, not least for the message it gives to the philanthropists of the future. If generous donors cannot be sure that their gifts and wishes will be respected, what will this mean for our cultural heritage, not just in the United States but worldwide? The Court must deal with the legal ramifications of UCLA’s proposed actions but if, as we all hope, The Hannah Carter Japanese Garden is saved, there’s no doubt that the expertise needed for its survival is ready and waiting.

**Little Spartan Conservation Management Plan goes into Action**

*Patrick Eyres*

Every summer the Little Sparta Trust hosts a garden party for the friends and patrons of the idyllic place created by the poet-gardener, Ian Hamilton Finlay (1925–2006). Every year votives are offered up to appease the weather, a necessity for a garden party at 1000 feet above sea level on the very edge of moorland in the Pentland Hills, twenty miles west of Edinburgh, and every year the weather has proved to be obligingly benign.

On Saturday 10 August the friends and patrons witnessed the garden in a state of lushness hitherto unexperienced. Over the past couple of years the garden has benefited from the ministrations of two rather than one gardener. Ralph Irvine is about to retire and so his successor, George Gilliland, was appointed in time for Ralph to pass on ‘The Knowledge’. Ralph gardened with Finlay from 1990 and began to take on the place single-handed as the poet’s health declined. Ralph might be retiring but he’s certainly not going. He’ll be helping George on a part time basis throughout the next two summers and when he’s notched up a quarter century of gardening at Little Sparta, he’ll consider whether enough really is enough.

Yet amidst this Arcadia lies the spectre of Death, *Et in Arcadia Ego*. This spectre takes the form of the sluice that for so long managed the water’s cascade from the lochan (or little lake) into the garden’s lower ‘English Parkland’. It was installed in the earth dam when the lochan was excavated almost 50 years ago, with a JCB and boundless enthusiasm. However the onslaught of rain, drought and voles has accelerated over the last two years and brought the sluice to the point of collapse, and this catastrophe has only been staved off by the ingenuity of the gardeners. So its no surprise that the sluice was highlighted in the Conservation Management Plan produced for the Trust by John Phibbs of the Debois Landscape Survey Group, nor that the garden party saw the impromptu meeting of a number of specialists who began to discuss the solution for which the Trust has already begun to raise the necessary funds.
agenda

Gardens are feisty entities that insist on growing and so, to conserve Little Sparta in the spirit of its creator; the CMP offers a treasure trove of projects that will sustain the place into the future. Some are absolute priorities, such as the sluice. Others are phased over the long-term to ensure that the original quality of each part of the garden is maintained. All provide the vital agenda for the Trust’s project-by-project fund-raising.

The optimism provided by the CMP is matched by the development of a partnership with the University of Edinburgh. This will entail part of the house being converted into a study centre for postgraduate students on the new Cultural Landscape programme which the University is launching to highlight Finlay’s achievement in the broad arena of modernist and post-modern culture. The other rooms will be maintained as they are to retain a sense of Finlay’s living and working environment.

It is also hoped that the partnership with the university will be the springboard for public funding. Sadly the exponential growth in Finlay’s artistic reputation since his death in 2006 has not been matched with commensurate funding for

Little Sparta, even though the garden is hailed as his greatest artistic achievement. It is a tribute to the friends and patrons as well as to the efforts of particular Trustees that the garden has been sustained to the point where there is now a sense of optimism about the future.

To explore the garden, visit the Little Sparta Trust website: www.littlesparta.org

Garden at 137 Godstow Road, Wolvercote, Oxford

John Thompson

Whilst the business of the Society often seems to be involved in the great parks and gardens of the country, we thought members might also be interested in more ‘ordinary’ gardens, so John has kindly sent me a piece to start an occasional series on readers gardens. His description, along with his plan and picture add to the story.

This garden is a response to the unique character of the surrounding landscape, much in the manner of Derek Jarman’s garden at Dungeness on the Kent Coast. It has been achieved by the use of local materials and plants, as well as mimicking some of the natural systems to be found on Port Meadow, a nearby flood meadow and area of common land. The English Naturalistic Tradition, with its preoccupation with man’s relationship to nature has also been a major influence.

I was fortunate enough to inherit a strong structural framework, the garden being bounded by hedges on the East and West, with a large sycamore tree terminating the view to the southern end of the garden. The eastern boundary hedge is predominantly lilac, yew, ivy, and holly, while the western hedge is Lonicera and ivy, clipped to achieve an architectural contrast to the herbaceous and annual planting. In view of the fast growing nature of the ivy and Lonicera, constant trimming is required to ensure the definition of the spaces, and the subtle balance of solid to void is maintained. The fine leaves of the Lonicera compliment the larger light reflective leaves of the ivy. Another sculpted Lonicera hedge screens the kitchen garden and links the boundary hedges.

The garden comprises three main spaces. The first is dominated by a low natural stone raised bed with brick coping, surrounded by exposed aggregate concrete, the second has a pond edged with natural stone, and the third space a kitchen garden with woodland edge. The spaces are linked by a gravel path connecting the Studio and Music Room either end of the garden. Five glass doors provide access and views down the garden from the blue walled Studio, and the adjoining yellow kitchen and the pink sitting room, the colours
inspired by those favoured by Luis Barragan, the Mexican Landscape Architect. The path, curvilinear in form, is a response to the meandering pattern created by water in the nearby meadows. The billowing profile of the clipped hedges is influenced by the rippling effect of wind action on vegetation, and the planting, in bold drifts, responds to the way natural plant communities grow. To emphasise this effect, plants are repeated in adjoining locations to insure visual continuity. Silver and gold plants are used to contrast with the predominant evergreen of the boundary planting: gold plants being aucuba, golden privet and golden yew, and silver; lavender, olive, lambs ears, birch and buddleia. These are the colours of Port Meadow with its Summer buttercups and the ice and water of Winter.

Low late-spring light picks out the totem pole

Sustainability has been a major design consideration, and many of the stones and rocks are from skips and tipping from local lay-bys, and the gravel is locally sourced. Excavations from the pond have been used to heighten and accentuate the landform. The majority of the plants such as snowdrops, heliomerium, iris, primrose, honesty, Alexander, and poppy, occur in the surrounding gardens, and are encouraged to spread naturally. The kitchen garden provides year round vegetables and herbs.

The garden is a wildlife haven, the hedges, especially the ivy, providing nesting sites and nectar. The buddleia for butterflies and the lavender for bees, and the pond attracts newts, frogs and dragonflies. Bird boxes and feeders are also distributed around the garden. The sound of
agenda

birdsong, insects, and the animation of birds and butterflies is a constant ever changing delight.

Sculptural elements such as clipped box, yew and stone cairns, are used to punctuate the spaces, with the Totem Pole, carved by Michael Black, as the dominant feature. It symbolises my life as a gardener. The base section has Adam and Eve with the snake in the garden, next my father as a wise owl, the ox of Oxford, the Green Man, and finally a jay (for John); a ‘T’ forms the nose of the Green Man, for Thompson. The interplay of birds, insects and plants in the garden, is illustrated by Lucy Reeford’s paintings in the Music Room at the end of the garden.

Contrasting textures play an important part of the garden character; smooth exposed aggregate concrete adjacent to the house, with the individual loose stones of the curvilinear path. The bold mass of the evergreen is relieved by the birch stems, and the twiggy stems of lilac and buddleia. The sharp angularity of iris leaves with the rounded cushions of Alexander.

The fusion of natural systems, has hopefully succeeded in producing a garden that captures, and incorporates Wolvercote’s special character. It is essentially a landscape in miniature, relying on contrasts of texture and form, to achieve an exciting and dynamic response to the setting.

California bound: are gardens for people?
GHS Study Tour; April 2013
Report by Liz Ware

Can there be a better way to learn about unfamiliar historic designed landscapes than to experience them as their designers intended? Sandra Donnell and Justin Faggioli generously gave The Garden History Society’s California Study Tour the opportunity earlier this year in their Thomas Church designed Il Novillero-Donnell garden. Incorporating all the concepts typical of a Church
design, it was the perfect place to view some of the landscape architect’s drawings of the property. What a treat to be able to see the winding creeks on the distant saltmarshes that inspired the shape of the swimming pool. Being entertained in glorious sunshine around the much-photographed pool gave us a very clear understanding of the reason that designing gardens as an outside room has been so successful in the Californian climate.

Archives, iconic landscapes, gardens (large, small, private and public) and the people who gave their time to share them with us, all contributed to the panoply of impressions that we carried back from Liz Goodfellow’s brilliantly organised Study Tour. Not only did we see the way in which landscape design has unfolded in the State, but also the directions in which it may be heading.

In the preface to Thomas Church’s Gardens are for People, one of its editors, Michael Laurie, describes the importance of the Californian climate to the development of post World War II landscape design. Writing as recently as the early 1990s, he described California as having ‘predictable patterns of rainfall’ and ‘crops and gardens’ that ‘must be irrigated in summer’. How much has changed in a very short time. In the last few years, there’s been an even lower level of rainfall than usual. This, together with the increasing sense that irrigation is no longer an environmentally responsible option, is changing the way that landscapes are managed and designed in California.

For some, growing Californian native plants best suited to the local environment is the answer. Fortunately for Santa Barbara Botanic Garden, its history allows it to do just that. Landscape Architect Susan Van Atta has been working on its Cultural Landscape Plan. Susan told us that the period of significance on which they are focusing stretches from 1926 (when the property was acquired) to 1950 and includes the work of Lockwood de Forest and Beatrix Farrand. Despite their contrasting approaches, both these landscape architects played a part in creating a landscape that displayed California’s native flora at its best. By the 1940s the wildflowers with their striking mountain backdrop were drawing in thousands of visitors.

As with many of the designed landscapes we visited, education is increasingly important. One of Susan van Atta’s tasks is to encourage the public to plant natives in their own gardens. Given the beauty of the massed planting of Californian poppies (above) that we saw, it’s surprising that the public need persuading but, as Susan explained, native plants don’t look very appealing in nurseries. Potential customers need to understand that the plants’ deep, drought-friendly roots aren’t suited to sitting in pots. Although they may not look at their best on the nursery shelf, native plants will flourish when they’re planted outside in the Californian sunshine.

For some of California’s older designed landscapes, staying close to their original purpose, while adapting to 21st century challenges, is less straight-forward. The world-famous Huntington Library and its Botanical Garden, for example, is the product of a very different age. When Henry Huntington retired in 1910 having made his fortune, the ecological implications of growing plants that were unsuited to the local conditions were not questioned. He devoted his energy to developing his collections of plants with as much enthusiasm as he did his books and art. Plants were brought from all over the world to be
nurtured in his exuberant garden and were given whatever care they needed to help them flourish.

Today, while the four-month long Californian spring provides Jim Folsom, Director of Huntington Botanical Garden, with a productive growing season, the summer is less easy. Large quantities of water are required to keep this very important plant collection at its best.

As Jim Folsom pointed out, the history of the collection is sufficient to justify the extravagance of taking care of it, but nevertheless, measures are being taken to reduce the garden’s impact on the environment. Many areas of lawn around the gardens have been scaled down, and plants with similar water needs have been grouped together. A new entrance complex will use a Mediterranean plant palette for its gardens.

Of course, similar adaptations are also being made in contemporary residential gardens. We were fortunate to visit several in Los Angeles and Santa Barbara. A useful introduction to the way in which the linking of interior and exterior spaces has developed was provided by a visit to the restoration project at Richard Neutra’s Van der Leeuw (VDL) house.

Contemporary designs by landscape architects Pamela Palmer and Lisa Gimmy work with a very similar idea. Pamela Palmer’s design uses two courtyards (above) at one Los Angeles property to create a large space for outdoor entertaining. As in Neutra’s Research House, a similar palette of materials, both inside and outside creates the illusion of something even bigger. As for the planting; an area of grass has been retained for the owner’s dogs while a mix of native, Mediterranean and Australian drought-friendly plants provide screening and a gentle air of calm in a residential area of Los Angeles.

High up in Bel-Air, drought-tolerant plants and gravel have replaced all but a small area of lawn in a private garden designed by Lisa Gimmy. A zigzag hedge (a motif often used by Thomas Church) of Teucrium chamaedrys provides a clever link between the garden and the views to the chaparral beyond (below).

As Resident Director; Sarah Lorenzen told us; Architect Richard Neutra’s intention for both his first (1932) ‘Research House’ and his second 1960s house was to demonstrate that living in a relatively restricted space needn’t result in a restriction in well-being. On a 60x70ft plot; he constructed a two storey building in which big panes of glass and large internal mirrors created a feeling of space; bringing in views of the small courtyard outside (above) and of the landscape beyond. The use of similar materials both inside and out diminished the sense of boundaries.

Lisa talked to us about the problems of fire risk in the chaparral, particularly acute in the last couple of years when the average rainfall has
dropped from an average of ten inches to two. Fire is naturally occurring, indeed it plays an important part in the life cycle of many native plants, but of course, now that the area is densely populated, it is a hazard. As a result, there are strict guidelines on the cutting of grass around houses. Despite this, natural gas fire-pits seem to be a popular feature.

It’s impossible to be in California for long without noticing the proximity of trees to many of the older residential properties; something we rarely see in the United Kingdom. From the Il Novillero-Donnel Garden in northern California to the Thornton Estate in the south, houses stay cool under their shade. As Julia Cain, an architectural historian and curator of Frank Lloyd Wright’s 1936 Hanna House pointed out, in times of drought, these trees need to be happy with the local conditions.

Hanna House with its unprecedented hexagonal design was built close to the Stanford campus for Professor Paul Hanna and his wife Jean. Its tree-loving architect sited the house (badly damaged by earthquake in 1989 and now restored) between four valley oaks, Quercus lobata.

Perhaps it shouldn’t be a surprise that as the first institution on the West Coast to be dedicated to educating women, Mills College should also be at the forefront of developments in ecologically friendly design. Two of its schools are housed in award winning ‘green’ buildings. The most recent, the Graduate School of Business (above) has a gold rating. Outside, they are working with a species of ‘no mow’ grass that has very low water needs.

Within Mills College Botanic Garden sits a ‘Community Garden’: a trend that we noticed all over California. Here, staff, students, alumnae, family members, and the local community are invited to come in and volunteer. They say that the time they spend volunteering gives them ‘a connection to the earth and to the community’.

Encouraging people to connect with the soil is an important part of the work of landscape architect
agenda

Topher Delaney (right). One way that she does this is to ‘make the land of service’ and to link it to the community. She likes to work with clients who share her vision.

Her design for the gardens around the Neutra inspired house at Narducci Organic Farm in the Napa Valley, brings together many of the threads of change we witnessed in California. Not only does it refer to the history of the land on which it sits, but it also follows an environmentally friendly approach, and it reaches out to the community.

Tony and Suzanne Narducci, the owners of the farm, wanted everything they grow to be useful for eating or arranging. Topher Delaney’s response was to return to the historic landscape and to the diversity of crops grown by the early settlers. The farm is therefore in complete contrast to the vast vineyards that now cover much of the Napa Valley.

The drought tolerant design includes only a small area of grass. Instead, texture and interest are provided around and between the planting by six different grades of gravel. To one side of the property, a large gravel leach field is planted with euphorbia. Elsewhere, many fruit trees (watered from below) are evenly spaced, and not for purely aesthetic reasons. They’ve been planted to accommodate the tractors of local farmers who come to cultivate them.

The Narduccis wanted to move beyond growing fruit and vegetables for their own consumption and to give something back to the community. They invited local organic farmers to come and work on their land. The farmers sell the produce to local restaurants and keep the profit. Rather than sitting in splendid isolation, the farm is now firmly rooted in the community.

It would seem that, as Nature forces us (on both sides of the Atlantic) to wake up and make changes, so, more of us are discovering our connection to the soil. No doubt Thomas Church would have applauded. As he wrote in his introduction to Gardens are for People, gardens ‘should be a place where man can recapture his affinity with the soil if only on Saturday afternoons’. What a wonderful opportunity for garden historians, with the many engaging stories we have to tell, to help people to make that connection; perhaps for a little longer than a Saturday afternoon.

other events

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

Scotland’s Lost Gardens
Royal Botanic Garden Edinburgh
Until Sunday 29 September
A Free outdoor exhibition of stunning images aiming to rediscover the nation’s lost gardens…

Masterpieces: Art and East Anglia
at the Sainsbury Centre for Visual Arts, Norwich
From 14 September to 24 February 2014
A major exhibition of works of art celebrating the rich and distinctive culture and artistic heritage of East Anglia, from antiquity through to the present day, to mark the unveiling of the newly-refurbished galleries by Norman Foster will also be the centrepiece of the celebrations for the 50th anniversary of the University of East Anglia. Masterpieces includes several delightful watercolours by Charles Rennie Mackintosh (see our cover). One of the greatest and most influential architect-designers ever to practise in the British Isles, Mackintosh’s extraordinary talent influenced hundreds of architects and designers...
meeting estate manager Mike Klemperer
Fees are £50 for this two-day event, which includes participation, lunches and teas and the coach trip.

Digging for Gardens: garden archaeology today
Devon Gardens Trust Autumn Conference Longdown Village Hall 10am to 4pm, Saturday 28 September Chairman: Steven Pugsley, speakers are Tom Williamson on Where does the garden end? Landscape archaeology and the definition of design; Rob Wilson-North on Seeing Beyond the Flowers: the archaeology of gardens; Brian Dix on Here’s one made earlier: archaeology and garden reconstruction; Todd Gray on The Garden Archaeology of the Devon Church; Penny Cunningham on Unravelling a polite landscape: community archaeology at Poltimore.
Fee £35 (DGT member) / £40 (non-member) to include refreshments on arrival and lunch. Booking essential. There are a limited number of student places available at a discounted rate. Contact Clare Greener: claregreener@talktalk.net

Lectures at the Garden Museum, London
Garden Visiting Richard Wheeler 6.30pm, Wednesday 2 October Friends: £15, otherwise: £20, Concession £10
Life, work, projects Dan Pearson 6.30pm, Tuesday 8 October Friends: £20, otherwise: £25, Concession £15

How England’s Gardeners fought WW2 Ursula Buchan Thursday 10 October Friends: £15, otherwise: £20

Tradescant Lecture Jennifer Potter and Karen Hearn 6.30pm, Thursday 17 October Friends: £10, otherwise: £15, Concession £8
Contact: 020 7401 8865 or www.gardenmuseum.org.uk for more

The historiography of landscape design and management:
Why is the profession so disengaged?
Conference at the University of Sheffield Friday 20 and Saturday 21 September
Chaired by Jan Woudstra, speakers include: Phil Withington on Why do we write history?; David Jacques on The need for a past; Brent Elliott on The history of landscape architectural history; Dominic Cole on Issues of history in landscape practice; Tom Williamson on Landscape history methodologies; Peter Blundell Jones on Cases and interpretations rather than laws and instances; Raffaella Fabiano Giannetto on The role of the past (written and unwritten) traditions in contemporary landscape design practice; Binyi Liu on Poetry, painting and the Chinese garden.
On Saturday: Jennifer White on Why is there a renewed interest in history (of the profession): how might history be used? help the profession?; Penny Beckett on The Landscape Institute (UK) Archival Collection: making history accessible to professionals and academics; Ulrike Krippner and Lilli Licka on LArchiv: spreading the findings of landscape history in Austria; Ana Catarina Antunes and Teresa Ferreira on The significance of history to the Portuguese landscape profession; strategies in communication; and after lunch a trip to Wentworth Castle

William Kent: designing Georgian Britain
at the Bard Graduate Center, New York, USA 20 September to 9 February 2014
The first major exhibition to examine the life and career of one of the most influential designers in eighteenth-century Britain. As most of his best known surviving works are in Britain’s great country houses, the exhibition is rich in loans from private as well as public collections. The exhibition is divided into ten sections that introduce the various aspects of Kent’s work.
See: www.bgc.bard.edu/gallery

throughout Europe and North America in the early part of the 20th century, but nature was the real key to his work, and he was far from alone in this. Between 1914 and 1915, Mackintosh and his wife, the artist Margaret Macdonald, lived in the village of Walberswick, Suffolk, in order to focus completely on painting. These few months spent in Suffolk were highly productive with the couple producing over forty superbly elegant studies of plants.
other events

Walled Kitchen Gardens Network Forum
Attingham Park, Shropshire,
Saturday 5 October
Visiting the Kitchen Garden, the Challenges and Rewards of Public Access: will explore issues such as the conflict of interests between aesthetics and productivity, compromises between historical integrity and health & safety, and the role of education and interpretation.

Speakers include Kate Nicoll from Attingham, Mike Thurlow, recently retired as head gardener from Audley End, Jost Albert, head of the Gardens Department in Bavaria and Eliza Botham, Heritage Interpretation Consultant.

£60 for the day, concessions for students. Further details from: fgrant14@tiscali.co.uk or Anne Richards: 01432 354 479

Gardens of Association: the Roles and Meanings of Garden Buildings in Eighteenth Century Landscapes
Painshill, Surrey
Thursday 10 and Friday 11 October
Chaired by Tim Richardson, speakers include: Michael Cousins, Oliver Cox, Dr Patrick Eyres, Michael Gove, Dr Richard Hewlings, Dr Sally Jeffery, Linda Keightley, Dr Wendy Monkhous, Trevor Proudfoot, Dr Sarah Rutherford, Jean Stone, Michael Symes, Richard Wheeler and David Wrightson.

Full conference: £175; Students: £160; includes refreshments, lunches and a glass of Painshill sparkling wine on day two. Book online: www.painshill.co.uk or call 01932 868 113

The body in the Garden: South Australian Crime and Garden Writers festival
Adelaide Botanic Garden, South Australia
Friday 25 to Sunday 27 October
It’s well known that readers love crime novels and readers love books on gardening, and many readers like both. The Body in the Garden combines these two genres in a festival in the leafy Botanic Garden.

Adelaide, the ideal festival city because of its convenience and compact size, also boasts one of the oldest botanic gardens in Australia, an idyllic and serene location for this festival. The Garden will be looking its most magnificent during Spring, when the festival is to be held. And the weather will be ideal for both a stroll in the garden and attendance at a stimulating tent event.

The Body in the Garden, a free event, will include international, national and South Australian crime and garden writers.

Bute and the Luton Hoo Walled Garden
30 October to 6 November
2013 is the tercentenary of the 3rd Earl of Bute, founder of the Luton Hoo Walled Garden amongst other things. A week long exhibition Arts Botanica with the Society of Botanical Artists will feature works that have been inspired by Lord Bute.

Gladiolus callianthus, by Sally Crosthwaite, SBA

Works will feature either plants from the list of plants known to be growing at Luton Hoo during his time here, works that are in the style of botanical artists that he patronised (e.g. Ehret, Simon Taylor, John Miller), or a modern picture of a plant illustrated by an 18th century artist. During the exhibition we will also have a talk on Lord Bute’s Botanic Tables by Maureen Lazarus of the National Museum Wales and will be selling a booklet that we have written on Lord Bute and his botanical and horticultural interests.

Entry to GHS members is Free, otherwise £3. Contact: 01582 721443 or: www.lhwg.org.uk
Other News & Views

Historic Buildings Parks & Gardens Event
The Queen Elizabeth II Conference Centre, London
9 to 5pm, Tuesday 12 November
We would like to invite you to attend The 2013 Event Free of Charge. Our three speakers are Richard Compton, of Newby Hall; Neil MacGregor, Director of the British Museum and The Earl of March and Kinrara, of Goodwood. Contact Hall McCartney Ltd: 01462 896 688 or: www.hall-mccartney.co.uk

Other News and Views

Major accessions to repositories in 2012 relating to Gardening Local
Barking & Dagenham Archives & Local Studies
Barking and Dagenham Allotment Holders Society Limited: records including minutes, accounts and plans 1979–93 (ACQ2012/025)
Bexley Local Studies and Archive Centre
Hurst Horticultural Society, Bexley: records including photographs and minutes 1944–99 (CSHHS)
Cumbria Archive & Local Studies Centre, Barrow
Walter Lindsay Smith, gardener at Abbot Hall: note book and army papers 1916–46 (BDX 661)
Cumbria Archive Centre, Carlisle
Bellgarth Nurseries: photographs c1880–1960 (DB 168)
Cumbria Archive Centre, Kendal
Crosscrae and District Flower Show: records 1950–99 (WDSO 303)
East Sussex Record Office
Holroyd family, Earls of Sheffield, Sheffield Park: diary of WT Moore, head gardener 1896 (ACC 11431)
Broad Oak Horticultural Society: records c1980–2011 (ACC 11256)
Hampshire Archives and Local Studies
Hampshire Gardens Trust: historical research files for Hampshire gardens and estates c1990–2010 (47A12)
Hertfordshire Archives and Local Studies
Welwyn Garden City Horticultural Society: notebooks and photographs 1961–71 (Acc 5351)
North East Lincolnshire Archives
Salford City Archive
Salford Allotment Society: records 1917–18 (Acc 832)
Somerset Heritage Centre
Kelway & Son Ltd, nursemens, Langport: additional corresp, accounts and papers 1930–88 (A1DHH)
Barrington Court: planting plans of proposed gardens drawn by Forbes and Tate and based on Gertrude Jekyll planting plans 1917–20 (DD\NA)

Staffordshire and Stoke-on-Trent Archive Service:
Staffordshire County Record Office
Maer & District Garden Guild: records including minutes, annual reports & photographs 1947–2002 (E205)
Surrey History Centre
National Association of Flower Arrangement Societies, Surrey branch: records including signed minutes 1961–2011 (9063)
Tyne and Wear Archives
St Gabriel’s Allotments, Heaton: minutes, membership registers and accounts 1941–97 (SX157)
Warwickshire County Record Office
Binswood Allotment Society: minutes, accounts and corresp 1920–97 (CR4493)
West Sussex Record Office
Peter Bailey Ltd, market nursery growers, Climping: records including accounts, diaries, wage register and photographs 1960–91 (Peter Bailey)
Aldingbourne District Horticultural Society: minutes and slides 1988–2008 (Acc 16866)
Wirral Archives Service
University
Aberdeen University, Special Libraries & Archives
Aberdeen University Ladies Club: garden group papers c1950–99
Museum of English Rural Life
Women’s Farm and Garden Association: photographic lantern slides c1890–1930 (P DX 1964)

Cowden Japanese garden.
Alison Allighan writes:
The Garden in Clackmannanshire was added to the Inventory on 25 July, by Historic Scotland. It is a stunning garden, that many of us have campaigned for over the years so great news (see GHS News 83 Spring 2009 p16 & GHS News 83 Summer 2009 p13).
other news & views

An old garden called Golapbag, India
Tapankumar Mukherjee writes

I would like to draw your kind attention to the fact that there was a very extensive and lavish garden called Golapbag in our Burdwan town in West Bengal, founded by the Maharajah of Burdwan in the 19th century.

The word ‘golapbag’ actually means Rose Garden, the name by which the garden was called on account of the abundance of the roses and other flowers imported and planted from all parts of the world. The garden is surrounded by a moat. There is a palace inside the garden built above the large body of water tanks, which was used as a summer residence by the members of the royal family and their English guests. A special feature of the garden was that there was a maze, or labyrinth, and a zoo for wild animals which could be visited by the residents of the town on Sundays and holidays, free of cost.

The whole idea of the garden and the palace was conceived and executed by an Italian architect under the Maharajah’s supervision. The garden now houses the academic departments of the University of Burdwan.

To pursue the matter further, please contact: tapankumarmukherjee.burdwan@gmail.com

An economic history of British gardening
Professor Sir Roderick Flood FBA writes:

I am embarking on An Economic History of British Gardening, and would be grateful for any relevant information readers may be able to provide on, for example, records of garden construction, maintenance, garden accounts and the price of plants etc.

I can be contacted at: provost@gresham.ac.uk

News from EH
EH Designation Yearbook 2012-13

A new venture by EH is this year’s EH Designation Handbook, which can be downloaded from their website, and contains a small section on gardens including: The Rustic Arch, Lakeside Drive, Stoke Poges, Buckinghamshire, late C18 or early C19; Listed at Grade II; Bagthorpe Gardens, Hucknall Road, Nottingham, Nottinghamshire, 1842, Registered at Grade II*; The Pulhamite Cliffs at Bawdsey Manor, Suffolk, 1901–03 by James Pulham and Son, Listed at Grade II; Buildings at Rivington Gardens, Lancashire, 1906–22 by Thomas Mawson, 8 structures listed at Grade II; The Marianne North Gallery, Kew Gardens, Richmond upon Thames, Greater London, 1879–82 by James Fergusson with Marianne North, upgraded to Grade II*; Coventry War Memorial and Park, Kenilworth Road, Coventry, West Midlands, a park laid out in 1921–35 by Coventry City Council War memorial 1925-7 by Thomas Tickner. Park registered at Grade II War memorial listed at Grade II*, main entrance gate and piers listed at Grade II.

New Course in Garden History at the Bishop’s Palace, Wells
John Horsey writes:

This introductory course aims to give an overview of Garden History from the very first gardens to the present day by investigating the range of styles, plants, people and other influences on their development. The course has been produced by John Horsey who is the tutor and main lecturer and has completed a Master’s Degree in Garden History at The University of Bristol with Professor Timothy Mowli. This course starts in September 2013, and runs for one day per week over the academic year; would be an excellent introduction to the Master’s qualification.

The course is similar to the one already offered at East Lambrook but is delivered at the Bishop’s Palace in Wells in Somerset where, in conjunction with the Head Gardener James Cross, we can investigate the history of the Palace Gardens and observe their present restoration and development including the exciting new Garden of Reflection. We have access to the gardens and will look at a range of plants researching their history and introduction to this country. For more information please visit: www.johnhorseyhorticulture.co.uk

New online journal dedicated to the Gardens and Landscapes of Portugal
Rosie Peddle writes:

Gardens and Landscapes of Portugal is an annual publication for scientific content on garden and landscape studies, with a special focus on Portugal and its territories, and seeks to promote research, preservation and divulge not only the research done on this area of studies but also the Portuguese Heritage of gardens and landscapes. There are three parts in the journal: articles; book reviews and one that we have called ‘On Projects’ for texts on landscape architecture projects, gardens restoration projects and research. My own main involvement is proof reading and
setting up some contacts for submissions as well as promotion and support. We are actively seeking articles for this new venture.

If you follow the link you will see the finished first edition. I hope you will enjoy it. I attended the launch event in Évora and it was a wonderful evening with talks by John Dixon-Hunt, Jan Woudstra and Anatole Tchikine.

www.chaia_gardens_landscapesofportugal.uevora.pt/journal.html or contact rosie@thebtfnet

**Pulhamite etc**

*John Thompson writes:*

I very much enjoyed Val Christman’s excellent talk, at Shipton Court, Oxfordshire, on 18 May, which highlighted the enormous potential of concrete as a garden material.

Unfortunately in the UK it is generally regarded as an extremely unsympathetic material. The Concrete Association, which was at Wrexham Springs, Bucks, produced an excellent magazine, *Concrete Quarterly*, that promoted the use of concrete in the garden, and in the grounds of their offices they featured projects by famous landscape architects including Sylvia Crowe and Geoffrey Jellicoe. Unfortunately since the closure of Wrexham Springs concrete is no longer so actively publicised.

I have recently returned from the Study Tour to California with the Society, and the highlight for me was a visit to Thomas Church’s swimming pool garden at Il Novillero, near Sonoma, where the potential of concrete is demonstrated in a truly virtuoso fashion (see p30). Sadly because of a negative attitude to concrete in this country, there are few good examples of its use here. With the correct aggregates and colour, concrete can make a most exciting and dramatic contribution to the garden.

**And finally…**

*You never know what’s going to turn up, this is a picture of the editor’s great-grandfather in 1917, also called Charles Boot, he stands next to his son Henry, then 13.*

---

**principal officers**

**Vice Presidents:**

Mrs Mavis Batey, Mr Alan Baxter,
Mr Richard Broyd, Mrs Susan Campbell,
Sir Richard Carew Pole, Dr Hazel Conway,
Mr Ray Desmond, Mr Edward Fawcett,
Mr Peter Hayden, Mrs Anne Richards,
Mr John Sales,
The Dowager Marchioness of Salisbury,
Mr Tim Smit, Dr Christopher Thacker

**Chairman of Council**: Dominic Cole

**Members of Council:**

James Bartos
Bill Billington (Chair; Finance & General Purposes)
Dr Peter Burman (Chair; GHSS)
Patrick Eyres
Daniel Glass
Dr Marion Harney (Chair; JCC)
Steve Hudson (Honorary Treasurer; GHSS)
Robert Peel (Vice Chair; Council; Chair; Events)
Tim Richardson (Chair; Education & Publications)
Jeremy Rye
Michael Thompson
Andrew Turvey
Richard Wheeler

**Officers:**

Honorary Secretary: Jeremy Garnett
Honorary Treasurer: Bill Billington
Administrator: Louise Cooper
Conservation Policy Advisor &
Principal Conservation Officer, England:
Jonathan Lovie
Conservation Officer, Scotland: Alison Allaghan
Conservation Casework Manager:
Linden Groves
Editor *GARDEN HISTORY*: Dr Barbara Simms
Editor *GHS news*: Charles Boot
Honorary Librarian: Charles Boot
GHS representative on National Trust Council:
Jonathan Lovie
Honorary Secretary, GHSS: Mark Gibson
Honorary Treasurer, GHSS: Steve Hudson

The GHS is a Registered Charity No: 1053446
and a Company Limited by Guarantee,
Registered in England and Wales No: 3163187
**GHS events diary**

6 to 8 September  AGT Annual Conference *Eastern Promise: transforming London’s Landscapes*

21 to 27 September  GHS Study Tour to North Bohemia, Silesia & Saxony

Saturday 19 October  GHSS Visit to Invercauld Gardens and Policies

Monday 4 November  *Blooming Sepulchres*: GHSS Lecture by Christopher Dingwall, Edinburgh

Saturday 9 November  GHS Autumn Study Day: Alicia Amherst

2014, more to follow

Wednesday 12 February  GHS London Lecture: Tim Richardson on *The New English Garden*

Wednesday 19 February  GHS London Lecture at the RHS: Anna Pavord on *Planting an Impression*

Wednesday 26 February  GHS London Lecture: Patrick Eyres on *Wentworth Castle: ongoing restoration*

Wednesday 12 March  GHS London Lecture: Marion Harney on *The Landscape of Strawberry Hill*

Wednesday 26 March  GHS London Lecture: Noel Kingsbury on *Daffodil Stories*

25 to 27 July  GHS Annual Summer Conference in Cardiff and South Glamorgan

23 October to 6 November  GHS Study Tour to Brazil

Details and booking information for all GHS events can be found inside, on pages 4 to 7, or look at our website: www.gardenhistorysociety.org/events

---

**Stop Press**

**The Jellicoe Lecture 2013**

Dominic Cole at the Eden Project

6.35pm, Friday 8 November

This year’s Jellicoe Lecture will be given by Dominic Cole, GHS Chairman and landscape architect for the Eden Project and will take place on site. This will be an exciting opportunity for anybody who has not visited the project, or who wants to see it again, to listen to its designer speaking *in situ*.

Cole masterplanned Eden with project founder Tim Smit after previously working with him at the Lost Gardens of Heligan. At the time he worked for Land Use Consultants, where he spent 29 years, until setting up on his own in January 2012.

The Jellicoe lecture will follow the Landscape Institute AGM. The LI hopes to offer special tours of the project on Saturday 9 November. See: www.landscapeinstitute.co.uk/events/

---

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

**GHS news** deadlines: 1 February & 1 August, distribution 1 March & 1 September

**GHS micro-news** deadlines: 10 May & 10 November, distribution 1 June & 1 December, with our Journal

**GHS news** ISSN: 1475-8377

Printed by the Lavenham Press, 47 Water Street, Lavenham, Sudbury, Suffolk CO10 9RN