

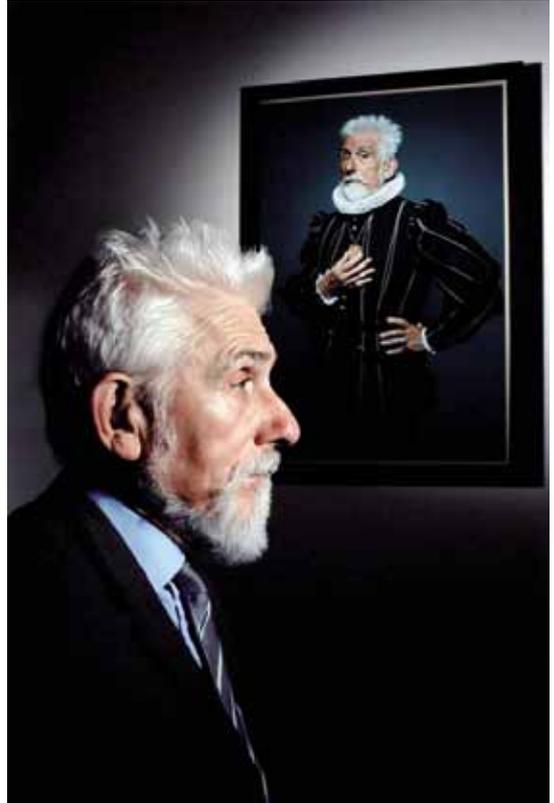


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### Congratulations

Our congratulations go to **Sir Roy Strong**, former GHS President, on becoming a Companion of Honour, in the 2016 New Year Honours list.



John Swannell / Camera Press at The National Portrait Gallery

Sir Roy Strong by John Swannell.

'Sir Roy Strong has made an outstanding contribution to British cultural life. The youngest ever director of the National Portrait Gallery, he

### contact us

#### [www.thegardenstrust.org](http://www.thegardenstrust.org)

although much information for the present remains on

[gardenhistorysociety.org](http://gardenhistorysociety.org)

and [gardenstrusts.org.uk](http://gardenstrusts.org.uk)

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phone: 01787 249 286

email: [tgtmembership@lavenhamgroup.co.uk](mailto:tgtmembership@lavenhamgroup.co.uk)

The Society gratefully acknowledges the support of **Alan Baxter and Associates**.

Our cover shows the Portrait of Lancelot 'Capability' Brown, c.1770–75, by Richard Cosway (1742–1821). Courtesy of Private Collection/Bridgeman Images, CB300 Festival.

transformed its conservative image. Also the youngest director of the V&A, his exhibitions on the destruction of the country house, the future of our churches and a celebration of British gardening significantly boosted the conservationist agenda over the last forty years. He has continued to write extensively on history, culture and garden design; the garden he created in Herefordshire has been described as one of the most innovative formal gardens of the last fifty years. He has also served for fifteen years as High Bailiff and Searcher of the Sanctuary at Westminster Abbey.'

We are sure he will wear his new robes with distinction, and continue to serve his Queen well.



Mark Esau

We thought you would also like to see the new Gardens Trust (GT) President **Dominic Cole** picking up his OBE at Buckingham Palace, if only for the very rare sight (at least to members) of Dominic in a suit! Many thanks to Mark Esau, his partner, for letting us share his picture of this special day.

### War Memorials

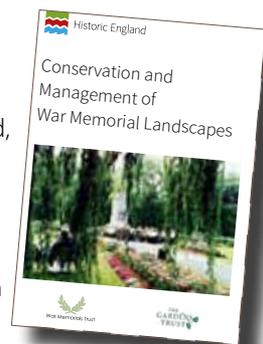
A new edition of 'Conservation and Management of War Memorial Landscapes' has been published

by **Historic England** and is available from their website: [www.historicengland.org.uk](http://www.historicengland.org.uk)

This is a joint Historic England, War Memorials Trust and The Gardens Trust guidance note. The publication has been updated and also includes reference to the special edition of **Garden History** on war memorial gardens and Parks and Gardens UK database project to record war memorial landscapes.

This may have been the first publication out with the new GT logo [if you don't include our autumn **micro-news**].

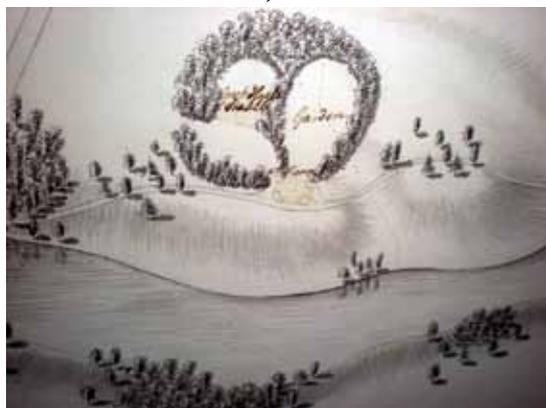
Jenifer White,  
Historic England



### A thank you to the Gardens Trust

Fiona Green, of the Northumbria Gardens Trust, has written to thank us for the donation made to them following the Newcastle Summer Conference last year. They were very grateful for the contribution which will be used, in conjunction with funding from Northumbrian Water (following the kind assistance of Kristina Taylor), for a project at Rothley Lakes.

The project is to implement Lancelot 'Capability' Brown's design for a pair of tree clumps framing the site of a Banqueting House (un-built, **overleaf**) at the Low Lakes, Rothley, Northumberland.



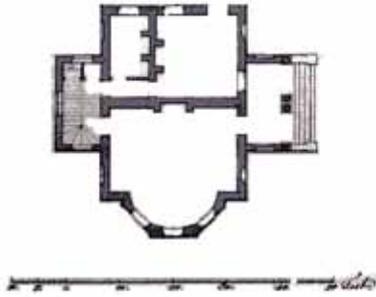
National Trust

A detail of the site on Brown's design for Rothley.

Brown went to school at Cambo on Sir Walter Calverley Blackett's Wallington estate. Although he moved away to the south of England he returned to Northumberland in 1760 and worked

at Wallington and Alnwick.

He worked with Sir Walter on the formation of the lakes at Rothley, an area which had been chosen for day trips from Wallington and included other features such as Codger Crag Fort by Thomas Wright (1711–86). There are five unsigned and undated drawings in the archives at Wallington believed to be by Brown. Two of the drawings are plans for the lakes and plantations which were carried out. However the clumps associated with the pavilion were not, and they would help with interpretation of the site today. The clumps would frame the location of the pavilion providing the opportunity to articulate the relationships between the lakes and existing plantations which have survived.



And who knows, maybe some kind person will come forward in this celebratory year and fund the building of the pavilion?

**And another thankyou: Storm damage and regeneration at Little Sparta**

This winter's storms have battered Little Sparta; the ferocious winds of 'Gertrude' and 'Henry' as well as the snow, ice and saturating rain. Once again, the track up to the garden has been washed away. Yet only one tree has been blown down (so far), though, with the precision of a smart bomb, it struck one of the artworks and

the damage would have been far worse had the 'Hand Grenade Finials' not been swaddled in their protective winter clothing. However, in such an upland and exposed garden, the attrition of weather on artworks in marble, stone and wood is continuous, even though not usually as dramatic. As these have been installed at intervals since the late 1960s, it is no surprise that the Little Sparta Trust is engaged in a rolling programme of 're-making'; where possible by re-commissioning the collaborator who originally made the work to Ian Hamilton Finlay's exacting brief. Sponsors are sought for each artwork and the most recent was undertaken with funds donated by the University of Edinburgh.



National Trust

Partick Eyles / The Little Sparta Trust

The weather battered 'Evening Will Come'...

The wooden sundial, 'Evening Will Come', braved the elements for forty-five years, and the 'before' and 'after' photographs show the weathered original, carved in 1971 by John R. Thorpe, and the new version by Caroline Webb, 2015.

In between the storms the head gardener, George Gilliland, has been hard at work on the garden's conservation. The amount that he has been able to achieve this winter is a tribute to the fund-raising party last August.



George Gilliland / The Little Sparta Trust

... and the newly carved replacement in position.

In 'Julie's Garden' (just inside the second five-bar gate) the old cypress hedging has been cut down and will be replaced with substantially grown yews. In addition, native broadleaf trees have been ordered to create the new windbreak along the perimeter edge of the entrance area which will eventually form another protection for the front garden. The Little Sparta Trust is delighted to be able to implement conservation plans so speedily and is most appreciative of all the work put in by Kristina Taylor that made last summer's event so successful.

Patrick Eyres

### New Research Symposium

Launched in 2011, the five annual symposia have hosted papers from 23 researchers, many of whom have been members of County Gardens Trusts. In 2016 The Gardens Trust (GT) is hosting the 6th symposium as the New Research Symposium during the annual conference at Robinson College, Cambridge.

#### Aims

- To provide a forum for the presentation of new research in the field of Garden History;
- To encourage researchers whose subject is as

yet unpublished;

- To provide an opportunity for researchers to hone presentation skills;
- To generate potential scholarly articles for inclusion in The Gardens Trust's journal *Garden History* as well as potential submissions for The Gardens Trust's annual Essay Prize;
- To contribute another stimulating dimension to The Gardens Trust annual conference;
- To attract new members to The Gardens Trust.

#### Call For Papers

- Researchers in all fields of activity are encouraged to submit a 200 word proposal for a paper whose subject is as yet unpublished.
- Any subject relating to Garden History will be considered; from detailed explorations of little known gardens to relevant aspects of botany, ecology, archaeology, social history, horticulture, architecture, design or sculpture.
- Applicants must identify their status as an independent researcher and member of a County Gardens Trust, or, alternatively, their institutional affiliation, the academic programme of study and the award outcome.
- The selection of symposium papers will be undertaken by The Gardens Trust's Education, Publications & Communications committee.

#### The Reward

- This is always stimulating, and breathtakingly satisfactory, though an intrinsic rather than a material pleasure.
- Even though The Gardens Trust is unable to cover travel expenses, it will provide one night's accommodation beforehand including supper, as well as breakfast, refreshments and lunch on the day of the symposium.
- The pre-symposium supper is an informal opportunity to meet the other speakers and members of The Gardens Trust's Education, Publications & Communications committee, including the editor of *Garden History*.
- After the symposium, bask in the congratulations of the audience, network and enjoy the legion of questions with which you'll be bombarded. This experience can be confirmed by any of the 23 speakers to date.

Dr Patrick Eyres

Submit your proposal by Monday 2 May to: [newresearchsymposium@thegardenstrust.org](mailto:newresearchsymposium@thegardenstrust.org)  
You can find full details of how to submit your proposal on our websites.



Nick Bennett

### The Mavis Batey Annual Essay Prize

Our 12th Annual Essay Prize has been renamed in honour of our former President, the late Mavis Batey. It seems a fitting memorial to such an inspirational woman, who did so much to build the discipline of garden history through her various roles in the garden history field.

Our annual competition is intended to encourage vibrant, scholarly writing and new research, especially by those who have not yet had their work published. It is open to any student, worldwide, registered in a *bona-fide* university or institute of higher education, or any student who has graduated from such an institute in the past twelve months.

Submissions must be 5,000 to 6,000 words and the only restriction on subject matter is that it must be of relevance to garden history. The prize includes an award of £250, free membership of The Gardens Trust for a year and consideration for publication in our peer-reviewed, scholarly journal **Garden History**. All previous winners have been accepted for publication, and often the best of the non-winning entries are invited to submit to the journal as well.

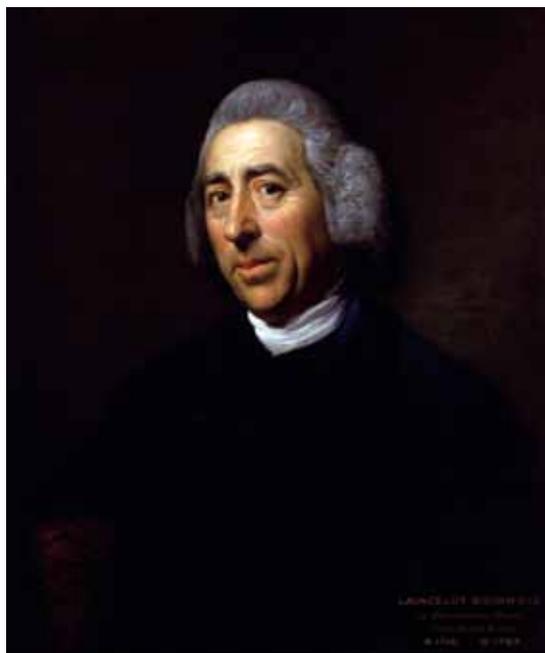
Full details on how to enter for the prize are on our website(s), along with the submission form.

**Closing date for submissions is Tuesday 31 May 2016.** Any further enquiries can be made to: [essayprize@thegardenstrust.org](mailto:essayprize@thegardenstrust.org)

### Dance, Dance, Dance: our cover boy exposed?

On Jon Edgar's fascinating blog on his research process for the making of a new bust of 'Capability' Brown ([capabilitybrownsculpture.wordpress.com](http://capabilitybrownsculpture.wordpress.com)) he poses an interesting question.

There are two well known paintings portraying Capability Brown, created by different artists at different times. Or are they?



The National Portrait Gallery

The Nathaniel Dance original (above) has been at the National Portrait Gallery since 1989, acquired from a descendant of Brown. A painting derived from it has been there for a good deal longer (1908) (above right), and it is interesting to compare the two. The copy (or rather, the 'after Dance') is more finessed and considered, but less lively as a result.

The work by Richard Cosway (our cover) is well known as it is the image of the Tercentenary campaign. It portrays a different Brown, with less coiffure, more natural; less formality.

These are my two core works for the posthumous head of Brown. After examining the Dances in the cellars of the NPG in December 2015, I started to consider the information I had before me for the reconstruction. I could discount the 'after Dance' as it offered no more secondary evidence than the original. It is one step further removed from my sitter. But the Cosway was

interesting. It appeared to yield no more formal information than the Dance, and indeed, on superimposing the two images, it was clear the sitter was at exactly the same angle to the painter. Perhaps his best side, but with 360 degrees to choose from, a curious find.

[In a short film clip John asks] what else emerges as photographic images of the two works are overlaid, after a slight tilting of one of the images...



The National Portrait Gallery

The limiting factor of this hypothesis is that we are creating overlays by superimposing images which are factored to each other; we have no absolute sizes to compare. The Cosway original is in the USA, but distances from pupil to pupil could easily now be taken from each painting to explore the anomalies further.

Could we be led a further merry Dance?

What was Cosway up to? Indeed, is the Cosway really a Cosway?

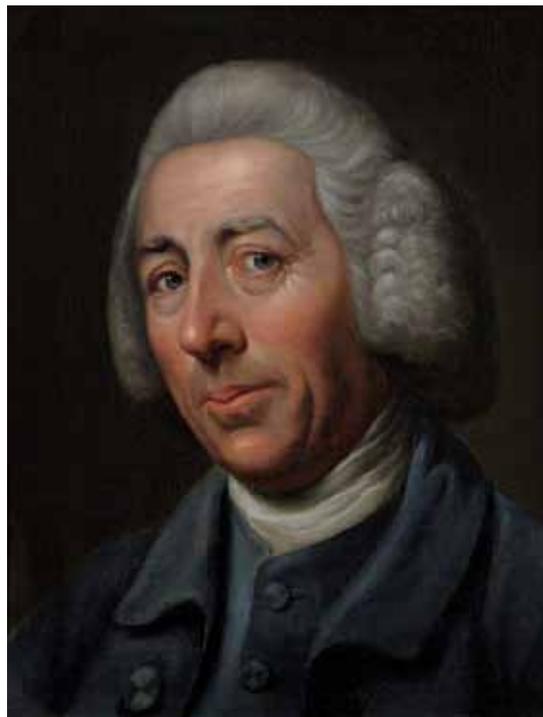
Another interesting observation is that (admittedly from consideration of Cosway web imagery only) there are similarities in the qualities in, and handling of, the paint in the Cosway and the NPG's 'after Dance'.

An interesting debate then to be had in this tercentenary year. In the meantime, my sitting with a Lancelot Brown look-alike takes place in mid February. My eyes will be considering the man then for his merits alone, but the result may additionally fill in gaps in our Brownian evidence;

with those of a Northumbrian nature.

Jon is also trying to trace further variations of the Dance portrait (NPG6049); the original, and a copy (NPG1490), are at the National Portrait Gallery, there is another at Burghley, with a green coat, and another (in blue) at Wimpole (NT 207914) (below).

Contact Jon Edgar: [jon@jonedgar.co.uk](mailto:jon@jonedgar.co.uk)



National Trust

### The Gardens Trust seeks new regional reps

The Gardens Trust (GT) is seeking members who are interested in historic designed landscapes; 'from garden archaeology to 20th-century civic spaces, and everything in between', to promote the Trust's work and engage the public with the subject.

In particular it is looking for members in the Midlands and the Cambridge/East Anglia regions who would be interested in helping arrange national events.

The GT currently represents 35 County Gardens Trusts with more than 7,000 members supporting them in research and conservation of parks, gardens and green spaces, both historic and contemporary.

To find out more, contact **Virginia Hinze**: [vchinze@aol.com](mailto:vchinze@aol.com) for further details.

# The Gardens Trust Events for 2016 and beyond

more events organised by county gardens trusts appear in the **other events** section



Sussex Gardens Trust

Looking through the riverine landscape at Ashburnham Place, East Sussex.

## 'Capability' Brown Study Day at Ashburnham Place, East Sussex with Sussex GT

**10am to 4.30pm, Wednesday 20 April**

This study day has been arranged at Ashburnham Place, one of the best surviving 'Capability' Brown landscapes in Sussex. In the morning **Virginia Hinze** will describe the history of the landscape at Ashburnham Place, followed by a guided tour of the well preserved Walled Kitchen garden together with a short tour of the parkland.

After lunch our speakers are **Dr Sarah Rutherford** on *The treasures of Ashburnham; Brown's plans and drawings*; few people have seen Brown's designs for Ashburnham which comprise a rare surviving suite of drawings from his office and include both a large site layout plan and architectural drawings, Sarah will look at these in detail and compare them with design drawings Brown produced for other of his commissions.

And **Susan Campbell**, GT vice president, on *Capability Brown and The Walled Kitchen Garden*; Susan is working to identify and list as many of Brown's kitchen gardens as possible and the lecture will explore Brown's influence upon kitchen gardens with particular reference to those in Sussex and the south of England.

At the end of the afternoon, Sussex GT will hold its AGM.

Cost: £37 (£32 for members of Sussex GT), includes morning coffee/tea and refreshments on arrival, tour of the Walled Kitchen Garden and park, lunch, lectures, afternoon tea and cake.

Booking: Please complete the booking form on our website and post with a cheque to the address indicated. Phone: 01903 700 950 or email: [membersinformation@sussexgardenstrust.org.uk](mailto:membersinformation@sussexgardenstrust.org.uk)



## Designation & Historic Landscapes workshop at Nottinghamshire County Hall 9.45am to 5pm, Wednesday 20 April

A free workshop hosted by Nottinghamshire Gardens Trust with the Historic Landscape Project to explore the Designation system, how CGTs can use it and contribute to it, with particular reference to First World War memorial landscapes. The day includes a site visit to the riverside Memorial and Embankment Gardens, Nottingham. County Hall, West Bridgford, Nottingham NG2 7QP.

Details or booking from:  
[lindengroves@thegardenstrust.org](mailto:lindengroves@thegardenstrust.org)

## 'Capability Brown' in Yorkshire Wentworth Castle, South Yorkshire 9am to 5pm, Friday 22 April

A study day hosted by the Wentworth Castle Heritage Trust in association with the Gardens Trust, with three talks in the morning and a parkland walk in the afternoon.

Our speakers are: **Karen Lynch** on *Capability Brown in Yorkshire*; an outline of her pioneering research that has confirmed which landscapes were designed by Brown as well as those previously thought to be by him. **John Phibbs** on *The invisibility or ordinariness of Brown's landscaping*; the leading authority on Brown will discuss what is regarded as his real achievement. Examples will include Burton Constable in East Yorkshire and Hilton in Dorset. And **Patrick Eyres** on *Georgian Paintings of Yorkshire Capabilities*; what do paintings by Thomas Bardwell, J.M.W. Turner and others tell us about the patriotism and politics of Brown and Brownian landscape design?

The afternoon Tour will be through the Brownian park with John Phibbs in conversation





Patrick Eyres

with **Jane Furse** and Patrick Eyres; via tree clumps, the Palladian Bridge, Serpentine River and Fishing Temple to the Rotunda (above), with views of the Queen Anne Obelisk and Argyll Column, returning along the South Avenue. Stout footwear and a waterproof are recommended.

Available on the day: **'Yorkshire Capabilities'**, the *New Arcadian Journal* for 2016, containing the full versions of the three talks and more, as well as a host of imagery including historical prints and illustrations by contemporary artists.

All this, as well as lunch and refreshments, can be enjoyed for only £50. Booking is essential, preferably by phone: 01226 776 040, Wentworth Castle Gardens.

**Clumps and Concrete: 300 years of Lancelot 'Capability' Brown talk by Dr Oliver Cox at the Royal Geographical Society by invitation of The World Monuments Fund 7pm, Tuesday 26 April**



For a nation renowned for its love of gardening, Lancelot 'Capability' Brown is one of our greatest exports. The English landscape garden, epitomised by places such as Stowe or Blenheim Palace, are achievements on world scale. Oliver Cox, landscape historian, will explain how these beautiful garden landscapes were created and

how eighteenth-century landscape design inspired our post-war reconstruction.

Brown cut his teeth designing the garden landscapes surrounding Stowe House, a building that has been WMFB's 10 year flagship project. Every window of the mansion frames a view crafted by the hand of Brown. From Stowe, Brown's name was associated with a further 260 landscapes before his death at the age of 77; 35 of them in Greater London alone. His work is enduring and the images which he created remain embedded in the English character through art and literature.

In the twenty-first century Brown's influence remains more powerful than ever, and Oliver explores the way in which his name has become a shorthand in popular culture. He also looks to the future; Brown famously described his work as an act of punctuating the landscape, 'I make a comma, and there where a more decided turn is proper, I make a colon; at another part, where an interruption is desirable to break the view, a parenthesis; now a full stop.' How might we punctuate future landscapes to ensure that they too achieve their 'capability'?

The RGS, 1 Kensington Gore, London SW7 2AR. Doors open at 6.30pm. Tickets: WMFB supporters/ and GT members £15, non-members £20

Booking: 020 7251 8142 or: [www.wmf.org.uk](http://www.wmf.org.uk)

## The Gardens Trust events 2016

### The Significance of Historic Parks & Gardens at Burghley House, Stamford, Lincolnshire 10am to 5pm, Thursday 12 May 2016

A day of fun and learning to look at the Significance of historic designed landscapes, with particular reference to that of Burghley House, in celebration of the 'Capability' Brown Festival.



Free to CGT and GT members, the day will include a tour of the Burghley 'Gardens of Surprise' by Head Gardener **John Burrows**, lunch in the Loggia, and an introduction to 'Ways of Assessing Significance' by Historic England's **Andy Brown**. Priority booking for those in the East and Midlands, but expressions of interest welcome from all!

At Burghley House, Stamford, Lincolnshire PE9 3JY. Details or booking from: [lindengroves@thegardenstrust.org](mailto:lindengroves@thegardenstrust.org)

### Garden Study Tour of south west Scotland Saturday 14 to Friday 20 May

At the height of Scotland's spring woodland and rhododendron season, we shall be visiting several important historic designed landscapes from the 17th century onwards. The very special climatic conditions of this area mean they are ideal for growing exotic plants and trees from the Himalayas, Chile, the Antipodes and other temperate zones.

As we went to press there were a very few places available, contact Kristina Taylor: [wowkristina@hotmail.com](mailto:wowkristina@hotmail.com)

### Chelsea Fringe 2016 Exploring Arcadian Thames: discovering 'Capability' Brown with the London Parks & Gardens Trust 2pm to 4.30ish, Saturday 21 May



Continuing the theme of the past two years and to celebrate the 300th anniversary of the birth of Lancelot 'Capability' Brown, **Chris Sumner** and **Susan Darling**, Garden Historians, and **Sally Williams**, Keeper of the Inventory, London Parks & Gardens Trust, will lead a walk along the Thames towpath from Kew to Richmond to view what remains of the landscapes designed by Brown for the Duke of Northumberland at **Syon** on the west or Middlesex bank, and for King George III at **Richmond Gardens** on the east or Surrey bank.

Richmond Gardens was later divided to form parts of what are now the Royal Botanic Gardens



Chris Sumner

Syon House seen from the Kew embankment.

at Kew and the Old Deer Park, Richmond. Susan Darling will talk about the discoveries she has made about Brown's work at Syon during her recent researches in the Northumberland archives at Alnwick Castle. The walk commences at Kew Green and finishes at Richmond but there will not be time to visit either Kew Gardens or Syon Park on this occasion.

Susan Darling's article about Brown and Syon for *London Landscapes*, the London Parks and Gardens Trust Newsletter, is available online: [www.londongardenstrust.org/features/BrownatSyon.htm](http://www.londongardenstrust.org/features/BrownatSyon.htm)

This event has been organised for the Chelsea Fringe by the London Parks & Gardens Trust in association with The Gardens Trust.

Time 2.5 hours approximately. Cost: £5. Meet for 2pm outside the Cricketers Pub, Kew Green, TW9 3AH. Nearest overground Station: Kew Bridge. Underground and overground : Kew Gardens.

### The Suburban Garden Annual Study Weekend at Rewley House, Oxford Friday 3 to Sunday 5 June

Considering the developments, conceptual and actual, of the British suburban garden from the early nineteenth century to the present day.

Starting with the Loudons and their defining and prescribing the suburban garden, we shall look at phases or movements such as the Garden Suburb, 'Metroland' and post-war developments.

There will be walking tour in North Oxford, including a visit to the private Park Town garden.

Cost from £131. Contact: [ppdayweek@conted.ox.ac.uk](mailto:ppdayweek@conted.ox.ac.uk) or phone: 01865 270 380, or through our websites.

**Visit to Dropmore and Cliveden, Bucks**  
**10.45am to 4pm, Wednesday 8 June**

A rare opportunity not to be missed, a visit to two of the most outstanding gardens in the historic county of Buckinghamshire.

The park at Dropmore dates from the late C18 and early C19, and consists of a formal garden and ornamental woodland including a celebrated pinetum which surround the late C18 house (Grade I). Built for Lord Grenville, Prime Minister to George III, by Samuel Wyatt, the house and gardens were later extended by Charles Tatham. Grenville began landscaping Dropmore immediately, this reputedly included removing a hill that blocked a view of Windsor Castle [today all you can see is a power station; views do need constant management]. Grenville and his wife Anne, were both keen botanists; she specialised in collecting exotics. Some of the trees were supplied by Grenville's brother Lord Buckingham, at Stowe, and others were grown from seeds collected by David Douglas.



Gardener's Chronicle

Dropmore in its 1906 heyday.

In the 1820s a 25ha pinetum was planted around the lake, at the time reputedly the finest in Europe. The formal gardens are divided by a 200m pergola, which is punctuated by a mid C19 aviary (Grade I) constructed of cast iron, with ceramic tiles and two garden lodges with Doric columns.

The extensive Italian Gardens are reached through an archway, adjacent to the pergola, and an axial path leads to an elevated terrace walk.

The lake is situated to the north of the aviary and close to the lake is a stone alcove (Grade II) from the old London Bridge, moved here in 1839.

The majority of the house was finally burnt down in 1990, although it has since been re-built.

Much of the garden was subsequently vandalised and many of the structures were stolen. It then suffered a period of un-sympathetic development before being bought by its current owner in 2013. As the site is in private ownership, we are extremely fortunate to be able to visit it whilst re-construction is taking place. By June many of the historic features, including the aviary, loggia, pavilions, paths and lawns will have been reinstated and new planting should be in place in some areas. Much major work is taking place in the woodlands and pinetum where the rampant ponticum and secondary growth are being cleared and trees cut back to open up the views.

This fascinating site, which has not been accessible to the public for 30 years, has had a chequered history, however it is finally receiving the care and investment that it deserves to safe guard its future.

Our guided walk around the formal gardens at Cliveden will be with Richard Wheeler, NT Garden History Specialist.

This will be an ambulatory lecture which like Gaul will be divided into three parts: first the formal garden begun by the Duke of Buckingham which set the scene for the Earl of Orkney's *piece de resistance* with his fabulous military garden and extraordinary parterres. Following a series of catastrophic fires and the virtual abandonment of Cliveden, its rescue by the Dukes of Sunderland and Westminster before its final iteration by Waldorf Astor. Surrounded by a great park wall he was justly called 'Waldorf by name and walled off by nature.'

If we have sufficient numbers we shall split the party into two groups, swapping sites at lunchtime, members will be informed well in advance at which site (Dropmore or Cliveden) they should arrive at in the morning.

Cost: £30, £20 if you are also an NT member; affiliated CGT members: £35 (£25 for NT members). Our sandwich lunch will be at the Feathers pub, at the gates of Cliveden and is included in the price. This is likely to be a very popular visit, places are limited, please book early. See our website for further details. Contact Claire de Carle: [claire@decarle.plus.com](mailto:claire@decarle.plus.com)

See also the articles by David Gedye on p.24, and by Margaret Stewart on p.19. And do have a look at p.11 of the 'GHS at 50' timeline magazine to give further context to this visit.

## The Gardens Trust events 2016

### Late 18th century Landscapes of Paris & Ile de France Gardens Trust Study Tour 11 to 15 July



La Maison Colonne at Désert de Retz today (see **GHS news** 96)

There are still a few places left for participation in this study tour of some of the most remarkable gardens of the French enlightenment. Almost all are being carefully restored or have recently undergone restoration. Visits will include **Le Désert de Retz**, The Queen's Dairy and Shell Cottage and English Park at **Rambouillet**, **Méréville**, **Jeurre**, **Chantilly**, **Parc Jean-Jacques Rousseau** at Ermenonville, **Le Parc Monceau**, **Folie de St James** and **La Roche Guyon**.

The tour has been devised and will be led by **Gabriel Wick**, author, researcher and teacher at both Parsons College in Paris and the American University there, assisted by **Robert Peel**. Specialists will guide us around individual sites.

The price is £775 per person sharing a twin or double room, with a discount of £35 for all those who are individual members of The Gardens Trust rather than affiliated through their local gardens trust. A single room supplement will be £140. Recommended Eurostar services will be provided to ensure that the group assembles by early afternoon on 11 July and returns to London during the evening of 15 July.

Application forms and money will be handled by Success Tours on behalf of The Gardens Trust. No place is guaranteed without a deposit.

For further information and the receipt of application forms, please contact Robert Peel: [rma.peel@btopenworld.com](mailto:rma.peel@btopenworld.com) or Jackie Cook: [jackie.cook@successtours.com](mailto:jackie.cook@successtours.com)

### The Gardens Trust New Research Symposium, AGM, and Brown Tercentenary Conference at Robinson College, Cambridge Thursday 1 to Sunday 4 September

Cambridgeshire Gardens Trust and The Gardens Trust combine to host the Brown Conference with the AGM & New Research Symposium. The weekend includes an optional visit on Thursday to **Chippenham Park**. The **New Research Symposium** is on Friday, followed by the AGM.



Brown's memorial, St Peter & Paul's Fenstanton.

Visits on Saturday include **Brown's Memorial** and his **Manor at Fenstanton**, **Wimpole Hall** [see p.22, and p.16 in our **Yearbook**], and **Robinson College's gardens**. On Sunday we visit the restored parkland at **Madingley Hall** and walk 'The Cambridge Backs'. Please see the enclosed **Booking Form** for costs and detailed itinerary.

### 'Capability' Brown: perception and response in a global context with ICOMOS-UK and the University of Bath, at the University of Bath Friday 9 to Sunday 11 September

'Capability' Brown changed the face of 18th-century England. Yet he left little written explanation of his work. Much must be inferred from his surviving landscapes and by seeing his work in the wider context of the naturalistic style that developed in Europe and further afield.

This major conference, organised by the Cultural Landscapes and Historic Gardens Committee of ICOMOS-UK (International Council on Monuments and Sites UK), will be one of the highlights of the first-ever national Capability Brown Festival, providing an international dimension to complement the UK's national festival of events,



## The Gardens Trust events 2016 and beyond

### Organiser for the Gardens Trust's Annual Conference and AGM, 2017

The Gardens Trust (GT) is planning to appoint a 'semi-voluntary' conference organiser for its 2017 conference which will be held at the end of July 2017 in association with the Devon County Gardens Trust.

The appointment will run as a pilot initially, but may be continued for conferences in future years. The person appointed will work on a self-employed basis. Their role will be to organise all aspects of the Annual Conference and Annual General Meeting, including booking accommodation, travel, speakers, visits, etc., handling all bookings and payments (electronic and by post), and managing all other matters. The appointee will be required to work to the Chair of The GT Events committee and with Devon Gardens Trust. The GT will offer a payment which is intended to cover the appointee's expenses (travel, phone, etc.) plus an element of fee although this will not be comparable with fees offered in the commercial sector.

A protocol describing the organisational processes and the tasks to be undertaken, with accompanying relevant guidance, is available on request; if suitable candidate(s) and acceptable financial arrangements permit an appointment to be made, this will be done during March. Conference planning work must begin immediately. The GT reserves the right not to appoint but any person appointed will be required to sign a letter of contract.

The GT invites expressions of interest in this appointment from suitably-experienced individuals, especially if you are based in the south-west! Please contact the chair of the Events Committee, **Virginia Hinze**: [vchinze@aol.com](mailto:vchinze@aol.com), for further details.

openings, exhibitions and publications.

Over a three-day conference in the historic city of Bath (one of the UK's World Heritage Sites), world-renowned researchers and practitioners will present Brown's work in a global context and explore the ways in which it has been interpreted over the last 250 years. The conference will include evening receptions at Prior Park, the

Brown designed valley garden with its iconic Palladian bridge overlooking the city, and at the Bath Assembly Rooms. There will also be a tour of Brown's landscape at Croome Court, recently restored by the National Trust. Conference papers will be published for delegates in a special edition of *Garden History*.

You can see the whole programme on our website. Contact: [admin@icomos-uk.org](mailto:admin@icomos-uk.org) or: [www.icomos-uk.org](http://www.icomos-uk.org)

Accommodation is available at the University of Bath. Bookings can be made online up until 8 August. After this time, bookings must be made directly with the University's guest accommodation team: 01225 383 441, or: [conferencesandevents@bath.ac.uk](mailto:conferencesandevents@bath.ac.uk)

Single en-suite rooms with breakfast: £36 per night. Double/twin rooms en-suite with breakfast: £81 per night. There are a limited number of rooms which will be let on a first come first served basis. Parking on the University campus is included in the price per room.

### Keeping the memory green: records of small gardens Day Conference with the BRA at the Linnean Society, London Tuesday, 29 November

A one-day conference organised jointly by the British Records Association and The Gardens Trust, to be held at the Linnean Society. More details in our next *news*.

### Looking ahead: Japan Study Tour 2018



Kristina Taylor

Start saving up now for a two week Study Tour to Japan at the end of March 2018 to enjoy cherry blossom time and the gardens of Kyoto and the Kansai province. The lead in time is a year, so we will be taking deposits in April 2017.

Contact Kristina Taylor: [wowkristina@hotmail.com](mailto:wowkristina@hotmail.com)

## conservation notes

reports from our officers and other news and views...



Charles Boot

### England: an overview

Jonathan Lovie, Principal Conservation Officer  
and David Lambert, Board member

#### Work in collaboration with CGTs, including designation work

We are very encouraged by the growing involvement of county gardens trusts (CGTs) in planning casework. This is in no small part due to the work of **Margie Hoffnung** our Assistant Conservation Officer and the level of personal contact she maintains with individual CGTs and those actively involved with planning work. Her role in the Historic Landscape Project is also most helpful in meeting this objective and encouraging on-going CGT involvement in planning and conservation casework.

We have worked closely with two CGTs, Buckinghamshire and Warwickshire, on four designation applications made to HE: **Stoke Place, Wotton House** and **Richings** (all Bucks) and **Wantage**, Kenilworth, Warwickshire. In each case we have been closely involved in the application

Wotton House, Bucks: the upper lake with 'Chinese' Bridge and Rotunda (see p.36).

process, and where this has been made by the CGT, have written to HE in immediate support of the application. In each case we consider that designation, or in the case of Wotton House upgrading of the existing designation, is most desirable and our early intervention in these cases was intended to provide additional information as well as support. In the case of Richings the application for designation on which we have been working with Bucks Gardens Trust will be made by Bucks County Council in the context of proposals for M4 improvements which will impact on that unregistered, but very significant eighteenth century designed landscape.

We have been working in collaboration with Devon Gardens Trust on proposals for the construction of further allotments and storage facilities within the Grade II\* landscape at **Saltram**.

We were delighted to hear from the Yorkshire Gardens Trust that by tracking the outcome

of development proposals on which they had commented, they found that in approximately 75% of cases the applications were determined in accordance with the view the Trust had expressed. This most impressive result indicated the professionalism with which CGTs can respond to planning consultations, and the weight placed on their views by planning authorities.

**Statutory casework**

Of the statutory responses which have been submitted during this period several stand out for the wider issues which they raise. Of these, the case of housing development in the setting of Grade I **Kedleston**, Derbyshire is a particular concern. This application was, in effect, a resubmission, but on a smaller scale, of a scheme which had previously been refused by the planning authority, but which is now the subject of an appeal. The development proposal, although reduced in number from the original scheme, will still impact directly on the setting of the landscape at Kedleston: this has been highlighted by our response and that of the National Trust. We fear that this application is a bargaining ploy (as was the case at Warwick, *news 96*), in effect indicating to the planners that the appeal might be dropped if the revised scheme were approved.

There has been further discussion involving Historic England (HE) and the National Trust over the proposed car park at **Kingston Lacy**, Dorset where we remain strongly opposed to the Trust's preferred option of constructing a new car park on a fresh site within the Grade II landscape while retaining a large part of the existing car park, thus considerably increasing the adverse impact on the significance of the designed landscape.

**Public parks**

The effects of so-called austerity cuts are being seen across the country with many local authorities foreseeing an imminent end to their ability to fund non-statutory services such as parks. In a shocking reverse of the last twenty years' progress, all authorities are looking at ways either to reduce costs or increase income, and to share or even transfer responsibility for management and maintenance. The results of the pilot studies carried out for HLF and Nesta's 'Rethinking Parks' project are expected shortly: they

will examine a range of possible new forms of funding and management but history tells us that the reason parks are in local authority ownership in the first place is that for the vast majority there is no realistic alternative. We await the HLF's second 'State of UK Parks' report this summer with trepidation.



The Parks Agency

Lydiard Park, Swindon.

On this front, we have written in support of the campaign to protect **Lydiard Park** on the edge of Swindon. In response to the Government's cuts, Swindon Borough Council is seeking to reduce costs and is looking at outsourcing the management and maintenance of Lydiard House and Park to a commercial organisation. This is being vigorously opposed by the Friends and some eight thousand signatories to a petition.

**Cemeteries and memorial landscapes**

In a welcome development, HLF is preparing advice on applications to its Parks for People programme for cemetery projects. Cemeteries have fared poorly since the coruscating select committee report in 2001: Historic England has done good work on cemetery landscapes and on registration but still far too many buildings and monuments are not listed, far too many are at risk, and until now they have been excluded from the Parks programme. The HLF programme is a strong indication of heritage importance, think how it revived the fortunes of urban parks, and already several bids have been awarded grants for comprehensive restoration



## conservation notes



Brompton Cemetery North Gate, which will become the new visitor centre, shop and café.

projects, including **Brompton, Wrexham** and **Sheffield**. We should also applaud Woking Borough Council, which has acquired the prodigious Grade I **Brookwood** Cemetery with a view to rescuing it from a long decline in private ownership; wholly admirable when all around us Councils are backing out of conservation and management commitments.

In the related area of war memorial landscapes, on 22 February, the anniversary of the Battle of Verdun, Historic England announced that the **Promenade de Verdun Memorial Landscape** at Woodcote, near Purley in Surrey was added to the Register. The registered **Memorial Park** at Fleetwood in Lancashire designed by Patrick Abercrombie, has recently completed an HLF-funded restoration project.

### Historic England

Historic designed landscapes are every bit as specialised an area within the overall historic environment as archaeology or historic buildings but sometimes it does not appear so. We have written to Historic England to express our increasing concern at the lack of landscape expertise in some of HE's planning responses: there have been too many cases of planning responses not including the specialist perspective of HE's excellent regional landscape architects. While we welcome the more holistic approach to the historic environment set out in PPS5 and the National Planning Policy Framework, that must not mean generalists or experts in other areas giving advice on registered landscapes. One need only consider the way in which, in the absence of such expertise, the (now ex-) registered **Commonwealth Institute** landscape was sacrificed to the interests of the listed building.

### Capability Brown Tercentenary

Separate from The Gardens Trust conservation work, all staff are involved in developing and executing a project which aims to utilise the GT Casework Log to assess the degree to which landscapes designed by Brown have been affected by planning proposals for change; and then to take this raw data to CGTs to ask for their input on the degree to which such changes have been harmful, and the extent to which our record is complete. We aim to produce a 'snap-shot' of the state of Brown landscapes in 2016, and a trajectory for these sites.

With grim timing on the eve of the Brown celebrations, the Grade I landscape at **Warwick Castle** has been dealt a double blow (*news 96*). The Council has approved the construction of 16 semi-detached (32 units) lodges in Foxes Study as part of a 'glamping' development along with the infrastructure of paths, access road, lighting and perimeter works; and the Secretary of State has thrown out the planning inspector's decision to refuse to allow a major housing development on land adjoining the registered park, 'The Asps', east of Banbury Road. The latter is particularly grievous in that the inspector had accepted the arguments of the county gardens trust and the (as was) GHS that they would cause substantial harm to the setting of the park but has been over-ruled by the Secretary of State.

### Policy matters

In addition to letters from the Chairman of the Trust regarding Lydiard, Warwick and our concerns over Historic England, we have also submitted evidence to the House of Lords Select Committee on the Built Environment, and have responded to the DCLG consultation on proposed changes to the National Planning Policy Framework.

### Conservation review

Over the past decade, the Garden History Society built up a core of dedicated conservation professionals which the Gardens Trust has inherited. All three current posts, Casework Manager, Principal and Assistant Conservation Officer, are part-time but extremely demanding, requiring not only flexibility but the good will to put in more hours than can ever be accounted for. The Gardens Trust has been fortunate to inherit the existing structure which has allowed



LDA Design

for a smooth transition but clearly, as a quite different body, it needs to consider how that core can be adapted to meet the new challenges and opportunities brought by the merger. Given the financial pressures on Historic England and the charitable sector generally, it will come as no surprise to readers to hear that in addition to a

## Go, Go, Go...

Linden Groves and Caroline Ikin

It's now 6 months since The Gardens Trust was formed and it's fair to say that the Historic Landscape Project has not paused for breath since that all-important merger vote count was announced! The excitement and energy that the presence of a new organisation has brought is palpable, amongst the County Gardens Trusts, and The Gardens Trust itself, but also in the wider heritage and conservation sector. Not surprisingly, this has brought a new wave of interest in the Historic Landscape Project, as we all look to maximise our collective effect on the conservation of historic parks and gardens.

What've we been doing? Well, we've had the privilege of visiting a whole host of CGTs, travelling across the UK from Northumbria to Cambridge to Somerset, and a fair few in between! It's always so rewarding to meet with the CGT volunteers who work so hard to enable the Gardens Trust movement to pack a real punch, and we hear that CGTs typically find a fresh momentum from the advice and experience that we are able to cross-pollinate with these visits. The benefits of sharing information was striking in the Regional Forum 'season' that we enjoyed over the autumn, with 6 weeks of Forums in the North, East, East Midlands, West Midlands and South East generating some impressively high-level discussions, ranging from ways to broaden out CGTs' work in schools to include more garden history, to the nitty gritty of putting a financial value to volunteer time, to Historic England's relationship with Grade II Registered

## Gardens Trust Capabilities... quite unlimited!

Linden Groves and Caroline Ikin

Most readers will know by now that 2016 marks the tercentenary of the birth of 'Capability' Brown, being celebrated with the **Capability Brown**

purely organisational review we are also having to look at budgets: every public and charitable body is going through the same process. But this review, fortunately, is not just about costs: it is also about the unparalleled opportunity offered by the resources of the county gardens trusts.

landscapes. (You can access presentations and minutes from the Regional Forums at the HLP Resource Hub via: [www.thegardenstrust.org/historic-landscape-project.html](http://www.thegardenstrust.org/historic-landscape-project.html))

And what lies ahead? More Forums, of course (keep an eye on [www.thegardenstrust.org](http://www.thegardenstrust.org) for these), and we have training workshops programmed for 'Growing Relationships: Communicating our role in the planning system' on 10 March in London, 'Designation and Historic Landscapes' on 20 April in Nottingham [see p.8], and 'The Significance of Historic Parks and Gardens', on 12 May at Burghley House in Lincolnshire [see p.10].

Email: [hlpo@thegardenstrust.org](mailto:hlpo@thegardenstrust.org) if you are interested in attending these **free** events.

Perhaps most excitingly though, this Spring will see the publication of The Gardens Trust's booklet setting out the position of itself, County Gardens Trusts, and historic designed landscapes themselves in the planning system. This publication will be primarily aimed at local planning authorities, but available to all, and will be a key tool for GT, CGTs and the HLP in spreading the word about the conservation of historic parks and gardens and the unique role that we all play in this. We're expecting to only get busier after the message of this leaflet starts to hit home! Contact Caroline Ikin (West Midlands, London, South East, South West): [carolineikin@thegardenstrust.org](mailto:carolineikin@thegardenstrust.org) and/or Linden Groves (East Midlands, East, North): [lindengroves@thegardenstrust.org](mailto:lindengroves@thegardenstrust.org)



**Festival** (CBF), of which The Gardens Trust is a partner. County Gardens Trusts are playing a massive role as, with their trademark 'get stuck

## conservation notes

in' attitude, their volunteers are organising a weighty range of celebrations, from Hertfordshire Gardens Trust putting together a suite of leaflets designed to guide newcomers on walks around the most interesting Brownian landscapes, to Yorkshire's impressive 'Noble Prospects' exhibition to Hampshire running an exhibition on Brown in their county, to Northamptonshire undertaking a sparky summer of working with schools and families in a Brown landscapes, and many more.

Details of CBF events can all be found at: [www.capabilitybrown.org](http://www.capabilitybrown.org).

Working closely with the central Festival team, many CGTs will be contributing their unique research on 'Capability' Brown's landscapes to the leaflet-maps that will be made available for the Brownian sites open to visitors this summer, and also to [www.parksandgardens.org](http://www.parksandgardens.org), which is the chief repository of research and information relating to historic parks and gardens in the UK.

As the year progresses, CGTs will also be pooling their considerable local conservation experience with the national expertise of The Gardens Trust's (GT's) professional conservation team to undertake a unique survey of the conservation threats, such as decay and development, battled by 'Capability' Brown's precious creations.

The GT's Historic Landscape Project Officers, Caroline Ikin and Linden Groves, were surprised but delighted when at the end of 2015, funding from the Getty Foundation enabled them to add a nibble of time to their regular HLP hours to facilitate these mammoth Brownian efforts! Such an initiative may seem at first tangential to the regular HLP work in supporting CGTs with their conservation work but, of course, we all know that popular awareness-raising ventures such as the Capability Brown Festival are crucial if we are to achieve our common goal of protection for landscapes such as Brown's. Caroline and Linden are focussing their efforts on helping achieve success by improving communications and skill-sharing amongst County Gardens Trusts, The Gardens Trust, and others involved in the Festival. This promises to be a year in which the general public learn a lot about 'Capability' Brown, and we all learn a lot about working in concert to open up our beloved garden history to the wider world!

If you would like to contact the HLPOs in relation to their Festival work, please use the dedicated email addresses:

[capabilitycaroline@thegardenstrust.org](mailto:capabilitycaroline@thegardenstrust.org)

and: [capabilitylinden@thegardenstrust.org](mailto:capabilitylinden@thegardenstrust.org)

### In our upcoming journal *Garden History* 44/1: Summer 2016

Kasie Alt	<i>Fictions and Fabrications: the Gothic Folly at Wimpole, Cambridgeshire</i>
Jan Broadway	<i>The Wheelers of Gloucester: a provincial family of Georgian nurserymen</i>
Mikolaj Getka-Kenig	<i>The Palladian Bridge Revisited: the imperial ideology of classicism and the architectural replication of a garden pavilion</i>
David Jacques	<i>William Kent's 'notion of gardening': the context, the practice and the posthumous claims</i>
Melanie Veasey	<i>The Open Air Exhibition of Sculpture at Battersea Park, 1948</i>
Victoria Thomson	<i>Gardens are a subject which is not frequently debated in the House of Commons: the evolution of park and garden legislation</i>
Sophie Seifalian	<i>The Role of London's Royal Parks during the First World War with particular reference to Regent's Park</i>
Michael Cousins	<i>The 'Not-So-Capable' Mr Brown? Hewell Grange, Worcestershire</i>

#### Note

Katy Myers *Who Won the Competition? Horace, Switzer, and Gardening for Pleasure and Profit*

Along with our usual **book reviews**

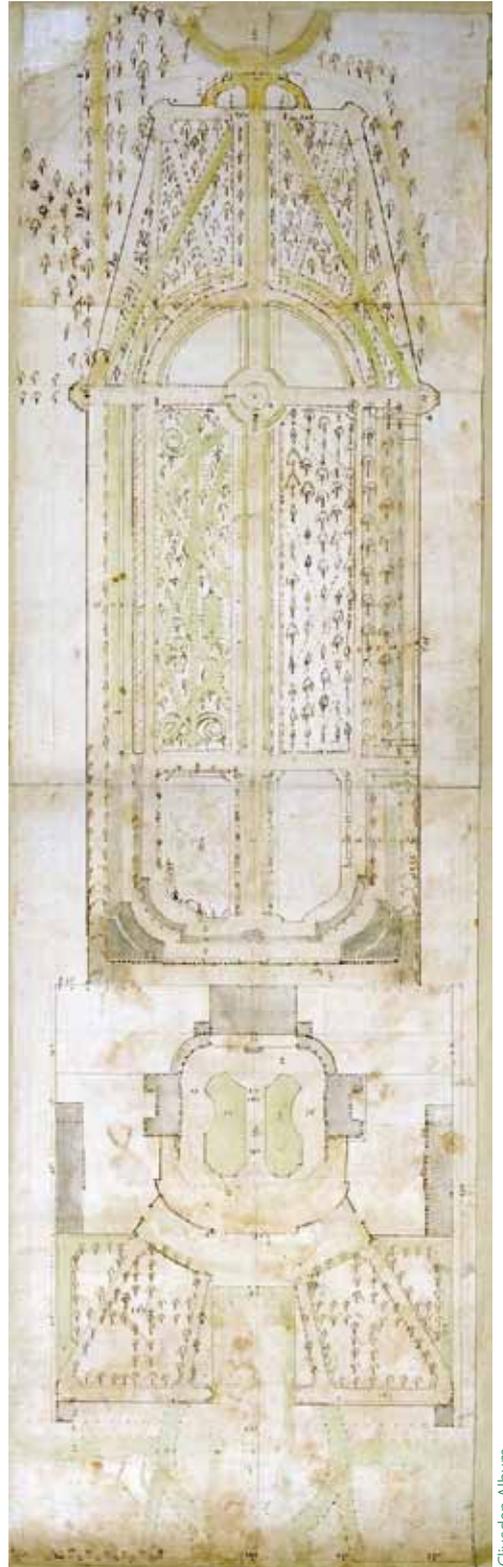
## A Possible Early Drawing by the Earl of Mar for Cliveden

Margaret Stewart

In January 1708 Lord Orkney wrote to the Earl of Mar regarding the plan that Mar had recently provided for the circus and avenues at Orkney's house, Cliveden in Buckinghamshire. When he set about laying out the scheme Orkney had trouble aligning the principal avenue with a right angle cross-walk on Mar's plan.<sup>1</sup> When he attempted to mark this out on the ground he found that if he maintained the right angle at its junction with the new avenue then it would not run into the adjacent common as intended but into the woodland; Orkney owned only the first hundred yards of the wood and his avenue would have had to end abruptly in a dead end [indeed, this is still a problem today, ed.]. Orkney suggested shifting the circle one hundred yards nearer the house, but as this would shorten the great avenue by seventy yards, and 'as it is so short already' Orkney was not willing to spoil its effect in this way: 'We are resolved according to our understandings not to have it [the avenue] in right angles,' he wrote. Rather ambiguously he suggests that the circus should not be as wide as the breadth of the house, as Mar had designed it on the plan, but by making it smaller the avenue would intersect the circle at right angles and still be aligned with the gate to the common.

The situation was further complicated by the thirty foot broad cross-walks. One walk ran by the garden walls, and another enclosed a square area that had been set aside for a wilderness. According to Mar's plan these walks would have intersected the great avenue in such a way that its trees would require to be planted twenty feet apart. Orkney had a number of other queries for Mar, which were to wait until the next time he saw him in town (London), but he asked Mar to reply to the problem of the avenues and circus as soon as possible. Sadly his reply is not to be found in the archives.

While Mar clearly did design the circus and terrace it is not so clear if he actually drew the plan shown here, which is in the Cliveden album of garden designs. However, there is some evidence to support this; traces of an alteration at the lower end of the plan show that



The circus and terraces at Cliveden.

## agenda

the avenue was indeed shortened to bring the circus nearer to the house as suggested by Orkney.

Certainly Orkney went on developing the gardens; in 1713 he requested a design for a parterre from Le Nôtre's nephew, Claude Desgots, and the parterre was replanted in the nineteenth century.<sup>2</sup> In fact the plan shows an incomplete design for a parterre, and this suggests that Desgots' contribution to Cliveden was the parterre planting and not the terrace itself.

Only a tentative attribution can be made to Mar based on its similarity to the numerals, and manner of representing trees and the house in a design by Mar for a terrace and flower garden for John Stewart of Innernytie.<sup>3</sup> Even closer in date to the Cliveden drawing is Mar's design of 1709 for the Palace of Stirling Castle which also has

numerals of similar form.

- 1 NRS GD 124/15/780. Letter from Lord Orkney to Mar, nd. Jan 1708.
- 2 Jackson-Stops, *An English arcadia*, 1991.
- 3 NRS RHP 13257/56.

Margaret Stewart gave the first of our Winter Lectures 2016, and in view of our June visit to Cliveden (see p.11) it seemed an opportunity to include this short article.

Margaret's new book *The Architectural, Landscape and Constitutional Plans of the Earl of Mar, 1700–32* was published in January 2016.



## A Ground-Breaking Collaboration Croome, the 6th Earl of Coventry and 'Capability' Brown, a view from the evidence in the Croome Archive

Jill Tovey, Croome Archivist



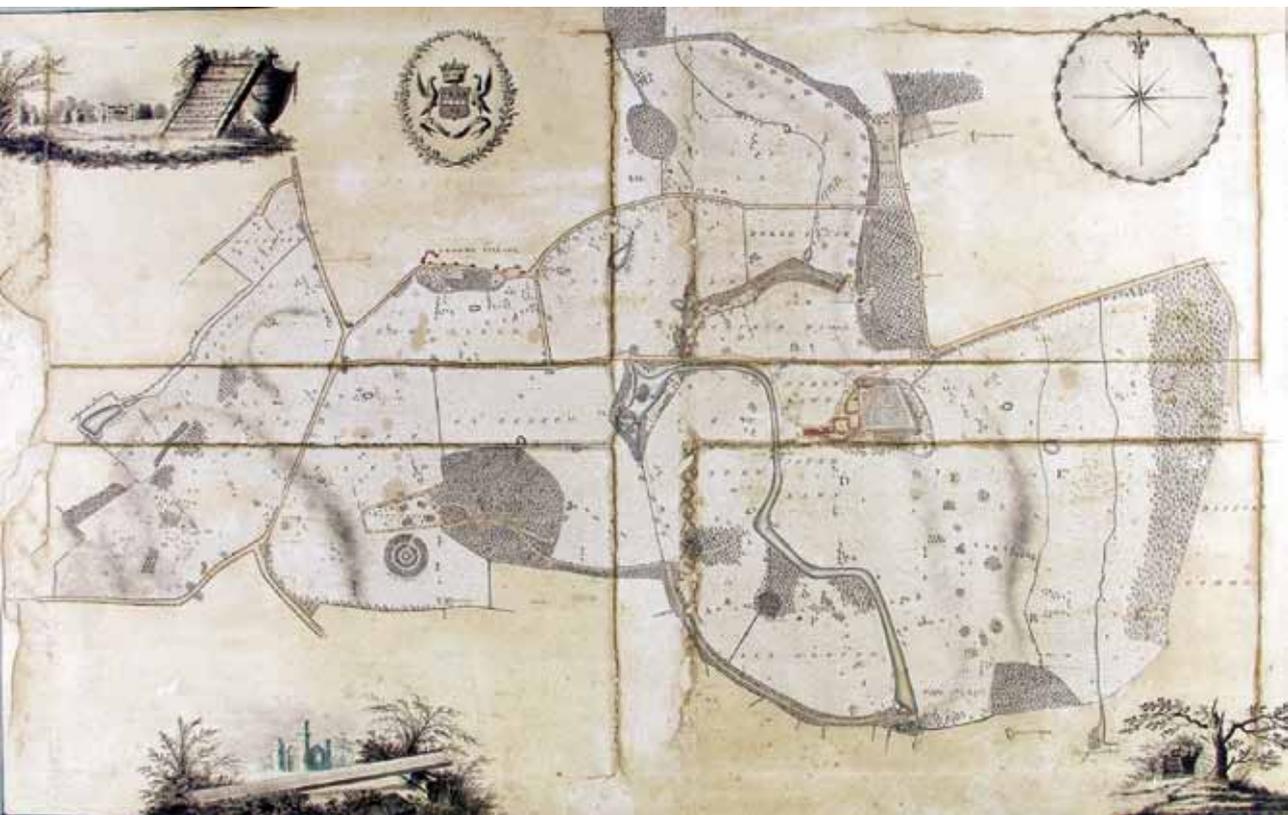
James Dobson / National Trust

When the 6th Earl of Coventry (1722–1809) inherited Croome, Worcestershire, in 1751, the legacy was an old fashioned 17th century manor house, with its manorial church very close by, sitting in an area of poorly drained parkland, described at the time as a 'morass'.

Even before his father's death George William, then Lord Deerhurst, began work on draining the morass; he had an artificial river made which, from letters from friends that survive in the archive, seems to have worked. By 1748 they had turned

fish into the river and Coventry ordered William Halfpenny to build a Chinese Bridge to complete an old avenue that had been bisected [this was beautifully replaced to the original design by the National Trust in 2015, above].

In about 1750 Lord Coventry had been introduced to Lancelot Brown by Sanderson Miller and soon after this Brown left Stowe, where he had been head gardener, and set up his own business in Hammersmith. At this time also, George William became Earl and now had money



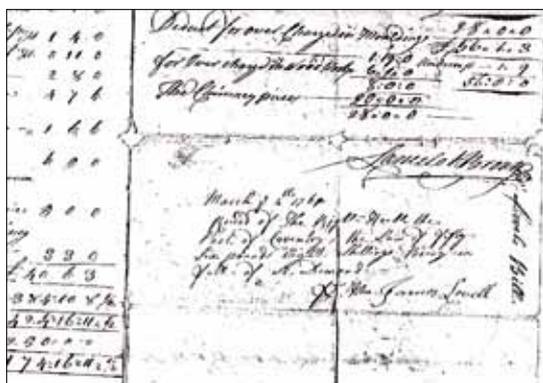
Survey of Croome Park, by John Snape (1796). Worcestershire Archive and Archaeological Service.

and a free hand to totally remodel his house and parks. Their providential meeting at such a time in both their lives perhaps helped to shape the development of the English naturalistic style of landscaping on a grand scale.

Lord Coventry was Brown's first major client and together they set about a scheme of huge changes, both to the house and its surroundings. The firm evidence from the archive is that Brown first came to Croome in early 1752. One can speculate that they stood together on the hill, where the church now stands, and discussed the possibilities and 'Capabilities' of the vast landscape stretching away to the Malvern Hills. They would have seen the old house and mediaeval church away to the left and ahead a post-industrial boggy area, known as 'Seggy Mere common', a site of water filled pits where bricks were once made. In the valley were two or three small dwellings.

The Earl's first intention was probably that Brown should advise him on how to drain this bog; but perhaps the conversation broadened and the Classicist and the innate engineer and probably Sanderson Miller too, worked out how the house could be changed to a Palladian-style Mansion, set as the centre-piece of an idyllic landscape.

The first job was to improve the house; this was started in 1752 with Brown in the roll of what we would now call Project Manager. There are many craftsmen's bills in the archive countersigned by him having agreed the work and charge; these then go the Earl for final approval and payment.



One of many bills for Croome, signed off by Brown.

The quality of Brown's engineering abilities is born out by the fact that they demolished the north façade and replaced it in the Palladian style, forward by about ten feet; all this without the rest of the house falling down.

## agenda

By 1757 most of the structural work was finished and attention moved in earnest to the moulding of the landscape and extending the river. Brown's brilliant idea was to turn the unsightly site of the brickworks on Seggy Mere common into a lake, by extending the existing artificial river to the area. On his memorial to Brown beside the lake, Coventry writes:

*To the Memory of  
Lancelot Brown  
Who by the powers of  
His inimitable  
And Creative Genius  
Formed this garden scene  
Out of a morass*

The dwellings in the valley were demolished, as was the old church which was rebuilt, probably to Brown's design, on the highest point in the landscape; the interior was designed by Robert Adam and it was consecrated in 1762. It stands on the hill today majestically dominating the whole scene, or to be looked up to from almost everywhere in the Park, perhaps as an icon of Christian ideals.

The final result of these two men's huge undertaking was a sculpture on a grand scale, an undulating pastureland of nearly five hundred acres, dotted about with trees and giving tantalising glimpses of water. Not all is revealed at once as you walk through this paradise, round a bend and a Palladian Greenhouse appears, emerge from a dark tunnel and suddenly the lake with its islands and bridges is revealed, a truly magical moment. But there are many of those, which were to become Brown's trade-mark; wide

vistas, shaded walks, sudden revelations and always water for reflection and tranquillity.

When he arrived at Croome it was a blank canvas and with the encouragement of his patron, a vast work of art was created with his House as the constant focus.

The two men remained friends and it was after spending the evening with Lord Coventry that Brown died on his way home. His son, also Lancelot, wrote thus to the Earl soon after Brown's death:

*Lincoln's Inn, November 27th 1783  
My Lord,*

*The great Friendship your Lordship honoured my Father with, when living, convinces me that every tribute paid to his memory will be acceptable to your Lordship. I have therefore taken the Liberty to enclose an Epitaph which I propose to have engraven on a monument now erecting, which will be placed in Fenstanton Church, where he lies buried. Some prose will be added, but the lines I send are the product of Mr Mason's pen. Few people have as yet seen them and I do not wish them to be made very public 'till the Monument is completed.*

*I hope your Lordship will excuse this Liberty as it arises from the affection of a Son anxious to do the fullest Honour to the memory of his Father and hand his name to posterity with every advantage in his Power.*

During WWII the ground was ploughed for food production, but the National Trust acquired the Park in 1996 and in twenty years has wonderfully restored it to a plan drawn in 1796 by John Snape; and now, on the 300th anniversary of his death, Brown's son's wishes for his father's memory are coming to fruition.

## Lancelot Brown at Wimpole: 'Dancing' with Jemima

Jane Brown

Of Lancelot 'Capability' Brown's connections with Cambridgeshire, perhaps the best known is his involvement at Wimpole, where the related evidence reveals the eccentricities and charms of the 'Great Man', as he had become as Royal Master Gardener at Hampton Court, and Lord of the Manor of Fenstanton and Hilton. His first recorded visit to Wimpole was in the September of 1767, and his charge of £300 was paid by the Earl of Hardwicke on the following Christmas Eve, with a note expressing the hope that 'you will have

leisure in the Holy days' to write up the report, and the plan and estimate for the next three years' work<sup>1</sup>. Lord Hardwicke, a noted antiquarian and keenly involved in the smooth running of his estate, continued to pay the charges, and bills for the thousands of trees ordered from James Wood at Huntingdon, but it was his wife, Jemima, the Marchioness Grey, who really understood Lancelot's artistry.

Jemima de Grey was the grand-daughter of the last Duke of Kent, who was very proud of



his descent from the medieval earls of Kent (as against those upstart Hanoverians) and he arranged for her title as his heiress. Jemima married Philip Yorke, Lord Chancellor Hardwicke's heir, on 22 May 1740, when she was eighteen and he was twenty. Two weeks later her grandfather died and she inherited, in her own right, his Wrest Park estate with his great formal garden.<sup>2</sup> The young couple were eager to learn, touring around Britain to other people's estates and gardens and, in 1748, they had visited Stowe, where Lancelot was in charge as Clerk of Works.<sup>3</sup>



Jemima Yorke, Marchioness Grey and Countess of Hardwicke, by Allen Ramsay.

The Marchioness (who continued to use her title) and her husband, and their two young daughters, Amabel and Mary Jemima, lived at Wrest with holidays at Wimpole and, when in London, in St James's Square as neighbours of Lancelot's most powerful patron, William Pitt. They were very much part of the network of Lancelot's clients, but Pitt, ever making introductions on Lancelot's behalf, is the most direct connection. Jemima noted the visit of 'the great Mr. Pitt' to Wrest, and Lancelot had followed soon afterwards, in 1758. He was in awe of the old formality of the place, of the long canal culminating in Archer's domed pavilion with the flanking woods cut

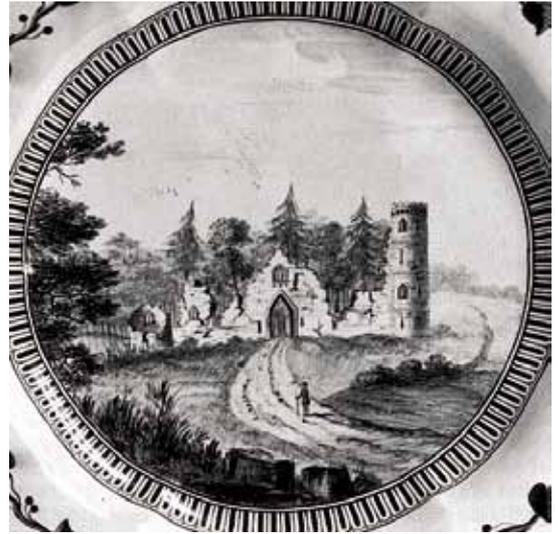
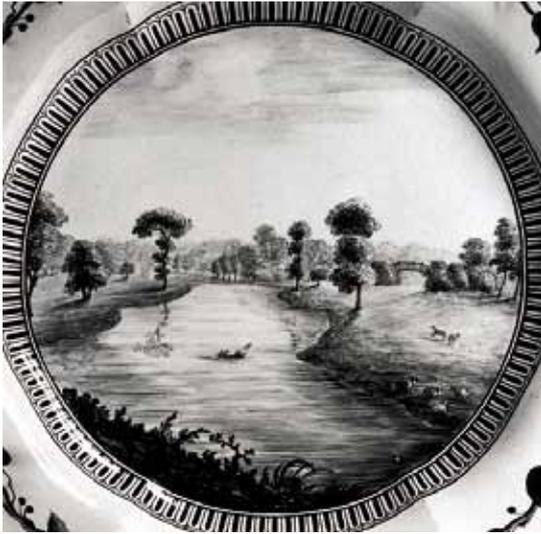
with paths, groves and 'cabinets de verdure', and of the names associated with Wrest (Kent, Gibbs, Batty Langley and George London's heir Thomas Ackres), the names of the founders of his own profession. He did very little, though what he did best, easing the water to an overflow pool, and the Marchioness acknowledged his 'professional assistance' for two years, 1758–60, in a memorial column she had erected.

Philip Yorke became the 2nd Earl of Hardwicke and inherited the Wimpole estate in 1764. The Marchioness had been intrigued at Lancelot's steadfast refusal to tamper with the mystery of Wrest, and so he had been invited to Wimpole, where there was more space and scope. On a September day in 1769 they had explored the farther reaches of the park together:

'Break off. Break off, we tread Enchanted Ground; the Marchioness reported to her husband, 'Mr. Lancelot has been leading me such a Fairy Circle & his Magic Wand has raised such landscapes to the Eye — not visionary for they were all there but his Touch has brought them out with the same Effect as a Painter's Pencil upon Canvass — that after having hobbled over rough ground to points that I had never seen before for two hours, I returned half-tired and foot sore...'<sup>4</sup>

The 'enchanted ground' was at least half a mile to the north of the Hall where a dramatic chalk scarp rose above a line of springs in wet woods and boggy ground. This was Lancelot's favourite challenge, to detect the flow of the water and to channel it into a lake; in this case two linear lakes with an ornamental bridge masking the levelling dam. The reclaimed parkland was ringed with serpentine belts of elms, limes, chestnuts, poplar and ash in specified sizes, ordered in their hundreds from James Wood, over six thousand saplings costing some £176, Wood waiving his delivery charge.<sup>5</sup> Brown was paid something like £3,500 for four years' work, 1768–72, but this included payments to his surveyor and site foreman, and most likely for some labour in addition to the estate workers. With James Essex, Lancelot was instrumental in the building of Sanderson Miller's Castle Ruin, designed for the Lord Chancellor in the 1750s. The castle, set on Johnson's Hill, was built more substantially than Miller intended; the practical 2nd Earl wanted it weatherproofed, but the Marchioness was disappointed, feeling Lancelot

## agenda



had 'Unpicturesqued' it, making it a solid object, 'instead of a broken one.'<sup>6</sup> [see also [news 96](#), p.31]

There is a pretty footnote to this, for some of Lady Amabel's paintings of Wrest and Wimpole, including Brown's lakes and the castle ruin, were used as illustrations on the dessert plates of the Empress Catherine of Russia's famous 'Frog Service'<sup>7</sup> (above). Lancelot continued to visit both Wrest and Wimpole on his travels; one occasion was described by Lady Amabel at Wrest, writing to her sister, in the autumn of 1778:

'I must request you to inform Mama that a great Man has paid us a Visit, which Visit (as happens sometimes with great Men) has ended in very little. You will guess that I mean the illustrious Mr. Brown, who walked unexpectedly into the Garden on Tuesday Morning, and din'd with us, in his Way to Hawnes.'

Their guest, like many a consultant, had equivocated, refusing 'to make any Sketch for the Grove, (a Pencil and Paper he thought would do more Harm than Good)', though he might convert some trees into a small clump or 'let in the South-West Sun'; all was conjecture, with decisions for another day. Lady Amabel's husband Lord Polwarth, who had never met Lancelot before,

## In Search of a Tree

David Gedye

I don't recall which came first, the sight of the Monkey Puzzle tree or the story about it, but as a child I was told that my grandfather's grandfather had been the first person in the UK to successfully

thought him 'a very odd Mortal but entertaining for a little while.'<sup>8</sup>

1. Lord Hardwicke, 24th December 1767, BL Add. Mss. 69795, f.20.
2. Joyce Godber, Marchioness Grey of Wrest Park, *Bedfordshire Historical Society*, 1968, pp. 17-23.
3. *The Travel Journeys of Philip Yorke, 1744-63*, quoted in Richard Wilson and Alan Mackley, *Creating Paradise, The Building of the English Country House 1660-1880*, 2000, p. 88.
4. Grey Papers, Luton and Bedfordshire Archives, L30/9a/9/f.124, 19th September 1769.
5. John Drake, Wood & Ingram, *A Huntingdonshire Nursery 1742-1950*, 2008, pp. 27-30.
6. Jennifer Meir, *Sanderson Miller and His Landscapes*, 2006, pp. 139-145.
7. David Adshead, *Wimpole, Architectural Drawings and Topographical Views*, The National Trust 2007, pp. 63-65.
8. Hawnes or Haynes, north of Amphill, not far from Southill, Brown was working at both places, 1777-8; Grey Papers, Luton and Bedfordshire Archives, L30/13/12/f.52.

Adapted from *Lancelot 'Capability' Brown The Omnipotent Magician, 1716-83*, 2011; published in paperback by Pimlico, 2012. A set of six biographical essays entitled 'Lancelot Brown: Cambridgeshire connections' by Jane Brown, and *Wood & Ingram, A Huntingdonshire Nursery 1742-1950*, by John Drake, are available from: [admin@cambsgardens.org.uk](mailto:admin@cambsgardens.org.uk)

grow a Monkey Puzzle tree from seed which he germinated in a tin he carried round in his waistcoat pocket by day, and took to bed with him at night. I took the story at its face value and Monkey Puzzle



David Gedye



David Gedye

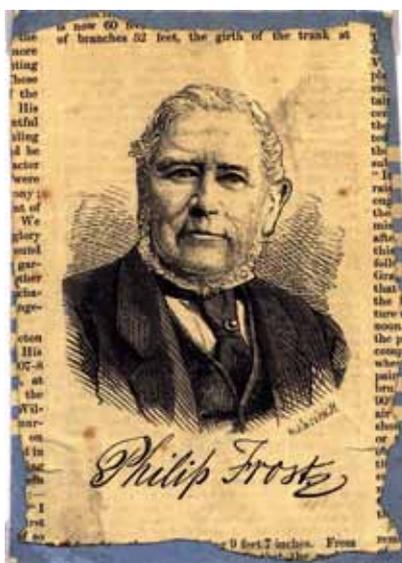
Philip Frost and his Monkey Puzzle, Dropmore 1872.

Philip Frost with the Douglas Fir, Dropmore 1872.

trees became trees of awe and wonder.

In 1967 I inherited four things from my grandmother. Two rather dog-eared sepia photos, one of a Monkey Puzzle tree, the other a Douglas Fir with, standing in front of each tree, a gentleman in a top hat; another of a smaller Monkey Puzzle with a metal guard round it, and a woodcut engraved picture of a whiskered gentleman with the name Philip Frost underneath it.

I confirmed that Philip Frost was one of my great-great-grandfathers and to research his trees I sent copies of my pictures to Kew and RHS Wisley. Kew confirmed that the Monkey Puzzle had been introduced by Menzies in 1795, but it was Wisley who came up with the trump cards. Copies of my inherited sepia photos had been used to illustrate an article



about Dropmore Park in *The Gardeners' Chronicle and Agricultural Gazette*. Published in October 1872, the article started:

'Some time since we announced our intention of placing before our readers portraits of two of the chiefest glories of this far famed arboretum. This week we are enabled to redeem our promise by giving illustrations from photographs of the finest specimens of *Abies Douglasii* and of *Araucaria Imbricata*.'

The *Araucaria* had been planted in 1830, while the Douglas Fir was the larger of two tree that had survived from three germinated by Frost from Dropmore's share of the first seed sent back to the UK by Douglas in 1826. Wisley also supplied a copy of Philip Frost's obituary published in *The Gardeners' Chronicle* in 1887.

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I finally knew my copy of the woodcut picture had been torn out of a copy of *The Gardeners' Chronicle*.

Philip Frost was born after Menzies brought back the first Araucarias so he couldn't have grown the very first Monkey Puzzle tree to be planted in the UK, but judging by the photo of his tree, and from articles written about it, he clearly grew one of the finest examples. In December 1872 he was presented with a silver cup engraved with pictures of the trees along with an annuity purchased with £200 that had been collected on his behalf.

I set about finding Dropmore Park but when I got there the gates were securely padlocked and it was clear visitors were not exactly welcome.

From time to time I drove by Dropmore, but it wasn't until the morning of 6 June 2007, in the company of my sisters, and thirty-seven years after my first trip round the perimeter of the park, that we spotted an entrance into Dropmore that hadn't been there previously. Perplexed by our request to go in to have a look at the trees, the security guard said he would have to ring the site manager, but meanwhile a lorry pulled up behind us. We were ushered through the gate and my foot accidentally stayed on the accelerator. I was finally in the grounds.

I renewed my efforts to learn about the estate and learnt that the Hitcham & Taplow Preservation Society (H&TPS) had an open day arranged to view the work being done to rebuild the house. I wangled an invitation to their open day.

I couldn't immediately identify where my photos had been taken but during my visit I met Charles Boot who explained the Bucks Gardens Trust's desire to see the grounds restored. I wasn't going to miss any opportunity to get back to Dropmore and immediately joined the Bucks Gardens Trust.

A second visit was made in June 2008 but I

missed the third Dropmore visit in September and thought no more of it until I received the 2009 Autumn edition of *The Bucks Gardener*. In it was a report that John Rotheroe had taken a watercolour painting out of the boot of his car. A picture of the painting was reproduced in the newsletter and showed a Monkey Puzzle tree by a lake. I was in no doubt, this was the tree in my 1872 photograph. I wanted to see the original and made contact with John who, at the end of our meeting, kindly presented the picture to me.

Since then I have acquired numerous photos of trees in Dropmore Park as well as a copy of the 'carte de visite' of Philip Frost held in the RHS archives, but what of Dropmore Park? The credit crunch did for the rebuilding project and the padlocks went back on the gates. I wondered if I would ever be able to complete my search for Frost's original trees. Then came another twist to the story. Richard Livingstone had purchased Dropmore with the intention of turning it into his home.

I wrote to Richard to ask if it would be possible to look round the grounds and by return was invited to do so in the company

of Christian Sweet, who was in charge of the landscape restoration work in the park.

Excitedly, I emailed Charles to let him know we were back into Dropmore and between us we cooked up the idea of a return visit to coincide with what would have been The Garden History Society's 50th AGM.

The GHS is no more, replaced by The Gardens Trust, but that wasn't reason enough to stop us organising a study day, arranged with the kind permission of Richard Livingstone and The National Trust to visit Dropmore Park and Cliveden. I hope those who can come on the 8 June study day enjoy it as much as I will.

And that Monkey Puzzle is still there...



John Rotheroe's discovery, *Monkey Puzzle at Dropmore*, by W. Richardson, London 1850.

## Impressions of Chelsea 2015

Report by Dr Cynthia Boyd

As a first time visitor to the Chelsea Flower Show, I can only say that I was amazed and overwhelmed, happily, with all that there was to see and experience! I am a flower and herb gardener in St. John's, Newfoundland, in the north east of Canada. When I left St. John's for England on 15 May, my garden revealed some remaining snowdrops and blooming hellebores. That was it, there was nothing else in bloom so you can imagine how incredible it was for me to smell roses, admire bearded irises, and marvel at poppies and columbines when I went to Chelsea.

I have to admit, however, that when I lined up to enter the show for the 3.30 to 8pm slot, on Tuesday, I was a little daunted when the skies opened up and there we all were, standing in a line, in a downpour. I never thought to bring an umbrella, when it rains in St. John's, an umbrella is useless, they break apart from the wind that always accompanies the rain.

In the Chelsea line-up, everyone was extremely friendly and cheerful despite the rain. We were just past the entrance a little before 3.30, when I felt like I was being carried along on a tidal wave of garden lovers who were on a mission. Other than my having a cursory glance through the show catalogue, I had very little idea what to expect, but I had jotted down the following: see show gardens, view NAFAS arrangements, visit Jekka's herb seed exhibit.

I was actually in the Chelsea area for several hours before I could attend the show, but I wanted to visit the Chelsea Physic Garden where I was meeting Dominic Cole for lunch. After some delicious food, Dominic gave me a tour of the shops around the Sloane Square area which were decorated lavishly in flowers and foliage in tribute to Chelsea week; I loved these displays, they were whimsical and fun. As we retraced our steps towards the show grounds, Dominic spotted Dan Pearson heading the same way and introduced me; I was certainly not expecting this, but what a treat to meet this humble garden designer.

When I finally saw his gold medal show garden, I was amazed at how the naturalistic rock features reminded me of the boulders that can be seen precariously positioned on cliff faces along the coast in Newfoundland. Visibility was sometimes



Dan Pearson's Chatsworth/Laurent-Perrier garden.

an issue when viewing the show gardens, but I enjoyed seeing what I could of them nonetheless. I nearly missed the artisan gardens because I was too busy listening to the band and watching the hoards of people milling about. The artisan gardens were extremely intricate and in their compact spaces they had to pack a punch and most of them succeeded. It is a good thing I am a devotee of English gardening literature because many Canadians would likely wonder at a 'trug garden', but this little garden was probably my favourite artisan garden. While viewing another artisan garden, I assisted in identifying the shade loving plant, sweet woodruff, when several visitors stood over the plant wondering what it was; once



Cynthia Boyd meets Dan Pearson.

Dominic Cole

## agenda

my North American accent gave me away, they all wanted to know just how far I had travelled to see the Chelsea Flower Show.

I cannot say enough about the plant growers' exhibits in the Great Pavilion. These were amazing displays incorporating blooming and non-blooming plants to perfection! I was particularly impressed with the individual exhibits of amaryllis and allium, begonias, sarasenia, and auricula. I simply loved the Cecile iris display, but I am not sure what the organizers were thinking when they situated that evocative and reflective exhibit next to the floral teapot/tea cup extravaganza! This was an incredible exhibit, however, very inventive, and the multitude of floral arrangements with an Alice in Wonderland theme were innovative and charming. Nearby, the NAFAS competitive entries were outstanding examples of pure wizardry in the hands of very talented individuals; I was

awestruck again and again.

Everything about the Chelsea Flower Show was inspiring and noteworthy; I took so many photographs that my camera's battery died but only just before eight o'clock so I consider myself very lucky indeed. I was extremely impressed with all the free hand-outs, postcards, seed packets, bags and other items that were given to visitors; everyone was friendly and pleasant from the exhibitors to the gatekeepers. I enjoyed the Show from the moment I wandered in until the moment I left at five minutes after eight.

A few days later, I was travelling on the tube when I noticed to my delight that dozens of fellow tube riders had potted plants or bouquets of flowers held tightly in their hands or balanced between their knees. Then it dawned on me, 'oh, right, this is the last day of the Chelsea Flower Show' and I wished I had the chance to go through it all over again!

## GHS 5th Graduate Symposium at Newcastle University: part 2

Report by Phil Christie

### Designed landscapes of industrialists 1700-1820

Dianne Long

Dianne Long has a BA in Russian and Slavonic Studies, an MA in Garden History from the University of Buckingham and is presently researching for her PhD at the University of Exeter. She has also found time to acquire a Diploma in Garden Design from EGS and holds the RHS Diploma in Horticulture. Dianne is an active presenter, having now given papers at the Devon History Society and the Institute of Historical Research at the University of London. She is a trustee on the Council of Management at Devon Gardens Trust and a trustee of The Fortescue Garden Trust. Dianne's PhD thesis title is also that of her excellent paper.

Dianne opened by reminding her audience that industrialists of the eighteenth century were innovators, often inventors and, perhaps above all, canny business people who were at the forefront of both industry and society. However, their gardens have attracted little attention in comparison to their more illustrious contemporaries with inherited landed estates. The location of their homes and estates was often determined by their industry and the source of their growing wealth. These men

and their families, who were leading Britain's growing economy, became very wealthy and well connected, but Dianne wondered what influenced the development of their landscapes, and how those landscapes interacted with the industrial operation? Given that proximity to the business was essential, and since demands of the industrial process, such as movement of raw materials, products, waste and labour, imposed requirements on architecture and layout of the factory, perhaps it was to be expected that there would be a close interaction between home estate and industrial site. Above all, there was need for power and so before the widespread adoption of steam, the most readily available form of power was from water. A good head of water provided mechanical power, but it also gave means of transport for materials and possible people and was often an essential part of the manufacturing process. Hence, water was a necessity but also became a theme for the landscape. Water was a key element of the setting, playing its part in the industrial operation and was an accepted part of the industrial landscape.

In support of her premise, Dianne cited as an example, the Derby silk factory. The mill was built between 1717 and 1721 by George Sorocold for the Lombe brothers on a long island in the

river Derwent, and is thought to be one of the earliest successful examples of the factory system in Britain. Powered by an undershot water wheel seven metres in diameter, Daniel Defoe noted in 1742, 'This engine contains 26,586 Wheels, and 96,746 Movements, which work 73,726 yards of Silk-thread, every time the Waterwheel goes round, which it does three times in one Minute.' The estate included a fine summer house with gravel walk, fine grass, a cut hedge and fountains, a most noble work. It became a tourist attraction with approach and views manipulated like the best gardens. The manager could keep the mill in view while enjoying the garden.

Etruria, in Staffordshire, was one of four locations for the Wedgwood pottery business. The virgin site was purchased by Josiah Wedgwood, who opened his new works in 1769. It was named after the homeland of the Etruscans and reflected the classical styles that Wedgwood was making popular. The site covered 350 acres and was next to the Trent and Mersey Canal. Wedgwood developed the site with homes, gardens and factories, as well as his own home, Etruria Hall, whose image featured on a plate of the Wedgwood Frog Service for Catherine the Great. The site was chosen for its commercial value, being on the path of the Trent and Mersey Canal. The canal was authorised by Parliament in 1766 and the first sod was cut in the same year by Josiah Wedgwood, who was treasurer to the canal committee. In 1777, the canal was completed, with a section specially designed to encompass Etruria. A branch of the canal goes behind the works, creating an island connected by bridges to gardens and the factory. Three hundred and forty-five trees were planted on the island to provide shelter belts and to manipulate the view. There was a dual emphasis on utility and aesthetic, like the earthenware and china products that the Etruria Works produced.

Another early factory organised around the assembly line was the Soho Manufactory, established in Soho, Birmingham, by Matthew Boulton and which operated from 1766–1848. The manufactory produced a wide range of goods from buttons, buckles and boxes to japanned ware, and later luxury products such as silverware and ormolu. The factory building was constructed by Wyatt of Lichfield, who also demolished a previously existing cottage to erect a home

for Boulton, Soho House, on the site. Originally powered by water, the factory became one of the first to be powered by a Watt steam engine in 1782. A 1793 sketch plan shows designs for new walks near to manufactory on land that he bought in 1794/95. A print from 1800 shows an elegant building set behind a specimen tree, with house, stables, pleasure grounds, menagerie and tea-house. Views of Soho show beautiful gardens, interspersed with canals, again combining beauty and utility in an integrated entity. The Soho Loop of the Birmingham Canal was cut to serve the factory in 1769 and the new canal not only supplied water for the factory but also enabled features to be created, such as cascades, a boat-house hermitage and a temple grotto, all enhancing the setting in Soho.

When steam arrived, Birmingham industrialists adapted factories to use the new power source but since water was still required, the dual use of water for industry and amenity continued, and the steam engines were employed to pump water up to water trees and plants in their gardens.

Dianne moved on to describe Castle Head near Grange-over-Sands, Westmoreland. Castle Head house was built in 1778 for John Wilkinson, the foremost ironmaster of his day. Wilkinson invented a precision boring device which was invaluable in making cast-iron cylinders such as those needed in the new steam engines. The same device could also make precision bores for cannon and Wilkinson became involved in a controversy when his supplies of pipework and engine parts for the Paris waterworks were mistakenly embargoed by British authorities on suspicion of supplying gun-metal to a hostile power.

In a print from 1815/16 by William Daniell, the house can be seen standing by the river Winster



Castlehead, by William Daniell, 1815/6.

## agenda

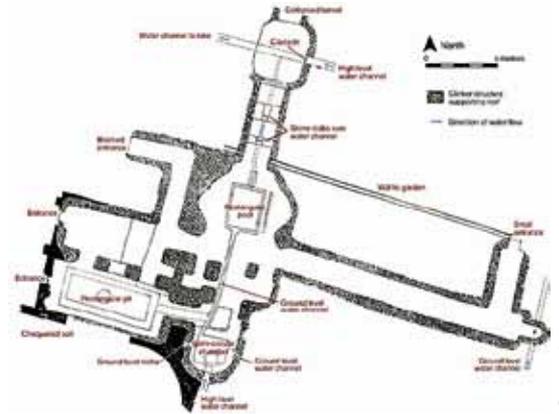
next to a hill. Wilkinson drained and improved the surrounding mosslands and landscaped the hill, to provide an imposing setting. He also cut paths, installed a barrier on the river to avoid flooding and, on the hill, created walled garden for fruit where he experimented in grafting fruits onto ornamental trees. On the north facing slope there is a cast iron cistern; Wilkinson planned to install steam engine to pump water 150m to serve baths and provide a salt water jet. The steam engine was never installed and engine-house became a gardener's cottage.

The first use of a steam engine to recycle water was in 1742 at Coalbrookdale in Shropshire, where an early steam engine was used to return water uphill where it could be used again as motive power to drive industrial machinery. Dianne showed a print by Francis Vivares of the Upper Works at Coalbrookdale from 1758 in which factories and houses can be seen on a hill, most with smoking chimneys; there is a boat on a river bend, and, in the foreground, six horses drawing a large iron cylinder. Holding pools for water were important for the forges and furnaces and a new pool had been built in 1698 at the high end of the dale. By 1773, a plan of Coalbrookdale by Thomas Slaughter depicted a culvert that emptied into a pool that would have served industrial purposes but also provided a picturesque cascade, with a contemporary description speaking of a pretty sheet of water. Sluice gates on the lower furnace pool, which controlled the water supply to the works, had a fall of over 6m and formed a fine cascade that was possibly designed for visual impact, or may have been just a happy side effect. The intent is unknown but the cascades were in place for the visual benefit of some notable houses. A view of the Upper Furnace Pool by William Westwood from 1835 shows two fine houses by the pool, emphasising the picturesque.

Dianne closed by describing the brass and zinc works at Warmley near Bristol in the period 1748–58. Established by William Champion from 1743, the new works was the first pin factory where all the processes from smelting to packing took place on one site. The site included an industrial works, water supply, worker's housing, and manager's house and garden, located in a bend of the Siston Brook, a tributary of the River Avon. It centred upon a 13.5 acre, man-made lake to provide water for the industrial processes.

Champion employed power from water, wind, horse and, in 1749, steam when a modern steam engine was installed at the brass works. A Swedish visitor of the time (perhaps an industrial spy?) noted an Archimedean screw and Newcomen steam engine to recycle water for motive power. Again, there are accounts of water falling into pool in a cascade in a beautiful scene.

The garden, which extends to the west of Warmley House, is also attributed to Champion. A sloping lawn stretches from the house to a semi-elliptical 'Echo Pond' at the edge of the lake. To the south are a ha-ha, the underground passages and vaults of a grotto, and a raised mount which gives a view over the garden and the walks. The garden is listed Grade II in the *Register of Parks and Gardens*.



Dianne Long

### Plan of Warmley Grotto.

Dianne showed plans of the Warmley site and focused upon the grotto, which is divided into a number of chambers and supplied by water from the Echo Pool: the secretive Champion may originally have used this area for experimentation with, for example, a small blast furnace in one chamber. Another chamber has a pit suitable for a water wheel. Another pool could have been for granulating molten metal through quenching. After his experiments were concluded the area may have been reinvented as grotto. The water lift system provided a cascade, which may have been steaming at the time it plunged into a chamber and flowed out into the lake beside a statue of Neptune.

Dianne closed by observing that all landscapes she had described were permeated by the impression that, while the manufacturing function was taming the landscape and using water to provide both the power and the material for industrial processing,

the ability to control the flow of water was also used to delight the visual sense. But the noise and smells must have been quite something!

### Villa gardens of Liguria and the Italian Riviera Nick Chibnall

Nick Chibnall has an MA in Garden History from the University of Bristol and is presently a D.Phil candidate in Garden History at the University of Buckingham. Nick was highly commended in the 2014 GHS Essay prize competition for 'The Palms of the Orient', a detailed and scholarly examination of the hotel gardens of the late nineteenth century Riviera. Unable to present his talk at the 2014 Graduate Symposium through ill-health, Nick kindly journeyed to Newcastle to tell us about the wonderful villa gardens of Liguria.

Nick opened by setting the scene for us: Liguria is a thin coastal strip of the Mediterranean between France and Tuscany, backed by high mountains of the Alps and Apennines. Its distinctive topography has been an important factor in the development of its gardens. Liguria has been an area of *villeggiatura*; leisure and relaxation away from the cares of city life, especially for the wealthy, since Roman times, and Nick showed an image of the maritime Roman villa Varignano opening onto the shore with enclosed gardens behind.

In the Mediaeval Period, Genoa became a wealthy maritime trading power. It was a densely populated walled city, but beyond its walls, on the rising hillsides, were a patchwork of luxurious villas with walled gardens at the centre of agricultural estates. The general form of these Ligurian villa gardens remained remarkably consistent over time. The Palazzo Durazzo, overlooking the sea at Santa Margherita Ligure, SE of Genoa, is an example of one such, built in the C17, with olives, vines and fruit on the slopes of the hills, but also a small private parterre garden.

Many of the villas near Genoa were much more palatial. The key elements of the Ligurian villa gardens in the Renaissance and Baroque Periods were: a series of rising terraces; a north-south axis facing the sea; symmetry around the central axis; formal gardens of hedge, lawn and flowers on the terraces nearest the house; and fruit, vines and vegetables on the other terraces, but organized to a strict geometry to form part of the overall ornamental design. Pergolas, fountains

and grottoes were also common features of these gardens. Almost all of them also had an area of woodland or *bosco* at their highest point representing wild nature.



Nick Chibnall

Nick showed a 1708 print of San Pier d'Arena, a western suburb of Genoa (above), where the number of villas and gardens was such that they appeared to form a terrace of palaces, all with gardens in this form, whose southern aspects faced the waterfront and whose gardens marched up the hill to the rear.

The English landscape style did have an impact in Liguria, but did not sweep away these earlier gardens as in many other places. Many owners adapted the *bosco* at the top of their property to imitate the *giardino all'inglese*, while leaving the formal terraces intact. Individual examples of all the main forms of landscape garden were, however, created in Liguria, including the Brownian, the theatre of the world collection of *fabriques*, the picturesque and the *ferme ornée*.

What did change garden design in Liguria fundamentally was the creation of the Italian Riviera in the nineteenth century, particularly following the construction of the Nice-Genoa railway in the 1870s. Before that there had been a gradual increase in the use of Palms and other exotics. Nick showed two paintings of the Moreno Garden by Claude Monet, who visited Bordighera in 1884. The owner had planted hundreds of palm trees and other exotic vegetation in an earlier olive grove. Moreno and two other nearby gardens, the famous Hanbury gardens and the Villa Garnier (by the French Architect Charles Garnier, designer of the Paris Opera, Monte Carlo Casino and Nice Observatory), were particularly influential in the development of the Riviera Style garden that was to spread along both the Italian and French Rivas. An irregular network of paths and steps on steeply rising ground was

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interspersed with irregular planting areas and terraces. These were filled with palm trees and other exotics, including agaves and opuntia. The date palm was the central element of this new planting palate and was much admired by Victorians for its associations with the Orient, by which was meant the Middle East and North Africa. Such planting was usually edged with rough local stone and colourful strip bedding.



Nick continued his paper by showing us a postcard of the late C19 Hotel Angst (above) in Bordighera. The new grand hotels all created surrounding gardens in the same Riviera Style, the palms and exotic vegetation forming an important selling point. Local authorities also built public promenades using the same planting palate in the hope of attracting tourists to benefit local business, rather than for the use of their own citizens. Between 1860 and the outbreak of WW1, this garden planting transformed the landscape of the coast such that the date palm became emblematic of the entire area.

After WWI, garden design on the Italian Riviera saw a reduction in use of the palm and exotic plants and a greater use of indigenous vegetation, known as macchia, local agricultural plant

material (olives, vines, lemons etc) and the cypress. Riviera gardens reflected many of the early C20 developments in British gardening, especially a return to more formal structures derived from historical precedents. Harold Peto on the French Riviera and Cecil Pinsent in Florence were the principal English exponents of these new ideas on the Continent.

Italian garden designers were late in adopting the new interest in historical Italian gardens and, when they did so, developed a distinctively nationalistic revivalist style. By way of illustration, Nick showed images of a number of formal Riviera gardens including the Villa Marigola at Lerici and the Villa Agnelli at Levanto, both Renaissance inspired gardens by Italian designers. Many of these gardens incorporated agricultural areas and indigenous vegetation at the margins to embed the formal gardens more easily in the landscape. In some cases this and the natural rockiness of the landscape, came to dominate.

Nick showed images of Cecil Pinsent's garden of Gli Scafari near Lerici for Lady Sybil and Percy Lubbock, where the formal flower garden had been reduced to a single small enclosure and the olives, pine and holm oak, imported cypress and, above all, the natural rock, macchia and stunning sea views, were the main themes.

At the end of Nick's talk, Patrick Eyres closed the 2015 Graduate Symposium by calling for a vote of thanks to all the speakers for their excellent papers and presenting each speaker with copies of **GHS at 50** and *Indignation*.

Nick Chibnall

## in memoriam

### John Thompson

July 1941 – December 2015

John Thompson was a great man to have on your side. 74 years young, it is hard to believe he is no longer about. I will miss him enormously for his sense of fun, and his love of the world around him.

John was the son of nursery gardeners, born near Bath, and it was not too surprising that his love of plants grew early, and remained with him. He studied landscape architecture at the Gloucestershire School of Art in Cheltenham, and began his career with Frederick Gibberd



The Landscape Institute

Architects, where he helped to design parts of Harlow new town. He went on to work for Gordon Patterson, the eminent landscape architect, and was involved in a number of high profile projects, including Didcot Power Station. In 2013, John described the impact of coming through the Stokenchurch cut on the M40 thusly:

'The two projects are a perfect complement, the cut forming a gateway to the city [Oxford] from London, and affording wonderful views across the Oxford plain to the power station and its steaming cooling towers. I remember taking my niece as a little girl to Wittenham Clumps, and on seeing the cooling towers, she described them as 'cloud making machines'.

'Frederick Gibberd, the architect for the power station, managed to persuade the Central Electricity Generating Board to arrange the towers in two groups either side of the boiler house. I was most impressed by his decision, as I had been involved with Radcliffe power station where the cooling towers are in a single group to one side of the boiler house, and my boss, Gordon Patterson, had tried unsuccessfully to persuade the electricity board to separate the towers to achieve a balanced composition.

'Major engineering projects invariably come in for a great deal of opposition, however cooperation between landscape architects and engineers can insure that large structures complement the landscape. Didcot power station, to be demolished [in part] in 2014, will be sorely missed.'

On becoming landscape architect for Oxford, in 1970, John set about his favourite occupation, planting trees. He helped to start the 'Forest of Oxford' programme and claimed to have planted more than 10,000 trees in and around Oxford. He played a leading role in the creation of Grandpont Nature Park in South Oxford, transforming polluted land on the site of the city's old gasworks.

In 1984 he linked up with an old friend, Simon Fletcher, and set up Fletcher Thompson landscape gardeners.

After retiring from Oxford City Council aged 60, John was involved in many more community landscape projects, in particular with the Woodland Trust and Oxford Preservation Trust. His avid tree planting continued most recently on Boars Hill, in Cutteslowe, and in his home village of Wolvercote. You will remember his description

of his own garden in **GHS news 92 Summer 2011**, for the passion it revealed about his garden and other interests; this was one of several contributions he made to the news.

Never a man to hide his opinions, he also wrote, in 2014:

'Good luck to the campaigners who wish to retain the 300ft china clay heap in Cornwall, Mount Kernow. Cornwall is the county with the most unique identity, its coastline with magnificent sea cliffs, and landscape punctuated by granite outcrops. In addition to the natural wonders, it has a dramatic legacy left by mining activities, especially the engine houses of the tin mines. The china clay heaps are part of this unique industrial legacy, the wonderful cornish alps. To see them in the moonlight is an unforgettable experience.

'We must resist this process of flattening; many of our dramatic slag heaps have suffered the same fate. This obsession with a flat green mantle, produces a monotonous landscape devoid of contrast, like a covering of green porridge, exemplified by Milton Keynes. Excavated material should be used to enhance the landform. We could be creating features similar to the Malvern Hills. Instead of putting waste into quarries and landfill, why not create hills? We could start with a range of hills between Oxford and Banbury, currently a pretty dull landscape.'

John will be sorely missed by many.

**Charles Boot**

## Mary Starbuck

April 1928 – January 2016

Mary Starbuck, who died in January at 87 years old, was a familiar part of Garden History Society and Kent Gardens Trust events, over many years. Many of us knew that she was a distinguished eye surgeon, though I have to admit that until I read her obituary in *The Daily Telegraph*, I had perhaps not realised the key role she played in that field, both in the UK and also in Africa. In 1961, at 33, she became a consultant, and later became a senior fellow of the Royal College of Ophthalmic Surgeons when it was formed in 1988.

For much of her career she was based in the Kent and Canterbury Hospital, both with the NHS and with a flourishing private practice. Over many years she also participated in the work of the eye charity 'Sight with Wings', flying in to remote parts

of rural Africa to save the sight of many who might otherwise have remained untreated.

It was from her Canterbury base that she organised the 1995 Canterbury Conference for the GHS's thirtieth anniversary, memorable in so many ways, not least for the commemorative tile she commissioned from Jenifer Willoughby-Fletcher, based on the design of one of the quarters of the garden at St Augustine's; it remains in everyday use as a cup stand on my desk! In the course of a packed Conference we visited the cathedral precinct gardens; Godmersham and Goodnestone gardens, with their Jane Austen connections; Godington with its Blomfield designed Italian garden; 'Cherry' Ingram's garden at Beneden; Sissinghurst, where we enjoyed meeting Nigel Nicholson; Port Lymne, perched high on its cliff; Northbourne Court, with its sixteenth century terraces; the nun's garden at Minster where we were given a different take on history; and Quex Park with its extraordinary stuffed menagerie. We had both an AGM and EGM on the Sunday morning, followed by afternoon visits to Olanteigh and Wye College, of fond memory (see **GHS newsletter 45** Winter 1995 for more).

GHS members who went with Mary on a Study Tour she organised to see gardens in Spain have spoken warmly about the visits made then; Mary's



Soroptimist International

flat in Malaga proved a useful base for exploration in the region. Mary enjoyed many other GHS trips, perhaps especially that to China, the Two Rivas and our Annual Summer Conferences.

I have happy memories of sitting on a bench with Mary during our Liverpool Conference, eating ice creams in the sunshine...

Charles Boot

## events in Scotland

from our affiliated organisation in Scotland, full details at: [sglh.org/events/](http://sglh.org/events/)

### **Fish Ponds & Fountains, Cascades & Canals: Reflections on Scotland's Water Gardens**

**Lecture by Marilyn Brown  
at Royal Botanic Garden Edinburgh  
7.30pm, Thursday 17 March**

How water was incorporated into Scotland's gardens from the supply of fish for High Days and Fridays to the spectaculars, designed to ornament, entertain and above all impress the neighbours. Cost: £5, Guests £6.

**SGLH AGM, Project Reports and Lecture on Sylva Botanica by Johanna Lausen-Higgins at Glasite Meeting House, Edinburgh  
From 11am, lecture at 2pm, Saturday 7 May**

Johanna's lecture will discuss Edinburgh's first Botanic Garden. Cost of lecture, £8, guests £10.

### **Study Day at the Royal Botanic Garden, Edinburgh**

**11 am to 4pm, Wednesday 8 June**

Study Day to visit the archives, explore the Inverleith garden and learn more about the Botanic Cottage. Cost £25, includes lunch.

### **Visit to gardens at Carolside and Leadervale with HHA, Thursday 23 June**

Visit to two gardens. Cost: £25.

**Walk 'In the Footsteps of John Clerk II Baron Penicuik' with Tom Addyman, archaeologist  
1.30pm, Saturday 10 September**

A walk through the Mavisbank policies retracing the development of the Georgian house & garden, identifying lost garden features and pointing out the risks to the remains. Cost £5, Guests: £8.

## other events of interest

these are **not** GT events

our new facebook group allows us to promote even more such events...

### **Out There: Our Post-War Public Art at East Wing Galleries, Somerset House, London Until 10 April**

Historic England's first major exhibition looks at the story of post-war public art created between 1945 and 1985. *Out There* will follow the fates and fortunes of site-specific sculptures and reliefs by artists including Ralph Brown, Geoffrey Clarke, Elisabeth Frink, Barbara Hepworth, Henry Moore and Paul Mount. Many of these pieces have been lost, damaged, moved or destroyed. Others have been saved, celebrated and are widely loved. All of them were created and sited with care and conviction for the post-war public. Cost: £6.50.

### **Painting the Modern Garden: Monet to Matisse Exhibition at Royal Academy, London Until 20 April**

Trace the emergence of the modern garden in its many forms and glories as we take you through a period of great social change and innovation in the arts. Discover the paintings of some of the most important Impressionist, Post-Impressionist and *Avant-Garde* artists of the early twentieth century as they explore this theme.

Cost: £16, pre-booking essential.

### **Historic Views of Bucks at Bucks County Museum, Aylesbury Until 2 July**

A fascinating display of historic views drawn from the rarely seen collections of the Buckinghamshire Archaeological Society. The selection of prints feature local houses, gardens, churches, schools and landscapes. The exhibition is accompanied by a beautifully illustrated book entitled 'Historic Views of Buckinghamshire' comprising fifty views of the County many of which feature in the display. Free entry.

### **Berkshire GT's Spring Lecture Ben Viljoen on 'Brown in Berkshire' The Barn, Purley on Thames RG8 8DR 7.30pm, Thursday 17 March**

On the people that Brown worked for in Berkshire, the properties that were transformed by him and what remains of his work.

£10 for Berks GT members, £12 others.

Contact Kaye Warner: 0118 969 5260.

### **Cambridgeshire Gardens Trust Study Day At Hemingford Abbots Village Hall, PE28 9AH 10am to 4:15pm, Saturday 19 March**

Speakers are: Ann Colbert on *When the skies were black by day and red by night: the significance of health on the growth of public parks*; Zoe Crisp on *Exploring urban back gardens in England in the nineteenth century: when did gardening become a 'nation's passion', rather than a rarefied pursuit for a leisured few?*; Barry Smith on *Restoring 'Capability' Brown's Stowe*; Andrew Sankey on *Joseph Paxton: the Great Glasshouses*.

Cost £22.50, guests £27.50 to include coffee and light lunch. Contact Alan Brown: 01480 811 947 or email: fox239@btinternet.com

### **Art of Landscape Exhibition at Harewood House, Yorkshire 25 March to 30 October**

'Capability' Brown's work has inspired landscape gardeners, architects and designers for centuries. At Harewood, this influence has extended to some of Britain's most well-known artists: watercolours, produced in the late eighteenth century by celebrated artists including J.M.W. Turner, Cotman, and Girtin will be displayed alongside photographs by pioneering Victorian photographer Roger Fenton, who captured the Brownian views in 1860. A contemporary response by Simon Warner will take you through the landscape in a new film titled 'North and South'.

There are three related talks: on 7 June, Peter Goodchild on *Finding Mr Brown in Yorkshire; the men behind the Brownian designs and Brown's connection with Harewood*; on 9 June Trevor Nicholson on *'Capable' Gardening: an exploration of the 'Capability' Brown parkland*, learn about how 1000 acres of Grade 1 listed landscape are maintained and managed. On 11 June, Infinite Landscapes, join Brian Liddy curator from the National Media Museum and photographer/filmmaker Simon Warner, in a walk through Browns' landscape photographed by Roger Fenton, in 1860. Cost: £16.50, with 'Freedom' entry.

### **'Capability' Brown: Master of the Landscape Hampshire Cultural Trust Exhibition Exhibition at the Winchester Discovery Centre 26 March to 8 May**

## **Forthcoming exhibitions 2016 at the RHS Lindley Library in London**

The Library has reopened after an extensive programme of renovation. To celebrate its unrivalled collections they are putting on a series of displays of books, art and manuscripts.

### **Exporting Beauty: the art of Japanese nurseries**

**Until 15 April**

Illustrated plant catalogues from the Orient.

### **The Language of Flowers: a Victorian lovers' code**

**April/May**

Discover the hidden meanings that set 19th-century hearts aflutter.

### **The Rose: exploring the history of the nation's favourite flower.**

**May/July**

Uncover Britain's fascination with the emblematic rose.

### **A Garden Behind Barbed Wire: the story of a WWI prison camp garden**

**July/August**

How British internees began the Ruhleben Horticultural Society.

### **A Capable Man of Business: the account book of 'Capability' Brown**

**September/October**

An insight into the debtors and creditors of the acclaimed landscaper.

### **The City Gardener: early town gardens**

**November/December**

Inspired by Thomas Fairchild's 1772 book, discover the history of urban gardening. All at Lindley Library, 80 Vincent Square, London SW1 2PE. Free entry. Exact dates TBC. Contact: 020 7821 3050 or: [www.rhs.org.uk/libraries](http://www.rhs.org.uk/libraries) and click on 'Exhibitions and events'.



Each will be devoted to one landscape, to see what Brown achieved there and to explore the ideas that particularly characterise the place; just as you would expect from a catalogue for the major retrospective of a great painter. Lively and profoundly informative, those who come will leave with a new way of looking at landscape and a new respect for the art. Includes lectures by John, a tour of the house to establish its setting in the landscape and a long walk through the park and gardens led by John. Refreshments will include morning coffee, a light lunch and afternoon tea.

Cost per master-class: £195; arranged by Inspiration Events Ltd. Contact Gilly Kitching or Natasha Scott: 0207 370 4646 or email: [info@inspirationevents.com](mailto:info@inspirationevents.com)

### **The Capability Men: Lancelot Brown and his Associates Herts GT Study Day at Heath Mount School, Woodhall Park Saturday 16 April**

Cost: £40.

Fully Booked but contact: [hertstalks@gmail.com](mailto:hertstalks@gmail.com)

### **Open Day at Kirtlington Park Oxfordshire Gardens Trust on Sunday 15 May**

Kirtlington is now in multiple ownership but OGT has persuaded all of them to 'happily' agree to its visit. A suitable trail will have to be worked out for visitors. Three plans in Brown's own hand survive in superb condition, which has enabled some of the previous history of the site to be analysed.

Contact Sarah Eaton Byways, 131 Cassington Road, Yarnton OX5 1QD or: [eatonsarah@hotmail.com](mailto:eatonsarah@hotmail.com)

### **'From Grene Mede to Dream Meadow' Discoveries in the Hampshire Landscape Talk by Professor Tim Mowl at the Guildhall, Winchester 6.30pm, Thursday 19 May**

Tim will talk about his new book *The Historic Gardens of Hampshire*, the planning, the encounters with owners and the exciting discoveries he has made with his researcher, Jane Whittaker, including Alexander Pope acting as Apollo in a grotto to nine sisters as Muses in his thrall!

Includes a book signing and refreshments.

Cost: £12.50, tickets at: [www.hgt.org.uk](http://www.hgt.org.uk)

### **The 'Capability' Brown master-classes with John Phibbs Claremont, Surrey on Monday 11 April Weston Park, Staffs. on Wednesday 13 April Fawsley Hall, Northants. on Friday 15 April**

Hosted by John Phibbs, these days will be an invaluable introduction to Brown's work, for students, professionals and anyone with an interest in landscape and the countryside.

**'Capability' Brown the technician: gardener, architect, hydrologist**  
**English Heritage conference at Wrest Park, Bedfordshire**  
**Thursday 19 May**

Introduced by John Watkins, speakers are: Mark Laird on *Brown's 'professional assistance' to the ladies of Wrest and the correspondence of landscaping to living landscape*; Michael Lear on *Survey and digital based methodological approaches to revealing the evolution of the designed landscape*; Andrew Hann on *Brown's involvement at Wrest and his relationship with the de Grey family*; John Phibbs on *Place making*; Emily Parker on *Catching the eye: the use of ruins in Brown's landscapes*; Steffie Shields on *Brown's hydrological expertise: theory, practice and survival today*; Nick Haycock on *Brown's 'Hydraulicks': His practical experience and the emerging hydrological sciences*. Includes a tour of Wrest Park with John Watkins.

Cost: £60, including lunch and snacks. Contact: 0370 333 1183.



Brown's memorial at Wrest

**50 Shades of Brown in Bucks Seminar at Wotton House with the Bucks GT**  
**10am, Sunday 29 May**

Exploring the legacy of Lancelot Brown in Bucks; from when he arrived at Stowe to commence his career, married and started his family onwards. Our speakers are: **Richard Wheeler** (NT); **Dr Sarah Rutherford** and **Clare de Carle**. The day includes a light lunch, and a tour of the extensive, and relatively unknown Pleasure Grounds with **Michael Harrison**, Wotton's estate manager, and a capabili-tea and cake at the end of the day.

Cost: £35. Contact Rosemary Jury: 01296 715 491 or email: rosemary@jury11.fsnet.co.uk

**Lenses on a Landscape Genius: a photographic tribute to Lancelot Brown**  
**Exhibition at The Mall Galleries, London**  
**30 May to 11 June**

An exhibition of contemporary works by fourteen leading landscape and garden photographers,

**other events of interest**

organised by **Steffie Shields**, GT vice president. Scheduled for two London venues the exhibition will reappear later this year at the Building Centre (date TBC).

**Open Morning of the Walled Gardens**  
**at Kingsweston School, Bristol**  
**Wednesday 1 June**

An opportunity to explore the historic Walled Gardens and school grounds: not only the historical aspects, but also to see how the school still uses the gardens as part of their work with children with a wide range of special needs.

**Capability Brown Royal Gardener, the man and his business: Past, Present and Future**  
**At Hampton Court Palace**  
**6 to 8 June**

A Conference exploring the life and business of Lancelot 'Capability' Brown. Brown lived in Wilderness House, Hampton Court, from where he ran his prolific gardening business.

In contrast to his subsequent reputation for sweeping away formal landscape and even villages, at Hampton Court, Brown struck a balance between retaining the formal baroque gardens and the creation of a landscape of which he was extremely proud.

Custodians of all such historic gardens and landscapes around the world today face similar challenges, and this conference will include a discussion of the restoration and presentation of historic gardens, and ways of bringing their stories alive for today's visitors.

On the first day our speakers include: **Val Bott, David Brown, David Jacques, Steffie Shields, Matthew Storey, Tom Williamson, and Jan Woudstra.**

On day two: **Dominic Cole**, GT President, **Oliver Cox, Mikhail Dedinkin, Sebastian Edwards, Ceryl Evans, Kate Felus, Oliver Jessop, Michael Rohde, Richard Wheeler, and Willem Zieleman.**

Cost: £100, for first two days. Contact: 0844 482 7777. The third day includes tours of Hampton Court and Kew Gardens (TBC). Cost: £50.

## other events of interest

### What 'Capability' Brown did for Ecology Conference at Sheffield Hallam University Wednesday 15 June to Friday 17 June

Wednesday's speakers are: **Jenifer White** with an introduction and comments on the tercentenary activities; **Tom Williamson** on *The Nature of Lancelot Brown*; **John Barnatt** on *The archaeology of Chatsworth & the Brown landscape*. In the afternoon we visit **Chatsworth Park**: travelling from Edensor to Baslow. Thursday continues with: **Ian Rotherham** on *What Capability Brown did for Ecology*; **Keith Alexander** on *Continuity, Brown, and the Wood Pasture Habitat: what do saproxylic beetles have to say?* **John Phibbs** on *'More blackbirds than cherries'*; **Jill Butler** on *Brown and Veteran Trees*; **Paul Ardron** on *Parklands and Waxcaps*; **Leslie Pearman** on *Historic designed landscapes, an undervalued resource?*

Friday concludes with: **Richard Wheeler** on *The Stowe landscape*; **David J. Bradley** on *How far did 'Capability' Brown create the Rhodian Shore?* **Janet Fuller** on *Is ecology a barrier to the conservation of Brown's lakes?* **Crispin Scott** on *Capability Brown and beyond: Petworth Park*; **Ted Green** on *Brown, Biodiversity and Biological Continuity*; **Melvyn Jones** on *Brown's legacy & South Yorkshire landscapes*; **Jan Woudstra** on *'Capability' Brown in Europe; the nature of the 'English landscape garden'*; **Saul Herbert** on *New developments at Moccas: veteran tree research and the design competition for woodpasture & parkland habitat restoration*; **Simon Barker & Katherine Alker** on *Restoring a Brownian landscape in the 21st century: outcomes for the historic and natural environment: Croome Park*.

Costs on application. For more information: 0114 272 4227 or email: [info@hallamec.plus.com](mailto:info@hallamec.plus.com)

### London Open Garden Squares Weekend Saturday 18 and Sunday 19 June

With 211 gardens taking part in 2016, a single ticket allows visitors an opportunity to explore some of London's most fascinating squares, gardens and green spaces. Cost: £12 in advance (£14 over the weekend): [www.opensquares.org](http://www.opensquares.org)

### Kate Whiteford OBE: False Perspectives at The Mercer Art Gallery, Harrogate 18 June to 18 September

Kate Whiteford explores the reality and the artifice of the landscapes of Lancelot 'Capability' Brown

in a transformation of the gallery space with her large scale drawings and prints of trees.

Also on show, the artist's own watercolours and her choice of works on paper from the Mercer's collection. Whiteford's exhibition complements the 'Capability' Brown anniversary celebrations.

### Noble Prospects: 'Capability' Brown and the Yorkshire Landscape at The Mercer Art Gallery, Harrogate 25 June to 11 September

Three hundred years since his birth the gallery celebrates the work of landscape designer Lancelot 'Capability' Brown in Yorkshire, with an exhibition of paintings, drawings and manuscripts.

Also, a new film by Simon Warner that depicts a group of Brown's Yorkshire landscapes surviving variably into the present moment, from splendour to almost total obliteration. The exhibition and the film are presented in partnership by the Yorkshire Gardens Trust and the Mercer Art Gallery.

See *CGT Yearbook*, p.14, for more background.

### Brown sites in Hampshire Hampshire GT Research Group Exhibition at Hampshire Record Office, Winchester 30 June to 30 September

### The Life and Work of 'Capability' Brown Ashridge Garden History Summer School in association with The National Trust Friday 5 to Sunday 7 August

Following the success of the Repton /Wyatt conference we are holding another short garden history summer school where we will concentrate on and celebrate the work of Lancelot 'Capability' Brown, who had such a profound and lasting impact on the English landscape.

A series of speakers will cover his life, work, planting and his impact on landscape gardens in Britain. To complement the lectures there will be a series of visits to study gardens and parks where Brown undertook commissions. Speakers and guides to gardens will include **Richard Wheeler**, **David Adshead**, **John Phibbs**, **Sarah Rutherford** and **Mick Thompson**. Gardens visited will include **Croome Park**, **Wotton House**, **Stowe Landscape Gardens** and the **Ashridge Gardens and Park**.

Cost, residential: £450; non-residential: £180, others on application. Contact **Sally Rouse**: 01442 841 028 or email: [sally.rouse@ashridge.org.uk](mailto:sally.rouse@ashridge.org.uk)

## Membership Application (a copy of this is fine)

I/we would like to join **The Gardens Trust**

	UK	Europe	World
Single member	£35 <input type="checkbox"/>	£40 <input type="checkbox"/>	£43 <input type="checkbox"/>
Joint members	£43 <input type="checkbox"/>	£48 <input type="checkbox"/>	£51 <input type="checkbox"/>
Young (24 or under)	£10 <input type="checkbox"/>	Date of birth: .....	
Student	£10 <input type="checkbox"/>	Please provide proof of student status	
Libraries/corporate	£75 <input type="checkbox"/>	£80 <input type="checkbox"/>	£85 <input type="checkbox"/>
Life (single)	£700 <input type="checkbox"/>		
Life (joint)	£1000 <input type="checkbox"/>		

### Payment details

I enclose a cheque for £ \$ € .....  
made payable to **The Gardens Trust**

**Or**

Please debit my credit/charge card number

□□□□ □□□□ □□□□ □□□□

Expiry date:     /     Issue number (if appropriate):

Signature: .....

Name on card: .....

### Applicant's details

Title: ..... ForeName(s): .....

Surname: .....

[ Title: ..... ForeName(s): .....

Surname: ..... ]

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Town: ..... PostCode: .....

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### Gift Aid statement (UK taxpayers only)

I am a UK taxpayer and wish **The Gardens Trust**  
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Date: .....

Please complete this form and return to:  
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For further information  
email: [tgtmembership@lavenhamgroup.co.uk](mailto:tgtmembership@lavenhamgroup.co.uk)

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## events diary

- Wednesday 20 April Lancelot 'Capability' Brown Study Day at Ashburnham Place, East Sussex
- Wednesday 20 April Designation & Historic Landscapes workshop at Nottinghamshire County Hall
- Friday 22 April 'Capability' Brown in Yorkshire, at Wentworth Castle, South Yorkshire
- Tuesday 26 April Clumps and Concrete: talk by Dr Oliver Cox at RGS, London
- Thursday 12 May The Significance of Historic Parks & Gardens at Burghley House
- 14 to 20 May Garden Study tour of south west Scotland
- 21 May Chelsea Fringe 2016. Exploring Arcadian Thames: discovering 'Capability' Brown
- 3 to 5 June The Suburban Garden: Annual Study Weekend at Rewley House, Oxford
- Wednesday 8 June Visit to Dropmore and Cliveden, Bucks
- 11 to 15 July Late 18th century Landscapes of Paris & Isle de France Study Tour
- 1 to 4 September The New Research Symposium, AGM, and 'Capability' Brown Tercentenary Conference, at Robinson College, Cambridge
- 9 to 11 September 'Capability' Brown: perception and response in a global context, with ICOMOS-UK and the University of Bath, at the University of Bath
- Tuesday 29 November Keeping the memory green: records of small gardens. Conference with the British Records Association at the Linnean Society, London

### 2018

- March Japan Study Tour

Details and booking information for all these events can be found inside, on pages 8 to 13, or look at our website: [www.gardenhistorysociety.org/events](http://www.gardenhistorysociety.org/events)

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**GT news** correspondence and items to The Gardens Trust head office, labled **GT news** or email the editor **Charles Boot**: [news@thegardenstrust.org](mailto:news@thegardenstrust.org)

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