

THE GARDEN  
HISTORY SOCIETY

NEWS  
SUMMER 2010 86



events

conservation

agenda

forum

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## news

### 2010 GHS Essay Prize



Chloe Bennett

Dominic Cole & Lucy Lambton with winner Laura Meyer

In a year which has seen the demise of several key Garden history courses it is perhaps ironic that this year's Annual Essay Competition had many more entries than ever before and the standard was consistently high. After some heated debate the judges finally agreed on a Winner, with a 'Highly Commended' and 'Special Mention' certificates also being awarded. The winner receives a year's subscription to The Society and a cheque for £250. The prizes were presented by our President Lucinda Lambton at the annual Summer Party at London's Geoffrey Museum.

The winner was Laura Meyer, a PhD student at Bristol University. Her winning essay, *Landscape as Legacy* explores the influence of Elizabeth Percy,

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### Membership: applications to

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*Front cover: A first trial attempt at recreating John Fleming's 1850s summer bedding schemes at Cliveden, May 2010. The full recreation will come to fruition in the next few years; the two great Sutherland gardens at Trentham and Cliveden are both undergoing revival, though in very different ways.*

### Copy deadlines:

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1st Duchess of Northumberland, on the gardens at Alnwick. Meyer presents Percy as the force behind the Gothic elements in the garden and the wider estate. By revealing Percy's influence on one of the country's earliest and largest essays in the Gothic Revival, it presents Percy as a keen antiquarian and a hitherto largely overlooked shaper of eighteenth-century taste. The judges were particularly impressed with the way Meyer engaged with the landscape itself, combining an intimate understanding of the site with a scholarly analysis of the archival material. The writing is lively and engaging, and brings convincing new evidence to bear on this key British site.

Sally O'Halloran from Sheffield University was Highly Commended for *Keeping the Gardens at Knole*, which explores the role of gardeners in the design and management of Knole from 1622–1711. Where most garden history is concerned with the garden owners and their interests, this essay redresses the balance, demonstrating the range of expert knowledge possessed by C17 and early C18 gardeners and reassessing the importance of these key workers. It is fast paced, scholarly and makes excellent use of the source material.

Daniel Glass, from Birkbeck College, received a Special Mention for his *Once Upon a Time in Mexico*, which explores Frida Kahlo's horticultural efforts at La Casa Azul. Presenting horticulture as simply another expression of the artist's work, it demonstrates how Kahlo's garden reveals the visual motifs and dominant themes of the rest of her art; her defiance in the presence of extreme pain, her love of nature and her celebration of Mexico's people, history and culture. This vibrant essay was given Special Mention because of the imaginative way it engages with the contemporary world proving that garden history doesn't end with the eighteenth century!

Details of next year's competition will be posted in the autumn, but meanwhile congratulations to all this year's entrants, many of whom have been invited to submit their entries to the Society's Journal for possible publication.

*Katie Campbell, Chair of Judges*

### **AGM Report from the Hon. Secretary**

The Annual General Meeting of the Society was held on Friday 2 July 2010 at Ancaster Hall, Nottingham University. 68 members attended. The minutes of the AGM will be sent to members as

usual before the 2011 AGM. The principal items of business can be summarised as follows:

Lady Lucinda Lambton was re-elected as President of the Society for a further one year.

Robert Peel, Chairman of the Events Committee was re-elected to the Council for a further four-year term.

Edward Fawcett was elected as a Vice-President of the Society for five years.

John Sales was re-elected as a Vice-President of the Society for a further five-year term.

Mavis Batey, Sir Richard Carew Pole, Ray Desmond, The Dowager Marchioness of Salisbury, Tim Smit and Dr Christopher Thacker were re-elected as Vice-Presidents of the Society for life. They had all been elected as Vice-Presidents in 2002 but the minutes did not mention for how long they were to hold office. Since 2004 all Vice-Presidents have been elected for a five-year term. The Council proposed that the position should be clarified and that all should hold office for life and this was agreed by the members of the Society.

*Elizabeth Cairns*

### **Honorary Treasurer**

At the AGM in July Colin Ellis announced that he will be retiring as Honorary Treasurer of the Society with effect from the end of the year. We are therefore looking for a replacement. Anyone who is interested in taking on this position should please contact the Administrator by email: [enquiries@gardenhistorysociety.org](mailto:enquiries@gardenhistorysociety.org) or by post: 70 Cowcross Street, London EC1M 6EJ

### **college lecture series, ongoing**

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

For further details please contact our Administrator as above.

## GHS events 2010 and beyond...

### Visit to Brogdale and Doddington Place Gardens, Kent

Thursday 7 October

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In the morning we will be going to Brogdale Farm. Dr Joan Morgan, pomologist and fruit historian, will take us on a guided tour of the orchards and Tom La Dell, a director of Brogdale Collections that now runs the public access to the fruit collection, will give a short talk (see page 20).



Joan Morgan

*Part of the apple collection at Brogdale*

After lunch we will drive the short distance to Doddington Place Gardens, noted for the cloud-like yew hedges planted in the early-C20 century, the woodland garden and Wellingtonia walk, the sunk garden, and rock garden with its series of descending pools, the lowest and largest of which was restored in 2003. There will be a short introduction to the gardens by the Head Gardener.

Cost: £30 for GHS members and members of the Kent Gardens Trust, £32 for non-members. Also included is morning coffee and lunch at Brogdale. For further information please contact Ruth Brownlow, email: [ruth.brownlow@gmail.com](mailto:ruth.brownlow@gmail.com), or in writing to The Garden History Society, 70 Cowcross Street, London EC1M 6EJ (mark the envelope 'Brogdale' and include SAE).

### Signall Walled Garden and Ferme Ornée, near Stafford

Saturday 16 October

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A visit to the home of David and Karen Jacques,

near Stafford. An introductory talk will be followed by lunch (in part grown in the restored walled garden). To be followed by a tour of the restoration work in the walled garden and an exploration of the ferme ornée, where David has been re-planting the hedges (see last issue and also *Garden History* 9:1 Spring 1981 p26).

Cost: £29. Send cheque with Booking Form & SAE to: Pamela Paterson, 25 Jermyn Street, London SW1Y 6HR, tel: 020 7434 0021 or email: [pamelaathome@talktalk.net](mailto:pamelaathome@talktalk.net)

Stafford is just over an hour from London by train (suggested travel by train departs Euston 10.07am, arrives Stafford 11.22am. We will organise a mini-bus if there are enough takers).

### Return to Chiswick

2pm, Tuesday 19 October

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In association with the London Parks and Gardens Trust, there will be another opportunity to explore the recently restored landscape of Chiswick with David Jacques and Head Gardener Fiona Crumley. Assemble by 2pm at the new café. Tea after the tours in either the café or the camellia house is included in the price.

Members: £15 (GHS &/or London Parks and Gardens Trust), non-members: £18. For further information and application forms, please contact Robert Peel (with SAE), 34 Rodney Court, London W9 1TH, Tel: 0207 121 8938 or preferably email: [rma.peel@btopenworld.com](mailto:rma.peel@btopenworld.com)

### A Panorama of Parks

GHS/OUDC joint study weekend

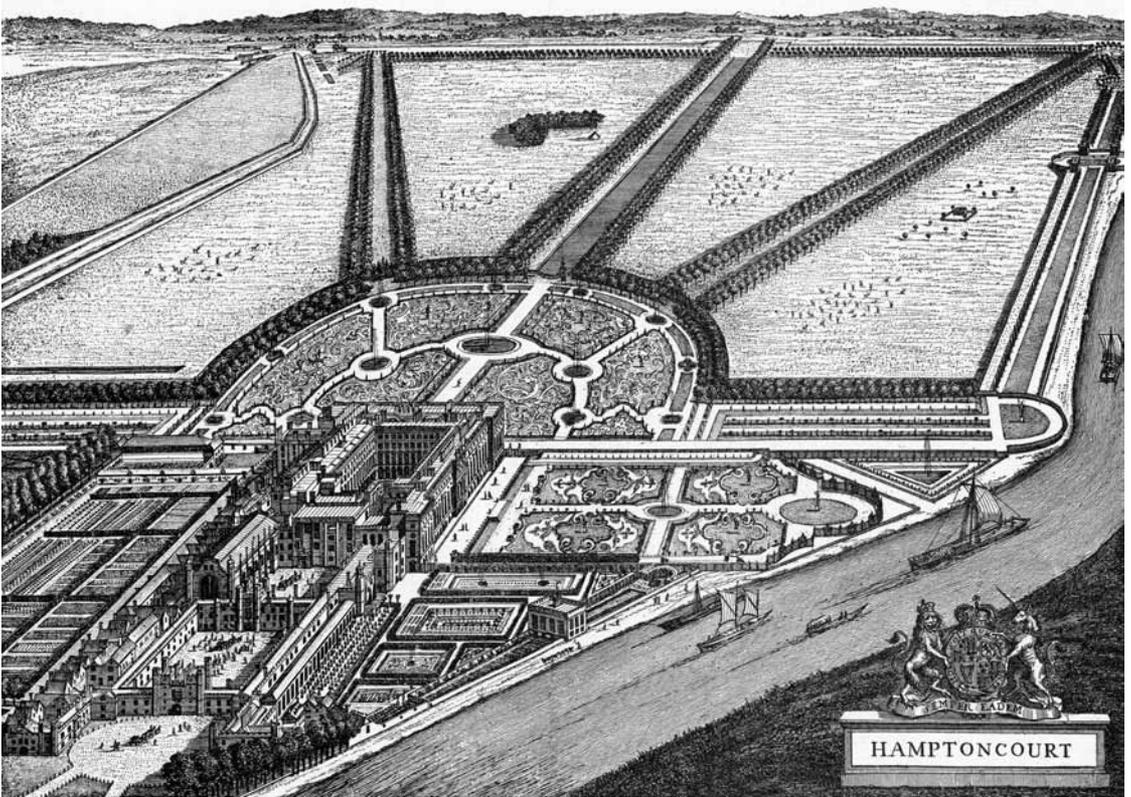
at Rewley House, Oxford

Friday 22 to Sunday 24 October

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The weekend will consider the development of parks physically and conceptually over the centuries, from medieval to modern and private to public and includes a visit to the University Parks.

Speakers are: David Lambert on *The Heritage Lottery's lost heritage: public parks undone?*; Stephen Miles on *Medieval parks as 'designed landscapes'*; David Jacques on *Park making 1600–1750: the gap in our knowledge*; John Steane on *An Introduction to the University Parks*, followed by



*William and Mary's Hampton Court showing both Gardens and Deer Park, John Bowles's engraving from Jan Kip's Le Nouveau Théâtre de la Grande Bretagne (1714/16)*

tour; Hazel Conway on *Victorian parks: is the grass still greener?*; Janet Waymark on *From Mawson to Hitchmough: aspects of public parks in the twentieth and twenty-first centuries*; and Patrick Eyres on *The evolution of the sculpture park*.

Residential: £285, nonresidential (but with meals): £160. Contact: The Short Courses Administrator, OUDCE, 1 Wellington Square, Oxford OX1 2JA. Tel: 01865 270 380, email: ppdayweek@conted.ox.ac.uk

**GHSS Winter lecture**  
***Avenues in the C17 and C18 landscape***  
 Lecture by Sarah Couch  
 Glasite Meeting House, Barony Street, Edinburgh  
 6.30pm, Monday 1 November

Sarah Couch has expertise in heritage landscape, horticulture and architecture. She has made a particular study of the development of entrance and other avenues.

Members: £5, non-Members: £7.50 Payment on the door

***Ecology in the Designed Landscape***  
**Study Day at Hampton Court Palace**  
 Saturday 13 November

How care for nature and respect for the design principles of historic designed landscape can be reconciled; an examination of those historic designed landscapes that are also covered by various nature conservation designations and a discussion of how potential conflicts can be positively resolved. Our speakers represent both heritage and nature conservation interests: Terry Gough, Historic Royal Palaces; Nick Haycock, Hydrologist; James Hitchmough, Professor Horticultural Ecology, Sheffield University; Simon Lee, Superintendent of Hampstead Heath; Jonathan Lovie, Principal Conservation Officer, GHS; Matthew Tickner, Land Use Consultants; Tom Wall, formerly of Natural England; Liz Whittle, CADW.

Members: £49, student members (up to a maximum of 10): £39, non-members: £59; includes morning coffee, lunch and tea. For

further information and application forms, contact  
Gwenneth Raybould: 0208 761 6565  
or email: [garden@gbz.demon.co.uk](mailto:garden@gbz.demon.co.uk)

***Historic Gardens and Parks in the Czech Republic; their restoration and management***

Lecture by Inka Truxová

In association with the Friends of Czech  
Historic Buildings, Gardens and Parks  
at the Gallery Cowcross Street  
6.30 for 7pm, Monday 15 November

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Inka Truxová, is a specialist in the conservation and protection of historic gardens, working for the Czech National Monuments Institute, in charge of conservation work on sites designated as national landmarks. She will give an introduction to historic gardens in Bohemia and Moravia, which overflow with castles, chateaux, monasteries and historic houses. Many of these are surrounded by splendid and unique gardens. Inka will also discuss the splendours of the gardens at and near the Archbishops Palace at Kromeriz, an especially attractive and well-preserved example of Baroque design, listed as a UNESCO cultural heritage site; the park, historic greenhouses and the ornamental farmhouse at Veltrusy Castle, just north of Prague; and Kuks, the large spa resort in the foothills of Krkonoše Mountains with beautiful Baroque landscaping, a water cascade and a hospital garden.

Cost: £15 to include a glass of wine. Please send payment with an SAE to: Pamela Dawson, 264 Middle Road, Southampton SO19 8PB, making your cheque payable to: 'The UK Friends of Czech Historic Buildings, Gardens and Parks'. Their website is: [www.ukczechfriends.org](http://www.ukczechfriends.org)

***GHSS Winter lecture***

***The Origin of Plants***

Lecture by Maggie Campbell-Culver  
Royal Botanic Garden of Edinburgh  
7pm for 7.30pm, Thursday 9 December

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Maggie is a garden and plant historian, and a Fellow of The Linnean Society. In September 2001, after five years of research, she published *The Origin of Plants*, a chronology of the plants and people who have shaped Britain's garden history from the earliest times. The book was short-listed for a Guild of Garden Writers Award, and the paperback edition was published in Spring

2004. Maggie's talk will focus on historic plant introductions.

Members: £7.50, non-members: £10.00  
Payment on the door

**SOME DIARY DATES FOR 2011**

***London Winter Lecture Series 2011***

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Keynote lecture at RHS: Wednesday 16 February.  
The rest of the series will be at Cowcross Street as usual, on:

Wednesday 23 February; Wednesday 2 March;  
Wednesday 16 March; Wednesday 23 March.

Full details with our autumn mailing.

***Study Day on The Water Gardens of Sir Geoffrey Jellicoe***

in association with Hertfordshire Gardens Trust  
Saturday, 9 April 2011

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A series of talks on the water gardens of Jellicoe will be held at Lockers Park School, Hemel Hempstead, followed in the afternoon by a walk to the Hemel Hempstead Water Garden where we shall have a guided tour and discuss its possible future.

Cost: £35 for members, £39 for non-members, to include lunch. For further information and booking forms, please contact Robert Peel: [rma.peel@btopenworld.com](mailto:rma.peel@btopenworld.com) or 020 7121 8938

***Study Tour to Turin***

17 to 22 May 2011

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We shall visit many of the former Savoy family properties, collectively known as the Crown of Delights, Corona di Delizie, as they encircle the city. In 1997 they were declared a World Heritage Site in aggregate. This will include Venaria Reale where a controversial 'recreation' of the garden was carried out about ten years ago, Villa Regina, recently restored after being abandoned since being damaged by bombs in the Second World War, Racconigi with its splendid 19th century brick buildings in the park and Stupinigi, a vast Rococo hunting lodge.

We will spend some time with the archives of Villa Madama, specially available for our group, and visit some private properties including, hopefully, at least one Russell Page garden.

The cost will be about £750 per person sharing a room with a single room supplement of £150. This includes 3 star accommodation for 5 nights in the city centre with all entry and transport to sites included and some meals. It does not include transport to and from Turin. The itinerary will be fixed to the BA timetable of flights between Gatwick and Turin but other companies serve Turin and Eurostar connects London to the Artesia train from Paris that takes just over 5 hours to Turin.

To receive exact prices when they are fixed and other information and express an interest in the trip, contact Robert Peel: [rma.peel@btopenworld.com](mailto:rma.peel@btopenworld.com) or 020 7121 8938

### **The Garden History Society Summer Conference**

at Keele University, Staffordshire  
Friday 22 July to Sunday 24 July 2011

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Extra nights B&B will be available on Thursday and Sunday. For further details please contact Mrs Anne Richards, at 5 The Knoll, Hereford HR1 1RU with SAE or email: [enquiries@gardenhistorysociety.org](mailto:enquiries@gardenhistorysociety.org)

### **Study Tour to gardens in Cumbria** Friday 16 to Sunday 18 September 2011

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A three-day weekend to gardens and houses in Cumbria, including aspects of Thomas Mawson's work and varied coastal and inland scenery, centred on Grange over Sands.

Friday begins with a visit to a new Mediterranean-style garden with a restored Victorian walled kitchen garden; after lunch at Grange over Sands, a coach will take us to **Muncaster Castle**: a family home since 1208, with its half mile long grass terrace overlooking magnificent views and World Owl Centre. We shall also visit the Castle and have a light supper there before returning to Grange over Sands.

On Saturday, the morning visit is to **Rydal Hall**, where Mawson designed the formal gardens which are in great contrast to the rocky, fast flowing Rydal Beck, flanked by a mid C17 grotto. After lunch (self service, but included), continue to **Brantwood**, John Ruskin's home and garden, spending the afternoon here before a private dinner in the restaurant.



**Holker Hall** is the Sunday morning visit, where there are formal and informal gardens and an attractive cascade bordering each side of a wide flight of steps. In the early afternoon, continue to **Levens Hall** (*above, a 1900 view*), famous for its late C17 topiary; the garden also includes herbaceous borders and many interesting shrubs.

The cost for the weekend is £180 which includes morning coffee on the Friday, lunches and dinners on Friday and Saturday, coach travel on Friday and all entrances. Accommodation is not included. For further information call Anne Richards: 01432 354 479 or send a SAE for booking form and accommodation suggestions to: 5 The Knoll, Hereford, HR1 1RU.

### **Study Tour to the gardens of Mexico** October 2011

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Following on from last year's study tour of Brazil, which focussed on the gardens of Burle Marx, this trip to Central America includes visits to the extant work of Luis Barragán, Mexico's most influential C20 century architect and landscape architect. Other highlights include **Las Pozas**, Edward James' Surrealist sculpture garden in the mountainous tropical rainforest north of Mexico City; the marvellous Ethnobotanical cactus garden, which featured in Monty Don's series 'Around the World in 80 Gardens'; and a selection of private hacienda gardens in Cuernavaca and the picturesque colonial towns of Oaxaca and San Miguel de Allende.

Full details of this tour, organised and led by Jeff Sainsbury with help from local experts and specialist guides, will be announced in the autumn. In the meantime, to register your interest in the tour please email Robert Peel: [rma.peel@btopenworld.com](mailto:rma.peel@btopenworld.com)

## conservation notes

from our officers in England

### The Rose Garden, Bushey

Jonathan Lovie reports

In September 2002, while working as a Register Inspector at English Heritage, I was asked to visit the Rose Garden in Bushey, Hertfordshire, to assess it for possible inclusion on the *EH Register of Parks and Gardens*.

Having studied the work of Thomas Mawson for many years, I knew the story, recounted in Mawson's autobiography, *The Life and Work of an English Landscape Architect* (1927), of how, he came to design the garden in 1912 for Sir Hubert von Herkomer, and how in lieu of a fee for his work, he had accepted a portrait painted by the great artist. This painting was subsequently used as the frontispiece of the autobiography.

Little that I had read, however, prepared me for the charm of this jewel-like garden and its fascinating context.

Sir Hubert von Herkomer, RA (1849–1914) was one of the leading British artists of the second half of the nineteenth century, and assumed a considerable reputation as a portraitist. Born in Germany, Herkomer spent part of his childhood in Chicago before finally moving to Bushey in 1873. Ten years later he opened an art school (William Nicholson was a pupil there) on a site adjoining his home, Lululaund, which had been designed by the American architect H.H. Richardson (d1886).

Lululaund is believed to have been Richardson's only work in Britain. Named after Herkomer's second wife, Lulu Griffiths, the house is perhaps best described as 'gargantuan' and 'Wagnerian'; it is perhaps unsurprising that when offered the property by the Trustees of the Herkomer Estate in the 1930s, Bushey Urban District Council declined with alacrity. The bulk of the house was demolished in 1939, but the Grade II\* listed entrance porch, constructed in Bavarian grey tufa with carved sandstone decoration, survives today as a working men's club on a site adjacent to the Rose Garden.

Herkomer's School of Art flourished and enjoyed a very high reputation, with artists such as Sir William Nicholson, Algernon Talmage and Lucy Kemp-Welch being among its students. However, by the early twentieth century Herkomer was beginning to lose interest in teaching art students,

and instead was beginning to experiment with cinematography. The scurrilously-minded have suggested that Herkomer's interest in moving pictures was linked more to the emerging phenomenon of the 'starlet' than it was scientific.

The School of Art was sold in 1905 to Lucy Kemp-Welch who continued to run it in its original premises until 1912. When the premises were offered for sale, Herkomer snapped them up and promptly demolished the buildings with the intention of incorporating the site into the gardens of Lululaund. This was the moment that Thomas Mawson arrived on the scene, hoping that he might be able to acquire the school premises for his own use; instead, he was offered the opportunity to design a garden on the site, and to acquire a portrait of himself by the leading Edwardian society portraitist.



Sarah Rathierford

#### *Bushey Rose Garden's central fountain, now restored*

Mawson's design for this small, confined site is most effective. Height is provided by a centrally placed fountain (said by some to incorporate Buddhist symbolism; perhaps a little unlikely for Mawson the good Congregationalist), while the planting beds are given definition by crisp box edging. The paved surfaces within the garden are, as so often with Mawson's designs, executed in high quality stone. Photographs from the 1930s show that while the planting had grown considerably, the essential structure of the design survived intact in 2002.

While Bushey Urban District Council had declined the offer of Lululaund, it was much more

enthusiastic to acquire the rose garden and the adjacent site of Herkomer's kitchen garden to serve as a public garden. The transfer took place in 1937, and over the succeeding years much of the surrounding land was developed for housing.



Linden Groves

*The column as found (right), and as restored as the centre piece of an octagonal timber pergola*

Despite its small scale, the Rose Garden has a distinct character and an underlying strength of design. In many respects it incorporates many key elements of Mawson's approach to landscape design, and although originally intended as a private garden, it has adapted to its public role with remarkable ease. In this respect it shares much with the garden of The Hill, Hampstead, which was designed by Mawson for Lord Leverhulme from c1905 and which is now in the care of the Corporation of London.

The Rose Garden is unusual, too, as a readily accessible example of Mawson's work in the south of England. If you find yourself in Bushey, search it out: it will not disappoint.

### **Linden Groves adds**

With Jonathan Lovie's fulsome praise ringing in our ears, the GHS conservation team was delighted to hear that Bushey Rose Garden has just been restored. Kate Harwood of Hertfordshire Gardens Trust researched the site and discovered that what had been thought to be a stand-alone column (believed to house names of students at the Art School) was in fact the central column of an octagonal timber pergola similar to that at The Hill, Hampstead. This discovery persuaded Hertsmere Borough Council to embark on the restoration project, with the pergola being reinstated.

Other restored features include: a Grade II listed Summer house which has been given a new roof and a paint job in accordance with the original scheme; the water fountain, which is now operational again and surrounded by new rose pillars; the cloisters, which have been cleaned and made into a fitting backdrop for music and theatre performances; and the Rose Temple, which has been given new oak supports.

The project cost £1.5million, funded by the Heritage Lottery Fund and Hertsmere Borough Council. Bushey's cultural twin town in Germany, Landsberg-am-Lech, is also contributing and Bushey and Oxhey Rotary Club donated a sundial.

Bushey Rose Garden is on the High Street of Bushey, Hertfordshire. It is free to enter and is open 7am to 7pm from May to September and 7am to 4pm from October to April.

### **The GHS Conservation Committee visits Fulham Palace and Bishop's Park, London**

The £8million, 10 year, Heritage Lottery Fund restoration of Fulham Palace and Bishop's Park, London, had long been on the GHS Conservation Committee's radar and so in early 2010 it invited the Fulham Palace Director, Scott Cooper, to attend one of its meetings. Scott's name may be familiar to long-term members from when he was the Society's Assistant Conservation Officer in Scotland!

Snow and other surprises conspired against us for sometime, but we were delighted when Scott gave us a presentation in May, along with Mark Holland of Chris Blandford Associates, with whom Scott is working closely on the project.

Fulham Palace gardens (originally moated) and grounds are of 16th-century origin, although they had been the country residence of the Bishops of London since the 11th century. Residents



Linden Groves

## conservation notes

with a particular interest to GHS members are Bishop Grindal (1559–70), who is credited with establishing a botanic garden in the grounds, and Bishop Compton (1675–1713), who is well known as a horticulturalist and collector of rare plants. However, the gardens rarely stood still, undergoing many changes over the years, and those made by Bishops Grindal and Compton were largely replaced by a new informal scheme executed for Richard Jarvis in the 1760s.

The adjacent Bishop's Park was laid out in the early 1890s on meadowland owned by the Palace, and was opened to the public in 1893. The park has an unusual T-shape, with a long strip of land running along the north bank of the Thames. It includes a majestic cathedral of London plane trees, and the remarkable 'Fulham Beach', an astonishing creation of atmospheric waterways, terracotta balustrading and, before some relatively recent rejigging, a unique set of pools in which Londoners could paddle and boat. Craven Cottage, home of Fulham Football Club, dominates one end of the park and we have seen considerable pressures placed on the park by the club in the past.

Appetites whetted, the GHS Conservation Committee then joined forces with representatives of the London Parks and Gardens Trust to make a site visit to Fulham in June 2010. It proved to be an invaluable opportunity to hear about plans for the sites and to offer some feedback. Items that may be of particular interest to readers include: that the appointment of a high-calibre Head Gardener is central to the project and someone should be appointed in the next 6 months; the excavation and re-presentation of a small area of moat (long ago filled in); the intended return of the palace lodges to residential use and the proposed restoration of the walled garden. At Bishop's Park the Committee was pleased to learn that the terracotta of Fulham Beach is to be restored; that the Bowling Club is to be reconfigured so as to open up new areas of land to the public, and that there will be an improved café and play facilities. Inevitably though, there were also some disappointments, including the partial redesign of historic Fulham Beach due to Health and Safety concerns, and that following public consultation the bandstand will not be reinstated. Of particular concern was the HLF's apparent insistence on increased integration between the two sites, with the introduction of access points



*Juglans nigra, the Black Walnut one of Bishop Compton's significant plantings at Fulham Palace, The Gardeners' Chronicle 22 March 1879*

and vistas between the two. It was felt strongly that these are two distinct sites, albeit adjacent ones, and so this was not appropriate. Conservation representatives of both the GHS and LPGT will be writing to the HLF on this matter.

Notwithstanding these reservations, exciting times are clearly underway at these neighbouring sites. Both the GHS and LPGT have offered their help in future, most especially in implementing new planting schemes at the sites, and we look forward to seeing the project develop.

### *Linden Groves*

There are two garden tours for the general public in September at 2pm on Sunday 5 & 19, cost: £5; just turn up and assemble in the Tudor Courtyard.

## conservation notes

from our officer in Scotland

### Legislation & Policy

On 4 May 2010 *The Historic Environment Amendment Bill* was introduced in the Scottish Parliament. The over-arching aim of the Bill is to improve the management and protection of the historic environment by addressing specific gaps and weaknesses in the historic environment legislative framework. *The Bill* will create a new statutory duty for Scottish Ministers to compile and maintain an *Inventory of Gardens and Designed*

*Landscapes* (and also a new *Inventory of Battlefields*), i.e. those of National importance. Currently, each time a garden or designed landscape is either added to (or removed from) the *Inventory*, the Development Management Regulations have to be amended and the *Inventory* published afresh to give the revised entries force. The *Amendment Bill* will enable Scottish Ministers to update the *Inventory* as and when required, without having to amend regulations. As reported in the previous *NEWS* the Built Environment Forum Scotland continues to lobby on behalf of its members for further amendments to the *Bill*: a statutory duty of care for the historic environment and a statutory duty for local authorities to have access to Historic Environment, or Sites and Monuments Records.

In February the Scottish Government published the new *Scottish Planning Policy (SPP)*, the replacement for *SPP23: Planning and the Historic Environment* and twenty other policy documents. As previously reported we had been very concerned with the draft of this document which had been circulated for consultation in the spring of last year, in which policy for gardens and designed landscapes had been reduced to two short sentences and no recognition given to sites not included in the *Inventory*. However, in the finalised document some of our concerns had been addressed and in addition to the Nationally important *Inventory* sites, for the first time, recognition given to gardens and designed landscapes of Regional and Local significance and the need for some form of protection under the planning system. We can only now hope that the *SPP* remains in use for a little longer than the eight months allowed its predecessor, *SPP 23*.

### Forestry

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The first half of 2010 has seen a welcome rise in forestry consultations for designed landscapes coming into the conservation office from the Forestry Commission Scotland. This may be due to the Scottish Rural Development Programme (SRDP) now becoming well established after two years in operation. Admittedly many of the applications are still for Felling Licences but many are now part of long-term forest plans (a requirement of any SRDP application for woodlands), often with the aims and objectives of replacing conifer-dominated forestry planting with

a richer mix of deciduous species more reflective of the historical species associated with designed landscapes. Also welcome are the increasing moves to manage woodlands and forestry as Low Impact Sylvicultural Systems, concentrating on management by continuous selective felling and thinning, rather than cropping and clear felling; a management regime which reduces the detrimental visual impact on designed landscapes.

### Wind Farms

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A small but encouraging note about one particular wind farm proposed for South Lanarkshire. Proposals for a wind farm at Harrows Law, Dunsyre in the southwest Pentland Hills first came to light in 2006.



Theo Stanning

*Little Sparta: Ian Hamilton Finlay's use of a Saint Just quotation in the wider landscape setting*

The site is of concern as it is only 3km away from the **Little Sparta** designed landscape. The planning application was submitted this spring and we were relieved to see that the proposed layout now claims to ensure that none of the seventeen, 115metre high turbines will be visible from Little Sparta.

### Union Terrace Gardens, Aberdeen

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Members in Scotland, particularly those in the northeast will be aware of the often acrimonious debate which has surrounded two opposing sets of proposals for the city's historic **Union Terrace Gardens**, an historic green space in the city centre. Although the present formal layout followed the arrival of the Denburn Valley Railway Line in the late 1860's, it was superimposed on the steep sided Denburn Valley, known as Corbie Haugh, which

## conservation notes

had formed a physical barrier to the westward expansion of Aberdeen until the construction of the Union Bridge in 1805. Popular and well used in the 19th and 20th centuries, today there are many who view the gardens as a ‘problem’. It has to be acknowledged that are difficulties of physical access to the steep sided gardens, and the difficulty of connecting the gardens to the city centre created by the presence of the railway line and a dual carriageway immediately to the east of the gardens. It is against this background that two sets of proposals were drawn up to improve or redevelop the gardens. The first of these involved inserting a new Visual Arts Centre building into the western bank of the gardens, the second infilling the gardens and raising them to the surrounding street level to create a new civic square, the City Square project.

Having studied both proposals we have decided we can support neither. Whilst the Arts Centre may be an imaginative piece of architecture it adds nothing to the gardens themselves, and addresses none of the difficulties which have to be overcome. The new City Square will simply destroy this historic space completely and we remain to be convinced that the proposed replacement will compensate for this loss of green space and city heritage. Despite a lengthy public consultation and voting process in which 55% of respondents voted against the City Square



Alison Allighan

*Union Square's current, & rather wonderful, 'Townscape' setting; looking south, the road and railway to the left*

scheme, Aberdeen City Council has voted in favour of this development. Several imaginative solutions have been drawn up for the gardens in the past, involving partial infilling to bridge the road and rail lines reconnecting the space with the city centre. Now it can only be hoped that with a donation of £50m being offered for the City Square development, that the views of the majority of Aberdonians can be taken into consideration and proposals modified, to create a high quality 21st century space incorporating much of the existing gardens whilst adding a new extension to address the current problems.

*Alison Allighan*

## our new vice-President

### Edward Fawcett, OBE

The Society is delighted to welcome Edward Fawcett as its newest vice-President. Known to most as Ted, he joined the newly formed Society in 1965 and attended its AGM & Conference in York in 1969. Ted said of this that “nobody spoke to me except Brigitte de Soie, over from Paris, who helped me organise the GHS’s first tour of gardens in France” in 1971. According to the Society’s newsletter, this attracted nearly fifty members, visiting 15 gardens over four days, at a cost of £38 10 shillings per person. Ted adds, “We started badly as I had forgotten the change

in hour and we had no coach,” one of the tour marched off and could not be found. “After that ‘success’, as Charles de Noailles [then himself a GHS vice-President] opened all doors ... we had the works”. The trip included visits to Le Bois de Moutiers, Lempville, Versailles and Ermonville, the latter proving so fascinating that the party overstayed and almost missed the return ferry. Ted recalled, “As we entered the dock the gangway was swinging up. Michael’s [the driver’s] klaxon brought it down, and we were away, a dramatic end to an eventful trip”.



Eric Throssell

*Ted looking for evidence of Lady Elizabeth Lee's Flower Garden at Hartwell House, Buckinghamshire*

Ted adds more, "It was stimulating to be in at the start, inventing garden history as we went. Mavis volunteered to be Secretary [1972] to the executive Committee and... what a star she became! I had slightly more of an idea of how to run a meeting than the others so Graham Thomas pushed me into becoming Chairman. I also used the National Trust lectures that I organised at the Purcell Rooms (at The Festival Hall complex) to introduce the Trust to garden history [Ted was the NT's Director of Public Relations from 1969 to 1984]. Happy innocent days, now we are part of the Establishment."

From 1978 until 1984 Ted ran residential courses at West Dean on the Conservation of Historic Gardens, so it was not that surprising that in 1986 he was instrumental in founding the Graduate

Diploma course at the Architectural Association, London, entitled 'Conservation of Historic Landscapes, Parks and Gardens', which led so many to become active in that process. There were nineteen students in that first year, and Ted brought in the 'the leading figures in garden history and conservation as lecturers so that the students could be introduced directly to the people whose books and articles they were reading.'

Ted became Chairman of the GHS again in 1988 and held that office until 1995. He was also Chairman of ICOMOS UK Gardens and Landscapes committee in the early 1990s and a 'corresponding member' of the ICOMOS International Committee for Historic Gardens and Sites. In 1998 Ted successfully led the AA course to formal recognition by the Open University, but stepped down from its leadership in 2000, though continuing as tutor responsible for assessment. He finally retired from the AA in 2002.

Ted's letter of thanks on being asked to stand as a vice-President by our Chairman is, as one would expect, charming. "As I am now nearing 90, you won't have to put up with me for too long! The GHS is lucky to have you [Dominic Cole] as Chair. You have a gift for informality and will never let it get old and stale."

The same could also be said of Ted.

## HONOUR THE ROSE

Every flower as it blows  
Must do honour to the rose,  
For she is their virgin queen  
And over nature spreads her reign.

In the hedge or the garden,  
Single, or petals richly laden,  
Purest white or deepest red,  
Climbing trees or densely planted,

Exciting eyes and filling lungs  
With the passion that she brings  
By our noses to our minds.  
Overturning sense, she winds

Herself to our delight  
Through heart and body, day and night,  
Lovely, generous, filled with power,  
Leading onwards to her hour.

*Edward Fawcett, 2010*

## Monrepos Park, Vyborg, Russia

*Mikhail Efimov & Julia Moshnik*

This year Monrepos Park celebrates its 250th anniversary. Located near Vyborg (the Finnish town of Wiipuri) about 250km from St Petersburg, it is the only rocky landscape park in Russia. It is a remarkable case of a dialogue between different cultures, the final result being a great example of European landscape art from the eighteenth to nineteenth centuries.

The story starts in 1760, when Peter Stupishin (1718–82), the commander of Vyborg's fortress, acquired 'Old Vyborg' manor on Linnansaari Island. Here he began the creation of Charlottendal Park, named after his wife Charlotte.

The manor and park were then bought by Friedrich Wilhelm Karl Herzog von Württemberg (1754–1816), the brother of Grand Duchess Maria Fedorovna (future wife of Emperor Paul I of Russia). Prince Friedrich gave the park its present name 'Monrepos' ('My rest' or 'My repose'), presumably to remind him of the Swiss house Monrepos near Lausanne where he had spent his youth; thus the park was designed according to European precedent. On his forced departure from Russia (following a divorce scandal), Friedrich gave his German residence near Stuttgart the same name, Monrepos.

It was the manor's next owner, who bought it in 1788, the German born Baron Ludwig Heinrich von Nicolay (1737–1820), who was to play the greatest part in the creation of today's landscape park. Upon graduation from Strasbourg University Nicolay had gone to Paris, where he made various acquaintances amongst the French Encyclopaedists. A versatile translator, an admirer of Rousseau and acquainted with Voltaire, Diderot, and d'Alembert, he personified the 'Siècle De Lumières', the Enlightenment. In 1769 Nicolai was invited to the Russian Empire to become tutor of the then Grand Duke Paul, and later the private secretary of Grand Duchess Maria Fedorovna, and on Paul's succession he was appointed as President of the St Petersburg Imperial Academy of Sciences (1798–1803). Von Nicolay was now a high-ranking court official, as well as a renowned poet, translator and playwright.

Having a profound knowledge and love of Classicism in both art and literature he was at the same time sensitive to new artistic trends. Circumstance now gave him an opportunity to realise his main intent, to enrich a majestic and wild landscape without destroying it, with taste and in the manner of an exquisite artist. Nicolay was to record his creation in a long poem 'Das Landgut Monrepos in Finnland, 1804' [The Monrepos Estate in Finland], illustrated with lithographs by Luis-Julien Jacquotte. It was both a kind of guidebook and an embodiment of the aesthetic views of 'the poetic gardener', idyllic in spirit with an emphasis on emotional sensitivity and the elevated sentiments of Neoclassicism. One can unmistakably recognize here many cross-European trends of the epoch, including Rousseau's cult, a vivid interest in Northern mythology (epic of Ossian etc.) and the English garden style. Nicolay spent the last seventeen years of his long life at Monrepos.





*The spectacular waterside setting of Mon Repos, with its cliff-top memorial chapel, the Nicolay family mausoleum*

Under Nicolay's son Paul Nicolay (1777–1866), a notable Russian diplomat, the ensemble of Monrepos was completed. Paul Nicolay had spent more than thirty years in Denmark in Russia's diplomatic service; perhaps thanks to this the theme of the Scandinavian North has a special resonance at Monrepos. Among majestic rocks Paul erected the sculpture of Väinämöinen, hero of the 'Kalevala' epic (*left*); a powerful seer with supernatural origins, he was a master of the kantele, the Finnish harp-like stringed instrument. This monument has been named by academician Dmitri Likhachev 'the first such monument of this literary personage in Europe'. On Ludwigstein Island he built a memorial chapel in Neo-Gothic style, establishing a Nicolay family mausoleum. In addition to this, Paul set up a magnificent obelisk in memory of his brothers-in-law, Charles and Auguste de Broglie, Russian Imperial Army officers who perished in the Napoleonic wars.

The artistic and aesthetic background of Monrepos comes from a diverse lineage and owes much to the contributions of architects and sculptors of different styles and nationalities; the Italian Giovanni Martinelli, the Russian Alexander Pavlov, the Dane Gotthelph Borup, the

French August de Mountferrand, English Charles Heathcote Tatum, the Finnish Johannes Takanen and others. Tree saplings for Monrepos were sent from Poland, the garden sculptures from Italy and Denmark, and garden works were conducted under German gardeners. The style of Monrepos was influenced by various European fashions of the eighteenth and nineteenth centuries. So, among other park pavilions there were 'The Turkish tent', 'The Chinese parasol' and 'The Temple in a Greek style'.

The manor remained within the Nicolay family until 1942, when it passed into the ownership of Count Nicolas von der Pahlen, nephew of Marie Nicolay, the last member of the original family of owners. Count von der Pahlen owned Monrepos until 1944. During 1918–1939 and 1941–1944 Monrepos, with Finnish Wiipuri, was part of an independent Finland, in 1939–1940 and again since 1944 it became part of territory of Soviet Union (now Russian Federation). Under the Soviet regime Monrepos Park was transformed into 'the city park of rest', the sorry state of which Peter Hayden wrote about in *Russian Parks and Gardens* (2008). It was only in 1988 that the State Historical and Architectural Cultural Preserve of

## agenda

'Monrepos Park' was established, with invaluable encouragement given by the outstanding Russian intellectual and literary historian academician Dmitri Likhachev. Thanks to translations of Likhachev's book *The Poetry of Gardens*, 1982, many people around the world have now heard about Monrepos. 'Monrepos Park' was established to keep and save its natural and cultural milieu. Monrepos Park is confronted with the more than serious problem both of how to restore the lost, and to maintain what survives. Unfortunately in modern Russia there is no legislation on Cultural Preservations, hence its legal status is not defined.

For modern Vyborg's town-dwellers, Monrepos is one of the favourite recreation areas and one of the main city sights. How to combine its status as both reserved territory and recreation zone? Park plantings require protection and careful treatment; it concerns memorial alleys, as well as rare species of mosses and lichens. Moreover the sheer size of the park's landscape (over thirty hectares of historical park) rules out reliance on mechanized maintenance. At the same time one of the most valuable parts of the Monrepos ensemble is the wooden manor complex; for the last twenty years this has been under restoration financed from the

budget of Russia's government but the future of this work is now uncertain. The rocky landscape park demands from visitors a solicitous attitude, for modern Monrepos now receives around 80,000 visitors annually.

An important feature of Monrepos' activity has been cooperation with the Finnish association 'Pro Monrepos'. As a result of this joint work, signs of restoration are evident to any visitor; the two 'Chinese bridges', 'The Tea Arbour', and Neptune's Temple'. The key event of 2007 was when the statue of Väinämöinen was restored at last (by Konstantin Bobkov from St Petersburg).

The Research Department of Monrepos Park Museum conducts research work in various fields; the history of the park, the biographies of its owners and theirs relatives, the study of the famous Monrepos Library etc. In July 2010 the launch of the 'Monrepos Almanac' took place in Monrepos Park Museum; this book has no parallels in Russian or in Russia, among its authors are researchers from Russia, Finland and Germany. The Monrepos Park organizes international conferences and workshops, which gather participants from many countries. The history of the park draws attention of experts both



Sergey Kiselen

*One of the recently restored bridges and a view to the Manor House complex on the far side of the inlet*

in Russia and Europe. The author of one of the best books about Monrepos [*Monrepos: muistojen puutarha*, 1993] is Eva Ruoff, a Senior Reader in History and Theory of Landscape Architecture at

the Technical University of Helsinki.

The uniqueness of Monrepos is recognized by everybody who learns about this park; to save it is our principal goal, despite the numerous obstacles.

## The London Geodiversity Project, the result

*Sarah Rutherford, Sarah Couch, Eric Robinson*

It is good to be able to report progress on the Geodiversity project mentioned in the last *GHS News*. Several members kindly responded to the request for information on this rather arcane subject including those who had studied geology at university: John Edmondson, Meg Hardie and Christopher Dingwall (see below), for which the team was most grateful. The project team was also aided by the Metropolitan Public Gardens Association's Joyce Bellamy and her extensive expertise on both London parks and gardens and geology, and contributions from geology professors Jay Appleton and Peter Doyle. The London Parks and Garden's Trust's Inventory provided an invaluable source for correlating designed landscapes with sites of geological interest, with kind assistance from Sally Williams.

This jointly-funded Natural England and English Heritage project examined the geodiversity of London's historic parks and gardens. It also highlighted the distinctiveness that the geodiversity unique to the London area contributes to their design and appearance. One of the first things to do was to define Geodiversity itself! Geodiversity is concerned with both the natural and human aspects of landscape, but is primarily focused on the rocks, sediments, soils, the landscape topography and the processes that act on and determine the character of our natural landscape and environment. When applying this to parks and gardens it is essential to broaden the definition to include not just indigenous geology, but also material extraction sites and the widest range of geological materials in London landscapes, particularly those imported from beyond London for use in man-made structures and forms of designed landscapes and architecture.

The effective use of underlying and superficial geology was highlighted in case studies, including the design of Richmond, Maryon and Crystal Palace Parks. The effect of introduced natural and artificial geology was found to make a major

contribution such as the spectacular geological illustrations at Crystal Palace Park as well as to such landscapes as town squares (e.g. Trafalgar and Hoxton Squares) and cemeteries (e.g. Kensal Green and Highgate) and to public structures which make such spectacular use of a variety of building stones such as Victorian drinking fountains in parks and squares, most notably the Burdett-Coutts drinking fountain in Victoria Park. Not forgetting garden rockeries such as those using natural stone at Kew and E.A. Bowles's Middleton House and Battersea Park's Pulhamite rockwork.

Geomorphology contributes elevation in the form of the low hills around central London, contributing to the choice and design of sites such as Greenwich, Crystal Palace and Richmond Parks. A particular group of historic landscapes was identified as of interest in this respect, the so-called Northern Heights of Highgate and Hampstead outcropping northwest of central London. This is a group of parks, gardens cemeteries and open spaces benefitting from the elevation which provides views over the City and environs of the River Thames, and dramatic slopes.

The Northern Heights were easily reached by roads from the City and Westminster and colonised in the C18 and early C19 by businessmen and professionals. Many of these men had town houses just to the north of the city in Bloomsbury, which was being engulfed by urban development. Men of the City looked to the Heights of Hampstead and Highgate for more spacious and rural accommodation. This area lacked an established designed landscape character, unlike the string of villas along the Thames from Richmond to Teddington for example, and the cultural character that it acquired owed much to its colonization by prosperous men of the law. It also owed much to the prevalent fashion for informal Picturesque layouts and dramatic views wherever possible and the availability of land with low development value.

These wealthy men presented themselves as a

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GHS Nigel Temple collection

*Humphry Repton's original watercolour sketch and John Peltro's engraving for Peacock's Polite Repository for February 1808, showing The Entrance to Lord Chancellor Erskine's Garden at Hampstead*

resident gentry on the northern heights, laying out their fashionable and in some cases large, estates to take full advantage of the topographical elevation offered. The landscapes varied in size depending on the status of their owner: Law lords and judges bought substantial properties, barristers and attorneys smaller ones between. They overlooked a metropolis whose prosperity and influence enhanced and reflected their own status and wealth and formed a cluster of elevated and prominent villa landscapes which spoke of their taste. At this time the fashionable designer Humphry Repton was employed for several commissions on the Heights including Golders Hill, Evergreen Hill, Kenwood House, Brandesbury and Fitzroy Farm.

On these heights today Kenwood House, Highgate Cemetery and Waterlow Park are exceptional examples of the use of the elevation and prospect of the City.

We concluded that geodiversity has a major effect on landscape design, particularly the selection of sites and the character of the landscape, the development of landscape features,

the use of landscape materials, hydrology and vegetation.

It was also all too clear that, although highly influential, the effect of geodiversity on landscape design is a neglected aspect. This neglect seems to arise from the complexity of geology and thus the need for interpretation of designed landscape features in geological terms based on expert but lucid geological knowledge. In the case of Greater London's indigenous geology this understanding is made more difficult as the underlying geological stratum is seldom evident on site and so a theoretical understanding is required in order to interpret this aspect. Conversely Greater London has a wealth of non-indigenous geological features used in myriad ways which are clearly visible on site, but again this aspect requires lucid interpretation of the geological origin.

One of the recommendations was to extend the study to other areas and regionally specific geological formations which may yield useful comparisons with London. We await the outcome of this recommendation and hope that the study may be extended to other regions.

## Geodiversity in Scotland

*Christopher Dingwall*

In response to Dr Rutherford's **forum** piece on Geodiversity, her question stimulated a few brain cells. In reading my response, you ought to know that I studied geology at school and as a subsidiary subject in my first year at UCL, alongside my geography degree, so have a long-standing interest in the subject. Indeed, I used to run a week-long summer school entitled 'Geology and Scenery' here in Scotland when I worked as a field studies tutor at Kindrogan Field Centre in the 1970s.

### **Fossil Grove, Victoria Park, Glasgow**

While cutting a path through an old quarry in the 1880s, workers came across the well-preserved fossil stumps of several trees, or giant club-mosses, in the Carboniferous strata north of the River Clyde. When work was completed on laying out Victoria Park, it was decided to keep the old quarry as a rock garden, and to preserve the stumps in situ by building a shelter. The building and so-called 'Fossil Grove' still survive, and can



Christopher Dingwall:

*The 'Fossil Grove 1888' image was taken after discovery of the fossil tree stumps c1888, but before the shelter was built.*

be visited between April and September during the year. The building is almost dead centre of the attached view, on a low wooded hill in the centre of the park, and has been accessible to the public for well over 100 years. There is a long history of education & interpretation.

### **Pittencrieff Park, Dunfermline**

Patrick Geddes was commissioned by the Carnegie Dunfermline Trust to prepare a plan for the development of the town's Pittencrieff Park. Entitled *City Development : A Study of Parks Gardens and Culture Institutes*, and published in 1904, this was a typically Geddesian fountain of ideas, way beyond the wit and resources of the Carnegie Trustees. However, among his proposals were those not only for a 'Scottish Rock Garden', mainly intended for the display of plants, but also a 'Rock Garden Further Developed: Evolutionary and Geological' intended to educate people about different rock types. "... Our rock garden may be considered ... as the quadrant of a circle. Around the widest sweep of this large arc we arrange for the world formations; along the middle British ones; while near the centre comes the presentment of our immediate strata". The scheme was to have comprised "... genuine and representative rock samples ... ripple marks, fossils, igneous rock, a glaciated surface ... creatures of the past ... the geographical distribution of our different plants might thus be largely related to the limestones, sandstones and clays of our geologic model... How can the simple visitor, the beginner in geology, be helped to see the great processes



Christopher Dingwall:

*The Fossil Grove Shelter was built in the 1860s to protect the site, and still survives to this day. Both images from a 1948 guidebook*

of world-making? May not this be in some measure contrived in miniature by the help of our little stream ... I do not propose attempting to construct a model glacier ... (but) I should desire to set up in a summer house in the adjacent plantation one or two forms of the machine for imitating the stupendous operations of nature ... foldings, dislocations, the makings of mountains and valleys themselves. Here we reach the natural conclusion of such pioneering proposals — that he who would see the world may literally do worse than come to Dunfermline". What a breadth of ambition and imagination! Sadly, it all proved too much for the Carnegie Trust, so was never realised.

### **Baxter Park**

When doing some work for Dundee City Council on Joseph Paxton's Baxter Park, in Dundee, I was asked to prepare a report on the rock garden there. By the end of this, I was left in little doubt that there was a deliberate 'arrangement' of the rockwork, now mostly hidden, as the bulk of the so-called 'rockery dell' was infilled long ago. As in Glasgow's Victoria Park, the boundary of



Christopher Dingwall: collection

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the park was arranged so as to incorporate part of an existing whinstone quarry. The 'rockery dell' formed therein consisted on one side of the quarry face, and on the other of rather higgledy-piggledy arrangement of rocks stood on end or piled up (*see postcard view of the latter*); probably local whinstone and sandstone. However, there was a third arrangement of rockwork above these, still visible and accessible, as it lay outside the 'dell', this consisting of several layers of limestone blocks (definitely not local origin), arranged to resemble natural rock strata [Christopher's original report contains quite detailed contemporary descriptions of the feature and planting from the 1860s]. I assume that the limestone rockwork was deliberately chosen and placed, so as to provide a suitable place for planting calcicolous species, and a contrast with the ferns etc, planted in the Dell. A little more analysis and comparison may be required here, to determine whether Paxton has a deliberate aim in mind in the way that he arranged his rockwork !

### Pulham Rockwork

Although not strictly educational, I have long been interested in the quality and character of

James Pulham & Sons' rockwork, some of it artificial, some of it constructed out of natural rock. I have clambered over their work here in Scotland, whether 'artificial' as at Ross Hall Park and Ballimore, or 'natural' as at Dunira or in Kelvingrove Park, and in Ireland at St Stephen's Green in Dublin. In some instances, as you will know, the artificial rock faces are highly convincing.

### Other 'Natural' Rock Features

There are too many examples to mention of Scottish waterfalls, crags, cascades etc. incorporated into designed landscapes, sometimes with subtle remodelling to heighten effects; though not deliberately educational in purpose.

Finally, another curiosity, a house called Camlarg, near Dalmellington in Ayrshire (now demolished) where the side of the main drive to the house site is still lined at intervals with large boulders, most of which are exotic and/or unusual geological specimens. This is a coal-mining area, so there is a chance that at least one of the past occupants of the house had an interest in geology. Again, not deliberately educational, but curious and interesting nonetheless.

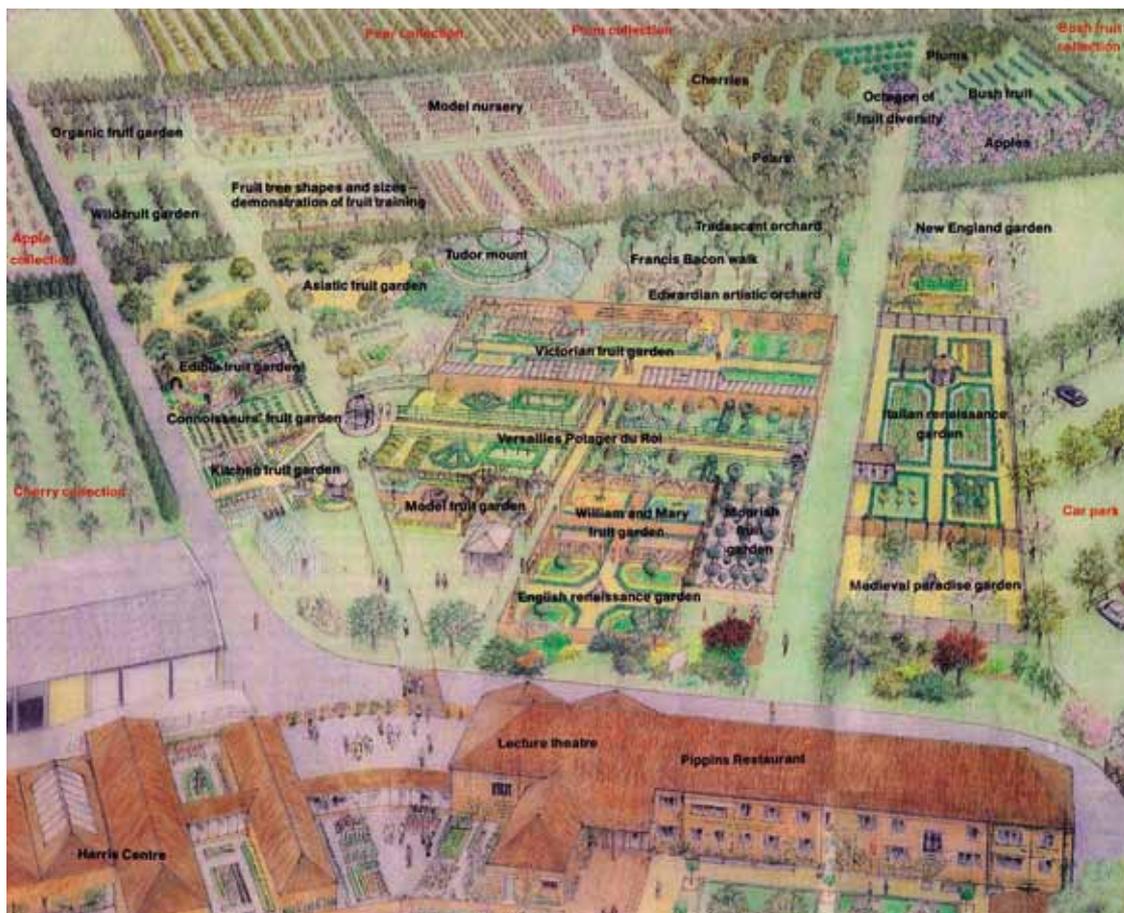
## Fruit Collections at Brogdale, Faversham, Kent

*Joan Morgan and Tom La Dell*

The National Fruit Collection at Brogdale is the largest collection of temperate fruit cultivars growing on one site in the world. Nowhere in Europe has anything comparable, and while fruit collections in America are large these are dispersed across the States with, for example, the apples in New York and pears in Oregon. Not only is the range of fruits in the Collection broad but the numbers of cultivars of each fruit very extensive and international in their origins: over 2,000 apples, some 500 pears, 300 cherries, 300 plums, 150 gooseberries, 200 red, white, pink and black currants and smaller collections of nuts, medlars, quinces and vines. The Collection represents the UK's contribution to global conservation of food crops and forms a gene bank for the future. At another level and importantly for garden historians it is a living, reference library to fruit's history with growing, fruiting trees and bushes available for study and open to the public. The Collection is also

an unrivalled source of scion wood for restoration projects, as well as for conservation groups, regional collections and the amateur gardener.

Fruit was central to the design of the pleasure ground from the earliest times up until the landscape park of the eighteenth century confined all the fruit trees to the fruit and vegetable garden where they continued to combine beauty with utility to their owner's pride and joy. Cultivars in the Collection trace the improvements in quality and changes in the use of fruit over the centuries and these developments went hand in hand with fruit's role in cultural and economic life from the customs and practices of dining, design of pleasure grounds to market production and the way in which this shaped regional landscapes. The Collection includes, for instance, the Tudor pear and apple, Black Worcester and Jenetting, yet also cultivars which launched the international fruit trade, such as Newtown Pippin apple of New York



and the most modern cherries which are currently transforming the fortunes of Kent's orchards. The gooseberries that took prizes for the heaviest berries, zwetsch (quetsche) plums, ideal for fruit tarts, and the aromatic apples and buttery pears that triumphed on the Victorian dining table are

growing in the Collection making it a fascinating show case for the diversity of fruit and the numerous ways in which fruit is valued and used as well as an invaluable research collection.

Joan & Tom are responsible for the concept and design of the 'history of fruit growing in gardens'

## Bee Boles

*Penelope Walker*

Honeybees are in the news at the moment, because of colony losses in some parts of the world. In past centuries, when beekeeping was mainly a small-scale activity, the bees were kept in small straw hives called skeps, and beekeepers faced different problems. In some areas of the UK, Ireland and France, especially where it was wet and windy, protection for the skeps was provided by bee boles; rectangular or arched recesses in a wall, usually in a garden where the family or the gardeners could keep an eye on the bees and

follow any swarm that flew out when the skep got too crowded. Also beekeepers knew about the interdependence of bees and flowering plants (although the mechanism of bee pollination was not understood until 1750 when it was explained by the Irishman Arthur Dobbs).

Ten years ago, I described bee boles and other protective structures in English gardens (*Garden History*, 28:2, 231–61). Since then, the IBRA *Bee Boles Register* has been made available online, resulting in reports of about

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200 additional sites in the UK and Ireland. As well as bee boles, these include bee shelters, bee houses and winter storage buildings. The current *Register* total is 1,500 sites, of which about 60% are in gardens or orchards. One of the main aims of the *Register* is to increase awareness of this aspect of our beekeeping heritage and to encourage conservation of bee boles. I could give many other examples of these walls and other beekeeping structures that are well cared for, and some owners have had good restoration work done. Sadly, I also hear of walls with bee boles that are collapsing, and I try to get these recorded before it is too late. A considerable number of properties with bee boles (181 in England, 98 in Scotland and 19 in Wales) are Listed buildings, although this does not guarantee conservation.



Derek Loney

*A garden wall at Humshaugh, Northumberland: two of the four bee boles are visible*

One example of a Grade II Listed wall is in a garden at Humshaugh, Northumberland. This tall brick wall contains four arched bee boles (Reg. No. 1424). Each would have held a skep, and the projection on the carefully fitted stone base provided an alighting area for the bees which would have pollinated the fruit trees grown against the wall.

In Marlow, Bucks, another Grade II Listed wall was originally part of the large walled kitchen garden belonging to Remnantz, a house built in the 1720s; this wall and the bee boles are probably contemporary. The six bee boles (No. 0448) are well made, with a rubbed brick surround in classical style. When I went to see them last year, they were blocked up with concrete and breeze blocks, but the owners have recently removed the infill so that this fine set of bee boles can be properly appreciated.

Several sets of bee boles in Scotland have been



P Walker, 2000

*Sturdy stone bee boles in Fife*

added to the Register recently. As before, almost all of them are in stone walls on the eastern side of the country. The rectangular recesses, such as the row of four that I recorded in Fife (No. 1323), are generally larger than those in England. This was probably to allow space for sacking or dried bracken or heather to be packed round the skep in winter. Historic Scotland's Listing of the property (Category B) includes the bee boles.

I have also received some interesting new records from Wales and Ireland. These, and all other sites and photos, can be found in the online Register, [ibra.beeboles.org.uk](http://ibra.beeboles.org.uk). I would be very interested to hear from any readers who have recent information on any of the sites or know of other bee boles. I also have a long list of 'pending' sites and would welcome offers from readers willing to follow up those in their area.

Contact details, also given on the website, are: International Bee Research Association, 16 North Road, Cardiff, CF10 3DY, UK; tel: 029 2037 2409; email: [mail@ibra.org.uk](mailto:mail@ibra.org.uk). Penelope Walker is the Voluntary Curator, *IBRA Bee Boles Register*



Geoff Wood

*A set of restored bee boles in Marlow, Bucks*

## Parks & Gardens UK

Rachael Stamper

[www.parksandgardens.ac.uk](http://www.parksandgardens.ac.uk) is the national web resource that provides database record information, educational articles and other resources on historic parks, gardens and designed landscapes in the United Kingdom.

Funding for the first phase, completed in November 2009, was provided by the HLF to a partnership of the Association of Gardens Trusts and the University of York. In 2007, the partners established a registered charity, Parks and Gardens Data Services (PGDS), to manage Parks & Gardens UK. The HLF grant also encompassed in-kind contributions from volunteers, and over 23,000 hours of volunteer time has been given by members of county gardens trusts, local authorities, individuals and other heritage organisations.

The website gives free access to over 6,500 records of parks, gardens and designed landscapes, approximately 5,000 of which are in England. These include country estates, public parks, pleasure gardens, cemeteries, garden squares, allotments, botanical gardens, community gardens, civic landscapes, arboretums, plant nurseries, private domestic gardens, village greens and urban green spaces, institutional or commercial gardens and archaeological remains. Thanks to a generous contribution from English Heritage, the *EH Register of Parks and Gardens of Special Historic Interest* has been incorporated into our records and is available online for the first time.

Also featured in the database are more than 2,000 biographies of the people associated with historic parks and gardens, including designers, architects, gardeners, horticulturists, artists and writers.

The database has been set up so that information

can be added and new records created at any time by volunteer contributors. In this way, it is anticipated that the records will continue to grow and improve over time, with further depth and greater detail added as new research becomes available. PGDS is happy to train anyone who would like to be a contributor. To learn more about how to get involved, please visit the **Research & Record** area of the website or contact me: [info@parksandgardens.ac.uk](mailto:info@parksandgardens.ac.uk)

In addition to searching the database records, we hope you will enjoy the educational resources and articles on the website, including:

- Illustrated Glossary in the **Resource** area
- The historical and contemporary profiles, feature articles, introductory garden history topics, and conservation pieces in the **Explore** and **Conservation & Restoration** areas
- Enjoy public parks with children using the activities provided in the **School Zone**

Our web statistics indicate about 7,000 unique visitors to the website each month, with an average of 250 users per day. Weekly comments, suggestions and further research are also received from individual members of the public.

Since the close of the HLF grant in 2009, PGDS has continued operating via small grants and donations received and will continue to do so for the foreseeable future. We see enormous advantage in working with the GHS to improve knowledge and appreciation of historic parks and gardens and will be working closely with the Society over the coming months to establish better links. Do visit the site and tell us what you think:

[www.parksandgardens.ac.uk](http://www.parksandgardens.ac.uk)

## Reflections on Water: Gwent Arts and Crafts study tour

5 to 6 September, 2009; a report

This study tour centred on the life and works of H. Avray Tipping (1855–1933), architectural historian and garden designer. From 1907 until his death he was Architectural Editor of *Country Life*; his articles on country houses and gardens were influential and widely admired. But our focus on Tipping did not preclude our enjoying Monmouthshire buildings and gardens of different

periods where water was a recurring theme; water lost, water re-discovered, water formal and informal.

Water lost at **Raglan Castle**, embellished for show rather than defence, and slighted in the Civil War. The bed of a 'great poole', with the soggy remnants of a sophisticated 17th century water parterre at its head, lies in fields below massive Tudor terraces. A moat walk survives around

the Great Tower, with semicircular brick niches originally decorated with shells and coloured plasterwork and containing long-vanished statues of Roman emperors. Although I had visited the castle earlier in the year, I saw twice as much with Liz Whittle to tell me what I was looking at, including a few surviving pieces of Tudor balustrade lying forlorn among a collection of stonework fragments.

At **Clytha Park** the gardens surrounding the later Greek Revival house were originally laid out by John Davenport in the early 18th century. They included a formal canal, re-shaped as a romantically informal early-19th-century lake, now surrounded by champion trees. An elegant but impractical boat house of the same period, consisting of little more than a weathered corrugated iron roof on poles, would have done little to keep the cushions dry. At the far end of the lake we found Avray Tipping's 'secret garden', now a sombre place of overgrown yews, once elegantly topiarised.

**High Glanau** was Tipping's home in the 1920s; it seems dug into a steep west-facing hillside, with views towards the Black Mountains, and was built by Eric Francis of Chepstow. The gardens were designed by Tipping himself, with characteristic use of local stone for terraces, walling, steps and octagonal pool, with a woodland garden below.



Chantis Boat

*Water absent, site of the swimming pool at High Glanau*

We were impressed to learn that owners Helena and Hilary Gerrish had removed an incongruous swimming pool inserted by a predecessor in Tipping's wide grass walk between two long herbaceous borders, now restored to give a harmonious vista from the house to the pergola adjoining the walled garden. In the early evening

a small procession followed Hilary Gerrish down Tipping's rough stone steps, through the undergrowth, to the bottom of the valley, where the stream powered a hydraulic ram, in place since the garden was built, lifting water to pools and fountain. We returned to the house for a delicious supper, where water was less in evidence.

**Wyndcliffe Court**, where Tipping was commissioned in 1922 to design the garden, has distant views across the Bristol Channel, now largely obscured by an overgrown shelterbelt. Here too are stone terraces, steps and a rectangular sunken garden overlooked by a two-storied summerhouse, with a formal pool at the centre. The gardens at Wyndcliffe are now being kept up, valiantly, by one gardener, while the house is being refurbished to await new tenants. A stone dolphin hangs dry-beaked over a Lutyens-esque semicircular pool on the lower terrace.

Water has been magnificently rediscovered in an elaborate series of Pulhamite grottos and subterranean passages commissioned by the eccentric Henry Oakley at **Dewstow** from about 1895. Reaching their most complex in the 1920s, they were subsequently covered over, in some areas with two feet of concrete, filled in and largely forgotten. Painstaking restoration and replanting has been undertaken below and above ground (the Garden is now listed Grade I by CADW) by the Harris family who bought Dewstow house in 2000. No stream-fed hydraulic ram for them, sadly, in spite of its abundant pools and cascades the site relies on a pumped water supply. Liz swears there is more to discover under the lawns and farm buildings...



Chantis Boat

*Water as mirror at the Veddu*

Our final visit in time and chronology was to a contemporary garden; the **Veddw**. Developed with sensitivity to the local landscape and history, this garden has a very different feel. Among its many

unconventional features is a black-dyed reflecting pool which mirrors the wave-shaped hedges behind it, 'reflecting' the rounded hills of Gwent.

*Caroline Bowdler*

## WKGN International Forum 2009 at Hampton Court

October 16, 2009; a report

Last year's Forum had the aim of exploring historical and horticultural links between walled kitchen gardens in the UK and the rest of Europe.

Susan Campbell traced the influences introduced from the continent to our shores. The vast majority of these appeared to be technologies connected with the training of fruit trees, the forcing of fruit and vegetables, and inventions such as hot beds as well as those connected with orangeries, pineries, and glasshouses.

Herman van den Bossche, Heritage Researcher for Historic Parks and Gardens for the Flemish Institute, focused on the Museum Garden at Gaasbeek Castle, where traditional crops and methods of horticulture are preserved. Here a method of pruning, known as *La Taille Raisonnée* or 'Rational Pruning' is practised to produce a number of weird and wonderful shapes. His examples of this sophisticated method left us in no doubt that such techniques reached the height of perfection on the continent.

Dr Kristin Püttmann, a freelance art historian from Germany, demonstrated how the walled kitchen garden in Germany owes much to British models. Dr Püttmann used the examples of the Castles of Eutin and Oldenburg, where the English landscape garden was adopted in both cases; this led to the productive garden being moved to a new location, surrounded by walls and taking on many of the characteristics of the British walled kitchen garden.

Antoine Jacobsohn has been the curator of the Potager du Roi, the King's kitchen garden at Versailles

for the past five years, and he traced the development of the garden from its construction by Jean-Baptiste de La Quintinie in the late 17th century to the present. Covering nearly nine hectares (22 acres) it is now under the administration of the National School of Horticulture, where traditional horticultural methods are taught alongside modern techniques. However Antoine emphasised that a spirit of experimentation was key to the development of the garden and that they were not in any way, stuck in the past.

Todd Longstaffe Gowan, Gardens Advisor to the Historic Royal Palaces, traced the history of the King's Kitchen Garden within the context of the larger estate at Hampton Court. The kitchen garden was laid out in the late 17th century in the Tilt Yard, an area that had previously been used for jousting. The intention is to recreate part of the garden in two of the original six divisions in the Tilt Yard. Since it is from the same period as the Potager du Roi, and London and Wise would have been familiar with La Quintinie's treatises, the central portion of the Potager is being used as a basis for the design, thus linking us once again with continental developments in gardening.

We were then guided around the gardens by Todd and Jill Studwick, Keeper of the Vine at Hampton Court. The high standard of the restoration work in the gardens is most impressive and we look forward to seeing similar progress in the re-creation of the King's Kitchen Garden.

*Fiona Grant*

Forum 2010 will be held in Scotland, in the Borders, on Saturday 25 September (see page 32)

## The gardens of Persia

23 April to 6 May 2010; a report

The land of roses and nightingales has been filled with gardens at least since Cyrus the Great made a garden at Pasargadae in about 550 BC. Here he had a hunting park, at the heart of which was a

pleasure garden, surrounded by water channels and small basins, which he could view from pavilions around it. A pool was nearby, and a columned bridge on the axis of the grand gateway.

## agenda

Further north was the citadel. The residential palace has not been located. South of Cyrus' tomb, another park, which contained a pavilion, has been identified. The excavators of Darius' Persepolis (515 BC) were not so attuned to garden archaeology, but the surrounding vegetation, of pine and palm trees, is represented on the grand stairways decorated with tribute-bearers.

Many centuries pass, their gardens largely undiscovered by modern explorers. But gardening was not dead. Local dignitaries made gardens in the courtyards of their houses. At Na'in, one such house, dating from 1560, has upper and lower gardens. We saw an orchard of pistachio trees in the upper garden. In the lower, gardening tools from past times were on display.

At the end of the 16th century, in Isfahan, Shah Abbas laid out a vast garden city, beside a new meidan, with gardens at the corners, mosques and an avenue, two miles long, lined with gardens and pavilions, which the shah's courtiers were ordered to build, along the *khiyaban chahar-bagh*. It started south of the river with the Shah's orchard, called the Hezar Jarib, (or Bagh-i-Abbasabad), several times larger than the new meidan, with pigeon towers at its corners. We may have visited one of them. The Allahverdi Khan bridge linked the south and north sides of the river on the route of the *khiyaban chahar-bagh*. The palace was on the north bank of the river. Little remains from the garden city: only the gateway into it from the meidan, the Ali Kapu, and two garden pavilions, the Chihil Sutun and the Hasht Behesht. Both are close to the meidan. Chihil Sutun is nearer the meidan and the Ali Kapu gateway. This gateway was a royal viewing stand for displays in the meidan, and led into Shah Abbas's garden city. The Chihil Sutun pavilion (completed 1647) was used for formal entertaining, and reception of foreigners. Europeans are illustrated on the outer walls, and inside, are paintings of the Shah receiving rulers from the east (*right*). Nineteenth century paintings record the Shah's victories.

The layout of the garden close to the pavilion has survived: the original garden was seven hectares (just under twenty acres). The columns of the porch reflected in the pool at the front, gave the pavilion the name 'Forty Columns'. Their bases are rather squat lions, reminiscent of the pottery lion from Susa in the archaeological museum, and possibly a deliberate harking back to ancient emblems. There was another pool at

the back, and a channel of water at the side. In the 17th century the garden was probably planted in the same manner as the courtiers' gardens: with fruit trees. But it may have been more like the Hezar Jarib which contained many varieties of flowering plants, including lilies, roses, tulips and poppies. The saucy girls in short skirts near the entrance to the garden are from the bases of the columns of a pavilion which has disappeared, called the Sar Pushideh. It was seen by Pascal Coste on his journey through Iran in the mid-nineteenth century.

Hasht Behesht was built by Shah Suleyman in 1684, as a summer residence for some of his favourites, in the Garden of Nightingales. One wall of the Hasht Behesht (Eight Paradises) is parallel with the street now called Chahar Bagh. The building is octagonal in shape, with a pool in the central domed area, and verandahs on each side. The side rooms are small, and decorated with paintings of growing flowering plants, giving the impression of being in an orchard or gardens. Rooms on the second storey have cutouts in the style of the 'music room' in the Ali Kapu. Restoration work has brought it back to its Safavid style, with the removal, or suppression, of nineteenth-century, Qajar, additions, and twentieth-century alterations. It



Alex Wilkinson

is at the centre of a crossing of canals. One of these canals stretches out into a public park which is part of a proposed area of 'archaeological park'. Mosque gardens were not in evidence, apart from two small courtyards on the south side of the Masjid-i-Imam.

Outside Kashan, in the Bagh-i-Fin, the central pavilion, entrance portal, exterior wall and a small bath-house date from the time of Shahs Abbas I and II, although they were altered by the Qajar

Fath Ali Shah. The water in the garden originates in the aquifers of the Karkas mountains to the south, and is carried by an underground aqueduct to a reservoir about 1.5 kilometers from the garden. From there, the water enters the garden where there is now a cafe. Other buildings are of Qajar date.

By the mid-eighteenth century the Zand were the rulers, and in a corner of the Golestan palace is a throne on a terrace, once part of Karim Khan Zand's palace, probably built in 1759. In Shiraz, the Bagh-i-Dalgoushe pavilion, being restored, has a long, newly tiled canal in front of it. Karim Khan Zand's reception pavilion is in the Bagh-i-Nazar, now a small garden with a water channel, near the citadel. In Yazd, the Bagh-i Dawlatabad, was built as the residence of the governor, Mohammad Tagi Khan-e Yazdi, and dates from about 1712–50. It has an octagonal pavilion which has been recently restored, and a fine example of a wind tower, which cools the room beneath it. In front of the pavilion is a long canal leading to another pavilion.

And then came the Qajars, whose order to their architects must have been 'let everything sparkle!' The Golestan palace in Tehran was their official residence. The palace was rebuilt in its present style in 1865, but two areas remain from the time of Fath Ali Shah (1797–1834), one of which, the audience chamber contains his extraordinary marble throne, supported by comely maidens and long-toothed demons. In front of the throne hall was a pool and a large garden.

Houses and pavilions from the Qajar period survive in various parts of the country. Two houses in Shiraz date from about 1875: the Naranjestan and the Bagh-i-Eram, the garden of which is now the botanical garden of the University. Their facades are decorated with brightly coloured tiles, and inside, the walls and ceilings are decorated with glass inlaid into stucco patterns. The house in Yazd, in which the Water Museum has been created, dates from 1891. Khaneh Lariha in Yazd, with a double divan over a pool in the centre of a courtyard, is also Qajar (*right*).

The houses of two nineteenth-century merchants in Kashan feature courtyards with pools and elaborate stucco decoration. Judging from the paintings on the tiles decorating many of the rooms in the Tabatabai and Borujerdi houses, the owners liked to go hunting.

During the twentieth century shrines to two medieval poets, Hafiz and Saadi, were made in their home town of Shiraz. Both shrines are popular with the locals, not only on account of their spacious gardens, but also the mystical qualities attributed to the tomb-stones.

What impression do we get of Persian gardens? Of course, their main purpose was growing fruit and other necessities, but Pleasure with a capital P was indicated by the paintings on the walls: a lot of 'flasks of wine and thou' were in evidence. The gardens were also for Display, to impress foreigners, and also locals, of the power of the ruler, who could command such space and luxury.

The gardens brought economic benefit to the rulers, attracting trade, and the taxes which could be levied on merchants bringing their goods to prosperous centres. But the gardens which have survived were not the exclusive property of the rulers: local worthies enjoyed the same delights as the rulers in the more restricted space of their own gardens and courtyards.

*Alix Wilkinson*



## Paxton House, Berwickshire

19 June 2010; a report

The refined Palladian villa of Paxton House (1758), by John Adam, is worthy of attention in its own right as are its contents and excellent 19th-century picture gallery, now an outstation of

The National Gallery of Scotland. Gifted to the nation by John Home Robertson, the 88-acre property has been managed by Paxton Trust since 1988. Exploration of the grounds was led by Carol

## agenda

Jefferson-Davies and Elizabeth Snow, authors of *Creating Paxton: A Natural Garden Idyll*, 2008. Their recent researches have revealed much to tantalise the visitor including the discovery that the mansion sits on the platform of Charles I's fortified outwork (known as a hornwork), protecting the monarch's bridgehead on the Scottish side of the River Tweed as he progressed north, in 1639, to confront the Covenanters.

The landscape follows a 1756 improvement plan by Robert Robinson. The layout was unconstrained by pre-existing house or ornamental landscape thus Robinson was able to give free expression to his naturalistic design. Tree planting along the steep banks of the Linn and Nabdean Burns and Paxton Glen, around the Parks on the north, north-east and west sides of the House and the main avenue approach from the twin Palladian-style north entrance lodges generally conform to his scheme. However, his intended monumental obelisk, rotunda, menagerie and several other key features were not executed and his proposed walled garden was relocated more conveniently alongside the approach drive. The landscape subsequently developed over time and under different hands, but its mid-18th-century Robinsonian pastoral character prevails.

From the House, the walled kitchen garden, on which work commenced in 1761, can still be accessed through the parkland and from a pleasure walk in Paxton Glen or from the main drive. Run latterly as a market garden, its latter-day MacKenzie & Moncur glasshouses had fallen into decay by the 1970s. These have been demolished and the ground laid down to grass. It is now used for limited polytunnel propagation of flowers and plants for House and grounds, and occasionally grazed by Highland cattle. *Creating Paxton* was intended to be a first step towards uncovering the history of the walled garden with a view to considering its potential for restoration. There is currently no public access to this space. Undoubtedly, a new sympathetic use would greatly benefit public understanding and enjoyment of the Paxton grounds and Carol Jefferson-Davies ([jeffersondavies@googlegmail.com](mailto:jeffersondavies@googlegmail.com)) would be interested to hear from anyone who might like to contribute ideas or experience.

In the late 18th century, the propagation of some exotic shrubs from the West Indies was undertaken



Fiona Jamieson

### *Approaching Paxton House's South-East Front*

here. There are also connections with Daniel Rutherford, Regius Keeper of the Royal Botanic Gardens, Edinburgh, which deserve further investigation.

The broad sweep of the River Tweed, though seemingly shut off from the core landscape, is a key part of any visit to Paxton House. The riverside walk features a 19th-century fishing shiel, timber salmon watchtower, pantiled boathouse and an adjacent cold store built into the hillside. Netted salmon and other fish were formerly laid up here before shipment downstream to Berwick and onwards to the London markets. Highly valued and much famed, the fishing rights go back to the family's acquisition of the Paxton lands from Coldingham Priory, in 1413. A small salmon netting museum is housed in the boathouse and the full length of the Tweed is now a Site of Special Scientific Interest.

While Paxton's landscape charms are subtle and discreet, stray beyond the House and hidden delights await. Not all are mentioned here, some elements are lost or decayed, such as the Chinese Bridge. Others are in the process of restoration. Thanks to the commendable efforts of the Paxton Trust, the designed landscape is being imbued with new life. Recent research has enhanced knowledge. Thus, it now seems appropriate to review past landscape management plans and prescriptions and press for further study of the Home of Wedderburn archives.

The Home family's, 18th-century Grenadian plantation house landscapes also warrant separate evaluation, warts and all. These properties display a number of interesting water features and are depicted in a series of fine paintings at Paxton

House. As with several Ayrshire estates, Paxton's 18th-century landscape was, for a time, indebted

to the labour and profits from that invidious business.

*Fiona M. Jamieson*

## Digitising Gilpin's 1772 Painshill sketchbook

At this year's Painshill Conference Mavis Batey reported, "I took over from Kay Sanecki as the Society's Hon. Secretary in 1971 and my contribution to the Painshill research came from my happy hunting ground, the Bodleian Library, where amongst the manuscript Gilpin tours was an unpublished early one to Painshill in 1765. Although in itself this was not very useful for restoration purposes, it led to an important introduction to the Benson family, Gilpin descendants, who were the proud possessors of Gilpin's second 1772 Painshill sketchbook, the illustrations from which our editor, Christopher Thacker, was allowed to copy. Offprints of Alison Hodges's article [*Garden History* 2:1] with their picturesque illustrations formed the basis for our campaign to arouse public awareness and hopefully to acquire funds for the acquisition of Painshill.

"In 2001 Pamela Benson presented Gilpin's sketchbook to The Society, who deposited it with the Surrey History Centre. The Painshill Park Trust then published it in 1994, edited [and with commentary] by Michael Symes, and for today's occasion we have had it digitised for exhibition purposes."

She went on to emphasise the role of the Gilpin sketches in the GHS campaign to save Painshill but, more importantly, highlighted the significance of the GHS campaign in the evolution of heritage culture. It was through the Painshill campaign that the GHS secured protection for historic landscapes (parks and gardens) through new legislation, and also established that the conservation of historic landscapes was eligible for public funding. Painshill was the first beneficiary of these initiatives.



The Garden History Society

*Gilpin's illustration of Painshill's Grotto (from the south)*

We are very grateful for the assistance of the University of Southampton Library Digitisation Unit who have digitised the sketchbook for us. Unfortunately we were not in the end able to present the pictures on the day, but we are working toward making them more readily available. I was able to present some pages from the manuscript at this year's AGM, and congratulated Michael Symes on his earlier presentation of the sketches in his 1994 book, *William Gilpin at Painshill*, copies of which are still available at Painshill Park.

Mavis Batey's paper will be published along with the rest of the Painshill conference proceedings in the 2010 edition of the *New Arcadian Journal*. For further information, contact Patrick Eyres: [patrickjeyres@gmail.com](mailto:patrickjeyres@gmail.com)

*Jonathan Lovie*

## Impressionist Gardens, National Galleries for Scotland

Impressionist Gardens at the National Galleries for Scotland is well worth a visit, though possibly not for the reasons described in the catalogue. In bringing together the two subjects of Impressionism and gardens the exhibition was designed to appeal to enthusiasts of both. The lack of a coherent and challenging thesis connecting all the paintings,

however, does not detract from their appeal as most are completely new to our eyes. Historians, particularly, will be reminded how gardening fashions change with the climbing double nasturtiums in Fantin-Latour's 1880 study.

There is also a strong theme showing the domestic life of women and children running

## agenda

through, beginning with an African woman arranging peonies in a vase to another picking roses which are stood up in a most useful deep basket sat on the ground. Bonnard paints his younger sister gathering apples in the orchard of his family home, washing drying on fencing behind. Manet's *The Croquet Party*, 1873, captures the very spontaneity which the impressionists wanted to achieve by painting in the open air. Here a stout woman wealds her mallet sideways, her voluminous dress preventing her from taking a more efficient stance to get the ball through the hoop. Behind her a watering can tells us the scene is in a private garden.

paint them inside with all the comforts of home. A huge photograph of an older stout Monet, standing in front of one of his lily ponds cigarette in hand, suggests this.

So the most intriguing conundrum of the exhibition is that the two best paintings, in terms of composition, execution and sheer likeability for me were those which were natural outdoor subjects painted in the studio from memory. The first Bonnard's *Resting in the Garden* from 1914 of a terrace overlooking the St Tropez hills bringing in the wider landscape shines out against Monet's four water lily paintings in the same room which look static and stale in comparison.



Terra Foundation for American Art, Daniel J. Terra Collection, Chicago

Charles Courtney Curran, *Lotus Lilies*, 1888. Oil on canvas: 45.7 x 81.3 cm

Painting outside with oils requires organisation and equipment. A wonderful photograph of Pissarro in his orchard at Eragny with his mobile easel, a 6-foot contraption on wheels, demonstrates how it was not that easy to traipse about the countryside in search of a satisfying location. So it is not surprising that the artists chose to paint in their gardens. Monet who moved to Giverny in 1883 to create a larger garden in which he collected all the latest varieties of flowers including water lilies which would give him material to create his masterpieces. Not only could he satisfy his desire to garden but he could control the composition of the paintings, something nature does not allow and he could

The second, by American Charles Curran, *Lotus Lilies*, 1888, was clearly a visitor favourite. Curran paints his newly-wed with her cousin sitting in a small boat in the middle of a lake choking full with large pale lemon native lilies, which they are gathering. They are shaded from the sun by a large lime coloured parasol. The naked nature portrayed is breathtaking.

But in creating gardens and thus controlling the material they painted did the Impressionists, like Monet, risk losing that very spontaneity they wanted to capture in the first place? This thesis might surprise the curators of the exhibition and they may have missed a trick.

*Kristina Taylor*

## other events for 2010/2011

exhibitions, lectures, seminars and study days by *other* organisations

**Christopher Lloyd: a life at Great Dixter**  
at the Garden Museum, London  
exhibition open until Sunday 12 September

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See previous issue for more detail. Entry included in Museum Admission: £6 or £5 concessions.

**Impressionist gardens**  
National Gallery Complex,  
The Mound, Edinburgh  
exhibition open until 17 October

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Review opposite, and lecture date below.

Admission: £10 or £7 concessions. Tel: 0131 6246 6200; recorded information: 0131 332 2266 or: [www.nationalgalleries.org](http://www.nationalgalleries.org)

**Subverting the Palladian:  
William Kent and the Eclectic Urge**  
by Professor Tim Mowl  
Inaugural Claremont Garden History Lecture  
and Garden Tour  
1pm for 4.30pm, Sunday 5 September

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This Open Day at Claremont Fan School includes an opportunity to gather in the Claremont mansion's gallery to hear Prof. Mowl putting Kent into his cultural and architectural context and explaining the emergence of the informal Arcadian garden.

Claremont has experienced Vanbrugh, Bridgeman, Kent and Brown in its long design history. This will be an opportunity to explore the affects Kent had on the older designed landscape, adjoining the more familiar NT owned Pleasure Grounds.

Grounds & mansion open to the public, from 1pm. Admission: £10, includes access to the grounds, mansion and lecture. Contact: Kim Stapff, Claremont Fan Court School: 01372 473 625 or: [moreinfo@greenhistory.co.uk](mailto:moreinfo@greenhistory.co.uk)

**Let the Flowers Speak**  
by David Mitchell, Curator of RBGE  
12.45, Tuesday 7 September

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Free lecture at Hawthornden Lecture Theatre' National Gallery complex, as part of the current exhibition there, revealing the identity of the flowers in the Impressionist's Paintings.

**The Great Seed Giveaway**  
at Hestercombe, Somerset  
11am and 2pm, Tuesday 7 September

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Join Claire Reid, Formal Gardens' Supervisor, in collecting seeds from the Jekyll designed herbaceous borders. Bring envelopes and a pencil and join either session. Seeds only, no cuttings or removal of plants!

Meet at the ticket office, Garden admission fee applies.

**Epic of the Persian Kings:  
The Art of Ferdowsi's Shahnameh**  
at the Fitzwilliam Museum, Cambridge  
11 September to 9 January, 2011

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The 1000 year-old Persian 'Book of Kings', or Shahnameh was completed by the poet Ferdowsi in 1010 AD, a vast narrative poem telling the Persian version of the history of the world and an icon of Persian culture, inspiring some of the world's most exquisite manuscripts. The Fitzwilliam brings together nearly 100 paintings from these lavishly illustrated manuscripts spanning 800 years. From brutal murders to bloody battle scenes; from love affairs to moral dilemmas; from triumphant conquests to, finally, the destruction of the Persian Empire. Embellished with gold, lapis lazuli and other precious pigments, these manuscripts juxtapose fantastical portrayals of terrifying divs (demons) and monstrous creatures with astonishingly expressive depictions of human emotion, from scenes of tender affection to fiercely violent struggles, all set against backdrops of beautifully detailed landscapes, and peopled by crowds of onlookers, who spill over the pages and peep at the scenes contained within.

**Urban and Suburban Designed  
Landscapes: Diploma of Higher Education**  
taught by Dr Barbara Simms at ACE Centre,  
Homerton College, Cambridge  
10 weeks at 7.15pm, Mondays from 20  
September

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The course includes two field trips, and forms part of the Dip. of H.E. in Historic Environment.

## other events for 2010

Fee: £300. Course code: 1011DCR546, to enrol or find out more tel: 01223 746 262, visit: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or email: [historicenvironment@cam.ac.uk](mailto:historicenvironment@cam.ac.uk)

### **Houses and Gardens of Normandy** Helen McCabe at Hestercombe, Somerset 11am, Tuesday 21 September

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Helen McCabe will take you on a journey through Normandy and around its houses and gardens from coast to countryside. Her talk will include mention of Le Bois de Moutiers, designed by Edwin Lutyens and planted to a design by Gertrude Jekyll.

Includes two-course lunch with wine.  
Tickets: £22.50. Contact: 01823 413 923  
or email: [info@hestercombe.com](mailto:info@hestercombe.com)

### **Walled Kitchen Gardens Network Forum** Dryburgh Abbey Hotel, St Boswells, Melrose, Scottish Borders 10am, Saturday 25 to 5pm, Sunday 26 September

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A two-day Forum, based at the Dryburgh Abbey Hotel, nr St Boswells, there will be talks on Scottish walled kitchen gardens, both past and present. Speakers include Kenneth Cox (writer and author of *Scotland for Gardeners*), Anna Baker-Cresswell, Melissa Simpson (Gardens and Designed Landscapes Advisor, NTS), Kate Rycroft (Amisfield walled garden).

The following day we will visit a range of gardens in the area, both public and private, for behind-the-scenes tours with the head gardeners of Mertoun, Floors Castle, Harmony and Priorwood, Philiphaugh and Bemersyde.

Contact Fiona Grant: [fiona.grant@walledgardens.net](mailto:fiona.grant@walledgardens.net)

### **The Arts and Crafts Movement in Hertfordshire Gardens** taught by Dr Kate Harwood at Hertford Museum 10 meetings at 7pm, Wednesdays from 29 September

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This course is non-accredited.

Fee: £95. Course code: 1011NRX011, to enrol or find out more tel: 01223 746 262, visit: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or email: [historicenvironment@cam.ac.uk](mailto:historicenvironment@cam.ac.uk)

### **Talks at the Garden Museum, London**

*Plants of South Africa's Highveld*

Braam van Wyk

6.30 for 7pm, Tuesday 28 September

*Trees: A Lifetime's Journey Through Forests, Woods and Gardens*

Hugh Johnson

6.30 for 7pm, Tuesday 12 October

*Garden of the Year 2009: Howick Hall*

Lord Howick

6.30 for 7pm, Wednesday 20 October

*Going Dutch*

Piet Oudolf & Jacqueline van der Kloet

6.30 for 7pm, Wednesday 27 October

*Going Dutch*

Jacqueline van der Kloet Jacqueline talks to Tania Compton

12noon for 12.30pm, Thursday 28 October

Tickets: £25 or £20 Museum Friends. Lunch included.

*Going Dutch*

Piet Oudolf & Tom Stuart Smith

6.30 for 7pm, Thursday 28 October

*Celebrating Rosemary Verey*

Sir Roy Strong & Barbara Paul Robinson

6.30 for 7pm, Wednesday 3 November

*A Life as a Landscape Designer*

Arabella Lennox-Boyd

6.30 for 7pm, Wednesday 17 November

All events: £20, or £15 Museum Friends, unless otherwise specified. Book online: [www.gardenmuseum.eventbrite.com](http://www.gardenmuseum.eventbrite.com) and choose your event from the list, or tel: 020 7401 8865 or Events Bookings, Garden Museum, Lambeth Palace Road, London SE1 7LB

### ***We do like to be beside the Seaside*** The AGT's AGM and Conference Friday 1 to Sunday 3 October

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Hosted by the Isle of Wight Gardens Trust, includes visits to **Osborne, Ventnor Botanic Gardens, Woodvale House** a Victorian coastal property by Samuel Teulon, and **Northcourt** (a 17th century house owned by the Chairman of the Isle of Wight Gardens Trust), with optional visits to: **Mottistone**

Manor, a modern NT garden surrounding a 16th century house; Nunwell House near Brading, Haddon Lake House (*below*), a walled garden



Phillipa Lambert

### London Parks & Gardens Trust Lectures at the Garden Museum

*Bodies in the garden: London's Mausolea and their fate*

Roger Bowdler

7pm, Monday 4 October

*The regeneration of Abbey Green, Barking*

Patrick Lynch

7pm, Monday 8 November

*The restoration of the Walled Garden at Fulham Palace*

Susan Campbell

7pm, Monday 13 December

*London's Royal Parks: reconnecting the Metropolitan landscape*

Terry Farrell

Monday 10 January, 2011

*Strawberry Hill: The Garden Recreated*

Chris Sumner

7pm, Monday 14 February, 2011

*Remodelling Kensington Palace Gardens*

Todd Longstaffe-Gowan

7pm, Monday 14 March, 2011

*London's Cemeteries in the 20th and 21st centuries*

Brian Parsons

Monday 11 April, 2011

LPGT members and Museum Friends £6, (season: £36), others £7 (season: £42) from: London Parks and Gardens Trust, c/o The Store Yard, St James's Park, London SW1A 2JB or: 0207 839 3969 or at the door. Cost includes a glass of wine, doors open at 6.30pm

restoration, near Ventnor; and Carisbrooke Castle, to see the Princess Beatrice garden designed by Chris Beardshaw for EH in 2009.

For those staying extra nights there will also be Appuldurcombe, a Worsley landscaped park; Shanklin Chine; Nunwell House; and a chance to see Farringford, Tennyson's island home.

Details from: John Harrison, Northcourt, Shorwell, Isle of Wight PO30 3JG, or: 01983 740 415, or: john@northcourt.info

### Going Dutch

Exhibition at the Garden Museum, London

Tuesday 5 October to February 2011

In the 1990s a new style captured the imaginations of our country's garden designers; 'The Dutch Wave' was based on ecology, on habitat planting and perennials, and it revolutionised garden design in Britain. The exhibition concentrates on the careers of two dutch designers, Henk Gerritsen and Piet Outdolf and investigates their influence on contemporary designers both in Britain and worldwide.

Entry included in Admission: £6, or £5 concessions

### From Concept to Canopy:

*Trees in time, space and place*

Society of Garden Designers Autumn Conference at Imperial College, London

Saturday 9 October

Consider a future world in which space, structure, function and place are defined primarily by plants; the most durable and largest of which are trees. These plants often establish the context, scale and biosystems of a site. They are highly significant in cultural, economic and emotional terms and demand the designer's utmost respect. Trees also leave plenty of room for creative interpretation.

Chairing is Mike Calnan of the National Trust. Speakers are: Tony Kirkham on the design and engineering principles of the Rhizotron and Treetop Walkway (Kew), and how these might be applied to other sites, scales and purposes; Elizabeth Banks on her family's garden at Hergest Croft, and planting newly introduced species; from the USA, Rick Darke on his belief that designed landscapes are most emotionally satisfying when they draw directly on regional ecology and cultural history; Julie Toll on her projects in the



Rick Drake

**The History of Gardens and Landscapes at the Institute of Historical Research**

*Humps, bumps and paths; archaeology in the study of historic gardens*

Brian Dix

5.30pm, Friday 8 October

*Painted gardens: what do these representations tell us about real gardens?*

Christina Lalumia, Geoffrey Museum

5.30pm, Friday 29 October

*Photographing 'my hobby': sources for an everyday history of garden space*

Dr Rebecca Preston, Royal Holloway College

5.30pm, Friday 12 November

*Maps and landscapes*

Dr Rachel Hewitt, Queen Mary College, University of London

5.30pm, Friday 19 November

*Sources for researching the work of medicinal apothecaries in Venice*

Valentina Pugliano, Oxford University and the Institute of Historical Research

5.30pm, Friday 3 December

All interested in researching the history of gardens and landscapes are welcome at these seminars, held in the Wolfson Room, Institute of Historical Research in Malet Street, London. This term we shall be discussing some sources for Research.

Further information from the Convenor, Dr Janet Waymark, Senior Research Fellow, Institute of Historical Research: [janetwaymark@yahoo.co.uk](mailto:janetwaymark@yahoo.co.uk)

UK and the Caribbean, and her passion for cutting edge planting design.

Cost: from: £105. Contact: SGD, Katepwa House, Ashfield Park Avenue, Ross-on-Wye, Herefordshire HR9 5AX, or tel: 01989 566 695, or email: [info@sgd.org.uk](mailto:info@sgd.org.uk)

**The Conservation of Plants and Historic Gardens Rhododendron Species Conservation Group & Royal Botanic Garden Edinburgh Conference 10am to 4.15pm, Saturday 9 October**

At the Royal Botanic Garden Edinburgh, our speakers are Martin Gardiner on *Working With Out-based Conifer Collections*; Annelie Dau & Caroline Schmidt on *The German Rhododendron Gene Bank Conservation Project*; Julie Candy & Catherine Middleton on *Historic Scotland: The Assessment of Historic Gardens in the Scottish Borders*; David Chamberlain & William Campbell on *Rhododendron Data Collection Exercises at Gargunock & Eckford Gardens*.

Cost: £28, contact John M. Hammond: 0161 7641 116 or [hammondsrhodies@supanet.com](mailto:hammondsrhodies@supanet.com)

**Maps, Letters and Little Ditties: Exploring the History of Waddesdon's Gardens and Landscape with Sophie Piebenga 10.30 to 4pm, Thursday 14 October**

Archival documents like maps, letters, ledgers and newspaper reports are invaluable in tracing the history of the gardens and wider landscape at Waddesdon, from its creation in the late 19th century to the present. This day traces the historic development of the estate, through examining some of the historic material at first hand.

Cost: £60.50, £55 NT members (includes coffee on arrival, two course set lunch with wine, cup of tea and cake). Contact : 01296 653 226

**Special Gardens Rebecca Pow at Hestercombe, Somerset 11am, Tuesday 19 October**

Be transported around Britain's most unusual, beautiful and intriguing gardens. Meet the people behind the gardens and find out what drew television presenter and producer, Rebecca Pow, to choose to film them for Channel 4, Discovery and HTV. At the same time find out what goes on behind the scenes during the making of a tv programme!

Includes two-course lunch with wine.  
Tickets: £22.50. Contact: 01823 413 923 or  
email: [info@hestercombe.com](mailto:info@hestercombe.com)

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**AGT Study Day at Westonbirt School**  
Thursday 21 October

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The Gloucestershire Gardens and Landscape Trust in association with the AGT explores the nineteenth-century pleasure grounds created by Robert Stayner Holford and embellished by Lewis Vulliamy. The restoration and replanting of the gardens is part of a HLF phase 2 bid currently being prepared by the Westonbirt Partnership which comprises The Forestry Commission (which owns the arboretum), Westonbirt School (which owns the large parts of the parkland) and the Holfords of Westonbirt Trust (which owns the pleasure gardens). The Study Day provides an opportunity to discuss new research into the gardens against the background of the HLF application and explore what (hopefully) makes a successful HLF bid.

Cost: around £40, to include lunch and refreshments, study pack and guided tour of the pleasure grounds. For further information contact Jane Bradney: 01989 750 862 or email: [hvhac@aol.com](mailto:hvhac@aol.com) or to book a place contact Ann: [gardenstrusts@agt.org.uk](mailto:gardenstrusts@agt.org.uk).

***Women in the Garden***

Devon Gardens Trust Autumn Conference at University of Exeter  
10am, Saturday 30 October

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Speakers include: Clare Greener on *Works in the Garden: working women in Devon gardens*; Carolyn Keep on *From Amateur to Garden Writer*; Ann Meredith on *Education for women gardeners*; Trish Gibson on *Brenda Colvin and Sylvia Crowe*; Head Gardeners on *What it is like to work in Devon Gardens today?*

Cost: £27.50 for County Garden Trust members, £30 for non-members, to include lunch, etc. Please make cheques payable to Devon Gardens Trust, send with SAE to: Mrs Susan Hill, Whiddon Park House, Chagford, Newton Abbott, Devon TQ13 8DG by 8 October. For further information contact Clare Greener: 01626 867 700 or email: [claregreener@talktalk.net](mailto:claregreener@talktalk.net)

***Bulbs not Bollards***

Symposium at the Garden Museum  
10.30 to 5pm, Monday 1 November

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Looking at the use of bulbs in large planting schemes: including public spaces and sustainable planting. Speakers include: Noel Kingsbury, Jane Knight (landscape architect at the Eden project) and Matthew Wilson. Sponsored by the International Flower Bulb Centre

Tickets: £70 or £50 Museum Friends & Landscape Institute Members. Book online: [www.gardenmuseum.eventbrite.com](http://www.gardenmuseum.eventbrite.com) and choose your event from the list, or tel: 020 7401 8865 or Events Bookings, Garden Museum, Lambeth Palace Road, London SE1 7LB

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**Historic Buildings Parks & Gardens Event**  
The Queen Elizabeth II Conference Centre  
9am to 5pm, Tuesday 16 November

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We are, once again, invited to attend this event, mention your GHS membership on booking. Speakers this year are; Edward Harley, President of The HHA, and of the Brampton Bryan Estate in Herefordshire; Baroness Andrews, OBE, Chair of English Heritage; The Marquess of Cholmondeley, of Houghton Hall in Norfolk.

Contact: 01462 896 688 or  
email: [events@hall-mccartney.co.uk](mailto:events@hall-mccartney.co.uk)

***Designing with water:***

***new work in garden history***

Day Conference at Faculty of Law, Cambridge  
10am, Saturday 21 May 2011

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Chaired by Prof. Tom Williamson, speakers are: Dr Elisabeth Whittle on *Innovation in the use of water in 16th and early 17th century gardens in Britain*; Prof. Timothy Mowl on *Fishing, philandering and philosophical contemplation: discoveries in the English landscape*; Dr Caroline Dalton on *'The disposition of the Water and Canal will be exceeding fine': water in the early eighteenth-century designed landscape*; Dr Diane Barr on *Ornamental water in Staffordshire's designed landscapes 1500–1800*; Anne Rowe on *Hertfordshire's lost water gardens c.1500–1750*.

Cost: £39, payable to 'University of Cambridge'. Venue: Room LG17, 10 West Road, Cambridge CB3 9DZ. Contact Dr Susan Oosthuizen: 0758 3151 685 or email: [smo23@cam.ac.uk](mailto:smo23@cam.ac.uk)

## forum

for news, appeals, requests for information etc.

### **Tunduru Botanical Gardens, Mozambique**

*Patrick Nichol writes:*

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I have unfortunately not yet been back to this specific site but things have moved on and, just over a year ago, two final year architectural students from Newcastle University linked up with two architectural students from Maputo University to carry out some research on what the people of Maputo think of, and want from, their Botanical Garden.

We have quite a lot of information and a way forward, now I just need to start applying for some funding to get the restoration off the ground, but this will be easier now as we have some public consultation as well as several organizations in Maputo, the UK and internationally who are behind the scheme.

Unfortunately I have still not found any additional information about Thomas Honney, or his original designs, although the map in my report does show the existing formal layout of the gardens; we don't know if this was the original one, although I believe it would be. I will be in Maputo in September and will try getting more on the history of the gardens from the parks department.

If any one wants copies of the information to date please email me: [patricknichol@hotmail.com](mailto:patricknichol@hotmail.com) and I will forward you a CD.

### **Accessible gardens**

*Bella Darcy writes:*

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A directory especially for disabled visitors of gardens open to the public is being compiled to become a sister website to [gardensandpeople.co.uk](http://gardensandpeople.co.uk). It will be written by people with differing kinds of ability: people on mobility scooters, people in wheelchairs, people with walking, sight or hearing limitations and their carers and friends.

We want to hear from any of you about the gardens you have visited; the good, the bad, and the inaccessible (whatever the information says!) We hope the gardens will take notice of any points raised and put them right. The website will be free to access and to download from Spring 2011.

Please send reports, good or bad, to:  
[belladarcy@accessiblegardens.org.uk](mailto:belladarcy@accessiblegardens.org.uk) or  
[belladarcy@gardensandpeople.co.uk](mailto:belladarcy@gardensandpeople.co.uk)



Miles Cato

### **Country House and Greenhouses**

*Miles Cato writes:*

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I have an early/mid 19th century British oil painting in my possession (*above*) that shows a country house with a group of very fine hothouses and other garden buildings in close proximity. The house is currently unidentified but this unusual layout would suggest that it was the home of somebody with a keen interest in horticulture, gardens etc. It would be very interesting to discover which house it is and to know more about the story behind the garden buildings.

Please contact Miles at: 07766 460 127  
or: [miles.cato@virgin.net](mailto:miles.cato@virgin.net)

### **Pyramids**

*Andrew Plumridge writes:*

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The latest edition of *Foll-e*, is available online at [www.follies.org.uk](http://www.follies.org.uk) and takes a look at pyramidal follies and monuments. In support of this, a gazetteer of pyramids in the UK and America is currently being prepared, and should be available to download from the Folly Fellowship website at the end of August.

### **A new MA in Garden History?**

*Janet Waymark writes:*

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Many GHS members will have been saddened to see that Birkbeck College can no longer afford its teaching of Garden History. As a former student

and lecturer at Birkbeck I know how important this subject had become to many people, and the MA in this subject was the only one in London.

However it is likely that a new MA in Garden History may emerge at the Institute of Historical Research, University of London.

I shall be happy to answer any queries if you contact me (though I shall be away for all of September): [janetwaymark@yahoo.co.uk](mailto:janetwaymark@yahoo.co.uk)

### **Design a new garden for Astley Castle**

The Landmark Trust has devised a contest to create a new knot garden at Astley Castle, currently under restoration, where one was originally planted in the mid-17th century.

The competition is open to all amateur garden designers with categories for children, students and adults. The main prize is the opportunity to work with the charity to see the realisation of the winning design; once established the garden will be cared for by local volunteers. Judging the designs will be Caroline Holmes, garden historian and writer, Lady Daventry of Arbury Hall the estate on which Astley Castle sits, and Martin Drury, Chairman of the Landmark Trust. The closing date for entries is 24 September 2010.

Details: [www.landmarktrust.org.uk](http://www.landmarktrust.org.uk)

### **Courses at Cambridge**

The University of Cambridge Institute of Continuing Education offers enjoyable part-time courses covering a broad range of topics in garden history for anyone with a personal interest in the history of gardens, and for volunteers and independent researchers. All are interactive, practical and friendly; each is taught by an expert in the field. They range from stand-alone day schools and residential weekends to termly and longer programmes. Some are non-accredited, others lead to awards of the University of Cambridge. Non-accredited courses offered this autumn include *The Arts and Crafts Garden in Hertfordshire*, and accredited provision ranges from *Designed Landscapes from the Romans to the Restoration* to *Urban and Suburban Designed Landscapes* (see **other events**).

For more experienced garden historians, the Advanced Diploma in Historic Environment enables students based anywhere in the UK, over

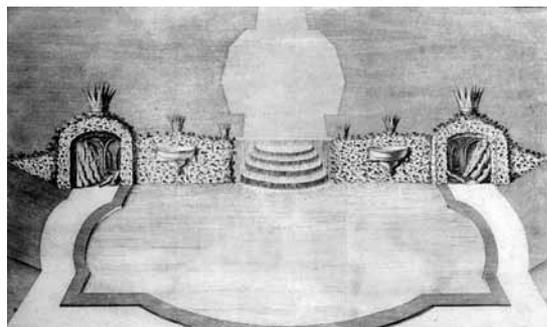
a period of nine months, to research a topic in garden history of their own choice, supported by a personal supervisor and five individual supervisions in Cambridge.

To find out more visit: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or email: [gardenhist@ice.cam.ac.uk](mailto:gardenhist@ice.cam.ac.uk)

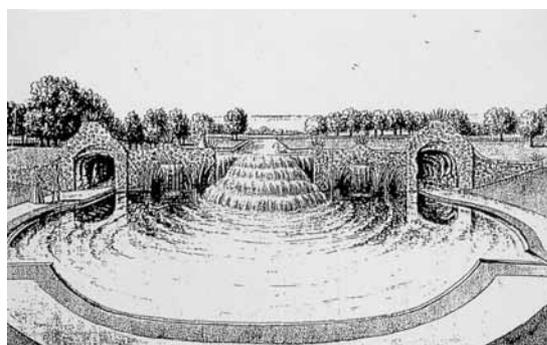
### **Bushy Park Water Gardens**

**Kathy White writes:**

Mavis Batey was a trustee of the Bushy Park Water Gardens Trust which was set up by the Friends of Bushy and Home Parks to seek HLF funds for restoration of the eighteenth century Water Gardens. We were awarded a grant which allowed us to compile a Restoration Master Plan as a first step although a few years later, it was the grant to The Royal Parks for restoration of Bushy Park as a whole, which allowed the partial restoration of the Water Gardens. These were opened in 2009.



from a private collection



copyright The Royal Collection

The Friends have been supportive throughout and wish to donate funds to replace a finial (perhaps two) on the retaining wall of the cascade. This can be seen in contemporary illustrations from Stephen Switzer (*top*), Bernard Lens (*above*), Jacob Bogdani and the unattributed painting in The Royal Collection, *Figures in a Garden*. The query arises as there are some interpretations

## forum

of the illustration which consider the finials contained actual plants whereas the initial assumption was made that they were of metal, possibly copper.

It would be extremely helpful if any member of GHS has specialist knowledge of early eighteenth century finials in garden design. Please contact: 0208 977 5198 or: [kathywhitebt@btinternet.com](mailto:kathywhitebt@btinternet.com)

### **Garden History mentioned on Television**

*Chloe Bennett writes:*

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The new series of TV's *Who do you think you are?* investigated Joseph Forsyth Johnston (great grandfather of Bruce Forsyth), head gardener at Alexandra Palace in the mid to late-nineteenth century, went on to work in America in Brooklyn and Atlanta. Does anyone have more information on his early career in this country and his subsequent career in the USA?

Please contact: [chloe.bennett1@btinternet.com](mailto:chloe.bennett1@btinternet.com)

### **The English Gardening School relocates**

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In July The English Gardening School moved to a modern building at Chelsea Wharf, 15 Lots Road, where their much respected one-year courses will continue. The additional space and up to date facilities allows the School to introduce new topical gardening subjects, and also to diversify with a short Hard Landscape course aimed at the 'Design and Build' market. There are excellent transport facilities, and a charming garden on the river, adjacent to the new property.

As previously, practical work is spread across several gardens; The Royal Hospital, Chelsea, Rosemary's own garden in Hampshire, Hedingham Castle, Essex, and others. Rosemary Alexander remains at the helm with a unique team of high profile lecturers. The English Gardening School stays at the forefront of gardening.

See [www.englishgardeningschool.co.uk/](http://www.englishgardeningschool.co.uk/)

### **'Monster work'**

*Brian Dix writes:*

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Summer visitors to Witley Court in north Worcestershire will have noticed the full-size reconstruction of the large central panel and side beds within the former East Garden. The design has been reinstated following the lines of the



Brian Dix

*Taking shape; replanting commences in the central parterre de broderie of the East Garden at Witley Court*

original mid-19th century pattern as revealed by archaeological excavation and the choice of bedding plants and other materials is similarly informed by historical precedent.

The gardens at Witley Court were among the most spectacular creations by William Andrews Nesfield, who called them his 'monster work', and the restoration of the floral displays affords a glimpse of the grandeur for which the house was once renowned. Its owner, the Earl of Dudley, turned the existing mansion into an opulent, palatial residence to create one of the most fashionable houses in Victorian England. Abandoned after a major fire in 1937, the property is now in the care of English Heritage who has undertaken the recent work as well as other repairs.

The complementary planting of adjacent trees and shrubs will be renewed in the near future and the ultimate aim is to restore the broken fountain to working order, as has been done for the giant Perseus and Andromeda Fountain in the South Garden. But already the visitor can appreciate the splendour of this part of the gardens and repeat visits will be worthwhile to observe the changing seasonal displays. It is hoped to include an article on the restoration project in a forthcoming issue of the Society's journal. In the meantime, go and see for yourself.

Whitley is open every day, 10am to 5 pm, until 31 October, then from 10am to 4pm throughout the winter, closing on Mondays and Tuesdays.

### **What a difference a year makes...**

*The NEWS editor writes:*

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Members whilst delighted to see Christ's College, Cambridge, gardens were dismayed to see the stagnant and uncared for state of the College Fellows'

## principal officers

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Mr Edward Fawcett, Mr Peter Hayden,  
Dr Niall Manning, Mr John Sales,  
The Dowager Marchioness of Salisbury,  
Mr Tim Smit, Dr Christopher Thacker

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**Members of Council:**

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Ruth Brownlow  
Dr Katie Campbell  
Susan Campbell  
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Colin Ellis (*Chair, Finance and General Purposes*)  
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Christine Lalumia  
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**Principal Conservation Officer, England:**

Jonathan Lovie

**Conservation Officers, England:**

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**Conservation Officer, Scotland:**

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**Conservation Casework Manager:**

Linden Groves

**Editor *GARDEN HISTORY*:**

Dr Barbara Simms

**Editor *GHS NEWS*:** Charles Boot

**Honorary Librarian:** Charles Boot

**Website Manager:** Kristina Clode

**GHS representative on NT Council:**

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John Clark

*The Christ's College Fellows' Bathing Pool, 3 July 2009: probable fate 'to be turned into a garden pond'*



Sir Cam © Cambridge University

*The restored Bathing Pool, 9 July 2010  
as seen on the University's Flickr account*

Bathing Pool at last year's Summer Conference, but John Clark has spotted some good news and says "look at it now; what an interesting contrast."

Restored with the aid of £50,000 from Alumni, the Pool is back in the swim. Perhaps more make-over than an authentic restoration, but the main thing is that it is back in use. It's up to the conservation officers of EH and Cambridge to debate whether the listed Pool at Christ's, which was supposedly originally dug from the alluvial soil in a corner of the college garden in the mid-17th century, remains an historic structure. It does remain though a magical spot, a secret pool surrounded by urns and statuary.

Perhaps, as it was apparently swum in by Charles Darwin, it could be said to have evolved?

Sorry, about that....

Many of these enquiries also feature on the Society's website; just register to comment.

## Two volunteer posts available

The Society's Education and Publications Committee is urgently seeking a new Registrar of Research, and an Indexer, to bring our Cumulative Index of Publications up to date. If you would be interested in more details of either of these two voluntary posts could you please contact the Administrator: by email: [enquiries@gardenhistorysociety.org](mailto:enquiries@gardenhistorysociety.org) or by post: 70 Cowcross Street, London EC1M 6EJ

## GHS events diary

- Thursday 7 October Visit to Brogdale and Doddington Place Gardens, Kent  
Saturday 16 October Visit to Sugnal, Walled Garden & *Ferme Ornée*  
Tuesday 19 October Return to Chiswick  
22 to 24 October Conference: *A Panorama of Parks* at Rewley House with OUDCE  
Monday 1 November GHSS Winter Lecture *Avenues in the C17 and C18 landscape* Sarah Couch  
Saturday 13 November Study Day at Hampton Court Palace: *Ecology in the Designed Landscape*  
Monday 15 November London Lecture *Historic Gardens and Parks in the Czech Republic* Inka Truxová  
Thursday 9 December GHSS Winter Lecture *The Origin of Plants* Maggie Campbell-Culver

### 2011

- Wednesday 16 February GHS Keynote Lecture at the RHS, Vincent Square  
Wednesdays 23 February & 2, 16, 23 March GHS London Winter Lecture Series  
Saturday 9 April Study Day on The Water Gardens of Sir Geoffrey Jellicoe with HGT  
17 to 22 May Study Tour to Turin  
22 to 24 July AGM & Summer Conference at Keele University, Staffordshire  
16 to 18 September Study Tour to gardens in Cumbria  
October Study Tour to the gardens of Mexico

*Details and booking information for all our events can be found inside, on pages 4 to 7*

GHS NEWS correspondence and items to the GHS Head Office,  
or email the Editor: [news@gardenhistorysociety.org](mailto:news@gardenhistorysociety.org)

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

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