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Registered Charity number: 1053446

## GT news 10 Summer 2019

old numbering: **news 106** Summer 2019  
ISSN 2398-3248

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**Copy deadline for Autumn issue 11: 1 October  
for distribution mid November 2019**

Our cover shows Christopher Thacker, photo by  
Hazel Le Rougetel, GT Collection (see p.28–38)

## Leaving a gift to The Gardens Trust

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# Sir Frank Crisp

David Marsh

One of things I like most about writing our blog is that I get to learn a lot for myself. I often start out with a subject thinking I know enough to write an interesting and reasonably well-informed piece, but almost inevitably I discover that, in fact, I don't know anywhere near enough to do so without more research. A good case in point was when I discovered Sir Frank Crisp about two years ago now.

He was a jovial but rather eccentric London lawyer who also happened to be the brains and bank balance behind one of Edwardian England's grandest gardens. I'd heard about it in the lectures on my Birkbeck Diploma in Garden History but had dismissed it as a bit over the top even for those days. Sir Frank built a 120-roomed mansion at Henley and amassed around 90 acres of grounds in which he built an alpine garden, but an alpine garden like no other because it



took 7000 tons of rock and included a 40-foot version of the Matterhorn; not my kind of thing at all...

Until that is I came to write a blog piece a couple of years back on Sir Charles Isham of Lamport Hall. Sir Charles was another wonderful eccentric who also constructed an alpine garden outside his bedroom window and peopled it with the first garden gnomes which he imported from Germany. Whilst researching Sir Charles I discovered that he was a spiritualist and believed that there really were creatures like gnomes. Frank Crisp's name came up in the same context. Crisp too was a spiritualist and was one of those, along with Conan Doyle taken in by the Cottingley Fairy photos. Since I love red herrings I decided to investigate Crisp a little further to see if there was enough for a blog post about him too.

It was one of the best red herrings I've followed. My usual quick google search found a bit of



Rock Garden, Friar Park by Thomas Henry Hunn, 1910. See p.44 for more about [watercolourworld.com](http://watercolourworld.com)

image © The John Elsley Collection / [watercolourworld.com](http://watercolourworld.com)



The principal drawing of the gardens from Alan Tabor's c.1914 *Plan for the Guidance of Visitors*  
 You can see a copy of this fun packed plan at the River & Rowing Museum, Henley-on-Thames

background and then the serious stuff of research began. It led me first to the Lindley Library where I unearthed a copy of the 276 page guidebook to Friar Park written by Sir Frank himself complete with a potted history of gardens, a potted guide to Botany and best of all lots of jokes and cartoons. Next and even better, was the discovery in the British Library Map Room of a fold-up map-guide to the garden that he commissioned from a young artist named Alan Tabor. If you think that sounds boring then you haven't seen it. Of the many things I've seen in the BL it's one of the ones I most covet. Dating from about 1914, it is a large colourful cartoon map which makes the various areas of the garden come alive and reveals Crisp's sense of humour. Who couldn't like a man who devised a way that his visitors could appear to walk on water? Who wouldn't like a 'Fountain of Perpetual Mirth' in their garden?

The factual stuff about the garden came from articles in *Gardeners Chronicle* and William Robinson's *The Garden*, and from Crisp's account book which I unearthed in London Metropolitan Archives, but garden history is about so much more than garden design, plantings and prices.

Crisp may have been wealthy but he believed gardens and the enjoyment of gardens should be shared. He welcomed parties who visited by special trains and charabancs but he also opened the garden regularly to the general public at 6d a head, much to the fear of his neighbours who thought that this was the beginning of the end. Crisp even wrote to *The Times* to rebuke them, and compounded his crime by inviting the poor of the town's workhouse in for free. He gave all the proceeds to charity.

Now I've run out of space to tell you about his gnomes, his microscopes, his experimental photography, his love of medieval history or his republicanism, or even to say what happened after his death and how the garden achieved a new fame if not notoriety after 1977.

I then had to sit on all this information for many months because I discovered that it was the centenary of his death this year. I think Sir Frank is worthy of celebrating, although I can't persuade any of the usual places that I lecture to allow me to spread the word... so instead I wrote three pieces on the blog. I hope you'll share my enthusiasm when you've read them.



Tom Orde-Powlett

## Val Hepworth BEM in the gardens at Bolton Hall, Wensleydale

Congratulations to Val Hepworth, who has been awarded the British Empire Medal in the 2019 Queen's Birthday Honours. Val is a founding member of Yorkshire Gardens Trust and a former Chairman of the Association of Gardens Trusts. We are delighted that her many years of dedicated service to landscape conservation have been recognised in this way.

Val received the award for services to Yorkshire Gardens Trust and conservation in Yorkshire. She commented: "I am profoundly honoured to have received this award. As part of the founding Yorkshire Gardens Trust (Yorks GT) team I have sought to protect and promote the Yorkshire landmarks and views treasured by so many, and to nurture those skilled people — architects, craftsmen, gardeners, farmers and property owners — who care for them. Yorkshire and more widely the UK really does offer something for everybody but the County Gardens Trusts, and in our case Yorks GT, play a vital role.

"Yorks GT has achieved an enormous amount: a small charity comprising largely volunteers and yet covering one of the largest counties, it is the

statutory consulting body for historic landscape conservation and planning matters throughout Yorkshire; a not insignificant task. Our numerous successes over the past 23 years have been achieved only by the ongoing efforts of many people including dear friends now departed; I have been privileged to work with so many outstanding specialists."

Steffie Shields said "I can think of no-one more deserving of this honour than Val. She has been (and long may she continue to be) a superb, hard-working colleague and mentor dedicated to the cause of garden conservation over many, many years of service not only to Yorks GT but also sharing here expertise, friendship (and cakes!) with Northumberland GT and, as AGT Chairman, with the entire County Gardens Trust network."

Dr James Bartos, Chairman of the Gardens Trust, added "We warmly congratulate Val on this well-deserved accolade. The important conservation work of the County Gardens Trusts is dependent on the work of dedicated volunteers like her, who help to protect the historic gardens and landscapes that are such an important part of our heritage."

## Repton is on his way to Wembley!

We are delighted that the **Wembley Park project** in Brent, north-west London, has won the Gardens Trust's Sharing Landscapes competition to encourage greater inclusivity in enjoying historic parks and gardens. The prize is a bust of 18th-century landscape designer Humphry Repton and was offered to our favourite plan for getting as many people as possible to see it. It is donated by Haddonstone, who marked the bicentenary of Humphry Repton's death by commissioning sculptor Hannah Northam to create the bust — a significant and important piece of work as no previous portrait bust of Repton exists.

Humphry Repton laid out the landscape gardens for the Page Family home, Wellers, in the late-18th Century which then grew into the original Wembley Park in the late-19th century with the arrival of the Metropolitan Railway. The 1920's saw the conversion of the park into the site for the British Empire Exhibition and the original Wembley Stadium. Today development by Quintain at Wembley Park is ongoing around Wembley National Stadium and The SSE Arena, Wembley to create a new residential quarter on land that was previously surface car parking and exhibition sheds. As a living urban regeneration scheme, Wembley Park has a broad range of activities and open space on offer and attracted over 11.6 million visitors and local residents in 2018. At the heart of this district will be the new Park (right), designed to draw inspiration from Humphry Repton's original design. Once completed, this will be an exciting location for Repton's bust, creating a wonderful way to celebrate a true visionary who started the creation of the landscape setting for Wembley over 200 years ago.

Julian Tollast, Head of Masterplanning and Design for Quintain at Wembley Park said: "Wembley is known throughout the world as a place for great performances. The principles that Repton embodied in his visionary work have helped shape our own thinking in designing

and now delivering a truly memorable landscape in the public realm and residents gardens that are enjoyed not only on event days but now every day of the year."

As Repton himself wrote of Wembley in 1793, "on Wednesday I go to ... a most beautiful spot near Harrow. I wish I could shew (sic) it to you."

Judges also admired other entries. They were particularly interested in **Stubbers**, Essex, near to Repton's Romford home. Stubbers is home to a not-for-profit adventure activity centre, welcoming visitors of all ages from North East London, South Essex and beyond. Excavations in the 1970s revealed the remnants of Repton garden walls and pavilion, along with



### Volunteer for the Gardens Trust

If you might have an interest in further supporting the work of the Gardens Trust by volunteering to help, we would love to hear from you. This need not be time consuming, the amount of time you spend will be up to you. We can always use help in our communications effort, organising events in different parts of the country, tracking our planning successes or developing news stories. If you would like to learn more, please contact our Administrator, **Louise Cooper:** [enquiries@thegardenstrust.org](mailto:enquiries@thegardenstrust.org)

## news and campaigns

a surviving walled garden. Over the past 10 years garden volunteers have worked hard to bring new life to the garden so it can be fully used and appreciated and Repton's bust would be located in the walled garden, seen by participants on Stubbers's organised events and the many other visitors. In 2018 there were over 56,000 visitors, not including those visiting the wider estate. Repton's bust would also be re-created as a giant wood-carving as part of the new adventure play area, creating a focal point in the garden.

At **Henham Park**, Suffolk, a very intact Repton landscape, it was suggested to locate the bust in the core of the landscape, on high ground amongst an avenue of recently rediscovered ancient oaks, and also glimpsed from 'The Approach'. Here it could be discovered by the 40,000 visitors to the Latitude Festival every July, an event featuring the very best in music, comedy, literature, poetry and theatre, and the 20,000 people who visit the annual Steam Rally in September.

The entry from **Pentillie Castle**, Cornwall would have had Repton's bust seen by the two thousand annual visitors to the August Pengrillie BBQ Festival, Bed and Breakfast guests, wedding parties, and garden and afternoon tea visitors. Along with access to Repton's Pentillie Red Book, it would promote Repton's legacy to a large group of visitors unaccustomed to garden history, in a uniquely relaxed and informal atmosphere.

The panel of judges comprised: Dr James Bartos, Chair of the Gardens Trust; Stephen Daniels,

Professor Emeritus of Cultural Geography at the University of Nottingham and author of *Humphry Repton: Landscape Gardening and the Geography of Georgian England*; and Will Haxby, Marketing and Ornamental Sales Director, Haddonstone.

The Gardens Trust's Chairman, Dr James Bartos, said: "The Gardens Trust is delighted to see fresh ways of thinking about sharing garden history with a wide audience and hope that this competition is just the beginning of a move to encourage new people to get involved with historic parks and gardens."

Will Haxby, Marketing and Ornamental Sales Director, Haddonstone said: "Haddonstone is delighted to be partnering with the Gardens Trust by launching the Sharing Landscapes competition. We have worked with the Gardens Trust for a number of years and have been particularly involved during the celebrations marking the bicentenary of Humphry Repton's death. We commissioned professional sculptor Hannah Northam to produce a Humphry Repton bust as part of the celebrations and we are thrilled to be donating this very special design as the competition prize."

Professor Stephen Daniels said: "The work of the London Parks and Gardens Trust has put Wembley on the Repton map, learning more of his design there than was previously recognized. This is an exciting opportunity to deploy the bust to commemorate a vanished landscape, and to highlight Repton's work to a large new audience."

## Sharing Repton training events 2019

Our Lottery-funded audience development project, **Sharing Repton: Historic Landscapes for All**, has been continuing to go from strength to strength this Spring.

In the West Midlands we have worked at Warley Woods over six months to recruit a small group of local people keen to find out more about historic landscapes, and over several workshops have trained them to 'read' a landscape on the ground, research through using archives, write a Statement of Significance to help with Warley Woods' ongoing conservation, and work with a designer and interpretation consultant to produce a family-friendly leaflet. For their final challenge we asked them to share their research in a public



The team at their Warley Woods event in May

presentation, but by then this intrepid team was so fired up that they organised a whole open day!

In London we worked with London Parks & Gardens Trust to run an entry-level conservation workshop for guests from local refugee groups and the Bangladeshi Women's Association. The first part was held at Kenwood, thanks to English Heritage, and in April we invited the same groups to Russell Square, where they heard about Repton's involvement in the square, and got to be part of its history by planting roses in one of the beds.

We are now working to gather all of the materials used for these projects and make them available online so that others may have a go at similar initiatives.

As part of the project, we are also offering some training opportunities, you can find more details

of these on our events pages (p.23/24) and/or on our website: [thegardenstrust.org/events](http://thegardenstrust.org/events)

**London — Social Media workshop**  
Thursday 3 October 2019

**Birmingham — Case Study workshop**  
Thursday 28 November 2019

**Brighton Pavilion — Outreach event**  
Thursday 5 December 2019

All these workshops are free of charge. For further details or to register your place, email: [sharinglandscapes@thegardenstrust.org](mailto:sharinglandscapes@thegardenstrust.org)

## The Gardens Trust goes to the Land of the Fanns

The Land of the Fanns is an evocative term used to describe the area near Upminster where London and Essex meet, so named because Fanns' is derived from the Saxon word for fen which meant 'low marshy land or low-lying district'. It is currently enjoying a well-deserved resurgence of heritage pride, thanks to a Lottery-funded landscape partnership scheme designed to restore, discover and celebrate one of the last remaining landscapes of London as it once was.

The Gardens Trust is thrilled to have been commissioned by the Land of the Fanns team to support a research and recording project which will run over the next couple of years and help volunteers to be able to 'read' a historic landscape in site visits, use archives for research, and then produce basic Statements of Significance to help conserve these heritage assets for the future.

The project will include several preliminary training workshops for volunteers, which consultant Twigs Way will be running on our



**Dagnam Park in the Land of the Fanns, designed by Humphry Repton**

behalf from September to November 2019.

If you would like to get involved in this exciting project, do please contact Deborah Brady:

[deborah.brady@thameschase.org.uk](mailto:deborah.brady@thameschase.org.uk)

<http://www.landofthefanns.org>

twitter [@landofthefanns](https://twitter.com/landofthefanns)

[www.facebook.com/LandOfTheFanns/](https://www.facebook.com/LandOfTheFanns/)

## News from the GT's Historic Landscape Project

Tamsin McMillan, HLP Officer

The Historic Landscape Project (HLP) is the Gardens Trust's capacity building project for County Gardens Trusts, with part funding from Historic England. The start of April saw the end of last season's activities. But no time to pause! We launched straight into another year of training, networking and support,

starting with a Member's Meet Up in Essex and a planning training day in Yorkshire.

### Meet Sally Bate

We're excited to announce that the HLP team is expanding! Sally Bate has just joined us as a

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new part-time HLP officer. As a small team, we're sometimes frustrated by our time and manpower limitations, so Sally's input and experience is very welcome and will really help us to reach and support more CGT projects.

Here's an introduction from Sally (right): "I am very excited to be joining the Historic Landscapes Project team at the Gardens Trust. I look forward to meeting as many of the CGTs as I can, as well as individual members of the GT. I am currently Vice-Chair of Norfolk Gardens Trust and have served on that committee since 2013. My main role over this time has been the re-establishment of our Trust's research group, made up of 12 volunteers from our membership.

The timing of the 'Capability' Brown and Humphry Repton festivals meant a lot of research undertaken by our members and a steep learning trajectory for me. I had to fathom out how to edit, layout, publish and distribute our two books on those gentlemen's work in our county. Happily, *Humphry Repton in Norfolk* sold all 1000 copies printed in 11 months and was voted as a finalist in the East Anglian Book Awards. I was honoured to be the joint winner of the GT's Gilly Drummond Award for Volunteer of the Year in 2018 as I know how much hard work everyone who was nominated will have put in.

I first trained and worked as a primary school teacher specialising in Environmental Sciences, but I have also run a local playgroup and for five years took on the role of an examinations officer at a Norwich secondary school. For the past ten years I have been self-employed as a garden designer, which has given me the time to volunteer with several Norfolk organisations.

As a part-time project officer, I will be working



alongside Tamsin and the team to support the CGTs and GT members with their research and conservation growth. I will be helping with planning training and applications, and ensuring that Meet Ups and other events run smoothly. We envisage that there will be opportunities to support groups of volunteers (external to the GT) with their projects to conserve, protect and involve their communities with local historic landscapes and parks."

## HLP Networking Events

### Members' Meet-Ups

These one-day events are free to attend and are open to all members of any CGT and the Gardens Trust, no matter where in the country they are held. Meet-Ups provide an ideal opportunity to find out what CGT volunteers get up to in other counties; and to share your own CGT's triumphs and concerns. Each meeting includes updates from CGTs on their conservation, education and outreach, and research and recording work; as well as a main speaker from an external heritage

organisation or CGT. Meet Ups have a friendly and informal atmosphere and all attendees are invited to chip in. We encourage members who are not actively volunteering to come along too and learn more about the varied and valued work undertaken by CGTs.

Our final Meet-Up of the last season at Grantham, Lincs, on 13 February, was a corker! The varied backgrounds of our delegates, from Cambridgeshire, Derbyshire, Lincolnshire,



courtesy of Northamptonshire Gardens Trust

### Framing the view, at Wicksteed Park

Northamptonshire and Nottinghamshire Gardens Trusts, ensured animated discussion and knowledge sharing, including discussion of one District Council's decision to categorise Registered Parks and Gardens as non-statutory;

## Annual Chairs' Meet Up, London

Wednesday 29 May 2019, report

Hosted by the Garden Museum, almost immediately opposite Westminster, the GT's second annual Chairs' Meet Up had to endure some very noisy competition from Brexit Day celebrations/comiserations! We were pleased to welcome Chairs from 19 CGTs and 14 GT Board and staff and in spite of the racket, a huge amount of useful discussion highlighted several shared problems, possible solutions and new ideas, including:

- strategies for reversing the decline in GT membership, ensuring that the GT can continue its crucial roles in conservation, research, education and campaigning;
- encouragement for CGT members to also join the GT and support its conservation aims;
- the results of the GT's recent membership survey;
- production of the recently-distributed *Handbook* for CGTs, covering various matters of corporate and charity governance;

concerns (now allayed!) that CGTs could face legal action if they give "wrong" planning advice; the importance of local listing, and encouraging landowners to think of this as a positive step which could attract funding etc.

Key speakers Elaine Johnson and Carol Fitzgerald, of Northamptonshire Gardens Trust, inspired us with a report on their family excursion to Wicksteed Park, part of the Sharing Repton Project, at which Northants GT shared their knowledge and love of historic designed landscapes with new audiences.

Delegates' feedback, such as 'I found the day both inspiring and energising', shows us that Meet-Ups are achieving their goals. Last season, they were attended by 35 volunteers, from 12 CGTs, but we'd like to reach more of you, so do come along if you can. This season's were/will be:

- Friday 14 June, at Writtle University College, Chelmsford, Essex
- September (tbc), in Chester, Cheshire
- December (tbc), in Avon
- and March (tbc) 2020, in the West Midlands.

You will find more information on the events page of our website, or by signing up to the HLP emailing list.

- upcoming availability of materials from the five **Sharing Repton: Historic Landscapes for All** pilot activities, which can be used by CGTs to easily repeat these events, in order to find new audiences, supporters and volunteers. Details: [thegardenstrust.org/campaigns/sharing-repton/](http://thegardenstrust.org/campaigns/sharing-repton/)
- announcement that in 2020–22 the GT will be working with the RHS Lindley Library to a theme of 'Unforgettable Gardens', spreading the message that 'the historic parks and gardens you have come to love are under threat — some have already been lost — but the good news is that we are doing something about it, and you can help'. It is hoped that CGTs and other organisations will also adopt the theme.
- a suggestion that CGTs should consider moving away from being 'elite' garden visiting groups and towards being accessible active groups for volunteers. This could include becoming more family-friendly in order to attract a new generation of non-retired volunteers and members.

## Inspiration and Planning: What Future for our Historic Parks and Gardens?

report by Gail Falkingham, Yorkshire Gardens Trust Trustee and Conservation Committee member

### HLP Training Event at Bramham Park

On Tuesday 12 March 2019, The Gardens Trust held an Historic Landscape Project training day, in partnership with Yorkshire Gardens Trust (Yorks GT) in the beautiful surroundings of Bramham Park, West Yorkshire, courtesy of Nick Lane Fox, Vice President of Yorks GT.

As the first of a two-part training programme, the theme of the day was an introduction to the conservation of historic designed landscapes and the role of the Gardens Trusts, delivered to sixty delegates. This training had been requested by Yorks GT, which was concerned, as many CGTs are, about its capacity to respond to the numerous planning applications it receives. Twenty-one of their members came, along with a surprising, but very welcome, thirty-five attendees from twenty-two other organisations, including four other County Gardens Trusts; five landscape heritage societies; and staff from seven local planning authorities.

With economic cuts having an impact on the availability of skilled staff in the conservation sector, the input of the Gardens Trust (GT) and the network of the thirty-six County Gardens Trusts (CGTs) are becoming ever more important to help protect historic sites from inappropriate development.

Through a series of presentations and a guided walk around Bramham's historic designed landscape, the day took participants through the conservation issues facing historic parks and gardens and the tools which might be used to tackle potential threats. Clearly a subject of concern to CGT members and staff of local authorities and other heritage organisations, the event was a sell-out, attended by 60 people.

We began with a welcome from Tamsin McMillan (GT) and Nick Lane Fox. Tamsin outlined the role of the GT, a charity dedicated to supporting the conservation of historic parks and gardens. The capacity-building Historic Landscape Project of the GT supports the 36 CGTs by running training and networking days and providing one to one support, especially to help them with their conservation and planning work. The day aimed to train and inspire CGT volunteers and get them enthused about planning issues and realise that it



Tamsin McMillan

### Margie Hoffnung with Nick Lane Fox to her right in front of Bramham's Gothic Summerhouse

is something that anyone can get involved with; having an interest in historic landscapes and a passion to want to conserve them is a really good starting point. Also, the GT is keen to raise the profile of the CGTs and get them working more closely with local planning authorities, so the day was a really good opportunity for networking amongst those who attended.

A really useful folder of handouts was provided by the GT to each delegate, containing a wealth of information. This included HLP guidance on responding to planning applications affecting historic designed landscapes, the key national designations affecting the historic environment, working with local planning authorities, information about historic environment records, the setting of historic designed landscapes, conserving significance and identifying values. All of these materials are available online via the Resource Hub on the GT website, and are free to download so that anyone can access them: [thegardenstrust.org/conservation/hlp-hub/](http://thegardenstrust.org/conservation/hlp-hub/)

The morning session comprised three talks. David Lambert, historic landscape consultant, Board member and Conservation Committee member of the GT, provided an introduction to the wide variety of planning and management threats affecting historic designed landscapes. He took us on a visual journey through planning cases involving historic parks and gardens, going

back as far as the earliest, Marble Hill in London in 1901, when development was stopped because of the public interest in the view from Richmond Hill, in response to which an Act of Parliament was passed to protect it.

We heard about a huge campaign in the 1970s against a proposed bypass between the house at Petworth, West Sussex and the lake, and about great success at Painshill, Surrey where, in the 1980s, Painshill Park Trust was formed to restore the 18th-century landscape garden to its original state. A large area of mineral extraction threatened Panshanger House in Hertfordshire, a Grade II\* 'Capability' Brown and Repton landscape. David's observation was that the battle is only over when you've lost, and that even if you win, there will always be another proposal in the future. Questioning our remit, and why we are concerned to protect historic landscapes, he quoted William Wordsworth who, in his 1810 *Guide to the Lakes* wrote, "persons of pure taste ... deem the district a sort of national property in which every man has a right and an interest who has an eye to perceive and a heart to enjoy".

Development pressure for residential housing is ever increasing, leisure and recreation developments are often very intensive, and in the wake of recent floods, the review of reservoirs could result in drastic interventions in the landscape. David also discussed setting, and how problematic this can be when dealing with historic landscapes; cases are still being determined in the courts and at planning inquiries. He suggested that walking the boundaries of an historic park or garden, looking back in and then driving around the perimeter is very helpful in determining setting. And yet it is not necessarily true that if you can't see it, it is not setting. A case in point, for example, is a lodge building, at some distance from the main house, yet it is still part of the designed landscape because conceptually it was part of the planned design, so too viewpoints from which to look out from, and eyecatchers, incidents in the landscape to be looked at from elsewhere.

Our attention was drawn to the plight of green spaces and public parks, which have been suffering budget cuts in recent years, and the 'eventification' of these places, which have seen an intensification of use for events for profit, often during the best months of the year and

causing lasting damage. On a more positive note, David concluded with examples of key successes, notably the 'Capability' Brown celebrations in 2017, and those for Repton in 2018. He noted the battalions of volunteers who are of huge support to Planners and Conservation Officers who are in a minority, and the CGT research and recording groups who have knowledge and expertise that local authorities often do not. He sees the CGTs as the cavalry who can help!



Tamsin McMillan

**Chris Mayes, Historic England, Elaine Willett and Margaret Nieke, both from Natural England**

Margaret Nieke, Historic Environment Specialist at Natural England (NE) then told us about Higher Level Stewardship at Bramham and how Environmental stewardship can help to address threats to landscape. Over the past 20 years, DEFRA has been involved with various iterations of schemes. Around 2000, many historic landscapes entered the old Countryside Stewardship scheme, and migrated in 2010 to a new Higher Level Stewardship (HLS), which will expire in 2020. The current scheme, also called Countryside Stewardship, is open until 2024. There is uncertainty as to what will come thereafter due to Brexit and continuing European funding.

Environmental stewardship schemes often extend beyond the historic park and garden because the landholding is more extensive. The historic environment has always been one of NE's priorities and payments can help with items such as trees, fences and capital repair and restoration projects. Parkland does not have to be Registered to be of interest to NE; other features such as

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archaeological sites, built historic structures and lakes/water features can also be included. There is multi-objective benefit to schemes to merge the historic and natural environment interests as parkland is crucial for ecological resources, islands of survival in a sea of 20th/21st century agriculture and other development; important for woodland, veteran trees and invertebrate species. The Ancient Tree Forum has useful resources about this online: [www.ancienttreeforum.co.uk/resources/ancient-tree-guides/](http://www.ancienttreeforum.co.uk/resources/ancient-tree-guides/)

We also heard how historic designed landscapes are important for species-rich grassland, well-managed hay meadows and provide habitats for protected species, such as bats, great-crested newts, red kites and farmland birds.

Margaret explained about the preparation of Conservation Management Plans by external consultants when new estates are brought into stewardship schemes, to guide NE and the owners as to priorities when putting schemes together. Those for Bramham were prepared in 2000 by The Landscape Agency, and updated for HLS in 2012 by LUC.

As we have heard about in the *Yorks GT Newsletter*, large-scale events, such as those at Burton Constable, can pose threats to historic parks and gardens if these are not handled sensitively. So too, there are issues of the silting of lakes and the potential to lose early designed landscape features, and threats from flooding, such as at Studley Royal water gardens.

Chris Mayes, Landscape Architect for the North of England at Historic England, then gave us examples of using policy to protect historic parks and gardens, and the importance of understanding significance. He outlined the first aim of Historic England's *Corporate Plan*, to champion England's heritage, and told us about the heritage cycle, a virtuous cycle which begins with understanding:

- By understanding the historic environment, people value it;
- By valuing it, they want to care for it;
- By caring for it, they will enjoy it more;
- From enjoying the historic environment comes a thirst to understand more.

Although the c.1650 sites on the *Register of Historic Parks and Gardens of Special Historic Interest in England*, which is managed by Historic England, have no statutory protection, Chris

reminded us that this is a legal designation under the provisions of the National Heritage Act 1983. These sites are a finite number as we are rarely creating new landscapes on this scale, although new sites may be added to the *Register*. Around 9% of sites are considered exceptional and Registered Grade I (compared to c.2% of Listed Buildings which are Grade I), 27% are Grade II\* of more than special interest, and the remainder are Grade II of special interest.

We were taken through the evaluation criteria which lead to designation: date and rarity, documentation, group value, authenticity, condition and archaeological interest. Selection Guides for a range of designed landscapes can be found on the Historic England website: [historicengland.org.uk/listing/selection-criteria/pag-selection/](http://historicengland.org.uk/listing/selection-criteria/pag-selection/). Then we heard about the consultation regimes; Historic England is consulted on Grade I and II\* HPGs, whereas the GT (and thus CGTs) are consulted on all Registered HPGs, including Grade II. There is no specific consultation on undesignated assets, such as those of local interest, and those not on the Historic Environment Record.

The National Planning Policy Framework (NPPF, last updated February 2019) is the most powerful tool, paragraph 194 of which covers significance: 'substantial harm should be exceptional'. Chris explained that we first need to think about significance, then the level of harm and then the impact of development. Significance is based upon understanding, and is the sum of the following values: evidential, historical, aesthetic and communal. These heritage values are set out in Historic England's 'Conservation Principles' guidance: [historicengland.org.uk/advice/constructive-conservation/conservation-principles/](http://historicengland.org.uk/advice/constructive-conservation/conservation-principles/)

Chris took us through each of these values using examples of sites from the North. Evidential value, such as at Gibside (Grade I), derives from the potential of a place to yield evidence of past human activity. Here, the impact of the early 18th-century owner on the landscape can clearly be seen, the monumental engineering effort made in such a way that we are still investigating it. Historical value, as at Seaton Delaval (Grade II\*), the ways in which past people, events and aspects of life can be connected to the present through a place, the historical association between a site and its landscape, such as the

house and its views of Starlight Castle and the harbour, links to the import/export activity of Lord Hastings and the source of their wealth. Aesthetic value, eg Queen's Park, Pudsey, the ways in which people draw sensory and intellectual stimulation from a place, such as a public park where they may walk their dog, or jog. Communal value, such as Anfield Cemetery, Liverpool, the meaning of a place for the people who relate to it, or for whom it figure in their collective experience or memory; this is closely bound with historical and evidential values. This cemetery has 900,000 interments of people from all over the world, has been open since the 1860s and is still in use.

Chris then discussed the question of when harm becomes substantial, using a recent case of a proposal for a new fence in a Grade I registered park and garden. Here, both Historic England and Yorks GT have raised objections, believing the harm to be substantial. In an intentionally open view from the stables to the house, designed and planned to use the natural topography to best effect, the proposals would create a visual intrusion, adding to the unfortunate clutter in the landscape which would erode people's understanding of it.

We were then taken through a case study of how harm can be justified, citing the example of a Grade II\* landscape of the late-18th century. Here, a children's play area was created outside the principal garden using equipment designed to be sensitive to the site and drawing upon historical evidence. The previous landscape has been interpreted by introducing sightlines and walkways into a 1970s plantation.

The talk concluded with an overview of how to approach the challenge of proposals which cause harm. The options (in order of preference) are: avoid, minimise, reduce and finally, as a last resort, mitigate, looking to find things that can be done to offset the harm.

Before lunch, Nick Lane Fox gave us a brief history of Bramham Park and outlined the challenges of protection, conservation and planning as an owner of an historic designed landscape. This was followed by a tour of parts of the park and gardens, with a discussion of actual and theoretical planning issue, led by Nick Lane Fox, with HLP staff and Susan Kellerman of Yorks GT. Our guide to the designed landscape was a copy of an historic plan of Bramham Park by

John Wood, dating to c.1728 as there have been very few changes to the gardens of today, and a handout listing key dates in a rough history of Bramham Park. The designed landscape is Registered Grade I and the principal house is also Listed Grade I, all constructed in the early 1700s for Robert Benson, first Lord Bingley. In total, there are eleven Grade I listed buildings on the estate, 27% of the Grade I listed buildings in Leeds District! The house was damaged by fire in 1828 and, after lying empty, was restored 1906–14 by Detmar Blow for George Lane Fox. The principal elements of the designed landscape are described in the Register entry which can be found online at (NHLE No: 1000546): [historicengland.org.uk/listing/the-list/list-entry/1000546](https://historicengland.org.uk/listing/the-list/list-entry/1000546).

Nick outlined some of the key changes in recent years, including the replanting by his grandparents of c.400 mature trees which were lost in gales. His parents investigated the lost cascade, which was excavated archaeologically and found to have been four metres wide. We



Tamsin McMillan

### The restored cascade and new parterre viewed from Bramham's principal rooms.

could see the restored water feature through the windows of the room in which we sat, surrounded by a new parterre which has been recently planted. Stage 2 may be to restore the steps above the cascade.

Farming, events and property support the Estate, although there are operational conflicts. We heard how 25% of the Estates annual turnover is brought in by hosting the Leeds Festival at Bramham Park, an event which has taken place here for the past 16 years. We were shown images of the swathes of litter left behind by the festival goers, and taken to see some of the damage caused, but told how this income has enabled the restoration to grass of much of the parkland

## news and campaigns

which was ploughed in the Second World War, as well as restoration of the main rides. Higher Level Stewardship has funded the restoration of the 'T' pond, bringing in 3000 tons of puddled clay to do so. Nick also explained the challenges of planning, citing the example of an unsuccessful application for planning permission by the Estate for residential development of two fields at the perimeter of the estate near Bardsey. Despite the offer of permissive access to the designed landscape, the proposals were turned down.

After lunch, and the opportunity to explore the grounds further, Margie Hoffnung, Conservation Officer of the Gardens Trust introduced us to the crucial role of the Gardens Trust as a statutory consultee, and the vital input of County Gardens Trust volunteers. Margie explained how the GT was formed by the merger of the Garden History Society and the Association of Gardens Trusts. There is a GT Conservation Committee which meets four times a year, and is also attended by the two GT part-time casework staff, Margie and Alison. They are consulted on all three grades of designated historic landscapes, receive c.1700 consultations per year, and have maintained a casework log since 2002. The database holds 24,724 entries to date, and is continually expanding.

A consultations log is produced each week and circulated to all CGTs, who are supported by the GT in making their responses. The Conservation Officer considers the difficult, major or sensitive applications and will liaise with the relevant CGT; if necessary, she will also consult with other GT Conservation Committee members. The 36 CGTs are autonomous, charitable organisations, which are all members of the GT; their membership varies across the country from 45 to 400+. We heard how research and recording is vital to our understanding of these historic designed landscapes, and how important local knowledge is to providing these planning application responses.

The Gardens Trust has produced a wealth of useful guidance in recent years to help the conservation of these landscapes, all of which can be downloaded for free from the GT website. This includes *The Planning System in England and the Protection of Historic Parks and Gardens: Guidance for Local Planning Authorities*, 2016; *Uncertain Prospects: Public parks in the new age of austerity*, 2016 and *Vulnerability Brown: Capability Brown Landscapes at Risk*, 2017.

As the final presentation, Val Hepworth, Chair of Yorkshire Gardens Trust (see p.6) and Chair of the Yorks GT Conservation Committee outlined how Yorks GT manages planning cases and, through a series of case studies, discussed which developments do we think are acceptable, and which not.

Suitably attired as an historic landscape detective, with deerstalker and magnifying glass, Val reminded us that the most important thing about volunteering and helping with planning casework is that you need be good at networking, building a team and keeping an eye on what is going on. Knowledge and information about a site is key, and that we have to be very careful about the wording and clear in what we say. Val also thanked David Lambert, who she had cut her teeth with back when he was Conservation Officer for the Garden History Society, and visited the new *Emmerdale* TV set with when Yorks GT was first established in the 1990s! The Yorkshire Gardens Trust has been advising on planning matters affecting the county's historic parks and gardens since 1996/7! This includes not only Registered sites, but also undesignated ones, such as Ripon Workhouse Museum and Gardens, Grinkle Park in the North York Moors National Park, and sites in the Yorks hire Dales National Park. Most consultation sites are Grade II and thus not within the current remit of Historic England, so it is very important for Yorks GT to look at those applications (this is the statutory consultee's role).

Four Yorks GT Conservation and Planning sub-committee members receive the GT 'Weekly List'; these members are based in different parts of Yorkshire and confer and network. Local knowledge is very important and they often contact other Yorks GT members who have local knowledge/expertise. Val observed that they are all volunteers with varying expertise and learn together as they go along and that it is important to grow the team and mentor. Val confers with Margie at the GT for comments and advice on a draft response before it is emailed to the relevant local planning authority (LPA). Val chairs the Yorks GT Conservation and Planning sub-committee and constructs and signs the response letters.

A new edition of our Planning Advice leaflet is in preparation and will be available both on paper and from the GT website in the near future.

In compiling responses, the following resources are very helpful, the National Library of Scotland website, which is very useful for historic Ordnance survey maps ([maps.nls.uk/geo/find/](https://maps.nls.uk/geo/find/)), the *Register* entry and description, and those for listed buildings ([historicengland.org.uk/listing/the-list/](https://historicengland.org.uk/listing/the-list/)), the relevant Historic Environment Record (HER) ([heritagegateway.org.uk/gateway/chr/default.aspx](https://heritagegateway.org.uk/gateway/chr/default.aspx)), Google Earth and Streetview ([google.co.uk/intl/en\\_uk/earth/](https://google.co.uk/intl/en_uk/earth/)), and [google.com/streetview/#!/](https://google.com/streetview/#!/)).

Val then talked us through the most useful documents accompanying an application on the LPA website: plans, design and access/heritage statement; comments by other heritage organisations and the LPA Conservation Officer. We heard about the issues that Yorks GT will consider: the setting and the reciprocal views, the significance of the site and the harm and which national and local policies need to be referenced. Yorks GT is consistent in the format of response letters, comprising an introductory paragraph of thanks, outlining the relationship between statutory consultee GT, and Yorks GT; the significance of the designed landscape, designers, etc; the impact of the proposals and consideration of the setting, relevant planning policies and the GT/Yorks GT position.

As you will read about [in the current *Yorks GT Newsletter*], since the beginning of January 2019, GT/Yorks GT has been consulted on 15 planning applications in Yorkshire. These include a variety of proposals both within, and outside of but within the setting of, the Registered site. There has also been one unregistered site. Invariably, the majority of consultations are for proposals within the setting of Registered parks and gardens, and largely grade II sites. Recently, however, there has been a larger percentage of Grade I sites, of which there are only 9 in the whole of Yorkshire!

Three case studies were presented as examples of the various applications which Yorks GT has been involved with: Ripon Workhouse Museum, an unregistered site with listed buildings and an application for housing in the setting. Beaumont Park, Huddersfield, an application for demolition and denser housing in the immediate setting of a Grade II Registered public park. And finally, York Cemetery, an application for changes within the boundary of a Grade II\* Registered cemetery.

After a short break for tea and homemade cake, there were final questions and discussion,

including topics such as the availability of consultation responses on local authority online planning portals, and whether the GT is being consulted on all the applications they should be which affect Registered historic parks and gardens.

Overall, the event was a fantastic success, and shows just how much concern there is for the conservation of our historic parks and gardens. Feedback from the event highlighted the appreciation for sharing experiences and ideas with other people in the heritage sector, and guidance on assessing significance. There was new appreciation for the work of the GT and CGTs. People especially valued the opportunity to walk around Bramham Park and to hear about the real challenges that a land-owner faces, one delegate described it as 'complete inspiration'!

Huge thanks to all involved in organising the day, all the speakers, and especially Nick Lane Fox and Kelvin, the house manager at Bramham, for hosting and making us all feel so welcome.

I am sure that part two of this training, scheduled for 27 June 2019 in Ripon, taking volunteers step by step through the process of writing an effective planning letter, will be equally successful and look forward to it very much.

Yorks GT is always on the lookout for conservation and planning volunteers, so do get in touch if you are interested in getting involved!



Tamsin McMillan

**Approaching the early-18th-century Four Faces at the intersection of avenues. Nick Lane Fox has mentioned how convenient it is that the historic 'bosquet' hedges were just exactly the height they can be safely cut at using the estate's equipment.**

## Developing partnerships

Tamsin McMillan, Historic Landscape Project Officer

We are delighted to announce that the HLP has helped to facilitate the signing of a Memorandum of Understanding between the Gardens Trust and the National Federation of Parks and Green Spaces, the umbrella organisation for over 6000 parks Friends Groups. The NFPGS's Chair, Dave Morris, spoke at our Historic Landscapes Assembly in York, last November, where we learned about the organisations' aims to 'Celebrate, Improve and Defend' publicly-accessible green spaces. By signing a MoU, both organisations agree to support and promote the other's objectives.

## Online resources

Please don't forget to make use of our online resources, which are accessible to all:

- **The Resource Hub**, where you can find presentations and handouts from all our training and networking days, as well as up to date guidance by both the Gardens Trust and external heritage organisations, on all aspects of designed landscape research, conservation and education. Please get in touch if you would like to share your Trust's knowledge and experience by adding materials to the Hub: [thegardenstrust.org/conservation/hlp-hub/](http://thegardenstrust.org/conservation/hlp-hub/)
- **The GT's Online Forum** for quick answers to CGT-related questions or problems: [thegardenstrust.org/learning/forum/](http://thegardenstrust.org/learning/forum/)
- Twitter and Facebook (@thegardenstrust). Social media is invaluable for letting you know about

In Autumn 2019, the HLP will be working with external project: the NLHF-funded Land of the Fanns Landscape Partnership (see p9), to help deliver research and recording training to new volunteers from local groups (which can include CGTs), on the Essex/London border. Volunteers will learn how to read a landscape on the ground, use an archive, and write up their research into statements of significance. We'll be hearing more about this exciting project at our Essex Meet-Up on Friday 14 June, from Deborah Brady, Heritage Engagement Officer for Land of the Fanns.

all our training and networking events, so please do make sure that you **Like** and **Follow us**, and do keep in touch...

We find it really useful to be able to contact CGT volunteers, and interested individuals from other heritage organisations, directly, to invite you to our events. If you would like to receive email alerts from HLP about our events and other news, please email me:

[tamsinmcmillan@thegardenstrust.org](mailto:tamsinmcmillan@thegardenstrust.org)  
to be added to our mailing list.

We love to hear about your CGT's projects and to promote these ideas to other CGTs and landscape heritage organisations, so do let us know what you are up to. And please get in touch if your CGT has any training or support needs the HLP can help with.

## Gilly Drummond Volunteer of the Year Award 2019

**Last Chance to Nominate — Sunday 21 July**

Your support will be much appreciated, so that come September, at the AGM of the Gardens Trust, once again a deserving volunteer may be singled out and rewarded by an unexpected but well-earned surprise!

**Any member may nominate a fellow member.** Obviously, to strengthen the application, the judges would recommend, and appreciate, as much evidence gathered as possible to support the nomination, including from their local CGT Chairmen and Committee members.

For full details of how to enter please see our last issue (p.18), and the Nomination Form (also enclosed with our Spring mailing) or download it from the GT website: [thegardenstrust.org/gt-volunteer-of-the-year-2019-open/](http://thegardenstrust.org/gt-volunteer-of-the-year-2019-open/)

Completed Nomination forms should be sent to: Teresa Forey, the Gardens Trust CGT Coordinator at: [tereseforey@thegardenstrust.org](mailto:tereseforey@thegardenstrust.org)

**Closing date : Sunday 21 July 2019.**

**If you have any queries, please email Teresa or phone: 020 7251 2610.**

## 9th New Research Symposium panel selected

Saturday 7 September, The Queen's College, Oxford

The Gardens Trust has a good record in encouraging and promoting the latest research through its annual New Research Symposium, Essay Prize and lectures and study days. Although the focus of the Symposium has traditionally mainly been on proposals from British scholars we have over the last few years tried to widen the appeal and interest an international audience. Invitations were sent to universities and colleges throughout the English-speaking world and as a result our 9th New Research Symposium attracted a strong field of entries not just from British institutions but from Europe and both North and South America. It was not an easy decision to choose the four papers to be given in Oxford but we are confident that they will offer a wide mix of subjects and approaches and live up to our usual high standards. The successful proposals were:

- **Jemima Hubberstey** [PhD candidate, University of Oxford / English Heritage (collaborative)]  
*"A very fine Shepherdess": Jemima Marchioness de Grey's role in the gardens of Wrest Park*
- **Caroline Ikin** [PhD candidate, Manchester Metropolitan University]  
*Reading Ruskin in the garden: the ideas that shaped Brantwood*

- **Laurie Matthews** [Independent Researcher  
Director of Preservation Planning & Design, MIG inc, adjunct faculty, Landscape Architecture & Historic Preservation, University of Oregon]  
*Landscape as Storyteller: Linking chronicles of revelry, refuge, and restraint for four generations of 16th century women to their home landscapes*
- **Ailie O'Hagan** [PhD candidate, Ulster University]  
*Realism and Expression: visual representations of the Annesley Gardens*

Although our Annual Summer Conference is now **Fully Booked** we will publish the four papers, in summary, in upcoming editions of **GT news**.



English Heritage - Wrest Park

Jemima Marchioness de Grey's Wrest Park

## 15th annual Mavis Batey Essay Prize winner announced

Dr David Marsh, co-Chair Education and Events Committee

The 15th annual Mavis Batey Essay Prize was similarly promoted internationally, but our winning entry came from **Susan Oldham**, who has just successfully obtained an MA from Leicester University. Her work, based on detailed archival

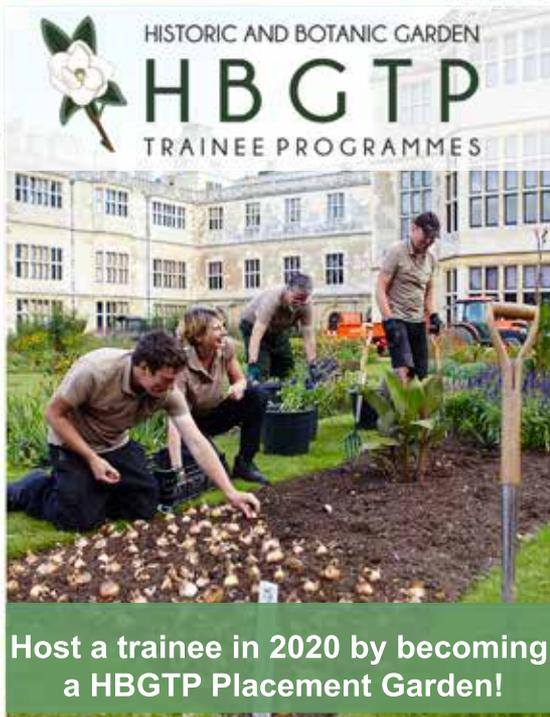
work, is a speculative reconstruction of the early-18th century garden at Appuldurcombe on the Isle of Wight. We aim to present her with the award at our Oxford AGM and publish it in **Garden History** in due course. Many congratulations to our winner.

## Gardens Trust Library Collection at the University of Bath

A collection of published materials and ephemera relating to all aspects of the history of landscape and garden design assembled and owned by the Gardens Trust.

The collection holds materials assembled by the Gardens Trust (formerly the Garden

History Society) to support research and inform conservation. Topics covered include the care and propagation of plants, wild flowers, horticultural planning and management, trees, buildings as part of a designed landscape, herbs and other species with medicinal properties, public and



### Inspire, develop and lead the next generation of gardeners...

The Historic and Botanic Garden Trainee Programmes (HBGTP) provide practical paid horticultural placements in gardens which have a proven record of horticultural excellence.

We provide a framework of training targets which are useful to both gardens and trainees, as well as a bursary contribution towards the cost of a trainee salary where needed.

To participate in the programme, placement gardens must demonstrate a commitment to promoting the transfer of skills and best practice to the next generation of gardeners. In addition, gardens must have a team equivalent to three full-time members of skilled staff.

For more information and to apply visit our website:

[www.HBGTP.org.uk](http://www.HBGTP.org.uk)

Applications close on 1st December 2019

The HBGTP is managed by English Heritage. Follow us online @HBGBScheme on:



private parks, architectural styles and their impact on outside spaces, gardens in art and literature, and the political and sociological influence of gardens through time.

Approximately 2,000 items, comprising books, journals, guides and pamphlets (over 700), the collection's main focus is on UK garden history — mediaeval to modern — but it includes various works of international interest ranging from China to the Mediterranean. The lives and legacies of eminent practitioners, from 'Capability' Brown and Vita Sackville-West to Christopher Lloyd and Beth Chatto, are also represented.

As a whole the collection documents the development of evolving approaches to garden and landscape design. It reflects changes in our relationship with the outdoors around us and with the natural environment we inhabit, recording the ways in which gardeners, architects, horticulturalists and designers choose to express this changing relationship in the gardens and landscapes they create.

The collection also contains several publications of particular importance owing to their influence or rarity including *An Encyclopaedia of Gardening...* by J C Loudon (1830), *The London Pleasure Gardens of the Eighteenth Century* by Warwick Wroth (1896), *British Botanical and Horticultural Literature Before 1800...* by Blanche Henrey (1975) and *A History of Gardening in England* by The Hon. Alicia Amherst (1895).

You can get an insight into the makeup of the collection from the libraries page of our website: [thegardenstrust.org/research/libraries/](http://thegardenstrust.org/research/libraries/)

### University of York collection(s)

We are currently conducting an audit of our other collection(s) held at the **University of York** and should be able to tell you more about their current state in the next issue. Highlights of our York collection include Dodoens's *New Herball...* translated by Lyte (1586); Oosten's *The Dutch Gardener* (2nd edn, 1711), a run of Curtis's *Botanical Magazine* (1793–1826 at least) and the 3rd, 4th and 5th editions of Mawson's *Art and Craft of Gardening* among the 1000+ items there.

### New Collection at IHR, London

And finally we have started a new collection at the Institute of Historical Research in London, to complement the long running Garden History Seminar's and the newish MA course based there.

## Renovation of Hermitage Park, Helensburgh

Kristina Taylor



Gardens Trust member Melissa Simpson, former gardens advisor to the National Trust for Scotland, is completing a cutting edge HLF renovation at Hermitage Park Helensburgh, Scotland.

The park, in a seaside town sitting on the banks of the Clyde, is Argyll and Bute's only urban public park and is located within the Upper Helensburgh Conservation area, which has a grid of tree-lined streets on south facing slopes characterising the area.

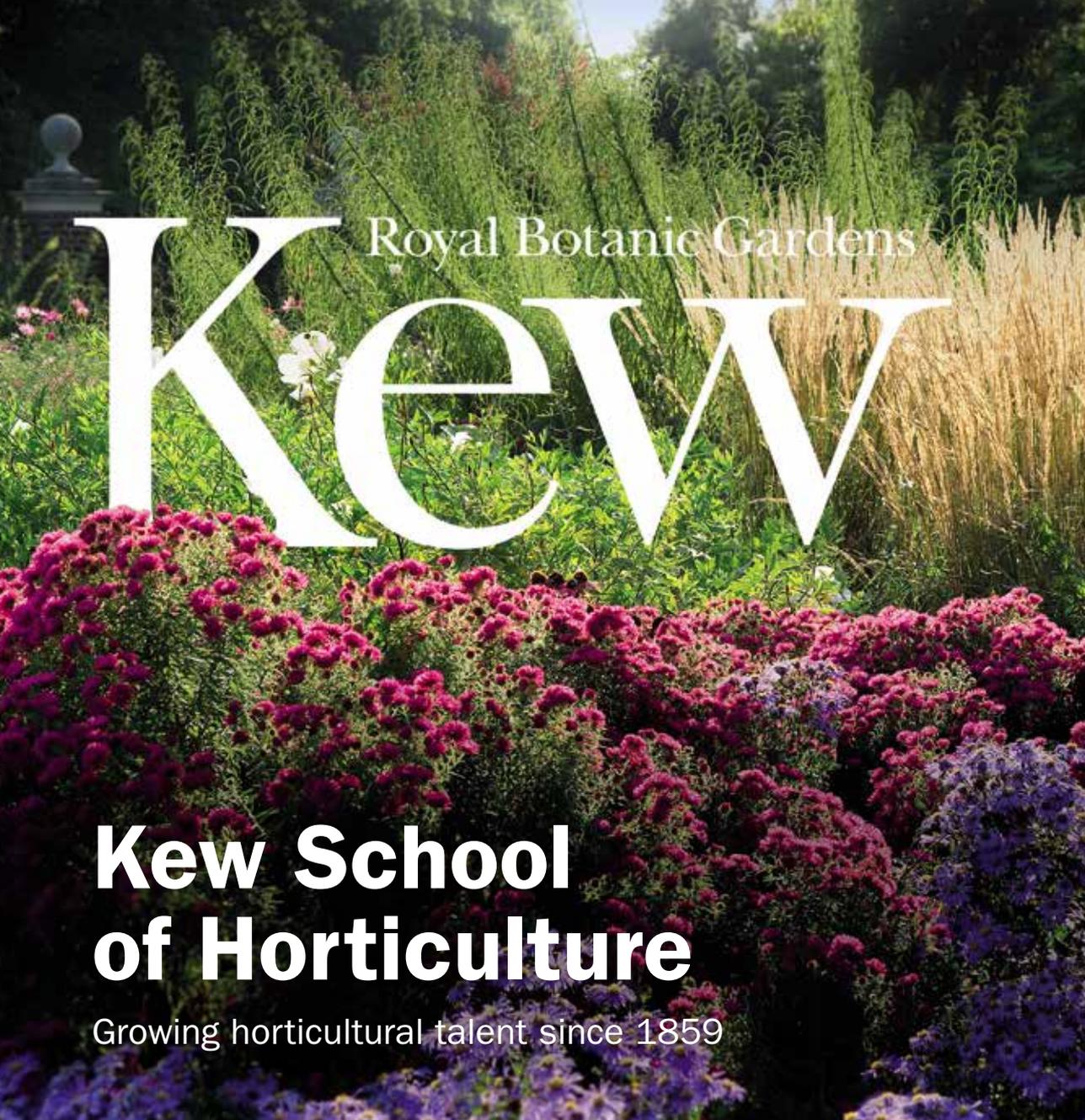
At the heart of the park is the new Passivhaus designed pavilion with solar panels, the first commercial Passivhaus designed building in Scotland. This building has a covered outer deck that includes a café, park toilets and community room. An open plaza next to it was originally a mill pool but latterly tennis courts and is now a good size multi-use space for events and play. Also retained and yet to be restored is the Bowling Green and a newly developed kitchen/display garden which Melissa has been working on with the community to develop as a growing space. The spring fed Hermits Well has a new gate and the park has been furnished with a new suite of park benches, seagull-proof bins and lighting,

which are set around the original path network.

This small park of 3.8ha contains significant heritage features as well as a range of different character areas including the town's War Memorial within a walled garden. It sits in the site of the former Hermitage House together with its pleasure grounds and that of the former 13th-century Millig's mill. The Millig mill burn, a natural stream running through the park and spanned by a series of pedestrian bridges, is the main topographic feature of the park.

The redevelopment was community led with the aid of Heritage Lottery Funding, Parks for People funding, and ongoing collaborative projects with community, and volunteer and activities programme. These continue to help to engage with visitors and bring people together to make the park a vibrant community asset. Melissa says that "by growing our park together the park will continue to be a well-used and loved community space".

The Gardens Trust has supported this initiative with a donation from our recent 'Picturesque Landscapes Around the Clyde' study tour.



Royal Botanic Gardens

# Kew

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# Gardens Trust events for 2019 and 2020 preview

details and booking on our website [www.thegardenstrust.org / events](http://www.thegardenstrust.org/events)

## The Gardens Trust's Annual Conference and AGM 2019 in Oxford

at The Queen's College, Oxford OX1 4AW  
Friday 6 to Sunday 8 September 2019

**SOLD OUT**

We regret that our Annual Conference in Oxford has now sold out and that places are no longer available. The only part of the event now open to all members is the AGM. You are of course welcome to attend the AGM on Saturday 7 September, but please do make contact to let us know of your intention to attend.

**4pm: Tea, and members' Registration for the AGM; all GT members are welcome to attend the AGM free of charge.**

**4.30pm: The Gardens Trust Annual General Meeting. See separate booklet for full programme and details.**

## GT Family Picnic 2019 Grovelands Park, north London Saturday 21 September

We are delighted that this year's Gardens Trust Family Picnic will be held at Grovelands Park, North London, in conjunction with the **Friends of Grovelands Park**, and with support from **London Parks & Gardens Trust**.



## Linden Groves of the GT and Hahahopscotch leads teams in the tug-o-war at last year's picnic

The picnic will be incorporated into a family-friendly Heritage Open Day organised by the Friends of Grovelands for Saturday 21 September, and we are proud that they are building on the inclusive principles set by our Sharing Repton: Historic Landscapes for All project. Grovelands is one of Humphry Repton's London landscapes, now open as a public park.

Please check our website for further details of this lovely event, which will include a chance to find out more about Repton's work as well as historic garden games thanks to **Hahahopscotch**.

## Sharing Repton training event, London

Thursday 3 October 2019

Social media is an unparalleled platform for raising awareness of your work and attracting new people to support you. We will be holding a workshop in London to get you started on social media, or improve your confidence.

**Check our website and e-news for details.**



## Beginners Please! An Introduction to Garden History for Beginners weekly from Wednesday, 9 October 2019

The Gardens Trust, in association with the **Garden Museum**, is planning a new course starting this autumn aimed at attracting a new audience to garden history. Do you know friends and/or young professionals who are involved in, or interested in, gardens and landscapes of all sorts but who might be keen to discover the fascinating history of park and garden design? If so, this course could be the answer! No previous knowledge is required.

The seven week course will take students from medieval, Tudor and Elizabethan gardens chronologically through the centuries of 17th century formal gardens, the English landscape garden, 18th-century town gardens and the Victorian garden to finish with sessions on 20th and 21st century gardens. All lectures will be delivered by well-known and/or distinguished speakers in their fields.

The course will be held in the Garden Museum and run weekly on **Wednesday mornings starting on 9 October 2019**. The location will offer students the additional benefit of an introduction to the Museum's collections, for which the Gardens Trust is most grateful to Director Christopher Woodward.

**Look out for opening of booking and further information on the GT and GM websites and in the GT e-news or by email:**  
[GTintrocourses@gmail.com](mailto:GTintrocourses@gmail.com)

## The Gardens Trust Events 2019

### The Getty Library on the Wormsley Estate, Buckinghamshire

afternoon, Thursday 24 October 2019

A rare visit to Britain's most impressive private library. We have been very fortunate to secure a small number of tickets to visit this fascinating library on the afternoon (time tbc) of 24 October.



Wormsley Estate

Sir Paul Getty spent 25 years assembling one of the finest private collections of books and manuscripts in the world. When he moved to Wormsley, he commissioned the building of the castellated Library, as an extension of the main house. The Estate continues to invest in this outstanding collection. Highlights include the first edition of Caxton's printing of *The Canterbury Tales*, Anne Boleyn's Psalter and the first folio of Shakespeare's *Comedies, Histories and Tragedies*. Other highlights include manuscripts dating from the 12th to the 15th century, important Bibles and extraordinary modern bindings.

**Tickets for this event will be on sale through Eventbrite from 1 August 2019, the price will be £35 per person and is only open to members of the GT and CGT members, there are only 25 places available. The price does not include lunch or coffee.**

### Gardens and Landscapes of Australia Friday 15 to Friday 29 November 2019

**Spaces available, but please make contact asap!**

A few spaces may still be available. Please contact **Robert Peel** (as below) if you want to participate, but please act fast. This is a 3-centre 18-day tour led by Robert and comprising new landscapes and historic sites.

Initially we fly to **Perth**, Western Australia, non-stop from London to spend three full days in and around Perth with **Caroline Grant**, landscape architect and horticultural researcher.

We then fly to **New South Wales** and spend a few days in and around Sydney and the Blue Mountains with **Craig Burton**, architect and

landscape architect, horticultural and heritage consultant, who will show us a wide mixture of sites, some contemporary, some historic, as well as his own creations.

Finally we fly to **Victoria** to visit gardens at the start of the Great Ocean Road, in the Mornington Peninsula, and in and around Melbourne, with **Trisha Dixon**. Trisha is the author of several books on Australian gardens, gardeners and gardening, and a photographer and tour organiser, who sits on the National Management Committee of the **Australian Garden History Society**.

Individuals may then fly back to Perth and London or use Melbourne from where to fly independently to other destinations in Australia.

**The price per person is £3,500 to £3,800, to include internal flights (but not international), bed and breakfast, one meal per day, costs of coach travel, site visits and guides. Single room supplement will be £950.**

**For further information, contact Robert Peel:  
rma.peel@btopenworld.com**

### Sharing Repton training event, Birmingham

Thursday 28 November 2019

The volunteers responsible for organising our fabulous pilot activities will be presenting their experiences at a case study day in Birmingham. If you are interested in working to reach new people, this will be a great opportunity to seek inspiration, ask questions, gather some tips, and gain confidence for your own plans.

**Check our website and e-news for details.**



### Sharing Repton training event, Brighton

Thursday 5 December 2019

This event will be held at the **Brighton Pavilion** in East Sussex. Volunteer researchers from the County Gardens Trusts and beyond, make a massive contribution to our understanding of historic parks and gardens, producing a treasure trove of leaflets, displays and books.

At this workshop, Interpretation Consultant **Steve Slack** will be showing how we can make sure that these have the maximum impact and are as accessible as possible to wide audiences without 'dumbing down'.

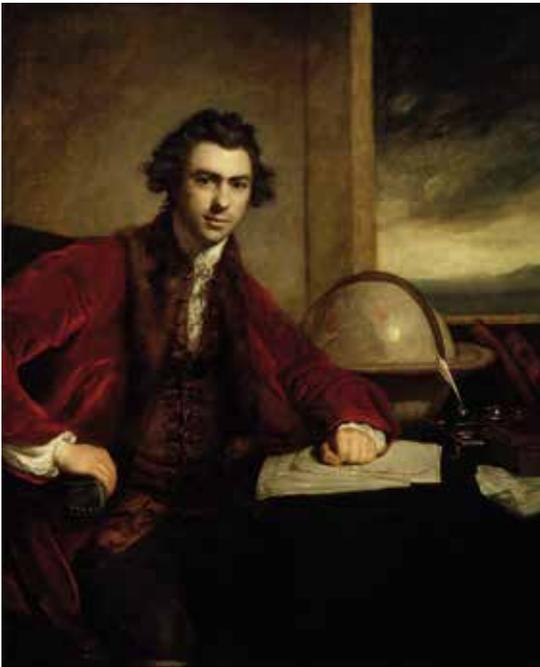
**Check our website and e-news for details.**



# GT Events 2020

## GT Winter Lectures Series 2020, in London January to March 2020

We are planning an interesting series of winter lectures to run from January to March 2020. The subjects are wide-ranging in date but many are linked by a theme of plants and plant collecting. We aim to include talks by **Dr David Marsh** on Nicholas Leate, Jacobean merchant and plant collector; **Dr Mark Spencer** on the identification of plants grown at Fulham Palace for Bishop Compton using information from herbaria; **Brian Dix** on Muskauer Park and its modern revitalization[sic]; **Dr Catherine Horwood** on the life of Beth Chatto; **Dr Jill Raggett** on The Highline in New York and **Professor Michael Charlesworth**, of the University of Texas, on Reginald Farrer.



National Portrait Gallery, London

### Joseph Banks, by Joshua Reynolds in 1773

For the bicentenary of the death of Joseph Banks in June 2020, we are planning a special lecture and have invited **Professor Jordan Goodman** of University College, London, to speak on Banks and his Global Botanical Projects.

**Full details and dates will appear on our website in the autumn, when booking will also open, as announced in our e-news.**

## Return to Sicily, GT Study Tour Sunday 19 to Sunday 26 April 2020

After our successful trip to Western Sicily this spring (see p.38), Robert Peel and Cassandra Funsten are preparing another trip for members of the Gardens Trust there in 2020. It is being planned to begin the Sunday after Easter for a week. The same programme of visits will be included, with five nights in Palermo, a day in Bagheria, and two nights in Trapani, from where to visit Segesta, Mozia, Marsala, Mazara and Selinunte.



Robert Peel

### From the terrace of Villa Valguarnera, Bagheria

The aim is to give a full appreciation of the range of landscapes and gardens in western Sicily and the architectural heritage in its varied manifestations through the centuries, from classical Greek, through Norman, medieval, baroque, neo-classical and Liberty style.

Sicily's climate permits a hedonistic mix of Mediterranean and exotic plants from temperate and tropical parts of other continents, as well as a rich range of wild flowers, especially prominent in the archaeological sites we visit.

Cassandra is based in Palermo and her knowledge of the gardens and plants of the city allows a thorough appreciation of the art and botany of its designed landscapes"

**See p.38 for an account of the previous tour.**

**For further information and costs, contact Robert Peel: [rma.peel@btopenworld.com](mailto:rma.peel@btopenworld.com)**

## Women and Gardens at Rewley House, Oxford Friday 29 to Sunday 31 May 2020

Our annual weekend study conference held in association with The Department of Continuing Education, University of Oxford,

## The Gardens Trust Events 2020

will seek to document, explore and debate the pioneering contributions made by women to the development of gardens and landscape design from the medieval period to the present. New and exciting research will be presented to illuminate the roles of women as designers, patrons, writers, botanists, craftswomen and artists and to explore the rich and varied possibilities from combining gender history and garden history. There will be an afternoon coach trip to **Wrest Park**.

### Programme

Friday: Registration and Dinner followed by **Catherine Horwood** speaking on *Beth Chatto: a life in plants*.

University of Glasgow, on *'The Lady of the garden, lawn and blackbird.'* **Beatrix Whistler**.

Sunday morning: Lectures by **Pippa Shirley**, Waddeson Manor, on *Miss Alice de Rothschild and the gardens at Waddesdon*; **Alice Strickland**, Curator, National Trust, on *The Messels at Nymans*; and **Fiona Davison**, of RHS Libraries, on *'An almost impossible thing.'* **pioneering professional women gardeners**.

**Tuition (includes coffee/tea & coach trip): £156.20, with Single B&B Friday & Saturday Nights: £165.00. Full details on the website or contact Rewley House for details, email: [ppdayweek@conted.ox.ac.uk](mailto:ppdayweek@conted.ox.ac.uk) phone: + 44 (0) 1865 270380.**



Charles Boot

A very small part of Munstead Wood's Long Border, June 2017

Saturday: Lectures by **Annabel Watts**, Head Gardener, Munstead Wood, on *The Changing Seasons at Munstead Wood*; **Jemima Hubberstey**, University of Oxford, and **Andrew Hann**, English Heritage, on *Literary Coteries and their impact on landscape design, 1740–1760*; **John Watkins**, English Heritage on *The Conservation and Representation of 250 years of garden history at Wrest Park*. Afternoon visit to **Wrest Park**. And finally an evening lecture by **Clare Willsdon**,

### Summer Conference and AGM 2020 North Yorkshire: Richmond and Wensleydale, The Yorkshire Dales National Park Friday 4 to Sunday 6 September 2020

Our New Research Symposium and AGM are planned for Saturday afternoon. Visits and accommodation are at an advanced planning stage, details will be released later this year, and should appear in our next issue. Please mark the date in your diary now.

# Grapevine garden history courses 2019

courses in association with the Gardens Trust: [gardenhistorygrapevine.wordpress.com](http://gardenhistorygrapevine.wordpress.com)

## Botany and Garden History

10.30 to 1pm Tuesdays, from 24 September 2019

This autumn we are pleased to be offering a course on the the history of botany and how it relates to Garden History. It will be based at the Institute of Historical Research in Bloomsbury, which is the world's leading centre for research into all aspects of History, and runs the country's only MA course in Garden History.

Classes will be small [max size 16] with lively illustrated lectures, visits, opportunities for discussion and further personal reading & research suggestions if you wish.

The class will normally be held at the IHR on Tuesday mornings from 10.30am to 1pm, but there are also three off-site visits including two to Kew which are planned to be all day. Our lecturers are **Mark Spencer, Letta Jones** and **David Marsh**, with two outside experts contributing as well.

The course fee is £295 [plus Eventbrite's booking fee]. Please note that neither the costs of admission to Kew or transport are included. This allows you the flexibility of making your own travel arrangements, and taking advantage of concessionary prices where appropriate. Visits will go ahead whatever the weather — so come prepared! We often have a waiting list for places on our courses so



Venetia Menzies/The Guardian

**The Persian Pond installation at Kew's 'Chihuly, Reflections on Nature' exhibition, until 27 October**

if you book a place but are unable to use it for any reason, then email us and we will try and resell it if we can. In that case we will be happy to refund your payment, otherwise we regret we cannot offer a refund. In the unlikely event of a cancellation of a lecture for any reason we will endeavour to arrange a replacement session, or if that is not possible a refund, as soon as practicable.

**Grapevine** works closely with the Gardens Trust, with any profits from our courses going towards the Trust's work.

**To book a place:**  
[botanyandgardenhistory.eventbrite.co.uk](http://botanyandgardenhistory.eventbrite.co.uk)

## Provisional programme

- Tuesday 24 September Why Botany Matters to Garden Historians with Mark Spencer
- Tuesday 1 October Plant Conservation and why it matters with Lucy Pitman of Plant Heritage
- Tuesday 8 October Visit Kew herbarium & Plant Families walk with Mark Spencer & Letta Jones
- Tuesday 15 October Ancient botany: Ancient Greece to 1550 with Mark Spencer
- Tuesday 22 October Early Modern botanical science and the garden with Mark Spencer
- Tuesday 29 October Botanical art and illustration with Lucy Smith [Botanical Illustrator at Kew]
- Tuesday 5 November The modern era, from the binomial to the DNA era with Mark Spencer
- Tuesday 12 November The history of botanical Illustration and art with David Marsh
- Tuesday 19 November Visit to the Enlightenment Gallery of the British Museum with Mark Spencer
- Tuesday 26 November Visit to Kew library: history of botany and plant identification walk with Mark & Letta
- Tuesday 3 December Botany and Garden History: the Fulham Palace restoration project with Mark Spencer
- Tuesday 10 December Modern botanical nomenclature and classification, a summary with Mark Spencer

## Grapevine at large

**Advolly Richmond** is following up the '10 objects in Garden History' day at Winterbourne Botanic Garden in April, with a short course there in September: [winterbourne.org.uk/whats-on](http://winterbourne.org.uk/whats-on)

A similar course will run at Shrewsbury Museum and Art Gallery, also in September:

[shrewsburymuseum.org.uk/events/](http://shrewsburymuseum.org.uk/events/)

**David Marsh** will also be doing a '10 Objects...' day at City Lit, London in November with a short course to follow in the new year. Another is in the pipeline for Westonbirt, also this autumn.

More details on the GT website, coming soon.

# A Celebration of Christopher Thacker, 1931–2018

Founder Editor of *Garden History*

Our 19 March tribute event for Christopher Thacker, held at the Garden Museum, was a very informative, affectionate and thought provoking evening.

Introducing the event Director of the Museum Christopher Woodward recalled Christopher's generosity and support at the founding of the,

then, Museum of Garden History. Our Chairman, members and many family members, were treated to fulsome tributes from Min Wood on Christopher's life, Brent Elliott on his literary output and David Jacques on his role in setting up the *Register of Parks and Gardens of Historic Interest*.

## Christopher Thacker — a Life

Min Wood

There may be those who believe that our cultural heritage is safeguarded by laws, regulations and lists. These may help, but it is only through the efforts of individuals that it can be properly researched, explained and protected. Gardens and landscapes, with their powerful associative significance, and having dynamic lives of their own, are probably the most difficult of all historic assets to conserve and enhance.

How lucky our generation has been to have had the benefit of such able and courageous championship of gardens from those whose early lives were shaped by the 2nd World War. Among them, the Nicholsons, founders of the Museum, Ted Fawcett who displayed such courage on the Malta Convoy, and two of the Bletchley code breakers, Mavis Batey and Jane Fawcett each of whom contributed to a great naval victory.

Christopher Thacker can be forgiven for not having emulated their wartime work, he was only nine in 1940 when the bombs started to fall on Alverstoke, Gosport, where he lived. However, the war years were to have a profound effect on him. He wrote in his diary of his excitement at seeing the vivid bursts of light from air warfare at night sky. But it was no place for a child with Southampton and Portsmouth being priority targets for the Germans. Two streets away from his home a house was destroyed by an incendiary bomb. He was sent to live with and be taught by a Quaker headmaster in the relative safety of Godalming.

An only child, his favourite recreation was leafing through his father's collection of *Punch* Magazines, which he had collected as an antidote

to the drudgery of his work as a Tax Inspector. Christopher was captivated by the cartoons, and above all the jokes. To this was added his father's accounts of the practical jokes of his comrades in arms in the 1st World War. He later wrote 'To me aged nine or ten or eleven, stories like this were the breath of life. Joyous reversals of the accepted order of things, a setting upside-down of properness. I loved them for showing me that

the only way of behaviour was fake, once it pretended to have the one, secret, select, and indivisible recipe for what all people should do.'

Under the stem eye of the Quakers in Godalming that early faith in laughter was sorely tested, although it should be said considerably improved his education. It was not just that sitting for an hour in silence at Quaker meetings damped his sense of fun. His laughter at cartoons met with stern reprimands, furthermore it was demonstrated to

him by his headmaster that the Bible contained a complete library of all he needed to know. Was there any section of a 'library' which we could not find in the Bible he was asked? "Yes, Mr Wigfield," he answered, "What about *Punch*". From the dismissive answer to that Christopher concluded that the Bible's library contained 'no funny stories, no jokes'.

An able student he did well at Portsmouth Grammar School, and after National Service in the RAF, during which he learned to fly, he went up to Brasenose College Oxford to read modern languages. There he found no common ground with those he would call 'rugger buggers', and joining the Communist Society was out — that



was a joke free zone. So, he spent his leisure time flying with the University Air Squadron, on one occasion 'beating up' his college in his Chipmunk aircraft, or indulging his love of theatre.

He was particularly proud of his participation in a performance of Henry IV (Part One) although in later years he could not clearly remember whether he had acted in it or directed it. I have no information as to whether he might have practiced the part of Prince Hal in some Oxford bawdy house like Shakespeare's Boar's Head Inn. I am sure he was never stout enough to play Falstaff.

During Christopher's time at Oxford, Stephen Potter published his *Lifemanship* books. 'Potter explored, analysed, codified, and with brilliant success, a spacious region of laughter', he thought. He, Christopher, believed, in a phrase he borrowed from Homer that 'It is this *asbestos gelos* [literally, fireproof laughter] which raises us above the brute beast, for we laugh, not only at the oddities of others, but at ourselves. We are liberated when we see, how silly or pretentious we are, for laughing at ourselves gives us a chance — a gift of the gods — to do better, to be less silly, another time'.

Coming down from Oxford it was no surprise that he should put fun before scholarship for a while. He got married, moved to Cyprus with his wife, and learning Greek, for four years acted as a PA to a millionaire, a post in which he succeeded the novelist Lawrence Durrell. Much of the time he found himself as being little more than being a travel agent for his principal's exotic foreign travels in which, he found, to his chagrin, he was not included. There were consolations, he could buzz round the island on his Vespa scooter taking care of his employer's interests, one of which, as a passionate lover of wine, brought him particular joy, the Cypriot KEO winery. He was asked to prepare publicity material for this and in his first serious publication, which I do not think Brent Elliott will include in his talk, he produced a well-researched small booklet on the long history of winemaking in Cyprus.

In 1958 he started on his trajectory toward serious study and academic excellence, starting with a return to Oxford for a Diploma in Education and then taking his growing family to Indiana to take his Doctorate in



1963 on the 'Attitudes of European Travellers to the Levant 1696–1811'. This did not pre-empt his future role as a garden historian but must have helped him later to understand why, of all places, Voltaire landed his young hero in Asia Minor at the end of his book *Candide*. He moved to Trinity College, Dublin, until 1967 when he became senior lecturer in French at Reading University a post he was to hold until 1983 when he published what may be regarded as his most important book *The Wildness Pleases*. Important because it covers ground not satisfactorily explored by other authors.



It was during his time at Reading that he established himself in the enchanting cottage at Midgham Green, Berkshire; its name 'Toad Hall' was bound to appeal to his sense of humour (above).

Garden history now began to take first place in his life. In 1974 he became the first editor of *Garden History*, the journal of the Garden History Society. In taking up that appointment he was doubly lucky. It put him at the centre of the garden history world, and also put Thomasina in the centre of his world, after publishing her article on 'Gardens in Elizabethan Embroidery' in 1974. In due course they married.

In 1977 when Rosemary and John Nicholson founded the Garden Museum Christopher was an ideal choice to be one of the first Trustees. He worked tirelessly to support them and one of his proudest possessions was a copy of the plaque presented to Rosemary and John for their work, bearing his initials, on his retirement as a Trustee.

Encouraged by Thomasina, Mavis Batey and Peter Hayden, he produced his well-received *The History of Gardens* in 1979. Informed by his wider cultural studies he helped to break down the Anglo-centric view of the subject and place

## Christopher Thacker

gardening in England in its proper place in the long continuum of garden making round the world.

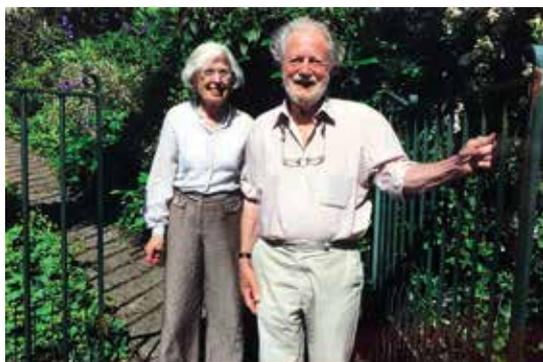
In 1984, he felt he needed a change from university life, the possibility of early retirement beckoned; and fortuitously he was offered a time limited contract with the then English Heritage to create the first formal *Register of Parks and Gardens of Historic Interest*. Historic gardens were in need of a 'Knight in Shining Armour'.

For the following four years he concentrated on doing this, with the limited resources given to him. It was no easy task, without funds for travelling he had to do his best from aerial photographs in the Government collections and from reviewing available literature including the valuable work already done by York University. He would send impassioned pleas to local volunteers for more information. Elain Harwood, the highly regarded architectural historian, who began her career at English Heritage at the same time recalls how his tiny office came to have the look of a potting shed about it. A place too small for what was being asked of it.

Christopher imbued the place with good humour and jokes, not least asking his dexterous colleagues to perform various functions with their left hand. He was proud to be left handed and of his use of a left hander's notepad; believe it or not, there is such a thing. David Jacques will give a first-hand account of Christopher's work on the *Register* (p.36). His work at English Heritage over, Christopher, now 57, was able to concentrate whole-heartedly on his writing, leading to his publication of his own translation of Voltaire's *Candide*, in 1996.

Christopher's gardening adventures were somewhat confined by lack of space. Despite this at Toad Hall he managed to squeeze in a mount and a knot. At Toad Hall he did begin by recording the plants given to him by friends with the intention of growing only those plants that would have been available at the date that their little thatched cottage was built. He soon gave this up when he found his plan sabotaged by Thomasina who bought back from RHS shows all sorts of plants that caught her eye. In 1993 he told Kathryn Bradley-Hole, "Although plants are, of course, important, I am not a plantsman. To me the poetry of gardens is more important. I love the Italian Renaissance gardens with their terraces, sculptures, fountains, cascades and great buildings. They all say to me "Let us enjoy ourselves!"

At Milkwell, their new home in the Vale of Wardour Wiltshire, to which they moved in 1996, a vertiginous slope was tamed by terracing to allow for a small formal garden design. Christopher's love of contrasts was reflected in a small wild garden above the house and a fen meadow on the valley floor below in his ownership. This, watered from both the greensand and gault clay, is a Site of Special Scientific Interest for its unusual plant community.



Christopher and Thomasina at the gate of Milkwell

Although he was a specialist in the literature of romanticism, in particular the works of Voltaire and Rousseau and their two contrasting idealised gardens, he did not allow himself to be confined to those subjects or that period. By nature inquisitive he revelled in any new experience, ancient or modern, including a passing interest in the legend of Dracula. He enjoyed a wide circle of friends because he was always ready to listen to their ideas, although he was not always prepared to conform to them. He treated everyone with kindness. My first direct contact with Christopher was after I had given a talk to Dorset Gardens Trust about William Beckford. Although we had not met before, he took the trouble to send me a hand-written note of congratulation afterward. It was a characteristically generous gesture by someone who knew a great deal more about the subject than I did.

He was proud of his collection of homemade ribbon ties, patiently stitched together by Thomasina, and would always wear one, but hated the conformity implied by the wearing of suits. When he was seen in a suit one day at a Garden History Society meeting, the generally unflappable Ted Fawcett was aghast to see that it was bright pink. He would more generally be seen in a corduroy jacket, smiling through a luxuriant beard.

Perhaps Christopher's greatest gift was his agility of mind. He loved wordplay and punning, crosswords, puzzles, and music. No doubt if he were with us this evening he would, knowing of his athletic achievements, tell Christopher Woodward that he thought the Museum was going swimmingly. It was a cruel turn of fate when some fourteen years ago he fell victim of vascular dementia and had to stop writing or taking part in garden history events. That we are all meeting tonight means that although he dropped out of sight he was not forgotten.

With the devotion of Thomasina his life of love and laughter together continued. Until the last few weeks of his life he was able to enjoy jokes, work through some cross-word puzzles, enjoy the garden, and most remarkably, even when unable to concentrate on conversation, could play the piano both from memory and sight reading from a score. His choice of music was eclectic. Beethoven and Mozart; the Moonlight Sonata and, predictably, the Magic Flute.

Christopher, although modest in many ways, adored applause. And looking back at his achievements they is much to be applauded. Some of the foundations he laid for a better understanding of gardens are being confidently built on. **Garden History** continues to maintain the highest possible academic standards and allows the fruits of detailed research to be publicly available. The Garden Museum is successfully widening its appeal under the energetic eye of Christopher Woodward. His writings continue to inform and amuse. He would, I think, be an enthusiast for the reforms that have led to the formation of the Gardens Trust.

However, if he were with us tonight he would, I am sure, be urging us to look forward and deal

with the difficulties with heritage protection that now confront us. He would be concerned about the vitality of Historic England and the state of its teeth. Since the protection of parks and gardens now turns on the significance of historic assets rather than the mere fact of their inclusion in a *Register* he might demand to know who is preparing the necessary statements of significance. He would applaud the widening of the *Register* but would want to know who is revising existing entries to take into account new research. He would want to know who is checking the mapping of registered parks and gardens and the way in which their settings are respected. He would enquire how on earth it happened that the Heritage Lottery Fund spent hundred of thousand of pounds of public money funding Management Plans to support grant applications without ensuring that they would be publicly available. On being told that their copies have been shredded, he might have thought that a joke in very poor taste; reports becoming compost.

He would see, as we all can see, that no amount of legislation can protect historic gardens in the absence of well informed, well-trained and well-funded officers to give effect to it. He would explain that no amount of effort by volunteers to fill gaps in knowledge by researching and interpreting parks and gardens can help protect them unless their conclusions are supported by the officers of statutory agencies.

He would I think hope that we will in our turn echo the words he wrote in his first editorial for **Garden History**, quoting from *The Tempest*; 'There is much business appertaining — let us get on with it'. He might add 'And have some fun'.

## Christopher Thacker — His Literary Output

Brent Elliot

The Garden History Society was founded in 1965, but six years were to go by before work began seriously on a programme of publications. Christopher Thacker, a Lecturer in French at Reading University, was chosen as the initial editor of a journal. The first volume of **Garden History** appeared in 1972; it was a publication produced on a shoestring budget, the text reproduced straight from typescript and the illustrations from the photocopier, leaves of coloured manila for

wrappers, stapled in a stab pattern. But for all the amateurishness and low-budget demeanour of the physical product, it announced its presence on the cultural scene with a big splash.

That first issue contained the text of the curious guidebook that Louis XIV had written, in the original French with an English translation by Christopher: 'La Manière de montrer



## Christopher Thacker

les Jardins de Versailles, by Louis XIV and others, edited by Christopher Thacker.<sup>1</sup> The full text of this, the most important document about the gardens at Versailles produced in its earliest years, had never been translated into English before. It had certainly been known about; the French text had been published by Raoul Girardet in 1951. But it was not only a translation, Christopher's notes, augmented with a supplement six years later, made it into a critical edition. With this text alone, *Garden History* had secured its place immediately as an important scholarly publication.

During the eight years of Christopher's editorship, *Garden History* published a number of important, in some cases now canonical, articles: W. T. Stearn's pioneering essay on the history of garden history, Graham Thomas on the history of rose gardens, Ruth Duthie's sceptical quizzing of some of the myths about William Robinson, Thomasina Beck's first article on gardens in Elizabethan embroidery, R. W. King on Joseph Spence, Jean O'Neill on serpentine walls, as well as articles that provided the first detailed treatments of gardens whose preservation and restoration soon after became milestones, Painshill and Biddulph Grange. He also displayed his sense of humour by appending, at the end of most issues, an extract from some comic poem about gardens, or, in one case, an extract from Moberly and Jourdain's account of an alleged time-travel incident at Versailles.

Christopher retired as Editor in 1979/80, and was succeeded by John Anthony; but by that time garden history had become a more widely popular subject, and *Garden History* was coming to look old-fashioned. In 1980, John Dixon Hunt announced that he was starting a new journal, to be entitled the *Journal of Garden History*, a title that caused some consternation in the Garden History Society, for fear that people would confuse the two magazines — Hunt's journal would later change its name, but the damage had been done. At the same time there had been an increasing criticism of the amateur-looking format of *Garden History*. So from 1981 the journal appeared in a new format, professionally printed by the late Graham Maney, whose death was announced a

while ago (see p.44), and edited by Bill Brogden, then by myself, then abortively for part of an issue by Robert Oresko, who managed to feud with everyone; then Jane Crawley and Elisabeth Whittle, then Jan Woudstra, then Barbara Simms.

So much for Christopher's career as Editor; but why had he been chosen as editor in the first place? He was a Lecturer in French at Reading University, and his primary interest, as evidenced by his publications, was Voltaire; admittedly, Voltaire's most famous book had ended with the advice that 'we must cultivate our gardens', but one could be forgiven for not seeing a close connection. His major achievement before being appointed Editor was his critical edition of *Candide*, produced in 1968 by the Geneva publishing house of Droz — I don't know whether Christopher wrote his text in French, or whether it was translated for him, but I suspect the former. Three years later he published a little book on *Voltaire* in the series 'Profiles in Literature', little works of 70-odd pages issued by Routledge & Kegan Paul. He lamented in the introduction about how much had to be omitted to fit the format of the series, the bibliography alone would have taken up a third of the book if allowed — not the only occasion in which Christopher's ambitions for a book were hamstrung by the requirements of publishers. He was an occasional contributor to Theodore Besterman's great periodical, *Studies on Voltaire and the Eighteenth Century*, dealing with such questions as the identity of one of Voltaire's editors thitherto known only by his initials, and with the imitations and continuations of *Candide* that, as so often happens, sprang up in the novel's wake.<sup>2</sup> — don't get your hopes up if you spot his 1966 essay 'The misplaced garden: Voltaire, Julian and *Candide*'<sup>3</sup>; it does not deal with gardens or gardening, but with the question why *Candide* ends the novel living under the Ottoman Empire instead of back in France.

However, the theme of gardens had been creeping into his works. In 1972 he published an article in *Studies on Voltaire*, comparing Voltaire and Rousseau as gardeners.<sup>4</sup>

<sup>2</sup> Christopher Thacker, 'M.A.D.: an editor of Voltaire's letters identified', *Studies on Voltaire*, vol. 62 (1968), pp. 309-20; 'Son of *Candide*', *ibid.*, vol. 58 (1967), pp. 1515-31.

<sup>3</sup> Christopher Thacker, 'The misplaced garden: Voltaire, Julian and *Candide*' *Studies on Voltaire*, vol. 41 (1966), pp. 189-202.

<sup>4</sup> 'Voltaire and Rousseau: eighteenth-century gardeners', *Studies on Voltaire*, vol. 90 (1972), pp. 1595-1614 (quotations from pp. 1605).

<sup>1</sup> 'La Manière de montrer les Jardins de Versailles, by Louis XIV and others, edited by Christopher Thacker', *Garden History*, vol. 1 (1972), pp. 49-69 [with an additional note in vol. 6 no. 2 (1978), pp. 31-38].

Chambers of course was writing in ignorance when he reproached Voltaire for not having added his thoughts on gardening to those of other major men of letters. But he had his point. Voltaire had not written, and did not ever write, a book, essay or poem on gardening to instruct the world at large.

But Voltaire, unlike Rousseau, had owned a considerable garden, and Christopher gave an account of Ferney and its changing reputation, as it came to seem too much like the French formal garden of the 17th century and out of keeping with the informal landscape garden. Rousseau, on the other hand, he presented as an ideologist whose views were not ultimately capable of being carried out in the garden. He recorded the legend that Rousseau had planted seeds of *Daphne mezereum* in the rocks at Dovedale; noting that this plant had been cultivated since the 16th century, and had naturalised itself by the 1750s, he decided that it was impossible to confirm or deny the story, and concluded:

... 'this innocent tampering with the ecology of Dovedale brings Rousseau's garden theory to its culmination. Only outside the garden can a truly natural garden exist.'

Christopher returned to Rousseau and the natural garden in 1977, in a splendid article in *Garden History* entitled "O Tinian! O Juan-Fernandez!": Rousseau's "Elysée" and Anson's desert islands.<sup>5</sup> 'O Tinian! O Juan-Fernandez!', some of you may recall, was what St Preux says on seeing Julie's wild enclave in her garden in *La Nouvelle Héloïse*, those being the names of two South Pacific islands he has visited in his travels; he was saying in effect that her garden looked like the work of nature alone, untouched by human hands. This passage was famous among garden historians, but Christopher was the first to look at the documentation on the European discovery of those islands in order to establish exactly what St Preux would have seen there. This search took him to George Anson's *Voyage around the World*, from which he reproduced apposite illustrations; the result is that today we can be fairly precise about the visual intentions of Rousseau's scene. Peter Willis, back in 1972, had published an article in *Studies on Voltaire* on 'Rousseau, Stowe, and

*Le jardin anglais*: speculations on visual sources for *La Nouvelle Héloïse*,<sup>6</sup> but he had missed Anson.

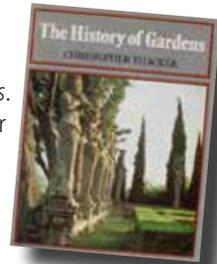
Christopher's involvement with Voltaire continued throughout his life. In 1995 he edited a volume of Voltaire's selected writings for Everyman Editions, and in the introduction he brought garden history into consideration:

'Voltaire's selective presentation of English matters deserves fuller comment than it has received. He praises Addison for his tragedy Cato, as being within the form and limits of French classical tragedy, yet ignores Addison's strictures on French formal gardens, published in the same period. It is curious, that the conclusion of his piece on English tragedy (Shakespeare, then Addison) should state that English drama 'dies it you attempt to force its Nature, and to lop and dress it in the same Manner as the Trees of the Gardens of Marly.' Voltaire had clearly chosen to ignore what Shakespeare, Pope and Addison had already said about the 'Trees of the Gardens of Marly' — that their artificial trimming was an abomination.'<sup>7</sup>

The audience for the Everyman volume was the general reader, but Christopher used his preface to nudge that reader gently into taking account of garden history.

In 1979 Christopher published what I think of as his major garden historical work, *The History of Gardens*.

There had been five previous major histories of gardening in English. Alicia Amherst's *History of Gardening in England* (three editions between 1895 and 1910) set an impressive standard as the pioneering work based on archival research, but as its title indicated it was limited to England, and it stopped at the end of the 17th century. Miles Hadfield's *Gardening in Britain* (1960) shared that geographical limitation, though it carried forward its history to what was then the present day. Marie-Luise Gothein's *History of Garden Art*, a German work originally published in 1914 and translated in 1928, was the great example of the cultural history approach; alas, its treatment of the 20th-century garden was written



6 Peter Willis, 'Rousseau, Stowe, and *Le Jardin anglais*: speculations on visual sources for *La Nouvelle Héloïse*', *Studies in Voltaire*, vol. 90 (1972), pp. 1791-8.

7 Christopher Thacker, *Introduction to Voltaire, Selected Writings* (Everyman, 1995), p. xxi.

<sup>5</sup> Christopher Thacker, "O Tinian! O Juan-Fernandez!": Rousseau's "Elysée" and Anson's desert islands', *Garden History*, vol. 5 no. 2 (1977), pp. 41-47.

## Christopher Thacker

by Walter P. Wright, no garden historian, and added at the request of the English publishers. Eleanor Sinclair Rohde's *Story of the Garden* (1932) was less impressive and more idiosyncratic, a work in the same tradition as Gothein, but which had the great merit of being the first major work of garden history in which plants, and techniques of cultivation, played a major role, comparable to that of design. Derek Clifford's *History of Garden Design* (1962) was international in scope but lightweight in comparison with these predecessors. In all cases, the authors made no attempt to conceal their preferences and prejudices, but at least the later writers attempted to be historically comprehensive and not stop their histories when their preferred tastes fell from favour.

Christopher's *The History of Gardens* cannot claim to be a pioneering work of research the way that Amherst's and Gothein's could. Christopher worked from the twin perspectives of garden visiting and printed documents. He admitted that he was no plantsman, but at intervals throughout the book he discussed the introduction and availability in the European world of exotic plants, quite sufficiently for his purposes. But his background as a literary scholar allowed him to place the gardens he discussed in a broad cultural context, and as a comprehensive, well-written narrative it stands superior to all its predecessors.

The book is largely organised in groups of three. Three chapters each for the Renaissance, the French-style formal garden, and the 18th-century landscape garden, show a pleasing effort not to let his favourite period dominate. On the other hand, to have three chapters cover the entire range of Chinese, Japanese, and Islamic gardens may seem Eurocentric, but he acknowledged in the introduction his geographical limitations, and his unwillingness to attempt to describe gardens he had not been able to see or study. The coverage of the 19th century falls below the standard of that of previous centuries, but then by 1979 there had been little serious research into the Victorian period for him to draw on.

While in his writings on Voltaire and his *coevals* he had emphasised the way in which gardens formed part of the world of intellectual endeavour in the 18th century, the wider perspective of *The History of Gardens* allowed him to show the ways in which humour, crudity, and the pursuit of fun characterised gardening on a global scale.

He devoted an entire chapter to jokes, fountains, and mazes, the first garden historian to devote significant attention to Renaissance automata. And his prose was well adapted for this perspective; take this passage on water-jokes, and note the way that fountains provide a basis for metaphors:

Fountain *joyeusetés* go well back into the Middle Ages, but they have a new and invigorating popularity in the Renaissance. Unwary spectators were wetted in much the same way as they had been for centuries, but in the new Italian gardens, they were wetted more often, with more delight, and with an added sprinkling of classical learning.<sup>8</sup>

Precious claims could be debunked, as when he describes a labyrinth pattern in Pompeii with the words 'Labyrinthus hic habitat Minotaurus' as 'a forerunner of our SLIMEY LIVES HERE'.<sup>9</sup> Grottoes, in their different styles, figured at different periods of history, as did such phenomena as the volcano of Wörlitz — in 1976 Christopher had published a pamphlet, *Masters of the Grotto*,<sup>10</sup> about the 18th-century grotto makers Joseph and Josiah Lane: nobody had investigated the subject as thoroughly before, but his subject was more the cultural history of the grotto than the records of a business, for which archival records did not survive.

Christopher tried for objectivity in presentation, but made no secret of his personal preferences in little asides, as when he acknowledged that 'I know of no gardens to equal those of Italy', or when he said of the German garden at Weikersheim, 'I know no other garden where I would freely and unhesitatingly scrawl on the door "Est, est, est!"'<sup>11</sup> In his introduction, and periodically throughout the book, he lamented the ephemeral nature of gardens, and regularly pointed out how difficult it was to determine from surviving sources exactly what a garden looked like in its heyday.

Christopher's book can still be recommended as the best single introduction to the history of gardens. There have been other textbooks since, and the massive *History of Garden Design* edited by Monique Mosser and Georges Teyssot (1991) met the demands of later fashion better, its

8 Christopher Thacker, *The History of Gardens* (Croom Helm, 1979), p. 113.

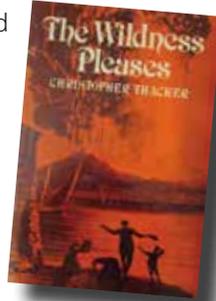
9 *Ibid.*, p. 115.

10 Christopher Thacker, *Masters of the Grotto: Joseph & Josiah Lane* (Tisbury: Compton Press, 1976), limited edition of 500 copies.

11 *History of Gardens*, p. 175.

multiple authorship, refusing any single trajectory of garden history, suited the demands of the age of postmodernism. But for anyone becoming interested in garden history for the first time, there is no book like Christopher's for whetting the appetite.

In 1983 Christopher published *The Wildness Pleases*. My one cavil with the book lies in its subtitle, *The Origins of Romanticism*, with which I take issue — the book is an excellent summary of many aspects of the culture of the late-18th century, from Ossian to the sublime, but to my mind all this has nothing in particular to do with Romanticism. I belong to that school that sees romanticism as basically a 19th-century development, German in origin, based not on primitivism but on psychology; the very words 'romantic' as used to describe an 18th-century landscape and as used to describe the romantic poets, even have different etymologies. I won't labour the issue further here. Christopher ends the book by considering the French Revolution as in some respects the culmination of the trends he has been describing:



'Robespierre's Terror, culminating in 1794, fulfilled the worst of Burke's apprehensions; and, to go by his definition, the Terror was sublime. Expressed in its most direct, tangible way — by means of the guillotine in the centre of Paris — wildness had proved intolerable.'<sup>12</sup>

Those we now remember as romantic poets, all of whom in varying degrees reacted against Rousseau and these 18th-century trends, would have agreed with Christopher's formulation.

In 1984 Christopher became the first Registrar of Gardens for English Heritage, and set about compiling the initial list of the most important gardens in England for purposes of legal protection. David Jacques will give you an account of this work shortly (**overleaf**); I just want to say that Christopher's literary training and sensitivity to language created moments of tension in his new role. During the course of meetings he would be unfailingly polite to report compilers and proposers of systems of historical

12 Christopher Thacker, *The Wildness Pleases: the Origins of Romanticism* (Croom Helm, 1983), p. 272.

classification; only after they had left the room would he make remarks about the quality of their writing, frequently including the word 'illiterate'.

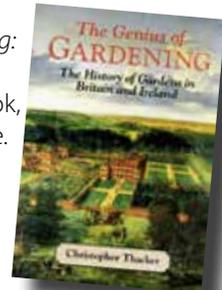
The first fruit, in book form, of Christopher's years of work on the *Register* was a slim attractive volume called *England's Historic Gardens*.<sup>13</sup> But this was a book undertaken on commission, and the constraints of the commission showed. Opposite the title page appeared the words, 'This book was devised and produced by Templar Publishing Ltd' — in other words, it was not Christopher's book but merely one for which he supplied the text. It was slammed in a review in *Garden History* by the late Keith Goodway,<sup>14</sup> for the mismatches between text and photographs and the inconsistent way in which the discussion of various gardens was scattered through the chapters. Keith concluded that:

'The book falls between two stools, as it is not clear whether it is intended to be an illustrated history of the development of English parks and gardens or 'the first illustrated account of Grade I listed parks and gardens' (from the jacket).'

Keith should have known that the latter was correct; the book followed the completion of the *Register* by describing its highlights, and could not tell the fuller history of the development of gardens.

That fuller history followed five years later, in *The Genius of Gardening: the History of Gardens in Britain and Ireland*.<sup>15</sup> This was Christopher's book, rather than a publisher's assemblage.

Some of the text of the earlier book was retained; the chapter title 'One Brown' (quoting Horace Walpole on the identity of the designer of the landscape at Warwick Castle), and the section title on Repton, 'Capability R---', were carried over. Some important things were added to his earlier discussions: his incisive summary of Francis Bacon now included *Sylva Sylvarum*,



13 Christopher Thacker, *England's Historic Gardens* (Headline/Templar Publishing, 1989). The work has a preface attributed to Lord Montagu of Beaulieu, but in fact originally written by David Jacques at Lord Montagu's request. He slyly inserted his claim to authorship by means of an acrostic: the initial letters of the sentences spelled out 'David Lawson Jacques wrote this'. Alas, Lord Montagu tinkered with the text, so the acrostic as printed has some distortions.

14 Review by Keith Goodway, *Garden History*, vol. 18 no. 1 (1990), pp. 74-76.

15 Christopher Thacker, *The Genius of Gardening: the History of Gardens in Britain and Ireland* (Weidenfeld & Nicolson, 1995).

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whose text in some respects contradicts his more famous essay on gardens; and it was the first general history of gardens in Britain that gave a satisfactory treatment of the Victorian period. *The History of Gardens* had brought matters up as far as Ian Hamilton Finlay and Little Sparta; in *The Genius of Gardening* Christopher mischievously included a photograph of his own garden to help represent the present day.

In his final work, *Building Towers, Forming Gardens* (2002), Christopher returned to the 18th-century landscape garden, with a special emphasis on its last master, Beckford.<sup>16</sup> It should also be mentioned



<sup>16</sup> Christopher Thacker, *Building Towers, Forming Gardens: Landscaping by Hamilton, Hoare and Beckford* (St Barnabas Press, 2002).

that in 1990 he wrote the text for a pioneering exhibition on the history of garden tools, staged at the Museum of Garden History.<sup>17</sup>

Christopher Thacker entered the world of garden history at a crucial moment. Horticulturists and literary scholars had approached the subject from their opposing points of view, and different periods of history had risen and fallen in esteem according to critical fashions. Christopher's work as both editor and author helped to bring a greater range of subjects and a greater depth of reference into the general understanding of gardens. He was ideally suited to be the pioneering Registrar of Historic Gardens — and here I hand over to David Jacques, to say more about that part of his career

<sup>17</sup> *Historic Garden Tools*, researched and edited by Christopher Thacker and Francesca Greenoak (Museum of Garden History, 1990).

## Christopher Thacker and the 'Gardens Register'

David Jacques

### Purpose and requirements of a List or Register

A register of parks and gardens, like a list of buildings, is a planning tool, advising planners on the existence and importance of this form of heritage. It can also have usefulness in developing policy and the allocation of funds.

In order to achieve these purposes a list or register must have authority, respectability in the eyes of historians, and consistency, essential in making any case involving administrative choice. It must also help with priorities in the allocation of professional time or funds, hence grades are useful.

A list or register devised for protection is subtly different from an inventory — that is a more general assemblage of historical findings, and data on features and condition, designed for a wider range of uses than a register.

### The Inventory

This difference is helpful whilst we remember the early days of the *Register*. Peter Goodchild's concept of an Inventory was developed at York, and he carried out a 'Pilot Survey' from 1979 to 1983, seeking to involve others. For this he developed a 'Form 1' and a 'Form 2', intended to accommodate differing levels of information. In order to promote consistency, he also provided a manual in order to guide the filling in of the forms.

Avon Gardens Trust (in the guise of Lorna McRobie and her associates) used these aids to produce a good early county list. However there has always been a tension between the enthusiast and the academic. Other County Gardens Trusts have at times been suspicious of filling in forms, or have wanted to devise their own.

However some form of manual was and remains essential for a methodical approach, for example getting away from subjective stylistic classifications, like 'Italianate', or 'picturesque' (which are more trouble than they are worth), and promoting consistency of content and presentation nationally.

### The politics

At the same time there was a call by the ICOMOS International Committee for Gardens to devise a worldwide list of those of international importance. An ICOMOS-UK list was published in 1977, though it was very scanty — simply a list of names of the good examples that people knew of. It relied of course principally on the personal knowledge of committee members.

The Garden History Society started devising county lists the next year, with Peter Goodchild acting as coordinator. Some historical and descriptive material was appended to the names

of places. Its revered secretary, Mavis Batey, led the way by producing that for Oxfordshire in 1979. Meanwhile East Sussex County Council had produced its own list.

Perhaps the most important initiative was that by Dame Jennifer Jenkins, wife of SDP leader Sir Roy Jenkins, and chair of The Historic Buildings Council (HBC). That body advised the Department of the Environment (DoE) on the built heritage. She was a friend of Mavis, and similarly enthusiastic for an official *Register*. However the DoE Ministers said 'no'.

Undeterred, she pressed on in a subversive way, intending to adopt the GHS lists officially at some later point. She decided to set up an HBC Gardens Committee to advise her personally, and which would help guide the creation of the lists. Jeremy Benson became chair, and Mavis and Ted Fawcett joined it too.

Jennifer Jenkins had expected, along with everyone else, that she would be appointed Chair of English Heritage (EH) when it came into existence on 1 April 1984. Finding that this would not be the case, she decided to go public on the *Register*, and in late 1983 announced the forthcoming publication of 12 of its 44 volumes on the 1 April 1984, thereby committing EH to its completion. Because of the time constraints there was to be no descriptions, and no plans.

Brian Anthony, one of her principal inspectors, horrified, objected that there must at least be descriptions and grades. So Christopher devised a format for writing up entries, using the mnemonic TADPOLE, and Patience Trevor, on a short contract, carried out this task in great haste to meet the deadline. The result was no great testimony to the authority of the new EH, but at least the *Register* was underway.

### **The hard work**

Further volumes were unlikely from the GHS, and so Peter Goodchild at York was contracted to push the work forward. However even he considered that the work would better be done in-house at EH, to 'embed' it there. With the rebranded GHS county volumes, York's work done after a rather different method, and miscellaneous material from elsewhere, English Heritage soon had to acknowledge the desirability of an in-house garden historian to knock the remaining lists into shape.

Geoff West was the inspector charged with

finding this person and running him/her on a three-year contract. Christopher Thacker was perhaps an obvious choice, on the basis of having been editor of *Garden History*, but found that he had to work under several severe constraints. There was no time to do the job fully, so just a description of maybe ten lines and a grading were the required output per site. He was instructed that his would be a desk-based exercise. He would have to use already published material, and this was to be found in the EH library and the Air Photographs Library at Fortress House. There was no budget for travel expenses, intentionally to dissuade him from frittering away time on visits.

One assistance he was given came in the form of an administrative assistant, Elaine Harwood. She remembers well one of her tasks — xeroxing countless *Country Life* articles. Incidentally she went on to become an architectural historian of distinction in EH's London branch.

Christopher answered to the Gardens Committee which had continued under EH. It was the arbiter as to whether a site should be included, and what grade it should be. This is why he never worked to set of rational criteria — the sole consideration was what the Gardens Committee would feel. And they would scrutinise the entries closely, though inevitably, being a committee of individuals with different experiences and preferences, their judgements were not necessarily consistent.

As I joined English Heritage in September 1987 Christopher was still working on the largest county list of all — that for Greater London, with well over 100 entries. He was on a slight extension to his contract, but by the time of his departure there were completed lists for every county, to bring the number of sites up to 1085. It was a remarkable achievement, with approximately one entry for every day of his three years.

### **The Register's usefulness**

The first major test of the effectiveness of the *Register* was in 1986/7. I was involved on behalf of the GHS, being Chair of its Conservation Committee at the time. I had also worked on many highway projects. I put forward a diversion of the A34 scheme at Highclere, in Hampshire, and was supported by Marcus Binney of SAVE. The inspector accepted the importance of the Grade I park on the basis of the *Register*, and the road was diverted. That decision thenceforward solidified

## Christopher Thacker

inclusion on the *Register* as being a material planning consideration.

My rôle, as the Inspector of Historic Parks and Gardens, had two aspects — maintaining the *Register*, and dealing with casework arising. If I was going to defend the *Register* at public inquiries — which happened frequently — it was important not to fly by the seat of my pants, but to be able to demonstrate both authority and consistency. I drew up criteria retrospectively, adapted from those for buildings. Senior inspectors were persuaded of the need for formal criteria, and they still apply in modified form.

The mnemonic TADPOLE was now updated to TADPOS (Type, Area, Dates, Principal existing features, Other features, Sources of information) in formatting entries, but not any manual on terms, definitions, or conventions. But enforcing consistency whilst maintaining the *Register* made this pressing, so in 1990 the York forms and manual were adapted and simplified for use in EH. In the mid 1990s they were adapted again to become the form and manual for the UK Parks and Gardens database, the precursor to today's Parks & Gardens UK.

I have left the most outstanding early legacy of the *Register* till last, and that was the Storm Damage Scheme in the aftermath of the Great Storm of October 1987. I obtained a budget from Brian Anthony, the principal inspector, to carry out a survey of the damage. We couldn't have carried it out without the *Register* giving us lists of places, and the files giving us addresses. Consultants

went out visiting Grade I and II\* sites, and we drew up a financial case for assistance. By about Easter 1988 we could launch a grant scheme, the world's first specifically for parks and gardens.

By merely being in place, the *Register* had fulfilled functions that were vital to the speed and success of the Storm Damage Scheme. Contrast this to the situation in Brittany which actually had the worse of the storm. I went over to see the owners' organisation, and although they and public officials wanted to do something, they had no list of gardens worthy of assistance, no criteria and no case for financial assistance. It would have taken years to prepare this, and there never was a storm damage scheme in Brittany.

### Christopher Thacker's contribution

I was thus extremely grateful for the *Register*, and for Christopher's and Elain's work in bringing its first incarnation to a conclusion, as it happens just in time. Geoff West, Christopher's then line manager, remembers him as a 'hero' for undertaking it within such constraints and coping with the frustrations.

Peter Goodchild is sure that Christopher's presence at EH established the notion of register in the inspectorate. He gave it a face, and made fellow inspectors feel that it was a truly EH project.

There can be few who would doubt that preparing so many hundreds of entries was a remarkable achievement, one that led to so much else. Christopher's contribution to garden conservation in the 1980s and 1990s was pivotal.

## agenda

reports from our members; all contributions are warmly welcomed...

## The Gardens Trust study tour to Palermo and the West of Sicily

Sunday 28 April to Sunday 5 May 2019, report by Robert Peel

Sicily has been subjected to waves of conquerors over the past 2,500 years. This makes it a *palimpsest* of cultures, each of which has left its physical remnants. One of the joys of going to Sicily, and especially the western parts, is visiting exquisite examples of built heritage and accompanying designed landscapes from many periods.

Sicily was the most important destination for the Greek diaspora over several centuries BCE, but

also where, having imposed on the native Sicels, it confronted the conflicting demands of the Phoenicians and Carthaginians in this fulcrum of the Mediterranean. The remnants of the Elymian civilisation at Segesta, still remarkably intact, those of the Phoenician trading island of Mozia and the romantic ruins of Selinunte, set in their large archaeological park, formed part of the Garden Trust's visit. A rich range of wild flowers added



Robert Peel

### Picnic amongst the wild flowers at Selinunte

botanical interest, armed as were some of us with the recently published book by Mary Taylor Simeti, who talked to us at the Palermo Botanical Garden on those very wild flowers associated with the archaeological sites of Sicily.

The Arabs, replacing the Byzantines in Sicily during the 9th century AD, left their mark in irrigation technology and the introduction of crops, which still resound in the bowl in which Palermo stands, the Golden Shell or *Conca d'Oro*.

The Normans inherited and blended this culture with that of Byzantium to produce the finest examples of early medieval mosaics, both ecclesiastical and civil. These were visited in several of the Norman churches, including Monreale Cathedral, and at the Palace of the Normans and at the Zisa Palace, the most outstanding of the extant 'pleasure domes' that the Norman kings had built in the first known enclosed deer park in Europe, the Genoardo.

Angevin buildings in Palermo survive but the longest period of domination was by the Spanish. The baroque buildings that still adorn the centre of the city, despite catastrophic bombings by the Allies in the Second World War to subdue the population prior to the invasion of the southern coast of Sicily, are an obvious inheritance from this period, as well as the urban layout culminating in the crossroads known as *I Quattro Canti* and the surviving gates into the old city.

The early-18th century saw the artistic talents of the Serpotta family glorify oratorios and churches with perhaps the most talented plaster work in Europe, as well as one of Europe's oldest urban public open spaces, Villa Giulia, laid alongside what would become the Botanic Gardens in the

early-19th century. The Bourbon King and Queen, billeted on the second city of The Kingdom of the Two Sicilies during the Napoleonic occupation of the Italian peninsula, had the hunting park of La Favorita laid out below Mount Pellegino beside their delicious Palazzina Cinese, decorated with frescoes 'in the Chinese manner'. In addition, in the early-19th century, the Botanic Garden was laid out. Cassandra Funsten is an expert on its plants and in setting each plant in its historic, geographic and social context. A walk with her is a real immersion in plant appreciation. Her knowledge of other gardens in Palermo too was a constant gift to the group.

The Whitakers, an English family, rose to social eminence in the 19th century with their involvement in the Marsala wine business. Each of three brothers had a large town house built with correspondingly imposing gardens. One of them, Villa Malfitano, can be visited with its interior a showpiece of the varied work of contemporary local artists and craftsmen and its extensive garden in the gardenesque style. This way of setting out plants to be seen and appreciated as individuals in their own right, while harmonising with the general layout, is a characteristic of many of the gardens we visited in and around



Robert Peel

### A corner of Palermo's Botanical Garden

## agenda

Palermo. The Whitaker family theme was pursued by visiting the garden of descendants of the family at their house outside Marsala, not far from Mozia, the Phoenician island trading post, where archaeological excavations were systematically started by Pip Whitaker.

The skills of the local building artisans came to fruition in the Liberty style of the turn of the 19th/20th century, making Palermo dazzle with daring new architectural vocabulary under the architectural dominance of Ernesto Basile.

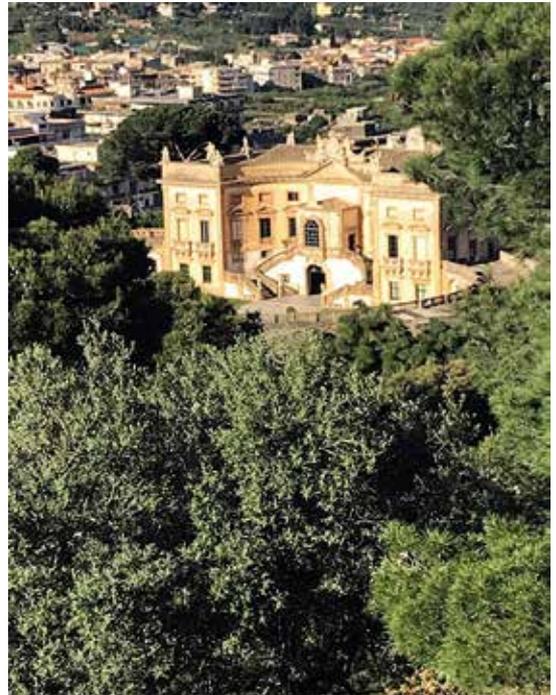
20kms further east, leading aristocrats had, since the 17th century, been building their rural but sophisticated villas in Bagheria, culminating in the erection of many such signals of status in a designed setting during the 18th century. Our itinerary included visits to three such residences, all in private hands, two surrounded by gracious gardens and one by walls crested with statuary that appalled Goethe. The garden of Villa San Marco references the typical Sicilian garden with its functional plants of imposing age and with those representing the Mediterranean *maquis*, as well as a range of new exotics and a surprising garden of cactuses.

At Villa Valguarnera the *châtelaine* has succeeded in turning the mafia out of her property, on re-occupying it after a period when her family was unable to reside there. She conducted us along the masonic-influenced circuit of her garden, inspired by the philosophy of her mute female antecedent, along which we passed challenges to purge our weakness and prepare our strength of leadership until reaching the prominent peak of the garden from which to survey the disarray of modern Bagheria below. Our hostess convinced us that the first cycad to arrive in Sicily came with Queen Maria Carolina, while she resided at Villa Valguarnera. To show her disapproval of Napoleon, whose wife Josephine

favoured roses, the Bourbon queen had chosen the cycad as her specific botanical device. The Botanical Garden in Palermo has now the largest collection of cycads anywhere in Europe.

The owner of Villa Valguarnera is preoccupied at threats by the local authority to expropriate that part of her estate through which the historic entrance drive leads up to the Bernini-style oval courtyard in front of the house. I volunteered the support of The Gardens Trust in any conflict she might find in trying to save the integrity of this very important 18th-century estate.

Bagheria has already been the victim of too much ill-considered development and The Trust has a proud inheritance of campaigning for the survival of landscapes that need our support.



Robert Peel

Villa Valguarnera seen from the top of the garden

## Winners of the Horticulture Week Custodian Awards 2019

Presentation on 25 June 2019

Fifteen outstanding parks, gardens and tree teams have scooped awards at the Horticulture Week Custodian Awards 2019 presentation at Woburn Abbey Sculpture Gallery. Shortlisted teams from across the UK came together for the presentation of this year's outstanding winners.

The event saw awards presented by Kate Lowe, editor of *Horticulture Week*, to a diverse group of winners ranging from the gardening teams at National Trust's Hidcote Manor Garden and English Heritage's Mount Grace Priory, to tree and parks teams at Bournemouth and Sheffield City

Councils respectively.

Commonwealth War Graves Commission director of horticulture David Richardson won the prestigious Horticulture Week Custodian Award. Richardson is responsible for the commission's worldwide delivery of the highest standards of amenity horticulture in every continent other than Antarctica, in some of the most challenging climatic zones — and always under the scrutiny of a global audience. During The First World War centenary period he provided consultancy advice to ceremonial and operational teams worldwide, ensuring that showpiece sites were in the best possible condition and prepared for the huge numbers of visitors, services and royal events.

Dudley Metropolitan Borough scooped two awards for Best Heritage Park (Priory Park) and Best Parks Restoration (St Mary Stevens Park) at the event — while Garden Team of the Year went to Historic Royal Palaces' Hampton Court Palace gardens and estates team.

The awards were judged this year by Landscape

Consultant Peter Neal, Professional Gardeners Guild chair Tony Arnold, landscape management consultant Luke Sargent, the Gardens Trust's Peter Waine, parks consultant Dr Sid Sullivan and the 2018 Horticulture Week Custodian Award winner, estates manager, Howletts Wild Animal Park, David Sutton.

Peter Waine, judge and GT Board member, says:

"The varied and eclectic nature of the categories and the winners & finalists is ample evidence that the state of horticulture in all its wonderful manifestations is in rude good health. Whether a big or small organisation, a national institution, a small charity or a private citizen there is a category for them and an equal chance of quality being recognised. Hopefully these awards will act as a catalyst and a spur to many."

Perennial was this year's charity partner for the event which was co-located with Parks & Gardens Live. Full write-ups of all winning projects will be published in the August print edition of *Horticulture Week* magazine.

### Winners in Full

- Horticulture Week Custodian Award 2019: David Richardson, Director of Horticulture, Commonwealth War Graves Commission
- Best Partnership, Third Sector: Greenbelt Group and the Woodland Trust for Glenrothes Woodlands
- Best Gardens or Arboretum, 6+ staff: Hidcote Manor Garden, National Trust
- Best Gardens or Arboretum, 1 to 5 staff: Abbotsbury Subtropical Gardens
- Best Planting Design Winner: Horniman Museum and Gardens for Grasslands Garden
- Best Green Space/Infrastructure Strategy: John Shaeff & Associates for London Borough of Croydon, Natural Capital Account
- Best Gardens Restoration/Development Project: Dudley Metropolitan Borough Council for Mary Stevens Park HLF Project
- Best New Funding Initiative: Sheffield City Council, Parks and Countryside Service for Public Health Funding in Sheffield's Parks and Countryside
- Best Heritage Park Winner: Dudley MBC for Priory Park
- Best Grounds Winner: The University of Winchester Campus Management Team
- Best Gardens or Arboretum Team: Historic Royal Palaces' Hampton Court Palace gardens and estates team
- Tree Service of the Year: Bournemouth Parks Tree Service
- Best Community Health/Wellbeing initiative: Nature's Way, Eden Project
- Best Garden Restoration Project: Mount Grace Priory
- Best Neighbourhood Park: London Borough of Islington for Gillespie Park

### High Commendations in Full

- Royal Botanic Gardens Kew and Wakehurst Winter Garden
- Bournemouth Parks Foundation and Bournemouth City Council
- Titsey Foundation
- Abbotsbury Subtropical Gardens
- Dudley Metropolitan Borough Council (St Mary Stevens Park)
- South Kesteven Council (Wyndham Park)
- National Trust Saltram Gardens

## other exhibitions, courses and events

please note these are **not** GT events, appropriate contact details are given for each event

### A Journey through the Gardens of Europe from André le Notre to Henry James. Palace of Venaria Reale, Turin, Italy continues to 20 October

This grandiose title is the name of an ambitious exhibition that opened in Turin in June.

It shows a comprehensive picture of European Gardens, taking in changing tastes and the most famous places but also lesser known ones, which may not have survived but are equally important in terms of garden history; divided into twelve themes based chronologically and places the emphasis perhaps differently from how we in Britain might produce a similar show. The grand tour, for example, does not trace the travels of British aristocrats but first the journey of two French painters in understanding Italian gardens and interpreting new French models. Then the travels of writers and intellectuals from Northern Europe and their immersion in the designed landscapes of Italy.



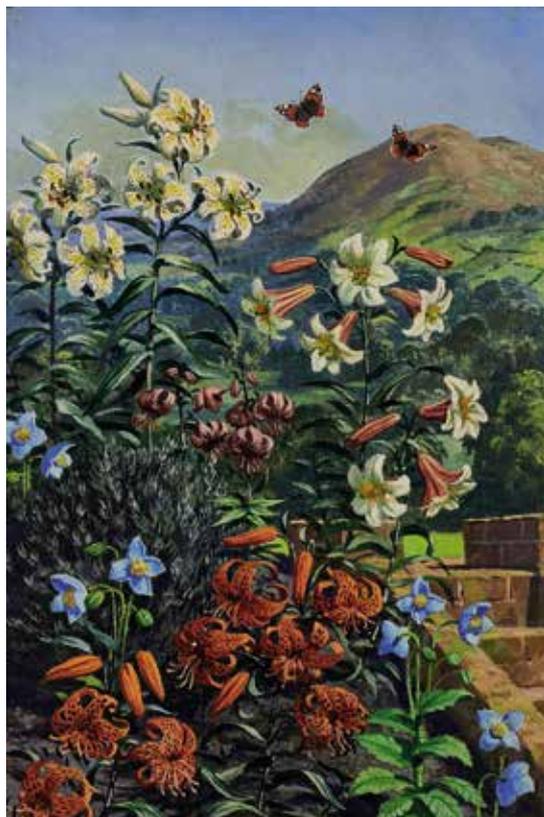
Wilanow Palace, Warsaw, by B. Bellotto 1777

#### Late summer visit to Turin

If any reader is interested in visiting Turin to see the 'Gardens of Europe' exhibition this summer, **Paolo Cornaglia**, one of its curators, has offered to take a group from the Gardens Trust around the exhibition. This will be on **Thursday 12 September**. In view of the recent trip by the (then) GHS to the gardens of Turin, it is not envisaged as part of a study tour but a stand-alone event. Would anyone wishing to know more please get in touch with **Robert Peel: [rma.peel@btopenworld.com](mailto:rma.peel@btopenworld.com)**

### What To Look For In The Garden A Ladybird Books exhibition at the Garden Museum, London Wednesday 31 July to Sunday 27 October

Take a wander down the garden path with Ladybird Books this summer, in a nostalgic exhibition celebrating the iconic illustrated books and the impact they made in teaching children about the natural world. The instantly recognisable artwork from the 'golden age' of Ladybird Books will be discovered by a whole new generation of children.



Flowers against a backdrop of hills, from *Garden Flowers* (1960) illustrated by John Leigh-Pemberton

On loan from Penguin Random House, original artworks will be displayed from beloved titles published between 1940 and 1980, including: the **What To Look For** series, *British Wildflowers*, *Garden Flowers*, *British Birds and their Nests*, *The Life of a Honey Bee*, *Pets* and *Trees*. From children picking fruit and flowers, to colourful depictions of wildflowers and wildlife, many of our childhoods are depicted here.

Photo by Andrzej Ring Lech Sandzewicz

© Ladybird Books Ltd 1960

**In Celebration of the Rose: its Evolving Role in Garden Design, Art & Floristry Conference at Kilkenny Castle, Ireland Thursday 3 to Saturday 5 October**

The Northern Ireland Heritage Gardens Trust have now published the flyer for their forthcoming Conference at Kilkenny Castle in October; the 27th Annual Conference of the Northern Ireland Heritage Gardens Trust. This year the entire conference is given over to a 'Celebration of the Rose', exploring the transformation of the rose into the full-pedalled beauty of today and to examining its evolving role in our garden designs, art and floristry.



North front of Kilkenny Castle and its rose garden

Speakers are: **Assumpta Broomfield** on *Scents, Sex and Symbol, a History of the Rose*; **Brent Elliot** on *The Development of the Rose in the 19th Century*; **Michael Tooley** on *Gertrude Jekyll's Roses, and those of her friends and clients*; **Neil Porteous** on *Edith Londonderry and her roses at Mount Stewart*; **Reg Maxwell** on *The Irish Rose, how Gold Medals flowed to Ireland*; and a visit to **Woodstock**, Inistioge. **Charles Quest-Ritson** speaks in the evening on *Roses in Cultivation, Yesterday, Today & Tomorrow*.

Saturday's programme: **Shane Connolly** on *Roses in Floriography and the language of flowers*; **Barbara Pilcher** on *Roses in Perfume: the great rose fields of Europe*; **David S. Ingram** on *The flower paintings of Henri Fantin-Latour*; **Therese Casey & Margaret Gormley** on *OPW's Historic Rose Gardens, a feast for the senses*; **Gerry Barry** on *The Rose Garden at St Anne's Park, Clontarf*; **Stephen Quinn** on *The Rose Gardens and Trials at Lady Dixon Park, Belfast*; and finally

**Michael Marriott** on *David Austin's English Roses Past Present and Future*.

Early Bird Conference fee: £199 / €225 before 1 August; fee after 1 August £220 / €235 including coffee/tea, luncheons & dinner.

See: [www.nihgt.org](http://www.nihgt.org) for details.

**Australian Garden History Society 40th Annual National Conference in Wellington, New Zealand Friday 25 to Sunday 27 October**

The AGHS's conference will take you to Wellington, New Zealand, this year, to broaden horizons and to reflect on a significant period in history.

In October 1769 HM Bark 'Endeavour' arrived in New Zealand under the command of Lieutenant James Cook. It carried botanists and naturalists Joseph Banks and Daniel Solander and astronomer Charles Green, among others.

In six months the North and South Islands were circumnavigated and mapped. October 2019 marks the 250th anniversary of the arrival of the expedition in New Zealand. The year 2020 marks Cook's exploration of the east coast of Australia.

**Te Papa Tongarewa** is New Zealand's National Museum in Wellington. Translating as "container of treasures", it opened in 1998 after the merging of the National Museum and National Art Gallery. This special venue will be our home for the first two days of the Conference, and includes garden visits to three Wellington icons; **Government House, Otari-Wilton's Bush Native Garden & Wellington Botanic Gardens**, giving you your first taste of New Zealand natives and exotics that flourish in these gardens.

On Sunday we cross the spectacular Rimutaka Ranges to two large historic country gardens in the **Wairarapa**. Both wrap around stunning homesteads, one nearly 100 years old with a recent garden restored to its peak in the 1920s.

**Optional extra Day: Monday 28 October**

A day exploring three gardens on Wellington's outskirts, all gardens of excellent standard and listed by the New Zealand Gardens Trust. These are an inspiration in layout and planting of varying sizes, all with exuberant knowledgeable owners.

**and also: AGHS post-Conference Alternative Tour to the South Island Tuesday 29 October to Monday 11 November**

For full itinerary and booking information see: [www.gardenhistorysociety.org.au](http://www.gardenhistorysociety.org.au)

### Essex GT on-line updates

Jill Devon

Essex Gardens Trust are in the process of updating and evolving their website 'to display relevance to a new audience who may be unaware of the importance of garden history and conservation'. The site now includes more articles and resources, with articles for example on plant history and a gardening journal, what courses are available on garden history, and some lost gardens and gardening heroes from Essex. It is an ongoing project with more pages to add and will eventually include digitising the many completed Research Inventories.

Essex GT also now sends out a blog, *Snippets*, written by several contributors on diverse topics each month for members but also to anyone interested in plants, gardens and garden history in the widest sense. Subjects are as diverse for example, as Catherine the Great's Dinner Service, disability access to gardens, and the iconic gardener and writer Margery Fish.

Sign up to receive these 'Snippets' on the website: [www.essexgardenstrust.org.uk](http://www.essexgardenstrust.org.uk)

### Graham Maney

Many in the academic publishing world will have been sad to hear of the death of Graham Maney, on 6 December 2018; 'brother, husband, father, grandfather and friend. Walker, sailor, printer of fine books, superb thoughtful companion'.

His third-generation family firm specialised in producing journals for archaeological and antiquarian societies, and after decades of working in it Graham had apparently become as knowledgeable as many leading academics in these fields.

I for one well remember the days when immaculate 'galleys' were sent back and forth from Yorkshire to Oxfordshire, home of then GHS newsletter editor Eileen Stammers-Smith, and later to Wigginton, Herts, the home of Francesca Greenoak (I've been doing this too long!). Not long after their 'marked up' return we received the exemplary final productions. Maney's production of the 'blue' journals and elegant newsletters were hard to fault. Indeed it was our productions that encouraged the then Follies Fellowship to have their fledgling journal produced by Maney's also.

After the family firm was bought out, Graham remained with them for a while, then left to set up his own business, Outset, where he maintained the old Maney values. But by then, I think, we had already moved our production to Lavenham Press for a variety of reasons. Our heartfelt condolences to his wife and wider family.

Charles Boot

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

The Watercolour World is a new a UK-based charity working with public and private collections from around the world to create a free online database of documentary watercolours painted before 1900. Watercolours are extraordinary records of our shared past. It is their hope and belief that this project will encourage those lucky enough to hold watercolours to make them available online, unconditionally, to everyone.

Before the invention of the camera, people used watercolours to document the world. Over the centuries, painters — both professional and amateur — created hundreds of thousands of images recording life as they witnessed it. Every one of these paintings has a story to tell, but many are hidden away in archives, albums and store rooms, too fragile to display. The Watercolour World exists to bring them back into view.

They are creating a free online database of documentary watercolours painted before 1900. For the first time, you can explore these fascinating visual records on a world map, search for topics that are important to you, and compare watercolours from multiple collections in one place. The hope is that the project will not simply preserve the watercolour record but revive it, sparking new conversations and revelations. By making history visible to more people, it can deepen our understanding of the world.

Though a UK-based charity, the project is truly global, working with private and public collections from around the world to locate and publish their images, many of which have never been photographed before. There are thousands of watercolours still to add. If you think you can contribute, let them know.

### Contributors

Historical watercolours are not always easy to find. Thousands are tucked away in archives and

museum stores to keep them safe. Others are kept in private homes, in old family albums or on living room walls. The watercolours on the website have come in from many different sources which broadly fall into three categories.

### Partner collections

Public collections (libraries, archives, and museums) across the globe have supported the Watercolour World by providing images and information to them directly, working with their staff to select the watercolours that can be included. Where necessary, they help these collections to scan and catalogue their paintings.

### Private collectors

Some of the most extraordinary images on the website are privately owned and have never been seen in public before; it is a chance to share their paintings safely and, if wished, anonymously. The aim

is to encourage as many people as possible to submit paintings that they own, whatever their quality, as a way of pooling the world's knowledge online.

### Open source collections

Increasingly, public collections are making their images open access, which means that people can use them free of charge and without copyright restrictions. These images are typically released under a Public Domain mark or a Creative Commons licence. These images are shared with a credit and hyperlink to the collection, and they ask you to do the same if you choose to share or use them. Read their Copyright Statement to learn more.

Perhaps unsurprisingly there are many partially, or wholly unidentified images, on the site and one of these is by our very own Mr Repton (**below**), held in the Yale / Paul Mellon collection. Can you help identify it?



Yale Center for British Art, Paul Mellon Collection

### A Summer House with Full-length Lattice Windows

<http://collections.britishart.yale.edu/vufind/Record/3656969>

### Work continues on the Temple of Bacchus

The Painshill team, along with Project Print Management, have been working hard in the last few weeks on the interior of the Temple of Bacchus. Charles Hamilton's Temple of Bacchus was much acclaimed for its beauty and architectural merit. It was the only classical

building in England praised by Thomas Jefferson during his visit to these shores in 1786.

The restoration of the exterior was started in the autumn of 2016 and was completed in March 2019. Until they raise sufficient funds to restore the interior properly the team have been installing a number of displays to show visitors

## in brief

how this amazing building would have appeared to Charles Hamilton and his invited guests during the 18th century.



Firstly, they wrapped the interior in fabric, starting with the ceiling (above). The original ceiling was of ornate plasterwork which it is believed was designed by Robert Adam. It was described in 1795 by one visitor as “a simple neat design a wreath ornamented with four Eagles & grapes & vine leaves”. Next, they installed temporary representations of Hamilton artefacts, four statues of Mercury, Venus de Marina, Apollo of Belvedere and Venus de Medici, which stood in the four niches to the South. The interior walls once again display Hamilton’s twelve busts of Roman emperors collected by him on one of his ‘Grand Tours’. Finally, panels were placed over the floor to complete the room and ensure all visitors can get a feel for how it would have looked.

When the Temple is fully restored, the walls will be properly plastered and the ornate ceiling installed. They will commission the recreation of the busts and the exterior statues and reinstate them. The final act will be the return of the statue of Bacchus to his Temple — he is currently still resting outside the shop...

### Submit your Event to our website

Use our **very simple** form to post details of events about the history or conservation of gardens, parks or designed landscape history on our website.

Please give your event a short title, and include key details of the location, time, cost and content in the description, including whether it is part of a campaign, such as Celebrating Humphry Repton. Finally add an image (sizes given) to make the event your own. **See: [thegardenstrust.org/news/campaigns/submit-event/](https://thegardenstrust.org/news/campaigns/submit-event/)**

## The Gardens Trust

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## GT events diary 2019 and 2020

- Sunday 21 July Closing date for the Gilly Drummond Volunteer of the Year Award (see p.18)
- 6 to 8 September Annual Conference, New Research Symposium and AGM, Oxford
- Saturday 7 September GT Annual General Meeting, at The Queen's College, Oxford
- Saturday 21 September GT Family Picnic 2019: Grovelands Park, north London
- Thursday 3 October Sharing Repton training event, London
- Thursday 24 October The Getty Library on the Wormsley Estate, Bucks
- 15 to 29 November Study Tour to the Gardens and Landscapes of Australia
- Tuesday 19 November Annual Historic Landscapes Assembly, at the Linnean Society, London
- Thursday 28 November Sharing Repton training event, Birmingham
- Thursday 5 December Sharing Repton training event, Brighton

## 2020

- January to March GT Winter Lectures Series 2020, London
- 19 to 26 April Return to Sicily study Tour
- 29 to 31 May Women and Gardens Conference, Rewley House, Oxford
- 4 to 6 September Summer Conference and AGM 2020, North Yorkshire

More details of our 2020 programme will follow in our Autumn newsletter.

Details and booking information for all these events can be found inside on pages 23 to 26, or look at our website: [www.thegardenstrust/events](http://www.thegardenstrust/events) for updates

### Hold the Press

#### The Gardens Trust's annual Historic Landscapes Assembly

Organised by the Historic Landscape Project, and open to all with an interest in the conservation of historic designed landscapes, will be on **Tuesday, 19 November 2019**, at the Linnean Society, Burlington House, Piccadilly. Programme to follow, see our website for more.

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

**Please make a note of our new publications schedule**

**GT news deadlines: 1 February, 1 June & 1 October,**

**distribution: mid March, mid July with Journal & Annual Report; mid November with Journal**

**GT news ISSN 2398-3248**

Design and layout by **Charles Boot**

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

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