



# GT NEWS

12 Spring 2020

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**Front cover image:**  
*Found object sculpture in the garden at Prospect Cottage c.1990*  
 © Howard Sooley.  
 Once again The Garden Museum has kindly provided us with a cover image to celebrate their early summer exhibition and our joint lecture there, to be given by Michael Charlesworth, see pp.32 & 39.

# GT NEWS

12 Spring 2020

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### Join Us

If you or someone you know is not a member, please join us! Your support is vital to helping the Gardens Trust to protect and campaign for historic designed landscapes. Benefits include *GT News*, our journal *Garden History*, and access to exclusive member events. A special rate is available to County Garden Trust members. Join today at: [thegardenstrust.org/support-us/](http://thegardenstrust.org/support-us/)



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

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### Copy deadline for Summer 2020

Copy deadline for Summer issue 13  
 1 June 2020 for distribution  
 in July 2020

# David Marsh at the back of his shed

I've been plotting out the next few months on the blog, and looking for subjects that have proved popular both with readers but equally importantly with me to research and write. One thread which always seem to go down well is eccentricity, and I sometimes wonder whether to be a great gardener or design a great garden actually requires more than just a streak of quirkiness. Whether it's on a grand scale like Frank Crisp at Friar Park, or Charles Isham at Lamport or on a smaller scale George Durant who built a giant Egyptian pyramid for his poultry, there's something refreshingly light-hearted about taking conventions and pushing them in a new direction or to their limits.

That could mean pushing the planting limits as at Abbotsbury, with its subtropical look and feel. It could mean playing with 'traditional' planting style as in the new Collector Earl's garden at Arundel where the tulips take on a life of their own, the stumpy is exotic and the garden buildings and stage effects of features like the floating crown — a wonderful take on the Jacobean inspiration behind the whole thing. What are Biddulph Grange and Northumberlandia if not master classes in eccentricity? And if they don't grab your attention who could resist Lady Dorothy Nevill's orchestra of pigeons at Dangstein? Or maybe you prefer the mechanical elephants at Morecambe or the man so obsessed with tomatoes that he grows over 600 varieties in a historic walled garden in France? How about the 'bluestocking' gardener who took on unemployed

weavers to act as haymakers in a kind of human zoo, so that she could watch them "from the east window in the eating room ... [making] the prettiest perspective scene imaginable... I love to see that they eat as well as labour, and often send a treat."

At times the quest to do something different almost becomes a competition to see who can do the daftest sounding things and succeed rather than becoming a laughing stock. Surely top of the list for that must be Sir John Soane who created a set of archaeological ruins in the grounds of his country house at Pitzhanger which he then buried for future generations to excavate? Even though they were largely swept away by later owners it was probably more successful than the creation of a concrete Never-Never land in the cliffside public gardens at Southend, now sadly vandalised ruins waiting for the local council to find the money to sweep them away.

In the intellectual eccentric stakes I wondered about awarding the top spot to George Glenny with his regulations for dahlias and other florists flowers, which despite running contrary to what one might imagine to be the laws of nature actually succeeded in altering the world's view of how flowers should look. The other



Detail from 'The Montagu Family at Sandleford Priory', Berkshire, by Edward Haytley, 1744.



Birds eye view of Pitzhanger, the ruins on the right, 1832.

contender in this area must surely be Robert Gauen an early-19th-century Southampton nurseryman. In an age of innovation — lawn mowers, hosepipe and the Wardian case — he invented two of the most impractical [and to our eyes probably the most pointless] gadgets imaginable. But I can't help loving his obvious enthusiasm.

If you don't know what I'm talking about just go to the Blog and do a quick word search on any or all of them and be amazed. And finally I'm on the lookout for even more eccentricities to amuse myself, and hopefully the Blog's readership too so if you can think of any get in touch:

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

# news & campaigns

## Our Business Plan for 2020



### It's time to be Unforgettable!

From 2020 to 2022 the Gardens Trust will be celebrating **Unforgettable Gardens** – what they mean to us, the threats they face, and how you can help save them for future generations. Historic parks and gardens are a much-loved part of our shared national story, but these unforgettable gardens are at risk. Gardens and landscapes have always been vulnerable to destruction through neglect, development or mis-management. Now these precious treasures are more at risk than ever, as austerity leads to maintenance cuts and pressures on land for housing increase. The Gardens Trust is on a mission to rescue them.

There is a myriad of ways you could contribute. For example, you could organise an event that highlights a phenomenal but vulnerable garden, support your County Gardens Trust in conserving local landscapes

under threat, write the story of a lost garden that will never be forgotten, host an exhibition of old garden photographs, offer a memorable outing for families to a public park they may not have visited before, or put together a volunteer group to help look after your local threatened landscape.

The Unforgettable Gardens celebration is what you make it!

As this collaborative celebration starts to take shape, we are hosting a brainstorm at The Gallery, 70 Cowcross Street in London from 1.30 to 4.30pm on Thursday 16 April (see p.38) for anyone who is interested in getting involved and would like to discuss their ideas or possibilities. Please email: [lindengroves@thegardenstrust.org](mailto:lindengroves@thegardenstrust.org) to book your place.

More details on our website: [thegardenstrust.org/campaigns/](https://thegardenstrust.org/campaigns/)

You can also follow what is happening on **Twitter:** [#unforgettablegardens](https://twitter.com/unforgettablegardens).

This time last year I reported on the adoption of a revised Gardens Trust Business Plan. The plan has to be reviewed every year, and the review for 2020 took place at December's Board meeting. The agreed objectives set for 2020 are:

- To build on the campaign launched in 2019 to attract new members and to encourage members of County Garden Trusts (CGT) to become individual members of the Trust;
- To publicise the work of the Trust to landscape architects, garden designers, and other professional bodies concerned with garden and landscape history and conservation to seek to enlarge and widen the membership of the Trust;
- To build up a database of the contact details of all members, of CGT members, and of other interested bodies who wish to receive information from the Trust;
- To give greater prominence to the work of the Trust as statutory consultee in relation to planning applications affecting the landscape, to work with County Garden Trusts in responding to such applications, to bring to the attention of planning authorities their duty to notify the Trust of relevant applications, and to seek to ensure that this duty is carried out;
- To work with the Royal Horticultural Society, Lindley Library on a joint venture under the title 'Unforgettable Gardens'. It will focus on gardens and landscapes that have been lost or are at risk, the work that is being done by the Trust and County Gardens Trusts to protect them, and the ways in which people can get involved in this work.

The venture will be launched in 2020 and run through to 2022;

- To make an application to the National Lottery Heritage Fund for financial support for an audience development and capacity building project to complement our 'Unforgettable Gardens' celebration;
- To support Historic England's Heritage Information Access programme by the provision of training for County Gardens Trusts and the OASIS project, an on-line reporting system for the recording of heritage investigations as and when reporting forms for the project become available. This will complement the Trust's support for Parks and Gardens UK and the Hestercombe Trust's CMP Archive;
- To plan for the provision in 2020 of training sessions for garden and landscape professionals and other interested parties as part of our HLP initiative.
- To develop partnership opportunities to work with potential sponsors to provide educational and archival workshops and other activities.
- For Board members and GT officers to attend Chairman's Meet-Ups and to visit as many CGTs as possible to strengthen the close working relationship between the GT and the CGTs, and to inform members of the work of the Trust and how they can support it, in particular by joining as members;
- To identify and plan for projects or events for 2021 onwards. This is a full and challenging programme. I would like to draw attention to two of our aims. The first is the drive to attract new members and to achieve a meaningful increase in our membership. The second is the exciting new venture 'Unforgettable Gardens', which

we will be launching in conjunction with the Royal Horticultural Society's Lindley Library.

We must increase our membership and widen our membership basis. It is not just a matter of encouraging members of County Garden Trusts to become individual members of the Gardens Trust, although this is an essential objective. We need to reach out more widely to attract new members; professional and non-professional people who have an interest in garden and landscape conservation and history, including garden designers, landscape architects and others working in the conservation field. A larger and broader membership will not only enhance our profile and add to our voice and influence, it will, also, strengthen our applications for public funds and lottery grants to provide financial support for the work that we do in fields such as conservation, education, and training.

We are delighted to have the opportunity to work with the Lindley Library on 'Unforgettable Gardens'. The title is deliberately chosen to be open to different interpretations. It can refer, for example, to gardens that have been lost, but should not be forgotten, gardens that are at risk and need support if they are to survive, and gardens that have qualities that are, literally, unforgettable and must be conserved for future generations. The project will be launched this year and will run through 2021 and 2022 with a number of different initiatives, linked to the theme of 'Unforgettable Gardens'. As part of it we hope to be successful in an application to the National Lottery Heritage Fund for financial support.



We hope that members of County Gardens Trust will want to join us to support our work. At the special rate of £25 p.a. for a single or joint membership, it equates, for a couple, to just 25p per week each. That can't be bad and it is a small price to pay to support the valuable work that we do.

Peter Hughes,  
GT Board member

## 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 efforts, organising events in different parts of the country, or indeed worldwide, 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)



# Sharing Repton: a few final thoughts

As our audience development project 'Sharing Repton : Historic Landscapes for All' draws to a close, it seems fitting to take a look back at its exhilarating two years. In *Fragments on the Theory and Practice of Landscape Gardening*, Humphry Repton urged "For the honour of the Country, let the Parks and Pleasure-grounds of England be ever open, to cheer the hearts and delight the eyes of all, who have taste to enjoy the beauties of Nature." Inspired by this, the Gardens Trust was awarded a grant from the National Lottery Heritage Fund to help engage new and diverse people with historic parks and gardens through its **Sharing Repton** project.

**Sharing Repton** was based on piloting five simple activities to engage new supporters with historic parks and gardens and then share the learning amongst volunteers and professionals so that we can all benefit from being more inclusive in future. This outward-looking approach is essential if garden history is to be valued and our park and gardens conserved by future generations.

All of the host landscapes had been designed by Repton and are now open to the public, and we were fortunate to work with local partners including County Gardens Trusts. A small gang aiming high, this group was a warm and supportive team, and we quickly nicknamed them the 'Repton



Some of the 'Repton Buddies', celebrating their project.

Buddies'. **Sharing Repton** simply couldn't have happened without this superb team of pioneers, and the Gardens Trust would like to extend them its sincere thanks.

## Linden Groves, the Gardens Trust's Strategic Development Officer, takes a look back at our project to broaden interest in historic parks and gardens

In September 2018 we kicked off with the first activity, a visit to **Wicksteed Park** for families from a nearby multicultural community centre with Northamptonshire Gardens Trust, who are passionate about working with varied groups. Children and adults together, we tackled activities such as tree

measuring and spotting designed views, but my favourite moment from the day was being politely admonished by a father, originally from Afghanistan, for offering him coffee during the introductory talk whilst he was trying to find out about Humphry Repton.



Measuring trees together at Wicksteed Park, Northamptonshire

## Sharing Repton

Always going the extra mile, Northamptonshire Gardens Trust decided to repeat this excursion in 2019, this time working with a multicultural group of people living with dementia.

Our public Open Day took place the following weekend, at **Catton Park** in Norwich. We linked with the national Heritage Open Day scheme, and local groups such as the Friends of Catton and Norfolk Gardens Trust, and particularly benefited from the organisational talents of Broadland District Council's Tourism Officer, Chloe Griffin. Under her stewardship, our request for an open day that would attract sixty people from varied cultural and economic backgrounds became an immense extravaganza ultimately entertaining some 600 visitors! I will always remember this day for the conversation I had with an Egyptian born gentleman who had lived only minutes away from Catton Park for many years, but had never come in because he had seen the Lodge House and gates and assumed therefore that it was a private residence still. That conversation was a two-minute masterclass in how cultural assumptions can affect someone's ability to engage with our heritage, and a reminder to always question the *status quo* by viewing situations through other eyes.

Wondering how much harder it would be for a smaller group to organise a Heritage Open Day without professional expertise and budget, in 2019 we linked the Gardens Trust's annual Family Picnic with a Heritage Open Day organised by a small but determined group of volunteers from the Friends of **Grovelands** in London. Some posters, an open air exhibition and some children's games later, and we had ourselves 300 friendly park users

call by. An experience that I can wholeheartedly recommend!

At **Warley Woods** in the Black Country we ran a research and recording project for new volunteers, hiring a professional engagement consultant, Suzanne Carter, to give this potentially familiar format some fresh ideas. Suzanne branded it as the 'Warley Woods Big Red Book Project', presenting it as a community activity to find out more about Repton at Warley Woods, and produce a huge 2019 version of the famous Repton Red Book. We promised four workshops, in 'reading' a landscape on the ground, using archives, presenting

to become the routine with our **Sharing Repton** pilots, it far exceeded our expectations, with the new volunteers not only fulfilling all our challenges, but going the extra mile so that their simple leaflet became a game-changing piece of work that combines serious garden history information with fun activities such as a **#viewselfie** phone photography challenge, the 'Statement of Significance' began to be drafted before the training was even complete, and the public presentation evolved into a huge community open day with hundreds of local guests. Best of all, these guys have carried on working as a group even now the Big Red



Learning about Humphry Repton at Kenwood, before exploring the landscape with fresh eyes.

research in a leaflet and 'Statement of Significance' and sharing their knowledge through a public presentation and these were delivered over many months to a small group of a dozen adults, with the help of Gardens Trust volunteers Gary Webb and Neil McLean, and David Whitehead from Hereford and Worcester Gardens Trust. As was starting

Book Project is over, continuing to research, and running guided tours for other locals.

Perhaps the giggliest part of the Big Red Book Project came out of Suzanne's addition of links with the local primary school, so that we found ourselves dashing from the adult workshops in the morning, to complementary ones for ninety children aged 10-11 years in the



afternoon. Through autumn 2018, these children were shown that Warley Woods is not simply a piece of nature but rather the result of a careful design, to read old maps, and how to think about what parts of Warley Woods and its story were important to them. We now look forward to bundling this experience into a schools' package that others can redeliver to inspire a new generation.

In October 2018, London Parks & Gardens Trust delivered a super introductory conservation workshop at **Kenwood** for groups of refugees and women originally from Bangladesh, thanks largely to their fantastic volunteer, Barbara Deason. The Gardens Trust regularly trains volunteers to undertake conservation work, but with this activity we were eager to find a way to engage people who hadn't previously thought of themselves as having an ownership stake in our national heritage, or a role in helping look after it. Echoed by many interpreters covering the guests' linguistic rainbow, Emily Parker from English Heritage gave a brief talk on Repton's work at Kenwood, and together we pored over copies of the Red Book. Then we all grabbed our umbrellas and went out on a brief tour of the gardens. At lunch, our guests surprised us with a sequence of speeches on how much the day had meant to them — a moving experience for all of us involved.

To complement the Kenwood visit, we reconvened in April 2019 at **Russell Square**, thanks to the support of its Commissioners. On this joyous occasion the guests were able to plant roses in one of the beds, important as many of them had chosen to get involved in the pilot because of their previous horticultural experience in their countries of origin. We



Enjoying the Castle at Blaise, July 2019.

are delighted that many of them are now joining the gardening volunteer groups at both Kenwood and Russell Square (as well as being consulted on the new interpretation panels in Russell Square).

We were keen to see whether this format could have produced volunteers for LPGT's research and conservation work, had language barriers not been an issue. To test this, Barbara mustered herself once more and we ran a single afternoon of the same format for people living close to Repton's **Barn Hill** near **Wembley Park** in Brent. The result? A small group of new research volunteers for LPGT!

The final activity took place in July 2019 at **Blaise Castle** in Bristol, with Avon Gardens Trust and volunteer groups attached to Blaise. Here we welcomed a coach full of families from a Somali community group to a day intended to teach them a little about garden history in a way more fun and accessible than the standard fare of a lecture and guided tour. This had been planned as something aimed primarily at adults, but in order to make it easy to attend we had let it be known that children were welcome also. Imagine our surprise when in the days before the visit we learnt that around 40 children would be accompanying

the group! Adapting the format somewhat, we nevertheless made it up to the castle eye-catcher, where we all had a fantastic time running up and down the castle's stairs and peering over its castellated roof. Later, over lunch provided by the Blaise Community Garden scheme volunteers, we launched the **Garden History Lucky Dip**, in which props are pulled out of a bag in order to prompt chat and the sharing of information, in an interactive alternative to the traditional lecture format.

The **Sharing Repton** project has been inspiring and reinvigorating for those of us directly involved, and it is clear that the Gardens Trust and its supporters must work with vigour to improve inclusion within garden history if the subject is to remain relevant for generations to come. Success is dependent on continuing the momentum the project has begun, so the final act of **Sharing Repton** was to create a stash of free online materials to help you repeat these pilots and find new supporters in your own areas. Perhaps you might like to give one of the activities a go as part of our new **Unforgettable Gardens** celebration?

Take a look at our website: [thegardenstrust.org/conservation/hlp-hub/networking-materials/sharing-repton-2/](https://thegardenstrust.org/conservation/hlp-hub/networking-materials/sharing-repton-2/)

# Essay Prize 2020 & New Research Symposium

Any subject relating to Garden History will be considered, for entries to both our Essay Prize and proposals for the Symposium.

For example: explorations of little known gardens, or aspects of botany, ecology, horticulture, archaeology, social history, architecture, design and sculpture.

**The Closing Date for both Essay Prize submissions and Symposium proposals is Sunday 3 May 2020.**

## Entries are invited for our 16th Annual Mavis Batey Essay Prize

Our annual essay competition is open to any student, worldwide, registered in a *bona-fide* university or institute of higher education, or who has recently graduated from such an institution. Submissions must be 5,000 to 6,000 words.

The prize includes an award of £250, free membership of The Gardens Trust for a year and

consideration for publication in our peer-reviewed, international scholarly journal *Garden History*. Submissions, or any further enquiries, should be sent to: [essayprize@thegardenstrust.org](mailto:essayprize@thegardenstrust.org) by 6pm on Sunday 3 May 2020.

For further details and entry forms see: [thegardenstrust.org/research/prize/](http://thegardenstrust.org/research/prize/)

## Call for Papers for our 10th New Research Symposium

at the Richmond Conference Room, Holiday Inn, Darlington, North Yorkshire.

2pm, Saturday 5 September

Researchers in all fields of activity are invited to submit a 200-word proposal for a paper whose subject is as yet unpublished. The paper will be **no longer** than 20 minutes (approximately 2,000 to 2,500 words) and illustrated with a PowerPoint (or similar) image-based presentation.

Applicants are asked to identify their status as an independent researcher and/or member of the Trust and/or a County Gardens Trust, or their institutional affiliation, the academic programme of study and the award outcome; or both.

The Gardens Trust will reimburse each speaker £100 for personal expenses and provide lunch

and tea on the symposium day, Saturday 5 September.

Proposals, or any further enquiries, should be sent to: [newresearchsymposium@thegardenstrust.org](mailto:newresearchsymposium@thegardenstrust.org) by 6 pm, Sunday, 3 May 2020.

For further details see: [thegardenstrust.org/research/symposium/](http://thegardenstrust.org/research/symposium/)

## Mavis Batey

### Bletchley Codebreaker, Writer, Garden Historian, Conservationist

Author and Gardens Trust member Jean Stone has completed her biography of Mavis Batey, in honour of whom our long running Annual Essay Prize is now named. You will have seen some details of Mavis's inspirational career in our last issue.

When World War II was declared, Mavis, then studying German Romanticism in London,

abandoned her studies to do her duty for her country. At Bletchley Park, Britain's best and longest kept secret, she became one of the first British code-breakers, a pioneer and a star, breaking codes vital to bringing peace.

In the soon to be published biography (28 March), Jean delves into the life of one of Britain's best female code-breakers, taking

the reader through the war and to the arrival of peace, when Mavis turned her attention from breaking codes to the conservation and preservation of gardens. Mavis became an important figure in conservation, becoming first the Honorary Secretary and later the President of the Garden History Society, which, under her watch, established itself as both an

# Gilly Drummond Volunteer of the year Award 2020

Our annual Gilly Drummond Volunteer of the Year Award celebrates the efforts of people who have contributed to the work of the Gardens Trust, and/or their County or Country Gardens Trust, and thereby greatly adding to the enjoyment, learning and conservation of designed gardens, parks and landscapes.

It was first awarded at the Association of Gardens Trusts AGM hosted by Cheshire Gardens Trust in 2014 and has become a welcome and inspirational annual tradition helping to publicise and raise the profile of the charity's work, both nationally and at a local level.

This award gives everyone the opportunity to highlight several highly valued and active members from around the country and all they have achieved in the wide and diverse fields of garden conservation and education. There are only winners involved, because all those who are nominated,

whether as individual members of the Gardens Trust or as a member of a County Gardens Trust, are considered worthy of national acclaim and congratulations by their peers.

The winners since the award was first presented are:

- 2014 Janice Bennetts, Hampshire Gardens Trust;
- 2015 Kate Harwood, Herts GT;
- 2016 Karen Lynch, Yorkshire GT;
- 2017 Charles Boot, GT and Bucks GT;
- 2018 Sally Bate, Norfolk GT and Jill Plater, Essex Gardens Trust (joint winners);
- 2019 Judith Christie, Cambridgeshire GT and Juliet Wilmot, Wiltshire GT (joint winners).

Over the last couple of years, the judges on the Panel have made some changes to the judging criteria to make the award process as open and straightforward as possible.

Any member may nominate a fellow member and it is helpful if

the application has support from several members. The application is strengthened if as much evidence as possible is provided to support the nomination, including from the nominee's local CGT Chair and committee members.

We are calling on all members to give this matter some serious thought and to work together to submit nominations.

Your support will be much appreciated, so that over our Yorkshire Conference in September (or as otherwise arranged), we can reward a volunteer with an unexpected but well-earned surprise.

Application forms are available to download from the GT website.

Completed forms should be returned by Friday 17 July 2020 to Teresa Forey-Harrison: [teresaforey@thegardenstrust.org](mailto:teresaforey@thegardenstrust.org)

Any queries please use the above email or phone: 020 7251 2610.

All further details on the website.

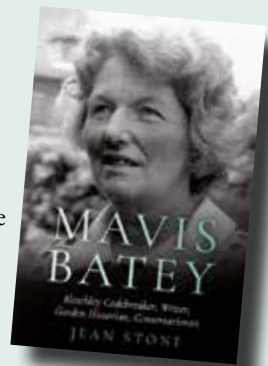
academic society and campaigning force for the protection of landscapes, parks and gardens of historic interest, in England and worldwide. She lobbied Parliament, fighting threats of encroachment and misuse of land. Acts of Parliament were passed, English Heritage was established, and conservation grants were introduced. Historic gardens became officially recognised as essential components of European

and World culture, and the EH Register of Historic Gardens came to fruition, largely under her influence.

Mavis's passion was writing and she authored many books. She was awarded the RHS Veitch Memorial Medal and the MBE for 'Services to the preservation and conservation of historic landscapes'. Mavis never did retire, her final project was to inspire an American Garden Trail for Bletchley Park

which she finally signed off just a few months before her death in November 2013.

Jean will be joining our Rewley House Study Weekend on 'Women and Gardens', to talk to participants about her book, and sign copies of her book.



# Garden History Grapevine

# COURSES

## update



This term's Grapevine course at the IHR has been on the history of nurseries, market gardens and seed companies etc., with a look at the future of the British horticultural industry as well, with 26 people enrolled. Led by David Marsh there have been some excellent outside guest speakers, including this year's Master of the Worshipful Company of Gardeners, Dr Heather Barrett-Mold, as well as Dr Jill Francis, Val Bott and Dr Audrey Gerber. There were also two visits, one to the Museum of English Rural Life at Reading University to see some of their extensive archives, and the other to Rochford's nursery, with Paul Rochford, the owner, who is also a past Master of the Worshipful Company.

We're taking a break from teaching after Easter — the gardening has to get done sometime — but we'll be back in the autumn with, we hope, two new courses. Details will be posted in our summer issue and to our mailing list, as well as on our website as usual.

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I've been teaching garden history in London for about seven years now, and probably learning as much in the process as the classes I'm trying to teach. One of the things I learned very quickly is that it's a popular subject, courses often sell out completely, and that once hooked people want to go and do more, and even pursue the subject at MA and PhD level. But a couple of years ago I was quite depressed about it — not the subject of

course — but the lack of courses at all levels and the knock-on effect that that would have had on research, and ultimately the fate of our historic parks and gardens.

The last year seems to have bought a change in attitude and opportunities. Grapevine, the initiative I've been spearheading for the Trust for the last four years finally looks as if it's paying off. We began by running a few introductory days in London, in conjunction with the Birkbeck Garden History Group, and followed these up with six-session courses designed to give a bit more depth. As they proved popular we followed with termly longer and more specialised courses based at the Institute of Historical Research, covering such things as the history of public parks, botany and garden history, the history of plants, and research skills. Every one has been a sell-out and so for this term's course on the history of commercial gardens we've had to hire a bigger room.

But we were very clear from the outset that we didn't want it to be just another London-based idea. So over the past couple of years we've been trying to expand outwards, and after a couple of false starts we seem to be on the way at last.

We've now run introductory days or courses at The National Arboretum at Westonbirt, Cambridge Botanic Garden, the Lindley Library, Weald and Down Museum and Shrewsbury Museum. In particular we've established a really good working relationship with Winterbourne House and Garden at the University of Birmingham. Advolly Richmond and Jill Francis have run introductory courses over

the last two years, which have built-up a small but enthusiastic core of attendees, so this year are working on a programme of courses and study days to run over the whole of 2020 and 2021, to keep them involved and interested. It's being seen as a pilot for further development and a permanent rolling programme to establish Birmingham as a proper hub for garden history.

But things are getting better still because working in partnership with Essex County Gardens Trust we're developing a DIY version of the introductory material that CGTs will be able to download and customise to their own circumstances. Again it's been a partnership approach with a venue, in their case with Writtle University College. They offered some free places for students in return for use of the meeting space. The introductory day and follow up led by a local volunteer was a great success, and a second course is planned for later this year.

I did an introductory day with Devon CGT just before Christmas, and by the time you read this should have done others with both Bucks GT, at Stowe, and Sheffield Botanic Gardens. I'm hoping all of them will lead to longer locally led courses. Several other CGTs have expressed an interest in knowing more. Although we are only a small team, my colleagues and I are enthusiastic and keen to keep spreading the word, so please get in touch: [education@thegardenstrust.org](mailto:education@thegardenstrust.org) if you'd like to discuss the possibilities.

David Marsh,  
Course leader



**B.E.S.T. in Horticulture Group**

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# from our Contributors

## Going, going, gone? We hope not 'Glasshouses at Risk', Tatton Park, Cheshire

Barbara Moth and Freyda Taylor

How many Cheshire and other Gardens Trust, members visited Tatton Park last year and walked through the walled gardens? Like me you may have noted in passing the dilapidation of the glasshouses but assumed, due partly to the Heras fencing, that this was a case of 'work in progress'. Sadly this assumption has proved utterly wrong.

In late November Cheshire Gardens Trust received notification of a listed building application (Reference 19/5312M) to demolish the vinery and plant house. The vinery and plant house are attached to a flued kitchen garden wall that is listed Grade II and so are covered by the listing. These glasshouses are clearly in a very poor state but the application contained no proposal for reinstatement, simply the retention of some potentially useful fittings. The application also lacked some basic information.

With growing concern and keen to make an informed response, members of the Research & Recording Group sent enquiries to the National Trust who forwarded it to the facilities manager at Tatton, and to past and present head gardeners. We also alerted Historic England to the case and made a site visit. We then drafted a letter strongly objecting to the application which was submitted by Margie



A part of the Walled Garden at Tatton in happier days, as recently as 2016.

Hoffnung of The Gardens Trust:

- The points we made were that:
- The Tatton Park estate was bequeathed to the National Trust in 1958. Cheshire County Council entered into a 99-year fully repairing lease, a lease which Cheshire East took on in 2009 with 52 years to run. Cheshire East Council is therefore the legal custodian of these nationally important heritage assets.
  - Documentation submitted with the application from earlier reports state that "the glasshouses and conservatories at Tatton Park are a remarkable group of plant houses", decorative and utilitarian. "It is rare that such a wide range of buildings should still survive

and continue to be used as at Tatton Park. The retention of those glasshouses which survive is very important."

- In 2003 considerable investment was made in rebuilding and restoring the walled kitchen garden and associated facilities. Today all the glasshouses appear to lack maintenance with the Pineapple House being in very poor condition, the whole range of glasshouses on the north wall is devoid of plants and none of them is open to the public. This not only represents a severe degradation of physical heritage but a loss of the ability of Tatton Park to tell the story of the great country house fed by its walled



Tatton's restored Pinery in 2008



Barbara Moth and Freyda Taylor

The condition of the Pinery today

garden, with grapes on the table all year and fresh pineapples a sign of horticultural prowess and owner hospitality. What is the point of showing how grapes were stored if there are no vines growing in the glasshouses?

- We questioned why over a period of twelve years there appears to have been persistent neglect of this range of glasshouses and a lack of commitment to their reinstatement.

We were only able to make this response due to the diligence of several Cheshire Gardens Trust members. Without our action this case could have slipped through. We are pleased that Historic England has also submitted a strongly worded objection. Hopefully Cheshire East will take note and think again.

This is just part of our remit at Cheshire Gardens Trust – the protection of historic designed landscapes. Where the Gardens Trust has the statutory duty to

## THE POTTING SHED

WALLED KITCHEN GARDEN *network*

### Tatton Talk — from the kitchen garden A volunteer's view by Marion Prescott (2006)

Today I made some curtains. Perhaps, not quite as riveting an opening sentence as "last night I dreamed of Manderley", but all will be explained.

First, a bit of background. The project for the recreation of the Victorian/Edwardian walled kitchen garden at Tatton Park, Knutsford, Cheshire, started some years ago [2001], and I was fortunate to be involved right from the start, in the capacity of skilled volunteer, as I had just "retired" from a career as a professional horticulturist.

The kitchen garden team started with a blank canvas, and together with the archaeologist, the architect, and the contractors, gradually started to lay out the skeleton of the garden. The *genius loci* approved.

The project attracted the attention of a few enthusiastic gardeners and allotment holders after the garden began to take shape, and now having worked together for several years, the Tuesday volunteer crew, fifteen strong in full muster, make a very productive and hard-working team, working all through the year, and in all weathers, thus achieving much.

There are keen volunteers on Wednesday and Thursday, and although seasonal, make a good contribution to the manpower needed to keep the kitchen garden and orchard up to speed. The end of the 2005 season was the first time we managed to be up to date with the jobs!

This winter has been more of a traditional one, and although the soil here is a sandy loam, and the walls offer some degree of protection, the frosts have been keenly felt. This is where the curtains come in. Fleece curtains, to protect the plum blossom on the north wall of the orchard. The tall walls are wired for training the plums in fan shape, so it was a fairly simple matter to staple the fleece onto canes top and bottom of the drop, and send Simon (the gaffer) up the ladder to fix the canes to the wires. (He's a young chap, and I'm getting on a bit.)

Finally, for a superb end-note (which is a one-off) one set of the two husband and wife teams of Tuesday volunteers recently celebrated their fortieth wedding anniversary, and having saved up their shared petrol expenses over the last few years, commissioned a pair of very fine, craftsman-made iron gates which have now been installed between the orchard and the kitchen garden, thus providing the missing link between the two areas. The gates incorporate acorns for the National Trust, and design elements from the pair of iron gates at the other end of the kitchen garden. The wooden half-gate which previously filled the gap has been recycled as a compost bin lid.

Extract from *The Potting Shed*, magazine of *The Walled Kitchen Garden Network*, #1 June 2006.

## Painshill joins Wörlitz

comment on planning applications affecting listed parks and gardens, the volunteers of the County Gardens Trusts being “on the ground” can provide local information and advice to validate these comments.

We would encourage other members to read the entire planning application including the historic documents, the public comments and the response from Historic England at:

[planning.cheshireeast.gov.uk](http://planning.cheshireeast.gov.uk)  
(use reference no. 19/5312M).

**Note from Ed:** Although Tatton Park has dropped from its position as the most visited NT property in 1969 with double the numbers going to ‘second place’ Chartwell, it remains high on the list of serious gardens to visit with its superb Fernery/Palm House, authentic Japanese Garden and extensive 18th-century landscape park.

It is also the site of the ever popular RHS Flower Show Tatton Park; this year running from Wednesday 22 to Sunday 26 July.

The Garden History Society

launched a recruitment drive together with the Follies Fellowship and Association of Gardens Trusts, taking a stand in the Heritage Tent at the RHS Show, with panels for each organisation in 2002, which in part led to the foundation of the Cheshire Gardens Trust in 2004. The GHS staged a Study Day on its on-going restoration at Tatton in 2003, based in the house with guided visits around the newly restored glass houses, work then still very much in progress.

# Painshill joins Wörlitz

Michael Symes

Painshill, well known to members of The Gardens Trust, has formed a ‘special relationship’ with Wörlitz, arguably the greatest landscape garden in Germany, and more or less contemporary with it. The creators of Wörlitz, Prince Franz of Anhalt-Dessau and his architect FW von Erdmannsdorff, toured England in 1763–64 (including Painshill), and again on three subsequent occasions. Their interests lay particularly in gardens and in the ‘new agriculture’ that they saw over here.

Wörlitz contains many echoes of English models in its garden structures, including an ‘English Seat’ which survives there although the original, of which it is a copy, has disappeared at Stourhead; but it is far from being just a reconstruction of an English-style garden. Wörlitz forms part of an enormous Enlightenment project, the ‘Gartenreich’, which gives it a scope far beyond that of a single garden. In fact the Gartenreich consists of six separate parks or gardens, each different in scale, style and appearance, although

Wörlitz is the central and most important component. This unique and creative project embraced social reform, education (the building of schools), philosophy (it has been called the cradle of German Enlightenment) and religious freedom, signified by a synagogue in the grounds at Wörlitz which miraculously escaped destruction in WW2. There are no fences or walls around Wörlitz, thus granting free access to all.

It is hoped that this partnership will promote links both in continuing scholarly investigations of the original period and in the practicalities of maintaining an important historic garden. HRH The Prince of Wales is Patron of both gardens, so there was already a significant link. The relationship is, however, not intended to be exclusive or restricted, and already there are signs that other German gardens may be interested in working with Painshill. Overall it is hoped that the collaboration will play a significant part in fostering Anglo-German cultural relations in the garden sphere.



Courtesy: Paul Griffiths

The Painshill group in ‘The English Seat’: Cherrill Sands, Michael Symes, Andy Mills (behind), David Taylor and Paul Griffiths.

The Director of Painshill, Paul Griffiths, says, ‘It was an absolute pleasure to visit Wörlitz and spend time discussing with their Senior Team the shared issues (and differences) between the parks. In these uncertain times it is vital we continue to work with our European friends and partners, and we are delighted to be ‘twinning’ Painshill with a garden of such importance as Wörlitz. This arrangement may lead to a number of other activities which will benefit both landscape gardens which have global significance.’



# The Petersfield Physic Garden celebrates thirty years

Jenny Hill, Garden Manager

The Petersfield Physic Garden is a private garden which is open to the public without charge, providing a green oasis in the centre of Petersfield. It is a physic garden in the style of the 17th century and owes its existence to Major John Bowen who, in 1988, made the generous gift to Hampshire Gardens Trust of a walled garden. This was one of the original 12th-century 'burgage' plots to the rear of 16 High Street, Petersfield. A 'burgage' or borough plot was usually a rental property, often a long site with a narrow street frontage, as found in many ancient towns. John Bowen had been incensed to read of the destruction of a site where rare orchids grew naturally and felt that he would like his garden to be held in trust for the education and enjoyment of the public whilst also playing a part in the conservation of wild and endangered species. Inspired by the Chelsea Physic Garden, it was felt that the creation of a 17th-century style garden in three distinct sections would fulfil his purpose: topiary walk with knot garden, orchard and herb beds.

The 17th century was the time of the introduction in Great Britain of formal Physic Gardens: Oxford 1621, Edinburgh 1670 and Chelsea 1673. It was also the time when two men eminent in horticulture were residents of Petersfield. John Worlidge, author of 'Systema Agriculturae' and John Goodyear, one of the most eminent botanists of the time, who gave his name to Orchidaceae Goodyeara, now used as the



A corner of the Physic Garden in May.

emblem of the Petersfield Physic Garden.

The design of the garden in 1988 was created by Dr Sylvia Landsberg, a highly respected pioneer in historic garden design, who worked in collaboration with John Bowen and the Hampshire Gardens Trust. The Garden was formally opened by HRH the Duchess of Gloucester in May 1990.

Physic gardens owe their names to the plants grown in them which were considered to contain medicinal properties. Generally, the beds were of a defined geometric shape and laid out in a formal pattern. Research has shown that the 17th century was particularly significant in being a watershed when 'physic/medicine' started to predominate in the treatment of illness. Prior to this time the treatment of illness was primarily associated with prayer, the handing down of family recipes and the oral

tradition of herb usage. However, there was much concern in the early 17th century about the quality of herbal medicines. Herbs were often bought from apothecaries who bought their supplies from 'Herb women' who had become a particular target of suspicion. Arguments for better recognition of medicinal plants then contributed to the establishment of botanic or physic gardens where plant identification could be practised. In 1670 Christopher Merritt, a well-established physician and member of the Royal Society, claimed that in order to learn the proper features of herbs, every student of medicine should spend time 'as Scholar to the Gardener of the Physic Garden.'

In this way, exactly thirty years after it was established, the Petersfield Physic Garden both informs the scholar and delights the visitor.

Brian Robinson

# Essex Gardens Trust funds the renovation of a newly acquired Repton watercolour of Rivenhall Place



Jill Plater

Essex Record Office recently acquired through donation a Humphry Repton monochrome watercolour of Rivenhall Place, which it has been suggested, may have been a working drawing for his publication *Sketches and Hints on Landscape Gardening...*, published in 1794. However the piece does have an overlay (hinged flap) which would suggest that it is more likely to be a preparatory painting for a Red Book of Rivenhall Place, commissioned in 1789, the whereabouts of which is unknown.

EGT is pleased to have been able to fund the cost of conserving the drawing, which was carried out by specialist paper conservator Lisa Wall, and a trip to the ERO for members was organised to see it and other items of interest held there. Lisa described the work involved in its restoration, and the interesting forensic work carried out to preserve delicate drawings and paintings, which provides information about techniques and materials used, and sometimes why. Repton, for example, worked with two different types of paper: 'laid' paper (with ribbed texture) was used for the writing, with the superior and newer 'wove' paper (producing a finer, more uniform finish) being used for the illustrations and inserted later. The 'wove' paper was developed and made by James Whatman, whose son later commissioned Repton to produce a Red Book of his own property, Vinters, in Kent.

Attendees also had a privileged



© Essex Record Office

glimpse behind the scenes in the conservation room, where the senior conservator Diane Taylor explained that the present guiding philosophy of all archivists and conservators is to respect the original integrity of the item, rather than overcorrection. In some instances this involved removing earlier misguided attempts at repair. Diane described how archives were prepared and cleaned ready for public access and kept at a constant temperature and humidity to prevent mould, for example, and preserve the item for as long as possible.

For those who missed this fascinating visit to ERO, the Repton watercolour (before and after) and information about it are digitised on their website, [essexarchivesonline.co.uk](http://essexarchivesonline.co.uk) reference D/DU 3138/1.

**Repton in Essex Publication**  
Continuing on the theme of Humphry Repton, Essex GT are very excited that the 2nd

edition of *Repton in Essex* is now available. Humphry Repton (1752–1818) was the last of the designers responsible for the English Landscape movement in the Georgian era. He achieved fame in his lifetime and ensured that the principles of his design endured after his death through his printed works. Repton's considerable skill as an artist was a factor in his success and his clients were tempted by his proposals in his famous 'Red Books' where his watercolour sketches showed the existing site as well as suggested improvements.

*Repton in Essex* explores the evidence of Repton's possible involvement in over 40 sites in Essex, some of which have surviving Red Books and some where the Red Books are presumed to have been made but are missing.

Priced at £10, copies are available by post with an additional p/p charge. Email: [essexgardenstrust@gmail.com](mailto:essexgardenstrust@gmail.com)

# Great Maytham Hall the 'real' Secret Garden

Paula Sewell

*The Secret Garden was what Mary called it... when its beautiful old walls shut her in no-one knew where she was. It seemed almost like being shut out of the world in some fairy place... and the secret garden bloomed and bloomed and every morning revealed new miracles.*

The above quote is from Frances Hodgson Burnett's much-loved 1911 children's book, *The Secret Garden*, and this April sees the release of a new film version starring Colin Firth and Julie Walters. Various famous English gardens have been used as locations, including Iford Manor, Bodnant and Trebah – so probably a treat for gardeners, but how many of us are aware that the inspiration for Burnett's story was a real hidden walled garden, at Great Maytham Hall in Kent?

Burnett (1849–1924) was a British-born American novelist and playwright, best known for her children's novels. Having lived in the US from an early age, she returned to the UK after divorcing her first husband and the death of a son and, from 1898, rented Great Maytham where, having a particular love of flowers, she set about restoring the gardens. And it was here that she discovered an old walled garden, dating back to the estate's origins in the 1720's, overgrown and neglected. And, just as in *The Secret Garden*, a robin helped her find the hidden door: as she would write later in her short novel, *My Robin*, published in 1912, it took crumbs from her hand 'the instant I opened the little door in the leaf-covered garden wall'. In this book, she also described her feelings



Cover of *The Secret Garden*, U.S., 1911.

for the secret walled garden: 'It was a lovesome, mystic place, shut in partly by old red brick walls against which fruit trees were trained... It was my habit to sit and write there under an aged writhen tree, gray with lichen and festooned with



Poster for the 2020 film version.

roses. The soft silence of it – the remote aloofness – were the most perfect ever dreamed of.'

Burnett stayed on at Great Maytham for 10 years, before moving back to the US after the failure of a second, short-lived, marriage. In 1910, *The Secret Garden* appeared in serial form in an American magazine and then in book form in 1911. Not initially as popular as her other children's novels, it is now often listed as one of the best children's books of the 20th century.

However, the gardens at Great Maytham are not only noted for Burnett's time there. They became well-known in horticultural circles for the efforts of its next inhabitants, the Rt.Hon. H.J. Tennant and his wife, May, who developed the gardens and became prominent in the RHS. During the years of the first world war, and despite suffering from a lack of staff, gardening activity at Great Maytham is noted in the horticultural press. For example, throughout 1917, the *Gardeners' Chronicle* carried advertisements for the sale of several varieties of perpetual flowering Carnations (at 4s per dozen) from 'The Maytham Gardens'. Later, in 1921, a 'pink' named 'Mrs H.J. Tennant' was shown at the RHS, although I've been unable to ascertain whether this was developed at Great Maytham or by a more commercial venture. The press also provides an insight into the extent of horticulture there in the years after the war, as the *Gardeners' Chronicle* of November 1919 carried an

advertisement from a 'temporary' gardener at Great Maytham seeking a new appointment. His advert describing a 'well-kept establishment' with 'Vines, Peaches, Carnations, Roses, Herbaceous Borders, Lawns, Flowering and Deciduous Shrubs, Rock and Water Gardens, Hardy Fruit and a Kitchen Garden'.

Under the Tennant's ownership the gardens certainly seemed to have thrived and, by the early 1920s, The Maytham Gardens were entering RHS exhibitions at both Holland House (the RHS summer shows held in July) and Chelsea (their spring shows in May). The press records exhibits being awarded Silver Banksian Medals in 1921 for a 'herbaceous border' at Chelsea and 'hardy flowers' at Holland House, with the *Gardeners' Chronicle* describing the herbaceous border at Chelsea as 'well-filled with artistically arranged plants... from which many visitors will carry away inspirations for their own gardens'.

At the next Chelsea show in May 1922, The Maytham Gardens received a Silver Flora Medal, again for a 'herbaceous border'. As well as a description, this time it also published a photograph showing a mixed border very much in the style of Gertrude Jekyll with 'Iris, Lupins and

dwarf Phloxes... these pleasantly interspersed with Lavender bushes in flower' with, at one end, 'a blue corner composed of Hydrangeas and Lobelias'. It's perhaps not surprising that the border was in the Jekyll style: shortly after the Tennants' move to Great Maytham, they engaged Edwin Lutyens to rebuild the main house with, it's said, input from Jekyll on the gardens (the 18th century main part of the house having burnt down in 1893 and cheaply rebuilt). Lutyens' design retained the old walled 'secret' garden', landscaped the terraced lawns and surrounding parkland, and created a series of formal gardens;

a layout which mostly exists today. At the outbreak of the second world war, Great Maytham Hall met the same fate as many an English country house being requisitioned by the army, its gardens and manicured lawns mostly destroyed, dug up and planted with various varieties of vegetable under the 'Dig for

Victory' scheme. After the war, the house stood empty until the mid-1960s when the buildings were converted into private flats and the gardens restored for the benefit of residents. Today, however, the remaining 17-acres of the estate's gardens are open on a few days each year under the NGS 'Yellow Book' scheme, which



The Gardeners' Chronicle

The Maytham Gardens exhibit at The RHS Chelsea Exhibition, 1922, from *The Gardeners' Chronicle*.

promises parkland; woodland with bluebells; a pond garden with mixed shrubbery and herbaceous borders; interesting specimen trees; a large lawned area; and rose terrace with far reaching views for visitors. The old walled 'secret' garden is still there with herbaceous borders and a rose pergola.

# Researching Hunsdonbury a 'Process of Discovery'

Elizabeth Waugh

When Anne Rowe suggested that I write a site report on Hunsdonbury, located in a quiet area of East Hertfordshire not far from my home, I could say that I

knew of it but that I hadn't 'seen' it. I was particularly interested in carrying out research there, as it is a section of the district much in danger of being squeezed by

an invasion of new housing when Harlow North and its proposed huge extent gets underway. I wanted, as is the case with all Herts Gardens Trust (HGT)



Parson's Green: Detail from Dury and Andrews map, 1766.

reports, to add to the evidence of the historic value of the place. Anne set me up by sending on a section of the 1766 Dury and Andrews map, marked with field boundaries, a road, a body of water, the Church and other properties but showing nothing of Hunsdonbury. What was there was a spot referred to as Parson's Green and she indicated that was the 'X'. That was my starting point.

When my friend and I drove over for a first impressions visit, we found that the word Hunsdonbury featured as the name of a road. Following that, we came upon an old building called North Lodge and what is more, someone mowing the grass beside it. He, the owner, kindly chatted, orientating us to the place, a lodge set at the entry to a drive leading to two houses, one called Hunsdonbury House, the other the Gate House. It was enough, I could then withdraw to begin my research in order to return with an understanding of what might still be seen.

Building that understanding took eighteen months. A starting point was to read the HGT reports written previously by Deborah Spring on Hunsdon House and Alison Moller on Bonningtons. It became clear that these sites formed a triumvirate

of estates that had developed in the large Hunsdon Manor land established after the Conquest, with Hunsdonbury as a named property only becoming grand in the nineteenth century, therefore by far the newest of the group. However, the building of Hunsdonbury and the landscaping of its grounds, tied as it was to the economic fortunes of the nineteenth century and its subsequent history in the twentieth century and its part in great global events, made untangling its story very interesting.

After such a starting point has been established comes the moment to begin to access the riches that HALS holds. In the case of Hunsdonbury, among the many pieces of information available, two specific resources were of great help. One was a sales document of 1858, full of particulars but unfortunately with no estate map attached, for the great sale of all the Manor properties that had belonged to the Calvert family, owners at the height of their prosperity of the Calvert breweries.

There, enumerated in acres and rods and in brief descriptions, were the details of the family's properties. Hunsdonbury's age and initial history was given as well as a careful summary of the gardens, the only one I was ever able to find, and buildings that had been there. It was particularly helpful that the great sell-off had had to take place just twenty-six years after Hunsdonbury was built so that the original plan was clear. This crash of fortune was due to the sharp decline in the Calverts' once-booming brewery business, supplied with barley for malting grown on the family's East Hertfordshire estates.

The 1858 Sales Particulars describe lawns, 'pleasure grounds', and a 'rosery' within a ha-ha, with kitchen gardens and plantations extending outward. These could be discerned first by consulting the Tithe Map of 1828 drawn about three years after the house was built, and then the Ordnance Survey map of 1880, where some of the surviving glasshouse features were marked in colour. Today, much of the original detail is lost. A pleasant space with lawns and views over fields is in place, though it may be that the line of the ha-ha can be traced in dry summers.

The gardens and details of what had been initially put in place as reported in the sales document could be searched for when visiting. In my case the interest the owners took



Hunsdonbury, house and grounds. Buckler, 1835.

## Picturesque Landscapes around the Clyde



The RAF's Equipment Section in 1943 in their quarters, the former coach house at Hunsdonbury.

in our research and in learning more about their homes made the process not only easier but very pleasant.

Eventually the internet proved valuable. The original sources found at HALS are a firm foundation for finding deeper history, but for relatively recent twentieth century history the internet holds some fascinating images as well as descriptions. Hunsdonbury, the house and estate, had been used during the Second World War as a base for personnel involved with the nearby Hunsdon airfield. Pictures showed that WAAFS had been



by courtesy of J. Dixon

Aerial view of Hunsdonbury, 1950s, after the removal of the central section.

based there and that service blocks for sleeping and eating had been set up. Some prisoners may have been housed there. This evidence accounted perhaps for the seemingly casual division of house and grounds, roughed up as they probably had been.

Now, in this moment, the hue and cry of previous eras is gone and the Hunsdonbury neighbourhood is green and calm. The value of

the properties is environmental as well as historic: considerable acres are left unbuilt on and protected as woodland good for wildlife. Having followed a trail from as far back as was possible and having come up to the present day, I found the process of research had led me to unexpected insights about a place I had thought familiar and had given me the satisfactions of detection.

# Report: Picturesque Landscapes around the Clyde

## Study Tour, 15-21 June 2019

Claire Sarkies

Since our study tour leaders, Kristina Taylor, Robert Peel and Peter McGowan, adopted an expansive view of 'The Picturesque Tour', pioneered by Reverend William Gilpin (1724–1804), our itinerary included some unexpected and delightful revelations.

The Necropolis of Glasgow, for instance, made a surprising start to 'Picturesque Landscapes around the Clyde'. What did a cultural import of a monuments to the worthy dead have to do with an aesthetic movement? The commanding

setting, overlooking the river with the Cathedral on the far side, a hill made even higher by substantial memorial towers, the whole site graced by carefully considered tree planting and perhaps The Royal Infirmary conveniently nearby for future customers.

Pleasingly, the coach journey through the Clyde Valley 'surnamed the Paradise of Scotland' certainly epitomised the picturesque. Windows framed scenes of rising or falling ground, with abounding greenery on the

way to the much visited, painted and described Falls of Clyde. Here were ample demonstrations of men improving upon nature by applying 'artistic principles derived from the fine arts' observing the use of perspective, light, shade, foreground and background.

New Lanark Mills, an exercise in a more humane relationship between employer and employee, occupies an idyllic position on the lower level of the Clyde from which walks up The Falls begin.

The naturally impressive scenery

of the waterfalls with twists and bends in the path which then open and close vistas, was enhanced in the 18th century by local landowners who created pathways, and planted trees strategically, adding terraces, bridges and vantage points, to encourage the emerging tourist trade. On the day of our visit, The Falls were gently picturesque rather than awesomely sublime, since the hydro-electric plant only releases the full force of the torrent to delight visitors on Bank Holidays.

Within the valley, some notable buildings fit beautifully into the landscape and display the principles of the picturesque. Chatelherault is a most distinguished utilitarian building, possibly the finest residence built to house dogs and horses. It looks across the valley to where the Palace of Hamilton once stood. Thus each building afforded a focal point for the other. The pure white, sumptuous plasterwork of the ceilings within Chatelherault resemble highly decorative icing, highly suited to its contemporary use as a wedding venue.

We also visited two grand houses near Glasgow which made full use of the natural landscape in siting their houses and landscaping the grounds. Ardgowan House and Kelburn Castle, occupy strategic positions overlooking the Firth of Clyde. The landscape of Ardgowan was laid out by James Ramsay in about 1800. Now it is notable for splendid trees, shrubs and spring bulbs. The house is high enough to exploit coastal views to the front and rear. Although tree growth has obscured the view to the rear, an artificially ironed out meadow at the entrance to the drive helps take the eye to the water. An illustration by Mary Wilson in Sir Herbert Maxwell's *Scottish Gardens* 1908 shows an old castle keep used as an 'eye-



The Falls of Clyde.

Robert Peel

catcher', above a wooded slope turned white by snowdrops, surely qualifying as an artistic rendering of a picturesque scene.

Next door at Kelburn, there is only one formal garden left. Called the Children's Garden it was designed in 1760, and contains in each corner the initials of the 3rd Earl of Glasgow's four children. On a smaller, but nonetheless impressive scale, the Kel Burn offers a similar experience to the Falls of Clyde. A walk follows the dramatic water course with views on the way up of fine trees (Kelburn has the 'oldest and tallest' Monterey pine in Scotland) switching perspectives at the bridges and looking over the coastal scene on the way down.

Ferrying over to the Isle of Bute we admired the picturesque setting of a nobleman's house. Mount Stuart, on rising ground, was built to take advantage of the coastal views. When coal on their Welsh estates made the family 'rich beyond the dreams of avarice' a red brick Gothic extravaganza replaced the original 18th-century house (*below*). Although austere without, and somewhat reminiscent of a fantastical boys' boarding school, the William Burgess interior is highly decorated and lavishly



Looking out from Chatelherault.

Robert Peel



Robert Peel

## Picturesque Landscapes

styled. We were privileged to explore some corners normally hidden from view, our passport to a corridor of paintings that the official house guides had never seen was due to Kristina and Robert, co-authors of a book on the house and gardens, who were our study tour guides. The extensive parkland has a glorious collection of specimen trees, only equalled by those at the Botanical Gardens at Benmore.

The scenery between Bute and Benmore was magnificent as we left the coastal road and headed to the mountains. Conditions at Benmore are ideal for coniferous trees with a high rainfall of 80 to 90 **inches** a year and acidic soil. Between 1870 and 1883 6.5 million trees were planted on the estate and many more have been added since. There is a famous avenue of Giant Redwoods and several *Abies Koreanna* with eye-catching blue cones. Despite the density of tree planting views are still open to the natural landscape

'A man can make a pretty landskip of his own possessions'

beyond. Parts of the site have been artfully designed to represent the vegetation and landscape of mountainous regions in Chile and Bhutan, and here I saw a Scottish red squirrel enjoying the air.

Turning south, Loch Lomond's proximity to Glasgow made it a prime location for wealthy city merchants. Balloch Castle was built above the Loch in the English picturesque style for a Glaswegian banker in 1808. The building and its situation would have satisfied John Gilpin's requirements of 'tufted woods creeping up the side of the hills, a



Benmore. 'Chile', showing the pavilion in the shape of a condor.

castle upon a knoll and some skiffs upon the lake' Although the castle is now boarded up, the grounds and garden were delightful to stroll through with many fine trees and specimen rhododendrons.

As we travelled back towards Glasgow, we heard how prosperous industrialists and professionals in the 19th century made gentlemen's residences on sites of 12-acres with coastal views only half an hour by train from the city. Hermitage House was built as the home of Robert Alexander in 1830. His employee, Archibald Arroll, was one of the Head Gardeners who

started the Helensburgh and Gareloch Horticultural Society. His success in the Helensborough Horticultural Show is recorded in the Glasgow Herald of September 6, 1850. The grounds passed to the local authority in 1911 and the site is being imaginatively renovated as a public park and local amenity with the help of a Heritage Lottery grant and support from The Gardens' Trust.

Glenarn in nearby Rhu was built in 1850 on a rising site off Pier Road. The garden abounds in choice plants, trees and shrubs. Walks around the garden were



beautifully designed to link the different sections. Here the eye was taken to the collection rather than views beyond. The original owners subscribed to Joseph Hooker's 1849/50 Sikkim expedition and notably received *Rhododendron falconeri* which grows at the side of the house. The great range of plants in this garden can be traced to other past plant-hunters Kingdon Ward, Ludlow and Sheriff. The present

'The borrowed landscape, a unifying concept throughout'

owners have made heroic efforts to restore, maintain and extend the collection, overcoming the difficulties of moving tree cuttings on the steep site by extraordinary feats of engineering and ingenuity.

All the stopping places on our tour featured the natural beauty of hills, valleys, woods and water. Owners and garden designers had made striking use of the existing landscape, 'borrowing' it to enhance the aesthetic appeal of their homes and gardens. The picturesque is not confined to one era, as this tour showed. A newer garden we visited at the end of the tour was Dun Ard at Fintry a village surrounded by wonderful hills. This outstanding garden begun in the 1980s has an exceptionally imaginative lay-out, with different garden rooms and changing atmospheres. The garden is high up in the village; a series of garden rooms on a sloping site. When rising from admiring a plant, an inspiring view of hills lifts the visitor out of a contrived and highly organised scene to the freedom of the open, untouched landscape. At the highest point in the garden was a 'room' with a pool. There was no fussy planting; here was a place of



Glenarn at Rhu. General view of rockery.

calm and simplicity after the more complex lines and viewpoints of the garden below. Cleverly, the garden owners had left a gap in the hedge to take in a tree in the space beyond the boundary. Throughout the garden there was a focus on leading the eye forward to another space or looking back to view the scene from a different angle. At every point in the design, the eye is taken to the ring

of hills beyond, so that the 'rooms' never confine or oppress.

However, for me, Duntreath was the true highlight of the week. The house, its setting and garden epitomise the picturesque. Visualise a Scottish Baronial Castle, carefully scaled down by the present owner, with the original castle Keep a few steps away. The drive falls gently down from the road, with woods



Dun Ard. The room with a pool.

## The Vale of Aylesbury and Rex Whistler

on either side, the vistas opening out as the buildings appear, pleasingly sited to exploit the view of Ben Lomond along the valley to the west. In the afternoon of sun and showers we wandered around the beautiful water garden to the south of the house with wooded slopes beyond.

Absolutely the best view was beyond the balustraded parterre and rose garden, beyond the crenelated gatehouse to the sheep grazing the other side of a ha-ha with an unspoilt view to the horizon. In the golden light of the late afternoon, with the addition of a swain and his lover in the foreground and perhaps a modest temple in the mid-distance we could have been looking at a canvas by Claude Lorrain. We were the only visitors, and our party had thinned out over the extensive grounds so that we had the quietness and calm necessary to enjoy the picture to the full.



Robert Peel

Duntreath. Not, alas, the view specified, this is of the Castle viewed from the water garden. You will just have to visit it yourself to see Claire's Claudian view...

We all appreciated the preparation, expertise and enthusiasm of our Study Tour leaders. Kristina's knowledge of the area and wide range of contacts gave us privileged access to some

special sites. Unguided we could not possibly have covered so many gardens in so short a time, nineteen venues in six days, a Picturesque Tour worthy of Gilpin himself indeed.

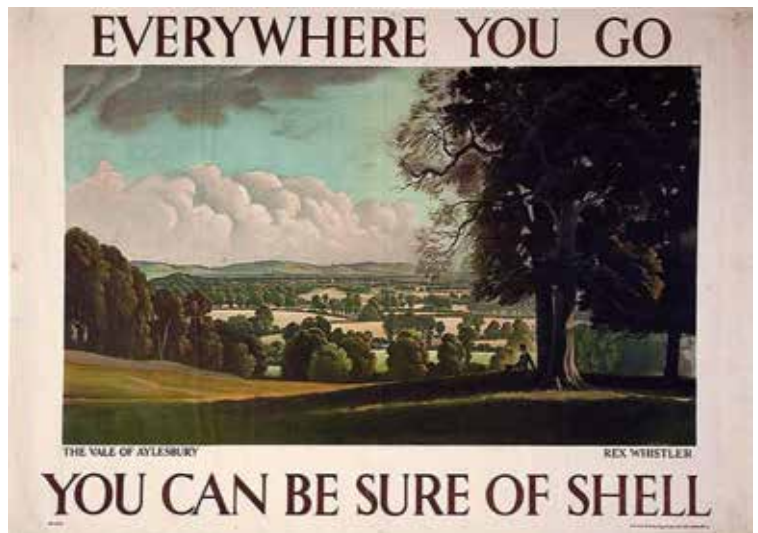
# The Vale of Aylesbury and Rex Whistler

## The Bucks Gardens Trust Artists' Gardens Project

### Gill Grocott

The Vale of Aylesbury is the title of a poster issued by Shell in the 1930s as part of their Everywhere You Go You Can Be Sure of Shell poster series. The original oil painting now hangs in Upton House in Warwickshire and its creation, in Whitchurch, is commemorated by one of the houses in the village called Whistler's View.

Reginald John Whistler (Rex) was born in Britain on 24 June 1905, at Eltham, Greater London. The family moved to Farnham Common in Buckinghamshire in the 1920s just before Rex



Whistler was accepted at the Royal Academy. He disliked the regime there and was 'sacked for incompetence' and then studied at the Slade School of Art. Upon leaving the Slade he became a professional artist. His most noted early work was the mural for the restaurant at the Tate Gallery (now Tate Britain) completed in 1927 which includes impressions of the Corinthian Arch and Boycott Pavilions at Stowe.

In 1933 Rex moved, with his younger brother Laurence and his parents, to Bolebec House, in Whitchurch, Bucks. They stayed there until 1937 when they moved to Wiltshire. According to Laurence Whistler, the family wanted a country home 'with some charm' although he describes the charm as 'nondescript'.

In the new garden Rex and Laurence made what Rex called 'the improvements', a short avenue of limes crossed by one of flowering cherries. They also built a raked wall of turfs designed to make a terrace of a sloping field, however, within a few weeks part of it collapsed and had to be rebuilt at a less ambitious angle. By 1985 the cherries and ramparts had apparently gone, but some of the limes remained. Laurence Whistler goes on to say that, 'The garden ended in a crest of rook-racked elms, overlooking two fields of ours and beyond them the wide Vale of Aylesbury, enclosed by the Chilterns. This was what Rex painted to celebrate arrival in real country, when Shell asked him for a poster, and in it, seated under a beech he painted me.'

Laurence Whistler describes the painting as 'A perfunctory landscape' but says it has 'a certain historical interest'. However, it is said that a copy of the poster, hung up in the Piccadilly Hotel where the Commission met

when considering proposals to build a Third London Airport at Cublington in the 1970s, was influential in defeating the scheme.

Naturally, changes have taken place. Part of the garden where the picture was painted no longer belongs to Bolebec House, two new houses have been built therein, and the view that Rex Whistler painted is not quite the same, as a large wind turbine now forms part of it. I am not sure whether the large tree under which Laurence sat is still there, but rather hope it might be.

including a startling nude one.

When war broke out, although he was 35, Whistler was eager to join the army and in 1939. His parents returned to live with relatives at Bierton and Rex stayed with them whilst on leave. At Bierton he produced three pictures of the Church and Vicarage, which are now owned by the Buckinghamshire County Museum.

In the Army Rex Whistler's artistic talent was greatly appreciated and he was able to find time to continue some of his work, including a self-portrait



Possible site for the Whistler view in the Vale of Aylesbury

Whilst living in Whitchurch Rex also created designs for Wedgwood china based on drawings he made of the Devon village of Clovelly and designed the scenery and costumes for Ninette de Valois and Gavin Gordon's Hogarth-inspired 1935 ballet *The Rake's Progress*, as well as producing some exquisite book illustrations, the highlight perhaps being those for Andersen's *Fairy Tales*. Rex also produced mural and *trompe-l'oeil* painting at Plas Newydd. Whistler and Lady Caroline Paget are known to have become very close friends and he painted numerous portraits of her,

in uniform, now in the National Army Museum. His unit was sent to France at the end of June 1944, shortly after the D-Day landings. He was killed on 18 July 1944 and his body now lies in Banneville-La-Campagne War Cemetery.

Reportedly, *The Times* newspaper received more letters about Whistler's death than for any other war victim. A memorial glass engraving by Laurence Whistler *The Rex Prism* is to be found in the Morning Chapel at Salisbury Cathedral. Laurence also wrote a biography of his brother *The Laughter and the Urn* (1985).

# in memoriam

## Peter Hayden 1928–2019

Born in North Staffordshire, Peter Hayden was educated at Wolstanton Grammar School and read English at the University of Wales, Bangor where he met his wife Jean. During National Service in the Intelligence Corps he trained as a Russian interpreter at Cambridge University and the Joint Services' School for Linguists. Peter subsequently worked for the Nature Conservancy and planned a career studying and managing the natural environment but following the death of his father he returned to Staffordshire to manage the family business.

By the mid-1960s Peter had expanded his interest in visiting historic gardens into researching their history. He was an early and active member of The Garden History Society, the predecessor of The Gardens Trust, serving as Treasurer, then Chairman and latterly as a Vice-President. He contributed frequently to our journal, *Garden History*, and to other academic publications. Additionally, he led parties of members of the Society to visit historic gardens in Sweden, Russia and China. During this time, he also became known as a skilful garden photographer.

In the 1970s, Peter became concerned about the gardens at Biddulph Grange, which had started to deteriorate when the house became a hospital in the 1920s. He was active in a campaign to keep public interest in the gardens alive, with widespread lobbying, television interviews and even the first depiction of an historic garden on a British postage stamp.

In 1982 the Staffordshire Moorlands District Council and The National Trust acquired the estate and in 1984 the garden was accorded Grade I status on the National Register of Gardens by the Historic Buildings and Monuments Commission. Peter continued to work as an advisor and was a major influence on the subsequent restoration work. His detailed research, published in 1989 as *Biddulph Grange: A Victorian Garden Rediscovered*, established the significance of the gardens. Actively involved in a number of other gardens, he wrote the initial Conservation Plan for Alton Towers and was an integral part of the Heritage Committees of both Alton Towers and Castle Bromwich, advising on restoration projects and undertaking extensive research for both.

An early convert to the new idea of County Gardens Trusts, Peter championed the establishment of one for Staffordshire throughout the later 1980s. He was delighted when the Staffordshire Gardens and Parks Trust was launched in 1992 and served as a member of its Council for several years.

Peter had an extensive knowledge of European gardens. A regular visitor to Scandinavia, he translated Annie Christensen's *The Klingenberg Garden Day-Book* from Danish and German. A special interest in the parks and gardens of Russia led to numerous visits over a

thirty-year period, forging friendships with Russian architects, academics and historians. His linguistic skills allowed him to blend



Peter enveloped by Biddulph Grange, 2011.

in and gain access to areas and records denied to other western Europeans.

In 2005, he published *Russian Parks and Gardens*, a comprehensive account spanning 800 years of garden history that combined an erudite text with the author's own evocative photographs and a wealth of rare archive illustrations. The following year he was awarded a Gold Medal by the Russian Academy of Fine Arts, the first foreigner to have received the award since it was introduced by Catherine the Great in the Eighteenth Century.

Increasingly, Peter withdrew from public life as deafness made participation in meetings challenging. He lived his final years at a nursing home in Cheshire, dying peacefully in his sleep, on 26 September.



# Ray Desmond 1925–2020

Ray Desmond, librarian, author and bibliographer, died on 13 January aged 94, after a short illness. He was the first professionally qualified librarian at Kew, which he joined in 1961. As Chief Librarian & Archivist, he oversaw the creation of the Main Library which brought together material from all across the organisation into one purpose-built space (complete with Heal's shelving). Among his other achievements, he was responsible for the creation of Kew's Archives. A (possibly apocryphal) story recounts how he was given a tour of Kew's Herbarium on his first day and, on his second day, he retrieved the collection of letters from Charles Darwin, written on *The Beagle* voyage, from where they had been languishing on a shelf there, thus founding the Archives for Kew, the Royal Botanic Gardens.

Ray was the author of many very

well-received books including *Kew: the History of the Royal Botanic Gardens*, *Sir Joseph Dalton Hooker: Traveller and Plant Collector*, and the *Dictionary of British & Irish Botanists and Horticulturalists*.

A founder member of the Garden History Society, he was involved with our publications from the beginning, collating a bibliography of books and articles on the subject of historic parks, gardens, plants and their gardeners, for our newsletter, which later developed into his *A Bibliography of British Gardens*, expanded in its second edition to *A Bibliography of British and Irish Gardens*, the invaluable starting point for much research into historic designed landscapes in the British Isles. He was essential to the work of the Society, contributing to our first *Cumulative Index* of publications,



The Royal Botanic Gardens, Kew

Ray at the publication of his *Kew*, 1995.

compiling almost all of its second edition, and instructing his successors in how to continue the work, which is long overdue for a new edition. He remained a much revered and respected Vice President of the Society, and then The Gardens Trust, until his death.

# Bill Tomlins 1927–2019

Bill Tomlins, a member of the GHS & Surrey GT for many years, died on 28 October at the age of 92. Bill was born in Walton-on-Thames Surrey and attended Ardingly College, where his weekend excursions into the Sussex countryside prompted his lifelong love of walking and nature, particularly his love of trees. He enjoyed two long and successful careers. He initially ran his family's chamois leather business but after his retirement at sixty, his life took a totally different turn and he became involved with the restoration of the celebrated eighteenth-century English landscape garden at Painshill in Surrey. Here he

was able to combine three of his favourite subjects, gardening, history and poetry. Bill became the principal guide and speaker and conducted a remarkable 942 tours and 320 talks and study days, mainly at Painshill but also at other gardens, institutions and the University of Surrey. He was very popular and had a broad knowledge of garden history through the centuries. His favourite adage was, 'If you want to learn, teach.' In 2012 Bill was awarded an honorary doctorate by Writtle College in recognition of his services to garden history.

Personally, Bill was a good and dear friend who not only encouraged and inspired me



Jan Clark

Bill with blossoming mimosa, in snow.

but also helped many others at Painshill. Bill's unexpected second career brought him much pleasure and happiness and fortunately he lived to see Painshill almost fully restored. He will be greatly missed.

Jan Clark

# Peter Lindesay 1931–2019

Peter was born in Bristol, and graduated from UCL London, where he met his future wife Kathleen. He completed his National Service in Germany, before working for British Rail and then Costain.

During his career in civil engineering he worked abroad extensively, while living in Yorkshire, Kent, Henley-on-Thames, and later Cirencester. At his memorial service his two sons spoke of Peter's interest in boats, caravan holidays in Europe, skiing and rugby, and DIY projects. In his retirement Peter was Church Warden of a 12th-century church at Aveling near Tetbury.

Peter's 'second career' in the County Gardens Trusts (CGTs) movement began when he joined the Gloucestershire Gardens Trust, and in September 1999 helped to organise the AGT AGM/Conference, later becoming Gloucs GT's Chairman. Later again, Val Hepworth, of Yorkshire GT, remembers "Gilly Drummond suggested that 'the very able Chairman of Gloucestershire GT' should take over from Jenny Burt as Chairman of the AGT. He was an excellent Chairman, totally committed, practical, capable and business-like. He put in a huge amount; and was driven to getting the-then Parks & Gardens Database Project (PGDP) established — now it has become [parks&gardens.org](https://www.parks&gardens.org)

Peter became a determined, driving force behind the PGDP, originally a partnership between the AGT (representing the 33 CGTs in England and Wales), the Garden History Society (GHS) and the Landscapes & Gardens Department, the University of York. In summer 2002, the PGDP was pleased to announce

that the Heritage Lottery Fund had earmarked funding for the main project to upgrade the UK Parks and Gardens Record, to provide a freely available source of information relating to the historic designed landscapes and green spaces of the UK which would be available to all, to widen knowledge in our garden heritage.

An additional sum towards the cost of the Stage One development, involved a thorough review of the database originally created by York University, together with wide consultation with national agencies, schools, researchers and user groups. Stage Two involved the development of the database and training of volunteers throughout the country to enable them to input information directly to the database. Many of the individual CGTs members had been researching the subject for years. The project ensured that the information which volunteer researchers had collated was held on a central database, in a uniform manner and that the data would be available to the widest possible audience.

The project was far from uncomplicated. Gilly Drummond remembered that, "Peter had great charm and was one of the most straightforward, kind and easy persons to work with, never agitated, always caring, supportive and quietly focused. He was such a star, so calm, organised and efficient. The fact that the early recording systems were a muddle and we were not computer savvy enough then to spot this, was part of the learning curve. Peter's passing has certainly brought back some memories. Just how significant those strong foundation stones of research, recording for the online database were put in place, was thanks to the combined, steadfast hard



work of Peter, Jenny Burt and Val Hepworth." And Dr Jane Greville, University of York recalled "If Peter hadn't been the Chair, the project would certainly have foundered." The overdue Launch of Parks and Gardens UK at the Kensington Roof Gardens in London finally happened in May 2008. I am sure Peter would have welcomed Philip White's recent endeavour to take the now much-used, invaluable and 'taken for granted' database to the next level of digital improvement and accessibility at Hestercombe.

Peter's passing has revived my own positive, personal memories, especially the realisation of just how far he brought on the professional capability of the AGT charity. Personally, it was a privilege to work with Peter. I admired him greatly.

It was typical that he should pitch up unexpectedly at a 2014 South West Regional CGT Meeting concerning the complex merger of the two conservation charities AGT and GHS. At this time, his sincere, loyal, dedicated and wise support meant so much. By all accounts, we were blessed to have Peter in the team, a good man who will be much missed.

Steffie Shields MBE  
Vice-President

Due to lack of space we are sorry to have to very briefly report the loss of several other members who will have been known to many of our readers.

**Bill Pack** was a familiar face on GHS visits and overseas tours and a regular attendee at our Annual Summer Conference. He was instrumental, along with his good friend Pippa Rakusen in driving through our third, now fourth, 'aim', 'To encourage the creation of new parks, gardens and designed landscape'.

**Andrew Semple** organised a series of Study Tours to Ireland

over many years, and was again a much loved and familiar figure at many other GHS and GT events. Both served on the Council and Committees of the Garden History Society.

**Roger Gedye** was a much appreciated and knowledgeable member of Hertfordshire Gardens Trust becoming Vice Chairman and then Chairman, as well as the long-serving newsletter editor for Herts GT, following a career as a teacher and housemaster at Wellington College. The Gedye Fund in Roger's name has been set up as a lasting memorial to a man

who did so much to support and progress the work of the Trust.

**Herbert Robinson**, was simply unique, a delightful companion. Another regular on GHS Study Tours, he could always be relied on to drift away to performances of his beloved opera. On one notable occasion he was spotted striding off, though I am not sure that is quite the right way to describe Herbert's gait, ducking out of a gentle evening's reflection back at our hotel, to attend a performance at the Opera Nacional de México. All will be much missed.

Charles Boot

# other events & news in brief



## Sanctuary: Artist-Gardeners 1919–1939

Exhibition at the Garden Museum, London until Sunday 5 April

The golden age of garden painting will be celebrated in this selling exhibition, in support of the Garden Museum's education programmes. Between the two world wars there were an exceptional number of artists who gardened, taking their activities as plantsmen and plantswomen as seriously as they took their art. Charles Mahoney shared his unbridled enthusiasm for plants with Edward Bawden, Geoffrey Rhoades, John Nash and Evelyn Dunbar who swapped cuttings with each other by post. Dunbar, along with Mahoney and Nash, even produced books on the subject, while Harry Bush's *oeuvre* evolved around painting and repainting his garden in the south west London suburbs.

## British Baroque: Power and Illusion

Exhibition at Tate Britain, London until Sunday April 19

There is much to delight the gardener and garden historian in this whirlwind of an exhibition. This was an age of magnificent, complex garden-making to complement magnificent oversized architecture. The key elements of



A View of Chatsworth by Jan Siberechts, circa 1703.

the baroque are vastness of scale, the use of illusion and perspective to inspire awe and the use of extravagant rhetorical allegory to convey messages about power.

The splendour of many baroque gardens (often referred to as the French formal style) was recorded in dizzily detailed, often rarely seen bird's-eye views, most especially Jan Siberechts vast overview of Chatsworth.

## Piet Oudolf vs William Robinson: Exploring styles

in naturalistic planting at the Garden Museum, London 7pm, Tuesday 7 April

Piet Oudolf has had a huge impact on the way we garden in the West, spearheading the new perennial movement. But over a century before him, William Robinson (1838-1935) rebelled against the artificiality of Victorian garden design, seeking to mimic

## other events & news in brief

the grace and growth patterns of wildflowers.

Drawing on their own experience as gardeners and plantsmen, Mat Reese and Rory Dusoior will host this lively discussion comparing the two traditions which continue to influence today. Mat Reese is the head gardener at Malverleys, which is designed and planted in the Robinsonian English country garden style. Rory learned his trade under Christopher Lloyd and Fergus Garrett at Great Dixter, and his first book, *Planting the Oudolf Gardens at Hauser and Wirth Somerset* was published in September 2019.

Cost: £25 see the Museum website.

### Garden history: Art and Craft Institute of Continuing Education, Cambridge Thursday 16 to Saturday 18 April

Led by Caroline Holmes, participants will explore the roots of garden 'Arts and Crafts' in dreams of Eden, in flowering meads and in drifting borders. The visions evoked are those of gardens and vernacular architecture, and of names such as William Robinson, William Morris and Gertrude Jekyll. Does a notion of effortless informality manacle gardeners to the past?

Cost £310.

See: [ice.ca.ac.uk](http://ice.ca.ac.uk) for full details.

### Burghley 500 Symposium At the garden Museum 10am to 4.30, Tuesday 21 April

A symposium on the role that William Cecil, first Baron Burghley, played as one of the most important patrons of art, architecture and horticulture in the Elizabethan Period will be held as part of the celebration of the



500th anniversary of the birth of Lord Burghley. This Symposium has been organised by Burghley 500 and will take place at the Garden Museum, built on the site of the burial of John Tradescant, gardener to the Cecil family.

Contributing experts include Dr Jill Husselby on Burghley House; Dr Emily Cole on

Theobalds; Mark Griffiths on John Gerard; Dr Paula Henderson on Burghley's gardens; Karen Hearn on portraits of Burghley's wife, Mildred; and Dr Nigel Llewellyn on Burghley's monument in St Martin's Church, Stamford. The day will begin with an introduction by the Marquess of Salisbury, followed by a welcome from Christopher Woodward, Director of the Garden Museum. Cost: £70, but only £60 for Gardens Trust members. Book from our website.

### William Cecil, Builder of Burghley Exhibition at Burghley House, Stamford

This Exhibition continues the celebration of 500 years since the birth of William Cecil, with items displayed from that period, some of which are believed to have been at Burghley during Lord Burghley's lifetime. It will feature a wide selection of rare items relating to the Treasurer's life and times. These will include his atlas which contains hand coloured

maps carrying his annotations. A Chinese silver-mounted porcelain bowl presented by Elizabeth I and the earliest known plan of a London house and garden, Cecil on the Strand. A splendid selection of 16th-Century objects will be included, with silver, ceramics and rare books stretching back to William Cecil's lifetime.

### Derek Jarman: My Garden's Boundaries Are The Horizon Exhibition at the Garden Museum, London

Friday 24 April to Sunday 12 July

The exhibition will display paintings and sculptures from throughout Jarman's career, on loan from The Keith Collins Memorial Will Trust. Gardens and plants spilled into all elements of Jarman's creative output. When nominated for the Turner Prize in 1986 he described painting as 'my secret garden... an escape'. His black paintings of the 1980s, covered with tar and



Derek Jarman at Prospect Cottage c.1990



found objects from the beach and garden, are an emotive response to his HIV diagnosis; while his colourful landscapes from the early 1990s evoke the joy and beauty experienced in the garden.

Derek Jarman acquired Prospect Cottage, a fisherman's shack on the shingle at Dungeness, for £32,000, when he came across the building with a 'For Sale' sign while filming on the beach with Tilda Swinton. Having been diagnosed with HIV on 22 December 1986, Jarman had resolved 'to get as much out of life as possible' and started creating a garden. His hugely influential and much loved garden is now 'at risk'.

**The Garden Museum Raffle: Win an afternoon inside Prospect Cottage**

Enter the Garden Museum Raffle to win the chance to spend an afternoon inside Prospect Cottage, and more: entry included in a ticket to the Museum. The money raised from the raffle will support the exhibition. Or enter via the museum's website (see our celebratory Lecture on p.39).

**Cultivating Interculturalism University of Magdeburg Wednesday 27 to Saturday 30 May**

The title indicates how far-ranging it will be: 'Cultivating Interculturalism: Gardens as Crossroads of Civilisations'. Speakers are led by our very own Michael Symes on the 'Sentimental Garden', and will cover themes of cultural politics, garden theory, literature, philosophy and social history, with several case studies of individual parks and gardens. Although primarily an academic conference, there will be one or two more practical sessions such as one on the effects of climate change on the maintenance of historic gardens, with David Lambert (see *GT News* 11, p.28). All papers will be given in English.

**Events organised by Scotland's Garden and Landscape Heritage**  
our sister organisation north of the border.

**The Explorers' Garden, Pitlochry**  
Saturday 9 May

**SGLH AGM 2020**  
Saturday 27 June

**Hermitage Park and The Hill House, Helensburgh**  
Saturday 18 July



Guided walk around the recently restored Hermitage Park (see also p.24), followed by a visit to The Hill House, Helensburgh, the Charles Rennie Mackintosh mansion currently under restoration, with its formal gardens.

**The Hermitage, Perthshire**  
Saturday 17 October  
A guided walk to The Hermitage on the River Brann, Dunkeld, Perthshire, complemented by a talk at the Birnam Institute.

For full details of all these events see: [sghl.org/events](http://sghl.org/events).

The organiser is Dr Hans Breunig: information and queries to: [garden-conference2020@ovgu.de](mailto:garden-conference2020@ovgu.de) or see the website: [garden-conference2020.ovgu.de](http://garden-conference2020.ovgu.de)

**Henrietta Dream: Arts and Crafts of Hampstead Garden Suburb**  
The City Literary Institute  
11am, to 1.30pm, Sunday 7 June

A walk led by Marilyn Greene to trace the early history and developments of Hampstead Garden Suburb. It includes the Heath Extension, Central Square—designed by Edwin Lutyens, and the original Artisans quarter designed from 1907 by Barry Parker and Raymond Unwin.  
Cost: £19,  
see: [www.citylit.ac.uk/courses/](http://www.citylit.ac.uk/courses/)

**Garden Museum Literary Festival 2020 at Helmingham Hall, Suffolk**  
Friday 19 to Saturday 20 June

Christopher Woodward, the Museum's Director, writes: 'When we had the idea of a Festival dedicated to books about gardens that would move from garden to garden, we never imagined that we'd be so lucky. Last year, Midsummer at Houghton Hall, hosted by Lord and Lady Cholmondeley, was an unforgettable two days. And before that, Boughton House in 2017, Hatfield, Petworth and Serge Hill...



This summer we have been invited to Helmingham Hall (above), one of the most romantic houses in England, by Edward and Sophie Tollemache. It will be an

exploration of Helmingham's 500 years of garden history, and of the gardens designed in recent years by Xa Tollemache, Edward's mother.

Crossing the drawbridge over the moat into the cobbled courtyard is a rare thrill, and over two days guests at the Literary Festival will hear garden designers, gardeners, novelists and artists talk about their work and ideas in precious panelled rooms. We are incredibly grateful to Edward and Sophie, whose house is never open to the public, for sharing its inspirations.' Tickets are, as ever, limited to 150: this is an intimate event within a family home; tickets for Houghton Hall sold out, so book now! Please note that the Festival is on a Friday and a Saturday, as on these days the gardens at Helmingham are closed to the public. Weekend Ticker: £195

**Garden history: Cambridge and walking the landscape at Madingley**

Thursday 9 to Saturday 11 July  
Caroline Holmes again leads the weekend, using the gardens and landscape at Madingley Hall as microcosms of the development of landscape and garden design for the last 500 years. Participants will study visual evidence in the form of maps, the buildings and its current setting, while plants offer evidence of the international nature of the gardens. The course will conclude with a visit to the University Botanic Gardens, Cambridge.

Cost £310.  
See: [ice.ca.ac.uk](http://ice.ca.ac.uk) for details.

**1000 Years of the English Garden**  
Oxford University Department of Continuing Education  
Sunday 9 to Saturday 15 August

This one-week course will trace the evolution of the English garden from the Norman

Conquest to the present day. The course will include visits to Cliveden (17th to 21st century) and Greys Court, a mid-20th-century garden within the ruins of a medieval castle.

**Planting for Tomorrow's World: A Global Perspective**  
The Northern Ireland Heritage Gardens Trust 28th Annual Conference

Thursday 1 to Saturday 3 October  
Based at the National Botanic Gardens, Glasnevin, Dublin, the conference focus will be on the impact of climate change on our parks and gardens and how we can meet the challenge. Among the subjects that will be covered are future weather patterns, pests and diseases, trade and plant health, rising sea levels, biodiversity and plant breeding for the future. Cost: tbc. See: [www.nihgt.org](http://www.nihgt.org)



The 1927 Yew Topiary garden at Madingley 'under repair' in 2016.

**Garden history: Skill and ingenuity**  
Friday 16 to Sunday 18 October

Earlier and earlier evidence is emerging of how horticultural tools and practices manipulated the earth into patterned fecundity

and artistic symmetry, to satisfy the human need for order and control. Participants will explore how this evidence is instantly identifiable in geometrically planned gardens, but can equally be applied to larger landscapes, fine-tuned for beauty and profit. Cost £310. See: [ice.ca.ac.uk](http://ice.ca.ac.uk)

**Scotland's Glorious Gardens**

Scotland's Garden and Landscape Heritage's 'Glorious Gardens' is a pilot project to research and record historic gardens and designed landscapes in Scotland. The project focusses on properties which are not listed in the Historic Scotland *Inventory of Gardens and Designed Landscapes*, but which still retain evidence for their development and have some conservation value.

In its first phase, the project covered gardens and designed landscapes in the Clyde and Avon Valley and Falkirk. The second phase was devoted to the development of a conservation strategy and landowner guidance notes for both areas. Funding was provided by Historic Environment Scotland and the Heritage Lottery Fund. Both phases relied heavily on the hard work of local volunteers under the supervision of the SGLH team.

SGLH is currently preparing a third phase of the project, consisting of the preparation of a digital learning pack to facilitate the training of volunteers to research, survey and record sites, and to promote the development of a strategy to conserve historic landscapes and a conservation guide for landowners. Testing of the digital pack will be carried out on sites in the East Lothian area. The launch date for this three-year project, for which we will again be recruiting volunteers, is April 2021.

For more details: [sglh.org](http://sglh.org)



# Garden History

In our summer Journal 48:1, due July 2020

## Special offer

If, like us, you are still awaiting news of Historic England's decision on which, if any, 20th-century designed landscapes will be placed on their *Register*, you might like to see those included by the Twentieth Century Society in their newly published: **100 20th-Century Gardens and Landscapes** (RRP £25). Available for only £20 including free UK p&p. Call 0141 306 3100 and quote offer code CH2044.



Our summer issue, sent out in our next mailing, and with our **Annual Report** and **GT NEWS 13**, will be featuring articles by: Christoph Oschatz on *The Use of English and German Pattern Books at the Garden Kingdom of Dessau-Wörlitz in Germany*  
Adam Stout on *Consolation Myths: Glastonbury, Kingship and the Catholic Past in the Later Stourhead Landscape*  
Susan Oldham, Essay Prize winner 2019, on *Sir Robert Worsley's 'Reigning Folly': Rediscovering the Early-Eighteenth-Century Garden at Appuldurcombe House*  
and Dianne Barre on *Mrs Hervey Makes a Flower Garden*  
with Notes by :  
Mark Laird, Lara Mehling and Bonnie Tung on *Schoch and 'Schrubs': Translations of a German Shrubbery Manual of 1794*  
Leanne Newman on *Madeline Agar (1874-1967): from Lady Gardener to Landscape Architect*  
and Suzanne Patman and Adrienne Armstrong on *Restoration of the Tropical Ravine House, Belfast Botanic Gardens*

## Notes on some of the Contributions to NEWS 12

In this issue we have included several articles that have also appeared either in the publications of some of the County Gardens Trusts or on their websites.  
Tatton Park (p.14): This item appeared in the January 2020 issue of the *Cheshire Gardens Trust Newsletter* (65) and was reproduced by permission of the authors and editor. Barbara Moth said, "Very pleased that you have picked this case up and will give it further publicity." Marion Potter's piece came from a back issue of *The Potting Shed*, newsletter of the Walled Kitchen Garden network, Issue 1, 2006, and seemed to tie in rather neatly; how things can change, so quickly.  
Petersfield Physic Garden (p.17): From The spring 2020 issue of the *Hampshire GT newsletter* (8)

and was used by permission of the author and the administrator of Hampshire GT, Jo Bolt.  
Jill Plater and Paula Sewell's pieces (pp.18 & 19) both come from the 'Snippets' section of Essex GT's website, where various authors contribute on subject such as garden history, trees, plants and more, and not just in Essex, clearly. You can sign up for regular mailings and very good too. With thanks to the 'Snippets' team.  
Picturesque landscapes (p.22): Claire Sarkies is also a member of Cambridgeshire Gardens Trust, who attended the Study Tour, very much not a holiday!  
Vale of Aylesbury (p.26): Finally, Gill Grocott is a member of the Research and Recording team of the Bucks GT and her article comes for their Spring 2020 *Newsletter*.



The Amisfield Preservation Trust

Amisfield Walled Garden, E Lothian, being recreated largely by volunteers.



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# Plant your Prospects!

Choose a Career in an Historic Garden.

The Historic and Botanic Garden Training Programme provides a truly exceptional opportunity for passionate and committed gardeners to develop their career in horticulture.

Trainees are paid to work full-time in a prestigious UK historic or botanic garden. Placements last 12 months and start in September each year.

To apply, you should:

- Be over 18 at the start of the placement
- Be able to demonstrate a commitment to a career in horticulture
- Have some previous practical experience of working in the horticulture industry, either in a paid or unpaid capacity.

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ENGLISH HERITAGE

# GT events

Lectures  
Conferences  
Study Tours



Image courtesy of Birmingham Museums Trust, 1987P68

The Park at Hagley, Worcestershire, 1788, artist unknown

## Finding My Place the Rediscovery and Restoration of Hagley Park

Lecture by Joe Hawkins,  
at The Birmingham & Midland  
Institute, Birmingham  
6pm, Wednesday 15 April

In his illustrated talk Hagley Park's Head of Landscape Joe Hawkins will reveal his journey of discovery during the ongoing restoration of this once celebrated Georgian landscape.

The Park's main period of development occurred from 1747, and, in its heyday, drew visitors from around the world. But, Hagley Park has lain, largely

neglected as a landscape garden, for a century and a half. The current ambitious restoration will return it to its 18th-century glory.

Hagley has now been designated a Grade I Registered Park, of exceptional national importance, and Joe is currently writing up his PhD thesis on the park.

Cost: £10 for members, £12 non-members. Ticket includes a glass of wine/soft drink and nibbles. Venue: The Birmingham & Midland Institute, 9 Margaret Street, Birmingham B3 3BS. To book use our website, or contact: [ilex@advolly.co.uk](mailto:ilex@advolly.co.uk)

Previewing a GHS visit in 1980 Michael Symes wrote:

*Lyttelton did not have to do much in the way of physical re-shaping of the landscape: Nature had presented him with an enviable situation, a basin the sides of which were a ring of small hills within the estate, which gave views from their summits to a panorama of scenery stretching as far as the Welsh mountains. Each of these hills was, and still is, capped with a folly or memorial of some kind: thus there are the **Obelisk**, the **Doric Temple** of 'Athenian' Stuart, the **Column** with the statue of Frederick, Prince of Wales, the **Rotundo** and, of course, the well-known ruined **Castle** by Miller.'*



### A Collective Brainstorm for Unforgettable Gardens: save our heritage

at The Gallery Cowcross Street  
1.30pm, Thursday 16 April

From 2020 to 2022 the Gardens Trust will be working to a theme of ‘**Unforgettable Gardens: save our heritage**’. The intention is to build on the interest in garden history gathered by the ‘Capability’ Brown and Humphry Repton Festivals, and now turn the spotlight onto the landscapes themselves, the threats they face, work done by people such as yourselves to protect them, and how everyone can help save them for future generations. We very much want to use **Unforgettable Gardens** as an opportunity to turn the spotlight onto our collective work, and the value of getting involved. Let’s hope to recruit some more active volunteers and supporters for the sector.

As this collaborative celebration starts to take shape, we are hosting an **Unforgettable Gardens** brainstorm in London on 16 April for anyone who is interested in getting involved and would like to discuss their ideas or possibilities. Contact Linden Groves: [lindengroves@thegardenstrust.org](mailto:lindengroves@thegardenstrust.org) to book your free place.

### Study tour to Palermo and the West of Sicily

Sunday 19 to Sunday 26 April

**FULLY BOOKED**



A view from the Palladian Bridge at Hagley, over the Cascade dam, destroyed by accident in the mid-twentieth century, to the Rotunda beyond.

### Visits to Hagley Park Hagley, Worcestershire

2 to 5pm, Wednesday 29 April

**FULLY BOOKED**

and now, due to high demand,  
2 to 5pm, Thursday 30 April

Two great opportunities to see the restoration works in progress at Hagley Park, that have once again opened-up long-lost views, and allow the 21st-century visitor to experience this 18th-century landscape as it was intended.

We will also be able to admire some of the restored landscape views and features including the Palladian bridge, and its relationship with the Rotunda on the hillside above.

Other views were/are across

to the Obelisk and hill beyond (previous page), and to Sanderson Miller’s ruined Castle (below).

Visitor accounts, literature, poetry, as well as studies in archaeology, hydrology and ecology have all been drawn on to aid in the restoration of this once rightly celebrated eighteenth-century landscape.

**Cost: £22 for members, £25 non-members.**

Numbers are limited to 20 and early booking is recommended to avoid disappointment. To register interest: [ilex@advolly.co.uk](mailto:ilex@advolly.co.uk)

Sturdy footwear is very highly recommended. The afternoon will end with a cream tea at Hagley Hall after the walk.





Prospect Cottage, Dungeness, c.1990.

**Alignments of Derek Jarman's Garden at Dungeness**  
**Lecture by Michael Charlesworth**  
 at & with the Garden Museum  
 Tuesday 12 May

Derek Jarman's move to Prospect Cottage, Dungeness, in 1987 integrated for him a range of aesthetic experiences and works dating back to his time as a student in the early 1960s. The garden he made becomes the seat of creativity in his published memoir, *Modern Nature*, and his film *The Garden* (1990). Jarman's garden 'borrows', in the technical sense of landscape gardens, the setting of Dungeness; a setting as crucial to the process of integration as the garden itself. A number of differing types of work of art — paintings, films, prose memoirs and poetry — display the dynamics of this process, rooted as it is in the physical reality of the garden and its materials.

Michael Charlesworth is Professor of Art History at the University of Texas at Austin. A scholar of European garden history, the arts of landscape,

and early photography, he wrote *Derek Jarman* (2011) and *The Modern Culture of Reginald Farrer: Landscape, Literature, and Buddhism* (2018). Michael first visited Derek Jarman's garden in 1989, and has contributed the chapter 'Designing for Others' to *Derek Jarman Protest!*, Thames and Hudson with Irish Museum of Modern Art, 2020. That exhibition ended in February and transfers to Manchester Art Gallery (2 April to 31 August). It is accompanied by additional projects at VOID, Derry and John Hansard Gallery, Southampton. Cost unconfirmed as we went to press, please check our website. See also Garden Museum exhibition, and raffle p.32.

**Women and Gardens at Rewley House, Oxford**  
 Friday 29 to Sunday 31 May  
**A few day places may still be available, but unfortunately all accommodation is sold out.**

Contact Rewley House:  
 ppdayweek@conted.ox.ac.uk  
 or: 01865 270 380.

**Sir Joseph Banks**  
**Bicentenary Lecture in London**  
**"To promote his Majesties purpose": Joseph Banks and his Global Botanical Projects, 1770–1820**

**Professor Jordan Goodman**  
 at The Gallery, 77 Cowcross Street, London

6.30pm, Wednesday 17 June

Not long after returning from the circumnavigation of HMS Endeavour in 1771, Joseph Banks met George III at St James's to discuss the results of this remarkable scientific voyage to the Pacific. It was the beginning of a very long friendship which lasted for more than forty years and which Banks used to help make the royal gardens at Kew the finest of their kind.

Whenever an opportunity arose to influence a particular expedition, Banks, who was extremely well-connected, tailored it in many different ways to bring living plants from all over the world to Kew. This talk to celebrate the 200th anniversary of Banks's death will tell the story of several of these most challenging projects.

Professor Goodman is an Honorary Research Associate at the Department of Science and Technology Studies, University College London. His book, *Planting the World – Joseph Banks and his Collectors*, William Collins, £20, published to coincide with the 200th anniversary, will be available to purchase at the lecture. Cost: £10 for GT & CGT members, £15 for non-members. Book online at no extra cost from the Gardens Trust website with Eventbrite, or pay at the door. Contact: [sally.jeffery2@gmail.com](mailto:sally.jeffery2@gmail.com) or: 07817 128 147.





Engraving of Chevening, Kent, by Johannes Kip (d.1722), after Thomas Badeslade (d.1742), published 1719 by John Harris.

## Visit to Chevening Park Sevenoaks, Kent

2 to 5pm, Tuesday 30 June

**Last few places available...**

A rare opportunity to visit the hidden gardens of Chevening House which has shaped the local and global landscape. The house was owned by the Stanhope Family for 250 years but when the 7th Earl died in 1967, with no heir, the Chevening Estate Trust was formed. Today the house's occupant is 'in the gift of the Prime Minister', and currently he's using it himself. Chequers is being refurbished at present.

The 280-hectares park at Chevening is situated in the area below the North Downs scarp on the junction of the Pilgrims' Way and the coast road to London. Much of the Park is wooded and the 16-hectare Pleasure Grounds retain features of the earlier design

combined with twentieth-century elements. The present house was reputedly built to designs by Inigo Jones in about 1620 for the 13th Lord Dacre, on the site of an earlier building. The house and its gardens were re-modelled again after 1718, an engraving by Johannes Kip shows a canal and extensive parterres. Philip, the 4th Earl Stanhope, succeeded in 1816, he was a keen gardener and forester and spent thirty-seven years planting at Chevening, creating the basic layout of the present gardens and park.

The walled garden to the west of the house has unique double hexagon brick walls which are ten-foot high, the glasshouses have unfortunately been demolished. Most recently the Park was devastated by the 'Great Storm' on 16 October 1987 and an ambitious restoration programme followed, including the planting of

a new double avenue of lime trees on the north front.

Recent information published by the Jane Austen Society of America suggests that Chevening Park and its parsonage house provided the basis for Rosings and Hunsford Parsonage in *Pride and Prejudice*. Jane's uncle, Francis Austen, owned property in the area, and Jane visited her relations in Kent on many occasions.

Our garden tour will be conducted by one of Chevening's Garden Guides, with further information, plans, maps and photographs provided by our organiser.

**Cost: £50 for GT and CGT members only (limited to 24 places) and will include an afternoon tea from 4 to 5pm. Booking via our website with Eventbrite, booking closes on 15 June. Organiser Claire de Carle: [claire@decarle.plus.com](mailto:claire@decarle.plus.com)**



**Sir Joseph Banks**  
**Bicentenary Lecture in Bath**  
**“To promote his Majesties**  
**purpose”: Joseph Banks and**  
**his Global Botanical Projects,**  
**1770–1820**

**Professor Jordan Goodman**  
 at the Museum of Bath  
 Architecture, Bath  
 6.30pm, Wednesday 8 July

Not long after returning from the circumnavigation of HMS Endeavour in 1771, Joseph Banks met George III at St James’s to discuss the results of this remarkable scientific voyage to the Pacific. It was the beginning of a very long friendship which lasted for more than forty years and which Banks used to help make the royal gardens at Kew the finest of their kind. Whenever an opportunity arose to influence a particular expedition, Banks, who was extremely well-connected, tailored it in many different ways to bring living plants from all over the world to Kew. This talk to celebrate the 200th anniversary of Banks’s death will tell the story of several of these most challenging botanical projects.

Professor Goodman is an Honorary Research Associate at the Department of Science and Technology Studies, University



*May the much honored flower of Strelitz, the budding Myrtle of Affection, the Elegant Emblem of Remembrance, & the Sacred Symbol of Recollection, Perpetually Encircle the Reverend Name of Eliza.*

*May Her Royal Highness, under the mild & cheering influence of our Guiding Star, Ever Continue to Enjoy that Happiness Which Superior Talents, unexampled affability and Angelic Virtue, never fail to bestow; is the heartfelt wish of one who in Token of his Sincerity, has Subjoined his name, his seal and his flower.*

*Jos: Banks, March 30 1814*

College London. His new book, *Planting the World – Joseph Banks and his Collectors: An Adventurous History of Botany*, William Collins, £20, published to coincide with the 200th anniversary, will be available to purchase at the lecture.

Cost: £8 for all, at the Museum of Bath Architecture, The Countess of Huntingdon’s Chapel, The Paragon, The Vineyards, Bath BA1 5NA.

Book online at no extra cost from the Gardens Trust website with Eventbrite or pay at the door. Contact: Sarah Fitzgerald: [fitzgeraldatpen@aol.com](mailto:fitzgeraldatpen@aol.com) or: 01747 840 895

**Gardens Study Tour to south-east Ireland**  
 Sunday 28 June to Monday 6 July  
**FULLY BOOKED**

# Welwyn Garden City Study Day

based at the United Reform Church, Welwyn Garden City, Herts  
 10am to 4.30pm, Saturday 25 July

The Centenary of Welwyn Garden City falls in 2020. The Gardens Trust is contributing to the city’s celebrations with an exciting study day of lectures and a town walk with the Hertfordshire Gardens Trust. We will be based at the United Reform Church, one of the earliest churches in the town; members of the church will also be contributing to the celebrations in 2020. The church is conveniently

situated about five-minutes walk from the station and there are several public car parks close by.

The study day will look at all aspects of this pioneering city and the ideas which were to influence numerous developments both in the UK and abroad throughout the 20th century, and into the 21st.

The morning session of lectures will be chaired by Dr Sarah Rutherford, author of the



Newly commissioned road signs depict a view of the garden city’s Howardsgate, created by artist Richard O’Neill.



Welwyn Garden City memorial garden viewed from the north in May 2017. Picture by cmglee, Wikimedia Commons.

Shire Book on *Garden Cities*. Our speakers: **Kate Harwood**, Hertfordshire Gardens Trust, who has carried out extensive research in the vicinity; she will look at the area pre-1919 including the work of Brown and Repton; **Annabel Downs**, former archivist of the Landscape Institute, will examine the development of the town from 1919 to the 1950's; **Claire de Carle**, a garden historian who grew up in the Garden City will review how Welwyn has changed from the 1960's to the millennium; **Shaun O'Reilly** of the Welwyn Garden City Society will enlarge on the emerging local Plan and

development pressures, and question what the future holds for Welwyn.

After a sandwich lunch, a walking tour will be led by members of Hertfordshire Gardens Trust. We will focus on the central part of the town which was the first area to be developed and where Raymond Unwin's 'Garden City' and Louis de Soissons' 'City Beautiful' design concepts can be seen. Houses there were built in numerous different styles some of which were part of the *Daily Mail* Model Village. This was built on Meadow Green in 1922 as part of the 'Ideal Home Exhibition'. Plans for 100 houses were massively over-ambitious and

the project had to be bailed out by the Garden City Company who then built 41 houses on six acres, demonstrating sixteen different systems of housing construction with all the latest appliances and fittings installed.

Following the walk, we shall return to the venue for tea and cake. Day ends at 4.30pm. **Cost:** GT and CGT members £45 Non-members £60. **Venue:** United Reform Church, Church Road, Welwyn AL8 6PS. **Booking via our website with Eventbrite, booking closes Monday 6 July. Organiser Claire de Carle: [claire@decarle.plus.com](mailto:claire@decarle.plus.com)**

## The Gardens Trust Annual Conference New Research Symposium and Annual General Meeting

in and around Richmond and Wensleydale, North Yorkshire

Mid-day, Friday 4 September to Sunday 6 September

Bookings are now being taken via the GT website and Eventbrite (for postal & phone options, see below).

We are off to the Yorkshire Dales this year, in partnership with Val Hepworth and the Yorkshire County Gardens Trust and centring on Wensleydale and the picturesque Georgian

town of Richmond. All our visits are to privately-owned and run historic listed or registered estates. We will have access to many areas not normally open to the public.

The full Conference programme plus a request for any dietary requirements and CGT affiliations will be sent to delegates nearer

the time. We will be based at the Holiday Inn just off the A1(M)/A66 at Scotch Corner (DL10 6NR) and which has been attractively refurbished and updated (with efficient double glazing) and offers ample conference facilities and on-site parking. There are also some slightly cheaper rooms at

the nearby Travelodge. Darlington station is 20 minutes away by frequent local express bus or taxi to the hotels.

**Options and Prices**

Full weekend single: **£394**

Full weekend sharing: **£347**

Full weekend single Travelodge: **£368**

Full weekend non-residential **£230**

For other arrangements, queries and for anyone needing to book by post or phone, please contact **Virginia Hinze:**

vchinze99@gmail.com

or: 01273 844 819

**Booking closes on Wednesday**

**5 August.** Refunds by personal application up to date of closure. Some costs may not be refundable. Non-members are welcome at an additional £50 which will give GT membership for one year.

Please remember to select your Friday afternoon tour option when booking. Tickets are available on a first come, first served basis.

**Programme**

**Friday 4 September**

Arrival and check-in from 12noon; lunch available to purchase at the hotel, or in adjacent Costa for Travelodge delegates.

2.30: Coaches leave hotels for afternoon visits in Richmond. We are offering two alternative visits, please make your choice when booking:

A: Private tour with the owner of the 'Picturesque' landscape of **Temple Grounds; or**

B: Tour of Richmond's **Georgian Theatre** with its early stage scenery and a visit to **Millgate House**, a plantsman's garden.

5.15: Coaches leave Richmond for return to hotels.

6.30: Bar open in Holiday Inn for purchase of pre-dinner drinks

7.30: Dinner: Two course carvery (vegetarian alternative; wine available for purchase); with coffee. **Louise Wickham**, Yorks



The 'Temple' at Aske Hall, was designed by William Kent (or Daniel Garrett) for Sir Conyers D'Arcy in about 1745, and used for banqueting. Robinson's *Guide to Richmond*, 1833 describes it as being 'built on the exact model of a Hindoo Temple'.

GT's head of research, will explore the inspiration to create designed landscapes in the North Riding of Yorkshire. Holiday Inn bar open **Saturday 5 September:**

9am: Coaches leave Holiday Inn and Travelodge to **Aske Hall** to view the landscape surveyed by 'Capability' Brown in 1769 and its William Kent temple. Tours conducted by Val Hepworth and Janette Ray

12noon: Coaches leave Aske Hall to return to Holiday Inn.

1pm: Finger buffet lunch with tea and coffee at Holiday Inn.

2pm: **New Research Symposium**

4pm: Tea

**4.30: Annual General Meeting.**

All members are of course welcome



The 'Woodland Scene', at Richmond's Georgian Theatre, reported to be the oldest surviving stage scenery in the world.

to attend the **AGM** free of charge, tea will be available.

Please let **Teresa Forey** know if you intend to attend the **AGM:** [teresaforey@thegardenstrust.org](mailto:teresaforey@thegardenstrust.org) or: 020 7251 2610.

6.40: Coaches leave hotels for the Conference **Reception and Dinner** at The Station, formerly Richmond's Victorian railway station.

**Sunday 6 September:**

9am: Coaches leave hotels for **Constable Burton**, a grade I listed house built 1762–67 by John Carr of York still owned by the Wywill family for whom it was built.

11.30: Coaches leave Constable Burton for 14th-century **Bolton Castle**; lunch in the Great Hall and view of the historically-informed re-created gardens.

1.30: Coaches leave Bolton Castle for nearby **Bolton Hall**. Guided walks with Val and Yorks GT around the surviving late 17th century gardens.

4pm: Coaches leave Bolton Hall to return to Holiday Inn to collect cars and any stored luggage; arrival estimated to be c.5pm; tea available. Depart.

**Please contact Virginia Hinze:**

**vchinze99@gmail.com**  
**or: 01273 844 819 with any**  
**queries.** Please note that, to access  
 parts of the estates' landscapes

included in our visits there will  
 be significant walking on rough  
 ground and steep steps at both  
 our lunch venue in Bolton Castle's

Great Hall and at Millgate House  
 garden. Please let us know when  
 booking if you are likely to have  
 any difficulties with this.

## Study Tour to France

### *Jardins à la Française: origins, variations, reinventions*

Friday 25 to Monday 28 September

We are organising a long-weekend study trip to central France from 25 to 28 September 2020, led by landscape historian, author and curator, **Dr Gabriel Wick.**

We shall meet the coach in central Paris on Friday morning and drive to **Fontainebleau**, a key site in the development of the classical French gardens in the late-16th and early-17th centuries. From there to **Chateau de Courances**, home of the Ganay family, with its renaissance water-gardens, reinterpreted by Henri and Achille Duchêne in the early-20th century, and restored by the family in the post-war period.

We will then spend the night in Orléans, before travelling along the River Loire, to the newly reconstituted early 18th-century garden at the **Chateau de Chambord**, and the **Chateau de Chaumont** with its long-running International Garden Festival. We will also visit the **Pagoda of Chanteloup**, a poignant fragment of one of France's lost 18th-century gardens (see *GT Blog*, 29 February 2020 for more on the pagoda).

We shall overnight in Tours, which is conveniently located to tour the gardens of three other chateaux, **Lude**, **Lathan** and **Grand Lucé**, each significant for their history as well as their pragmatic and ecologically driven approaches to planting and maintenance.

Finally, on Monday we shall visit **Chateau de Valmer** with its terraced-gardens, vineyards and



Chateau de Courances

Woods of Cély, meadows of Fleury, water of Courances... are all three marvels in France...

potager, and enjoy a wine tasting before heading back to Paris to connect with the evening *Eurostar* to London.

The tour will cost a minimum of £755 per person sharing, dependent upon thirty paying participants, with £118 single room supplement, to include all bed and breakfast accommodation, lunches, coach travel from Paris and back to Paris, site entries,

literature and guiding. If we only attract 25 participants the price will rise to £795 per person sharing or £875 for a minimum of twenty participants.

Unfortunately our travel agent requires **Deposits of £200 to be made by the end of March**, so despite better intentions, the Study Tour has been advertised on-line since mid-February. Applications to: **rma.peel@bopenworld.com**



Musée du Louvre

La Pagode de Chanteloup, by Louis-Nicolas van Blarenbergh, 1778.

# We're looking for new Volunteers

The Gardens Trust's Education and Events (E&E) Committee would love to hear from you if you are tempted by Claire de Carle's enthusiasm for what we do.

I am Vice Chair and Volunteer Co-ordinator for the Research & Recording project at The Buckinghamshire Gardens Trust, and a member of the GT's Education and Events committee.

In 2015 following the merger of the Association of Gardens Trusts and The Garden History Society, Virginia Hinze became the chair of the Events committee; she was keen to ensure that the GT offer events for members in all parts of the country, both reflecting its national remit and countering perceptions of a London bias. To achieve this, the new committee set out to recruit members from across the country who could organise events in the different regions. I already knew Virginia as she had carried out training sessions for the volunteers of our very successful Research & Recording project in Bucks. After one of these sessions she approached me about joining her new committee. After some reservations about the commitment this might entail, I signed up and have not regretted it for one moment. I had recently completed an MA in Garden History, at the University of Buckingham, and was looking for ways to get further involved with this subject that I feel so passionately about.



Charles Boot

Richard Wheeler addresses members outside the Mausoleum at West Wycombe.

In the last five years I have organised a diverse series of events for our members. The first was to Dropmore and Cliveden in Bucks; this proved hugely popular as it was likely to be the only chance to visit Dropmore for the foreseeable future as it is now privately owned. Last year we enjoyed a superb day in West Wycombe with Richard Wheeler (NT Garden Historian) which included visiting the Hellfire Caves and Mausoleum, even Richard had not been inside the gates of the Mausoleum for many years!

Further afield in 2018 in

conjunction with Lancashire Gardens Trust, we enjoyed a trip to Rivington to see how restoration work was progressing on the Mawson terraced gardens created for Lord Leverhulme. For October 2019, I managed to acquire one of the very limited number of visits to The Getty Library on the Wormsley Estate, where the archivist showed us some of the most amazing treasures in the collection. This year I have secured a visit to Chevening, currently the temporary country residence of the Prime Minister while Chequers is being renovated (see p.40).

## Gardens Trust Events — Looking for NEW Volunteers

Several of the visits have been to places that I would otherwise not have had the opportunity of seeing, and a bonus has been the numerous new friends and contacts I have made among members of CGTs from across the country. I have got to know other members of the E&E committee who are from a diverse range of backgrounds; they bring not only different — and highly valuable — skills to the table but also personal knowledge of regional activities and personalities. The Education and Events Committee (we successfully joined forces a couple of years ago as many aspects of our work overlap) meets three or four times a year at The Garden Trust's head office in Farringdon, London. The office is well situated for public transport links. We always have lively discussions as well as making plans

for future events, overseas tours, publications, new garden history courses and training which will be of benefit to our membership and to members of CGTs.

Volunteer committee members are offered advice in aspects of how to run an event, as well as out of pocket expenses such as train fares to meetings and expenses incurred in organising events. And the organiser can claim a free place to attend his or her event. The events are all serious but we hope jolly good fun too, and relatively easy to organise via the internet. Using the Eventbrite booking system has made things so much easier to organise!

If I have whetted your appetite and you think you could help E&E to deliver its aims, please contact me: [claire@decarle.plus.com](mailto:claire@decarle.plus.com) or Virginia Hinze: [vchinze99@gmail.com](mailto:vchinze99@gmail.com)



Charles Boot

Members pause for thought on one of Thomas Mawson's bridges at Rivington, here also seen from below.



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HLP Officers: **Tamsin McMillan, Sally Bate**

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# GT events diary 2020

- Wednesday 15 April Hagley Park Lecture by Joe Hawkins at The Birmingham & Midland Institute
- Thursday 16 April A Collective Brainstorm for 'Unforgettable Gardens' at The Gallery, Cowcross Street
- 19 to 26 April Study tour to Palermo and the West of Sicily: **FULLY BOOKED**
- Tuesday 21 April Burghley 500 Symposium, The Garden Museum (see p.32): GT member's discount
- Wednesday 29 April Visit to Hagley Park 1, Hagley, Worcestershire: **FULLY BOOKED**
- Thursday 30 April Visit to Hagley Park 2, Hagley, Worcestershire
- Sunday 3 May Closing date, Call For Papers, for the New Research Symposium**
- Sunday 3 May Closing date for submissions for the Mavis Batey Essay Prize**
- Tuesday 12 May Derek Jarman's Garden, Lecture by Michael Charlesworth at the Garden Museum
- 29 to 31 May Women and Gardens Conference, Rewley House, Oxford: **FULLY BOOKED**
- Wednesday 17 June The Joseph Banks Bicentenary lecture in **London** by Jordan Goodman
- Tuesday 30 June Visit to Chevening Park, Sevenoaks, Kent
- 28 June to 6 July Study Tour to south-east Ireland: **FULLY BOOKED**
- Wednesday 8 July The Joseph Banks Bicentenary lecture in **Bath** by Jordan Goodman
- Friday 17 July Closing date for nominations, the Gilly Drummond Volunteer of the Year Award**
- Saturday 25 July Welwyn Garden City Study Day
- 4 to 6 September Summer Conference and AGM 2020, Richmond and Wensleydale, North Yorkshire
- Saturday 5 September **New Research Symposium**
- Saturday 5 September **The Gardens Trust Annual General Meeting**
- 25 to 28 September Study Tour to France, *Jardins à la Française*: origins, variations, reinventions

Details and booking information for all these events can be found inside on pages 37 to 44, or look at our website for updates: [thegardenstrust.org/events](https://thegardenstrust.org/events) for updates

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**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** copy deadlines: 1 February, 1 June & 1 October,

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