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I
n this, the bleakest of midwinters, thoughts turn to Spring. In our Cumbria garden, the earliest daffodils were in flower on Christmas day, the snowdrops are now in bloom, while the camellias and one of my favourites for early in the season, *Corylopsis pauciflora*, are just waiting to burst forth. Something else to cheer up the winter is *Rhododendron* ‘Christmas Cheer’, which this year lived up to its name for us. The promise of Spring is, though, mixed with snow and ice reminding us that it is still Winter.

We have a Wollemi pine, grown from one of the first distribution of seed from Kew some years ago and given to us by a friend. It thrives, producing cones, and withstands what Winter has to throw at it, as the picture testifies.

Although many of us will soon have been vaccinated, at least once, by the time you read this, it looks increasingly likely that it will be some time before things return to any form of normality and gardens are able to open up for visitors. In the meantime, at least, we can stay indoors, keep warm, and watch the marvellous series of webinars that has been put together by David Marsh and his team of lecturers and volunteers (see p.27–33). The Gardens Trust owes all of them a huge debt for all that they have done to keep us going through these difficult times.

In the last *GT NEWS*, I wrote of our concerns about the National Trust’s possible vision for the future of the gardens and landscapes in its care. I reported on the action that we had taken and the communications I had had with National Trust’s Director General, Hilary McGrady. As a result, I had a meeting, by zoom, before Christmas, with John Orna-Ornstein, the National Trust’s Director of Curation and Experience, and Simon Toomer, its acting Head of Gardens. This gave me the opportunity to express our deep concern at the direction in which the National Trust appeared to be heading. We discussed the leaked draft of its vision plan for the future, and the failure of some of their gardens, such as ‘The Kymin’ and ‘Rievaulx Terrace’ to re-open when restrictions were relaxed last Summer. I was given assurances about their commitment to conservation and the maintenance of the gardens in its care, but it will be up to all of us in both the GT and the CGTs to keep a watchful eye, and be prepared to hold the National Trust to account.

The real value of the meeting was that it established lines of communication between the National Trust and the GT. These will be particularly important for the future, especially as we lose our seat on the National Trust Council in October, as a result of their decision to reduce the size of the Council. Since my meeting, there has been a further meeting.
between Linden Groves and Simon Toomer to look at ways in which we can work together, for example on our Unforgettable Gardens project and on training and professional development. We have been at pains to tell the National Trust that we have a wealth of knowledge and experience in garden history and garden conservation, experience which they no longer have, as a result of the recent financial cutbacks and programme of redundancies. I believe that the right approach is to try to form a working relationship, which enables us to express our concerns and, where appropriate, objections to what the National Trust may be planning, rather than, simply, adopting a confrontational approach and treating them as the enemy.

It is apparent, though, that there will be changes resulting from the pandemic and new financial constraints, not just in National Trust gardens, but more widely. Pre-booked and timed tickets are likely to become the norm. They have the advantage of controlling numbers and spreading them across the day. This can be of positive benefit to conservation and to the enjoyment and appreciation of the garden and the character of the place. Some lesser visited gardens may only open on certain days or for groups. We will be closely watching developments, and we depend on CGTs to report to us what is happening in their area.

As I took a break from writing this piece, I had a wander round the garden with our two flat-coated retrievers, Mungo (who is saintly, and named after Saint Mungo, otherwise known as Kentigern, to whom our local parish church is dedicated) and Bembo (most decidedly not saintly, although his namesake was an Italian cardinal in the 1500s, now buried in Rome in Santa Maria Sopra Minerva – more prosaically, though, he is also a typeface). I realised that I had forgotten to mention two more glories of the garden at this time of year, Hamamelis mollis, the witch hazel, and Cornus mas, the Cornelian cherry. The witch hazel is covered with yellow flowers, and the cornus is in bud, and should be out in a couple of weeks.

It is the sight of new growth at this time of year that provides us with hope for the future. Whatever the pandemic has done to us, there will still be Spring, and in time we will be allowed to start meeting up again. The relationship between the GT and the CGTs is something to which I attach great importance. One of the tasks I set myself, when I became Chairman was to visit as many of the County Gardens’ Trust as possible. There are now thirty-seven affiliated to the GT. I doubt whether I will ever manage to get round them all, but I will do what I can. In July, my wife and I are looking forward to visiting Suffolk at the invitation of Suffolk GT and attending their Summer garden party. Let’s hope that by then we can all look forward to a brighter and freer future.
A global pandemic does not provide the easiest backdrop for an initiative such as Unforgettable Gardens, which aims to bring people together in collaborative endeavour. Yet its celebration of the value of historic parks and gardens has never been more relevant, and the economic impact of Covid-19 has only made more acute its message that these spaces are vulnerable to neglect, loss or destruction. In fact, the challenging circumstances in which we find ourselves present not only a moral obligation to ensure Unforgettable Gardens makes a real difference, but an opportunity to build on the fresh public appreciation of these spaces. The ultimate aim of Unforgettable Gardens was always to engage interest from a wider public in enjoying historic designed landscapes and getting involved in the protection of their community assets, so what better time to press on?

Brilliantly, ever-determined County Gardens Trusts are swinging into action, despite the challenging circumstances. Essex Gardens Trust has won a £5,000 grant from the Land of the Fanns’ Community Action Fund to produce a Historic Parks and Gardens Inventory for the district of Thurrock. This new project, Unforgettable Gardens, will build on the valuable work carried out last year, also supported by Essex GT, the GT and Land of the Fanns, which found evidence of the rich social and horticultural history of Essex such as lost Spas and neglected Ice Houses, vanished Playgrounds, and trees from Tudor Parks stranded in 20th-century housing estates. By recording and sharing the historically significant garden and landscape heritage, which found evidence of the rich social and horticultural history of Essex such as lost Spas and neglected Ice Houses, vanished Playgrounds, and trees from Tudor Parks stranded in 20th-century housing estates. By recording and sharing the historically significant garden and landscape heritage.

Want to get involved in Unforgettable Gardens, perhaps by organising an event or supporting others to do so? Whether you want to write a simple Tweet or host a Conference, we would love to hear from you. Please email: lindengroves@thegardenstrust.org or visit: thegardenstrust.org/campaigns/unforgettable-gardens-saving-our-garden-heritage/
of Thurrock, the Inventory will ensure these landscapes become truly ‘unforgettable’, strengthening their protection in a part of the county under severe pressure from ongoing development.

**Buckinghamshire Gardens Trust** is running a project called ‘The public parks of Buckinghamshire’, with volunteers doing online research during the pandemic. Once it’s possible to do so, they will scale up the project and produce a guide either online or possibly printed depending on the health of their finances! Claire de Carle, Bucks GT Vice Chair says: “The Gardens Trust Unforgettable Gardens theme gave us an ideal opportunity to research something different from the wonderful private gardens that we had been concentrating on for the last seven years. Public parks and green spaces were very much on the agenda as they became the lifeline of those living in towns and cities during the periods of lockdown in 2020. The Covid-19 pandemic meant that visits to other gardens and archives would not be possible, but parks remained open, so it became a great way for Bucks GT to keep busy and productive. Our aim is to ensure that ‘the green lungs’ that are our local public parks will be ‘unforgettable’ in the future and continue to provide the much-needed relaxation and recreation areas to urban dwellers.’

For **Sussex Gardens Trust**, Unforgettable Gardens has provided the impetus to launch themselves on Twitter, with a campaign to highlight their county’s Unforgettable Gardens. For each tweet, Sussex GT is aiming to team up with a local site, so it’s a great way to build links also. They say: “This is a new venture for us but we think it’s a great way of bringing the Sussex community of all garden lovers, owners and managers together to celebrate our terrific garden heritage.” Follow them at: [@SXGardensTrust](https://twitter.com/SXGardensTrust)

But it’s not just amongst the CGTs that interest is growing. We are very conscious that heritage organisations face a heap of challenges at the moment, so it’s gratifying that many of them are getting on board where at all possible. In particular, we are delighted that Heritage Open Days in 2021 will include sites opening under the Unforgettable Gardens banner. Do consider helping your local site to open this year – there is heaps of support available, and they are ready to deal with any Covid-19 contingency!

At the Gardens Trust, our Events & Education team have leapt into action and with the help of an amazing gang of volunteers are running a long series of lectures themed around Unforgettable Gardens, most recently in conjunction with **Northamptonshire Gardens Trust**. Take a look at what’s coming up at: [thegardenstrust.org/events-archive](https://thegardenstrust.org/events-archive)

And finally, keeping up with it all is our E-bulletin, which provides a monthly update straight to your email inbox, as well as highlighting an Unforgettable Garden of the Month in each issue. Sign up by clicking the link on our website.

Linden Groves

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**1895/1900 OS showing part of the Thurrock area, Essex.**

![1895/1900 OS showing part of the Thurrock area, Essex.](image)

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#UnforgettableGardens, Sussex GT helps celebrate Borde Hill in its Twitter feed.
Historic Landscape Project update
Thank you, CGT volunteers!

We were absolutely delighted by the response to our first batch of online training for County Gardens Trust volunteers. Over the autumn and early winter, 436 of you attended our webinars on designed landscape conservation and the planning system.

Our new series of spring webinars, on Monday afternoons, will be looking at research and recording, and continues with:

“Why are we here?”
Monday 29 March
Garden Historian Twigs Way asks “Why are we here?”, how to approach site visits for different projects (see p.30).

All our training webinars are open to everyone, whether or not you are a member of the GT or a CGT and will be free to attend. Keep an eye on our E-bulletin and the events page of our website for more details and a booking link, and to hear about others in the on-going series.

Missing our Meet Ups
We are really missing our regional Meet Ups for County Gardens Trusts. It seems unbelievable that we have not been able to meet in person since December 2019, when members of the four south-west CGTs enjoyed a day of varied discussion at the stunning Arnos Vale Cemetery in Bristol. The success of our first online Meet Up for CGT Chairs last November has, however, encouraged us to try a zoom Meet Up open to all CGT members, on Tuesday 2 March. As this will be shorter than our usual day-long Meet Ups, we will be concentrating discussion on conservation and planning issues. We aimed to hear about your recent planning team issues and triumphs, and participants were asked to come armed with stories and tips to share. If you would like to go a step further and present a short case study, please get in touch with me for our next Meet Up: tamsinmcmillan@thegardenstrust.org

We’re planning a further two Meet Ups in the spring and summer to discuss research and recording and ways of broadening your CGT’s audience. And we will also be organising a Covid-19 themed Meet Up for CGT Chairs and key personnel, to discuss ongoing challenges of the pandemic on your CGTs and share ideas for overcoming these. Bookings will open shortly – again, see our events page for details: thegardenstrust.org/events-archive/

We look forward to seeing you online, as we move into a warmer, brighter and hopefully more positive spring.

Tamsin McMillan
HLP Officer

Still from Margie Hoffnung’s ‘Threats to Historic Parks and Gardens’ webinar.
Last year (and 2021, so far!) has been frustrating for garden history researchers in all our counties, with archive centres and libraries closed, and travelling any distance for unessential reasons, not permitted. The 16-strong Norfolk GT Research Group, having completed and published their findings on ‘Capability’ Brown and Humphry Repton in 2016 and 2018 respectively, had turned their attention to Victorian and Edwardian gardens in their county. It was decided early on, in 2019, that this was a vast topic, and they should concentrate their investigations into the smaller lesser-known gardens that existed, from the modest vicarage acre to the backyard gardeners’ plots. How did they garden, what did their gardens look like and what did they grow? Were they inspired to garden by the achievements at the local grand houses or were they fired up by feelings of competitiveness to enter the many small horticultural shows springing up in the 19th century?

The arrival of Covid-19 last spring meant the group could no longer meet to share their exciting discoveries and, apart from online searches, other sources were in closed archives or local museums. The 2020 launch of the GT’s Unforgettable Gardens theme made them think about how they could help to protect their county’s historic parks and gardens and bring them to a bigger audience. Norfolk GT was founded in 1988 and not long after its conception, volunteers started to record and research the smaller historic gardens, cemeteries and other planned green spaces in the county’s market towns and the City of Norwich. These descriptions and site surveys were collated and written up by Anthea Taigel between 1997 and 1999 – a truly herculean effort considering that the reports contain 408 sites between them! Norfolk GT kept a set of the 21 town gardens surveys, and another complete set was given to the Heritage Study Centre (in the newly built Forum building, Norwich). Individual town surveys were given to the appropriate libraries, but recent enquiries have shown that they have become difficult to find and, of course, in lockdown, impossible for the public to access.

As it has been said, ‘every cloud has a silver lining’ and the Norfolk GT Research Group decided that digitising these reports was not only a way of preserving them for the future but also the perfect lockdown activity. Fortunately, the NGT’s secretary has a photocopier and literally hours before the recent lockdown came into force, the survey reports were copied so that they could be posted out to the volunteers who bravely came forward to complete the task of typing them up. Each town gardens survey contains a location map, and the larger gardens are accompanied by a more detailed 25-inch map. The new digitised versions mean that all the gardens can have their own large-scale map now with their grounds’ perimeter marked out in red.

They have been fascinating documents to read and the researchers are champing at the bit to visit the towns and see how the parks and gardens are faring today. When regulations allow, visiting the sites and describing their current condition will be an interesting exercise as many are thought to have changed considerably or become neglected. A 2021 update will be added to the original report along with photographs and any new information discovered. It is hoped that they can be posted on the Norfolk GT website and form the basis of a new searchable inventory in a useable form for planning departments, developers, and local populations to consult.

Norfolk Gardens Trust would like to thank Anthea Taigel for her original work on these reports and, also, the members of the Norfolk GT Research Group who have taken on this Unforgettable Gardens project.
A modest stone-pillared wrought-iron gate at the foot of Bristol Hill, on the main A39 out of Wells, is the anonymous entrance to one of Wells’s most beautiful and unexpected gardens. Anonymous because no sign anywhere points you to it, no advertisement in a magazine, no website boasts of its attractions. A small sign fixed to the gate simply says ‘Private Garden’. A determined push on the gate leads you via a shaded tunnel of trees to a long vista up the Combe which gives the garden its name. It is open to the public thanks to the generosity of the Tudway Quilter family of Milton Lodge, which sits a few hundred yards to the West of the exit to the Combe.

The beautiful garden at Milton Lodge (described in a recent issue of Somerset GT Magazine) is listed as of Special Historic Interest at Grade II. This very brief summary is derived from the Historic England description, which is available online.

The Tudway family, who were prominent in the City of Wells in the 18th century, began to acquire land at the end of that century in the long narrow valley which led up the hill from the gardens of their mansion, The Cedars, which stood and still stands close to the Cathedral and now serves as the centre of Wells Cathedral School. Two generations of Tudways arranged for the valley to be laid out as a pleasure ground, completing the work in 1829.

The valley had become overgrown in the first part of the 20th century, though not as badly as at Hestercombe. The present owner’s Father came to the rescue of the Combe when he inherited the property in 1962. The current planting is skilfully contrived to wind up the hill in such a way as to reveal its beauties slowly, and in Spring one’s route is flanked by a variety of mature flowering trees and shrubs, most of these planted in the 1960s. Look out for a fine example of Davidia involucrata on the western terrace in May just beyond the towering Sequoia giganteum; and in June the white blossoms of Cornus ‘Porlock’ and Philadelphus just beyond the main entrance.

“Two generations of Tudways arranged for the valley to be laid out as a pleasure ground, completing the work in 1829”

The Combe, Wells, Somerset
Tom Rees discovers a hidden eighteenth-century Pleasure Garden

The Combe, Wells, Somerset
Tom Rees discovers a hidden eighteenth-century Pleasure Garden

A fiery red Acer greeted visitors to The Combe, as autumn got under way last year.
The Bedfordshire Head Gardeners Network is a Bedfordshire Gardens Trust (Beds GT) initiative bringing together gardeners across the county on a regular basis to offer a collaborative approach to caring for Bedfordshire’s green spaces. The overall objective is to provide a supportive forum to share experiences, ideas and challenges which affect the head gardeners in their local environments – and to address wider issues affecting the horticultural industry as a whole, such as climate change, skills and training. With access to up-to-date information and new thinking, our head gardeners are better able to help their sites to thrive. Most recently, this small but important ‘support bubble’ of head gardeners trying to manage their sites in very challenging circumstances has aimed to keep all members in the loop despite some of them being furloughed for significant periods.

The network celebrated its first anniversary in February 2019, with several outcomes already addressing the needs of head gardeners working within different environments, with varying levels of support. The network facilitates regular contact between the head gardeners, and enables assistance to be provided where it is most needed. It also allows for conversations to develop between Bedfordshire Gardens Trust committee members, whose mission it is to protect landscapes and green spaces across the county, historic and otherwise, and the head gardeners who are at the very heart of their custodianship.

The idea for a Head Gardeners Network had been discussed at Bedfordshire Gardens Trust meetings several times, instigated by committee members who have worked as gardeners and head gardeners in the past, experiencing varying degrees of support and access to information along the way. Large organisations such as the National Trust and English Heritage offer a support network which stems from having gardens and landscape departments and a host of skills and experience at a more senior level to draw upon when needed. Such institutions are often at the forefront of change, and have input into national discussions and decision-making processes which feed into what happens at a more local level in the longer term. A local network at county level enables a collective voice to be part of those conversations, as well as providing support closer to home.

Early trials in 2016 involved arranging informal site meetings between two or more local head gardeners, particularly those that worked in more solitary environments, to generate discussion and the sharing of experience, skills and sometimes plants! Feedback from these initial meetings was positive, and from there, the idea of a more structured network was formed. It was acknowledged that a Bedfordshire Gardens Trust committee member would need to administer the process, gathering contact information about head gardeners across the county, making that first approach and setting up a first meeting. Once we had allayed one or two fears and misconceptions about the meetings (i.e. that the meetings would be very formal, that there was a ‘dress code’ and that the hosting head gardener would have to chair the meeting – all potentially daunting prospects for some hands-on head gardeners), it was not difficult to persuade a good number of head gardeners that the network was a good idea.

In more normal times, the head gardeners take turns to host the meetings, which enables the group to visit and engage with other local...
sites. Refreshments and a suitable venue are provided free of charge by the host garden. An open ‘round the table’ discussion follows, chaired by either the Beds GT committee member (who also takes minutes) or the hosting head gardener. A seasonal update identifying any particular challenges (last year it was the summer drought) is followed by discussion around a topic that has been agreed at the previous meeting. To date, this has included subjects such as volunteering, local suppliers, tree safety and security issues.

A tour of the host garden follows, which allows an opportunity to ask for advice about any specific issues being experienced, as well as the obvious bonus of showing off the site and all the good things that the team are achieving. Hosting the meeting also allows the head gardener to further engage their site with the network by involving senior managers or marketing departments, who have so far been fully supportive of the group’s activities, occasionally providing lunch or promoting the network on their site’s social media channels.

A good number of the meetings to date have involved external speakers. These have included topics such as a moving presentation from Perennial about the types of support and advice available to those working in the horticultural industry, apprenticeships from an employer’s perspective, social prescribing and wellbeing in the garden, and a talk from a representative of Barcham Trees on the best tree selections for climate change. The group’s very first zoom talk was given by the Soil Association in November 2020 with two more speakers in the pipeline for 2021. The talk topics are very much group-led and are designed to cover subject material that the head gardeners feel is useful to them in the day-to-day management of their sites. Minimal costs such as speaker expenses are covered by Bedfordshire Gardens Trust and there is no charge for the talks to members.

The network is keen to get back to face-to-face site visits and opportunities to share ‘on the ground’ tours and expertise, but despite the lack of physical meetings, members have continued to be in touch with each other, and there have been offers of help to those who have been away from their gardens for months on end because of the various lockdowns. Whereas it isn’t often taken up, just knowing the offer is there can make all the difference. The largest group meeting to date involved head gardeners and representatives from 15 gardens – that is a lot of collective experience sitting around one table! The fledgling network was a finalist in the ‘Third-Sector Partnerships’ category for Horticulture Week’s Custodian Awards in the summer of 2019, which highlighted the benefits such a partnership can offer and was a great boost to both Beds GT and network members.

The goal is to continue this engagement and the support that it provides virtually for as long as is necessary and then in person again when that becomes possible. Bedfordshire Gardens Trust have included regularly attending head gardeners as honorary members of Beds GT until 2022 as a gesture of support during these testing times, and to ensure that they are receiving updates about gardens and landscapes around the county. This has led to a few of the head gardeners contributing articles and updates about their sites to Beds Gardens Trusts’s newsletter.

A mutually supportive environment can nurture great things, and the best testimonials come from the head gardeners themselves, further evidenced by their repeated attendance and enthusiastic contributions to the meetings – one or two even willing to make this their very first zoom experience! Network member Phil Nicholson, Park and Amenities Manager at Ampthill Garden, Bedfordshire. Herd & Audience Development Manager at the Shuttleworth Swiss Garden, Bedfordshire.

The Gardens Trust: Supporting us

Your ongoing support is invaluable to us to continue our vital work protecting historic parks and gardens at this particularly challenging time. Had you thought of membership as a gift for a friend or family member? Ring 01787 249286 and our team at Lavenham can help you organise this over the phone.

If you might consider leaving a legacy to the Trust, contact: enquiries@thegardenstrust.org

We have now added the facility to easily make donations from our website: thegardenstrust.org/support-us/

This promises to be a vital fund-raising tool now and for the future.

We deeply appreciate all levels of support @thegardenstrust #unforgettablegardens
Excavations undertaken by Wessex Archaeology for LM (a joint venture of Laing O’Rourke & J Murphy) on the HS2 site at Coleshill in Warwickshire have revealed one of the best preserved late-16th-century gardens ever discovered in this country.

During archaeological investigations, the remains of Coleshill Manor and an octagonal moat were originally picked up by air photography. As excavations progressed, the remains of a massive garden dating from the decades either side of 1600 were discovered, alongside the impressive manor house.

The house was owned by Sir Robert Digby, and experts now believe that after marrying an Irish heiress, he built his home in the modern style, along with huge formal gardens measuring 300 metres from end to end, to show off his new wealth and status.

Entirely unknown before, the preservation of the gardens is exceptional, with well-preserved gravel paths, planting beds, garden pavilion foundations and ornaments organised in a geometric pattern. The site has parallels to the impressive ornamental gardens at Kenilworth Castle and Hampton Court Palace.

HS2’s Historic Environment Manager, Jon Millward said: “It’s fantastic to see HS2’s huge archaeology programme making another major contribution to our understanding of British history. This is an incredibly exciting site, and the team has made some important new discoveries that unlock more of Britain’s past.”

Wessex Archaeology’s Project Officer, Stuart Pierson said: “For the dedicated fieldwork team working on this site, it’s a once in a career opportunity to work on such an extensive garden and manor site, which spans 500 years. Evidence of expansive formal gardens of national significance and hints of connections to Elizabeth I and the civil war provide us with a fascinating insight into the importance of Coleshill and its surrounding landscape.

“From our original trench evaluation work, we knew there were gardens, but we had no idea how extensive the site would be. As work has progressed, it’s been particularly interesting to discover how the gardens have been changed and adapted over
time with different styles. We’ve also uncovered structures such as pavilions and some exceptional artefacts including smoking pipes, coins and musket balls, giving us an insight into the lives of people who lived here.

“The preservation of the gardens is unparalleled. We’ve had a big team of up to 35 archaeologists working on this site over the last two years conducting trench evaluations, geophysical work and drone surveys as well as the archaeological excavations.”

Dr Paul Stamper, a specialist in English gardens and landscape history said: “This is one of the most exciting Elizabethan gardens that’s ever been discovered in this country. The scale of preservation at this site is really exceptional and is adding considerably to our knowledge of English gardens around 1600. There have only been three or four investigations of gardens of this scale over the last 30 years, including Hampton Court, Kirby in Northamptonshire and Kenilworth Castle, but this one was entirely unknown. The garden doesn’t appear in historical records, there are no plans of it, it’s not mentioned in any letters or visitors’ accounts.

“The form of the gardens suggest they were designed around 1600, which fits in exactly with the documentary evidence we have about the Digby family that lived here. Sir Robert Digby married an Irish heiress, raising him to the ranks of the aristocracy. We suspect he rebuilt his house and laid out the huge formal gardens measuring 300 metres from end to end, signifying his wealth.”

Coleshill is an historic market town on the south east side of Birmingham. The documentary evidence of the manor, known as Coleshill Hall, and its previous occupants point towards a great feud between the de Montfort and Digby families. The Hall came into the hands of Simon Digby in the late 15th century and the change of ownership set in motion huge alterations to the landscape around Coleshill and the development of the Hall, including a deer park and the formal gardens in the 1600s. Excavations have revealed structures dating to the late medieval period, with structural evidence attributed to the large gatehouse in the forecourt of the Hall with its style and size alluding to a possible 14th or 15th century date. In a detailed inventory of the house undertaken in 1628, the gatehouse is specifically mentioned, further historical sources suggest that it was not long after this that the gatehouse was pulled down.

Daniel Bowles

As the newest member of the Gardens Trust’s Conservation team, I must confess my background has not focused exclusively on garden history, having graduated last year from King’s College London in French and History. Joining the Gardens Trust has therefore been a great opportunity to explore uncharted waters and enter the thoroughly interesting world of historic landscapes and gardens.

Bedfordshire born and bred and then spending the last few years in London and Lyon has provided many opportunities to explore so many wonderful green spaces. I’m never happier than when a day is taken up with a good stroll through a beautiful landscape; even better when there is the prospect of an antique shop browse or a good pint in a cosy pub thrown in too. As well as the Gardens Trust, I also volunteer with the Greensand Country Landscapes Project, recording people’s memories of the land around Woburn, Ampthill, and Old Warden, which has revealed some fascinating local tales.

Back in September I joined the GT team as a volunteer editor looking after the Instagram platform, posting about garden history, current planning consultations, and promoting our events and blogs. Joining the Comms team, albeit remotely, has been a brilliant insight into how the Trust operates and how the wonderful team of staff and volunteers work so well together. I couldn’t have wished for a warmer welcome, and thoroughly enjoy hearing so many interesting stories and nuggets of information. In my new role I’ll continue to look after our Instagram presence, so you can finally put a face to all the posts that come your way.

Starting last month as Conservation Casework Assistant, I’ve been logging all the consultations that come through...
to the Trust, recording outcomes, and communicating updates out to the County Gardens Trusts. The new consultations that I log are then collated to form the GT Weekly Lists. Working closely with all the Conservation Committee has been an exposure to such a wealth of information that I’m still in the process of absorbing; they have all been so accommodating as I’m familiarising myself with the role. I’ve been working particularly closely with Alison and Margie, sending on amendments, noting the GT and CGT responses, and getting to grips with how we process the consultations.

It has been such a great start to working with both the GT and the CGTs, and I look forward to meeting more of you and exploring some of the sites we’ve contributed to as conditions permit.

Volunteer for the Gardens Trust

If you 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, and 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

Nominations now open for Gilly Drummond Volunteer of the Year 2021

Our annual Volunteer of the Year Award celebrates the efforts of volunteers who have contributed to the work of their County Gardens Trust (CGT) or the Gardens Trust (GT), adding to the enjoyment, learning and conservation of designed gardens, parks and landscapes. Whilst volunteers may not have been so visible in the past twelve months, many have been extremely busy behind the scenes; amongst other things, working on projects and developing new ways of reaching out to their existing and new audiences.

If there is an individual or group that you (or your CGT committee) would like to nominate, please complete the nomination form. This will be sent out from our office in due course and will also be available on the GT website.

Please provide as much information as possible in support of this nomination. Volunteers may also be nominated by individual members of a CGT or by a member of the GT. We recommend that the individual put forward has the endorsement and support of a member of the Committee of their local CGT and/or a member of the Board of the GT. Please note that Directors of the Gardens Trust are not eligible for nomination.

All short-listed nominations will be reviewed by a panel of judges. Arrangements for the announcement and presentation of the award will be confirmed in due course (Covid-19 allowing).

Areas of voluntary contributions that qualify for consideration include: Administration; Communications; Conservation; Education/Schools/Colleges; Events; Projects; Research.

As an example, the person nominated might have made a difference by developing the capacity of their CGT or the GT, helped to build resilience during a difficult year as a result of COVID-19, or made a long-term positive contribution…

For more information, please contact Teresa Forey-Harrison, Gardens Trust Finance Officer/CGT Coordinator at: teresaforey@thegardenstrust.org or phone: 020 7251 2610

Nominations to be received by Friday 16 July 2021

The rather lovely obelisk shaped award in place on one winner’s mantle…
17th Annual Mavis Batey Essay Prize

Our annual essay competition is intended to encourage vibrant, scholarly writing and new research, especially by those who have not yet had their work published. It is open to any student, worldwide, registered in a bona-fide university or institute of higher education, or who has recently graduated from such an institution. Submissions must be 5,000 to 6,000 words and the only restriction on subject matter is that it must be of relevance to some aspect of garden history which could include explorations of little known gardens, or an aspect of botany, ecology, horticulture, archaeology, social history, architecture, design, art history or sculpture.

The prize includes an award of £250, free membership of The Gardens Trust for a year and consideration for publication in our peer-reviewed, scholarly journal Garden History. All previous winners have been accepted for publication, and often the best of the non-winning entries are invited to submit to the journal as well.

Submissions for this year or any further enquiries should be sent to: essayprize@thegardenstrust.org by 6pm Sunday 2 May 2021.

The annual essay prize was re-named in 2016 in honour of Mavis Batey (1921–2013), who served as both Secretary and then President of the Garden History Society (forerunner of the Gardens Trust). It seems a fitting memorial to such an inspirational woman, who did so much to build the discipline of garden history through her various roles in the garden history field.

Call for Papers 2021
our 11th New Research Symposium

The New Research Symposium is open to all researchers and scholars, regardless of whether they are independent or attached to an academic institution. It has been a feature of the Gardens Trust annual conference and AGM weekend (see p.34). However, due to Covid-19, it may take place via zoom, as it did very successfully in 2020 when the online audience was over double the size of that possible at the conference. We hope to hold the next NRS at the Richmond Conference Room, Holiday Inn Darlington, Richmond DL10 6NR on Saturday 4 September 2021 (see p.34).

Launched in 2011, the ten symposia have hosted papers from forty-two researchers. Many of these are members of County Gardens Trusts and a third are scholars from overseas, all of whom we warmly welcome.

Researchers in all fields of activity are encouraged to submit a 200-word proposal for a paper whose subject is as yet unpublished. Any subject relating to Garden History will be considered, for example: explorations of little known gardens, or aspects of botany, ecology, horticulture, archaeology, social history, architecture, design and sculpture.

The paper will be no longer than twenty minutes (approximately 2,000 to 2,500 words) and illustrated with a PowerPoint (or similar) slide presentation.

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

If it is possible for the conference to take place, the Gardens Trust will reimburse each speaker £100 for personal expenses and provide lunch and tea on the NRS day, Saturday 4 September. Our conference and AGM weekend provides an informal opportunity to meet the other speakers as well as members of The Gardens Trust’s committees and board, and provides an attentive audience eager to learn more about your area of research.

Proposals should be sent to: newresearchsymposium@thegardenstrust.org by 6 pm, Sunday, 2 May 2021.

Full details of how to submit your proposal can be found on our website.
When I was asked to carry out historical research and a survey of Chiswick House Grounds in 1982 surprisingly little was known about them, particularly outside the time of Lord Burlington. What existed had been garnered by the Ministry of Works when restoring the house in the 1950s. There was a plan by John Rocque and the stunning images in two series of views, one by Rysbrack, the other by Rigaud. These were reproduced in John Harris’s *Artist and the Country House* (1979).

It was clear from the survey that the gardens around the house had been reconstructed in the 1950s when Frank Clark was involved. Basically it was an attempt to re-create the layout shown by Rocque, although because much had changed, there were some awkward dissonances at the margins: for example the two new straight *allées* in the wilderness had slashed through an interesting meandering path system.

The historical research was showing that past changes to the gardens were not simply unfortunate deviations from
Burlingtonian perfection. They were significant garden-making in their own right. Peter Goodchild was unearthing some extremely interesting material in the Chatsworth archives. A contract and plant lists showed that informalisation was undertaken by Samuel Lapidge. A *notitiae* (similar to a Repton red book) by Lewis Kennedy (who been working at the Empress Josephine’s Malmaison at the height of the Napoleonic War) showed that Chiswick was not just the reputed location of the start of the landscape garden, but was the first place to re-introduce a parterre at such a scale eighty years later.

All work for the Department of the Environment (DoE) was deemed its copyright, so whilst Richard Hewlings’s scholarly guide of 1989 could incorporate some of our findings and my restoration drawings, John Harris could not when composing *The Palladian Revival* (1994). A huge row with the DoE a decade before was not forgotten. Nevertheless, John has been a good friend, and I supplied him with a copy of the report ‘under the table’.

As the new Inspector of Historic Parks and Gardens at English Heritage in 1987 I was the Inspector responsible for the restoration of Chiswick House Grounds. Disappointingly little was achieved in the 1990s but garden archaeology plus further research for restoration drawings by Marylla Hunt and Jan Woudstra added much to our understanding. I include the contribution of the late Ted Fawcett with his divining rods!

In the late 1990s I no longer had any direct involvement, but that changed after 2002 when I was asked to compose the third Management Plan (I had already written two in the 1980s and 1990s), and this was the one approved for a huge grant from the Heritage Lottery Fund. I suppose they were fed up with paying me, so I was made a Trustee in 2004. In that guise I took an active part in the restoration between 2005 and 2010.

I reflected that my varied career had involved Chiswick on-and-off over a period of thirty years, and I had an idea, that I should have had in the 1980s, for a serious publication.

Meanwhile Gillian Clegg was very illuminating on Chiswick as a social venue, and when someone comes to write the history of the Garden Party Chiswick will feature prominently in the early
chapters. Emperors, shahs, princes, Whig grandees, generals, kings, Queen Victoria and a large cast of potentates enjoyed the tradition at Chiswick, lasting for a hundred years from the time of Duchess Georgiana. Another discovery was the interest in the ensuing thirty years when Chiswick was run as a private lunatic asylum.

Living in Staffordshire, I could enjoy the trip over the Peak District to visit the Chatsworth archives. Although they had been repeatedly trawled by architectural historians, there was plenty left respecting the gardens. I felt much more confident about charting the progress of Burlington’s gardens, including a pretty definite account of William Kent’s role.

I thought I knew everything, but obviously not. Surprisingly, Burlington had acquired some of the Arundel marbles, and designed a range of urns himself. His 100+ pieces was one of the largest private outdoor collections. Burlington wrestled with the problem of transitioning from a few Classically-inspired buildings to re-creating a Classical garden as a whole. He was a patron of Richard Bradley and his exotic plants, and he ordered one of the largest Savery steam engines ever built to make his cascade work.

Duchess Georgiana created the first rosary in the nineteenth century, and the sixth Duke’s elephant, Sadie, roamed the grounds, gave rides, and could use a broom and uncork bottles.

Originally, Historic England was going to publish David’s book, but when HE’s publication arm was severed its list was picked up by Liverpool University Press. Unusually, LUP is a non-profit outfit, making it less concerned with profit than in covering its costs. It asked David to try to secure pre-publication orders, but that didn’t work as local societies are charities that are also ultra-reluctant to take any risk.

The book needs support, as LUP may still withdraw its commitment to publish. David has launched a crowd-funding page on GoFundMe (the largest of such websites) in order to demonstrate demand, much like the old system of drumming-up ‘subscribers’ whose names would appear inside the book. He is offering a significant reduction from the recommended retail price as well, and invites GT News readers to visit: www.gofundme.com/f/chiswick-house-garden-300-years

The campaign has already reached £2,000 of its £3,000 target, so if you’d like to join in, and save £10 on the RRP of £40, now is your chance.

What happened to British Modernism?
The Serpents of Moreton Marsh
Ed M Bennis ASLA

‘The higher the standard of living that brings a higher standard of personal comfort, brings also a more civilised outlook upon the environment outside the home.

We surely can, in time, realise with the Greeks the ideal of “Body, Mind, and Spirit”.

Sir Geoffrey Jellicoe Studies in Landscape Design Vol. II p48

To understand the water parterre at the Cadbury Bros Ltd factory (now Burton Foods) at Moreton in the Wirral, it is necessary to reflect on the nature of post-war Britain, as well as the background and interests of Sir Geoffrey Jellicoe. The first point is relatively simple: Liverpool and Birkenhead were heavily bombed during the war and a new factory would be a major asset in reconstruction. Originally designed to employ 450 men and women, the factory at its peak employed 6000 people, but unlike the earlier industrial villages such as Port Sunlight or Bourneville,
the fuller schema of life would not be included. Cadbury’s new plant did not include mass housing, schools, etc. within its plans. While it was a place of work first, it did provide sports facilities, playing fields and a social club for the workers. There was still a level of paternalistic design, but mixed with the remnants of pre-war modernist design thinking and new manufacturing technology.

Why or how Jellicoe was employed on this project is not yet known. Prior to the war, he practiced as an architect, while his work as a landscape designer was primarily confined to country houses. In 1934, his design for the Caveman Restaurant at Cheddar Gorge (influenced by Eric Mendelsohn’s De La Warr Pavilion, Sussex) tagged him as an innovative modernist, while the landscape by Russell Page was as modern as the building. They incorporated a simple rectangular pool of water, not dissimilar to Mies Van der Rohe’s Barcelona Pavilion of 1929, although it featured a single fountain jet to the centre. Page wrote about water that ‘My thought is always “How little can I do?”, rather than how much, to achieve the most telling result’.1 Page’s comment summarises a modernist approach, but Jellicoe’s lifelong fascination with water is based in the classical Renaissance gardens of Italy. It was here that he and Jock Shepherd travelled together and in 1925 published the results of their tour Italian Gardens of the Renaissance. Tom Turner wrote that as a design element, water had dominated some of Jellicoe’s most successful schemes.2 This point is further supported by Michael Spens when referring to Shute House, wrote: ‘For water, in all its amazing variety, was ultimately to become the key formative element in Jellicoe’s ensuing oeuvre’.3

The war years show Jellicoe moving to more commercial/industrial work such as Earle’s Cement Works (Hope Valley, Derbs. 1942), Pitstone Cement (Bucks. 1944), and ICI (Wilton, Yorks. 1945). His post-war work included outline town plans for Guildford (1945), Hemel Hempstead New Town (1947), and Wellington (Shops. 1946) along with several projects in Zambia. There was growing demand and concern for good landscape treatments for industrial sites, and the Institute of Landscape Architects (ILA) first conference in 1957 was titled ‘The Landscape of Industry’. Earlier in 1949, the ILA president Thomas Sharp raised his concern over the problem of public utilities, particularly power stations, in his address titled ‘Temples of Light and Power’. The Cadbury Bros factory fits comfortably within this timeframe, industrial developments, and Jellicoe’s growing interest in water. However, it stands out as perhaps his first real design with extensive concrete water features (1952) and predates the better known designs of both the water garden on the roof of Harvey’s Department Store (London 1956–57) and the Hemel Hempstead water gardens (1957–59). Messrs Cadbury had a well grounded reputation for social responsibility that had been demonstrated at their Bourneville ‘factory in a garden’. The winter 1936 issue of Landscape and Garden referred to this project under an article titled ‘Industrial Gardens’ and included information on the forty-three gardeners and ground staff, as well as the maintenance equipment. Two years earlier, the same journal promoted the advantages of a good factory landscape as a new innovation, ‘The Factory Garden’.4 This was not an entirely new creation as there was substantial precedent through earlier industrial developments such as Saltaire and Port Sunlight, however there was a major shift in the nature of the ‘factory garden’ in the post war years.

Moreton posed enormous technical problems as it was exposed to the winds off the Irish Sea, as well as being low and badly drained. It was clear that this was a site Jellicoe did not care for and a report he prepared in 1963 said: ‘I think the idea behind this scheme points the way to what I have been trying to suggest today—that the imagination can create worlds which do not in fact exist ... From the point of view of landscape it is a diabolical site. It is bare and exposed to the most violent winds. There is a major drain, now a canal, of great width and depth cutting the site in half.5 In the same report, he described how he attempted to humanise the site by breaking it into smaller geometric units which could be used for factory extensions, playing fields or housing. He used the building positions and new tree planting to provide shelter and spatial definition (opposite). The leftover heaps of soil from the major drainage channel, along with soil that would be produced by the building works, were used to create a mound with the new trees running along the entire east-west axis, to the north side of the new factory buildings. A second mound was proposed in the southeast corner of the site, along with a wind break to the north side.

A developing trademark of Jellicoe was his use of metaphor; he believed in supplying these and interesting titles to his features as a means of stimulating the
imagination. At Moreton, he developed a storyline where the mounds took on the ‘extended shape of two serpents’; he referred to this as a clue to his design, where nature provided the aesthetic quality. The serpent was also a reference to the ‘vast prehistoric monsters’ that would have inhabited the submerged forest that once existed on site. He used the same symbolism of the serpent for the water canal at Hemel Hempstead new town; in this case the serpent was seen as the guardian of the environment. The metaphor continued into the planting where the windward side of the mounds would be ‘armour-plated with tough hardwood or conifer trees, whereas the inside face (being the soft under-belly) would be richly planted with flowering trees and shrubs’.6 A photograph appeared in the Architects’ Journal (1954)7, taken from the raised embankment or the adjoining station platform. This vividly demonstrates the exposed and empty nature of the site in its early years. In the National Playing Fields Association report, Jellicoe had said that it would take twenty years before the planting had any real impact, a mature serpent.

The Moreton Ponds
Describing the most memorable feature of the Cadbury factory as ponds undermines both their quality and role in Jellicoe’s portfolio of work. He referred to the water as a barrier between the factory and the public highway, which in part explains their unusual location. Normally such an extensive and expensive feature would be located at the main drive or to the immediate front of the main building entrance, yet it is detached from these areas. Jellicoe’s site planning was comprehensive; it addressed the entire site rather than simply the front door (above and left).

He planned sports fields, a bowling green and gardens near the social club. A factory horticulture club existed for many years. His planning strategy took account the main approach route for the employees. Most would come by foot or bicycle from Moreton or the adjacent train station. In both cases, they would walk along the adjacent raised

"The layout is based on wind protection in a dreary and exposed environment. The geometry of the factory is extended by tree planting to form compartments whose future use is undetermined. Such a design by itself would be monotonous, but soil from the canal or drain has been remodelled into wind-deflecting hills planted with a variety of trees; those on the exposed side being hardy and those on the inner side being tender. The shape is suggestive of prehistoric animal form."

GA Jellicoe - Studies in Landscape Design Vol. II p 47
footpath which looked down onto the water feature. Having arrived at the main entrance into the factory grounds, there is a powerful vista of the cascades that looks up the length of the feature (above). The factory remains at a distance across a large expanse of grass, a separation of work and leisure. From the factory, there is no view of the ponds, only some distant planting. It is necessary to leave the factory in order to see the ponds from the informal grass areas, or from the road side area where there are small viewing balconies overhanging the water. Jellicoe wrote that ‘the modern water barrier corresponds to the eighteenth century ha-ha, for its purpose is to provide a fence which, though not invisible itself, nevertheless conceals its true purpose ... its intention is not to keep out the determined attack but rather the casual. It should be more than jumping width and too deep for paddling’. He described its tradition as based on the cattle moat around an English manor house, rather than an impregnable castle moat, but in modern society it should be decorative in appearance. Jellicoe, never one to copy nature, promoted the abstraction of nature within his designs. Moreton with its fiat topography was not suitable for a series of naturalistic cascades, there was insufficient level change. Additionally, his interest was in modern design, not in faux-nature which would have been wholly inappropriate with the ideas of the time and for the new factory buildings (designed by CJ Wilkinson, Cadbury’s staff architect). Jellicoe approached water as an art form, but with the quality of movement that a painter could only allude to. His work and theories were influenced by the paintings and sculptures of Paul Klee, Barbara Hepworth, Ben Nicholson and Henry Moore. He was concerned particularly how as a designer he could give greater meaning by reaching the subconscious of the viewer. His references were not solely with his contemporaries as he drew heavily on his knowledge of history, particularly the Renaissance, along with the writings of Humphry Repton and the role that illusion played in the way we perceive the landscape.

Jellicoe incorporated perspective illusions in many of his projects, most notably in the Magritte walk at Sutton Place. When writing about water, he said that ‘distance in the canal can be increased or decreased by adjusting the apparently parallel lines of the perspective. Size can be increased by adjusting architectural details such as the handrails of bridges whose normal height is familiar. Distance can be increased by eliminating boundaries ... or suggesting mysteries behind islands’. Illusion plays an important part in the layout of the water parterres at Moreton. Moreton has ten pools, nine cascades and four balconies. There is no change in the balcony size or railing heights, or in the size of the pools. However, rather than using a layout of two parallel lines for the length of the feature, Jellicoe used an off-set angle to each pool, tapering every one individually although at the same repeat angle. This creates a sense of increased distance looking from either end as it is impossible to read it as a single piece of water, or to understand the size of each pool. On the factory side, the projecting point of each pond is anchored to the landscape with a raised square planter. These
What happened to British Modernism?

planter act as punctuation points in the landscape, taking the eye to the side and pausing to take in the detail; more importantly, they disguise the boundary of the lawn and pool edges. It may be that there were different types of plants used to enhance the deception of scale, although this was probably too fussy for Jellicoe. So far no planting plan has been found, the only reference is the overall site plans which indicate shrub and tree areas, but not species. The last illusion is at the southern end, near the train station, and the source of the water. The master plan for the area shows the largest concentration of trees and shrub planting to this area. Effectively, the plants are green islands that disguise the end of the top pond and the water inlet, the illusion is that the water must continue past the top pond which is curved to the left. From the lower viewpoints, boundaries have been eliminated; there is no sense about how extensive the canal might be, where the source of the water is, or what mysteries lie beyond.

A range of technical details have been developed for artificial water bodies, the most important being to stop them from leaking, a current problem at Moreton. The ponds (left and below) are constructed of in-situ concrete with a black painted lining to give the impression of greater depth and to allow for reflection. As a low lying site with limited drops across the whole length, Jellicoe recognised that the flow of water, even with pumps, was going to be limited. He recommended that where the flow would be small, that channels or vertical grooves in the face of the weir could be used, thus giving the illusion of a greater flow of water. He used this detail in the weirs, and the viewing balconies, at Hemel Hempstead, however Moreton appears to be his first use of this detail proceeding Hemel Hempstead by several years. The other issue was to ensure that the weir was absolutely level or the water would fail to fall evenly, presumably another lesson learned from Moreton and applied to Hemel Hempstead.

Moreton is not a lost landscape as was Heligan, it is simply one that has been overlooked and forgotten. It was by chance that the archivist for the Landscape Institute, Annabel Downs, happened upon this place having arrived at the adjoining station. Realising this was far from an accidental piece of design, or that of an amateur, her research led her to Jellicoe as the designer. This then led us to our research and a meeting with Alan Minx of Burton Foods. The name Jellicoe meant nothing to the people at Burton Foods, and we had not realised the importance of the mounds and water gardens within the history of 20th century landscape design and Jellicoe’s work. Moreton is pivotal in the development of Jellicoe’s thinking; it is really the first of his water gardens which combine his theories on perspectives, scale and the use of metaphor. It was his experimental ground for greater things to follow such as Hemel Hempstead water gardens. As of now, work has been carried out on sealing the leaking concrete basins and work on the pipes and pumps has started. In a rare piece of good luck, some of the original plans for the gardens were still at the factory and have since been deposited with the Landscape Institute. It is not known if any drawings of the buildings still exist.

There is an important legacy for the northwest in terms of both having an unique piece of work by Geoffrey Jellicoe, and an important design piece that has helped to inform modern thinking.

Detail drawing of the ponds, weir, and balconies. This drawing and Fig 2 are date stamped 14 Nov 1952, either the date Cadbury’s received or approved the drawings. Note: Jellicoe was never confident in his own drawing abilities. It was not until he ‘retired’ at the age of 70 that his own style of drawing developed that matched his ideas of landscape.
What happened to British Modernism?

of our industrial landscapes. Hal Moggridge, who worked for Jellicoe in the late 1950s and the 1960s wrote that ‘Geoffrey Jellicoe’s gift, and his habitual method, was to explore opportunities and expose new possibilities in the design of types of landscape which were about to become more commonplace in professional practice’.12

Notes & References
3 Spens, Michael Jellicoe at Shute Academy Editions 1993 p11
4 Harvey, S & Rettig, S (ED) Fifty Years of Landscape Design The Landscape Press, 1985 p122
5 Jellicoe, G A Studies in Landscape Design Volume Two Oxford University Press 1966 p46. The original report was prepared for the National Playing Fields Association’s conference on Recreation in the Community, 6 Nov. 1963;
6 Ibid., p48
8 Weddle, A E (ED) Techniques of Landscape Architecture Chapter 8, Water by G A Jellicoe; Heinemann, London; 1967, p134

The rippled edge to one of the dams, similar to the detail used at Hemel Hempstead. Photo by Susan Jellicoe, 1950s.

Increased tree cover to the north helps shelter the site, and note Jellicoe’s balconies, perhaps echoing the factory roofline.

Ibid., p140
10 Op Cit., p130
11 Jellicoe wrote about this detail in Weddle’s Techniques of Landscape Architecture p130, and included a photograph of a detail of the weir at Hemel Hempstead
12 Harvey, Sheila Geoffrey Jellicoe LTD Monograph No 1 LTD, 1998, p21

GT NEWS 15 Spring 2021
Fiona Garnett, nee Crumley 1962–2021

The joy of being involved with the garden history world has been the people I have met as a result. One of those who lit up any gathering was Fiona Crumley, as she was when I first met her at the Chelsea Physic Garden, Fiona as she remained forever onwards. She died at home in January, after living with cancer for some years.

Fiona was above all a gardener, studying at Askam Bryan in York, in the 1980s, and then going on to work at the nearby Newby Hall, North Yorkshire, with its extraordinary long and richly planted herbaceous borders running down to the river at their foot.

She went on to work at the Chelsea Physic Garden in the period when it began to open up to the wider public, for fifteen years, twelve as Head Gardener. Dominic Cole says of that time, ‘I met Fiona when she was Head Gardener at the Chelsea Physic Garden and I was helping with restoration proposals for the Rock Garden. Although I thought I knew what I was doing I had the sort of feeling you get when you have not quite achieved the right answer at school… Fiona had a look that said, “are you sure about that?”’, always delivered with charm and clearly giving the message that you had better be right! It was a joy working with her and it made us all want to do the very best we could for her.’

It was during this period that the Garden History Society had several of its Summer Garden Parties there; Fiona would be on hand with her team leading garden tours, answering our many questions on their outstanding collection of plants. Ruth Stungo who worked with her there thought Fiona ‘the heart of the garden’. Karen Liebreich of Chiswick House Gardens remembers ‘At Chelsea, she built up a warm and supportive team, even accompanying one staff member to the maternity unit after she realised the husband was away; she became godmother to the baby. The baby later acted as bridesmaid when Fiona married Jeremy Garnett.’

After her years at Chelsea, Fiona moved on to tackle the problem that had become the gardens at Chiswick House. She was to play a prominent role in ‘fixing’ a complicated garden situation. Over her five or so years there, she was part of the team overseeing many millions of Lottery and other monies.

Karen Liebreich takes up the story, ‘Fiona started work at Chiswick House as it was entering a difficult time… The nationally important camellia collection was in a poor state in the then dilapidated conservatory, poorly maintained for years. The renovation of the gardens was to be Fiona’s responsibility, based on plans that would see substantial change. A fierce rear-guard action against some of the changes had been fought by local park users. Fiona sailed serenely through some very trying years. She seemed to be responsible for almost everything. For the first few months she simply listened and observed, before quietly proceeding with the transformation of the gardens.’ Said one of the Chiswick volunteers. ‘She had a wonderful capacity for … calming the situation, bringing people together, always having time for everybody.’

Fiona’s horticultural knowledge was outstanding, and it is to her credit that Chiswick rightfully regained its place as one of the country’s great gardens. The camellias were saved, new cuttings propagated, and the display appeared newly framed within the beautifully restored conservatory. Robin Lane Fox of the Financial Times dubbed her ‘The Lady of the Camellias’, when he encountered Fiona in the restored Camellia House there. In 2011, he wrote ‘For more than 100 yards under glass the most amazing display of multicoloured flowers glows on camellia bushes up to 12ft high. I had never seen anything like them, not even in California. The entire conservatory has been reframed and reglazed and at last the camellias have a worthy home… Fiona enlightened me.’

Dominic Cole adds, ‘We met again when she was working at Chiswick House where she was overseeing archaeology and restoration works in the gardens. She bought her same steely attention to detail; she would watch every move and make it clear to the contractors if they stepped out of line. But again
always courteous, she was friendly and utterly clear in her delivered instructions. I always hoped that I could poach her as Head Gardener for other projects I worked on; the Head Girl and Big Sister that we all would like to run our lives and be our friend.’

At a more mundane level, I remember Fiona telling us at one of several GHS events there, that the coup had been getting the dog walkers on side. She had managed to introduce a doggy code of conduct with CHOW’s [Chiswick House’s Dog Walkers’ Association]; “Dog walkers don’t seem to mind telling other dog walkers to keep their pets off the flower beds... It’s much better coming from another owner than coming from me.”

Fiona held many important roles within the world of horticulture. She was Secretary to The Merlin Trust, and an active member of several other organisations including the Professional Gardeners Guild, the Worshipful Company of Gardeners, the London Gardens Network, and Plant Heritage. For the Royal Horticultural Society, she sat on the Bursaries Advisory Committee and also judged prison gardens for the RHS Windlesham Trophy. For several years after leaving her formal role at Chiswick House and Gardens Trust she remained on its Advisory Panel.

I’ll leave some closing words to Dominic, ‘It was always lovely to see Fiona and Jeremy at Garden History Society and Gardens Trust events and to enjoy their company. As a couple they made time for so much charitable work and spread themselves wide, not only for The Gardens Trust and the GHS before. The world and our gardens will be a bit less bright without Fiona.’

It is hard to think she has left us at such a young age. We know all our members who knew Fiona will miss her warmth, generosity, knowledge and good company, and we extend our most heartfelt sympathies to Jeremy and family.

Charles Boot, with appreciations by the authors mentioned and others.

William Waterfield 1942–2021

When my parents moved to live near Nice in the mid-1980s it seemed a good idea to do some research about what would grow in their new garden, a section of an olive field at some 300m above sea level. This led me to the then attic base of the RHS Lindley Library at Vincent Square. The supremely helpful Brent Elliott pointed me in the right direction, to the then very few modern books on Mediterranean planting, some wonderful older volumes on the same subject, and suggested consulting the Country Life cumulative index, to find out more about gardens in the area.

One of the few of these older, usually grander, gardens still extant and visitable, and now in the third generation of the same family was ‘Clos du Peyronnet’, in Menton. The garden is in an older suburb with views down to the sea, and, from some spots, back towards the old town, high above.

In those early years of the 1980s we were disappointed that many of the gardens we visited appeared sad and neglected, not realising that this favoured coastline had indeed been struck by a sun grand gel which left many of the grander historic gardens reeling.

We tracked Mr Waterfield down, “Oh, do come along, but I am afraid I can’t offer you tea.” William explained that he had inherited the house and garden from his Uncle Humphrey (1908–1971) who had grown up there and had made some major alterations to the pre-war English-style garden he had inherited from his parents, who had not survived WW2. We followed the route around the beautifully maintained garden that Humphrey had devised, as William explained how his uncle, whom he had gardened alongside with at his Essex garden too, had been inspired perhaps more by Hidcote than Lawrence Johnson’s nearby, and then derelict, Serre de la Madone.

William made the decision to move into the house in 1976. It had been divided up into apartments, which usefully defrayed some of the costs of running a largish garden laid out over six terraces. The full, if lightly fictionalised story of the earlier Waterfield’s life and garden in Menton, can be found in his brother Giles’s book, The Long Afternoon. William added many artworks and other features to this very personal garden, but above all was an expert in the growing of bulbs and fruit on all of which he kept meticulous records.

The garden has since been awarded ‘historic status’ and William’s wife, Judith Pillsbury and their friends will ensure its future. CB
David Marsh
The Shed on-line

I've had to leave my garden in France and return to London, so I've not seen much of my real shed for a few weeks, although to be honest it's probably too cold right now to do much in it anyway. Since I only have 20m² of garden here in London, my shed is virtual, but it's buzzing with life and I'd be far too busy to clean flowerpots or sort seeds. That's because The Gardens Trust on-line programme has gone from strength to strength. We are now running four or five events a week and audiences continue to grow. They cover an extremely wide range of subjects, but we hope there's something during the week for everybody who has even just a passing interest in gardens and their history.

One of the reasons for its success is, I think, because on-line is accessible to so many more people than would ever be able to find the time, money and energy to get to a real live event. Only a year ago we were running lectures and courses in London and Birmingham, with a few occasional events elsewhere. These were popular but limitations of space usually restricted attendance to a maximum of eighty in London, more usually from forty to sixty, with perhaps thirty elsewhere, and reached at most a few hundred people during a year. Our average attendance is now around two hundred every day with some events attracting over three hundred, one recently as many as three hundred and fifty. In the first 6 months of 2020 we sold over 7,600 tickets.

I've been getting a lot of emails checking that our on-line presence isn't going to end when the pandemic dies down and I'm delighted to say that it won't. While we're all looking forward to getting back to getting out and meeting people it doesn't mean we have to stop being on zoom as well. We have every intention of continuing to run on-line events and have already got most of the programme in place until the summer, with more already planned in outline for the rest of the year as well.

What's on the cards? There will be regular lectures on current research which will continue right through the year, including a series on 'Other Voices in Garden History' (p.30) in the late spring. Our garden history courses which last year saw us investigate gardens of the ancient world and mediaeval gardens and currently we're investigating the Tudor garden. Coming next will be the world of the 17th-century garden and we're planning to gradually complete the cycle and maybe even start again! Meanwhile the Trust's Unforgettable Gardens theme is being served by a lecture every Wednesday evening and that's intended to carry on into next year too. We've also had a very successful long course on 'Post-War Designed Landscapes' led by leading landscape architects. This followed on from our previous campaign, Compiling the Record, which led to the listing or upgrading of twenty-four post-war gardens and designed landscapes. With audiences of over two hundred it has opened the way to more courses aimed at those working in the field of designed landscapes and conservation and we're already thinking about how we can continue and develop this work in the future. Other future courses are likely to include art and the garden, garden archaeology, the life of plants and even one on the 'darker side' of plants.

Some of these series and courses have been organised by the GT itself but we've also been working in partnership with our County Gardens Trusts, which have showcased the range of works that many Trusts are undertaking. The enthusiasm has been contagious, and we've ended up not only learning a lot but also have a lot of fun along the way. So, a big thank you to everyone involved from the Yorkshire, Northamptonshire and London Trusts. We're delighted that these partnerships will be continuing and at least three more CGTs have already signed up while discussions are under way with several others. In addition to this we've been pleased to work helping some other Trusts get their own local lectures and events on-line. We're happy to share our zoom licence when it's not already being used and by sharing local knowledge and speaker's expertise with our technical set-up, free training programme and marketing arrangements we've been able to make the venture profitable for both sides by boosting numbers, confidence and bank-balances all at the same time. Please don't hesitate to get in touch via the GT office if you'd like to discuss the possibilities.
As David explained on the previous page, our Events offering this year continues mainly on-line with several lectures weekly. Lectures, both in series and one-offs are being put together to take us through the summer, so the next few pages are only a partial guide to what is on offer. To see the full range of courses, series and individual events please see our website, and/or sign up for our monthly e-bulletin which aims to keep you informed of all our latest offerings.

Please note that after making your on-line booking for lectures you will be sent a zoom link two days prior to the start of the event. A link to the recorded session will be sent shortly afterwards, for those unable to see it on broadcast, or simply to watch again, though this lasts only for a limited period. This is proving invaluable especially now that word has got out and we are getting bookings world-wide, reminding us of our international membership reach.

Towards the end of this section, you can find details of our ‘actual’ study tours and conferences. Our Annual Conference, postponed from last year is back on-track for September this year, with booking opening shortly after you receive this publication. That is followed very shortly by our much-postponed long weekend in France, and our proposed return to Sicily has now been further postponed until Spring 2022.

Viva la ‘vaccination’!

Events 2021

Ian Hamilton Finlay’s ‘Improvement Garden’ at Stockwood Park, Luton
Kate Harwood
in association with Essex GT
10.30am, Saturday 20 March
Kate will talk about the myths and classical references that inspired The Improvement Garden, laid out by Ian Hamilton Finlay at Stockwood Park, Luton. This magical, Grade II* garden was inspired by both the classical world and the 18th century, but with a distinctive 20th century twist. It is not one of horticultural extravagance but of ideas and subtle hints, blending planting, architecture and sculpture to extraordinary effect.

Finlay (1925–2006) was not just a gardener but a renowned poet, writer and artist. The Improvement Garden fuses these art forms together within an imaginative landscape to produce what is widely considered today to be the most important example of his work in England.

Cost: £5.

Winter Lectures Series 2020/21
What is Wild?
Dr Kim Wilkie
6pm, Monday 22 March (12 of 12)
landscape Architect Kim Wilkie, discusses how ‘Wild’ has become the reflex antidote to human destruction of the environment, but does it mean any more than just an absence of Homo sapiens? Historically wild meant hostile to humans; now it mostly means friendly to wildlife. How is that really achieved and where do human beings now fit within the concept? Do we shuffle off and abandon land or do we live in a better way?

Cost: £4 for GT, LGT and CGT members, £6 for non-members.

The Golden Afternoon of Gardens and Artists Series
The Essenhigh Corkes
David Marsh
10am, Tuesday 23 March (4 of 5)
Art has a commercial side and it’s easy to overlook those humbler forms that don’t involve gallery walls. Amongst those who led the way were Charles and Henry Essenhigh Corke. Don’t be put off by the strange name. They were a talented father and son team who helped put high quality garden art onto picture postcards, and into guidebooks. Their work was so good it is still used a reference point in garden conservation today. Henry was also a pioneer of garden and plant photography, producing images of the highest quality that any modern garden photographer would be proud to have taken.

Cost £5, or part of series (£20).

The Gardens at Plaz Metaxu, North Devon
Alasdair Forbes
7pm, Wednesday 24 March (3 of 4)
The landscape created by Alasdair Forbes at Plaz Metaxu in North Devon is an exploration of myth, philosophy, literature and art; of meaning, emotion and space; the design of the different spaces and [contd. p.30]
Our Garden History series moves on to the early-17th century, where James I and his courtiers oversaw a time of magnificence in architecture and extravagant expenditure on gardens inspired by travel abroad, and all justified by Francis Bacon because gardening “is the purest of human pleasure. [and] the greatest refreshment to the spirits of man, without which, buildings and palaces are but gross handiworks”.

We’ll explore how this was reflected in royal gardens such as Somerset House, Whitehall and Richmond and courtier gardens such as Wilton, and how it spread to the gardens of the rural county gentry. But this was also the age when plants first became consumer desirables, and when gardeners like the Tradescants were first sent out deliberately to collect them. It was the age too of increasing scientific awareness, where men like John Parkinson began to systematically classify the contents of our gardens. All this was set against a background of intense theological and political debate which ultimately led to the Civil War, and we’ll examine what impact that had on gardens.

Overview and Sources
Jill Francis & David Marsh
10am, Thursday 18 March (1 of 6)

Royal Gardens and Gardens of the Court Circle
Sally Jeffery
10am, Thursday 25 March (2 of 6)

The beginning of the reign of James I in 1603 and the ending of a period of war with Spain meant that there was renewed freedom to travel to and from Europe. Members of the royal family and their circle were eager to acquire knowledge of the latest fashions in architecture, sculpture and garden design and to employ knowledgeable designers and engineers from abroad to create gardens displaying the latest ideas from Italy and elsewhere.

The Gardens of the Gentry
Jill Francis
10am, Thursday 1 April (3 of 6)

Where the court leads, the gentry inevitably follows. We will look at the ways in which the gardens of the rural gentry attempted to emulate – or not – the new fashions in gardening.

John Parkinson, Gardener and Apothecary of London
Jill Francis
10am, Thursday 8 April (4 of 6)

Using Parkinson’s beautifully illustrated Garden of Pleasant Flowers as a focus, this session will look at how this book also reflects contemporary gardening practice.

The Tradescants
David Marsh
10am, Thursday 15 April (5 of 6)

The John Tradescants - father and son - were an extraordinary pair: Gardeners to the aristocracy and royalty, plant hunters, nurserymen and founders of the first museum to be open to the public. Famous in their own lifetimes, and continuously in the centuries since, their lives have even been romanticised by a modern novelist. But how much do you actually know about them?

The Civil War and its Impact
Jill Francis
10am, Thursday 22 April (6 of 6)

The English Civil Wars and the interregnum were a period of turbulence, hardship and uncertainty. Whilst some were forced to abandon their gardens altogether, others found they had no other choice than to retreat to their country estates and simply ‘cultivate their gardens’.

Each talk will be approximately one hour, with additional time allowed for Q & A afterwards. The zoom link provided allows the opportunity to watch the lectures again for a week after the original event.

Cost: £30 for the 6-part series.
their relationship to each other takes one on a spiritual journey enriched with a horticultural feast. Thought-provoking and visually stunning, Alasdair will transport us through the development of Plaz Metaxu, ‘the place that is between’, the garden he has developed almost single-handed over the past thirty years. The garden has featured in books and articles and has been hailed by Tim Richardson as, ‘probably the most significant new garden to have been made in Britain in recent decades.’ Alasdair’s book, On Psyche’s Lawn, The Gardens at Plaz Metaxu, on the inspirations and development of the gardens was published in September 2020.

Cost £5, or part of series (£16).

Why are we here?
planning site visits to historic parks and gardens

Twigs Way

2pm, Monday 29 March

One of the delights of garden history research is the opportunity for visiting a wide range of historic designed landscapes, large or small, old or (relatively) new, immaculately kept or positively ruinous! The ‘site visit’ has long been central to the activities and research of almost all garden history but with so much available on-line, and access to sites often increasingly difficult even before Covid-19, should we spend more time asking ourselves Why Are We Here?

Free, but please register in advance.

The Golden Afternoon of Gardens and Artists Series
Towards the Cenotaph
Caroline Holmes

10am, Tuesday 30 March (5 of 5)

Edwardian garden glories gave way to war grave memorials, but not before their high points were encapsulated in Sangorski’s vignettes of Sandringham which were given to Queen Alexandra in an illuminated hand-written copy of Bacon’s Essay Of Gardens. In 1918 garden-makers like Lutyens and Jekyll turned their attention from herbaceous border to memorial gardens, while the Imperial War Graves Commission created the field that is forever England – a collective rather than an individual garden – bringing the era to a sober conclusion.

Cost £5, or part of series (£16).

Heale Garden
Frances Rasch
7pm, Wednesday 31 March (4 of 4)

Heale, at Middle Woodford just north of Salisbury is a glorious garden of nine acres, surrounding a house that remains largely unchanged since King Charles II hid here in 1651. The timeless atmosphere of the gardens at Heale is the result of the creative endeavours of Harold Peto, who originally designed the gardens in 1906 and many generations of the Rasch family, each who have left their mark. A chalk stream, well stocked with trout, runs through the gardens and under an authentic Japanese tea house. There is a varied collection of plants, shrubs, musk and other roses growing in the formal setting of clipped hedges and mellow stonework.

Before her marriage, Frances Rasch worked as a restorer specialising in gilding, lacquer work and painted furniture. During her early years at Heale Anna Pavord acted as Frances’s mentor, before she completed a course at The English Gardening School with Rosemary Alexander. Frances is currently a member of The RHS’s herbaceous committee. She is actively involved in promoting plants, judging at shows and working on the trials.

Cost £5, or part of series (£16).

Other Voices in Garden History
6pm, Mondays from 12 April

A series of ten weekly on-line lectures at 6pm, Mondays from 12 April, celebrating other garden voices.

This series of illustrated lectures will explore the impact and legacy of empire, colonialism and enslavement on western garden and landscape history. Our aim is to bring back some of the voices usually absent from this history, to identify and fill gaps in our collective knowledge, and to explore new ways of engaging with the whole history of gardens, landscapes and horticulture.

The diverse range of topics and speakers will offer a new range of perspectives on the history of gardens and landscapes and suggest more inclusive ways of presenting and interpreting their stories. The series does not aim to point fingers or to encourage hand-wringing but is more a celebration of voices starting to be heard.

Guns and Roses: Humphry Repton at Warley Park
Advolly Richmond
6pm, Monday 12 April (1 of 10)

The landscape gardener, Humphry Repton’s working life witnessed great social change. He disliked the new money men connected with trade and commerce, but reluctantly benefited greatly from these bankers, industrialist and merchants who profited from war and colonial contracts. The profits of empire percolated
through the whole of the British economy and funded the creation of many gardens and landscapes of aspiration. This lecture looks at Humphry Repton’s work for the Quaker gun manufacturer Samuel Galton Junior at his estate at Warley Woods, Birmingham.

**Historic Landscapes for All: Learning to Share Linden Groves**  
6pm, Monday 19 April (2 of 10)

From 2018–20 the Gardens Trust ran a Lottery-funded project called Sharing Repton: Historic Landscapes for All. This helped us learn how to engage new and diverse people with historic parks and gardens but was only a small part of a much longer journey.

**Learning from ‘The Blackamoor’ Dr Patrick Eyres**  
6pm, Monday 26 April (3 of 10)

When William III commissioned a pair of kneeling slaves for the privy garden at Hampton Court palace, he initiated a new genre of British garden sculpture. As the product of a culture that valued the profitability of the Atlantic slave economy, ‘The Blackamoor’, a.k.a. ‘The Kneeling Slave’, became the most popular of all the lead statues made for British gardens in the 18th century. Unlike the visualising Blackamoor, the source of income remained invisible in landscape gardens – as exemplified by Harewood in Yorkshire, where both ‘Capability’ Brown and Humphry Repton were consulted.

**Collecting with Lao Chao Yvette Harvey**  
6pm, Monday 10 May (5 of 10)

For many years now, the curators of museums and living collections, and their visitors, have been programmed to respond to and expect tales of the grand, death-defying adventures of our plant collectors, rather than the realities and injustices of what really happened on expeditions. Yvette has used the archives of the RHS and the RBG, Edinburgh to explore the escapades of well-known plant hunters from the perspective of others on their teams, and to discuss where credit should lie for the plant collections that have a huge impact on what is grown in our gardens today. The main focus of the lecture will be the Scottish botanist and plant hunter George Forrest and will examine the role played by the teams of local Naxi people whom he employed to collect, process and label specimens. It will give voice to team leader Zhao Chengzhang [Lao Chao] and those who worked alongside him, acknowledging their valuable work and tenacity.

**Telling tales about trees: the voices and stories that have helped build Africa’s Great Green Wall Dr Camilla Allen**  
6pm, Monday 17 May (6 of 10)

Africa’s Great Green Wall is an ambitious project to restore land and livelihoods across the Sahel region, from Senegal to Djibouti. This romantic idea of a line of trees holding back the desert has been put forward by numerous politicians and activists, notably including Nobel Prize-winner Wangari Maathai, English forester and conservationist Richard St. Barbe Baker, and Burkino Faso’s socialist revolutionary President, Thomas Sankara. In this lecture Camilla Allen will trace the voices, stories and myths that have sustained the Great Green Wall, weaving together stories from Africa’s past, colonisation, and independence to explore what is so compelling and pertinent about this tale of ecological restoration and redemption.

**Working towards inclusive Botanic Gardens The Royal Botanic Gardens at Kew and Edinburgh**  
6pm, Monday 24 May (7 of 10)

The Royal Botanic Gardens, at Kew and Edinburgh, with roots from colonial times, are developing a roadmap for change and working towards a more equitable and inclusive botanic gardens. Drawing on current work at Edinburgh and Kew, they share their process and recommendations for best practice. This session will be presented by a panel of staff from the Royal Botanic Gardens at Kew and Edinburgh.

**The Work of Ingrid Pollard Ingrid Pollard**  
6pm, Monday 3 May (4 of 10)

Ingrid will discuss aspects of her social practice, which is concerned with representation, history and landscape with reference to race, difference and the materiality of lens based media.
Hearing the Voices from a Human Zoo

Jill Sinclair

6pm, Monday 31 May (8 of 10)

King Leopold II of Belgium ran the Congo as his own private colony from 1885 to 1908, treating the local people brutally. With the fortune he made from Congolese ivory and rubber, Leopold embarked on extensive building and landscape projects. The source of his funds was openly celebrated at the 1897 Brussels Worlds Fair, where exhibits included 267 people forcibly shipped from the Congo to be displayed in what were effectively human zoos.

One of Leopold’s favourite designers was the French landscape architect Elie Lainé, whom Jill Sinclair has been researching for a number of years. Best known in the UK for his work at Waddesdon Manor, Lainé worked for the Belgian king from 1889. This lecture will explore some of the issues around interpreting landscapes funded by (and indeed designed to celebrate) colonialism and enslavement.

Contested Landscapes: Race and the English Rural Countryside Space

Maxwell A. Ayamba

6pm, Monday 7 June (9 of 10)

Using his ethnographic work as co-founder of the Black Men Walking Group, and founder of the charity Sheffield Environmental Movement, Maxwell Ayamba will shed light on how the notion of race affects use of countryside spaces. He will explore how the racialisation of spaces has, as argued by Carolyn Finney, ‘the power to determine who actually participates in environmental related activities, whose voices are heard in environmental debates’.

The lecture will consider how narratives of the English countryside rural space are so linked with the concept of Englishness that the presence of minorities can be seen as a dissolution of the English national identity and will examine arguments that membership of racial groups is ingrained in the structures of colonialism and imperialism.

Other Voices in Garden History: Discussion Panel

6pm, Monday 14 June (10 of 10)

The series will finish with a discussion of some of the issues and themes that have arisen from the lectures, and a chance for the audience to offer reflections and ask questions.

The session will be chaired by Dr Oliver Cox, Heritage Engagement Fellow, University of Oxford, and the panellists will include:

- Professor Corinne Fowler, a research expert at the University of Leicester, director of the ‘Colonial Countryside: National Trust Houses Reinterpreted’ project and author of the book Green Unpleasant Land: Creative Responses to Rural England’s Colonial Connections (2020)
- Tiger de Souza MBE, Volunteering, Participation and Inclusion Director for the National Trust.
- Errol Fernandes, senior gardener for English Heritage at Kenwood House, and an artist and art/horticultural psychotherapist.

Each talk will be approximately one hour, with additional time allowed for Q & A afterwards).

Cost: £5 each, or all ten lectures for £40 (students £15).
The Gardening Mind
Sue Stuart-Smith
in association with Dorset GT
6.30pm, Friday 23 April
Distinguished psychiatrist and avid gardener Sue Stuart-Smith offers an inspiring and consoling work about the healing effects of gardening and its ability to decrease stress and foster mental well-being in our everyday lives.

The garden is often seen as a refuge, a place to forget worldly cares, removed from the “real” life that lies outside. But when we get our hands in the earth we connect with the cycle of life in nature through which destruction and decay are followed by regrowth and renewal.

Drawing on her grandfather’s return from World War I, Sigmund Freud’s obsession with flowers and interviews with people from gardening projects in prisons, hospitals and in the community. Sue will look at how gardening can answer to deep existential needs and discuss findings from recent research showing that connecting to nature alleviates symptoms of anxiety, stress and depression.


Cost £5.

Surprises, varies & conceals the Bounds: Persuasion in the English Landscape
Judy Tarling
6pm, Thursday 6 May
In his ‘Epistle to Lord Burlington’, Alexander Pope set out ideas for a garden which would appeal to the ‘man of taste’. Many of these ideas (surprise, variety and deception) also happen to be devices described in the classical rhetoric texts to attract and maintain the attention of an audience, thereby creating an engaging entertainment. In the eighteenth century, techniques borrowed from rhetoric were used for eloquent persuasion in all the ‘polite arts’ of painting, poetry, music and architecture. A well-educated person would be familiar with these strategies and able to appreciate them when presented in works of art. The landscape garden provided the perfect space for all manner of events and emotional effects which adorned and manipulated nature, by using art which ‘pleasingly confounds’, but was enjoyed when discovered.

Judy Tarling is a musician who has been at the forefront of the historical performance movement since the 1970s as a principal member of leading groups such as The Parley of Instruments, The Brandenburg Consort and The Hanover Band. Her latest book Landscapes of Eloquence? Finding Rhetoric in the English Landscape Garden was published in November 2020.

Cost £5.

This is very much a work in progress with more lectures and series being added all the time…

Why our gardens should change: adapting our gardens for insects
Professor Dave Goulson
in association with Kent GT
7pm, Tuesday 27 April
Dave Goulson is Professor of Biology at University of Sussex, specializing in bee ecology. He has published more than 300 scientific articles on the ecology and conservation of bumblebees and other insects.

We are in the midst of the sixth mass extinction event, with extinctions occurring faster than at any time in the last 65 million years. ‘Bioabundance’ is in decline, with recent studies showing that insects in particular seem to be disappearing fast. If it continues, this will have profound consequences for mankind and for our planet. Dave Goulson will explain why insects are in decline, and suggest how we can all help to tackle this crisis, by turning our gardens and urban greenspaces into oases for life. He will discuss the many things we should do, and those things we should not do, to welcome bumblebees, butterflies, and a plethora of other wildlife into our gardens and into our lives. His most recent book exploring this theme is The Garden Jungle: gardening to save the planet (2019).

Cost £5.
The Gardens Trust Annual Conference
New Research Symposium and AGM 2021

in and around Richmond and Wensleydale, North Yorkshire
Mid-day, Friday 3 September to Sunday 5 September 2021

Good News! Our North Yorkshire Conference is back on track for the first weekend in September 2021, and our partners Val Hepworth and the Yorkshire Gardens Trust are delighted to welcome us. Centred on Wensleydale and the picturesque Georgian town of Richmond, all our visits are to privately-owned historic listed or registered estates and we’ll have access to many areas not normally open to the public.

We will be based at the Holiday Inn just off the A1 (M)/A66 at Scotch Corner (DL10 6NR) which has been attractively refurbished and updated (with efficient double glazing) and offers ample conference facilities and on-site parking. Darlington station is twenty minutes away by frequent local express bus or taxi to the hotel.

Please note: While it is our intention to fulfil the original programme we must include a caveat: Government Covid-19 regulations beyond our control may require alteration to the content, management or even size of the event; we will endeavour to keep you well-informed. Delegate cancellation arrangements as for last year and full refunds if the entire event is cancelled.

Prices remain as for 2020; see Issue 12 Spring 2020 for details. There are just eighty residential places available at the Holiday Inn (with some sharing rooms) plus provision for day-attendance. Additional overnight accommodation (on a self-book basis) is available at the nearby Scotch Corner Travelodge.

Booking will open on the GT website (via Eventbrite) on Friday 19 March. Booking closes on Sunday 1 August.

If you have any queries meanwhile, or have a special need to book by email or post, contact Virginia Hinze: vchinze2021@gmail.com or: 01273 844 819

Outline programme
Friday 3 September
Register at the hotel from mid-day, lunch available at your own cost. From 2.15pm afternoon excursions depart by coach to Richmond. Two alternative visits are offered (to be selected when booking):
A Tour of Temple Grounds and its Picturesque landscape.
B Tour of Richmond’s Georgian Theatre, followed by Millgate House’s exquisite plantsman’s garden (latter in timed groups).

Return to hotel for bar and dinner and lecture on the inspiration behind the designed landscapes of North Yorkshire.

Saturday 4 September
Morning visit to Aske Hall, with elements by Kent and Brown, lunch at the hotel followed by the New Research Symposium 2021 and AGM. Conference Dinner at The Station, housed in Richmond’s Victorian Railway Station.

Sunday 5 September
Morning visit to Constable Burton, lunchtime visit to Bolton Castle and final afternoon visit to Bolton Hall. Return to Hotel. Finishing time here approx 3.45pm; return to Hotel by 4.15pm.

A Conference programme with more precise timings will be available nearer the time.
With the success of the vaccine programme we are looking forward to honouring the revised dates of the trip, Friday morning 17 September to the afternoon of Monday 20 September. It will still be led by landscape historian, author and curator, Dr Gabriel Wick with Robert Peel as organiser. The plan is to meet our 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 Château de Cournances, 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 Château de Chambord, and the Château de Chaumont with its long-running International Garden Festival. We will also visit the Pagoda of Chanteloup, that poignant fragment of one of France’s lost 18th-century gardens.

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 Château de Valmer with its terraced-gardens, vineyards and potager, and enjoy a wine tasting before heading back to Paris to connect with the evening Eurostar.

Full details appeared in our Spring 2020 issue. We still have places available for those who wish to share a room, but no availability of single rooms.

For more information please contact Robert Peel: rma.peel@btopenworld.com
Following our successful study tour to Western Sicily in Spring 2019 (see our report on the study tour p.38, *GT news* 10, Summer 2019), Robert Peel and Cassandra Funsten prepared another one there for members of the Gardens Trust in Spring 2020 – alas this had to be postponed, and remains so, until we know the situation regarding international travel and proposed vaccinations.

Once confirmed by the travel agent and when airline schedules are known, revised dates for April 2022 will be sent to those who are still intending to participate and to those on the waiting list from 2020. **There may well be space for others so please let Robert Peel know if you are interested in being informed of the dates once they are known.** In addition, hopefully, the dates will be posted in the Summer edition of this newsletter, and on the website.

The same programme of visits will be included, with five nights in Palermo, a day in Bagheria, and two nights in Trapani, from where to visit Segesta, Mozia, Marsala, Mazara and Selinunte.

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

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

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

**Revised dates waiting for when it will be safe and appropriate to travel to Sicily. For further information, contact Robert Peel: rma.peel@btopenworld.com**

In his report on our earlier Study Tour in 2019, Robert wrote: ‘At Villa Valguarnera the *chatelaine* has succeeded in turning the mafia out of her property, on re-occupying it after a period when her family was unable to reside there. She conducted us along the masonic-influenced circuit of her garden, inspired by the philosophy of her mute female antecedent, along which we passed challenges to purge our weakness and prepare our strength of leadership until reaching the prominent peak of the garden from which to survey the disarray of modern Bagheria below. Our hostess convinced us that the first cycad to arrive in Sicily came with Queen Maria Carolina, while she resided at Villa Valguarnera. To show her disapproval of Napoleon, whose wife Josephine famously favoured roses, the Bourbon queen had chosen the cycad as her specific botanical device. The Botanical Garden in Palermo now has the largest collection of cycads anywhere in Europe.

The owner of Villa Valguarnera is preoccupied at threats by the local authority to expropriate that part of her estate through which the historic entrance drive leads up to the Bernini-style oval courtyard in front of the house. I volunteered the support of The Gardens Trust in any conflict she might find in trying to save the integrity of this very important 18th-century estate. Bagheria has already been the victim of too much ill-considered development and The Trust has a proud inheritance of campaigning for the survival of landscapes that need our support.’
other events &
news in brief

‘How to Read a Designed Landscape’ lectures by John Phibbs MBE

Farms & Follies
2pm, Saturday 20 March (3 of 4)

Valleys & Varlets
5pm, Sunday 28 March (4 of 4)

So, what is this ‘reading’ and why do I give it so much importance? These are the two questions that I shall address in this series of four zooms. The talks are free and to sign up you just need to e-mail me at: johnphibbs@hotmail.com

A new Directory of Social and Therapeutic Horticulture in the UK
Richard Claxton

I’m working in General Practice but also training in garden design for therapeutic spaces, and wondered if the Gardens Trust might be able to help me.

I’m trying to collate a directory of all the organisations out there that are providing social and therapeutic horticulture in the UK. This is so that anybody can benefit from the amazing therapy that gardening can offer.

I’ve been in contact with Thrive, who used to keep a directory, and also been really impressed by the Scottish directory supervised by Trellis: www.trellisscotland.org.uk/

It would be great if the Gardens Trust might be able to help publicise the directory, so that any readers with knowledge to share could visit the website and use the contact form to let me know about organisations not yet included:
gardening4health.co.uk/

Georgian Group online lecture series

Throughout March and April the Georgian Group are running an on-line lecture series on ‘Georgian Gardens and Landscapes’. The programme of lectures will explore different aspects of garden and landscape history of the long eighteenth century.

Cost: £3 GG members, £5 non-members. Book via their website: georgiangroup.org.uk/events-2/

Vauxhall, Sex and Entertainment: The invention of the urban pleasure garden
Prof. Penelope Corfield
6.30pm, Tuesday 23 March

Penelope Corfield will analyse the social dynamics of London’s most popular and celebrated ‘Pleasure Garden’ in Vauxhall, which flourished between 1732 and its final closure in 1859.

Welsh Gardens & the Grand Tour
Bettina Harden
6.30pm, Tuesday 30 March

Bettina Harden examines the links between the Grand Tour and its effect on the Welsh patrons and owners who, on their return from the Continent, set about bringing something of what they had seen abroad to their home surroundings, demonstrating how ‘gardening and refined connoisseurship were the obsession of the age.’

Follies: An Architectural Journey
Rory Fraser
6.30pm, Tuesday 6 April

Rory Fraser will explore how follies, an important feature of English landscape gardens in the long eighteenth century, serve as focal points for architecture, landscape and literature, creating a series of portals through which to understand the periods in which they were built and providing an alternative lens through which to track and celebrate the English character, culture and love of individualism.

The English Landscape Revolution
Kim Wilkie
6.30pm, Tuesday 13 April

Kim Wilkie will chart the development of the eighteenth-century English Landscape Movement, which pioneered a radical new approach to sculpting and farming the land, through some of the projects he has worked on, from the grand landscapes of our finest country houses to more humble manor houses.

Chelsea Fringe 2021 takes place from the 15 to 23 May and we hope you’ll put on an event. Can you believe that it will be our 10th birthday in May? What a strange year for it. People need the joy gardening brings even more than ever:
chelseafringe.com
Constance Spry: gardener and florist 1886–1960
now Monday 17 May to Sunday 26 September 2021

Shane Connolly, Floral Designer and Guest Curator of the Garden Museum’s upcoming Constance Spry exhibition now rescheduled to open in May 2021, is curating an exhibition celebrating Constance Spry and her legacy of flowers, at the Garden Museum. He is still asking for your help. Do you know anyone who trained/worked with Constance Spry before her death in 1960? If so Shane would love to speak to them. Please contact Shane directly if you can help with the project: shane@shaneconnolly.co.uk

Calling our Gardens Trust Members

Many of you are already enjoying our e-bulletin and on-line lectures. But we still would like to contact you by email from time to time and need to ensure our Membership database is up to date. We would be very grateful if you would confirm your current email address by emailing us at: enquiries@thegardenstrust.org including your name and postal address. Thank you very much.

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GT events
diary 2021

Thursday 18 March  Overview and Sources: Gardens of the Early-17th Century series Jill Francis & David Marsh
Saturday 20 March  Ian Hamilton Finlay’s ‘Improvement Garden’ at Stockwood Park, Luton Kate Harwood
Monday 22 March  What is Wild? Dr Kim Wilkie
Tuesday 23 March  The Essenhigh Corkes David Marsh
Wednesday 24 March  The Gardens at Plaz Metaxu, North Devon Alasdair Forbes
Thursday 25 March  Royal Gardens and Gardens of the Court Circle Sally Jeffery
Monday 29 March  Why are we here? planning site visits to historic parks and gardens Twigs Way
Tuesday 30 March  Towards the Cenotaph Caroline Holmes
Wednesday 31 March  Heale Garden Frances Rasch
Thursday 1 April  The Gardens of the Gentry Jill Francis
Thursday 8 April  John Parkinson, Gardener and Apothecary of London Jill Francis
Monday 12 April  Guns and Roses: Humphry Repton at Warley Park Advyll Richmond
Thursday 15 April  The Tradescants David Marsh
Monday 19 April  Historic Landscapes for All: Learning to Share Linden Groves
Thursday 22 April  The Civil War and its Impact Jill Francis
Friday 23 April  The Gardening Mind Sue Stuart-Smith
Monday 26 April  Learning from ‘The Blackamoor’ Dr Patrick Eyres
Tuesday 27 April  Why our gardens should change: adapting our gardens for insects Professor Dave Goulson

6pm, Sunday 2 May  Deadlines: GT Essay Prize 2021, GT New Research Symposium 2021

Monday 3 May  The Work of Ingrid Pollard Ingrid Pollard
Thursday 6 May  Surprises, varies & conceals the Bounds: Persuasion in the English Landscape Judy Tarling
Monday 17 May  Telling tales about trees: Africa’s Great Green Wall Dr Camilla Allen
Monday 24 May  Working towards inclusive Botanic Gardens: The Royal Botanic Gardens at Kew & Edinburgh
Monday 31 May  Hearing the Voices from a Human Zoo Jill Sinclair
Monday 7 June  Contested Landscapes: Race and the English Rural Countryside Space Maxwell A. Ayamba
Monday 14 June  Other Voices in Garden History: Discussion Panel

Friday 16 July  Deadline: GT Volunteer of the Year Award 2021

3 to 5 September  The Gardens Trust Summer Conference NRS and AGM 2021, North Yorkshire
17 to 20 September  Study Tour to France, Jardins à la Française

2022
TBC April 2022  Return to Sicily and Palermo, Gardens Trust Study Tour

Details and booking information for all these events can be found inside on pages 28 to 36. This is a rapidly evolving programme so please keep an eye on our website for updates: thegardenstrust.org/events-archive/

GT NEWS correspondence and items to The Gardens Trust head office, headed: GT NEWS or email the editor Charles Boot: news@thegardenstrust.org
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