



CAMBRIDGESHIRE GARDENS TRUST

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CHAIRMAN'S LETTER

Once again an enjoyable Annual General Meeting of the Cambridgeshire Gardens Trust was held in November in the village hall of Fen Drayton, thanks to Judith Christie who booked the hall and organised the lunch. 42 members attended and in the relaxed atmosphere there was plenty of time to talk to other members. During the meeting our President Lord Fairhaven presented Mrs Daphne Pearce with a framed coloured print of Loggan's 1666 map of Cambridge, for organising the tickets and information for every visit to a garden the Trust had undertaken during the last 12 years. On reflection each year the Trust organises on average 12 visits to various gardens, and I am sure everyone has been impressed by the efficiency with which Daphne has carried out this important role. Our grateful thanks go to her for all her hard work. I wondered if there was a member who has visited every garden? Do let me know if you think you hold the record. The AGM was followed by a stimulating lecture by Christopher Taylor covering the reasons why he became so interested in gardens particularly those which can only be experienced by humps and bumps in the ground.

Jane Brown then gave an update on the progress of her Book about Lancelot Brown which is due to be published this coming year. Several members were available to assist her further with her queries about their local knowledge. The meeting finished with what is now becoming a regular fruiterer's market stall with chutneys from the Ramsey Walled Kitchen Garden and jams from members' plum trees. I have been impressed by the pear chutney and the Victoria plum jam, both of which I can recommend.

Early this year Christopher Taylor sent me a copy of *Landscape History* Volume 302 (2009) in which occurred the following review of:

Wood and Ingram. *A Huntingdonshire nursery. 1742-1950*

There are few books which provide insight into the detailed workings of the nursery trade. Many records

associated with such firms are destroyed when they go out of business. This is a considerable problem to the landscape and garden historian interested in the propagation and distribution of garden flowers and shrubs, fruit and forest trees. Much information on the people employed in the nursery trade, fashions for different plants, the origin of stock, the methods of displaying and selling horticultural products, and the working methods of the firms is lost. In this volume John Drake compellingly resuscitates the life of a major English nursery whose records have survived for a period of 200 years and demonstrates what a complex and fascinating business it was.

The rich and diverse records include correspondence, newspaper reports, diaries, ledgers, plant lists and catalogues. Although the quantity of material available varies over 200 years, there is enough to provide a consistent and full history of the firm under different ownerships. It is not a coherent archive. Some records are held at the Huntingdon Record Office, while others have been discovered by various individuals including members of the Cambridgeshire Gardens Trust. A particularly important eighteenth-century ledger was found by chance in the attic of a shop in Ramsey. It is this ledger which demonstrates the significance of the patronage of landowners such as the Duke of Manchester at Kimbolton Castle and the Earl of Hardwicke at Wimpole Hall who were interested in purchasing the latest introductions from America. More importantly, it shows the considerable number of novel plants bought by local people in Huntingdon for their relatively small gardens.

The changes in the sales figures for different plants reflect fluctuating fashions for garden plants and the rapid increase in the introduction of exciting new species and varieties from around the world. In addition, specific landscape changes are revealed by the sales of specific plants. For example, parliamentary enclosure in the 1790s caused a peak in the sale of quickthorn hedging plants to landowners

and farmers, and in the single month of February 1783, 109,000 plants were sold in Huntingdonshire. The nurseryman John Wood noted in his ledger that the Brampton enclosure took place in February and March 1775 and 'at the same time the Oaks was planted in the Hedgerow, Elms at the same time was only one year old when planted. Elms six and seven feet high when planted (p14).' This volume is full of specific details like this which provide insights into the precise processes of landscape change at different periods.

A particularly interesting section of this book is an edition of diaries kept by John Ingram (for 1857–75) and John Wood Ingram for part of 1877. The entries provide a full record of nursery activities, the length of time they took and which members of staff did the different types of work. On 12 July 1857, for example, seven staff were kept busy at the home nursery. 'Lowton potting seedling Cyclamens, Smith tying young Heaths, Papworth carding Carnations and Picotees which are very fine, Musk and Dixon cleaning the nursery, Clark and J Papworth cleaning and resetting alpinies' (p.60).

John Drake has done a splendid job in publishing this material and in so doing he recreates a whole world of horticultural activity. This volume will become a key source for

those interested in the history of the nursery trade and garden and landscape history more broadly.

Charles Watkins
University of Nottingham

So if anyone was rather dubious of buying the book their fears must now have disappeared. The book is available to members of the CGT at £10.00, non members £12.00 + £2.00 postage and package, and can be obtained from Mrs Alison Gould, Cambridgeshire Gardens Trust, The Grange, Easton, Huntingdon PE18 0TU; please make your cheque payable to 'Cambridgeshire Gardens Trust'. It also can be ordered from our website – www.cambsgardens.org.uk

This is my final newsletter, having compiled the newsletter for the last 12 years. A new editor is urgently required to take this task on. Please contact a member of the committee if you are able to take this on.

John Drake
Chairman

TRENTHAM GARDENS, STOKE ON TRENT, STAFFORDSHIRE

Last October a small group of members of the Trust made the journey north to visit the new gardens at Trentham, following Tom Stuart-Smith's lecture to us a couple of years ago. Trentham was chosen not only because of his lecture but also because it was the most famous garden in the country 150 years ago. When planning last year's visits I had previously thought we could combine it with the gardens at Alton Towers. As with most long journeys I always try and see other sites nearby so as to make use of the time taken.

This turned out not to be the case; we found the sign posts near Trentham confusing and in fact in error. Obviously some bright spark had swivelled the sign round and as a result we found ourselves returning back to Cambridgeshire. Luckily we had decided not to look at Alton Towers the same day, leaving us time to have a snack at lunchtime, before our guided tour.

Not being 'au fait' with the layout upon arrival, we negotiated a roundabout trying to find a sign saying 'Entrance to the Gardens' without any luck, finishing behind a row of log cabins. We returned to the roundabout and tried to find a space in an extensive car park, around an arched ruined building covered with Virginia creeper, serving what appeared to be an enormous garden centre. Still no signs of the garden entrance, so we ventured into this garden centre, where we were welcomed by a stuffed horse standing in buckets of artificial daffodils and looking worried at the artificial long canal nearby, which disappeared beneath a two storey circular ballustraded balcony. This was a garden centre to be reckoned with, selling both black and white Christmas trees set amongst plastic and flowering live orchids. 'Turn your dreams into reality at the UK's largest garden

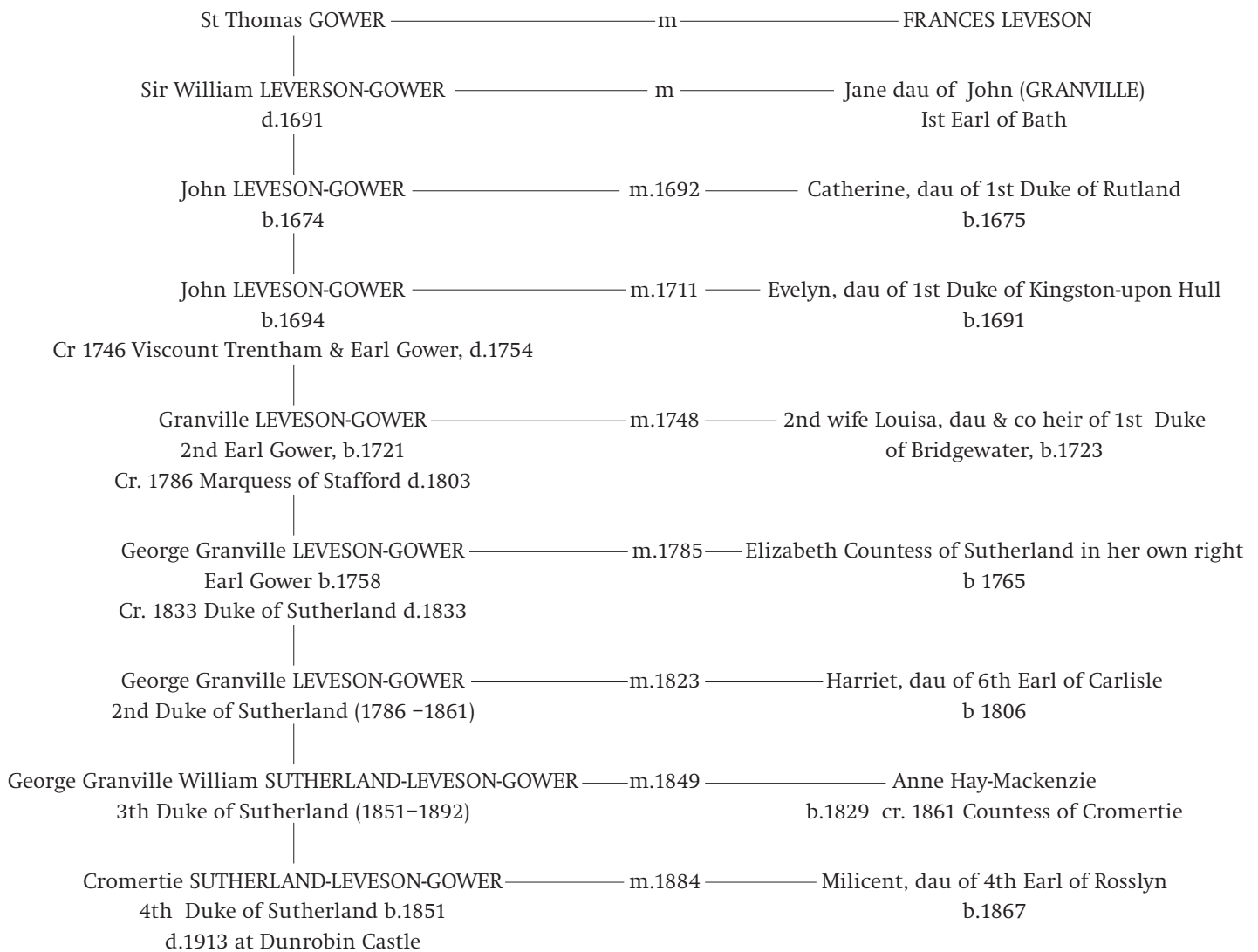
centre'. We were directed to an eating place in a corner of this plant hanger and actually enjoyed a most delicious lunch served at great speed. We then had to find our way out overhearing conversations 'I could spend my whole day in here!'

A small sign showed us that the actual garden entrance turned out to be at the end of the row of log cabins (the retail village) we had passed earlier upon our arrival. Passing a pedestrian walkway bordered on both sides by these single storey log cabins – outlets selling beds, sheets, shoes, pullovers, wicker baskets etc, etc – we eventually found the tented entrance to the gardens. 'You'll immediately notice the difference- in fact, it's a breath of fresh air! Located on the edge of this beautiful countryside estate, you can stroll along a wide and traffic free central boulevard that takes you to an eclectic mix of retail outlets' (Gosh, I wish I could write like that!).

Jill Cremer has kindly provided the following information regarding the Owners of Trentham.

Until 1911 it was the Seat of his Grace the Duke of Sutherland.

After the dissolution of the monasteries in 1536, the priory of Trentham was granted in 1539, to Charles Brandon, Duke of Suffolk, brother-in-law to Henry VIII. Afterwards it came into the possession of the LEVESONS, a Staffordshire family of great antiquity. Sir John Leveson left two daughters, his co-heiresses, one of whom, Frances, by marrying Sir Thomas GOWER of Sittenham, carried Trentham and other extensive possessions into this ancient Yorkshire family. Thereafter the LEVERSON-GOWER family retained Trentham as their principal seat until 1911.



In Burke's Complete Peerage, under Duke of Sutherland:-

In 1883 Principal Residences:- Dunrobin Castle county of Sutherland, Tarbat Park Hill county of Ross, Trentham Hall county of Staffordshire, Lilleshall, county of Shropshire etc. The Duke of Sutherland was one of 28 noblemen who, in 1883, possessed about 100,000 acres in the United Kingdom standing first in point of acreage, and 5th in point of income therefrom.

So with the plant hanger and the mid-west American settlers' log cabins well behind us we entered the grounds of Trentham and were met by our enthusiastic garden guide Emma Fox who recently had given up her career in television to take up horticulture. So I had better say something at this point about the importance of the site and its history, which I have copied from the well illustrated 'Garden and Souvenir Guide' which you can obtain at Trentham:

Trentham is recorded in the Domesday Book of 1086 where it is described as a royal manor, valued at 115 shillings. A priest is mentioned in the text suggesting Trentham may have had a church. In 1153 King Henry II claims the manor for the Crown and creates a Royal Deer Park on the estate. Following the creation of the Church of England by Henry VIII in 1537, the Trentham estate is dissolved. The Crown leaves the priory building and rectory to one Richard Trentham. Shortly after this, the estate is owned by Sir Thomas Pope, who then

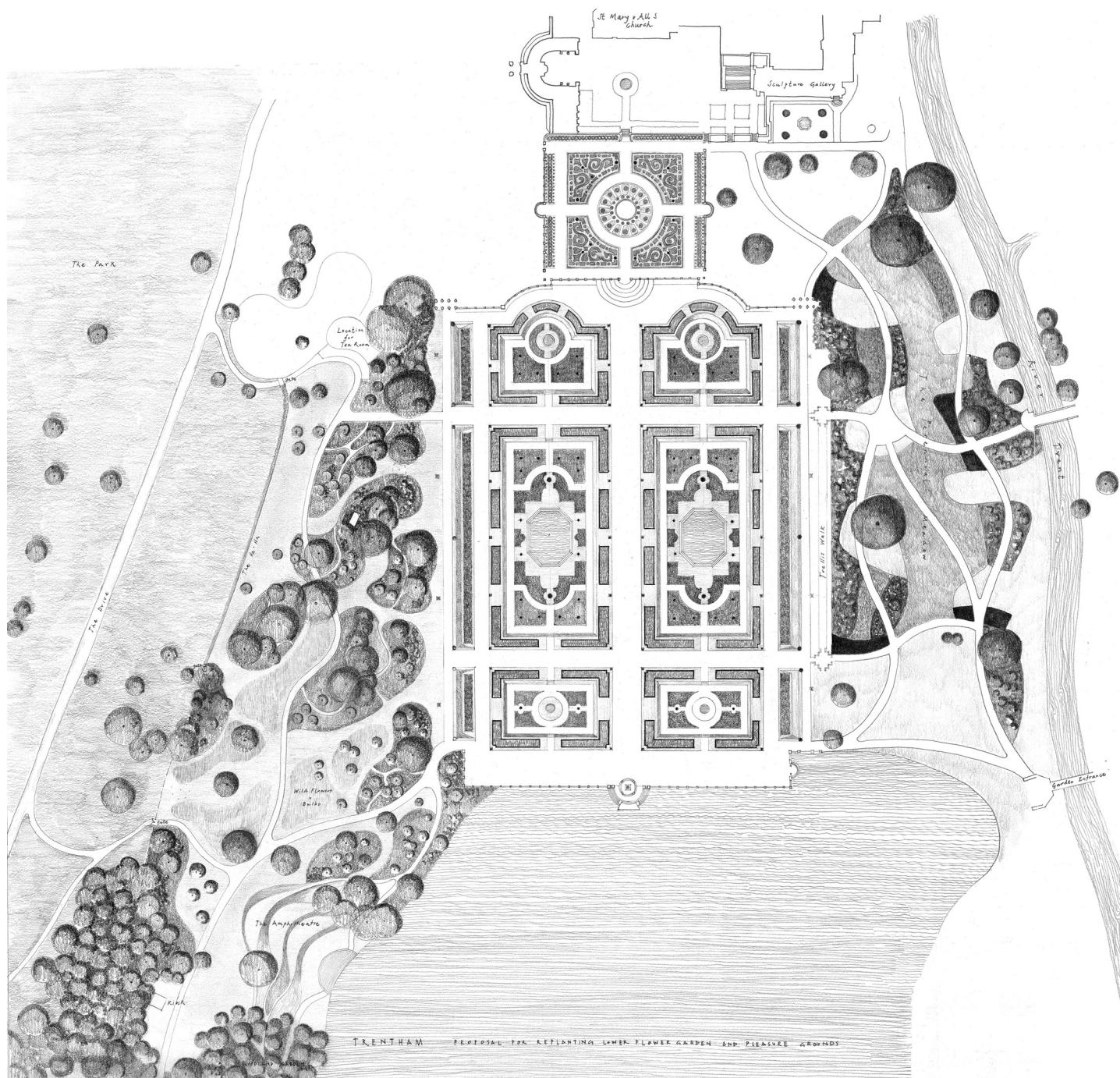
sells the property to a Wolverhampton wool merchant James Leveson.

Between 1630–39 Trentham under the Levesons evolves and changes. Sir Richard Leveson (James Leveson's great great grandson) demolishes the hall and builds a new mansion. Walled gardens are created (now the car park?), while fruit trees and willows are also planted. Despite the fact that Sir Richard is imprisoned for being a Royalist during the Civil War, the hall and gardens remain largely intact.

Between 1759 and 1780 Lancelot Brown is commissioned by Granville, 2nd Lord Gower, a descendant of Leveson to enlarge a small existing lake, expand the park with new walls, turn Tunstall Fields to the west into parkland and provide sites for neo-classical lodges to the south west end of the lawn from the Deer Park. To complete this great improvement Henry Holland designs the new house.

In 1803 Granville, 1st Marquess of Stafford dies and is succeeded by his son George Granville. The 2nd Marquess of Stafford married Elizabeth, Countess of Sutherland in 1785 who owned vast tracts of Scotland, and was considered to be the wealthiest heiress in the country. The couple embark upon a programme of new works and improvements.

In 1833 George Granville was created the 1st Duke of Sutherland but dies 6 months later. His successor George Granville, 2nd Duke of Sutherland, along with his wife



By kind permission of Tom Stuart-Smith Ltd

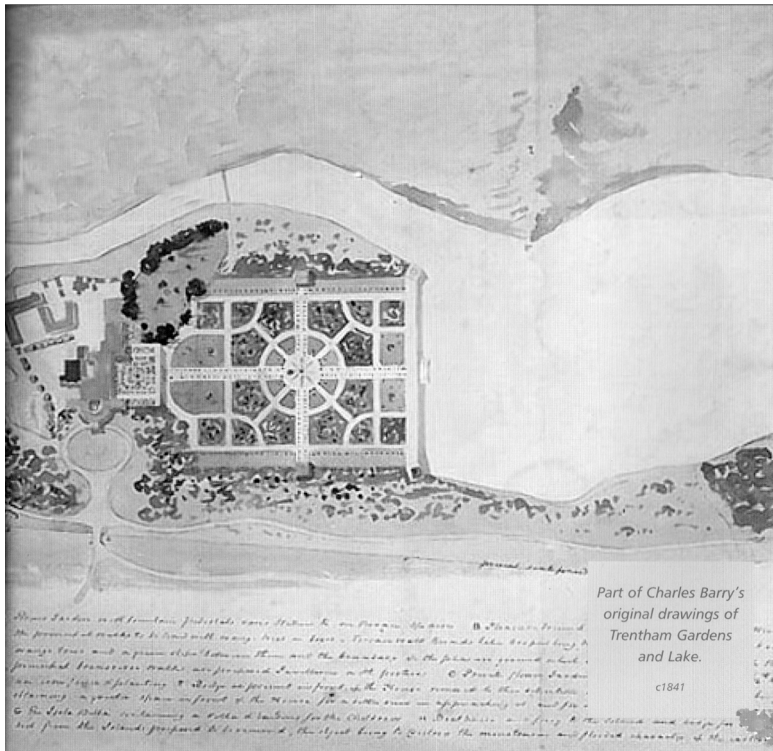
Duchess Harriet (daughter of 6th Earl of Carlisle) embarked upon a further extensive rebuilding scheme. Thus begins the creation that we see at Trentham today. Granville approves of the appointment of the architect Sir Charles Barry and a new £123,000 building programme commences. The hall is re-designed, with conservatory plus a belvedere tower over the old kitchen. The Orangery, Sculpture Gallery and Clock Tower were added and in 1842 Barry rebuilds the church. The statue of the 2nd Duke crowns Monument Hill to the southern end of Trentham Lake and still dominates the landscape today.

By 1911 the lake had become filled with sewage from the local potteries and the family decided to sell the property. It is bought for the recovery of the materials by a local builder Young & Son, and promptly demolished. They pay the paltry sum of £500 for the contents of the house. In 1931 Trentham Gardens Ltd is founded to maintain and manage the gardens which are finally opened to the public. A new ballroom is built and an 'Art Deco' outdoor swimming pool is built by the lake.

During the 2nd World War Trentham plays the temporary host to the London Clearing Banks and serves as a transit station for allied troops (including the French Foreign Legion). It is also used for military training purposes and a control point for POWs. Memorials to some of those who spent time at Trentham can still be found in the grounds today.

In 1980 The Department of the Environment lists several buildings of 'special interest'. They include the remains of the Hall, the Duchess's Cottage, The Grand Entrance and the Orangery, and the Italian Garden balustrades.

In 1996 St Modwen Properties Plc and the German investor Willi Reitz buy Trentham and immediately state their intention to 'regenerate and restore the historic Estate and gardens', turning it into a 'premier tourist and leisure destination of national significance, providing an incomparable facility to the residents of North Staffordshire'. Trentham leisure Ltd submits plans to the local planning committee and after six years of lengthy negotiations and a



public enquiry, permission is finally granted to revive the gardens in 2003. Keeping with Trentham's long standing tradition of big-budget regeneration, the new owners plan a £100m development programme.

The Trentham Regeneration: the restoration of the Trentham estate is a project undertaken on a massive scale. An investment in excess of £100 million will be required to return Trentham to its former glory; a superb historic garden in a mature estate, but now in a contemporary setting that is accessible to everybody rather than an elite few. The renewal is entirely consistent with Trentham's heritage. Over the centuries, various landowners have attempted to enhance the natural beauty and drama of the location. Today is no different – although the current operation may be the most ambitious in the estate's history.

The natural starting point was the Italian Gardens. Despite its general decay, most of the original planting still remained intact. A vigorous new planting scheme was undertaken, while the pathways and borders were restored by a team of enthusiastic gardeners under the stewardship of Tom Stuart-Smith and Piet Oudolf.

However the plans for Trentham involved far more than the restoration of one of the most historically important gardens in Europe. Trentham was to be a pleasure ground in which everybody could share. It was to become the focal point of the area once again; a place for visitors to discover as one of the country's top tourism destinations.

Pathways around the lake and woodland were cleared and re-opened. The Monkey Forest, home to 140 Barbary macaques was opened at the south end of the estate. The UK's largest indoor and outdoor garden centre was opened, and the unique retail village, with its collection of shops housed in log cabins was developed on the north eastern edge of Trentham. To complete the first stage of the development, road access was improved, and thousand of car parking spaces added for our visitors. Two hotels are to follow, with the superb 5 star accommodation in the soon to be re-built and restored Great Hall, the former home of the 2nd Duke of Sutherland, whose

statue still looks over his beloved Trentham, high in the woods at the south of the estate.

The speed and scale of this regeneration has been impressive. But as new custodians of this beautiful and historic place, we hope that our work at Trentham has been successful and worthwhile.

Well, that is what the 'Garden and Souvenir Guide' states. That which follows is what others at various dates have written about the gardens and grounds at Trentham:

I am indebted to Mr Alan Taylor, the present Chairman of Staffordshire Gardens & Parks Trust who very kindly sent me the following information about the recent history and ownership of the site:

'When the 700 acre site (which is grade II* on the English Heritage register and contains 32 listed buildings or structures) was put up for sale in 1995 by the National Coal Board (which had owned it since 1980) it was purchased by St Modwen PLC , a midlands based property developer which normally specialises in reclaiming and reusing redundant industrial land. They applied for planning permission to develop the rundown land to the east side of the Trent as a speciality/leisure retail area (this was in accordance with approval local plan policy) with the income derived from these activities to subsidise the restoration of the Italianate gardens and the wider park.

Their proposals also envisaged the creation of a separate monkey forest at the south end of the site and the recreation of the former mansion house as an hotel (to form a focus to the historic gardens). After a major public inquiry spread over two months in 2000 (the development raised a number of issues about transport, green belt and retail policy) it was granted planning permission by the Secretary of State in 2001. A principal condition was that the restoration of the historic gardens should take place before the opening of the retail development.

As your own visit will have shown St Modwen have done an excellent job in restoring and reinvigorating the historic gardens and adding interest with the Piet Oudolf garden alongside. It is a measure of their enthusiasm and commitment to the site that they have been prepared to employ a designer of that standing as well as Tom Stuart-Smith together with Michael Walker as manager to see over the project on the ground. This has long since dispelled the anxieties in the local conservation world when we learned that so commercially minded an organisation had acquired the site.

What is a pity is that the majority of the thousand of visitors to the park remain in the shopping area and do not get to enjoy the truly remarkable landscape beyond and also that the continuing downturn in the North Staffordshire economy has not persuaded an hotel operator to invest in that part of the project. This remains something to look forward to in the future'.

I must also thank Alan Taylor for suggesting other publications which refer to Trentham Gardens.

The earliest report I have managed to find is in the 1848 editions of *The Gardener's Chronicle* which I referred to at Cory Lodge at the C U Botanic Garden – it is Darwin's copy. A

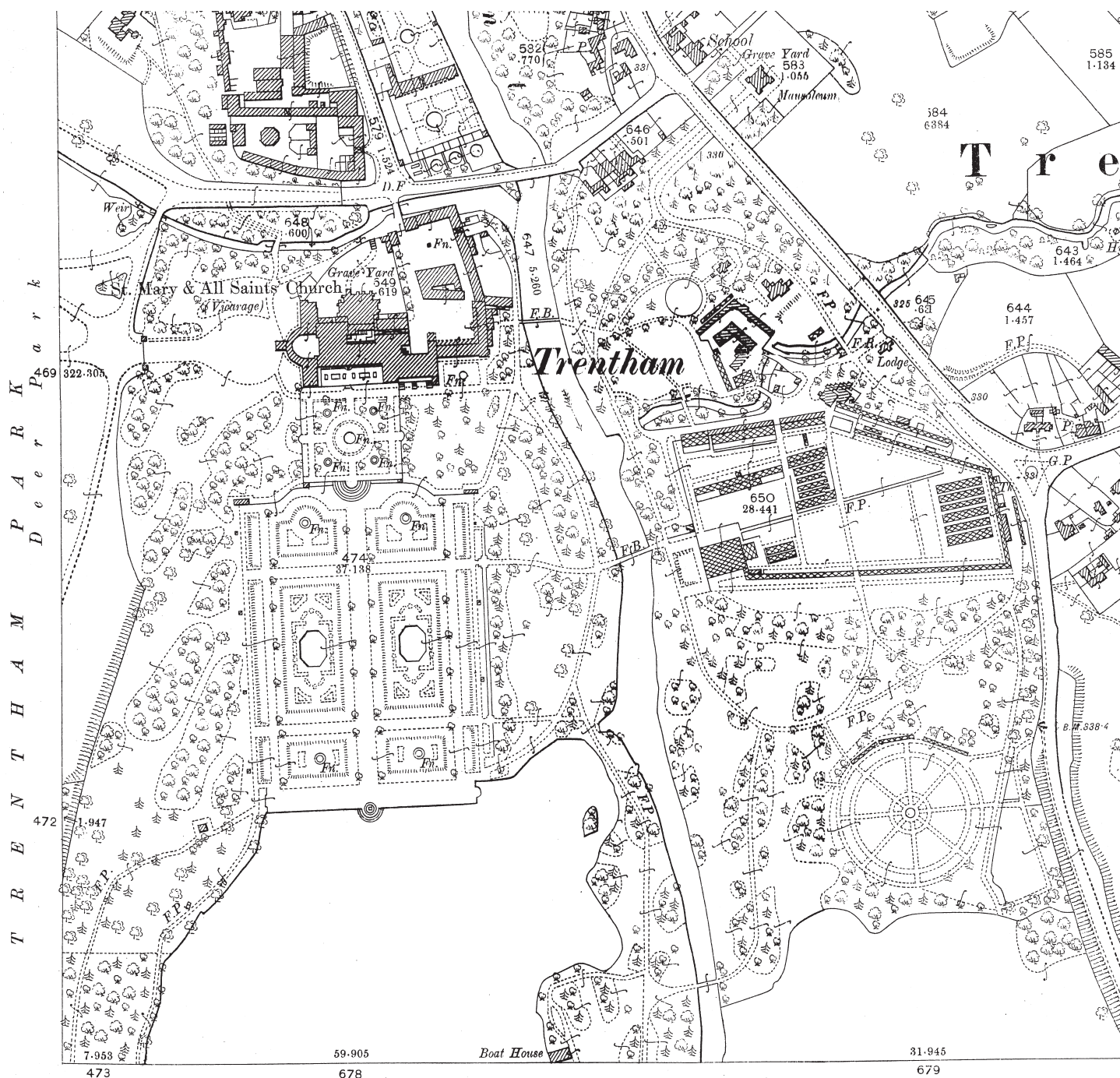
series of 5 articles appeared and I include the whole of the first article here.

TRENTHAM HALL, one of the seats of the Duke of Sutherland

This ducal residence has been long celebrated for the magnificence of its gardens, but more especially during these last few years. Under the direction of Mr Fleming most extraordinary strides have been made, both in the ornamental ground and in the horticultural department. Right principles have been applied with rare practical acumen, and the results have been attended with that success which under ordinary circumstances, is not usually reaped. This goes to show that mere experiment is not gardening, and how urgently essential and important it is to study and comprehend the first principles of art. When these are acquired it is easy to calculate what the result will be as far as human power is concerned. The gardens at Trentham are a striking illustration of these remarks. Trentham, as regards situation and soil, is anything but congenial for gardening operations, and we are,

accordingly, the more surprised to find such disadvantageous circumstances actually capitulating to the energetic skill which is brought to bear upon them in so masterly a manner.

Trentham Hall lies in a low and damp valley through which the River Trent passes. The mansion has been recently modernised by Mr Barry, and the flower garden stretching out from the principal front was, we believe, laid down to a plan by the same architect. It is what is usually termed an Italian terrace garden, but the situation does not admit of much boldness in carrying out the design. The excavations are necessarily limited, but notwithstanding the disadvantages of situation, everything has been done which good taste and judicious planting are capable of accomplishing to render it what is most unquestionably is – a magnificent garden. The planting and grouping of the various masses are managed with the utmost skill. And when we saw them they were in the highest floral perfection. Each group contrasted with its neighbour, not only in colour but in proportion of growth, a point of quite as much importance of colour in a garden of



this kind. Nothing can tend so much to destroy what may be termed unity of expression in a geometrical flower garden as the misapplication of plants, causing them to present to the eye the whole thing out of balance. It creates an unsatisfactory feeling, and robs us of that pleasing sensation which proportion either in architecture or geometrical gardening always produces.

One of the chief ornaments of a garden of this kind is sculpture, which enriches by its classic contrast the entire scene; indeed no garden in this style of any pretensions whatever is worthy of the name without the aid of this kindred art. Mere bald geometric figures in winter require something to warm them up, something on which the mind can repose with satisfaction. At Trentham these sculpture ornaments are not wanting. Some of them are figures of pure Italian marble, bearing the impress of no mean chisel; and the good taste which so abundantly predominates at this fine establishment has distributed them with the very best effect. Many of the beds which are now teeming with floral beauty and fragrance will shortly lose their charms. They are, however, supplanted by dwarf evergreens, native *Ericas*, &c., keep up during the winter both character and interest, and contrast admirably with the figures, vases, therms, and other ornamental statuary. The fountains in the flower garden, as may readily be supposed, are of a simple kind. The plain jets d'eau will always supersede the spinning-wheels, globes, convolutes, &c., and are also in better taste. There are few things so badly managed in this country as fountains. This does not consist so much in their application as in the contrivances which are brought into play to effect the work, which are anything but chaste, natural and appropriate.

In order to carry out the style of gardening in question, Orange trees in tubs are usually introduced in parallel lines on each side of the main walks; but in this country Orangery trees are not generally the most satisfactory part of our gardening, and for this reason, a substitute, agreeable and appropriate, has been found in the Portugal Laurel. The Orange tree, even under the best management, when exposed to the atmosphere of our climate, exhibits too often a yellow sickly hue. On the Continent too, where great care and pains are taken to keep them in good condition, this appearance is but too perceptible. The Portugal Laurels for the purpose were selected from a thicket of them where they had been drawn up with large clean stems. These have been placed in the tubs, and having round symmetrical heads and dark green foliage, most fully maintain that peculiar conformity of character so requisite in the embellishment of Italian gardens. They have moreover, an advantage over the Orange tree in this country, in consequence of their being hardy. In winter, when Orange trees are stowed away in their hibernatories, the garden is left naked and cheerless; but when ornamented with Portugal laurels, if placed in tubs, without bottoms, manufactured of slate, stone, or durable cement, may remain permanent for an age; the roots passing into the natural soil of the garden will keep them in vigorous health, and will certainly render them at all

times preferable to sickly stunted ill-conditioned Orange trees. We need hardly say that this garden exhibited the best of keeping. The turf, walks &c. were perfection. Mr Fleming lays down his turf on sand, which obviates all worm-casts; although it is now autumn such a thing could not be seen.

The view from the terrace garden carries the eye across a lake, the opposite shore of which was one time a mere morass, but it has been converted into an ornamental shrubbery, surpassing in interest and variety anything of the kind which we ever saw in England, and of which we shall take an early opportunity to give a cursory outline; beyond this arboretum garden, the distant hills covered principally with large plantation terminate the view.

Dr Jill Cremer kindly showed me her copy of 'The Stately Homes of England', second series by Llewellynn Jewitt, F.S.A. and S.C Hall, F.S.A. published by Virtue and Company, London 1877. Chapter two gives a detailed history of Trentham, the house and its garden covering 23 pages. Following a note by the authors about the encaustic wall tiles which each bears a memorial to some departed parishioner in Trentham church we reach the description they give of the grounds and garden:

The great features of Trentham are, as we have before said, its grounds and its matchless lake. To those we have but little space to devote, though a bare enumeration of their points of beauty would fill a volume. To the park, the public are, thanks to the liberality of the Duke of Sutherland, and which is one of

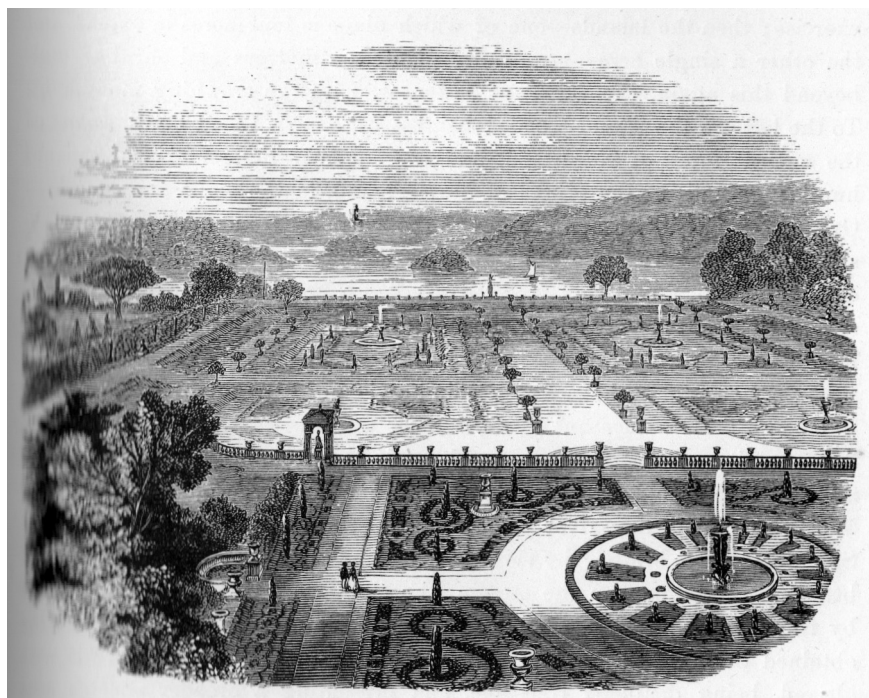


Illustration shows the Upper Terrace Garden, Italian Garden and Lake from 'The Stately Homes of England' 1877

the innate features of himself and the noble family of which he is the head, freely admitted. The gardens and pleasure-grounds (which, until the great alterations made some years ago, was simply a sheep pasture railed off from the park) can only, however, and very rightly, be seen by special permission. To these we must devote a few words. The principal or south front of the house – two charming views of which we have given on earlier pages – looks across the grounds and lake to the distant wooded hills skirting the horizon, and crowned in

one place by the colossal statue of the first duke, to which we have already alluded. A part of this view, as seen from the windows of this front, we have depicted in this accompanying engraving.

First comes the Terrace (not included in our view), studded with statues and vases; next, the Terrace Garden, with its central fountain, its grand bronze vases and sculptures, its flower beds laid out in the form of a letter S for Sutherland, its recessed alcoves, and its Grecian temples, containing marvellous examples of antique sculpture; next, beyond, come the Italian Gardens (approached by a fine semicircular flight of steps), about ten acres in extent, with their parterres and borders and sunk beds, their statues, fountain, and busts, and their thousand and one other attractions; then the Lake Terrace, with its balustrade, its line of vases, its magnificent colossal statue of 'Perseus and Medusa' (which cost its noble owner £1,600), its descending steps for landing, its boathouses, and other appliances then beyond the Lake, eighty-three acres in extent, (Compare with the size of the garden at Anglesey Abbey which is 100 acres) on which sailing and rowing boats and canoes find ample space for aquatic exercise; then the Islands – one of which alone is four acres in extent and the other a single acre – beautifully planted with trees and shrubs, and, beyond this again, the woods of Tittensor, with the crowning monument.

To the left are the grand wooded heights of King's Wood Bank, a part of the ancient forest of Needwood, and consequently the remains of the old hunting-grounds of the Kings of Mercia; and, to the right, the American Grounds, planted with a profusion of rhododendrons and other appropriate shrubs and plants; while the Italian Garden is skirted on its east side by a deliciously cool and shaded trellised walk – a floral tunnel, so to speak, some two hundred yards long, formed of trellised arches the whole of its length, overgrown with creeping plants and flowers, and decorated with busts, ornamental baskets, &c, forming a vista of extreme loveliness.

Near this is a pleasant glade, having the Orangery, now the Bowling Alley, at its extremity; and near here is the iron bridge – one hundred and thirty years old, and one of the chefs-d'oeuvre of the old Coalbrookdale Works – crossing the river Trent, which flows through the grounds. Standing on this bridge, the view both up and down the Trent is strikingly beautiful. Looking up the stream, the 'solemn Trent' is seen crossed by the same old bridge, while, to the left, a view of the house is partially obtained through the trees, the original course of the river, before it was altered, being distinctly traceable, and presenting a broader surface and a more graceful sweep than at present. Looking down the stream, the view is more charming still, and embraces the river, the lake (into which a few years back, the Trent flowed), the islands, the American and other gardens, and the wooded heights which skirt the domain.

Crossing the bridge, a little to the right is the Conservatory, filled with the choicest trees and flowering plants, and kept, as all the rest of the gardens and grounds are, in the most perfect order. In front of this conservatory is a pretty feature – the poetical idea of the late duchess – consisting of the names of her daughters (the sisters of the present Duke of Sutherland) planted in box on a ground of white spar. The

words as they appear are –

Elizabeth Lorne
Evelyn Blantyre
Caroline Kildare
Constance Grosvenor
Viret Memoria

Thus the memory of the four daughters of the late duchess – viz the present |Duchess of Argyll, the Lady Blantyre, the Duchess of Leinster, and the Duchess of Westminster – is kept "ever green."

Near by are the Kitchen Gardens, Conservatories, Vineries, Peach-houses, Pine-houses, Orchid-houses, and all the usual appliances of a large and well-devised establishment: and it is a notable feature that all round the Kitchen Gardens, some thirteen acres in extent, is carried what is known as the Trentham Wall-Case – a glass sided and covered passage, filled with peaches and nectarines, and forming an enclosed walk all round the place. Near the garden entrance is the pleasant residence of the head-gardener. It was erected from the designs of Sir Charles Barry; and near it another excellent building, a 'bothie' for the young gardeners, erected from the designs of Mr. Roberts, the Duke's architect and surveyor at Trentham. In this cottage the young gardeners, several in number, board and lodge, and have a reading room, healthful and amusing games, and other comforts provided for them. The Children's Cottage, with the grounds around, is also a pretty little spot, and, indeed, the whole of the grounds are one unbroken succession of beauties.

Just outside the park is the Mausoleum – the burial place of the family – behind which is the present graveyard of the parish.

Of the Poultry-houses (the finest in existence), the Stables, the Kennels, and the Estate Office and Works it is not our province to speak. They are all that can be desired in arrangement, and are lavishly fitted with every convenience.

We reluctantly take our leave of Trentham, congratulating alike its noble owner on the possession of so lovely an estate, and the Pottery district in having in its midst a nobleman of such refined taste as his Grace the Duke of Sutherland, of such liberal and kindly disposition, and of such boundless wealth, which he has the opportunity of disposing in an open-hearted and beneficial manner; and this it is his pride to do.

A later but lengthy article I came across was in 'Gardens Old and New, The Country House & its Garden Environment' published by Country Life but not dated. The book includes a somewhat rambling anonymous introduction on the history of gardens and a collection of some 66 impressive gardens taken from previous editions of Country Life all of which are well illustrated. The copy I own had just been published and is signed 'Helen Child May 15th 1901 – A birthday present from her children & 'Grannie'. Lucky Helen Child. As this article was written before the house was demolished I will include the whole of the article. You may like to compare it with the above accounts.

Trentham, Staffordshire The Seat of the Duke of Sutherland

Among the great houses and great gardens of England very few indeed can vie with Trentham. The Saxon swineherds, whose grunting porkers ate the beech-mast and acorns



The photos above are all taken from 'Gardens Old and New', published by Country Life pre-1901.

beneath the trees of that little 'ham' by the Trent, would have opened wide their eyes to witness the triumphs and splendours that these days disclose. Then, the classic conventions of architecture and the glowing glories of spreading gardens no English mind had conceived; then, no mighty smelting furnaces cast alternate gloom and flame athwart the sky; then, no Wedgwood had filled the Potteries with a busy hive of men. But the pioneers had begun their work. There was a little priory by the Trent, presided over at one time by St Werbergh, sister of King Ethelred, refounded at a later date, as some say by Ranulph, Earl of Chester, as a house of Augustinian canons.

It shared the fate of other houses, and was suppressed by Henry VIII. It thereupon became a possession of Charles Brandon, Duke of Suffolk, who had married Henry's sister, the widow of Louis of France. But the place did not remain long in the Duke's hands, for presently we find it in the possession of the Levesons, an old family of Willenhall, in Staffordshire, of whom Nicholas Leveson was Lord Mayor of London 1539.

It was the Lord Mayor's descendant, Sir Richard Leveson, who built Trentham. His was just such a house beloved by country gentlemen in Stuart times. There is a central block, with its porch, flanked by two projecting wings, as at Hatfield and Charlecote, and there were twisted gables and many chimneys above, while to the left rose the Perpendicular western tower of Trentham Church. The hollow square formed by the house was completed by a

garden wall and balustrade, in front of which was still another court forming the approach, and entered through an ornamental gate. Within these courts were doubtless formal beds appropriate to the situation, with cut yews and, perhaps, a sundial or a basin of water in the midst of each. The parapet of the enclosure had a perforated inscription raised against the sky. It ran thus:

CAROLO BRITANIAE REGE RICARDVS LEVESON EQVES
BALNEI AEDIS HASCE HIC FIERI VOLVIT

If the curious in such matters will take from this inscription the letters I, V, L, C and D as they follow in sequence, reading them as Roman numerals, and will then add them together, he will arrive at the total of 1633, which was the year the work of Sir Richard Leveson, Knight of the Bath, at Trentham.

The house which has been described stood until the end of the 19th century, when a plain structure of Georgian solidity took its place. The tower of the closely neighbouring church was taken down, and a kind of dullness settled upon Trentham, though much was done

to beautify the gardens and grounds. The house was surrounded by beautiful woodland, clothing the swelling hills, rare beauties were in its gardens, and a sheet of water, fed by the yet unpolluted Trent, diversified by sylvan islets, extended across the dale. But the second Duke of Sutherland saw greater capabilities in his house, which Sir Charles Barry was employed to beautify and enlarge. At the western end of the southern façade a great conservatory was built out, matched by a projecting dining-room at the other; the crest of the building was adorned with a balustrade; and a stately campanile arose behind: while to the west a semi-circular corridor or loggia, with a noble portico in the middle, was erected as the principal entrance, and at the other end of the pile, a splendid suite of private apartments arose, extending along the terrace to the east.

We, however, are content to look out from the noble terrace, over that glorious ground of terrace, where Benvenuto Cellini's Perseus lifts aloft the head – we think of the great Florentine flinging his dishes and porringers into the furnace to make up the metal for the casting – and to the lake, with its wooded islets and the sylvan thickets that overhang.

For Trentham is more famous, perhaps, for its gardens than for itself. The situation is one of especial beauty. Behind the house, indeed, to the north, a few miles higher up the Trent, are those thriving towns of the Potteries, but these do not obtrude upon the fair scene, and not withstanding their proximity, it is observed that plant life is very robust, and certainly wholly satisfying to behold in its varied forms. The aspect of the gardens and park in summer, and, indeed, throughout the year, is extraordinarily beautiful, and testifies to the care bestowed upon them by the noble owner. Perhaps nowhere else in England – unless it be Chatsworth – is so sumptuously laid out, and since the present duke of Sutherland came into possession a great deal has been accomplished in adding further to the beauties of the place. The chief work has been the purification of the lake. Among other improvements recently brought about is the re-arrangement of the great conservatory.

A stone terrace, with a parapet or balustrade, extends round the house, connected by a gallery, and as the visitor paces this delightful walk, with charming alcoves and classic canopies for statues here and there, he beholds a magnificent panorama of the valley of the Trent. But there is nothing to exceed in beauty the great view from the south terrace, already alluded to, with its acres of flower-beds, its myriads of blooms gloriously massed for their colour, and the lake and the woodland hills beyond.

The flower garden calls for special notice. In its formal character it may be classed as a very fine example of the Italian style. We have, as it were, three stages. First there is the terrace garden with distinctive beds, taken the form of the letter S. for Sutherland, where the arrangement and vases and precise panelling are the features. Then we come to the Italian garden proper, where there is something of finer conception, and here we find clipped shrubs, trees in tubs, statuary, trim hedges, alcoves, and fountains. The statue of Perseus already alluded to is at the lower end of the great garden, at the edge of the lake, and from this point, looking back over the intervening space there is a very fine view of the massive house.

The pleasure grounds cover about 80 acres, and adjoin the formal gardens, affording, indeed, a sudden contrast as we pass from one to another and awakening, perhaps, in some a pleasant feeling of repose. Here many improvements have been made in recent years. In particular, grassy glades have been opened out where before there was much crowding of bushes, and this work has been conducted with the right purpose of disclosing the beauty of individual shrubs, and doing away with tangled confusion of effect. Turning to our right, we pass some very fine beech trees, exceedingly handsome in their spreading, leafy growth and bending branches, which sweep the ground, and have in some cases rooted. Pursuing our way further, we pass through very interesting woodland top and reach the monument on the knoll at Tittensor, erected to the memory of the first Duke of Sutherland.

Charming indeed are the wooded stretches indeed on the left of the lake. Here are groups of choice rhododendrons, which luxuriate in the soil, to delight beholders in the first summer days with their wealth of flowers and varied beauty. In this part of the grounds at Trentham the arrangement is all of the landscape character. The groups of bushes are arranged with natural aspect, the greensward creeping up to them, and again falling back, and then there is an expanse of simple lawn, followed by other rhododendrons, so that we are pleased with equal charm and variety. But rhododendrons are not a predominant feature. There are many beautiful hollies, fine in their colour effect, such as the Golden Queen, Milkmaid, and Hodgkinsi. Then again, we have glorious groups of hardy azaleas to diversify the scene. Trentham is rich, too, in Japanese maples, whose colour, varying between bright green and deep crimson, is very handsome.

It is the good fortune of Trentham to be splendidly maintained, and to exhibit alike the highest skill of the gardening art and, in its park of 400 acres, the capable hand of the best woodcraft. The visitor to the place comes away with the thought that he has seen in every department, whether it be of flower, fruit or ornamental tree, the best the country can produce. In the great conservatory he has found the choicest growths in wonderful perfection. Everywhere he has set eyes on specimens of the Calville Blanche apple, in pots, brought from Paris at the time of the great Revolution, and yet producing bounteous harvests year by year of this old variety. In the orchid houses he has found a feast of interest and a dream of colour. He has noted on the roof of one house a great white lapageria, which has been known to produce in a single day as many as 3,000 of its waxy, white, bell-shaped flowers. He has walked through acres of glass-houses and has seen thousands of carnations, chrysanthemums, and other varieties innumerable. The roses have been a feast of delight, and he leaves beautiful Trentham behind with the prayer that the smoke of the Potteries may never gather volume to blight its charm.

Brent Elliott (who is the present head Librarian of the Royal Horticultural Society) wrote about Trentham in his book 'Victorian Gardens' published in 1986. In the chapter 'The Uses of the Past' is the following:-

Trentham proved the turning point in the fortunes of the Italian Garden. Charles Barry had travelled throughout Europe after the Napoleonic wars and had observed the Renaissance gardens of Italy. Trentham was to be the first of a



Illustration is taken from 'Victorian Gardens' by Brent Elliott, 1986.

series of gardens based on the precedents he had studied. He began remodelling the house in an Italianate style in 1833, and in 1840 works began on the garden. The site was virtually flat, and Loudon had long since written off the possibility of a great garden there, so his praise for Barry's solution attracted much attention to Trentham. Barry excavated the ground between the house and the lake into two great shallow terraces, with elevations of only four to six steps. The upper terrace was centred on a circular fountain, the lower on a pair of rectangular panels, between which passed a broad gravel walk leading to the lakeside ballustrading, amidst a cast of Cellini's 'Perseus'

(Barry's son later speculated that Nesfield had helped Barry in the layout, and on the basis of this statement a myth later arose of a regular partnership between them.)

Barry's plans for Trentham, however remained incomplete. He had envisaged the extension of the terracing much further into the landscape, turning the lake into an architectural basin, and creating a miniature *Isola Bella* on the island in the lake, but was not allowed to carry out his scheme this far – though the Italianate quality of the lake was enhanced in the short term by the provision of a gondolier. Barry's son later acknowledged that 'he was accused sometimes, not quite unjustly, of desiring to extend the domain of Art, even at the risk of encroaching upon Nature herself'; his vision of an *Isola Bella*, however, was shared by Charles M'Intosh and James Mingles who made a similar proposal for St James Park.

The example of Trentham boosted the popularity of the asymmetrical Italianate mansion with a terraced garden. Nesfield designed a celebrated Italianate garden at Grimston

in Yorkshire. The high point of the fashion came when the builder Cubitt who remodelled Osborne, on the Isle of White, in that style.

Mr Elliott continues in the following chapter:

Despite the importance of Barry's design, however, the garden's fame during the 1840s and '50s was largely based on the horticultural achievements of its head gardener, George Fleming, who made Trentham a byword for innovation on a heroic scale, the testing ground for ideas that were to filter into advance practice a decade later.

Fleming arrived at Trentham in 1841 to carry out Barry's plan for the gardens, and his exploit in turning the barren site into a rich and fertile estate – laying a network of drains six feet deep and intermixing the soil to that

depth with ashes and manures – rivalled Barry's in terracing a virtually flat site. A part of these works Fleming designed for himself a Gothic cottage which so impressed Barry that he made only minor alterations to his plan. He next improved the glass ranges and caught public attention with his experiments in heating. In 1848 Richard Glendinning summarized his achievements to date in a series of articles in the 'Gardeners Chronicle', and by the 1850s Trentham had developed a high reputation as an experimental and as a teaching garden.

Fleming played an immense role in popularising the bedding system, making Trentham the best-known and most beautiful garden for this purpose until the opening of the Crystal Palace Park. Fleming and Donald Beaton (head gardener at Shrubland Park, Suffolk) competed with each other in their bedding experiments, and Trentham served in effect as a demonstration ground for many of the principles Beaton expounded in his writings. Here one could study 'harmony of colour; the true definition of contrast; the graceful blending of the trailing with the erect species'; the importance of heights and proportions of growth as well as colour in parallelism and contrast. Each season brought innovation to the gardens; 'every year they were diversified, every year more expensive; and the thousands of plants required in its decoration brings the arrangement to a gigantic scale'.

Two innovations which emerged simultaneously at Trentham and Shrubland Park, deserve particular notice. The ribbon border was a long narrow bed arranged in rows:

Each border is occupied with three continuous lines of colour extending their whole length. The first on each side of

the walk is blue, the second yellow and the third, on one side, is scarlet, and on the other white. The following are the plants employed on one side – *Nemophila insignis*, for blue; *Calceolaria rugosa* for yellow; and the Frogmore geranium for scarlet.

Shading, 'the highest style in the art of flower-gardening' was based on Berlin wool work; rows or groups of plants with extremely similar colour were planted adjacently, to 'blend so perfectly that you cannot tell where the one ends or the other begins', thus creating an apparently seamless sequence of colours over some distance.

Both of these devices were used to extend the flower gardens further into the landscape. In the 'rainbow walk', his last major addition to the flower gardens of the 1850s, Fleming pushed shading to its highest development:

Two beds, divided by a gravel walk, in a direct line 200 yards long, slope gently towards the river, each about 9 feet wide, is planted with flowers to represent the colour of the rainbow. The left side also contains a succession of circular beds, with festoons of roses; and a background of hollyhocks tower up in front of a well-trimmed, thick hedge of evergreens, shaded in turn by forest trees and others.

Elsewhere, within sight of the Italian garden, a serpentine bed of forget-me-knots, known as 'the rivulet', wound down towards the lake in imitation of a meandering stream.

By the early 1850s Fleming was extending his sights, and carrying his colour grouping into the broader landscape. This time it was Thomas Appleby (a gardening correspondent) who carried news of Fleming's enterprise to the world:

Mr Fleming has carried out the planting of masses of shrubs of one colour with good effect, especially with the *Rhododendron*... in particular situations may be seen a large mass of the white varieties – in another, a mass of purple, another of rose, another of scarlet. These at the part where they come in contact are judiciously intermixed, so as to soften and blend the two colours together. The attention to planting of trees and shrubs, so as to give masses of breadth and colour, is a mark of the onward march of a higher taste in laying out and planting pleasure grounds; and such men as Mr Fleming, placed in a position to be able to carry such novel views into effect, may be considered as the benefactors of landscape gardening.

By the 1850s the lake was silting up as a result of effluent from the river Trent, and Fleming's last structural alterations involved the transplanting of several trees to accommodate the new course of the stream, and the use of ground covers to carpet the newly exposed ground and make it look old. 'Mr Fleming bent the course of the river, cleansed it in a singularly off-hand way of its impurities, and gave new life to the locality' wrote Appleby. Within a few years the new riverbanks were thriving with bulrushes and irises, and the area had been planted in characteristic Fleming style: 'we wind amongst masses of white *Rhododendrons* and orange *Azalea*, which are particularly striking in contrast to the purple colours formerly so much used. We were struck with the liberal use of the woodbine, foxglove, and Scotch thistle in these grounds....'

In 1860, Fleming was appointed steward for the Sutherland estate, and henceforth his mind was put to work on agricultural and administrative matters. But for twenty years Fleming's reputation for effortlessly contriving miracles had

helped to cast the figure of the gardener in a heroic mould.

Jane Brown whose book on Lancelot Brown we eagerly await has added the following description of Trentham;

Trentham lake is one of Brown's very best, and its serene beauty survives despite all the 19th and 20th centuries could do!

I strongly believe that the chronology of landscapes must be established to enjoy the whole! As you come from the Visitor Centre, follow the Lakeside walk for a while: the lawn with surviving cedars and the view across the lake gives an idea of Brown's work.

Brown came to Trentham in the late 1750s and knew it for 20 years; there are several links though one was certainly the 'canal' Duke of Bridgewater (Granville Leveson-Gower's father-in-law) for whom he worked at Ashridge in Hertfordshire. Brown was briefly tempted by canal developments and Lord Gower was a canal promoter along with others of Brown's Staffordshire clients.

At Trentham he found the long valley with the Trent running through it, feeding a fish pond which served the ancient house. He captured the water source from the river, installing a controlling sluice at the house end, and dammed the end of the valley, by a long process, which he was perfecting. The water was allowed to fill the valley, with excavations as necessary by teams of men with barrows, to smooth the lawns on one side and build the walk/ drive level round the lake. He probably adjusted the course of the Trent.

He opened the old house's view to the lake and specimen trees. The thickly planted steep side of the lake is much as Brown intended, and the broken views from the Lakeside Walk on the far bank are still 'Brownian'.

Lord Gower had considerable political influence and was partly in League with the Earl of Sandwich over Brown's appointment as High Sheriff of Cambridgeshire in 1770. A few years later Brown and his son-in-law Henry Holland were commissioned to rebuild Trentham house; the result was mostly Holland's work and is seen in a painting by John Constable of 1806.

Dorothy Stroud pp150-1 has a letter from Josiah Wedgwood to Thomas Bently describing how he showed some of his coloured tablets to Brown and Lord Gower: they 'objected to the blue ground unless it could be made in Lapis-Lazuli' but Mr Brown said the sea-green was 'pretty'.

Julia Weaver, who made the long journey to Trentham has provided her thoughts of our visit:-

The Ugly the Bad and the Good

My memories of visiting Trentham Gardens on the 22nd October 2009 are that the weather was decidedly ugly. It was rather cold, windy and wet and because the tour didn't start until 2pm it got dark rather too quickly for a prolonged look around. However, this did not stop a hardy few from making the effort. This brings me to the bad, it was rather a long way to drive for a 2pm start, I perhaps should have arrived sooner and had the benefit of the many small gift shops in the little retail village on the edge of the park, but I didn't.

However, the good outshone both the ugly and the bad. For me it was a delightful start to the restoration of an historic park. There were still plenty of areas needing attention and I

thought it was a shame that the gorgeous glass houses had not yet been restored, but if planting is your thing, then this is one of the places to go to. The fantastic, large and grand parterres are set out to a back drop of a Trentham river man made lake framed by the surrounding wooded hills. A complete delight, beautiful mixtures of plants and textures, heights and species, if I lived nearer I would want to visit every week just to see what was flowering next.

Although there was an incongruous juxtaposition between what had been restored or rejuvenated and what had not, it meant that it was also a fruitful place to visit to understand how these types of projects work. And lets face it they are large and expensive projects, which is mostly why they fell to wrack and ruin in the first place! The visit left me feeling that I would like to return. I would like to see what the parterres looked like in full flower and particularly the restored rose tunnel. I would like to see how the project is progressing and whether they have managed to make the park sustainable for the future. It is a fantastic, large and mostly green open space with some interspersed gems of historic restoration and some twinkly moments of modern prairie planting. If you are anywhere near, it is well worth a detour to visit, but leave plenty of time as there is plenty to see and try to choose a sunny day.

My own thoughts about the grounds following our visit relate basically to how one could improve the experience for the visitor. Don't get me wrong here as I was very impressed by the scale and plantings of both Tom Stuart-Smith and Piet Oudolf. To begin with there needs to be some improvement in the signage, not only to Trentham gardens, but also when one arrives on the site.

The present entrance to the grounds is in the wrong place – it should be the exit. The entrance should be where the arches in the car park are. Thereby one proceeds immediately across the Trent towards the Terrace and then the relationship between the House and Garden is fully realised with the lake stretching away into the distance. From there the visitor can descend down towards the edge of the lake and take in Piet Oudolf's spectacular massed planting if one has limited time and then exit. Or visit the children's area and proceed around the lake to see other attractions.

This would encourage visitors to look at the gardens first rather than what happens now. Visitors look at the shops and never get to the gardens.

I think that a list of plants used in both the parterre and the herbaceous planting should be available. I didn't come with a note book and only wrote down the names of some grasses that I hadn't seen before – Molina 'Transparent' and Molina 'Heidebraut'.

My final thought was to keep the ice-cream van out of the parterre. I just wonder if the Duke of Sutherland would have had a heart attack!

John Drake

Thank you to Dr Jill Cremer, Julia Weaver, Jane Brown, Alan Brown, Dr Tim Upson and Alan Taylor for their help in preparing this article.

CAMBRIDGESHIRE GARDENS TRUST EVENTS 2010

Huntingdon Decorative & Fine Arts Society

Wednesday 17th March 2010

'The Tulip and the Turk'

Special Interest Day to coincide with Istanbul City of Culture 2010.

At Hemingford Abbots Village Hall

John Drake will focus on the garden heritage of Turkey and Istanbul, the floral and botanical heritage of the Ottoman Empire and its influence in pottery art and architecture. The research on a garden site in Istanbul for the Getty foundation and how Turkish plants came into England and adorn our gardens today.

Tickets £18 which include coffee and buffet lunch are available from Mrs Judith Christie, Teal Cottage, Horse and Gate Street, Fen Drayton, Cambridge CB4 5SH. Please enclose a stamped addressed envelope.

Visit to the new Huntingdon Record Office to examine documents regarding Conington Castle and Orton Longueville Hall. Monday 22nd March 2010
2.00pm-4.00pm
Members £3.00.

Visit to garden at The Old Rectory, Little Wilbraham (Mrs S Simpson CGT member) at 11.30am followed by visit to the park and garden at Bottisham Hall, Bottisham (Mr & Mrs Jenyns CGT members) at 2.30pm. Saturday 10th April 2010
Members £8.00 non members £12.00

Vernacular Architecture of the Fens

Saturday 24th April 2010 6 lectures including one by Mrs Beth Davies organised by the University of Cambridge Historic Environment Research Conference at Madingley Hall. At the Faculty of Law, West Road, Cambridge. Tickets £35 Contact Mrs Sue Oosterhuizen by email smo23@cam.ac.uk

Visit to the garden at Elgoods Brewery, Wisbech at 11.00am including tour of Brewery, and the Garden at Peckover House (NT), Wisbech, Tuesday 11th May 2010. Members £6.00 Non members £8.00. Please pay separately at Peckover House, NT members please bring membership cards

Ramsey Abbey Walled Kitchen Garden opening by Lord Fairhaven

Tuesday early evening 18th May 2010. Donation please towards refreshments

Please note that at The Prebendal Manor, Nassington, Peterborough, PE8 6Q, Ursula Buchan is giving a lecture on 17th June 2010 at 2.00pm entitled 'A Short History of the English Garden'. Tickets must be purchased in advance and cost £25.00 which includes afternoon tea and a tour of the recreated medieval gardens by Michael Brown.

Visit to the garden at Glebe House, Southill, Biggleswade, designed by Tom Stuart Smith for Mr & Mrs Sam Whitbread, Thursday 24th June 2010 3.00pm
Members £6.00 non members £9.00

Visit to the garden at Ousden Hall, Ousden, nr Newmarket, extensive rose garden laid out by the owners, Mr & Mrs Alistair Robinson Wednesday 14th July 2010 2.30pm
Members £6.00 non members £9.00

Visit to Pembroke College Garden, Tuesday 17th August 2010 3.30pm
Members £5.00 non members £8.00

Visit to Frogmore House and the Savill Garden, Windsor. Saturday 25 September 2010 incl coach £26. Coach pick up at Madingley Road Park and Ride Cambridge. Entrance and guide of Frogmore House and Entrance to the Savill Gardens is £26.00.

There is no entrance for those wanting to travel in private cars.

There is a restaurant at the Savill Gardens.

In order to avoid disappointment you are advised to book your place as early as possible. To obtain a ticket please send a cheque made out to 'Cambridgeshire Gardens Trust' and a stamped addressed envelope to: Mr Alan Brown, Foxhollow, 239 High Street, Offord Cluny, Huntingdon PE19 5RT, by 20th August 2010.

Visit to Girton College Garden apple collection, Thursday 14 October 2010 2.00pm
Members £5.00 non members £8.00

Annual General Meeting Saturday 6th November 2010
Illustrated talk 'Northamptonshire Parks and Gardens' by Mrs Jenny Burt.

Tickets can be obtained by sending a stamped addressed envelope to Mr Alan Brown, Foxhollow, 239 High Street, Offord Cluny, St Neots, Cambs PE19 5RT tel no 01480 811947 with a cheque made out to 'Cambridgeshire Gardens Trust'.

To avoid disappointment please book at least one week in advance. If, exceptionally, payment is delayed until day of visit, it must be made by cheque.

Cambridgeshire Gardens Trust
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