CAMBRIDGESHIRE GARDENS TRUST

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LETTER FROM THE CHAIR

The year 2014 has been a remarkable year in so many ways. A wet and early spring was followed by a warm summer. To top it all off we have had a glorious September, a bumper harvest has been gathered in and the hedgerows are full of fruit. Now, as the weather cools, I look out of my window to see the first leaves falling from the line of old oaks to decorate my lawn. The season is changing.

Alan Brown is stepping down from the CGT council after many years contributing to the smooth running and success of the Trust. His contribution to the Trust is greatly appreciated and will be missed. I would like to thank him on behalf of the council and the wider membership for his time and energy over many years. However, we are delighted that he will remain as the contact person for event ticket applications.

It follows, of course, that we are looking for a new member, or members, to join the council and assist in the running of the Trust. Please contact one of the council members if you feel that you would like to become more involved.

After many years successfully supporting the Scarecrow Competition for local schools we have decided it is time for a fresh interaction with local schools and have agreed to do this through the Forest School initiative. Forest School encourages learning through direct experience in the wooded environment. Trained teachers guide various activities designed to create interaction with, and cognition of, the natural environment. My own fascination with trees and landscape probably began with long summer holidays roaming the woods and parks of Sheffield from a relatively early age without parental supervision! Children today are generally less fortunate and have lost that freedom – sadly we live in a different world now. A number of child development studies have shown conclusively that a lack of experience of the natural world in the formative years leads to a lack of appreciation and emotional response to nature in adulthood. Without cognition and direct experience there can be no recognition or remembrance. More information here: http://www.forestschools.com/

Changes are in the wind for the County Gardens Trusts too. For those of you who may not have been following events as closely as your council, the proposal to merge the Garden History Society with the Association of Gardens Trusts has now been passed by majority votes at both the GHS and the AGT AGMs. At the recent AGT conference we, the Cambridgeshire Gardens Trust, voted against the motion put forward to accept the merger in its current form, and for an alternative motion tabled by Cheshire Gardens Trust proposing a postponement of a final decision on this matter until governance and finance details of the merged organisation had been presented to members. Thirteen of the 31 voting County Trusts supported the Cheshire motion but, in the ballot on the AGT motion, 19 Trusts voted for the merger, “in principle”, on the current terms and so the merger negotiations will proceed on that basis. There is therefore much to consider for those County Trusts who, like our own, have reservations about the path being followed by the AGT, and who wished for a longer period in which to refine the proposals. It is important to remember that we are an independent charitable Trust, and that the County Trusts are members of the AGT, which was established to represent our interests and to assist in sharing information between the County Trusts. The GHS, of which many of us are also members, has a membership comprising individuals, and library or corporate members, few of whom are themselves Trusts. This fundamental difference in structure gives rise to one of the difficulties in finding a fair and representative voting structure for a merged organisation.

At the heart of these proposed changes, and the outstanding questions about the implications of the merger, are financial matters. While the front of house banners talk

of a louder combined voice, the hard reality is that both the AGT and GHS have had difficulties balancing their accounts and, presumably, feel that the economies of scale from a larger organisation may be helpful. Also, and not unrelated, some years ago English Heritage delegated statutory consultee status to the Garden History Society, who then had to support a conservation officer post. The merger proposes a further delegation of this 'power' to the County Trusts and the merged body would provide training for volunteers from the County Trusts. While this recognition in planning matters is, on the face of it, very flattering, I would caution that the world of planning appeals is not for the faint-hearted. The role of statutory consultee is a serious professional role and not everyone is cut out to be an expert witness under cross examination. I am personally very concerned about the continued diminution of the voice of landscape conservation in the national debate. I also doubt whether the new merged organisation will have a louder voice within the wider context of national planning; it could simply be a larger shoal of small fish. While there are potential, as yet unarticulated, benefits in a merger, such as access to the undoubted resource of the GHS library, I would urge all the membership to review the papers on the proposed merger, to speak to your representatives on the council, and to let us know your views. We have some far-reaching decisions to make in the next year or so and it is important that everyone has their say.

Moving on to lighter and clearer matters: we are to host the AGT conference in the Brown tercentenary year in 2016, and this will be held in Cambridge. Ironically perhaps, it is intended that this would be the inaugural conference of the merged organisation. Hopefully by that time the voting structure, financial arrangements and relationship to the County Trusts will have been clarified and we can all engage wholeheartedly in the tercentenary celebration.

David Brown, Chair.

http://www.gardenhistorysociety.org/post/agenda/3618/
http://gardenstrusts.org.uk/docs/PBFinalReportMay2014_000.pdf

MASTERS OF THEIR CRAFT: THE ART, ARCHITECTURE AND GARDEN DESIGN OF THE NESFIELDS by DR SHIRLEY ROSE EVANS

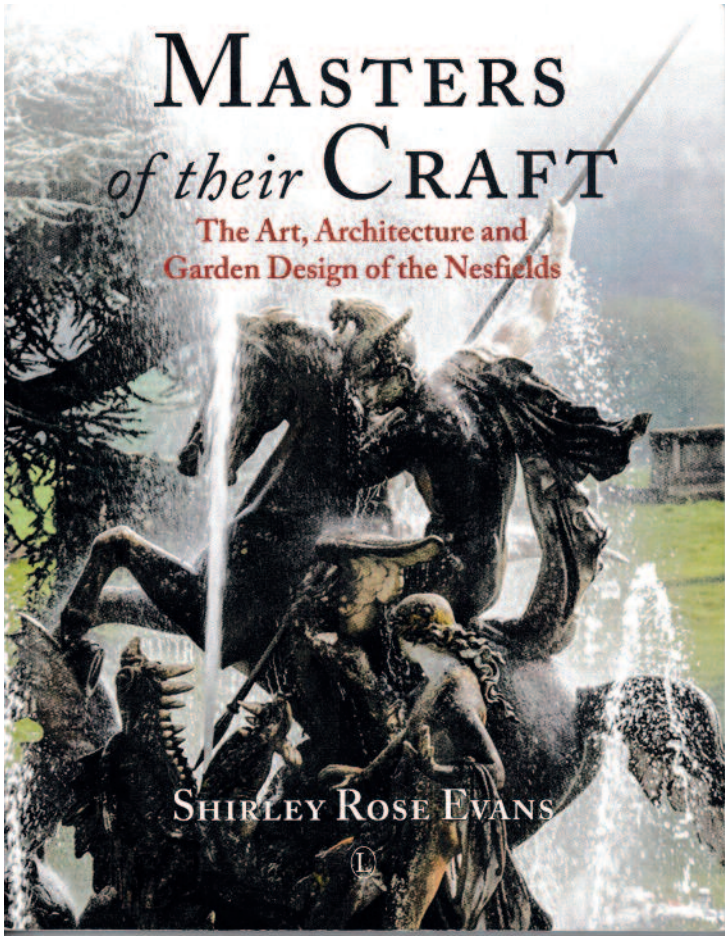
For those who are not fully committed to the current topics of World War I and preparations for the Lancelot Brown tercentenary, *Masters of their Craft* will provide a stimulating diversion. The book focuses on the relatively neglected topic of the formal gardens of the Victorian era through a colourful appraisal of the lives of three members of the Nesfield family, William Andrews and his sons William Eden and Arthur Markham: eminent architects, garden designers, water-colourists and bons viveurs: William Eden died in 1888 of cirrhosis of the liver. The story starts, however, in 1793 with the father, William Andrews Nesfield, born in county Durham to a family proudly aware of its ancestry over 800 years leading back to Dagobert. Titled and Oxford University connections enabled the initially frail young William Andrews to obtain a sound education, followed in 1812 by the rank of 2nd lieutenant in the 95th Rifle Brigade with associated training in engineering. There follow stories of his escapades in the Peninsular War, where he witnessed towns razed and looted by the British, and the privations of his naval expedition to Canada where, as aide-de-camp to General Drummond, he sketched and painted the awe-inspiring landscapes of the Niagara Falls.

On his return home, it was the height of the Romantic revival and William's ambition was to become a painter of the picturesque and the sublime. The mediaeval castle of Brancepeth, close to his birthplace, was undergoing a zealous reconstruction by the Edinburgh architects John Paterson, commissioned by the coal-affluent Russell family. William's father had also recently re-married. His second wife, Marianne Mills had a nephew, Anthony Salvin, who was then a pupil in the Paterson firm and was later to become an eminent architect in his own right. This brought William into contact with the Salvin family whose antiquarian and architectural interests further fired his imagination, and the family ties were strengthened still further when William married Marianne's niece Emma Mills, and his now close friend, Anthony Salvin, married William's sister Anne.

Dr Evans summarises the major historical and literary influences that help explain the development of William's particular garden design style into an eclectic synthesis of the early Tudor garden, French *parterre de broderie*, and the romantic vision of the countryside, whose historic buildings he loved to paint. William's innate technical abilities as a painter had been refined at the Society of Watercolour Painters where he became secretary in 1818 and President in 1831. Revd William Gilpin and J. M. W. Turner were his inspirations. Dr Evans quotes an 1860 extract from John Ruskin's *Modern Painters* where William is much praised and described as "unequalled in colour except for Turner".

However, painting did not pay the rent and, living in London with his family and with very little by way of inheritance, William was happy to make ends meet with commissions for gardens secured as ever by family contacts and, particularly, his contact with Salvin. His growing landscaping practice attracted the attention and praise of the encyclopaedist John Loudon. Between 1870 and 1876 William partnered Salvin on commissions for the 3rd Earl of Mexborough. This was followed by work at Clumber Park for the 4th Duke of Newcastle. At this time, Uvedale Price's

Essay on the Picturesque led William to conclude that his garden designs, though essentially formal, should include the landscape beyond, but in a truthful way which would incorporate practical features such as fences and boundaries, and not rely on the artifice of the ha-ha. It is his return to formalism and the re-popularising of the parterre, which Dr Evans considers reached its apogee during the middle of the 19C, for which William Andrews Nesfield will chiefly be remembered. The immense wealth of the industrialists and entrepreneurs of the period allowed the construction of immense buildings, of chateau-like proportions, and for the refurbishment and extension of ancestral homes. The gardens of Vaux le Vicomte and Versailles were the exemplars and Dr Evans devotes a demanding (to the reader) series of chapters to chart the development of formality through Italian, Dutch and French designs, and to compare their evolution with that of British mediaeval knots, emblematic gardens, and grass-plats.



The designs of the great French and continental landscapers, which Nesfield carried in his pattern book to impress his clients with their authority, were re-worked on sites such as Worsley Hall in Lancashire, based on an idea from Dezallier d'Argenville. William's list of clients is impressive and the book takes us on a tour from Somerleyton Hall with a commission from the father of Harold Peto, Alton Towers for Lord and Lady Shrewsbury, Castle Howard for Lord Carlisle, and the Royal Botanic Gardens at Kew. His plans for Buckingham Palace for Prince Albert were rejected, but the Prince's patronage brought him many further commissions.

As the years passed there were collaborations with his sons Arthur Markham (who designed the Italian garden in Regent's Park) and William Eden, the latter being the second major subject of Dr Evans' book. William Eden Nesfield was educated at Eton. He inherited his father's talents but we learn that he was more strongly attracted to architecture and joined the practice of Anthony Salvin. There he enjoyed the company of Norman Shaw and was considered more talented than the better remembered Shaw, especially after Salvin suffered a stroke. Ever restless, at the age of 21 a legacy permitted William Eden to travel extensively on the continent. At times, accompanied by Arthur Markham, both bothers were impressed by the atelier of Viollet-le-Duc. William Eden made detailed observations and sketches from which he compiled material for his treatise, *Specimens of mediaeval architecture: chiefly selected from examples of the 12th and 13th centuries in France and Italy and drawn by W. Eden Nesfield.*

In turn the intricate designs of mediaeval tapestries and stonework found their way into the patterns of the complex buildings and parterres designed with his brother in collaborations with their father. As an architect Eden led the vernacular revival in Britain especially with the so-called 'Queen Anne' style as at Kinmel Park, North Wales (1868-74). We learn that the only surviving collaboration is at Bodrhyddan Hall, Clwyd, where their creation remains unchanged today.

The strength of the book lies in the vivid recounting of the colourful lives of the family members (Arthur Markham, a young father of four, died after being thrown from his horse) and the way the Nesfields networked their way through nineteenth century high society and the most successful personalities of their era. According to Dr Evans, their legacy was to inspire the Arts and Crafts movement and to offer an alternative interpretation of naturalism to that of the previous generation. For Lancelot Brown, it was the open spaces of Northumberland, for the Nesfields the vernacular of the Durham cottage garden and the return to the formality of the pre-Brown era. For me, the author struggles to reconcile the vision of that small scale vernacular of the cottage garden, as idealised by artists such as Helen Allingham, with the grand scale of William Nesfield's Witley Court and Chatsworth parterres.

A degree of concentration is also required to unravel the story line among the generations amid the technical details of buildings, planting designs and garden layout. The glossary leaves room for expansion with such notions as 'liminal' design left unexplained, and stronger editorial guidance could have assisted where the reader is left bewildered by the numbers of colons, disconnected lists and typographical errors. There is, however, a helpful bibliography and the county-by-county list of commissions for both W. A. Nesfield and W. E. Nesfield is extremely helpful for the would-be pilgrim or researcher.

Finally the beautiful drawings and watercolours, and the detailed planting lists, contribute hugely to making this an invaluable contribution to any study of mid-nineteenth century landscaping and to an understanding of the contemporary reasons for the decline in popularity of Lancelot Brown.

Judith Christie

THE CAMBRIDGE 'BACKS': HISTORICAL DEVELOPMENT AND A LANDSCAPE STRATEGY FOR THEIR CONSERVATION

On 18 June 2014 some 40 members of the CGT and guests met in the Latimer Room, Clare College, to hear a presentation on the Cambridge 'Backs' followed by a conducted tour of Clare Fellows' Garden and a walk along the Backs. Our Chairman, David Brown, gave an overview of the historic landscape; Robert Myers, a landscape architect discussed the 2007 Landscape Report and the strategy for the future conservation of the Backs and its trees, followed by Hugh Johnson's talk on trees and choices; Stephen Elstub, Clare's Head Gardener led the tour.

THE HISTORICAL TOPOGRAPHY OF THE 'BACKS'

The Romans developed a surviving defensive area on the higher land to the north of the River Cam and the Normans continued to use this area for their castle and as a centre of regional administration. At this time the river meandered through marshes and a wide flood plain. There were a variety of ancient, but undateable, ditches for drainage, defence and even navigation. An early watercourse was cut through the present Magdalene garden, just below St Giles Church and southwards crossing Bin Brook in St John's, through Long Green (the Backs) and then eastwards joining the present Queens' Ditch.

This wide area is below the 25ft contour and there is no surviving evidence of its cultivation. It was water meadow and pasture, liable to flooding in winter and absorbing water drained from the somewhat higher land of the arable fields to the west. The existence of river terrace gravels had enabled building on the south bank of the river, which became the mercantile centre offering better facilities for shipping, hythes and storage. Agriculture was an important part of Cambridge's economy and the mediaeval town was enclosed both by commons for pasture and by its two arable fields, the Barnwell Field in the east and the Cambridge or West Field.

Between 1086-1279 the town of Cambridge prospered, its population grew and by 1280 the canalisation and straightening of the river with embankments enabled the creation of hythes for salt, flax, corn and later coal on the east bank (an area now occupied by colleges). The hythes were linked by lanes to the market and Cambridge was a centre of distribution of the natural products of the region and of its own fields: wool, corn, leather and fish. The main course of the Cam flowed to the King's Mill in the present Mill Pool and there was a loop behind Queens' which flowed to Newnham Pool and Mill. The low lying land between Newnham Mill and Bin Brook, a tributary flowing westwards from the Cam on the site of St John's and presently visible in the gardens of Robinson College, was called Long Green. It was a piece of continuous, open pasture without trees or formal watercourses and much liable to flooding and to the water running off from Carme Field, the adjacent part of the West Field. Carme Field was good, well-drained soil on a gravel ridge. St John's Terrier (field book) of 1617 described Bin Brook flowing from Grantchester through the West Field,

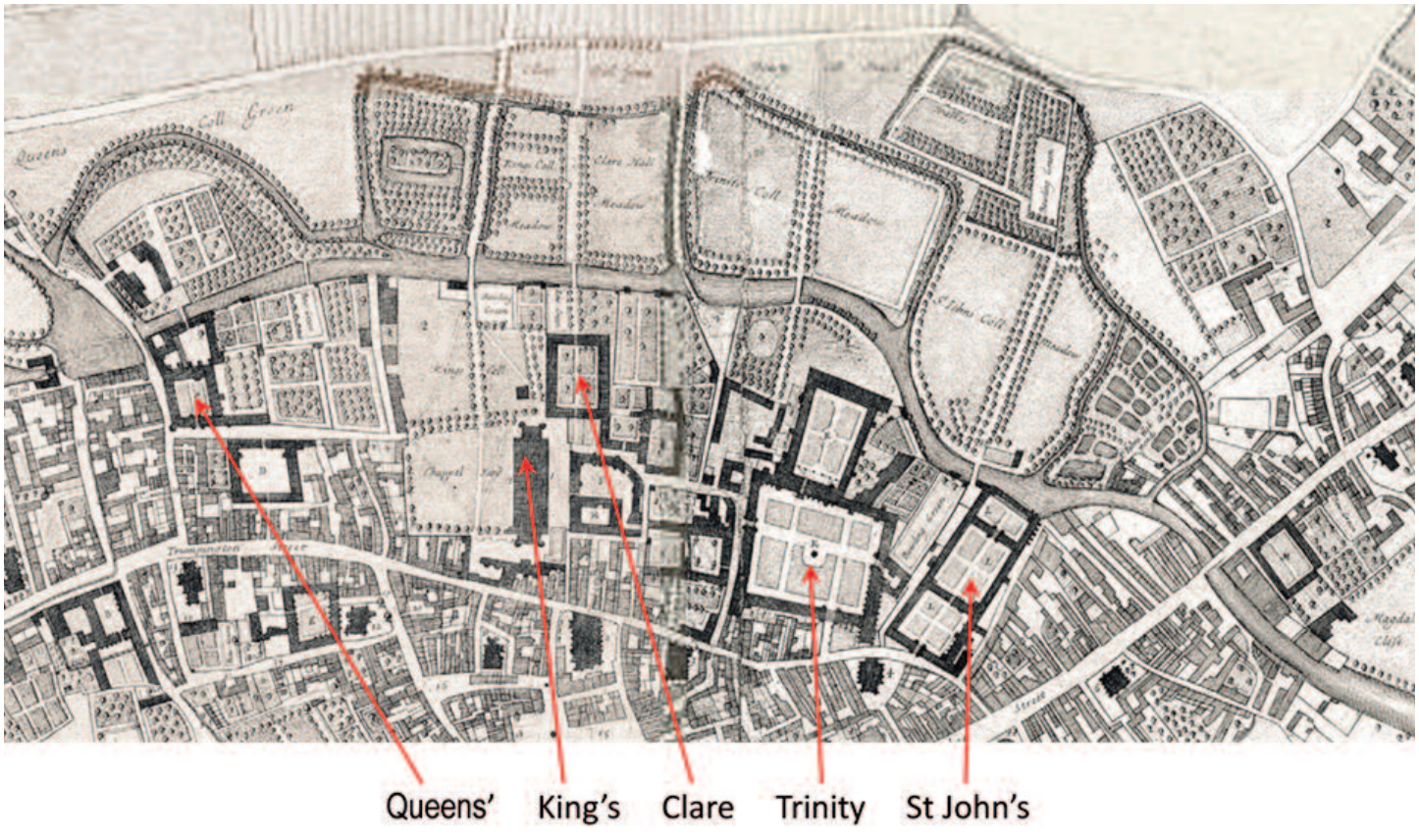


Figure 1. Detail from David Loggan's map of 1688. North is to the right and Queen's Road runs left to right along the top. Note the island gardens of King's and Queens' on the far side of the river.

"till it cometh to St John's new brick wall and from thence it runneth into the common river not far from the great bridge (through the Cripps Building). Long Green was wont to be open and common from the Small Bridges (Silver Street, near Queens') unto Bin Brook where it so runneth into the common river." It is with the aid of several College Terriers, together with the 16th century pictorial maps of Lyne, Braun and Hamond and with Loggan's earliest accurate survey and drawings in Cantabrigia Illustrata 1688, that we can trace something of the transformation of the Backs from the Long Green.

THE EMERGENCE OF THE COLLEGES AND THE BACKS

Beyond the High Street (King's Parade, Trinity and St John's Streets) of mediaeval Cambridge, sloping land to the river, initially too marshy, had been reclaimed to make lanes to hythes. By the 14th century the creation of monastic houses and the emerging university with its student hostels were changing the town's appearance. The power of the burghers and the Corporation suffered catastrophically from the depopulation following the Black Death, 1349, and bubonic plagues in 1361 and 1369, leaving them vulnerable to the challenges of the university and the demands of kings. The Order of Carmelites, finding the causeway from their site in Newnham across the Small Bridges impassable in winter, had moved to a site acquired for Queens' College in the 15th century. A weakened Corporation allowed Henry VI to purchase a block of land in 1447 for his royal foundation of King's, which included common pasture on both banks of the river. Then in 1459 Queens' purchased its Green and by an agreement with the Town in 1475 was allowed to dump its building rubbish between the College Grove and Newnham Road (later Queen's Road). So the division of, and encroachment upon, the Town's western meadow, Long Green, had begun. It was a process which led to the demolition of the hythes and lanes which divorced the Town from its river trade between the Great Bridge and the Mills.

Figure 2. The Backs from the OS six-inch map of 1888.

The wetter climatic period of the later Middle Ages gave way to drier conditions in the 16th century when the growth of the riverside colleges meant that they coveted portions of the Long Green. There was also an increase of wheeled vehicles. The motives for acquiring portions of Long Green were social and recreational, not agricultural. Emparkment practised by gentry in this century was an influence. St John's Terrier 1566 referred to "Long Meadow is without Kinges College and sometime all the gardens and closes that the King's College hath now without their great hedge... had it purchased of the commonalty of Cambridge." Other colleges followed suit. Corpus Christi Terrier 1648 referred to land formerly of Roger Harleston, "which is now green sward and is made common but belonged to St John's College. This furlong doth abutt between Bin Brook and Long Green near unto Garret Hostel and Trinity College Close." 16th century maps show "Kynges College Back Sides" and "John's Walkes". St John's wanted land for a Fellows' Garden and a new bowling green; in 1613 Trinity exchanged Parker's Piece for Garret Hostel Green, the eventual site of its Wren Library; King's made over a portion of its land in Long Green to Clare College in return for land adjacent to the north side of its chapel. Like King's, other colleges enclosed their portions with deep ditches for drainage and demarcation and pushed these to the furthest western limit of Long Green. They used spoil from the ditches on mattresses of willow to make raised tree-lined walks (causeways), eventually to create the familiar landscape of the Backs. Most colleges developed walks and gardens, with only King's retaining an agricultural use with its grazing livestock. Queens' had an island site for its Grove of walks and Fellows' Garden, so had no incentive to retain its earlier portion of the Green. Today Queen's Green is the nearest approximation in size, appearance and use of the water meadow of Long Green. Hamond's map 1592 shows no through road over Small Bridges and only a drove-way onto the Green.

THE LANDSCAPE OF THE BACKS

As early as 1688 Loggan's map reveals at St John's, Trinity, King's and Queens' a more formal landscape of tree-lined walks for academics, sweeping lawns and more sophisticated gardens. There was a meadow where Clare's Fellows' Garden exists today, but Clare Bridge and Avenue were established 1638–40. At King's its bridge was located centrally with axial avenues and its Grove, the present Scholars' Piece to the west of the Cam, had an oblong pond and island. Queens' Grove and Fellows' Garden had been developed on its island site. The Backs were emerging as a piece-meal creation in the 17th and 18th centuries. At the northern limit by Bin Brook St John's had created its Fellows' Garden, the

Wilderness, and Hamond's map of 1592 showed fishponds on the present New Court and rights to fish on the River Cam. In 1779 St John's took the advice of 'Capability Brown' regarding the Wilderness but, fortunately, a division of interests and disagreements amongst the colleges prevented the acceptance of his plan for a unified landscape of the Backs. Brown's plan had the early 18th century Gibbs' Fellows' Building of King's as its central focus, like a country house, with the river widened into a lake, the college avenues removed and the whole area emparked.

The 18th century choice of the route of the Barton-Wimpole turnpike imposed a western limit dividing the Backs from the West Field, which was finally enclosed, after disputes, in 1802. By 1798 in Custance's map there was a formal line of trees along this route, (the present Queen's Road). Brown had laid out St John's Wilderness but each college continued their individual landscaping. Trinity had removed trees in front of the Wren Library and introduced weeping willows; at Trinity Hall "The Horse chestnut Trees by the Wall next Clare Hall were set about 1710"; King's had removed the pond and planting in its Grove opening the view of its Gibbs' Building and Chapel and Queens' Grove had been thinned. William Wordsworth recorded his life at St John's, 1789–91, in *The Prelude*,

> All winter long, whenever free to choose,
> Did I by night frequent the College groves
> And tributary walks.....
> Lofty elms,
> Inviting shades of opportune recess,
> Bestowed composure on a neighbourhood
> Unpeaceful in itself.....

And John Le Keux in Memorials of Cambridge 1841 referred at Trinity, "the walk along the north side is completely covered from the sun by a row of exceedingly noble chestnut trees which have, of late years, suffered much from age and rough weather." Over Trinity bridge was "an avenue of lime trees, whose branches, at a great elevation, intersect and form, as it were, a gateway of light open-work, and in the distance is seen the steeple of the village of Coton". So by the 19th century the Backs would have been recognisable from St John's Wilderness and meadows, across Trinity meadows and Piece, to Clare Hall meadow and piece, King's Scholars' Piece and Queens' Green. Nine elegant bridges provided crossings of the River Cam linked to avenues of limes, chestnuts and elms, mostly 17th century plantings reaching maturity. The 1888 OS map shows the 1825 construction of St John's New Court and the removal of an avenue to its bridge; the earliest planting of Clare Fellows' Garden and the removal of a walk across King's Scholars' Piece. In the Piece clumps of trees had been planted on mounds and a rebuilt King's bridge to the south linked to a serpentine, tree-lined walk. Only King's Scholars' Piece and Queen's Green remained as pastures for livestock and the "Fellow's horse replaced the commoner's cow".

In the 20th century there was little change apart from new college buildings, the creation of St John's Fellows' Garden to the north of its avenue and of Nevill Willmer's Clare Fellows' Garden, 1945–54. The buildings were St John's Cripps Building 1967 to the north of the Wilderness, Clare's Memorial Court 1922 across Queen's Road in the former Carme Field and Queens' Cripps Court 1974 on its island. The latter involved the retention of its Grove with two splendid surviving elm trees and a beech avenue, but the destruction of its historic, walled Fellows' kitchen garden. Dutch Elm disease had involved denser planting on Clare and Trinity Pieces with alder and oak replacements.

THE REPORT ON THE LANDSCAPE OF THE BACKS 2007 AND ITS REVISION IN 2008

This report involved a survey of the species, age and condition of the trees within this landscape. It identified trees requiring replacement within the next 40 years, the need to preserve or extend iconic views and proposals to be considered by the individual colleges. At St John's there was a recommendation to remove poor quality limes and alders extending its Wilderness to the south and to replace chestnuts, vulnerable to disease, on its boundary with Trinity with 2-3 different species. On Trinity Piece was the proposal to continue the Wilderness planting as a unifying element, while maintaining space for extra parking. At Clare it was proposed to reduce the height of the yews facing Garret Hostel Lane to allow views across its Fellows' Garden, to replant its avenue and on its Piece to thin the alder and oaks into clumps and to plant Turkey oaks, Cherry planes, hazel and amelanchier together with bulbs continuing the Wilderness and offering filtered views from Queen's Road. At Trinity Hall the aged chestnuts in its Fellows' Garden adjacent to Clare had been felled and replaced. It was recommended that King's replace its chestnuts in the avenue with alternative species and on Queen's Green to continue wilderness planting to filter views of Queens' Cripps Court and to infill gaps in the line of oaks bordering Queens' Fisher Building. There were also reports on individual ageing trees. St John's Wilderness would be the model for planting along the western Backs to the south and the clearing of young sycamores from the banks of the stream along King's southern boundary would improve conditions for water voles.

The strategy will diminish the impact of the felling of ageing trees and, if necessary, of cankerous horse chestnuts and will enhance the iconic views of St John's New Court, Trinity's Wren Library, Clare College, the variety of King's buildings and of Queens' two surviving elm trees.

Charles Malyon

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LANCELOT AND THE DONS

The fourth of six pieces on Lancelot 'Capability' Brown (1716–83) and his connections with our county of Cambridgeshire. Lancelot's recurrent asthma laid him low in December of 1772 and kept him from work and travelling for six months. He was at home at Wilderness House, and too ill to take part in his daughter Bridget's wedding to the younger Henry Holland on 11th February 1773, which took place at St George's, Hanover Square, all the arrangements being made by the groom's family. This marriage (of childhood sweethearts) and Lancelot's transfer of £5,000 of 3% Consolidated Stock to his son in law, set the seal on their working partnership[1]. Bridget and Henry moved into a Holland-built house, 17 Hertford Street in Mayfair. A collection of business letters, presumably put aside during these difficult days, were saved by Lancelot's younger daughter Peggy, and these letters inform what follows[2].

The celebrity of the day was Robert Clive, the 1st Baron Clive of Plassey, with his skin 'the colour of mahogany' and his 'Nabob's' fortune in jewels and gold, returned from India and intent on living like an English gentleman. Clive loved his native Shropshire; he had restored his family's Styche Manor and bought Walcot but was tempted by the beautiful Oakly Park at Ludlow, which the earl of Powis was forced to sell. Lancelot had visited Oakly twice in the summer before his illness, his visits inspiring speculation and bringing him a letter from the rector of Church Stretton, Dr John Mainwaring, who was certain that 'rude and savage Oakly' could be transformed into 'the glory of the County if not of England itself' by Lancelot's artistry, and that his friend Lord Clive would surely agree[3].

Lancelot and Henry Holland had started rebuilding Claremont at Esher in Surrey for Lord Clive in 1771 and, much to Lancelot's relief, Holland was able to carry on through his long illness, so that Claremont – an exquisite work of the Brown-Holland partnership – was ready for his lordship in the summer of 1774[4]. Tales of walls 'made so thick as to keep out the devil' and golden guineas wedged into rattling windows surrounded Claremont, all dramatically headlined when Clive was found dead, aged forty-nine, at his house in Berkeley Square in late November. All the work was honourably accounted for, there was to be no scheme for Oakly, Claremont was to be sold, and Lancelot had lost one of his most adventurous clients.

Figure 1. Richard Cosway's sketch of himself (left), Lord Craven, Jenison Shafto and Lancelot (right) probably made shortly after Lancelot's serious illness in 1773.

However, Dr Mainwaring of Church Stretton was also a Fellow and Senior Bursar of St. John's College, Cambridge, and he and the Master, Dr Powell, were keen to involve Lancelot in the enclosure of college land alongside the Cam. The riverside colleges, St. John's, Trinity, Clare, King's and Queens', had gradually established their claims to territories on the west side of the river, their back entrances (hence 'the Backs'). Trinity's bridge by James Essex was completed in 1765, and now Essex, whom Lancelot knew, was also working on St. John's First Court. Lancelot was commissioned for more work, which he estimated at £800, but it seems this fell foul of his struggle to get back to work after his illness. There is nothing in his account book for St. John's, and the college records show only £44 spent on trees in 1776-8, and £62 paid to a gardener and a 'workman'. Lancelot, honourbound as he so often was, clearly felt he must do something, so he visited the college and staked out the walks and plantations which, according to Dr Boys Smith the college historian, 'transformed an entirely formal fellows' garden' of the 17th century into 'a more natural one, along the lines of the present lawn and wilderness'. Lancelot was presented with a silver cup (which cost £52) by the college[5].

Then, in 1779, Lancelot was commissioned by the University to make 'Some Alterations'. This mysterious phrase masked a host of difficulties. A dozen years earlier, prior to Lancelot's term as High Sheriff, the 3rd duke of Grafton became Chancellor and gave his own money towards paving and lighting for the town streets, then not far removed from their medieval mire and gloom. Serious flooding in 1770, the Cam cascading into cellars, made drainage works even more desirable. The paving and lighting works were to be held up in endless committees, but understandably the Duke, for whom Lancelot worked at Euston Hall, hoped that Lancelot's fame might carry the day with 'Some Alterations' along the river.

The scheme was presented on a large plan covering the river's course from St John's Wilderness to Silver Street Bridge. On the plan the college courts and walks are watercolour-washed into green and shadowy shapes, Trinity's sacred lime avenue is thinned to a casual sprinkling of trees, and the status of the 'main drive' is bestowed upon the public way, Garret Hostel Lane. The whole sweep of land is divided into four large paddocks – 'lawns to be fed with sheep and cattle' – all sheltered from the west by a belt of trees.

The river Cam was to be 'straightened': lessening the sharpness of the bend at St John's, something Sir Christopher Wren had proposed to improve the view of his Trinity Library from his St John's Bridge and vice versa[6].

The plan was undeniably beautiful to look at: Lancelot was praised for his ability 'to do wonders on a plain surface' and many hoped to see the reality of the well-drained serpentine park he had designed. The downfall of his scheme was that he had chosen as the focus, in the manner of a mansion, his friend James Gibbs's Fellows' Building at King's (Fig. 2), thus implying that other buildings, those of Trinity and Clare colleges, were relegated to the status of outbuildings or stables. There were flurries of hurt pride in the common rooms – had no one briefed Lancelot on each college's essential independence, which extended to their individual approaches? – and the scheme was rejected. In recompense the University presented him with a silver salver engraved with the University arms set in a laurel wreath.

The decision was not taken lightly, nor speedily, and there were long 'disputes economical and political, philosophical and critical, metaphysical and theological', as the historian George Dyer charged his fellows. Dyer, writing a dozen years later, went to the trouble to find the rejected plan which was hanging in the entrance to the [old] university library, and getting damp. He wistfully observed, 'The eye would certainly have been pleased with walks more winding, with a greater variety of trees, with something more of a winter garden of ever-greens, and of light underwood near the banks of the river'[7]. Lancelot's thoughts, disappointments or otherwise, are not recorded: he hurried westwards to Wimpole and another client with whom he enjoyed a lively relationship, the Marchioness Grey. His work at Wimpole will be described in my next, penultimate piece.

Jane Brown

Lancelot 'Capability' Brown The Omnipotent Magician, 1716–83 2011; published in paperback by Pimlico, 2012

Figure 2. James Gibbs's Fellows' Building at King's College, to which Lancelot gave status as the Mansion in his design for the Backs, thus implying that the adjacent buildings of Clare and Trinity Colleges were merely 'outbuildings'. Gibbs had been his mentor at Stowe and Lancelot remained a great admirer of his buildings..

Photo by Ed g2s - Own work. Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons

NOTES :

[1] Henry Holland was a successful builder who worked with Lancelot on Croome Court in the 1750s and on subsequent projects. Their families became friends and when Henry junior (b. 1745) qualified as an architect it was to his advantage to enter into more formal partnership with Lancelot.

[2] These letters remained in the family until Mr. G. R. M. Pakenham lent them to Dorothy Stroud and it was agreed that they should be placed in the British Library; now Add. Mss. 69795.

[3] Dr Mainwaring's letter 21st August 1772, BL Add. Mss 69795, f. 38.

[4] Claremont, Cadland and Berrington Court (National Trust) were the triumphs of the Brown/Holland partnership; sadly Cadland is no more, the site covered by the Fawley Oil Refinery.

[5] Jane Brown, Trinity College: A Garden History, 2002, p. 29, and T. Baker, History of the College of St John the Evangelist, ed. Mayor, 1869, v.2.

[6] The plan is now in the University Library Archive.

[7] George Dyer, History of the University and Colleges of Cambridge, 1814, vol. 1, p. 231 and vol. 2 pp. 336-7; also Brown, Trinity College, p. 31.

GARDEN HISTORY SOCIETY GRADUATE SYMPOSIUM 2014

The Garden History Society held its summer event in Cardiff from 24-27 July. On 25 July, the Graduate Symposium, chaired by Dr Patrick Ayres, featured a number of garden history researchers who presented papers on their chosen topics. The following summary was published in the GHS Newsletter and is reproduced here by kind permission of the GHS.

The GHS Graduate Symposium for 2014 took place on what must have been the warmest day of the year. With curtains firmly closed to keep out both the sun's light and heat, and doors wide open to maintain a through draft, Dr Patrick Ayres chaired the symposium. The agenda was sadly curtailed through the ill-health of one of the scheduled speakers, Nick Chibnall, who is a D.Phil candidate in Garden History at the University of Buckingham. We hope that he has now fully recovered and that we might have an opportunity to hear his talk on another occasion.

Spencer Gavin Smith – *Rills and Romance: Gardens at the Castles of Edward I in Wales*

Spencer is researching for a PhD at Manchester Metropolitan University and he had selected four of King Edward's Welsh castles for his analysis of the archaeological and historical evidence for the existence of gardens: Rhuddlan, Conwy, Caernarfon and Harlech. The castles were built to secure Edward's conquest of Gwynedd and while their main purpose was military, there is significant evidence for associated gardens, the history of which is the subject of Spencer's PhD thesis.

At **Rhuddlan** evidence points to the existence of at least two gardens. The prevailing historical interpretation was made by Alan Taylor in the context of military triumphalism after the end of World War II, when it seemed important to assert the national military pedigree. Much infilled material was removed from ditches and moats, losing valuable archaeological evidence and context. An earth bank was built in 1948 on top of a herb garden that was first recorded in 1285, shortly after the present castle's completion in 1282. Queen Eleanor's private garden, with ponds, is also recorded in historical documents. a geophysical survey is planned to try and locate the bottom of the pond. The reduction of the castle by Parliamentarians in 1648 had also caused earlier damage to the site, leaving work to be done in matching the historical and archaeological records.

At **Conwy** castle (Fig. 1), the garden remains and is still visible but development has arrived and the garden in the east barbican is obscured by the railway and Telford's road bridge. Telford made use of the castle by anchoring his bridge from its garden wall. Castle windows would have looked out onto the garden and access was probably made through the castle itself or by boat from the river. The top of a flight of steps from the river survives but no access is possible now. The garden was large and was still in use in 1561, based upon contemporary drawings. There were viewing platforms in barbican walls. A geophysical survey would again be useful and informative but no funding is presently available.

The interpretation of **Caernarfon** castle garden has probably been confused by Royal Commission surveyors. Taylor's 1950's interpretation placed the garden in The Green, a public space. However, Spencer asserts there is little historical evidence except for one dubious source. Clues for the garden's location may be found in an old drawing showing fishponds, formed by damming a stream. The drawing shows three exit channels from the ponds, one an overflow, one for a mill; what about the third – perhaps to supply a garden? Extramural houses were removed in 1940's. Eleanor of Castile most likely had a garden with a gate protected by a tower furnished with arrow slits. There may be a triangular section of extramural garden near to an area reserved for archery practice. An interpretation of the map of the pond and mill race might consider the central channel to be a rill, running through the garden, reflecting possible Islamic influence. The garden survived until the 1840's when it was destroyed by railway construction. Most of the area is now covered with housing but it would be a fine opportunity to get in behind the houses to augur for soil samples.

Figure 1. Conwy castle showing the east barbican and Telford's suspension bridge.

Spencer Gavin Smith

Spencer brought his talk to a close with a brief description of the evidence for a garden at **Harlech** castle. An enclosed area has overhanging garderobes, which may have served to provide a source of fertilisation for a garden. The enclosed area is actually quite private but is equipped with two viewing holes in the masonry;

it was suggested that these may have enabled bodyguards or maidservants to observe the Queen's wellbeing without disturbance.

Spencer's fascinating research will be published as part of his PhD thesis entitled, 'Parks Gardens and Designed Landscapes of Medieval North Wales and North West Shropshire'.

Amber Winick – *Landscape and national identity: the design of the Budapest Zoological Gardens*

Amber Winick is a Fulbright Research Fellow at the Museum of Applied Arts in Budapest, Hungary. Amber opened her talk with an evocative photograph of school children in Budapest Zoo in summer 1913. Zoos were becoming national symbols and showcases for national identity; a veritable vernacular fantasy land. A map of the Austro-Hungarian dual monarchy, established in 1867, conveyed the motivation for reflecting the essence of Hungarian national identity. The Magyar language and cultural symbols were expressed to schoolchildren who were taught to read, write and count in Magyar. Characteristic grave posts, textiles, dress and symbols were revived and extolled. A national romantic style was developed in architecture, for example the Budapest opera house, which was started in 1875. The 1910 Elephant House at Budapest Zoo, designed by Kornél Neuschloss-Knüsli, which still survives, has a roof based on the Ottoman style with domes and a minaret-like tower. This was to be followed by other zoo buildings deriving from more vernacular architectural forms and landscapes in Transylvania. By 1911, Budapest was established as a sophisticated city.

Amber told us how, drawing on cultural roots from Kalotaszeg, a Hungarian "motherland" region in Transylvania, two young architects (Károly Kós and Dezs Zrumeczky) were given a commission to design many of the animal houses in Budapest Zoo. They adopted Carl Hagenbeck's concepts, from Tierpark at Stellingen near Hamburg, of using moated areas to separate animals from people. A map from 1913 shows the zoo located on 24 acres of land with ponds, tree-planting and pathways. Cliffs were recreated by Kós and Zrumeczky under guidance from geologists. Meandering paths were established and castle ruins built. The timber deer house (Fig. 2) evokes Transylvania. The poultry run and bird house were also designed by the young architects, the latter having a tall spire modelled after a folk church. Great rocks were used to form polar bear and seal enclosures, suggesting Arctic tundra. Other constructions included a bison and buffalo house. An appreciation of the Zoo's architecture was made by Dénes Geörgyi, a contemporary architect who worked with Kós on the Városmajor Street primary school in Budapest.

The Treaty of Trianon after WWI resulted in the loss of 72% of Hungarian territory, with Transylvania going to Rumania, impacting the Magyar sense of national identity. Much devastation was caused to the zoo during WWII, with only 15 animals, from a pre-war population of 2500, surviving in the Elephant House. The Zoo was largely rebuilt in the post-war years, with the Communist régime using zoo as means of presenting to children the benefits of soviet era policies. Today, Budapest Zoo continues to be restored and developed, symbolising what the zoo and Hungary might achieve in the future. Many buildings are post-war reconstructions but not all; some are left over from the zoo's earlier grandeur. The zoo brings together the past and present. Continuing Amber's underlying motif of the zoo's power to articulate symbolism, one might also interpret an allegory between keeping diverse animals as neighbours to each other in a zoo, and the geographical position of Hungary surrounded by neighbouring countries in the centre of Europe.

Figure 2. The Deer House at Budapest Zoo, 1913. *Amber Winick*

Claire de Carle – *The work of Maud Grieve FRHS during WWI.*

Claire enlightened her audience with the history of Maud Grieve, who was a celebrated herbalist operating in the early 20thC. Little has been written about her before, and the focus of Claire's presentation was, appropriately for the theme of the summer conference, on her work during WWI. Born Sophia Emma Magdalene Law in 1858, Maud was brought up in Lewisham and travelled to India, where she

married William Somerville Grieve of Edinburgh in 1885. The Grieves returned to England after William retired early in the 1900's and, in 1905, took up residence at The Whins in Chalfont St Peter, Buckinghamshire. They brought back with them Indian artefacts and Claire showed a photograph from 1911 in which some of them are embedded in a wall and covered in ivy to make it look old (Fig. 3).

Figure 3. Maud and William Grieve in front of their ivy-clad house, The Whins. *Claire de Carle*

A keen gardener with an interest in medicinal herbs, once back in England Maud developed an extensive herb garden at The Whins. She must have had a strong personality as she became a leading member of the Daughters of Ceres, a small group dedicated to increasing opportunities for women in horticulture. Maud established her own horticultural training school at The Whins which became part of the war effort, specifically to meet the huge demand for medicines derived from herbs. Over a period of 25 years, Maud wrote a series of 300 illustrated pamphlets which became the core work for her later book, "A Modern Herbal," edited by Hilda Leyel and published in 1931.

Maud's work on her pamphlets brought together a great deal of research, including the history and the culture of each plant, and her publications were popular with chemists as well as horticulturalists. By October 1914 there was a lack of drugs following the closure of European markets after the outbreak of war in August. A number of medicines, previously imported from Germany, Austria and the Balkans, were no longer available. The cost of belladonna had risen by 600% and the need for herbal anaesthetics and painkillers required expertise in growing and drying replacement plants. Maud went into production at The Whins, growing, washing, drying, grinding and weighing herbs, all of which addressed her other goal of providing employment opportunities for women.

Maud was supported by the chair of the Pharmaceutical Society and was critical of the government's previous dependence on low-priced imports. She was appointed a government adviser on herb production and received membership of the British Science Guild. Southern and central counties were well suited for growing herbs and the government issued guidelines for production drawn from Maud's advice on how to collect (wild) seed, how to grow, harvest and market. The activity became very successful and was adopted by the newspapers as a way for ordinary people to contribute to the war effort. Unfortunately it got out of control: schoolchildren were involved in gathering herbs from hedgerows but caused problems by mixing herbs with other plants. The press even suggested that money could be made by collecting dandelion roots. Maud encouraged children to limit their collecting to marigolds which were easily recognised, and paid 2/- a pound; they were used as ointment for wounds. Drying was the most important factor to avoid producing a mushy mess, and the drying sheds at The Whins were the best in the country with the good ventilation and warmth essential to success. By 1916 Maud had a number of students who trained for 13 weeks at a cost of 12 gns. It took three years for a student to become proficient but they could become effective in a shorter time by focusing on a few particular herbs. Her pamphlets provided all the information needed.

The Board of Agriculture was sniffy at the enterprise and gave no financial support, seeing 'little ladies' engaged in a hobby. Others were more appreciative, especially the pharmaceutical companies. However, logistics and the lack of capital made things difficult and eventually the activity reduced. Members became war-weary and lost momentum, so Maud focused on training ex-military personnel from the Dominions. Production declined further, especially after the war when cheap imports and better distribution once again killed off the home market. In factory fields Burroughs-Welcome produced financially viable crops of dill, liquorice and belladonna. On the continent, the French and Germans experimented with nettles (to replace cotton) and bladderwrack for horse feed. Leadership in knowledge and technology was passing overseas and into the hands of fully commercial enterprises.

Maud's husband William died in 1929 and her training college closed shortly after. Her herbal book was published in 1931 by Hilda (Mrs CF) Leyel. Maud Grieve died in 1941 at the age of 83.

Ann Benson – *Garden historian as polymath: discovering the lost gardens of the Dukes of Beaufort*

Ann Benson has an MA in Garden History from the University of Bristol. As her talk unfolded, it became clear that she has acquired extensive skills to produce a multi-disciplinary study on the history of the gardens and designed landscape of Troy House Estate, near Monmouth in Wales.

Troy House is located 1 mile south of Monmouth and 5 miles east of Raglan. It has had a long history of ownership, first by the Herberts who also owned Raglan Castle, and then by the Somersets (later Dukes of Beaufort) who also owned Badminton on the other side of the Bristol Channel. Ann identified four periods of stability and wealth, during which times the estate and gardens were most developed: Tudor (1490–1540); Jacobean (1612–1620); Carolean (1682–4), and the 20thC. In 1698, shortly after Henry, the first Duke of Beaufort, moved to Badminton, his son and heir Charles died in a coaching accident. Consequently, Troy House, which had been lavishly improved as a major county seat, was no longer lived in by the Beauforts and rarely visited except for hunting. The eighth Duke of Beaufort eventually divided and sold the property in 1902. It became a convent school run by the Sisters of the Good Shepherd, and in 1935 it became an approved school.

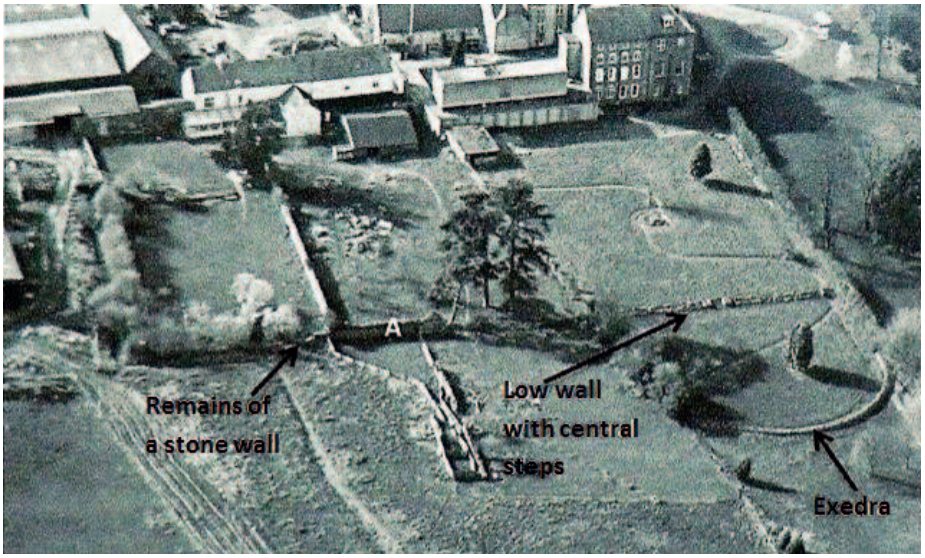

Figure 4. Aerial photograph of Troy from 1994 showing a demiluneexedra.
Photo RCAHMW; annotated Ann Benson.

The main elements remaining comprise the north range, a home farm and 4-acre walled garden. The estate no longer reflects its former glory, with few extant features, and what little archival material remains is spread across several county archives. Although access to Troy has hitherto been severely limited, by dint of much persuasion, Ann has been able to obtain access and has carried out a multi-modal investigation of the site using documentary research, map regressions, and overlays of aerial photography, ground investigations and geophysical reconnaissance.

Originally believed to have been a medieval Welsh long-house, the house has undergone many alterations. Despite 20thC alterations by the nuns, Ann hypothesises that the current farmyard may have been an outer courtyard, leading to an inner court. She is guided by the idea that the key rooms inside the house would have looked out onto gardens and, as the functions of parts of the house varied over the years, these might give clues as to the development of the gardens and landscape. The inner court adjoins the oldest remaining part of the Tudor house, incorporated into the north range around 1682, and this would have had an important function in accessing the house at the time from the old Chepstow Road. Furthermore, there is a fine plaster ceiling, dating from the early 17thC, in one of the rooms overlooking the courtyard area, and so it seems likely that the outer and inner courts would have been pleasure gardens. Ann's suggestion is supported by her correlation and analysis of estate maps by Gillmore (1712) and Aram (1765).

A 1994 aerial photograph of the nuns' garden shows a demi-lune exedra (Fig. 4), which is no longer extant. Gillmore's map of 1712 shows semi-circular walling but co-registration of the photo and the map places them in different locations, which was confirmed by a resistivity survey revealing the footings of the nuns' wall. The analysis suggests that the two maps are consistent and that the vanished demi-lune wall engaged with an existing wall on the south edge of the garden.

Further examination of the ground elevation and interpretation of the estate maps suggests the existence of a water parterre alongside the river Trothy, from which the estate may derive its name. (The hypothesis is supported by the 1845 tithe map and the 1881 OS map.) Perhaps these were originally fishponds that were converted to a garden feature?

Based upon archival and architectural analysis, Ann asserts that the walls of the walled garden are probably about a century earlier than the 17thC date suggested by Cadw. This is further supported by the style and occurrence of bee boles found in the walls. The date leads to the speculation that the garden may have been used as a cherry orchard, since cherries were much prized fruit in the 16thC.

A ruined building some 300 yds from the house was once suggested to have been a game larder but Ann's recent research suggests an alternative use, consistent with the labelling of two such buildings in Aram's 1765 map as "Conduit", and drawn on the 1881 OS map. The stonework on the building appears to be early 17thC, matching that of the entrance to the walled garden. Remains of a lead pipe were found in the ruined building and a metal detection survey supports the tracks of pipes heading from the building towards the house, suggesting that the building had more to do with water supply than game.

After her meticulous detective work, Ann left us with the clear impression that Troy was indeed a Tudor estate with Jacobean and Carloean aggrandisements. Its documentation was a matter of urgency, befitting its status as a historical building of the first importance.

Phil Christie

THE CGT EDUCATION PROGRAMME OCTOBER 2014

The five-year education programme was launched in September 2010, so as to have a structured approach for communicating the work of the Trust and educating young citizens and potential future members. We report below an updated summary of the activities under the programme. First of all, here is a summary of the five programmes.

1. CGT Little Seedlings

Formed for Primary School children aged 4–12 years; this programme is a cash grant for **education**-related activities in **horticulture** or **arboriculture** and is administered via schools. In 2015, we will support a new initiative under this programme from Cambridgeshire County Council called Forest. This encourages children of pre-school or reception age to explore the natural environment through activities such as running, jumping and tree-climbing under supervision from trained adults. CGT funding would be pump-priming to train the supervisors.

2. CGT Bright Futures

For Middle School children aged 12–16, now in two parts.

- Sponsorship of an **agricultural** class at the County Show at Wimpole Hall run by Young Farmers.
- Sponsorship of a **botanical** event at the Cambridge University Science Week.

3. CGT Research Grant

Originally formed for further education students over 18 studying **Garden History** related subjects in **Cambridgeshire**; it is a cash grant to support a research project on a subject of CGT's choosing. For 2014-15 we have widened the scope of this research to be Garden History related; for example, to include social history, landscape and art, and lowered the age to 16 to encourage entrants from sixth form students as well as those in further education. The project is to be located in Cambridgeshire. It can be presented as an essay, a report or multi-media format.

4. CGT Garden Apprentice

This is open to a person of any age group currently on a garden-related apprenticeship scheme in Cambridgeshire, offering free membership to Cambridgeshire Gardens Trust for five years and providing access to a network of people and information to support them in their careers.

5. CGT Day Lectures

A series of one-day lectures, or Study Days; designed primarily for over 18's, these aim to raise funds to support the other four education programmes. Lectures will focus upon a theme or period of garden history.

Two school projects under Little Seedlings will be coming to an end this year. The Garden Club at Northborough School in the north of the county have redesigned an area, from where their former swimming pool has been removed, into an outdoor classroom. Pots are to be filled with plants and small trees to attract birds and insects. With logs for seating and surrounded by trees, the area will provide a welcoming and flexible addition to the indoor classrooms for a range of activities.

Fen Drayton Garden Club are completing a Barefoot Sensory Path using a range of finishes to provide tactile stimulation from a variety of surfaces and textures. An ingenious idea for those little feet – as it is not a school for fakirs, we expect that coals and spikes will not form part of the final design!

Figure 1. Robinson College gardens prior to the redevelopment of the bank.

After three successful scarecrow competitions for Little Seedlings, we are moving towards an environmental activity or challenge which primary schools may already be involved with. Outcomes will be judged on learning and development in an external environment where awareness of nature and its value is the theme. More detail in the next newsletter.

For our Bright Futures we have once again sponsored a class for the Young Farmers' Section of Cambridgeshire County Show at Wimpole Home Farm on 1 June 2014.

We are seeking an over-16 student in school or further education to sponsor for a project on a Garden History related research project in Cambridgeshire. Please do let us know if you know of someone who might qualify. We look forward to projects presented as an essay, a report or a multi-media format such as photographs and videos and Ann Colbert would be pleased to forward a flier on this.

Figure 2. Work under way digging out the bank and establishing new tiered levels.

Alice Appleton, the CGT apprentice at Robinson College, has settled in well under the supervision of Head Gardener, Guy Fuller. Alice has sent us an update on her activities with the college, reproduced below.

"It has been a very busy summer here at Robinson College. There has been plenty of mowing, planting, watering, pruning and weeding to be keeping up with. It has been hard work but it has been thoroughly rewarding and I have learned a lot!

As a result of the grant kindly provided by CGT, I have now completed my PA1 and PA6 training on the safe and environmentally acceptable way to handle and use pesticides, and I am hoping to take my test at the end of this year. We are also hoping to get a chance to visit Kew Gardens at the end of this month.

When I first started here at Robinson College there was a new bank development project underway. The Head Gardener, Guy Fuller, designed the new development. It has been great being able to watch his design coming to life during my time here. As you can see from figures 1–3, it was quite a transformation.

My Level 2 Diploma in Work-Based Horticulture will soon be coming to an end. With this in mind my manager has allowed me the opportunity to visit many colleges over the past few months, including Sparsholt in Hampshire, Writtle in Essex, Otley in Suffolk and Easton in Norfolk. During my course I have particularly enjoyed studying plant science and have come to realise how much I would enjoy and benefit from furthering my education. I have enjoyed my experience at Robinson College immensely and hope that after my 2 years here, I will be accepted into one of these colleges to study Horticulture at Level 3 and potentially work my way towards Higher Education."

The 2014 Study Day was held at Hemingford Abbots Village Hall on 22nd March. The theme for the day was the centenary, impact and legacy of the Great War and we had four truly excellent speakers to address the topic. A report of the day follows in this newsletter. Our AGM on Saturday 25 October 2014 will be held in Fen Drayton Village Hall with lunch. We will complement last year's talk by Roger Mitchell on *The Fate of the Country House Post War* with a presentation by Dr Twigs Way on *The Country House Garden goes to War*.

Looking ahead to the Christmas Lecture on Friday 5 December, this year at Lucy Cavendish College, Dr Barbara Simms will consider *The Search for Garden Style in the early Twentieth Century*. This should be a fascinating presentation taking in Europe as well as key gardens in the United Kingdom.

Our Study Day in March 2015, to be held in Hemingford Abbots Village Hall, will focus on the Regency period, and the visits throughout the year will follow as appropriate.

We are now starting to organise grants for 2015/16. If you have contacts with any of our outreach areas such as schools or gardens that could benefit from the education programme please contact Ann Colbert at acolbert25@btinternet.com. We are, of course, always ready to welcome volunteers. If you would like to help, for example with arranging our monthly visits or with young people's projects, please contact Ann as above. We look forward to hearing from you!

Ann Colbert

Figure 3. The new banking after terracing and planting.

Activities to date and future plans

	2011	2012	2013	2014	2015
Theme	**20th Century Gardens in East Anglia**	**Cambridgeshire Trees**	**Botanical Collections**	**Great War Centenary**	**The Regency Era**
1. Little Seedlings	Fen Drayton Primary School Sunflower project Scarecrow Competition Ramsey Walled Garden	Abbots Ripton Hall Garden Show 'Grow a rainbow'	Northborough Primary School Outdoor Learning Centre Fen Drayton School Sensory Walk	Completion of Fen Drayton School project	Forest Training: Cambs CC outdoor project for pre-school & reception
2. Bright Futures	Cambridge County Show 'Identify the Vegetable'	Cambridge County Show – *cancelled*	Cambridge County Show	Cambridge County Show	
3. Research Grant					
4. Garden Apprentice		Robinson College apprentice	Robinson College apprentice	Robinson College apprentice	Robinson College apprentice
5. Study Day Lectures	20th Century Gardens in East Anglia	Arcadia in Arden: what future for our trees?	23 March: Botanical Collections	22 March: Great War centenary and legacy	14 March: Regency Period

Finances to date and future commitments

Programme	**2011**	**2012**	**2013**	**2014**	**2015**
1. Little Seedlings	- £50	-£250	-£450	-£400 (prov.)	-£575 (prov)
2. Bright Futures	-£375	-£50	-£50	-£30	
3. Research Grant	0	0	0	0	
4. Garden Apprentice	0	-£300	-£300	-£300	-£300 (prov.)
5. Study Day Lectures	+£100	+£250	+£3	+£196	
Total	**-£325**	**-£350**	**-£797**	**-£534 (prov.)**	

CGT RESEARCH REPORT

Members of the Cambridgeshire Gardens Trust Group who are interested in research have met more or less bi-monthly since the inauguration of a research group in January 2014. The aim of the group is to create a forum to exchange information and to stimulate ideas for new research topics.

Gardens trusts around the country are involved with preparations for the 2016 Lancelot Brown Tercentenary: Cambridgeshire is no exception. It is likely that Cambridge will host the annual general meeting for the Association of Gardens Trusts in the tercentenary year. It will be a great incentive for all members to find out as much as possible about the Lancelot Brown sites that exist in our county. The places with which Brown is known to be associated (according to Johnny Phibbs of the Garden History Society) are: Wimpole Hall, Madingley Hall, Fenstanton, Hinchingbrooke, Kimbolton, Hilton and St John's College. You may be aware of others; if so, please get in touch.

The CGT is enormously proud to count among its members Jane Brown, author of *Lancelot 'Capability' Brown – The Omnipotent Magician 1716-1783*, and you will be aware that Jane is providing a series of articles in our Newsletter on the eponymous garden designer in Cambridgeshire. Our thanks also go to Jane for attending our research group meetings and providing lots of support and insights.

As our contribution to the nationwide celebration, we aim to publish leaflets that will highlight walks where Brown sites can be visited. We intend one to be based in Cambridge and a second in Fenstanton.

Meanwhile, the Huntingdon DFAS Research Group continues to research and record gardens in and around the Ouse Valley, and there are opportunities to help the Parks and Gardens UK database by updating information on Cambridgeshire Gardens to their website (http://www.parksandgardens.org) and by supplying photographs of gardens already described.

During the year we have supported researchers from outside the county with their personal projects, as well as members of the public with regard to planning applications.

Both research groups offer opportunities either for individual study or for researching as part of a team with the possibility of publishing results in our newsletter.

Our next meeting will be held on Monday 3rd November at Fen Drayton. Please do try to join us. You will be very welcome. For further information please contact Judith Christie (01954 230536 or judith.christie@ntlworld.com) or any member of the Council.

Judith Christie

A VISIT TO THE QUEEN ELIZABETH OLYMPIC PARK 14 JULY 2014

When the athletes left the Olympic Park the challenge to those responsible for its future was how to fill a space between major sports centres and to create a place that has a part in the everyday life of a city. In recent times Athens and Beijing failed, but Sydney succeeded, in creating worthwhile legacies from their sites. After two years of landscaping, replanting and finally renaming the site, London let the public see its effort on 5 April 2014.

Development of the original site involved razing the existing townscape, leaving it unrecognisable to past inhabitants. Anyone who attended the Olympics will have a similar experience today as, apart from the key buildings and major access roads, the transformation of the 2012 venue into a public event park has been Olympian in scale and expense. The park covers 250 acres and is part of a local plan to rejuvenate this area of East London. It has been designed to link existing parks and open spaces and it forms an urban park within the new commercial, residential and transport developments that surround it.

Figure 1. Queen Elizabeth Olympic Park is bounded by the A12 to the north and is divided E-W by the infrastructure leading to the Stratford International transport hub.

Map from Google maps website

The figure-eight shape of the site is divided east to west by vast walkways linking the Stratford transport hub and the Olympic site. The previously canalised River Lea, which runs north to south through the park, has been released to provide new waterways throughout the site. There has been a deliberate division between the North and South Parks with a green informality in the north and a more urban, entertainment-focused southern half. The North Park, containing the Velopark, has been landscaped to create wet woodlands and to emulate rolling countryside. Here the terrain has been sculpted into terraces and slopes leading to a viewing point at the highest part of the park. Mature trees and extensive swathes of large grasses obscure the surrounding buildings and create enclosed walkways.

The South Park contains the stadium and aquatic centre and provides a range of more formal gardens in differing styles, all of a size unparalleled in the United Kingdom. In the Great British Gardens, visitors pass through three themed gardens that reflect the colours of the Olympic medals. Each garden has its own character, including elements of colour, and installations to engage both adults and children.

Figure 2. Planted slopes in the North Park. *Photo Pam Dearlove*

Figure 3. Prairie planting in the South Park. *Photo Pam Dearlove*

The 2012 Gardens stretch almost half a mile along the River Lea and are divided into four climatic zones, Europe, Asia, Southern Hemisphere and North America, each reflecting the ecology and planting of the area. At the southern end of the park are 25 acres of meadows which provide a spectacular mass display of prairie-style planting.

Visitors today are seeing an urban park in its infancy. An exploration of the site provides everyone with an opportunity to see large scale landscaping and mass planting, and to feel an association with the Victorians who created the great urban parks we enjoy today.

John Hurley

CGT STUDY DAY 2014: THE CENTENARY, IMPACT AND LEGACY OF THE GREAT WAR

Lord Fairhaven, CGT President, opened the eagerly awaited study day and, in front of a well-filled hall, welcomed everyone to the event and reminded the audience that the theme of the study day was the centenary, impact and legacy of the Great War. David Brown, CGT Chair, then introduced the first speaker.

Amy Davidson, Conservation Officer, War Memorials Trust – *The History of the Trust with local examples*

The subject of Amy Davidson's talk was war memorial landscapes. Amy opened by sketching a brief overview of the Trust. Founded in 1997 as Friends of War Memorials, the War Memorials Trust is a registered charity that works for the protection and conservation of war memorials in the UK, of which there are estimated to be around 100,000. Although the Trust does not look after war memorials itself, it provides advice and information, and runs grant schemes for their repair and conservation. Three grant schemes are available with funding from the Wolfson Foundation and English Heritage. The Trust website provides a range of resources to help members of the public discover more about war memorials and their preservation. It is also active in promoting the cultural and historical significance of war memorials.

A war memorial can be any physical object that commemorates conflict or war, and includes memorials to civilians and animals as well as military combatants. UK memorials of all types cover conflicts from 7th C to the present day, although the majority date from the 19th C onwards. Amy outlined the development of memorials over the years. The earlier ones tend to commemorate leaders and officers, especially those from the Napoleonic wars. For example, the grade II listed Nelson Gate memorial, at Duncombe Park in north Yorkshire, commemorates only Nelson. Similarly, the obelisk at Hatherleigh in Devon remembers only Lt-Col William Morris who led the 17th Lancers in the Charge of the Light Brigade. However, a change of emphasis took place in the mid-19th C from the Crimean to the Boer Wars, with greater recognition of the ordinary soldier and his suffering, leading to better provision of medical services and hospitals. There was recognition of loss as well as triumph. The Huntingdon memorial to the Boer War names individuals, as does the Boer War memorial in Norwich, which recognises all ranks.

Of course, the greatest number of memorials date from after WWI, with a large range of types and styles. Notable architects and sculptors, including Lutyens, were involved and the memorials were more likely to reflect the realities of war and were better suited to their locations.

The Royal Artillery memorial at Hyde Park Corner in London, shows both assertiveness and loss of life. Especially after WWI, it became common to depict a soldier, head bowed with arms reversed, reflecting grief and loss. The memorial at Stopes Brow, Darwen in Lancashire, is of this form and lists the names of 24, 23 and 24 fallen on the west, north and east sides, respectively. The south face recognises 11 fallen from the second World War.

After WWII, names were added to WWI memorials but new memorials were commissioned as well, which were often more utilitarian in nature, reflecting a sense of need for funds elsewhere. An example is the Great Totham bus shelter at Maldon in Essex, which houses a memorial plaque. There was also a trend to commemorate specific groups or events, e.g. the relatively recent Women at War memorial in Whitehall, unveiled by the Queen in July 2005. Modern memorials, such as that to the USAAF 457th Bombardment Group at Glatton Airfield, Conington, Cambs., commemorate groups who made an impact on the local community. Plaques at sites of aircraft crashes are also a more recent trend.

Iconography used to convey sentiments and feelings has also changed, so development has taken place not just about who is being commemorated but also how. The use of allegorical, rather than representational, figures has increased; such as Victory, Peace or Britannia. The memorial at Port Sunlight, Merseyside, depicts general but realistic scenes of war; these are unromantic portrayals of suffering civilians and families.

The responsibility for memorial maintenance is an issue: the majority were funded by public subscription but formal hand-overs of responsibility are rare. Often there is an informal custodian of local church or council. The War Memorials (Local Authorities' Powers) Act 1923 enables local authorities under certain circumstances to maintain, repair and protect war memorials vested in them, even if they do not actually own the monument. However, there is no obligation or continuing duty of care.

Memorial types vary considerably and include crosses with contrasting styles and inscriptions, cenotaphs, columns, obelisks, stained glass windows, bells, organs, and memorial panels inside churches. Memorials can be located in churches, churchyards, village greens, parks and gardens, places of employment and head offices, places of recreation, and schools remembering former pupils, e.g. at Kimbolton. It is important to conserve them because they are unique; they are historical touchstones as reminders of history; focal points for remembrance and now a substantial part of the UK architectural and artistic heritage. Some are grade I/II* but some are just part of everyday life and the environment.

Memorial Landscapes

Amy identified a memorial landscape as being either part of a sculptured memorial curtilage or even a memorial in its own right. She noted that it was easy to lose the gardens originally surrounding a memorial because tarmac is easier to maintain. WMT, EH and Liz Lake Associates have written an introduction to understanding the significance of a site, planning a project, putting it into practice, management and maintenance, and planting styles. The note, entitled *Conservation and management of war memorial landscapes*, is available as a help sheet on the WMT website.

Amy gave an example of decorative treatment at Village

Green, Blackmore, Ingatestone, Essex, which has granite paving and bollards around a cross with hedging planted within the paving.

The Battersea Park memorial to the 24th East Surrey Division is located in the park, with a Hepworth sculpture at its centre. Surrounding circular hedging defines its own space, allowing both screening and entry to a quiet area within a busy park. The memorial at Barnoldswick, Lancs., is a small garden planted up and including memorial gates for entry, again defining quiet space.

The war memorial in Central Vale Park at Todmorden, west Yorkshire (Fig. 1), lies in a stunning setting, with a sense of extended garden outside framed in lovely hills. There is space to walk, meditate and appreciate. An effective approach uses low-level sculpture, a fountain of St George, and plaques on walls commemorating the fallen. The park formerly had allegorical sculptures which were stolen in the 70's/80's and there is now a campaign to reinstate them.

Figure 1. The war memorial in Central Vale Park, Todmorden uses plaques on walls to commemorate the fallen. *Photo by Paul Marshall.*

Outside Norwich city hall, the memorial garden has been under repair and recently completed. It shows that gardens can include hard landscaping, perhaps appropriate for a city centre; the main memorial elements were designed by Lutyens and include purpose-built flower beds.

The war memorial landscape at Basingstoke, Hampshire, is an entire park, with ornamental gates and a traditional bandstand.

Recreation grounds, as at Coggeshall in Essex, also form a memorial landscape. An allegorical sculpture has a plinth with an inscription recording that the monument and the grounds were dedicated together as the war memorial. Oatlands Park in Surrey has memorial playing fields with a dedication plaque, and there are memorial recreation grounds at Saxby with Ingleby in Lincolnshire. Some space has become car parking endangering loss of recreational area and landscaping, raising the question, should the land be lost, whether the plaque is sufficient as a memorial.

A memorial avenue of trees at St Nicholas' Park in Warwick has just a plaque on a tree to remember the purpose. By contrast, Pinner memorial park in Harrow has deeds protecting it in perpetuity. The threats to war memorials include lack of recognition of their existence or importance; changes in nature of recreation, and development. Planning authorities often notify the WMT too late.

Amy finished her talk by noting that countering the threats are opportunities: the WWI centenary will bring attention to memorials of all types. There may be new projects to upgrade, conserve, research and register a memorial. WMT has such a register available on the website and there is more funding for memorials now than there has been for a while, but it may pass with the centenary. EH will list a further 2,500 memorials over the next few years, forming a part of our national heritage.

A lively discussion ensued. Christopher Vane-Percy commented that Hyde Park Corner was becoming an acropolis with a loss of theme and raison d'être, an example of piecemeal development without a grand scheme. On the other hand, the Cambridge memorial in Station Road has been moved to a better location instead of being in a traffic island. It is now placed in a sympathetic environment outside the Botanic Garden with landscaping, where previously there was none.

It was noted that the National Arboretum includes the national military memorial to all who have fallen since the end of WWII. However, this does not exclude the opportunity of establishing local memorials as well. There are a few German memorials in the UK, including a large cemetery for German war dead from both world wars at Cannock Chase.

Shelagh Ashe – *Gertrude Jekyll; Her life, Work and Relevance for our Gardens Today*

Shelagh Ashe runs a garden consultancy service at Sparham in Norfolk but she has lived in Godalming for 16 years and came to know and love the teachings of Gertrude Jekyll. Shelagh posed the question as to why people are still talking about Jekyll and proceeded to answer her own question. Quite simply, according to Shelagh, Jekyll was the greatest gardener that England has ever produced. There has been a continuing Jekyll revival from the 1980's, which has result-

ed in the restoration of her gardens. Jekyll designed some 350 gardens, about 100 of which were with Sir Edwin Lutyens (*Gardens of a Golden Afternoon* – Jane Brown) in the years leading up to WWI. She wrote 14 books in print today and 2,000 articles; she was an artist, a craftswoman, a photographer and a nurserywoman who made a huge impact on the gardens of her time and since. Many National Trust gardens bear her influence today. Gertrude Jekyll was born in 1843 and was still designing gardens at the time of her death in 1932, even though she had gone blind. Lutyens himself designed her tombstone, which bears the inscription, Gertrude Jekyll Artist Gardener Craftswoman.

A keen painter and embroiderer, Jekyll had been told to give up close work in her 40's because of pain caused by her extreme short-sightedness. She was a mediocre artist, but a skilled gardener. She was a large lady, and rather self-conscious about it, and her painted portrait is very Victorian. Jekyll's father was in the Grenadier Guards and she had an idyllic childhood with much time spent in beautiful grounds. She immersed herself in plants from a very young age and was influenced by Ruskin who asserted that the roots of beauty were learned in the patterns of nature. Her parents realised she was not quite ordinary; when 17 she was allowed to study at the Royal College of Art. Here she was influenced by Turner, and tried her hand at arts and crafts, a few of which were exhibited.

The family moved, but when her father died, Jekyll and her mother returned to Surrey, to Munstead House, in 1878. Across the road, Jekyll purchased fifteen acres of heath in 1882 or 1883, and she began making a garden at Munstead Wood. In 1889, at a tea party, she met the young Lutyens (he was 20 and she 46). She invited him to visit again the following Saturday; Jekyll asked Lutyens to build her a house and thus began a life-long relationship. The pair found that they could work together. Lutyens had suffered from rheumatic fever as a child and thereby avoided being sent to boarding school. The condition caused him to develop a relationship with his mother, repeated throughout his life, and enabled him to relate to Jekyll. Lutyens traced buildings when he was young, but, although he studied at the Royal College of Art and was articled to a firm of architects in 1887, he soon left and set up his own practice. He initially used the traditional forms of Surrey buildings but when he was engaged by Jekyll, his style changed as she infused him with the 'simplicity of intention and directness of purpose' she had learned from Ruskin. Munstead Wood, begun in 1896, was the first of a gilded quartet of Surrey houses, built of local materials in vernacular style, but adapted to the needs of contemporary domestic architecture. Jekyll felt he achieved exactly what she wanted in Munstead Wood and she brought to it the art of home-making. The distinctive 'look' they created would be captured in Country Life as Jekyll embarked on an enduring relationship with the magazine.

Gardening in high Victorian times was all about bedding and planting. Glass technology had improved so glass houses were more cheaply available. William Morris felt they were an anathema that had resulted in the jettisoning of the old-fashioned cottage garden plants, favoured by the Arts and Crafts Movement. In parallel, the gardener, William Robinson, who in 1870 had published *The Wild Garden* and founded his own journal, *The Garden*, in 1871, wished to re-establish plantsmen and women as the arbiters of planting, and advocated more natural and less formal plantings. Jekyll met Robinson in 1875, was influenced by him in the development of her garden at Munstead Wood, and they became lifelong friends. Jekyll and Lutyens established their framework with lush planting as the Arts and Crafts garden. Their main work together took place between 1890 and 1914, at which time Lutyens became very much involved in the war effort.

Orchards is an Arts and Crafts style house in Bramley in Surrey and is described by English Heritage as Lutyens' first major work. The house was commissioned by the owners, William and Julia Chance, when walking by Munstead Wood and seeing the beauty of the house that Lutyens was building for Jekyll. The Chances engaged Lutyens to build Orchards and the garden was planted by Jekyll, who created a sunken Dutch garden which included a basin feature, by Julia Chance, with a water spout in the form of a lion mask. The house was completed in 1899.

Hestercombe's Formal Garden is considered by some to be the finest example of the collaboration between Lutyens and Jekyll. Now owned by Hestercombe Gardens Trust, this was the first application of Jekyll's skills to classical garden design on a grand scale. Lutyens' handling of varying levels in harmony with Jekyll's planting produces a lucid yet intricate horticultural drama that is mature, and indeed unsurpassed, in Lutyens' garden repertory.

In beginning a design, Jekyll and Lutyens would look at site together and place it within the wider landscape; in the case of Hestercombe, the view of the Vale of Evesham. They would also consider how the garden would relate to the house. Then they would plan the layout and finally the planting. After she became 60, Jekyll rarely visited the gardens she was designing. She was very loath to leave home as her sight was getting worse and she did not want to meet people. Photos and plans were sent to her, and returned to the owner and gardener for implementation, but Jekyll would do the design without seeing the site herself.

Jekyll created the garden at Lindisfarne for Edward Hudson, the owner of *Country Life*. The castle was bought by Hudson in 1901, who had it refurbished by Lutyens in the Arts and Crafts style. The walled garden, which is some distance away from the castle itself and had originally been the garrison's vegetable plot, was designed by Jekyll between 1906 and 1912. It is said she visited the castle with Lutyens, taking a caged raven that caused no end of trouble. The garden focused on July and August, and Jekyll's planting of hardy annuals, colourful perennials and vegetables provided colour in summer and leafy shelter all year round.

Most of the gardens created by Jekyll and Lutyens cannot be visited today because they are in private hands. An example is the Deanery House at Sonning in Berkshire (Fig. 2), also designed for Edward Hudson between 1899 and 1901, and now owned by the guitarist Jimmy Page. The Deanery Garden is surrounded by high walls but Jekyll's design related to the earlier orchard in a harmonious way, with wide paths, trees still bearing fruit, and others bearing climbing plants. Jekyll resolved the tension between architects and plantsmen.

Figure 2. Gertrude Jekyll beside the terrace bridge at Deanery Garden, Sonning. Sir Edwin Lutyens built the house for Edward Hudson, owner of Country Life, in 1901.

Photo copyright English Heritage

Jekyll's planting palette bears a resemblance to that of Turner's *Fighting Temeraire*. Jekyll seems to have been strongly influenced by his work. Cool colours should be used in contrast with white or paler colours; warm colours should be used in harmony and with each other. Start with grey foliage, blue flowers, pinks, whites, soft yellows, deeper yellows, oranges, reds and then back again. Separate true blues from purple blues. Blickling has a border that was created by the head gardener who was influenced by Jekyll and followed her planting palette. The Blickling Hall Parterre garden was designed in the 1930's by Norah Lindsay, a disciple of Gertrude Jekyll specialising in creating new gardens to suit old country houses.

Shelagh described how Jekyll employed successional planting to make sure there was no lack of interest during the months of action. Delphiniums with white pea, followed by Clematis jackmanii. Tall perennials, such as asters; front stems pegged down to create breaks, and tiered planting. Potted plants were held ready to transplant if a gap should appear. Jekyll even used annuals from time to time, so long as they were used in a painterly way. Jekyll reminded people that foliage was also important. Munstead Wood had containers of ferns and Jekyll used grey foliage at Hestercombe, in Dutch avant-garde against stone, which survives well with fine hairs and reflective colour. Dark foliage gives an air of dignity to set off planting in colour. Jekyll was brilliant at transition planting from formal area to woodland so that the eye was not jarred. She used gentle transitions, moderating hard landscaping with drystone walls and lush planting.

Jekyll and Lutyens also built smaller houses for renting, with designs for a smaller garden. Jekyll loved pergolas, as at Hestercombe, with alternating round and square piers, intricate use of stone and tile, open at the sides with glorious roses.

The Victorians loved hybrid tea roses when they arrived. Traditional roses flowered for only 3 weeks and so they made new beds of hybrid tea roses in colours that shocked. Jekyll, however, recommended bringing back the old roses. She used roses as transitional planting between garden and woodland, with roses growing up trees, over arches and over walls. She suggested using roses in work areas for servants, thereby to raise their morale, and she advocated planting ramblers and scramblers in hedgerows.

Jekyll went in for drift planting rather than blocks, so that one drift passes the baton to the other; the aim was never to see a gap or a break, and even today, people still refer to Jekyll's drifts. Modern ideas of enhancing nature are straight out of Jekyll, who was certainly ahead of her time. It was all about restraint – less is more, following from Ruskin – and planting for the spaces rather than deciding where to put a plant.

What cannot be put into practice today is her belief that no one area can be a garden for more than 3 months – hence she used space (and 20 gardeners) to create rooms for all seasons. Most people can't do that but, nonetheless, one can still make gardens into pictures, even small cameos, where the spotlight might shine for a while before moving on.

Shelagh told us about Manor House, Upton Grey near Basingstoke in Hampshire which had been designed by Jekyll in 1908 for a house belonging to Charles Holme, a leading figure in the Arts and Crafts movement. Over time, the garden became overgrown and its provenance was forgotten. The present owners were surprised when they realised they had bought a lost Jekyll garden and decided to restore the garden as far as possible to Jekyll's planting scheme, which was available with a full set of plans in the Reef Point Collection at the University of California at Berkeley. Designed by Jekyll as an Arts and Crafts garden, without input from Lutyens, there was a bowling alley, ten-

nis court, drystone walls and steps leading up to the house. There are pergolas with rose and jasmine for scent, and planting in the drystone walls themselves. Visitors to the garden are welcome from May to the end of July, and in June especially it is a joy to visit for its peonies, lilies and roses.

Shelagh closed by summarising Jekyll's modus operandi: grouping; the right thing in right place; restraint and proportion; enough and not too much; sequences of colouring, form, stature and season; understanding the site as a whole, joining house to garden and garden to woodland. "I hold a firm belief – happiness is repose of mind, through the representation of the best kind of pictorial beauty."

Many gardens have not been restored, but her legacy is found in many areas and especially in her attitude to nature. Her obituary states that she never failed to share the fruits of her long and loving apprenticeship to Nature and the epithet is epitomised through the books she left for succeeding generations. Artistry, plantsmanship, philosophy, search for truth. unity & beauty, rhythms and proportions of nature: Jekyll saw nature as the gift of a generous Creator to be revered and nurtured. Her vocation was to create beauty and she was successful both in her time and in her legacy.

Jane Balfour – *The Gardens of Harold Peto*

Linking to the previous talk, Jane opened by noting that it was Gertrude Jekyll who provided the planting schemes for most of the cemeteries in Europe, and the Commonwealth War Graves Commission follows the same scheme today. Jekyll also provided the planting inspiration for Harold Peto, 1854–1933, contemporary with Jekyll. The son of a prosperous builder, engineer and railway contractor, Peto lived in a country house, Somerleyton Hall on the Suffolk coast, surrounded by splendid gardens laid out by the eminent Victorian designer William Nesfield. Unfortunately, his father lost a fortune as his businesses ran into trouble; he had to sell the Hall in 1863 and, in 1866, he went bankrupt. In 1869, Peto was sent to board at Harrow for two years, but he left school at 17 and did not go on to university. After a year as a joinery apprentice, he became an architect and after a brief spell at J. Clements in Lowestoft, he joined the London architects, Karslake and Mortimers. In 1876, Peto went into partnership with the architect Ernest George, a partnership that would last sixteen years. Together, they designed houses in Kensington and Chelsea, as well as country houses. Among their architectural assistants were Guy Dauber, Herbert Baker and Edwin Lutyens, who was a pupil at the partnership when Peto was in his mid-30's.

Peto found the London smog irksome and so he began to travel around Europe, America and Japan. He kept diaries of his travels and the first, from 1887, describes a visit to Italy, and the banks of the River Arno. Peto collected contemporary painting and from them he gained ideas for villas. While in Italy, he dined with Henry James and was introduced to Isabella Stewart Gardner and Ralph Curtis. Peto's sixth diary describes visits to Corfu and Athens, and ends up in Therapia, a district of Istanbul, on the European coast of the Bosphorus. Peto found the town detestable, only possible to endure with heaps of flowers.

In 1892 George and Peto went their separate ways and Peto moved on to design gardens and interiors. He based himself in Kent and afterwards at Landford House near Salisbury (1896–1899). While cycling he came to the battered Elizabethan house of Iford Manor on the banks of the river Frome near Bradford-on-Avon. Peto subsequently bought the house in 1899 and it became his home until his death in 1933. He re-designed and expanded the garden creating a beautiful, tranquil, Italianate garden to display the artefacts collected during his travels. A romantic hillside garden, it has steps, terraces, sculpture and magnificent rural views; it is perhaps the best Italianate garden in England (now Grade I listed).

A condition of the dissolution of the partnership with George was that Peto should not practise architecture in the UK for a period of fifteen years. From this time, his career in garden and interior design began. A long admirer of Italian Renaissance, this influence could be seen in his architectural work, and he travelled frequently to Italy. He developed connections with Henry James and Singer Sargent; indeed Jane showed us a painting by the latter of the Curtis family, including Ralph Curtis, his wife Lisa, and his parents, in the grand salon at the Palazzo Barbaro in Venice.

Peto worked in Cap Ferrat and laid out a number of villa gardens and interiors on the French Mediterranean Riviera. In 1902, he built and furnished the grand villa Sylvia in Italianate style for Ralph and Lisa Curtis. It has a small, intimate garden with a pergola; the garden being laid out in the style of William Robinson. King Leopold II of the Belgians recruited Peto to lay out a huge garden at the Villa Pollonnais, including a 2-km carriage drive so that the King could drive in private with no onlookers. Peto also designed the villa Maryland, built in 1910 for a Hull ship-owner called Arthur Wilson and his wife. The 18-bedroom villa has a distinctive balcony and loggia, reminiscent of the bow of a ship and supported by red marble pillars. On the façade of the main wall is a sun face which held the inscription *Quod peto lumen est (What I seek is light)* which puns the name of the architect, who was also responsible for the renovation of the gardens.

Around 1900–1902, Peto's former partner, Ernest George, had extended the Elizabethan house, Wayford Manor near Crewkerne in Somerset, which had been purchased by Peto's sister Helen and his brother-in-law Ingham Baker. The north wing extension was in the style of the original and it is almost impossible to tell the difference. Peto began to work on the gardens around 1902, designing terraces and archways to create an Arts and Crafts garden, which partly occupies the site of an earlier Elizabethan garden. It includes a Japanese garden and a collection of mature trees, along with a rock garden, orchard and shrubs. There is a stone pool and, opposite the front door, a hedged enclosure providing green walls of yew, a perfect background and base for topiary surrounding a statue of Mercury. Wayford Manor also features a balustraded terrace and sun lounge or loggia. The front entrance porch is marked by an arcade of 3 semi-circular arches with Tuscan columns, and the later loggia uses similar structures to form a space in which there is a wooden Madonna and Child. A magnificent magnolia shades a rectangular pool, and the Japanese garden embodies a stream.

Buscot house and park lies near Farringdon to the west of Oxford. The estate is run by the National Trust but the

extended 18C house is leased back to the Farringdon family. Peto redesigned the drive and created a magnificent Italianate garden with bridges, paving, steps flanking a water channel leading to a stone-edged, quatrefoil pond, featuring a statuary fountain of an entwined dolphin and boy (Fig. 3). There is abundant box hedging and mature trees. The pool sides have an exedra, or semi-circular bench, with stone seat and back, modelled from examples that Peto had seen at Pompeii, even though the structure originally had Hellenistic antecedents.

Figure 3. The intertwined dolphin and boy in Peto's Italian garden at Buscot house.

Photo by Phil Christie.

There is not much of Peto's work to be seen in East Anglia and none in Cambridgeshire. The gardens of the present-day Petwood Hotel at Woodhall Spa in Lincolnshire are being restored according to Peto's designs. Easton Lodge, near Dunmow in Essex is an important Peto garden that was commissioned by Daisy, Countess of Warwick and one-time mistress of Edward Prince of Wales, in 1902. Here Peto introduced strong architectural features including pools, balustrades, stone columns, capitals and terraces. He also created formal lawns, a yew walk, intricate wooden pergolas, a Japanese Garden, and a pleached lime avenue with its own tree-house. However, Easton Lodge could be threatened by a new runway proposed for Stansted airport. Restoration has currently been halted.

Jane then took us to Heale House on the river Avon to the north of Salisbury. Early wrought-iron gates lead to a walk on a high west-facing terrace. Plantings frame the view to an originally Carolean manor house but an extensive fire in 1835 led to much 19C restoration and enlargement. Peto laid out the garden in 1910 and his handiwork can be seen in the pools, terraces, balustrades and Italianate garden architecture. There is a formal walk to the house through lawns and plantings, and a stone pool with gardens and a sundial. By the river is more balustrading, old rambling roses and a lawn with hybrid musk roses and herbaceous plants. On an island in the river is a Japanese garden, much altered by the sheer growth of the original Japanese maples. The scarlet-lacquered bridge and the tea-house seem almost new, but the Japanese garden pre-dates Peto, being established in 1901 by Louis Greville, a former ambassador to Japan, with a garden house and other items brought back from Japan.

Hinton Abbey is an 18C house where Peto provided a balustraded terrace of majestic design with exedra and sculpture. A wonderful rockery takes advantage of a small stream, with lovely planting. There is a colonnade made from Istrian stone from a villa in Padua.

In Bantry Bay southwest Eire, in Glengarriff harbour, is Garnish Island, bought from the War Office in 1910 by Annan Bryce and his wife Violet. Named Ilnacullin and left to the Irish nation in 1953 by their son Roland, the island has some 15 ha of exceptional gardens designed by Peto and Annan Bryce, and a restored Martello Tower, dating from 1805. The gardens are laid out in beautiful walks and there are some exotic specimen plants which are rare in the Irish climate. As well as the Martello Tower, there is a Grecian Temple, a clock tower adjacent to the walled gardens, and an Italian Temple and Italian Tea House, or Casita. There is a lily pond and original Bonsai in pots. Drawing inspiration from the Alcázar in Seville, Peto used water and tiles, and created a majestic stone staircase going to a Grecian temple that looks out onto Irish mountains.

The final estate described by Jane was Westdean College, near Chichester. Peto's enormous pergola is now beautifully restored and planted. There is a pool with pillars supporting clematis and roses, cleverly placed so as to avoid a dark tunnel, and allowing light to play onto water lilies in a pool.

To round off, Jane returned to Peto's own home, Iford Manor with its classical façade on an Elizabethan house, and showed us some details of Peto's home. After two images of interiors from contemporary photographs, we went back into the garden where we saw a balcony, supported by columns and edged with 15C wrought iron railings from Spain (perhaps from Seville). Massive rectangular stone pillars, flanking the entrance to a pool, were surmounted by deer, and a river god statue could be seen guarding the waters with stony gaze. Steps edged with drystone walls of local Westwood stone lead up a steep hill. Peto used classical

styling but, being rooted in the Arts and Crafts movement, used local materials. At the top, coming out onto open lawn there is a charming conservatory, guarded this time by a classical, bi-facing statuary head on a column. Nearby is another by a stone-edged pool and behind, in the distance, a cedar tree dating to the 18C, under which it is said that Dean Gaisford of Christchurch, Oxford, used to pace up and down composing his sermons. Peto incorporated recycled elements from old stone walls into his gardens. A view along the long terrace to an exedra seat shows some of his collection of classical artefacts along the way: a well head from 500AD and a roman pillar with lion (sadly now stolen) on top. Another contemporary photograph shows Peto himself sitting on the exedra, reading.

The garden continues to evolve: it has lost a number of trees in recent storms, and border planting by Roper is now being replanted in a Jekyll-style scheme. On Peto's grand terrace, the York stone is being restored. Former potting sheds have been converted into courtyards to house Classical Renaissance and Byzantine artefacts, of which Peto had built a significant collection. Glimpsed through columns of Westwood stone is a statue of Romulus and Remus, the last casting made from the original in the Capitoline museum. The 18C teahouse was moved from the vegetable garden. A steep staircase rises up the hillside and a column at the top was erected by Peto in 1916 to commemorate the life of Edward VII, The Peacemaker, as he struggled to prevent the outbreak of WWI.

Jane's tour of Iford garden ended in the cloister – an enclosed, private spiritual place, housing the final part of Peto's collection of Roman and Renaissance works of art, embedded in the wall. The cloister has a flame and was consecrated by a catholic priest, across a well-head altar. From the cloister, the vista takes the spirit past marble pillars to the river flowing timelessly below, a haunt of ancient peace.

Martin Towsey – *Restoration of Woburn Abbey Gardens*

Martin Towsey is the Estate Gardens Manager at Woburn Abbey and he gave us an insider's narrative of what it was like to live and work on the estate. Woburn Abbey is, in essence, a family home and the family keep in close touch with what goes on. Martin reports to Her Grace, Louise, the wife of Andrew, the 15th Duke of Bedford. They have two children, Henry (b. 2005) and Alexandra (b. 2001). They own a 1800-ha farm and 1800 ha of woodland; 350 cottages (down from 600); a London estate worth some £12m in rent; the abbey, a safari park, a golf club, and an inn. All are generators of the funds that are needed to support the estate. The abbey has a 17-ha garden at the rear which is used for weddings. The garden in front is kept soft in palette to avoid clashing with wedding gowns. The Inn at Woburn (now named the Woburn Hotel) has topiary and a garden for wedding parties.

The safari park has 121 ha, looked after by the estate team in a perpetual battle with the safari park animals who either eat it or destroy it. The monkeys especially like to eat foliage from the top down. There are spray lines and electric fencing to manage animal movements. The estate has three golf courses, all in the top 100 clubs in UK, and two of which are in the top 100 worldwide. The estate team do not look after greens but they do look after the extensive landscaping. There are about 40 green-keepers.

The family also owns a London estate in Bloomsbury: it used to have a 17C stately home with hunting land. More recently, it also had slums, but these were cleared to create good rental land. Woburn, Russell and Tavistock Squares were created by the family at various times and are now maintained by local councils. Others, such as Bedford Square, are private and offer keyholder access only because of problems with drugs, hypodermic needles, alcoholics, and even terrorism alerts.

The garden manager is also a horticulturalist who must also look at future planning for both development and maintenance. There are 13 staff gardeners altogether, compared to 40 gardeners in 1900 who looked after 17 ha. Plant

Figure 4. The Chinese Dairy and lake at Woburn Abbey, with WWI soldiers and nurses.
Photo from Woburn Abbey exhibition 'Valiant Hearts'.

establishment and maintenance are very important for the family; for example, the Winter border was designed in committee with Her Grace who, apparently, dislikes the colour orange. Some plants are propagated, while others are bought in and then planted, but Her Grace likes to be fully involved.

Several gardens are being restored as part of the restoration programme: for example, the 1794 Chinese garden with its dairy and terrace in front of a lake (Fig. 4). Restoration involved lowering the water level in the lake by 6ft so that the koi fish did not have to be removed, reinstalling walling around the edge, and creating new stone facing. Then the lake was refilled and its borders replanted. Three specimens of Eucommia (a hardy rubber tree from China) were kept as the only original planting from the period. The restoration used an 1838 plan of Woburn as a reference, which also lists, in addition to the Chinese dairy, the pavilion, aviary and camellia house.

Sir Humphrey Repton designed the gardens and there is a red book in the archives dating from 1805. Other notables involved with Woburn gardens include Sir William Hooker, who classified the plants at Woburn, and Darwin who wrote about experimental grass gardens. Sir Joseph Paxton was born at nearby Milton Bryan and was formerly a boy gardener at Woburn before becoming Head Gardener at Chatsworth. Sir Joseph Banks' funding for his place on Cook's ship that sailed to Australia was secured by a former Duke of Bedford. In the estate archives there is a book on each part of the garden. The parterre used to house a national collection for matching varieties, but it also is being restored using 35 metal rings to retain new plantings and 42 tons of gravel.

By contrast, the bog garden is not a restoration but something completely new: first the gardens team had to check that there was nothing at the location in the 1838 estate plan and then design a bog from scratch. They decided to create a lily pond surrounded by rushes. A bentonite liner was used to line the pond, using clay crystals that expand when wet, creating a waterproof layer. This is used a lot in the safari park. It is not possible to use a butyl liner in the park, so clay is used instead as it is naturally self-sealing. Then add 20-100 mm pebbles in the area, with 3-ton boulders from the Scotland estates, as landscaping for the new bog garden. Large boulders were needed because planting tends to diminish the size of the hard landscaping, which looks smaller after the plants have become established. Carnivorous plants were placed under lobster pots to protect them from birds (or perhaps the other way round!). The processes of flooding and evaporation in the bog garden makes a good habitat for dragonflies and similar insects.

Sound principles of planning and business management are intended to take the gardens forward and, ultimately to generate revenue for the future maintenance of the estate. Repairs are being made to the glasshouses which involves relocating some of the camellias, several of which are thriving in Bedford Square in London. The glasshouse gravelled areas can be used for dining and receptions. No chemicals are used indoors, so the areas are fit for dining and thereby generating revenue. Martin told us that the first camellia of the season goes to the Duchess who thereby knows that they are in flower and it is time to visit the glasshouse for inspection.

The staff at Woburn are trained to RHS standard qualifications and are now delivering courses on plant identification, propagation and pruning. One part-time gardener and store person has had his life changed by the experience and the responsibility of working in garden. Her Grace also gets involved with digging and grass cutting. Martin and members of the team go to the AGM's and meetings at 7 other country houses and exchange ideas and best practice with other estates. Stewart, the estate journeying gardener, looks after the golf club and the Inn at Woburn; he takes a travelling gardener with him to help. Staff are beginning to reach retirement age and so there is a need to bring in new blood to keep the team fresh; it is important to rotate the team members' responsibilities around the estate so that everyone gets exposure to the various aspects of work on the estate. This makes it easier to provide cover and flexibility for holidays, as well as training to take over from more senior staff in the future.

Martin himself started as a 3-year apprentice and did City and Guilds examinations. He was a machinery operator at a golf club for 2 years, then spent 6 years as a horticultural technician. There followed 2 years as an instructor and then 7 years as lecturer in horticulture before becoming gardens manager for the past 10 years. Woburn has become much more professional over the years. Machinery is looked after and maintained to a much higher standard than ever before. Costs are thereby reduced and operations are more efficient.

RHS members get free access to Woburn gardens and there are special deals on classes. Martin showed an image of part of the Repton plan showing the aviary and coney-house. A current project is to recreate the aviary, from the plan, and to rebuild houses for quail, pheasant and budgies, etc. Another project is to build a children's garden according to a design by Repton, recreated with new gravel and edges – the idea is to excite the senses, by walking barefoot over a camomile lawn. There will be the colours of rhododendrons and azaleas, an enchanted tower, a rockery, and a tower pavilion. A new walkway will provide access. Woburn won the Hudson's Heritage Award for the best restored garden in 2012 and was highly commended in the category of Best Event at the Hudson's Heritage Awards 2014. The Garden Show (supported by Pippa Greenwood on 21–22 June) featured luminaires in the pond in front of the Chinese dairy, ice sculptures, and a magical atmosphere to bring people in to a wonderful estate.

Christopher Vane-Percy summarised the themes of the day – stone, heritage, restoration and commemoration. It was an opportunity to look anew at our war memorials and bring them back to their central role in the local community. He ended by offering a sincere vote of thanks to all the speakers on behalf of the audience for a fascinating, informative and entertaining study day.

Phil Christie

THE THINKING SOLDIER
'TO THE MEN OF 1914–1918 WHO WROUGHT MANKIND A GREAT DELIVERANCE'

The Thinking Soldier memorial overlooks the historic centre of Huntingdon from its prominent position on Huntingdon Market Hill. Unveiled on Armistice Day 1923, it represents a WWI soldier with a haunting expression of determination and a suspicion of agony as from the trenches he looks towards the enemy. He is half-supporting himself with left knee bent, right hand on his rifle and his left supports his chin. The rifle is perfect in detail and the tin hat without its chin strap, as a soldier in the trench always wore his chin strap under his helmet. Mud covers his right foot.

The statue is the work of sculptor Mrs Hilton Young (formerly Lady Kathleen Scott), wife of Scott of the Antarctic. Her signature is on the statue. After the war, the Council proposed a Memorial Hall but funds could not be found. However, the Women's Institute had raised £355.4s.0d in donations. Their President, Lady Sandwich of Hinchingbrooke House, was a friend of Lady Scott and she agreed to design and execute the bronze memorial, foregoing her fees.

Figure 1. The Thinking Soldier statue, by Mrs Hilton Young (formerly Lady Kathleen Scott) on Huntingdon Market Hill. Photo by Peter Colbert.

An estimated 3,000 people attended the unveiling by Lord Sandwich, the Lord Lieutenant of the County. The event was reported widely in the local papers and Lady Scott in her diaries eloquently spoke of the occasion. "Sunday, it was a lovely experience. The unveiling on a glorious, cold, sunny morning done with beautiful solemnity. There was the Last Post and the Lord Lieutenant in a scarlet coat, and apple-faced boys singing in the open air, 'Oh, God our help in ages past.' The church bells were ringing, and in the two minutes' silence, little grey women were weeping and my brooding soldier was looking down kindly on all. It was terribly moving. I never dared to hope my Soldier would look so fine and have such a beautiful birth."

Refurbished in 2001 and maintained by Huntingdon Town Council, the statue is now a memorial to the fallen of all wars since WWI. There are no names listed on the memorial; these are to be found in the Town Hall. In its simplicity, yet incredible accuracy, it continues to provide a moving memorial for Huntingdon, and has in 2014 been recognised by English Heritage as one of the first of their memorial listings.

Our group visit continued by viewing other historic features of Huntingdon Market Hill, including the Boer War Memorial, All Saints' Church with its carved musicians on the choir stalls, the garden and history of Walden House (a Red Cross hospital in 1914), and the Cromwell Museum. On then to a tour of Hinchingbrooke House and grounds to answer the question 'Why was there a Japanese Garden in Huntingdon?' – but that is for another time!

Ann Colbert

REFERENCES

Huntingdon War Memorial, by Pauline Hornsby, published by Huntingdon Women's Institute, 2001.

Extract from T*he Huntingdonshire Post*, 15 November 1923.

Extracts from *Self-portrait of an Artist: From the Diaries and Memoirs of Lady Kennet, Kathleen, Lady Scott*, Published by John Murray, London 1949, © Lord Kennet.

For more information see *Huntingdon's Great War History Trail*, published by Cambridgeshire County Council, available from Huntingdon Town Council and www.cambridgeshire.gov.uk.

PROGRAMME OF VISITS & EVENTS 2014-2015

Our theme for 2014 is the centenary, impact and legacy of the Great War. For 2015, our theme will be the Regency Period.

2014 DEC	5 Fri	10:00am	**Christmas Lecture** at Lucy Cavendish College, Cambridge CB3 0BJ. Speaker Dr Barbara Simms – *The Search for Garden Style in the Early Twentieth Century*. Entry £12 to include seasonal refreshments.
2015 MARCH	14 Sat	10:00 for 10:30am – 4:15pm	**Study Day** at Hemingford Abbots Village Hall PE28 9AH. Speakers include: **Kate Harwood**, Garden Historian - *An overview of the Regency style of gardening as an eclectic mix of the exotic and the elegant, with flowers, conservatories and shrubberies with particular reference to Humphrey Repton*; **Allison Napier**, Head Gardener at Peckover House – *Garden history at Peckover, including the former Regency garden that surrounded the house and its current Victorian garden;* **James Bowman**, Landscape Designer - *The story of Germany's most famous parks designer, Prince Hermann von Pückler-Muskau who visited England between 1826-1828 in search of a wealthy bride to fund his landscaping projects*. **Twigs Way**, Garden Historian – *Slipping into the ha-ha and avoiding the hermitage: use of designed landscape in the novels of Jane Austen*. Members £22.50. guests £27.50 to include coffee and light lunch.
APRIL	28 Tues	10:30am	**Visit** to Audley End House and gardens with Capability Brown gardens tour. Members £15.00, Guests £16.00.
	28 Tues	2:30pm	**Visit** to Miranda Pender's garden at Sparrows End, Newport, Essex CB11 3TT, and art exhibition at Saffron Walden Arts Trust: £3 with tea.
MAY	19 Tues	10:30am	**Visit** to Swiss Garden, Shuttleworth, Old Warden, Nr Biggleswade, Beds. SG18 9EP. Meet at museum reception for coffee, tour of garden 11.15. A recently restored Regency garden. Members £8, guests £9 including tour. Refreshments extra.
JUNE	10 Wed	1:30pm	**Visit** to King's College, Cambridge. Details to follow on CGT website.
	23 Tues	11:00am	**Visit** to Mary Challis Garden, High Street, Sawston, CB22 3BG. A 2-acre NGS garden being restored by volunteers: formal flower garden, vegetable beds with vine house, meadow and woodland. NGS donation £3.
	23 Tues	2:00pm	**Visit** to Wilbraham Temple, Gt. Wilbraham, CB21 5JF. Early 19C–late 20C park and gardens, surrounding 17C Knights Templar house. Members £4, guests £5.
JULY	7 Tues	10:15am	**Visit** to Woburn Park and Gardens. Meet at entrance, coffee 10.45, Repton garden tour 11.30. Members £12.75, guests £14.75, includes coffee and tour.
AUG.			**Visit** to Home Farm, Island Hall, Godmanchester. Details to follow on CGT website.
SEPT		10:15am	Visit to herbarium, Cambridge Botanic Gardens. Coffee followed by tour and free time. Lunch available. Details to follow on CGT website.
OCT			**Visit** to Wolfson College, Barton Road, Newnham, CB3 9BB. Details to follow.
	24 Sat	2:00pm	**AGM** at Fen Drayton village hall, CB24 4SL. Speaker to be confirmed. Lunch available from 12:30pm at nominal charge for members.
DEC.	4 Fri		**Christmas Lecture**. Details to be confirmed. To include seasonal refreshments.

Tickets for 2014–2015 events are available from:
Alan Brown, Foxhollow, 239 High Street, Offord Cluny, St. Neots PE19 5RT.
Tel.: 01480 811947. E-mail: fox.239@btinternet.com

To avoid disappointment (some venues limit numbers), please book at least 2 weeks before the visit.
Should you need to cancel a booking, please advise Alan as early as possible.

Cambridgeshire Gardens Trust
Foxhollow, 239 High Street, Offord Cluny, St Neots, Cambs. PE19 5RT. Tel: 01480 811947
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