



CAMBRIDGESHIRE GARDENS TRUST

NEWSLETTER No. 40 MAY 2016

PRESIDENT

THE LORD FAIRHAVEN

PATRONS

Lord and Lady De Ramsey
Lady Nourse
Mrs D. Astor
Lady Proby
Dr J. Parker
Mr C. Vane Percy
Mrs Jane Brown
Prof. B. Glover

COUNCIL OF MANAGEMENT

Chair	David Brown	Vice-Chair.....	Twigs Way
Secretary	Mark Wilkinson	Education.....	Ann Colbert
Treasurer	Jane Sills	Education.....	Sarah Hundleby
Membership	Jane Sills	Conservation.....	Mark Wilkinson
Research.....	Judith Christie	Events Secretary ...	Ann Colbert
Research.....	Vacant	Publicity.....	Miranda Pender

LETTER FROM THE CHAIR

THE tercentenary year of Lancelot Brown's birth has now arrived and all the hard work that has been underway for the last several years is coming to fruition. The set of CB300 walking leaflets covering The Manor of Fenstanton, Madingley Hall, The Cambridge Backs, and Wimpole Hall has been published with the kind financial support of Bannolds of Fen Drayton. These are currently being circulated to local groups and outlets, and will encourage more people to learn about Brown and his work. The walk leaflets will also be available to delegates at the 2016 TGT Conference. We are fortunate in Cambridgeshire to have Jane Brown as one of our patrons and we have just published a booklet containing a series of monographs covering the life and works of Brown, focusing primarily on those in Cambridgeshire.

The golden light found in the seventeenth century paintings by Claude Gellée (better known as Claude Lorrain) was highly influential on eighteenth-century connoisseurs, the clients and patrons of artists such as Brown and Wilson. A taste for 'natural' landscapes both on the canvas and around the country house emerges in the eighteenth century and comes to fruition in the landscapes created in the second half of that century by Brown and others. Brown was without doubt the most successful of the many 'improvers' active during these years but even so accounts for a very

small proportion of the landscape work carried out on country estates at that time. While celebrating Lancelot Brown we can all enjoy learning more about the times he lived in and consider why there was such a market for landscape improvement then.

The first national conference of the new organisation, The Gardens Trust (TGT), will be held at Robinson College, Cambridge from 1-4 September 2016 and has been arranged by Cambridgeshire Gardens Trust. An interesting and varied programme of talks and visits has been programmed for the weekend and we hope that there will be something to interest those who are new to Cambridgeshire as well as showing new insights to those who are already familiar with Brown's work here. For full information on the conference arrangements and programme please see the website <http://cambsgardens.org.uk/event/special-conference-on-lancelot-capability-brown/>. There is also a link to the booking form there for those of you who

wish to attend, either on a residential basis or as a day visitor. There will be the opportunity for delegates to pay their respects at Brown's final resting place at Fenstanton. Huntingdonshire Guitar Ensemble gave a concert Fenstanton Parish Church in October to raise funds for CB300 initiatives such as better visitor information boards about Brown at the Church.

Thanks to Judith Christie, funding has been achieved for the production of a Lancelot Brown



Figure 1. *The View of La Crescenza* (Claude Lorrain, 1648-50) The Metropolitan Museum, Purchase, The Annenberg Fund Inc. Gift, 1978.

Memorial Window to be designed by the school children of Fenstanton and implemented by Sarah Hunt of Ely Stained Glass Museum. Funders include the Heritage Lottery Fund, Capability Brown Fund, Huntingdon and regional NADFAS, and a personal donation from Steffie Shields. The children are learning about Brown in the classroom, will follow our Fenstanton walking trail, and will visit Wimpole Park. They have already visited the museum to make glass for the window.

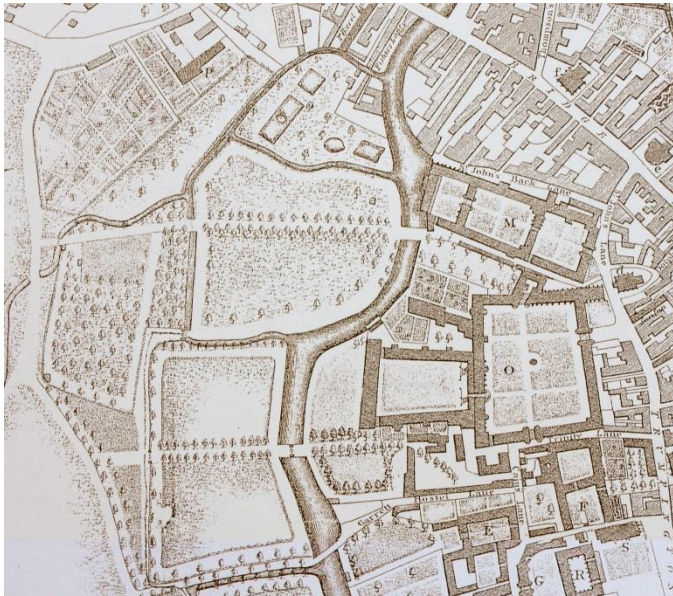


Figure 2. Detail of survey by Custance, 1798.

There has been some discussion regarding what Lancelot Brown may or may not have executed of his 1778 Plan for some Alterations for The Cambridge Backs. The survey by Custance in 1798 (detail for Trinity and St. John's reproduced above) shows no change to the rectangular outline of the Wilderness and nothing of a Brownian character at all. It can be safely concluded that Brown offered a plan and advice but that no work was executed to realise his proposal.

John Drake's legacy of three thousand pounds provided to the Trust to fund educational initiatives has helped us to support various works, including support for a gardening apprenticeship, support for Forest Schools and sponsorship for the Junior Young Farmers at the County Show at Wimpole. I know that John's intention was that this legacy should be spent and the residual sum is now nineteen hundred pounds. Given the rate at which it has reduced and taking into account the exposure of the Trust to additional expense as we move the national conference forward, the committee has decided to withdraw from future educational funding commitments beyond the current year. Educational expenditure will then be reviewed after the conference when our financial position should be more predictable.

The trustees have also recognized the need to increase subscriptions in order to keep our accounts healthy – we are a relatively small organization and run on quite a tight budget to provide the newsletter, visits and events for the membership. As agreed at the AGM last year, subscriptions will be increased to £15 single and £25 joint membership. We believe that this still represents remarkably good value for money.

The Trust would like to thank Sean Baker for printing the Newsletter for many years. Given the wonderful publisher software resources that are now available, and as part of our

current cost management drive, we have now decided to organize this 'in house'. The effect of the increased subscriptions and cost savings will produce a leaner but healthier budget. Phil Christie, who already edits the Newsletter, will deal with this from now on.

Moving back to the tercentenary celebrations for Lancelot Brown, I attended the launch of the 'Scene' installations at Wimpole recently. The installations are a series of large tinted mirrors mounted on large metal easels, designed by NEON. These artworks are inspired by Brown's parkland and seek to allow the viewer to see the parkland scenes with an artist's eye through a modern re-working of the Claude Glass.



Figure 3. Man holding a Claude Glass, Gainsborough.

A 'Claude Glass' was a portable mirror that allowed a viewer to abstract and select views of natural scenery. Tint in the glass reduced the colour and tonal range of the view, also the tint generated the famous golden Italian light produced by Claude Lorrain in his paintings of the Roman countryside. The warmth and depth of late afternoon light was (and still is!) very popular with artists and Richard Wilson and others began to apply this technique to the English and Welsh landscape from the 1750s onward, which in turn led to the wider popularity of the Claude Glass for picturesque tourists. Thomas Gainsborough's *Man holding a Claude Glass* (Fig. 3) shows how the 'black mirror' was used. If you want to see for yourself then head to Wimpole – the effect is quite striking!

David Brown
CGT Chair

IMPINGTON HALL PARK: AN ANALYSIS OF ITS PLACE IN THE CAMBRIDGESHIRE LANDSCAPE – PART I

This is the first of two parts of an original essay by Anne Cooper, who offers a critical evaluation of Impington Hall Park in the context of its history, development and current status. Anne considers how the original design conceived for the park compares to current ideas, and how this has influenced its recent development.

THIS essay examines the historical development of the landscaped park surrounding a minor country house, Impington Hall, [Fig. 1], located three miles outside Cambridge; its significance in the community; the collateral damage suffered following the loss of the Hall; and how successfully or otherwise the idea of its landscaped park has survived as the grounds of the grade I listed Impington Village College, and as the setting of a modern executive housing estate.



Fig. 1. Impington Hall in 1921 seen from the south-east looking across the ornamental lake¹.

THE CAMBRIDGESHIRE LANDSCAPE

Impington is an ancient settlement to the west of the Roman road known locally as Mere Way, also called Akeman Street, which ran from Ermine Street near Wimpole Hall northeast to Cambridge and on past Landbeach, Ely and the Fens to the coast at Brancaster. It is unclear what status this ancient roadway enjoyed in previous centuries, but today it is a footpath linking a permanent travellers encampment with the household amenity site at Milton [Fig. 2].

As recorded in the Domesday book, Impington was owned by the Abbot of Ely and the manor house was sufficiently important and large enough in 1298 for Edward I to stay there and for part of Edward II's household to lodge there in 1315. This is presumably the Impington Hall noted on the early OS



Fig. 2. Aerial view of the former Impington Park as it is today.²

map, [Fig. 15], but which was lost in Elizabethan times when the manor estate was split in two and the Ferme (farm) part on which the manor house stood was acquired in c.1569 by John Pepys, descendent of a long-established Cottenham yeoman family. It was a time of change and regeneration as monastic lands acquired by the aristocracy and newly rich middle-classes alike were re-developed with impressive modern houses set within their own parks designed to demonstrate the power and wealth of their new owners.

c.1590: TALBOT PEPYS AND THE ELIZABETHAN COUNTRY HOUSE

John Pepys clearly had aspirations of grandeur as he set about pulling down the 300 years old hall and began building a modern replacement which he left to Talbot, his sixth and youngest son on his death in 1589³. According to John Pepys's will the Hall was to be completed by his executors⁴. Impington Hall was designed to impress, standing in a park of 84 acres to the south of Impington High Street, now called Burgoyne's Road from which it was approached, directly opposite the village church of St Andrew. Later maps and illustrations show Impington Hall raised on a terrace overlooking its grounds. It seems probable that this feature dates from c.1590 and was devised to give the Hall presence within the flat, Fen-edge landscape, being created by the construction of the fine vaulted cellars beneath and the desire for formal parterres and knot gardens close to the house, which were popular features of Elizabethan gardens. The enclosure map of 1801, [Fig. 3], shows that Impington Hall and Park were bounded by New Road to the west; farmland to the south; a formal canal style water feature to the east; and the kitchen gardens to the north. The estate expanded and contracted several times over the centuries, but apart from the creation in Georgian times of the carriage-drive leading off New Road, this layout and the relationship between Impington Hall, its Park, and the village, remained unaltered for almost four centuries.

The first real historical glimpse of the park which we get is from the pen of the celebrated diarist Samuel Pepys, Talbot Pepys's great nephew, who visited his great-uncle and other family members at Impington Hall on a number of occasions in 1661. On August 4th, 1661 he noted, *Lord's Day. Got up and by and by went into the orchard with my cousin Roger and there some fruit. Then went to church and had a good plain sermon and my uncle Talbot went with us.*⁶ The fact that Pepys mentions visiting the orchard does not necessarily mean he was amongst solely fruit trees as the word orchard comes from the general Anglo Saxon term for garden. It seems possible he was in the walled kitchen garden where there would have been a variety of fruit available.

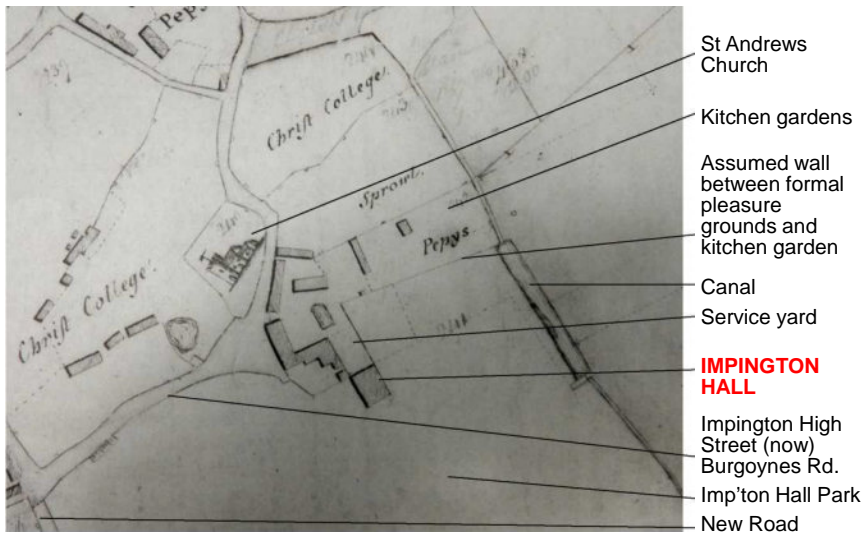


Fig. 3. Enclosure map of 1801⁵. Cambridge University Library.

Talbot Pepys survived four wives living through the Jacobean and the Commonwealth periods into the Restoration and dying in 1665/6 at the age of 83. His eldest son and heir Roger Pepys (I) inherited the estate living there until his death in 1688. There is no evidence that the Hall or Park were modernised or altered during the lifetimes of either Talbot or his son. In an inventory of assets made just before he died Roger Pepys (I) described Impington Hall as having; *a main hall, a dining hall, a parlour, 8 bedrooms on the first floor with six more attic bedrooms*. Presumably this describes the Hall as completed by the executors of John Pepys's will in 1589. It is a shame that he makes no mention of the surrounding park.

1724: ROGER PEPYS (II) AND THE GEORGIAN MODERNISATION

In 1724⁷, 36 years after inheriting Impington Hall, Roger Pepys's grandson, Roger Pepys (II) began modernising the estate⁸ and we glimpse the results through the eyes of the well-travelled antiquarian, the Rev. William Cole who in 1770 wrote: *at a small distance from the Church, and south of it, stands a very elegant seat, belonging to Mr Pepys, adorned with beautiful gardens and canals about it*.⁹

The OS map of c.1835 [Fig. 4] shows the park extending south-eastwards with an avenue of trees stretching from the "garden" front of the Hall towards Mere Way [Fig. 5]. There appears to be a shelter belt of trees bounding New Road and Impington High Street, and a driveway enters the park opposite



Fig. 4. Early Ordnance Survey map c.1835.¹⁰

the church giving carriage access to the North West side of the Hall. There is no evidence of the other Avenue and carriage drive referred to in the sale particulars of 1864. The Georgians favoured more expansive "pleasure grounds" than the Elizabethans, introducing the idea of the landscape garden with sweeping vistas along avenues with garden architecture providing incident and accent. It is tempting to speculate that there was at least the intention of a classical statue or miniature temple terminating the view from the Hall at the end of the south-east avenue. The Hall itself provided the climax to the south-west approach along the Elm Avenue from New Road although it appears this carriage-drive never replaced the older more practical entrance off Impington High Street. At the same time, following the Dutch fashion introduced under William and Mary, it is likely that the Elizabethan fish ponds were re-shaped with rectilinear banks and turned into one of the canals mentioned by the Reverend Cole and illustrated on the 1806 Enclosure map [Fig. 3]. Perhaps the other canal, which appears on the 1887 OS map [Fig. 15] located at right angles to the principal one, was created at the same time giving rise to the Reverend Cole's description of canals in the plural, although this canal does not feature on the 1864 plan of the estate [Fig. 11].



Fig. 5. The Elm Avenue leading to the SE of Impington Hall; view NW to the Hall, c.1950.¹¹

The Reverend Cole went on to describe the Hall in some detail: *The House pleased me much and is the best of the sort I ever saw. A noble entrance hall is in the centre with 2 Corinthian pillars on one side. There is a common dining Parlour and Kitchen, and on the other side an elegant Dining Room and Drawing Room, and by the hall a most beautiful Salon and Staircase with an open space to the top of the house with a gallery to which all the bedchambers have entrance* [Figs 6&7]. It seems very likely that the Hall was given a Classical makeover externally as well as internally and was provided with parapets to obscure the pitched roof, modern sash windows, and perhaps covered in stucco to achieve a symmetrical and fashionably Neo-Palladian facade. Taking the footprint indicated on the 1806 map, it would appear that a service wing was constructed to the northeast and it does not seem unreasonable to conjecture that a matching single

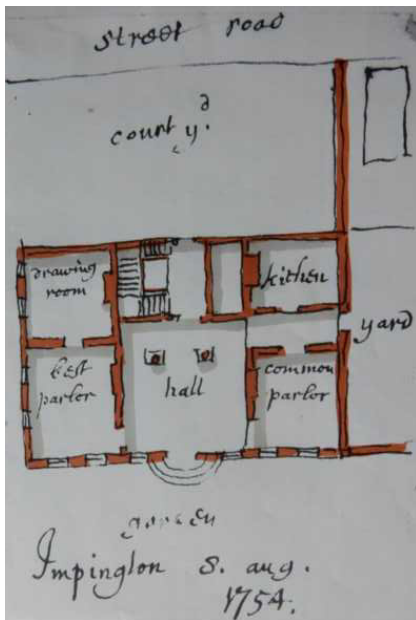


Fig. 6. Ground floor plan 1754.



Fig. 7. Corinthian column and first floor gallery.¹²

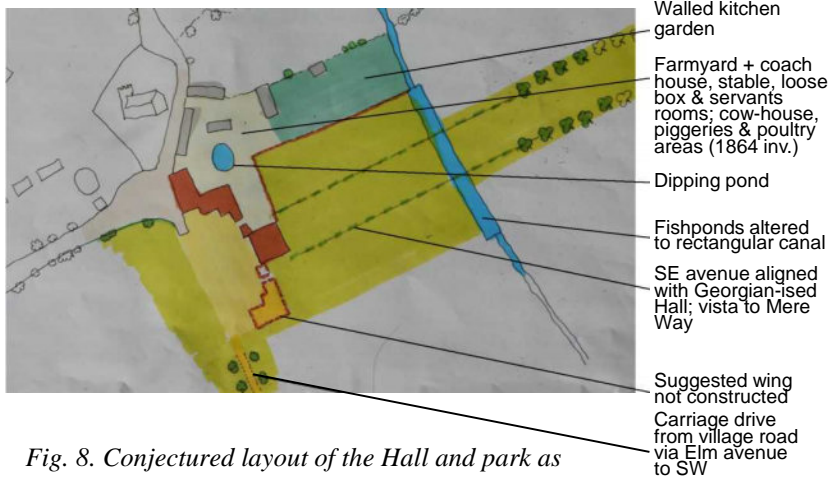


Fig. 8. Conjectured layout of the Hall and park as intended in the 1724 modernisation.

storey wing to the southwest may have been contemplated [Fig. 8] to provide proper symmetry and to align with the length of the “canal” and the positioning of the south east Elm Avenue. Furthermore this conjectured layout would have worked with an approach along the southwest carriage-drive as it was positioned to align opposite the service entrance off Impington High Street.

1805: AVOIDING THE PICTURESQUE, THE HA HA, AND THE HERMITAGE

Charles Pepys, the last direct descendant of John Pepys, died without issue in January 1778 leaving the estate to his wife Anne who died, aged 83, in March 1805. For nearly sixty years after Anne’s death Impington Hall was owned by her relatives by marriage, the self-styled Pine-Coffin family, from East Down in North Devon, who let the Hall to a selection of tenants. It seems unlikely that any major alterations or improvements were made to either the Hall or its Park in the years between 1805 and 1864, when the estate was put up for auction [Fig. 9] thereby avoiding the highly fashionable fate of being “improved” in the Picturesque manner by such landscape design impresarios as Humphrey Repton whose work is so eloquently lampooned as a metaphor for unnecessary change in the novels of Jane Austen¹³.

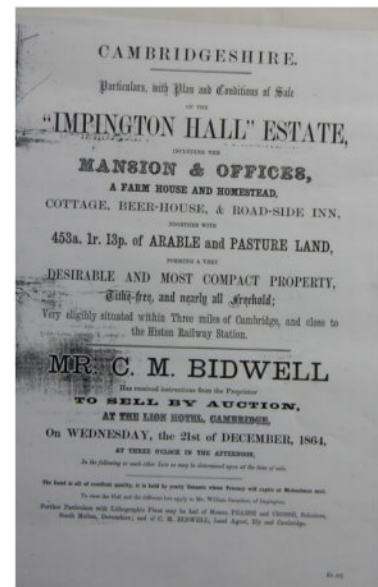


Fig. 9. Front page of the Sales Particulars, 1864.

1864: CHARLES BAMFORD AND THE VICTORIAN MAKEOVER

In 1864 the rather old-fashioned Impington Hall, park and estate were purchased by Charles Bamford [Fig. 10] a rich and profligate undergraduate of St Johns College, Cambridge who, despite his origins in the mercantile classes of Hull, aspired to live the life of a landed country gentleman. The estate map from the sale literature of 1864 [Fig. 11] does not provide much landscaping information other than that the size of the Hall, and its lopsided service accommodation, had not altered from the 1801 enclosure map; that the formal pond/canal remained a significant feature to the southeast; and that the main part of the park with its variety of specimen trees lay to the south. Despite mention in the sale particulars, the SE Elm Avenue indicated on the 1835 map is missing, although there is some evidence of the SW Elm Avenue and carriage-drive.

There was clearly scope for major renovation and the new proprietor harboured grandiose ideas of recreating the Hall in the Elizabethan style within an appropriate park setting. Whilst retaining the fundamental symmetry of the original Hall, he



Fig. 10. Charles Bamford.



Fig. 11. The estate map of 1864. Cambridge University Library.



Fig. 12. The northwest entrance front, c.1896. Reproduced by permission of the Cambridge Antiquarian Society



Fig. 13. The southeast garden front, c.1872. Cambridge University Library.

made significant changes to its appearance and accommodation, encasing the old hall in red brick with stone detailing picking out the newly constructed Neo-Tudor crenelated bay windows, hood moulds, and steeply pitched gables and porches [Figs 12&13]. However in order to provide space for the myriad separate functions essential to the smooth running of a Victorian estate, the old service wing was taken down and rebuilt partly as a two storey extension to the main house, and partly as a fan shaped wing enclosing the service yard [Fig. 14].

Neither was expense spared on the pleasure gardens and park which the 1872 sales particulars record as including, *a Pinery, Forcing Houses, extensive Vinery, Drying Ground, 2 walled Kitchen Gardens and Orchard, well planted with Fruit Trees, Ornamental Water with Bathing- house, Pleasure Grounds planted with very choice Shrubs and Evergreens. There is also a good Rookery on the property.* The 1887 OS map [Fig. 15] provides a detailed plan of this landscape as created by Charles Bamford. I have not identified the landscape architect responsible, but clearly care was taken to develop the gardens around the existing landscape features. The Impington High Street entrance to the park remained, although the southwest avenue and carriage-drive had their status as the principal approach reinforced by the construction of a thatched gamekeeper's cottage at the Cambridge end of New Road as a lodge [Fig. 16]. The shelter belt of specimen trees bounding New Road and Impington High Street was reinforced and a rectangular carp lake formed protected by these trees.

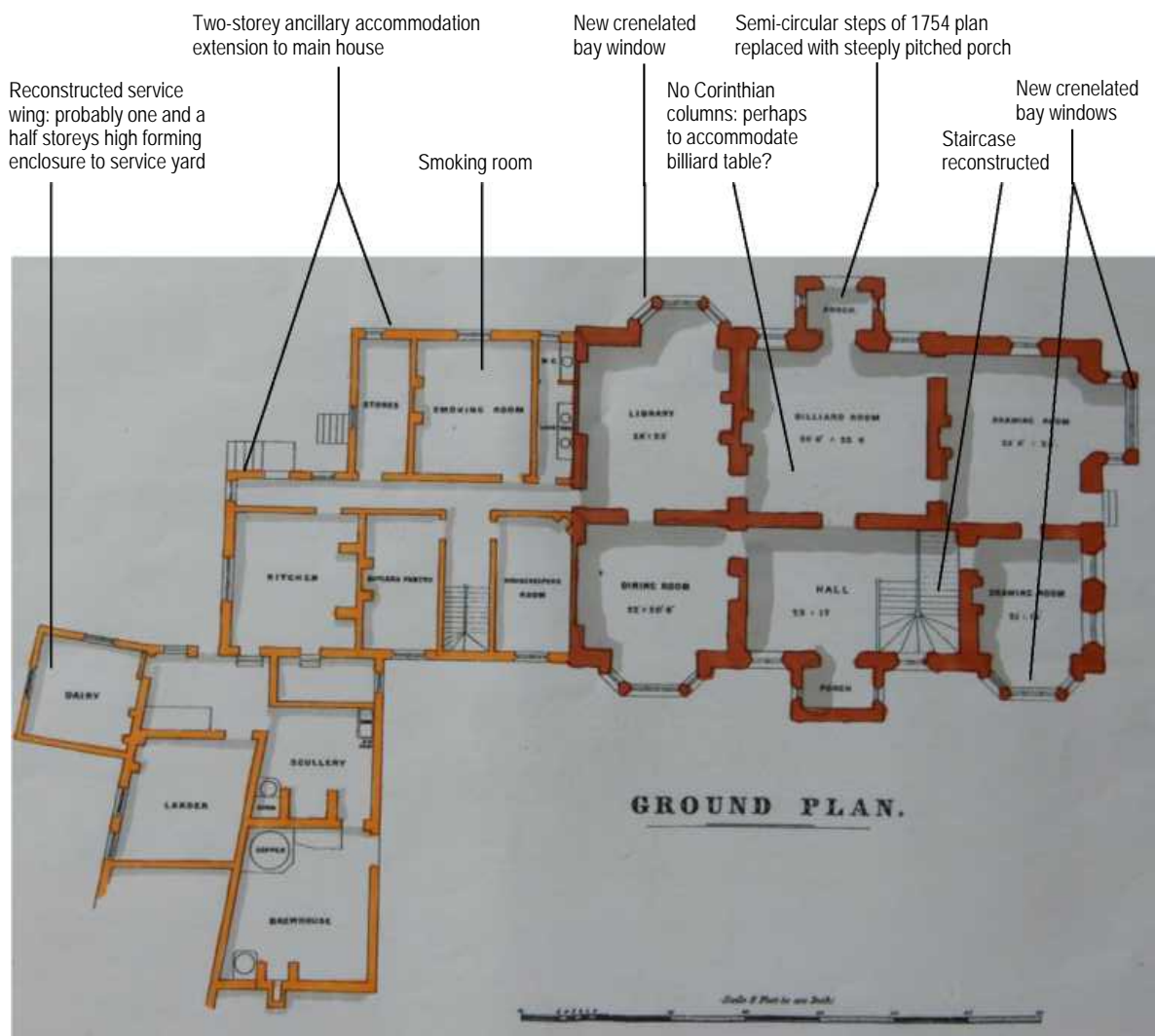


Fig. 14. The re-cased and extended Hall as proposed/alterd by Charles Bamford.



Fig. 15. The 1887 OS map made during the ownership of the Macfarlane Grieves.

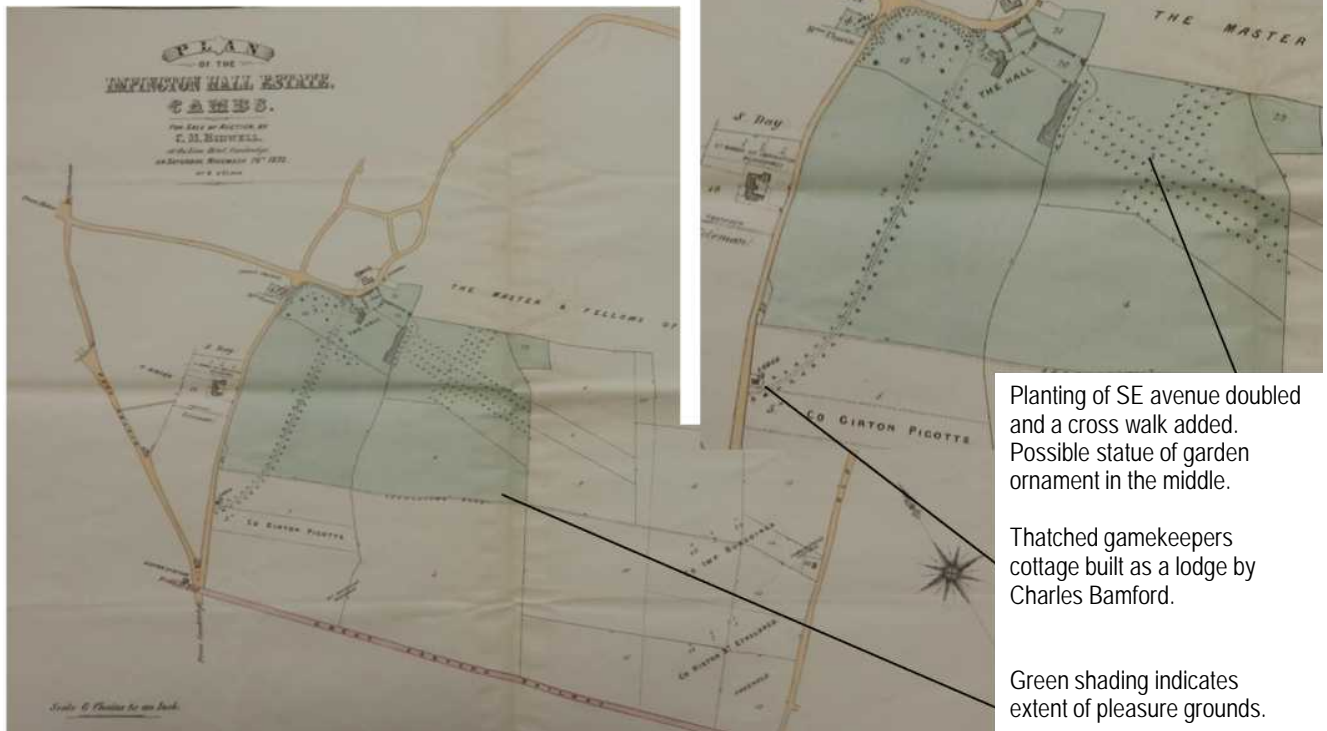


Fig. 17 (left). The SW Elm avenue and carriage drive c.1951¹⁴, fenced 1864-1872. Fig 18 (right) NW façade of Impington Hall pre-1909, with the park fenced from the entrance forecourt and driveway.

The Park was fenced off with railings [Figs 16 & 17] and stocked with deer, pheasants, etc. which, apparently, did not prosper. The SE avenue was doubled and a cross-walk created with a very faint suggestion of a garden ornament or statue located within the vista [Fig. 16]. The rectilinear canal was once again transformed, having its banks “naturalized” to create a bathing lake of a romantic aspect with the bank to the southeast being mounded and surrounded in evergreens to create a knoll. I have speculated that the formal canal at right angles to the bathing lake was created as part of the 1724 modernisation but its omission from the 1872 estate map suggests that it post-dated Charles Bamford. However, the walled kitchen gardens were developed with the construction of forcing houses for raising exotics and bedding plants, crucial to the elaborate planting schemes of Victorian gardens.

The third quarter of the 19th century probably marks the high water point of the estate’s fortunes and, in Part 2, I will chart its history from 1872 through to the present day.

ACKNOWLEDGEMENTS

This research and the original essay were undertaken as part of the University of Cambridge’s Certificate of Higher Education in Historic Building Conservation, run by the Institute of Continuing Education. Thanks also go to Brian Bowles, Eleanor Whitehead, the Cambridge Antiquarian Society, the Cambridgeshire Collection and Cambridge University Library for images used above.

Anne Cooper

NOTES AND BIBLIOGRAPHY:

1. Sales brochure: <http://www.75pieces.org.uk/piece/13/>
2. www.bing.com/maps/
3. Chappell, Edwin 1936. *Eight Generations of the Pepys Family 1500-1800*, Edwin Chappell, London, p30.
4. His younger brothers Robert and George, Chappell p24.
5. Sheet 7, Map Room, Cambridge University Library.
6. www.impingtonhall.co.uk/

7. www.british-history.ac.uk/vch/cambs/vol9/pp131-133.
8. As a civil servant, could Roger Pepys (II) have made money in the South Sea Bubble?
9. www.parksandgardens.org
10. Collection of Eleanor Whitehead, local historian.
11. Collection of Eleanor Whitehead, and dated by her.

12. Brian Bowles c.1951 www.flickr.com/photos/68474173@N05/6230553716/in/photostream/
13. Lecture by Twigs Way, Cambridgeshire Gardens Trust Study Day, Hemingford Abbots, 14 March 2015.
14. Brian Bowles www.flickr.com/photos/68474173@N05/6230036487/in/photostream/

‘FIELDS OF CORN MAKE A PLEASANT PROSPECT’, BEAUTY AND UTILITY IN REPTON’S EAST ANGLIA: A TALK BY SARAH SPOONER, 24 OCTOBER 2015

DOCTOR Sarah Spooner is Lecturer in the School of History at the University of East Anglia. On the occasion of the 2015 Annual General Meeting of the Trust in Fen Drayton Village Hall, she gave us an illustrated talk based upon her work in the pioneering Landscape Group at UEA where academic research and supervision are extended out into community projects and consultancy in the conservation of historic landscapes. She chose to begin with the subject of her own research, Humphry Repton’s **Sheringham Park**, situated on the north Norfolk coast, six miles beyond Holt, and now managed by the National Trust.

After the Battle of Trafalgar in 1805 Sheringham, with its prospect of the ‘unbounded ocean’, was considered as the nation’s gift to honour Admiral Nelson’s family but rejected in favour of Standlynch (now Trafalgar) in landlocked Wiltshire. One of the problems was that Sheringham lacked a distinctive house, only ‘a better kind of farmhouse’, and so when Abbot and Charlotte Upcher agreed to buy the estate in 1811 they were introduced to Repton as the designer for their new house and improved estate. Soon Sheringham had become Repton’s ‘favorite & darling child in Norfolk’ not only for the beautiful setting of ‘bold and lofty hills’, well-planted by previous owner Mr Cook Flower, and for fertile valley fields of barley, wheat and turnips, but also for the Upchers’ concerns for the moral and physical welfare of their neighbours and employees.

The Red Book for Sheringham, 1812, reveals Repton’s stroke of genius in siting his new house with its back to the sea, sheltering in the lea of a hill from Siberian winds, for the North Sea ‘was not the Bay of Naples’. From the house the ‘family’s interest and commitment’ were to be sustained by varied prospects, including the movement of an approaching carriage and the ‘occasional glitter’ of tourists visiting the Temple, which was to be placed on the top of an intermediate hill offering sea views and airs. Repton’s long approach drive was

the scene of great labours, cutting away a hill to allow the ‘moment of view’ of the distant house (Fig. 1). In the mid-distance, seen from the dining room as well as from the Temple, rises the ploughed field, yellow with wheat which, Repton thought, gave variety to the colouring of the scene, which at seed time and harvest ‘may be enlivened by men as well as beasts’. He admitted his ‘favorite propensity’ for humanizing as well as animating beautiful scenery. He imagined the park would be open to ‘proper persons’ for their leisure, to cottagers for collecting firewood, and for communal sports – hare coursing on the beach being a festive tradition.

The Upchers’ Sheringham is Repton’s acknowledged masterpiece, his vision of beauty and utility combined on the relatively small scale and in the hands of a socially-responsible owner. Upcher and Repton both admired the Coke family’s **Holkham** where the huge park was open one day a week, the ‘fields were like gardens’, and the model farm buildings and Great Barn (Fig. 2) were regularly crowded for agricultural



Fig. 1. The moment of view of Sheringham House, and the labours required to create it, as portrayed in Repton’s Red Book, 1812.

shows. Repton felt that his professional clients, many newcomers to country living, needed Holkham’s virtues interpreted on a smaller scale for the good of the Norfolk landscape. He had presented his lavish Holkham Red Book, 1789, promising not to interfere with the great schemes but offering ‘a minute correctness of design’ for the ladies’ pleasure on walks

around the lake and including a rustic fishing/picnic hut of fairytale prettiness.

‘Picturesque farming’ had been an attractive idea throughout the eighteenth century, inspired by William Shenstone’s *ferme ornée*, and Joseph Addison’s recommendation that, ‘a whole estate be thrown into a kind of garden by frequent plantations’, and the ‘natural embroidery of the meadows’ being helped by Art so that ‘a man might make a pretty Landscape of his own possessions’. Stephen Switzer’s ideas for ‘rural gardening’, especially walks ornamented with

shrubs and wild flowers, with seats, at the boundaries of garden and field had great appeal to women gardeners*. Repton was also conscious that the landscape profession of which he was so proud was too keen on sterile greenery, too liable:

To improve an old family seat, By lawning a hundred good acres of wheat†.

Repton had spent five happy years with his family at **Sustead** Old Hall in the early 1780s, where he found himself as churchwarden, overseer, surveyor of roads and ‘esquire’ of the small parish. He admired his neighbour, the rector of Baconsthorpe, who restored his church, sold his own farm’s produce at fair prices and tended the sick and infirm: a village welfare to banish the need for the workhouse, ‘vallies would stand thick not only with corn but also occupiers who would laugh and sing with joy’. Neighbouring **Felbrigg** was similarly happy, ‘one of the most beautiful situations in Norfolk’ with vistas cut through woods to views of the sea and heath enclosed and cultivated and let on tenancies of eight to twelve acres.

However, fields of corn were not always desirable. At **Northrepps**, inland south-east of Cromer, the Red Book, 1792, shows windswept trees and ploughed fields, whereas Repton proposed the neat Georgian house on a sheep-sprinkled lawn with curving approach, all enclosed in belts of trees. He despaired of views made up of fragmented ownership that no one had the power to improve; fields where neither the spring green nor summer gold could compensate for ‘the naked and comfortless appearance of its fallow state’, and the labour and hardship disturbed ‘the pleasing idea of happiness and comfort annexed to a pastoral life’. At **Honing**, beyond North Walsham, the Red Book, 1797, shows the park completely enclosed with trees fronted with flowering shrubs as ‘equally beautiful with



Fig. 2. *The Great Barn at Holkham, Samuel Wyatt, c.1790.*

most Norfolk views’. [As Sarah commented that Repton could be contradictory, I was reminded that in the Red Book for Beeston Leasowes, **Moggerhanger**, the following year, 1798, he was so offended by a corn-field in the view that he persuaded Godfrey

Thornton to buy the land, setting the view ‘at perfect liberty’ to enrich the lawn.]

Moggerhanger was a fair distance from Norfolk, in Bedfordshire, where Repton found a clutch of interesting commissions, most notably ducal Woburn Abbey. At Woburn, as at Holkham, agricultural improvement had achieved religious status and the annual Sheep Shearings were crowded with the great and the good, landowners, farmers and opinion-makers such as Arthur Young and Sir Joseph Banks. The **Woburn Red Book**, 1805, is a large folio of ninety pages which Repton hoped would be worthy of a place in the duke’s library. As at Holkham his focus is on the pleasure grounds – the gloriously exotic menagerie and flower-strewn pleasure grounds to please the Duchess of Bedford – and act as a relief from too many ploughed fields.

[Sarah’s talk prompted a happy memory for me, many moons ago when I was badgering London editors to let me write ‘landscape journalism’, *Building Design* sent me to the opening of George Carter, Patrick Goode and Kedrun Laurie’s 1982 Repton Exhibition at the (then very new) UEA Sainsbury Centre for Visual Arts; the catalogue is beside me, filling the gaps in my notes, along with Stephen Daniels’ majestic *Humphry Repton, Landscape Gardening and the Geography of Georgian England*, 1999. That the UEA’s Landscape Group continues to explore Repton’s boundless legacy is a wonderful thing.]

Jane Brown

INCREASE IN MEMBERSHIP FEES

BECAUSE of increasing costs in administering the Trust, primarily inflation related to the costs of printing and distributing the newsletter, the Council of Management has, with regret, decided to increase our membership fees. They will rise to £15 for a single person, £25 for a household and £50 for corporate membership. It has been at least 10 years since fees were last raised, so we hope you will understand.

For those members who pay by standing order, we would be grateful if you could arrange with your bank to make the change. We welcome payments by standing order and you can change standing orders with on-line banking. However, if you prefer to do so, you can either contact Jane Sills (jane.sills@btconnect.com; 01487 813054) or download from the website the membership application form, together with a Gift Aid declaration. The date for new payments is 1st November 2016.

* As my two favourite ‘farmeresses’ to be found in *My Darling Heriott: Henrietta Luxborough, Poetic Gardener and Irrepressible Exile* by Jane Brown, 288pp, Harper Collins, 2016.

† Uvedale Price, *Essay on the Picturesque*, 1794.

THE CGT EDUCATION PROGRAMME: MARCH 2016

AT a recent Council meeting it was agreed that in order to maintain a budget for future years, education grants and sponsorship would be withdrawn for 2016 and 2017, if not already allocated. Many events have taken place during the past 5 years and, as noted in the previous newsletter, the programme launched in 2011 came to an end in 2015. It is therefore appropriate for a review and strategy to be set up for 2017/18. Your ideas are very welcome. In the meantime, the following report covers continuing projects.

CGT Little Seedlings (Reception and Primary Levels)

1. Forest Training, Thongsley Fields Primary School, Huntingdon. A report from Phillipa Forster, reception teacher:

“Forest School is going really well. I now take the nursery class down once a week for the morning, and both reception classes also go for a morning a week. I have found it really beneficial for some of our quieter children, as well as some of our EAL learners who have shown some great use of language and imagination in the Forest. We are currently tackling a small group of reluctant girls (quite often not in on Forest School day) who do not presently enjoy it. But I am on the brink of getting some waterproof dungarees for all of the children (finally!) and so hopefully, being dressed a little warmer should help, as well as trialling different activities with the girls”.

2. Schools research project on Brown.

A research project to encourage learning about ‘Capability’ Brown has been circulated to 20 schools for Primary level to be completed by end of March 2016. A series of questions are posed in a format chosen by the school. Three prizes of £50 per entry are offered to schools which demonstrate the most effective research and learning about Brown and what he did.

CGT Garden Apprenticeship

Since Alice Appleton left Robinson College, a further apprentice, Luke Hale, has been appointed. We have confirmed to Guy Fuller, Head Gardener, that unexpended grant money may be used to sponsor Luke for courses which will enhance his training. We extend our best wishes to Luke in his new career, and reproduce below a note of his activities from Guy.

“Luke Hale joined us in September 2015 as our apprentice on a two-year contract. Luke is the seventh apprentice we have trained over a number of years. I am pleased to say that nearly all of them have found work in horticulture once they left us. Luke joined us straight from school, but had been working for a small garden firm on Saturdays, gaining valuable experience. From my point of view, and the rest of the garden team’s, it was good to have someone join us who already had an idea of how to use a lawn mower, hedge trimmer, even a hoe!

Since Luke has been with us, he has been involved in a number of training courses, including manual handling, and two one-day Lantra training courses in the use of hedge trimmers and brush cutters. In early March Luke will be taking his PA1/PA6 hand-held



Robinson College apprentice, Luke Hale.

sprayers certificate; always a useful certificate to take to a future employer. Luke is now five months into his Work-Based Learning course in association with the College of West Anglia. Luke and I also went and bought £100 worth of gardening books. The training courses and books expenses have come out of the sponsorship money with which the CGT so kindly supports our apprentice.

Whilst with us, Luke has been involved in a number of projects in the garden, as well as the usual gardening jobs we do each day. The most recent project he has been involved in was helping to plant 35 yews to create a hedge in our newly landscaped garden at the Crausaz Wordsworth building (garden design by David Brown) - a College new build.”



CGT Day Lectures

Our Study Day, AGM and Christmas Lecture are designed primarily for the over 18’s and aim to raise funds to support other educational programmes. A summary of these and other events and visits can be found in the Events Listing in this newsletter. Further details can be seen on our website, together with any updates or changes that may occur to dates and times.

Lord Fairhaven opened the March Study Day in our usual venue of the Hemingford Abbots village hall. Our theme was the 19th and 20th centuries’ influence on garden design and development, and the audience was treated to four thoughtful and stimulating talks. Ann Colbert opened proceedings with her own research on the significance of growing health concerns during the 19C on the creation and development of public parks and open spaces. The 19C saw enormous changes in the expansion of towns both in housing and industry, giving rise to deteriorating living condition with diseases more prevalent and little green space. Legislation both for health and for open space, which prompted often philanthropic donations of land to become the lungs of a city, reversed the trend over a period of 50 years and parks became a feature of towns that were proudly maintained. Ann used Dartmouth Park in West Bromwich as a case study for her talk and traced the history of the park from inception to decline and its recent restoration through the benefit of Heritage Lottery funding.

Zoë Crisp led up to lunch with an analysis of the provision of gardens during the 19C in five English towns: Northampton, Bradford, Sheffield, Preston and Dorchester. Starting from the view, commonly held in the early 19C, that an urban garden

was an oxymoron, Zoë analysed the correlations between social class, garden (or yard) size, owner's occupation and shared or private ownership, and their evolution as a function of time during the 19C. While a backyard for the lower social classes could be a highly functional area for activities ranging from drying washing to a makeshift abattoir, for those with upwardly mobile aspirations, the garden (an area greater than 20 m²) became a status symbol to emulate the better-off. With the development of urban transport, suburban living styles grew rapidly and enabled the provision of larger gardens both for vegetable growing and for more leisured horticulture. Zoë found that larger towns had fewer gardens than smaller towns (with the exception of Dorchester), and that industrial towns had fewer gardens than non-industrial towns (with the exception of Preston). Plot type and size varied with the period of a house's construction and social class of occupant, but not necessarily in clear-cut or expected patterns, and a great deal of variation could be seen. Citing the widespread availability of gardening papers and magazines for the masses before the end of the 19C, Zoë offered the conclusion that ordinary people in Britain had caught the gardening 'bug' long before the second World War and the exhortation to 'Dig for Victory'.

After another delightful lunch served by the same caterers who provide for the AGM in October, the afternoon session led off with Barry Smith, Head Gardener at Stowe, on *Restoring Capability Brown's Stowe*. Barry was a graduate from Stowe School himself and joined the National Trust in 1989. Appointed Assistant Head Gardener in 1990, Barry emulated Brown, his forebear in post, by becoming Head Gardener in 2000. After leading us through the works of Bridgeman and Kent, Barry settled to the impact of Brown at Stowe, where he was given responsibility for both architectural and landscaping works in the garden. Brown spent ten important years at Stowe, marrying Bridget Wayet in Stowe church in 1744, living in the (now demolished) west pavilion and fathering four of his nine children (one of whom is buried in the churchyard). Starting as under-gardener to Kent, Brown soon became head gardener. He formed the Grecian Valley with its views out to parkland, with monumental temples sitting on the high points, while softening the shapes of the Octagon and Eleven Acre Lakes. Barry told us not just about the asymmetric ha-ha, used to separate livestock from garden whilst creating uninterrupted views, but also the symmetric haw-haw, used to separate contiguous pastures of different animals. Stowe remains one of Brown's most important designs and his only salaried position before establishing his independent business in 1751 following the death of his patron, Lord Cobham. Barry concluded by describing several of the improvements being carried out both to restore the gardens and to cater for greater visitor numbers while remaining true to Brown's vision.

Our final speaker, the gardens lecturer Andrew Sankey, chose as his topic, *Joseph Paxton and the Great Glasshouses*. Andrew gave a lively and passionate history of hothouses and glasshouses since Roman times and revealed, for several of the audience, a new light on Paxton and his experiments on the use of glasshouses in the 19C for the large-scale cultivation of exotics. Earlier attempts at heating plant houses suffered from excessive smoke and uneven distribution of heat. Even fashionable 17C orangeries were often dark smoky rooms. In 1823, Paxton engaged at the Chiswick horticultural society

experimental gardens behind Chiswick House, owned by the Duke of Devonshire. He was noticed by the Duke and, in 1826, was offered the post of head gardener at Chatsworth where he was given three months to sort things out. The Duke aspired to creating the most impressive gardens in Britain, if not in Europe, and the route to success lay in having a Great Conservatory, built on such a scale that a carriage could drive in and out, and be surrounded by large exotics imported from South America, South Africa and the Far East. After some experimentations, Paxton rose to the challenge with a ridge-and-furrow design to the glass house that allowed for the differential thermal expansion of iron and glass without causing the glass to crack. Underground boilers, fed with coal by a small railway, and with a remote flue to remove soot and smell, enabled clean air to fill the space. The two-stage, curvilinear design took 500 men three years to build but the result astounded all who visited, and established Paxton's reputation. Andrew described Paxton's later achievements with the Crystal Palace for the 1851 Great Exhibition, which covered 26 acres, and his further success with the relocation and enhancement of the same structure to cover 40 acres at Sydenham. Towards his later years, Paxton applied his principles of mass production to the creation of affordable glasshouses for middle-class domestic gardeners. However, his greatest unrealised vision was for a circular glass mall, linking the main London railway stations with roadways, atmospheric railways and arcades, a dream which, but for the advent of the 'Great Stink' and the need to upgrade London's sewers, might still have remained as his crowning achievement.

The 2016 Annual General Meeting will be held in Fen Drayton Village Hall on Saturday 22 October, when our Honorary Treasurer, Dr Jane Sills, will update us on progress at the Ramsey Walled Garden and, in particular, the replacement glasshouse funded by a generous donation from John Drake. The walled garden was close to his heart and its restoration is an ongoing project by Jane and the Ramsey team.

Our 2016 Christmas Lecture will be held on Thursday (not the usual Friday) 1 December at King's College, with coffee and seasonal refreshments. Our speaker is Dr David Jacques, trustee of Chiswick House and The Gardens Trust, on 'Capability' Brown at home: busy running his family, a Royal Garden and his nation-wide business. How DID he do it? Come along on 1 December and find out. More details on our website.

Please note the following event updates.

1. The visit to Histon Manor on Tuesday 26 April, has been replaced by a visit to the spring gardens at Murray Edwards College where Jo Cobb, Head Gardener, will lead a tour.
2. Please note more precise addresses for the college visits on 12 July to Corpus Christi and on 10 August to Emmanuel.
3. The Anglesey Abbey visit has now moved to Thursday 15 September, when we hope the house will be open.
4. We have an additional visit to the recently restored Brown landscape of Ampthill Park, Bedfordshire, on Tuesday 11 October. Gary Quilter, Park Manager, will conduct a tour.
5. We would particularly appreciate an early idea of numbers for our chauffeured punt tour on Tuesday 12 July.

If you would like to help with a visit, please contact Ann Colbert on acolbert25@btinternet.com. All volunteers are most welcome! We look forward to hearing from you.

Ann Colbert

MARY CHALLIS GARDEN AND GREAT WILBRAHAM TEMPLE: A VISIT REPORT, 23 JUNE 2015

TUCKED down an alleyway off Sawston's High Street is an intriguing 2-acre garden with abundant flower beds, vegetable plots, a wildflower meadow, pond, and woodland. Looking at the well-maintained paths and borders now, it is difficult to imagine that 10 years ago the place was a derelict jungle, with entire outhouses hidden by nettles and brambles.

Mary Challis (1925 - 2006) was the fifth generation of her family to live in Sawston; the house was built by her grandfather, an auctioneer, in about 1850. Her father carried on the family business, and Mary attended Studley College for Women in Warwickshire, where she took a BSc in Horticulture. When her father died in 1942, Mary devoted the rest of her life to looking after the garden and caring for her mother. She was a keen photographer and taught at the local Sunday School. Known as something of an eccentric, she shared her home with many cats, ducks and geese. Our guide reminisced about climbing up Miss Challis's back fence as a child to tease the geese and make them hiss! Sadly, as the years went by Mary became reclusive, and ill-health meant that she could no longer maintain her beautiful garden as she would have liked. She was keen that the garden should remain an open space after her death, and in her will she left the house and garden in trust for the benefit of the village of Sawston. Fortunately, she also left a couple of other properties, the rental income from which goes some way towards the costs of renovation and upkeep.



Fig. 1. Ornamental sycamore stumps in the Mary Challis Garden at Sawston. Photo Miranda Pender.

It was a team of volunteers who took on the massive task of clearing the garden, discovering along the way many interesting trees and shrubs, such as the Golden Rain Tree, *Koelreuteria paniculata*, with its striking yellow and orange flowers followed by pink bladder-like fruits. It is volunteers now who look after the house and garden, opening to the public at set times throughout the year. Specialised work such as building and tree surgery does have to be paid for, but the Trust has been able to find local experts who can offer their skills at a discount. Sawston is quite an industrialised village, with some major construction work going on right next to the garden, and while this is excellent for the local economy, it makes a green space in the centre of the village seem particularly precious.

One of the first interesting things I noticed was a row of sycamore stumps planted up with a variety of succulents in the crevices (Fig. 1). The trees had been taken down as they were huge and denying light to the vegetable plots, and our guide said that making a feature of the stumps avoided the effort and expense of grinding them out. Another unusual item was an old rolling greenhouse - like a cold frame on runners - which can be adjusted according to the weather conditions.

An impressive vine in one of the greenhouses provides the raw material for wine-making by one of the volunteers; indeed fruit, nuts, vegetables and any spare plants are available to visitors in return for a donation. A local bee-keeper manages some hives in a woodland clearing.

A sensory garden has been planted for the benefit of the many visually-impaired visitors who enjoy coming here, and children are very much welcomed, with a playful woodland area set aside specially for them, and cycle racks nearby.

The rear boundary of the garden is marked by a line of alternating limes and sycamores. Over the years, rampant ivy had almost overcome them; this was cut away from the lower part of the trunks, but it was not feasible to remove it completely, so from a couple of metres upwards, the trunks are festooned with lattices of dead ivy stems, which gives a



Fig. 2. Herbaceous border in the Mary Challis Garden at Sawston. Photo Miranda Pender.

pleasingly bizarre effect. During the restoration, the volunteers uncovered a number of long logs laid end to end; it was something of a puzzle until they realised the logs had formed the edges to the woodland borders; these and the paths between have now been remade.

A pond in the orchard has been cleaned up and a viewing platform installed; another, smaller pond in the formal flower garden leaked continuously, and so the decision was made to turn it into an attractive fernery.

It occurred to me that there must be endless decisions to be made on a project like this. What to preserve, what to let go, how to replace it... it's difficult enough coming to agreements when there are just two people involved with a garden, so how does it work with a Trust composed of a number of volunteers? Apparently most things go quite smoothly; if someone working on a particular part of the garden has a suggestion, the trustees all consider it, and make a joint decision. They liaise with South Cambridgeshire's Tree and Landscape Officer, taking advice where necessary.

Then we came to the house. In 2006, like the garden, it was in a sad state of disrepair, but much restoration work has been done, and the ground floor now houses a small museum and temporary exhibitions with a local theme. The parlour has been furnished in a style to reflect the house's mid-19th century origin, with many items donated by local people, including some elegant Victorian costumes. The table is set for tea, and rather bizarrely holds a plate of bread and butter that the guide said was several months old. Rather than going mouldy or disintegrating, it has dried out and looks just like one of those artificial foodstuffs used in waxwork displays!

GREAT WILBRAHAM TEMPLE

Leaving Sawston, we travelled the ten or so miles to The Temple, Great Wilbraham. The main part of the manor house is timber-framed and dates from around 1600; its name is derived from the fact that the estate was owned by the Knights Templars in the Middle Ages. When the house was first built it was surrounded by a series of small gardens, but in the early 19th century the Reverend James Hicks, whose family was very influential in the village, added brick extensions, a principal front formed of a timber-framed and plaster rendered casing to the earlier house, and laid out a 22-acre park and garden.

The Temple is now owned by Angela and Richard Wright. In 2001 they appointed Tessa Hobbs to redesign the garden, and she has been instigating developments ever since. The primary aim was to lose some of the large herbaceous borders that had been there, and introduce more structure and rhythm throughout the garden in the form of hedges and trees. Low hedges partially enclose a classical stone fountain in front of the house, in swirling curves which soften the formality. A substantial terrace has replaced lawns to the south and east of the house, and the spring-fed stream which rises in a wood and flows through the grounds has been re-routed with gentle meanders. Over a thousand trees have been planted in recent years.

Peter Wilson has been head gardener since he left school. Growing dahlias is his passion and, with his father Stuart, he raised over £1200 for the Arthur Rank Hospice in August, by holding a Dahlia Day at their home in Little Wilbraham.

Tessa and Peter showed us round the gardens. The weather was disappointing for June, being overcast and slightly chilly,



Fig. 3. The early 19C principal front at Great Wilbraham Temple. Photo Miranda Pender.

but it was easy to imagine how delightful the walled garden with swimming-pool must be on balmy days. It has been planted with scented old roses, a magnificent *Hydrangea petiolaris* and fig trees, all thriving in the sheltered location.

We admired a tulip tree, *Liriodendron tulipifera*, in full bloom, Peter's immaculate raised beds bursting with vegetables, and an enormous fruit cage. An ancient carp pond dates from the days when the farm here supplied produce to Denny Abbey, also owned by the Knights Templars.

Other interesting features were a crinkle-crankle wall planted with yet more roses, and two London plane trees, *Platanus x acerifolia*, which have been proven to be about 180 and 250 years old. One of Tessa's intriguing ideas was to plant a row of flowering almonds behind a clipped yew hedge. She told us that, when they are in bloom, they resemble giant pink meringues sitting atop the hedge, looking particularly effective against a clear blue sky.

A tree-shaded border with a stunning variety of hostas led us back towards the house. Apparently the main threats to the hostas are muntjac deer rather than slugs, but there was little obvious damage to the foliage.

Sculpture is an important feature in this garden, and two pieces in particular caught my eye. 'The Mantle', by David Harber, is a verdigris bronze sphere, consisting of dozens of individual bronze petals welded together, and lined internally with gold leaf. Even on cloudy days, the gold leaf reflects the light, constantly shimmering and glowing. Nearby, a stainless steel obelisk is positioned so that its mirrored surface provides a trompe l'oeil of views glimpsed through gaps in the hedge.

We ended the visit with tea and delicious cakes served in the conservatory by Angela, whom we thank for allowing us to tour her delightful and fascinating gardens.

Miranda Pender

Information

Mary Challis Garden, High Street, Sawston, CB22 3BG. Open Tuesday, Thursday and Saturday 10am to noon, and Sunday 1-3pm (2-4pm April-October). Open under the National Gardens Scheme on Sunday 12 June 2016 from 2-5pm. Admission £3.00, children free. Home-made teas.

Great Wilbraham Temple is not open to the public.

STOCKWOOD PARK: A RESEARCH REPORT

STOCKWOOD Park is located south of Luton, off junction 10 of the M1. It is signposted from the A1081. The main entrance is in London Road. Stockwood Park is now known as the Stockwood Discovery Centre (Fig. 11).

Location and information

Grid Ref: TL087197.

Height above sea level: 500' (152 m); area: 260 acres (105 ha).

Postcode: LU1 4LX; Tel: 01582 548600.

Visitor facilities: free entrance, free parking, disabled access, picnic area, restaurant, museum shop, toilet, no dogs except registered assistance.

Entrance times:

April-October: Mon-Fri 10am-5pm; Sat & Sun 11am-5pm.

November-March: Mon-Fri 10am-4pm; Sat & Sun 11am-4pm.

HISTORICAL NOTES

The land comprising Stockwood Park was originally owned by the Rotherham family, a branch of which was established in Someries, Bedfordshire in the late 15th century. Thomas Rotherham (also called Scot), who became Archbishop of York and Lord Chancellor of England, was granted extensive estates at Luton sometime before 1475. Thomas' brother John Rotherham moved from Rotherham in Yorkshire to the Someries and his son, Thomas, inherited the estates in 1500 on the death of his uncle, his father John having pre-deceased his brother. Austin¹ records the marriage in 1608 of Elizabeth Rotherham to Sir Francis Crawley. Further reference indicates marriage to a member of the Farley branch of the Rotherham family, names well known in Luton and still to be seen in street names and other public places.

Austin notes² that in 1708 the Rotherhams of Farley parted with the property of 260 acres of Stockwood and also land in the direction of Woodside and Slipend. The estate was purchased in that year by Richard Crawley, a Bedfordshire landowner. In 1740 Richard Crawley's son, John Crawley, married Susannah, daughter of Sir Samuel Vanacker Sambrooke, and succeeded to the whole of the Sambrooke property in North Bedfordshire of 3000 acres. He completed the building of Stockwood House on the Stockwood estate at a cost of £60,000 in 1740, living at Rothamsted in Harpenden while



Figure 2. Stockwood House; photo courtesy Jan Tysoe.

building took place, for the 'purpose of directing the layout of the park at Stockwood and superintending the erection of the mansion'³.

THE GROUNDS AND GARDENS OF STOCKWOOD

There appears little change in the boundaries of the estate between the tithe map of 1842 and later Ordnance Survey maps. What is now known as The Park was formerly known as The Lawn (see note on Fig. 5).

There are six main entrances shown on the 1924 OS map. In the north, Luton Lodge was the main entrance to the house from the town via Farley Hill (Fig. 4) through an avenue of



Figure 3. Stockwood in relation to Luton (OS 1924).



Figure 1. Print of Stockwood House; courtesy Jan Tysoe.



Figure 4. Entrance to Stockwood Park from Farley Hill.



Figure 5. 1906 entrance to Lawn Path. Courtesy Jan Tysoe.

chestnut trees. To the east, London Road Lodge is now the main entrance for vehicles. Other entrances are in the west at Farley Green, in the northwest at Farley Farm (the farm buildings stand on the site of the ancient hospital), in the southwest at Woodside Lodge, where a footpath links the town to the village of Woodside. Austin records that, prior to 1818, 'the footpath passed south of the mansion and seriously detracted from the privacy of the grounds and gardens'⁴. As a result, it was diverted to the north of the mansion as seen in Figure 3.

The Crawley Archive from 1825 describes in detail family and property history⁵. The Valuation Notes indicate a mansion of eleven bedrooms with garden, lawn, yards and stables. In 1925, the Valuation Notebook⁶ lists a paved yard with outhouses, and two ranges of potting and tool sheds; five coach houses with two as garages, four horse boxes, two tennis courts, with a total area of 21.910 acres. In the park can be found a well, a sawmill and an ice house. The 1927 Valuation Notes indicate seven glass houses, all heated. The Ordnance Survey map of 1924⁷ (Fig. 6) shows four in the walled garden and three in line nearer the house. Their size and use is specific and examples are:

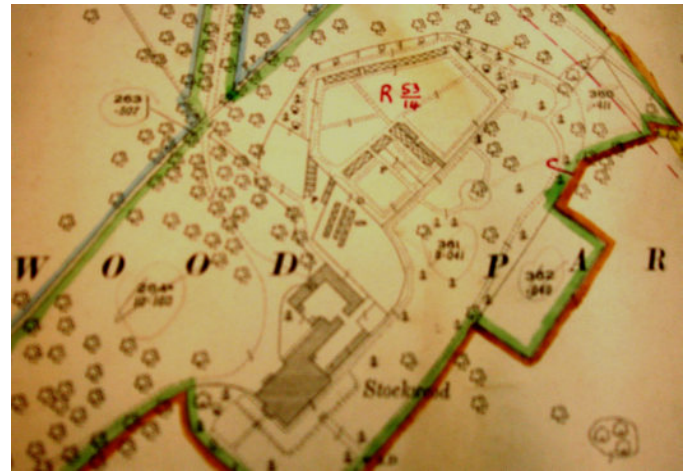


Figure 6. OS map (1924) showing layout of house, outbuildings and greenhouses.

Carnations	15 ft x 75 ft
Peach	12 ft x 174 ft
Vine	15 ft x 50 ft
Tomato	12 ft x 75 ft

In 1911, Austin describes the garden as 'extensive and beautifully timbered, but the chief delight of the grounds are the old-fashioned rose gardens. Stockwood is famous for its rose.'⁸ A current leaflet⁹ shows a photograph of the wedding of Miss Julyan Frances Crawley to Geoffrey Barnard in 1926, which could have been taken in the walled garden and which shows climbing roses.

Soon after the outbreak of World War II Stockwood house was converted into a hospital catering for children suffering from hip diseases. The patients were transferred by converted single deck buses from the Alexandra Hospital, on the former site of St Bartholomew's Hospital's convalescent home at Swanley in Kent¹⁰. Swanley was considered to be too dangerous because it was on the edge of the barrage-balloon defences. However Luton also saw enemy activity, attracted by the nearby motor works. Initially there was no X-ray facility, and patients were taken by private car to nearby Luton and Dunstable hospital, but a unit was later added and housed in the stable block. Stockwood house was then named the Alexandra Hospital for Children with Hip Disease.

Luton Borough Council bought the house and estate for £100,000 in 1945, when the grounds became a public park¹¹. Despite a petition to keep the hospital open, necessary expensive modernisation allowed the Council to force its closure in 1958. The house was demolished in 1964. The stable block and walled gardens were opened in 1986 as Stockwood Craft Museum¹¹.

STOCKWOOD TODAY (See map Fig. 11)

Heritage Lottery funding has enabled the museum to be redesigned and there is now an extensive display of Bedfordshire crafts and trades together with archaeological artefacts. With the garden, it is a focus for school visits and provides an educational resource. The museum is of interest to many with a collection of horse-drawn carriages, vehicles and memorabilia from Luton.

The Stockwood Discovery Centre claims to cover nine centuries of garden design. The walled gardens that surrounded Stockwood House now include sensory and medicinal gardens featuring areas dealing with healthy eating and fitness,



Figure 7. Elizabethan knot garden.



Figure 8. Fruit and vegetable varieties – ornamental vegetables.



Figure 9. Rose pergola.

medicinal plants and herbs. Plants are clearly identified with their attributes and benefits to health including their historical context. Also included are an Elizabethan knot garden, an Asian garden, an Italian garden centred upon an Italian well-head that originally stood in front of Stockwood House, a Dutch garden, a Victorian garden, a winter garden, and a 'Dig for Victory' garden, created by school students working with park staff in 2005, in commemoration of the 60th anniversary of the end of World War II. Examples of gardens are illustrated in Figures 7-9.

The parkland includes the 'Improvement Garden' by Ian Hamilton Finlay (1925-2006)¹². His best known works and style are seen at his own home and garden in the Southern Uplands of Scotland, which he named Little Sparta. At Stockwood, blending in with the landscape, the garden is designed to be a peaceful space. It was inspired both by the history of Stockwood House and by landscape gardens of the 1700s, such as those of Stowe in Buckinghamshire. It allows visitors to wander around a miniature landscape garden and discover ruins, temples and classical features, and thereby gain a sense of times past from within a modern garden. Six sculptures are exhibited. Figure 10 is of 'The Flock', a group of stones arranged close to an exposed section of the original ha-ha of Stockwood House. The name of the group comes from the inscription on the largest stone, which evokes classical times when all men were the property of the gods and able to act only with their permission. In such a world, men would be on the outside of such a beautiful and godly garden as this, and allowed to visit only with permission from the gods. The idea is closely linked to the history of Stockwood House, formerly a private estate, and so previously not open for all to enjoy. Now the garden is a public park and enjoyable by all.



Figure 10. 'The Flock', Ian Hamilton Finlay, Stockwood Discovery Centre¹².

The Mossman Collection¹³ of horse-drawn vehicles is the largest display of its kind in the UK. The exhibits trace the story of transport with documents, photographs and memorabilia before and after the advent of the motor car. It is an important resource reflecting the history and industry of Luton town, famous for its Vauxhall car factory, and its relationship to Stockwood.

ACKNOWLEDGEMENTS

On 28 July 2010 I met with Jan Tysoe, gardener at Stockwood Discovery Centre, whose uncle also worked at Stockwood. Jan kindly allowed me to take photographs of prints on the

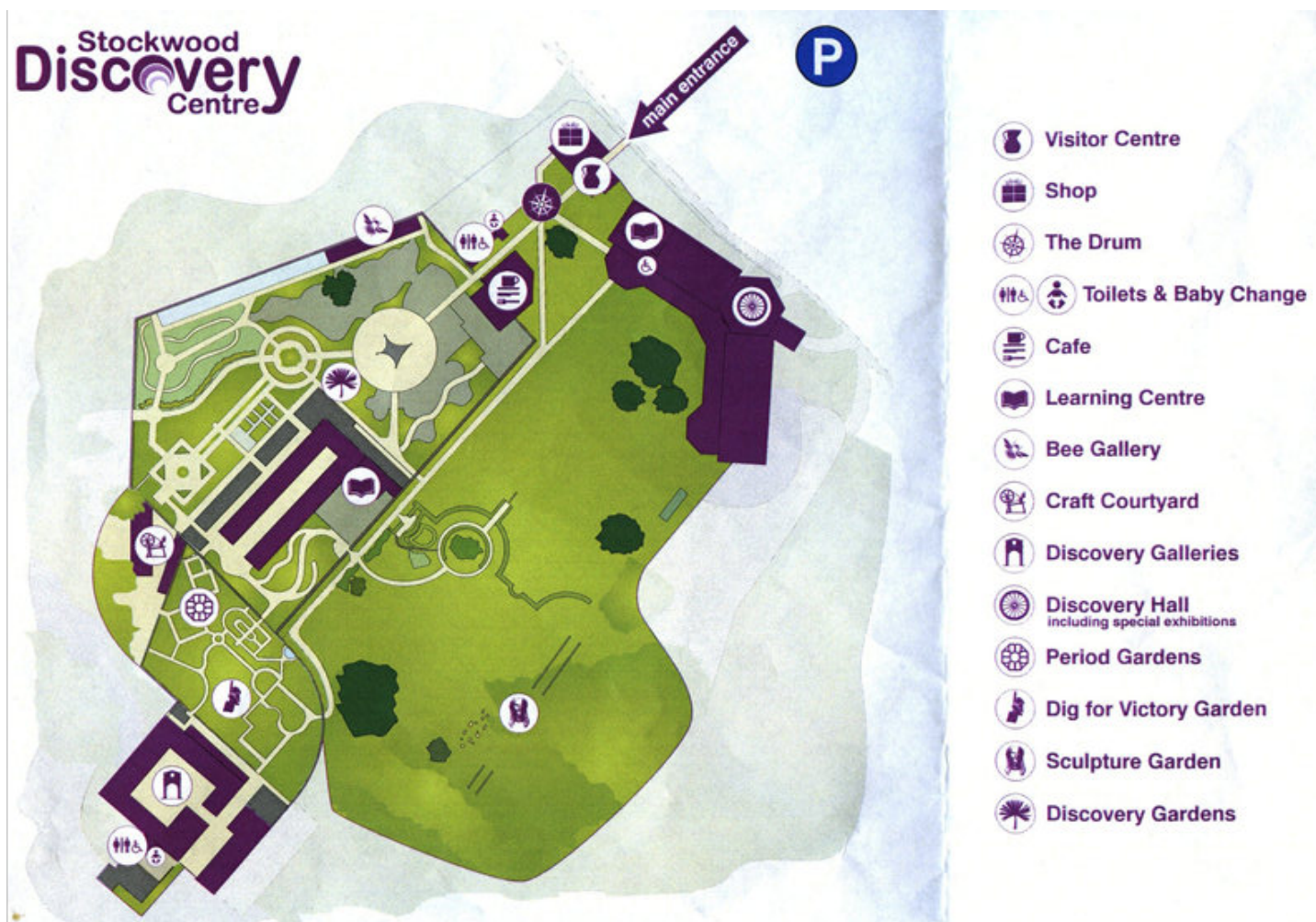


Figure 11. Stockwood Discovery Centre visitor map 2010.

gardeners' office wall and emailed the photographs of Stockwood House (Figs 1, 2 & 5). I am also indebted to Bedfordshire and Luton Archives and Records Service for their assistance during my visit on 16 August 2010.

Ann Colbert

NOTES AND SOURCES

1. Austin, William, *The History of a Bedfordshire Family, Being a history of the Crawleys of Nether Crawley, Stockwood, Thurleigh and Yelden in the County of Bedford*. Alston Rivers Ltd, London, 1911, p 141.
2. Austin, *ibid*, pp 215 & 223.
3. Austin, *ibid*, p 236.
4. Austin, *ibid*, p. 271.
5. The Crawley Archive, No. 1 Stockwood, 1825, C2260. Deposited with Bedfordshire and Luton Archives and Records Service (BLARS) by Mrs Crawley Ross Skinner.
6. A handwritten Valuation Notebook dated 1927, p14-16, BLARS record DV1/R53.
7. Ordnance Survey 1924, Sheet XXXIII, 1:2500 BLARS
8. Austin, *ibid*, p. 237.
9. Stockwood Discovery Centre Leaflet, *The Crawley Family*, published 2010.
10. <http://www.nationalarchives.gov.uk/hospitalrecords/details.asp?id=184>
11. www.lutonculture.com/stockwood-discovery-centre/about/the-estate/
12. The Ian Hamilton Finlay 'Improvement Garden', brochure, Stockwood Discovery Centre.

13. www.lutonculture.com/stockwood-discovery-centre/gardens-and-galleries/mossman/

Primary Sources (from BLARS)

Ordnance Survey Maps, Luton and Stockwood Park 1880, 1901, 1924.
 Tithe Maps, Luton parish in the County of Bedford, 1836, revised 1842.
 The Crawley Documents, The Crawley Archive, No 1 Stockwood, 1825, C2260.
 Luton News, Stockwood Park Development Plan, 12 August 1954.

Secondary Sources (books, articles and websites)

Austin, William, *The History of a Bedfordshire Family, Being a history of the Crawleys of Nether Crawley, Stockwood, Thurleigh and Yelden in the County of Bedford*. Alston Rivers Ltd, London, 1911. Reprinted in paperback 2010.
 Richardson, Tim, *English Gardens in the Twentieth Century: from the archives of 'Country Life'*. Aurum Press Ltd, London, 2005, ISBN-13: 978-1845130718.

Leaflets published by Stockwood Discovery Centre:

The Period Gardens
 Stockwood House
 The Crawley Family
 The Ian Hamilton Finlay 'Improvement Garden' brochure.
 Stockwood Discovery Centre Tourist information map 2010.

Websites

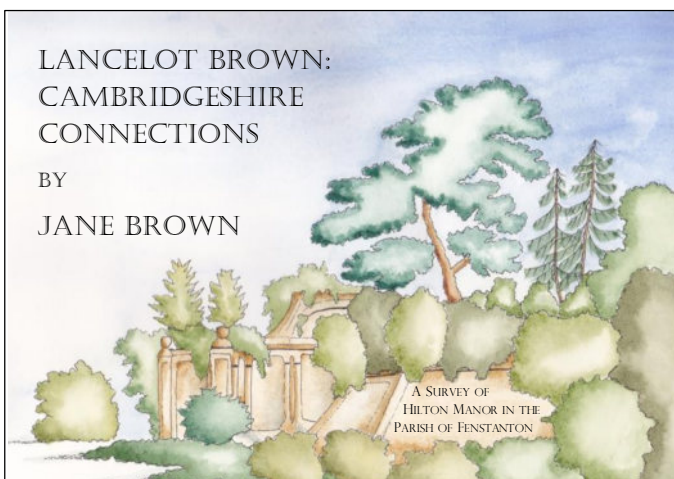
www.stockwooddiscoverycentre.co.uk
www.luton.gov.uk/internet/leisure

RESEARCH REPORT, APRIL 2016

LANCELOT Brown projects and publications have absorbed the time and effort of the Research Group over the last six months.

Since our last Newsletter, four walking leaflets for Brown sites in Cambridgeshire have been published and distributed, eliciting a very favourable reception well beyond our county. All four walking leaflets can be downloaded from the CGT website and copies are freely available at most CGT events. Congratulations go especially to Julia Weaver and Pippa Temple, Bridget Flanagan and Vivien Hoar for penning the final versions, with thanks for help and advice from Jane Brown, David Brown, Charles Malyon and Twigs Way, and lots of background support from the rest of the team. Funding, gratefully received from the Goodliff Trust and Bannold of Fen Drayton, covered the project costs. The planning and determination to stick to schedule over nearly two years reflects well on CGT, as we await leaflets promised by the Festival Committee for the Brown sites nationally. The same team will produce in-depth articles for our Brown Tercentenary Conference brochure covering Wimpole, Madingley, the Backs, Fenstanton and Hilton, and Chippenham.

Launched at our Christmas Lecture, Jane Brown's sequence of newsletter articles was collated into a monograph by our newsletter editor. An eye-catching cover was designed using Julia's original watercolour and 400 copies of the resulting booklet, *Lancelot Brown - Cambridgeshire Connections*, are retailing at £3.50 per copy. The initial outlay cost of printing



Cambridgeshire Connections monograph by Jane Brown.

has already been defrayed. Julia is now working on a similar collection of articles and research by Charles Malyon on the landscape and gardens of Cambridge Colleges.

Last summer we enjoyed artist Tim Scott Bolton's amusing maiden talk recounting insights acquired in visiting and painting 43 brown sites. His experiences are now published by

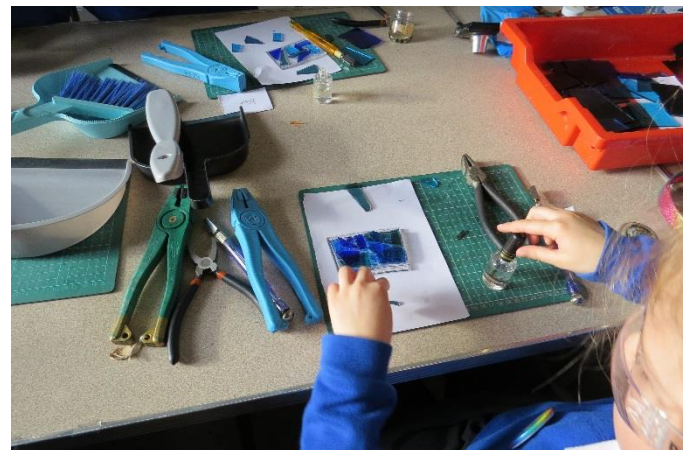


The four Brown site walking leaflets produced by members of the research group. All are available from the CGT website <http://cambsgardens.org.uk/capability-brown-walk-leaflets/>

the Dovecot Press in his book entitled *A Brush with Brown*, lavishly illustrated with his watercolours and with a foreword by HRH The Prince of Wales. Look out for further titles on the Brown theme by Steffie Shields, Sarah Rutherford and Patrick Eyres and, not forgetting Brown's contemporaries, *The Capability Men*, by our Chair, David Brown, and Tom Williamson. *The Capability Men* is available to pre-order and will be available in hardcover from 1 July 2016.

The 300th anniversary of Brown's birth has stimulated many initiatives all over the country with concerts, lectures and art installations. Wimpole uses the conceit of the 'Claude Glass' to highlight the features of a Brown landscape. Reflections of tree clumps, fosses, shelter belts, bridges and the gothic folly all become picturesque when captured within the geometrically shaped frames of giant mirrors mounted on easels where today's visiting artists can create their personal rendering of Brown's pastoral idyll.

CGT has two education projects that will draw upon Brown's inspiration and Wimpole's installation. The first has the backing of the Heritage Lottery Fund and has also become a major national NADFAS project spearheaded by Huntingdon



Six-year-old creative genius at work in the Ely Stained Glass Museum, under supervision of artist Sarah Hunt.

DFAS. The children of Fenstanton school have been tasked to produce a new and enduring memorial to their erstwhile Lord of the Manor who is buried in Fenstanton churchyard and whose existing memorial is in dire need of refurbishment. They are designing and producing a stained glass panel with the help of Ely Stained Glass Museum and glass artist Sarah Hunt. The window will be dedicated by the Bishop of Huntingdon, the Rt Revd David Thomson, in August and 'unveiled' during the CGT/TGT Conference in September this year.



The border for the stained glass window takes shape: watch this space!

The second project involves school children from Fen Drayton, where Brown owned land as part of his Manor. They will learn about Brown and his art of landscaping with the help of Julia Weaver and they will design a garden inspired by their visit to Wimpole. The garden will be realised as a display by Bannold and, hopefully, implemented complete with a folly or edifice created by the children in time for the Fen Drayton Brown Festival weekend on 25-26 June. On 25 June, at Bannold's Capability Barns, Twigs Way will give a light-hearted romp through gardens in literature entitled, *Amours in the Arbour – Murders in the Icehouse*. All are welcome to attend the events; details will be on our website nearer the time.

In January Linden Groves, the Gardens Trust Historic Landscape Officer, talked to us about the deficit left by the reduction of funding to Historic England and TGT to fund TGT's role as statutory consultee in planning applications and other matters that may affect the diminution of the designed landscape. While it is hoped that county gardens trusts will be

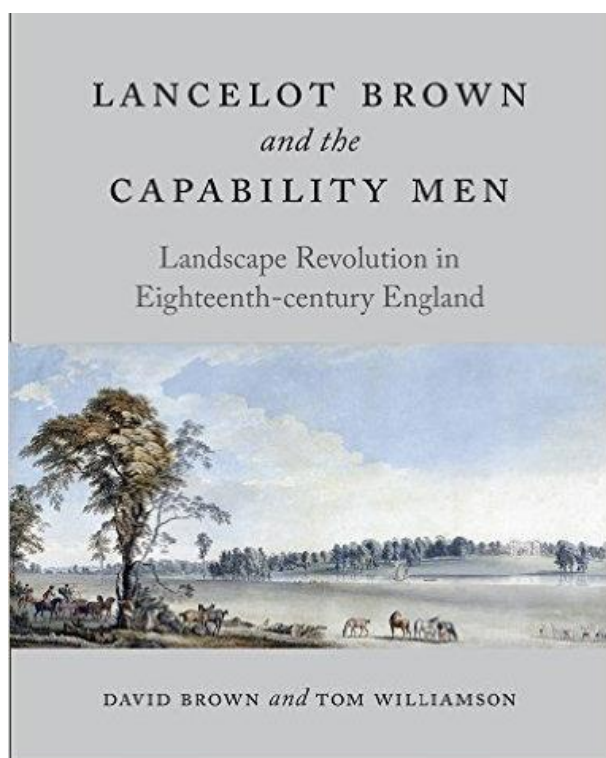
able to step into the breach, significant issues remain as to what extent the challenge will be taken up by the trusts and in what capacity they will be able to liaise with local authority planning departments. Most recently CGT was consulted on an application for a driving range at Burghley House.

At our last Council Meeting it was suggested that a fund be set up for research projects. We would like to participate in the Greensand Project recently pioneered by Bedfordshire GT and we would also like to embark on a themed project,

such as a gazetteer of summerhouses or walled gardens. Meanwhile, individual members continue to carry out research on their own projects. By way of example, we would like to extend a warm welcome to Collette Khan, who has recently joined, and who would appreciate help with her research into the work of Danish landscape architect Preben Jakobsen at Highsett, Cambridge.

If we can tempt you we would be glad of help with any of the projects outlined above. We continue to welcome contributions to the newsletter and are pleased to publish your reports on visits, book reviews, or news of gardens you have researched or been impressed by. Ideas for visits and subjects for lectures are also welcome. Please contact me at judith.christie@ntlworld.com or any of our Council members. We would love to hear from you.

Judith Christie



2016
Year of the English Garden
in association with Historic England

SATURDAY
25TH JUNE



Fen Drayton - Fenstanton Summer Double Festival
Bannolds, Capability Barns, Fen Drayton CB24 4SD

From 4:30-6:00pm:

AMOURS IN THE ARBOUR – MURDERS IN THE ICEHOUSE

A light-hearted romp through garden literature,
presented by the renowned garden historian and broadcaster

TWIGS WAY.

Tickets £8 to include wine or soft drinks.

Reserve in advance through
Alison Fox 01954 230721 (foxes_uk@yahoo.co.uk) or
Judith Christie 01954 230536 (Judith.Christie@ntlworld.com)

Lancelot Brown and the Capability Men, by David Brown and Tom Williamson, will be available from Reaktion Books: 352 pages, 60 colour plates, 65 halftones. ISBN 978-1780236445. Price £30.

WANDLEBURY: DID BROWN HAVE A HAND IN THE CREATION OF THE PARKLAND?

The second of two pieces on the landscape development of Wandlebury's parkland. The first article, from May 2015, summarised the history of the site from the first evidence of its management by human hands around 400BC to its ownership by the Godolphin family in the 18C. In this second piece, Julia Weaver and Carolin Göhler ask whether Brown might have had an input to the creation of the parkland.

IN the year that we are celebrating the 300th anniversary of Lancelot 'Capability' Brown, we are sure that a number of people are thinking 'I wonder if he worked here?' Certainly Wandlebury parkland has three very promising looking tree clumps and Brown was known to be in the area at about the time that the parkland was being improved. Today two clumps are visible on the map (and in the park) and one is completely enclosed in woodland.



Figure 1. Map of Wandlebury showing locations of three tree clumps discussed in the text. Image from Google Earth.



Clump 1: pine and beech with no understorey.



Clump 2: beech with an understorey of box that has spread out like a 'skirt' surrounding the trees.



Clump 3: holm oak with a box 'skirt'.

So how to go about deciding whether it was Brown's hand that created the parkland clumps, or that of another?

Firstly we sought out documentation to prove whether Brown had developed the park.

We have a delightful reference that Brown worked for Godolphin in London kindly supplied by John Phibbs, landscape consultant from Karen Lynch, from the 30 July 1783 edition of *The Morning Post & Daily Advertiser*:

'... the little ground of Lord Godolphin in St James's Park ... was laid out by Capability Brown, and though an object of the smallest kind, is able to exemplify his transcendant ability.'

It was certainly not unknown for Lancelot Brown to work for clients' country estates as well as their London properties. Interestingly the date of the article in the *Morning Post & Daily Advertiser* is the year in which Lancelot Brown died on 6th February (b.1716 – d.1783), so he is likely to have 'laid out the little ground in St James's Park' at least in the previous year.

Francis Godolphin, 2nd Earl (b.1678 – d.1766) with his wife Henrietta (Lady Churchill, 2nd Duchess of Marlborough), carried out much work to improve the house and grounds at Wandlebury between about 1723 and 1766. In 1766 Francis Godolphin (b.1706 – d.1785), cousin of the 2nd Earl inherited the house and lands at Wandlebury. If the landscape works at Wandlebury were the direct hand of Brown at a Godolphin request, such request would have been from one of these two Francis Godolphins. Based on the dates above it is more likely that Francis Godolphin (b.1706) is the one who knew Brown and commissioned him to lay out the garden in St James's Park.

However, it is likely that Francis Godolphin, 2nd Earl (b.1678) also knew Brown. Francis and his wife Henrietta lived with the Churchills at the beginning of their marriage, including a period at Blenheim Palace. The 4th Duke of Marlborough (Henrietta's father) engaged Capability Brown in 1764 to begin an English landscape garden scheme at Blenheim Palace.

A further possible connection between Brown and the Godolphins may be found in horses. In Jane Brown's recent

book *Lancelot 'Capability' Brown, the Omnipotent Magician* (p 207-8) Jane explores a connection with George Stubbs. George Stubbs was brought to Newmarket in the late 1760s by Jenison Shafto who was well known to Brown (p 237 sketch of Brown and Shafto). George Stubbs famously painted horses, including the Godolphin Arabian (b.1724 – d.1753) owned by Francis Godolphin, 2nd Earl. Stubbs' horse paintings are usually set in beautiful landscaped backgrounds, often Brown's such as Euston Hall, Suffolk, where Brown worked in 1767. So when Brown became High Sheriff of Huntingdonshire in 1770 they were a likely gathering.



Figure 5. *The Godolphin Arabian* by George Stubbs.

The list of landscapes attributed to Brown (Phibbs 2015) includes Stapleford, supported by a reference to Stapleford in Brown's account book, but this is not Stapleford Heath (Wandlebury) in Cambridgeshire; it is Lord Harborough's impressive house and parkland in Leicestershire. In 1756 Brown was commissioned to carry out his first documented landscape project in Cambridgeshire at Madingley Hall at the invitation of Sir John Hynde Cotton (4th Bart.). By 1767, Lancelot Brown had purchased the Manor of Fenstanton and Hilton and was carrying out work at Wimpole and, by 1773, producing a scheme for St John's College for 'The Backs' in Cambridge.

In summary, while many of these links are tenuous and circumstantial, we can reasonably suggest that it is likely that very important and wealthy men such as both Francis Godolphins, would have met and known Lancelot Brown as the leading landscape gardener of the time, High Sheriff of Huntingdonshire, and who lived and worked in the locality of Stapleford Heath (Wandlebury). We present a summary timeline in the next column.

It is of course entirely possible that Brown drew up plans for Wandlebury for one of the Godolphins, but that those plans were not implemented until a later date. It is also possible that Brown visited Wandlebury, walked the estate with Francis Godolphin, and said, 'What about putting a clump there, with these species...' even though no documentary evidence has yet been found. As landscape architects, we are regularly invited to tour people's gardens and pass comment on ideas for design and for planting species as we walk around!

Next we explored what the maps might have to show us; to try and establish when the clumps were planted relative to the timeline.

- 1723 Francis Godolphin, 2nd Earl and wife Lady Henrietta Churchill start park improvements at Wandlebury
- 1724 Godolphin Arabian horse born; dies 1753
- 1756 Brown starts work at Madingley Hall
- 1764 4th Duke of Marlborough engages Brown at Blenheim
- 1764 Brown appointed Master Gardener at Hampton Court Palace
- 1766 Francis Godolphin, 2nd Earl dies; estate passes to his cousin Francis Godolphin
- 1767 Brown purchases Manor of Fenstanton and Hilton
- 1767 Brown starts work at Wimpole
- 1767 Brown works at Euston Hall, Suffolk
- 1770 Brown becomes High Sheriff of Huntingdonshire
- 1773 Brown works for St John's College Cambridge
- 1783 Brown dies 6 February
- 1783 *Morning Post & Daily Advertiser* article 30 July
- 1785 Francis Godolphin dies

Timeline of Brown's activities and Godolphin family events.

A 1740 survey of the Heath (Fig. 6) provides detailed layouts of the roads, paths and fields that surrounded the house, and the extent of the gardens, but shows no vegetation at all.

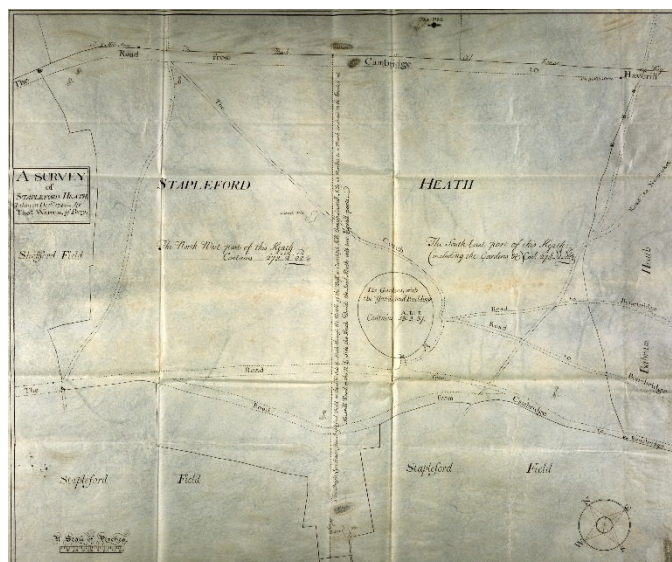


Figure 6. A survey of Stapleford Heath, made in December 1740 by Thos. Warren of Bury. Held at the Cambridge University Library in the Church Commissions Collection classmark CC12334 and reproduced here with their kind permission.

Gogmagog Hills and Wandlebury Camp are named on the map in the 1808 Magna Carta volume on Cambridgeshire but, again, only as text with no symbols for hills or vegetation. The 1812 Inclosure Map (Fig. 7) shows the greatest detail to date. It is a delightful colour map with graphics for vegetation and clearly shows at least one of the tree clumps, probably Clump 2. It also shows the arrival of a perimeter belt of planting, probably trees with understorey.

A *Past and Present* map series by Cassini provides a revised Ordnance Survey of the area 1842-1893 (Fig. 8). The resolution is not good on this image but it appears to show a black circle line where Clump 1 is now and a vegetation circle at the present location of Clump 2 (cf Fig. 1 for locations).



Figure 7. Detail of Plan of Stapleford in the County of Cambridgeshire as divided and allotted by the Commissioner appointed to inclose the same A.D.1812 by E. Gibbs. Held at the Cambridge University Library and reproduced here with their kind permission.

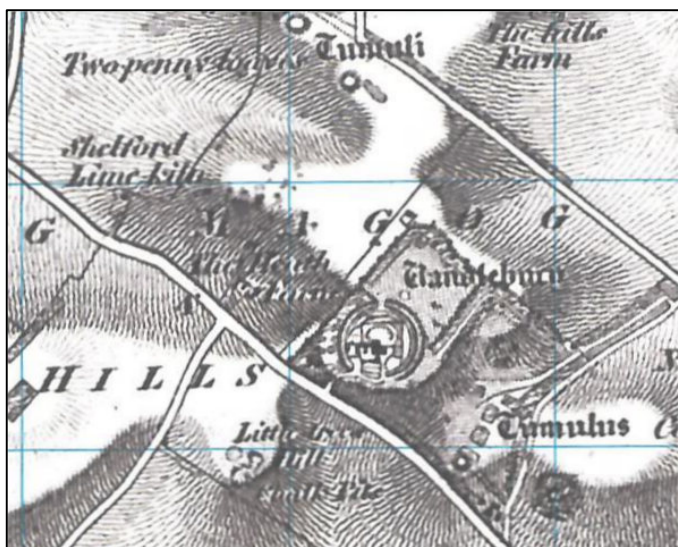


Figure 8. Detail of Cassini's revised OS 1842-93, showing vegetation correlating with locations of Clumps 1 & 2.

In summary, the map evidence suggests that Clump 2 was in place by 1812, perhaps 10–20 years old, and of significant size and scale to warrant inclusion on the map. By 1842 Clump 2 still appears to be present, and perhaps the beginnings of Clump 1; the Cassini map does not resolve Clump 3.

Finally we estimated the ages of the trees themselves; this was done by photographing them with an adjacent person to estimate their height (Figs 9 & 10), and measuring their girth at shoulder height. Provided with this information, David Brown, arboriculturist and landscape architect, estimated that the trees dated from the early 19C, about 1820 ± 10 years.

In conclusion, the parkland landscape at Wandlebury is evidently manmade and has been designed and laid out to a formula. We think it likely that the three tree clumps were planted around the start of the 19C, so not by the hand of Lancelot Brown. However, it is likely that Brown knew the Godolphins and even visited Wandlebury parkland in his lifetime, with the possibility of passing comment on the development of the landscape. The tree clumps are certainly in the style of Brown and this is not unusual; it takes a while for fashions to be developed and copied. Which leads us to wonder if the tree clumps are by Humphry Repton (b.1752 – d.1818) who presented his Red Book for Wimpole to the Earl of Hardwicke in 1801...



Figure 9. Clump 1: beech – girth 3.1 m; height 13 m (storm damage top). Clump 1: pine – girth 2.2 m, height 16 m.



Figure 10. Clump 3: holm oak – likely to have been four trees in one hole, each trunk about 2 m girth, collectively 5.3 m girth, height 18 m.

We extend our deepest gratitude to all those Lancelot Brown aficionados who helped us with information for this article, including John Phibbs, Jane Brown and David Brown.

Julia Weaver & Carolin Göhler

Bibliography

- Brown, J. (2012) *Lancelot 'Capability' Brown. The Omnipotent Magician 1716-1783*. Pimlico, London
- Clark, W. (2000) *Once around Wandlebury*. The Burlington Press, Cambridge.
- Phibbs, J. (2015) 3rd Ed. *A list of landscapes that have been attributed to 'Capability' Brown*. This list has been compiled by John Phibbs from the work of others, primarily Dorothy Stroud, but also Peter Willis, Roger Turner, Nick Owen, Karen Lynch, David Brown, and Steffie Shields, who has checked and added to its drafts. The lists have also been shown to and commented on by the County Gardens Trusts, and thanks are due to: Don Josey, Surrey Gardens Trust; Terence Reeves-Smyth and Patrick Bowe from Ireland; S. V. Gregory, Staffordshire Gardens Trust; Christine Hodgetts, Warwickshire Gardens Trust; the Dorset Gardens Trust; Jane Furze, Min Wood, Tony Matthews, Dr Patrick Eyres, Michael Cousins, Jenifer White, Barbara Deason and Wendy Bishop.
- Way, T. (2003) *The Lost Gardens of Wandlebury* Cambridge Preservation Society, Fieldfare Press Ltd., Cambridge <http://www.cambridgeppf.org/> *Cambridge Past, Present and Future*, previously Cambridge Preservation Society.

PROGRAMME OF VISITS & EVENTS 2016

Our theme for 2016 is the 19th & 20th Centuries.

(For latest information please visit <http://cambsgardens.org.uk>)

APRIL	26 Tues	11:00am	Visit to The Windmill and Gardens, 10 Cambridge Rd, Impington CB24 9NU. Members £5, Guests £6 to include coffee. Optional lunch at Oakington Garden Centre, Dry Drayton Rd, Oakington CB24 3BD. Book with Alan at least one week ahead, but pay on day.
	26 Tues	2:30pm	Visit to Murray Edwards College, Huntingdon Road, Cambridge CB25 9F. Main car park entrance at bend in Storeys Way near to Churchill College. Tour by Head Gardener, Jo Cobb. Members £2, guests £3. Cold drinks available.
MAY	12 Thur	10:00 for 10:30am	Visit to The Place for Plants, East Bergholt Place, Mill Road, East Bergholt, Colchester CO7 6UP. Entrance £7 to include guided tour. Refreshments available; light lunch on site (£5) to be booked 1 week in advance.
	12 Thur	2:30pm	Optional visit to nearby RHS Hyde Hall, Creepthorpe Lane, Chelmsford CM3 8ET. Entrance: (free with RHS cards) £9 group or £10 non-group + £3 tour. No CGT discount.
JUNE	23 Thur	10:30am	Visit to Waddesdon Manor, near Aylesbury, Bucks HP18 0JH. Magnificent Victorian house, gardens and aviary. Meet at coffee shop. 11:30 gardens walk; 2:30 timed house tour. Entry to house and gardens (free with NT cards): members £14; guests £16 + £4 tour. Follow parking signs and take Welcome bus to house. Numbers & full payment required by 9 June.
JULY	12 Tues	10:30-12:30	Visit to Corpus Christi, Trumpington Street, CB2 1RH (opp. Smiley's Cake Shop). Refreshments followed by tour, including Parker Library, with Head Gardener Dave Barton £6/£7.
	12 Tues	2:30-3:30	Chauffeured punt tour with commentary, from Scudamores Granta Place, Mill Lane, CB2 1RS towards Jesus Lock + return. £17.50 pp. Full payment by 21 June please.
AUGUST	10 Weds	11:00am-1:00pm	Visit to Emmanuel College, St Andrew's Street, Cambridge, CB2 3AP (opp. John Lewis). Meet at Robert Gardner Room for coffee and tour. Inclusive price members £4, guests £5.
	10 Weds	2:00-4:00	Backs Walk Meet CGT member at main entrance to King's College in Kings Parade to discover what Brown did and did not do. Walks leaflet available. £3.00 per head.
SEPT	1-4 Thur-Sun		The Gardens Trust Conference & Research Symposium (Friday am) , Robinson College hosted by CGT. Further information from Jane Sills (email admin@cambsgardens.org.uk ; tel. 01487 813054) or visit http://cambsgardens.org.uk for booking form and programme.
SEPT	15 Thurs	10:30am	Visit to Anglesey Abbey house & gardens, Quy Road, Lode, Cambridge, CB25 9EJ. Meet in restaurant, free garden tour if space available. House, gardens and mill entry free with NT card, non-members £11.15.
OCT	11 Tues	11:00am-1:00pm	Visit to Ampthill Park, MK45 2HX. A recently restored Capability Brown landscape. Coffee and park tour with Gary Quilter, Parks Manager. £5 members £6 guests, inclusive.
OCT	22 Sat	1:45pm	AGM Fen Drayton village hall, CB24 4SL. Lunch from 12:30pm at nominal charge. Dr Jane Sills - Progress at Ramsey Walled Garden, including the new glasshouses.
DEC	1 Thurs	10:00am-12:30pm	Christmas Lecture. Kings College, Kings Parade, Cambridge CB2 1ST including coffee & seasonal refreshments. Dr David Jacques , trustee of Chiswick House and The Gardens Trust, on <i>Capability Brown at home: busy running his family, a Royal Garden and his nation-wide business.</i> Members £12, guests £15.

Tickets are available from: Alan Brown, Foxhollow, 239 High Street, Offord Cluny, St. Neots PE19 5RT. Tel.: 01480 811947.

E-mail: fox.239@btinternet.com **Please make cheques payable to Cambridgeshire Gardens Trust**

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

www.cambsgardens.org.uk

Registered Charity no. 1064795