

Birkbeck Garden History Group Newsletter

Spring 2020 No 54



Cancellations due to COVID-19

It is with great regret that the BGHG committee have felt obliged to cancel the visits to Denmans and West Dean (22 April), Church Gardens and Chenies Manor (13 May), and Penshurst Place and Broadview Gardens (16 June). Later events will be reviewed closer to the time and we will send out news of each trip as usual six weeks before each event. Notifications will also be posted on the BGHG website: <https://birkbeckgardenhistorygroup.wordpress.com>. We wish you all well in these difficult times.

Eighteenth Annual General Meeting

The BGHG Annual General Meeting was held on 12th March 2020 with 22 members present, a drop from the previous year, possibly due to COVID-19. Apologies received included Michael Symes (President), Brent Elliott (Vice-President) and Francine Gee (Secretary). The Annual Report, the Financial Report and the Annual Accounts had been circulated in advance of the meeting.

Presenting the Annual Report, the Chair, Joan Pateman, drew attention to the full agenda of garden visits and lectures during 2019. Highlights included the Study Day on the theme of *Music and Gardens* and a film on Turn End, Buckinghamshire, the award-winning house and garden designed by Peter Aldington. The film was introduced by the head gardener, Jackie Hunt, prior to a June visit to the garden. The three-day trip to Dorset had been particularly successful. It was arranged by Sandra Pullen and Barbara Deason, who are considering another away trip for 2021.

Digging Deeper: postgraduate research papers in garden history, edited by Barbara Simms and Susan Jellis, had sold 67 copies. It is retained in five legal deposit libraries and has had a favourable review in *Historic Gardens Review* (November 2019). The BGHG will be offering further support in 2020 to the Professional Gardeners Trust (PGT) and the Institute of Historical Research (IHR) seminars. Further beneficiaries are being considered.

The Treasurer, Barbara Deason, reported that 2019 had been a good year. There had been an intentional loss of £3,000 incurred by providing funding for the PGT, the IHR and the production of *Digging Deeper* to fulfil the BGHG mission to encourage the study of garden history. The eight garden visits had made a larger surplus than usual. Costs are increasing but it is hoped that the events will continue to be considered good value. The membership fee remains at £10.00. Margaret Scholes, the Membership Secretary, reported that there are 182 members.

The Committee was duly elected. Lucy Baron and Francine Gee, who had served five and four years respectively, had resigned and were warmly thanked for their valued contribution. Two new members, Patricia Maitland and Linda Wade, were welcomed onto the committee. Carmela Bromhead-Jones, Ruth Brownlow, Sue Coulbeck, Barbara Deason, Caroline Foley, Margie Hoffnung, Susan Jellis, Joan Pateman, Margaret Scholes and Pippa Temple were re-elected.

There followed an interesting and thought-provoking lecture by Michael Gilson, an award-winning journalist, former editor of *The Scotsman* and *The Belfast Telegraph* and MA (Distinction) graduate of the IHR course in Garden and Landscape History.

The AGM Lecture

Richard Sudell: (1892–1968), the forgotten man of early twentieth-century garden and landscape history

Michael Gilson

Michael Gilson was a fluent and engaging speaker with insights on the modest and principled Richard Sudell (1892–1968) whose vision, which was fundamentally at odds with his contemporaries, celebrated the suburban garden. A pioneering figure as a writer, practical gardener and designer, Sudell accomplished a number of projects of national importance. These included founding the Institute of Landscape Architects (1929), designing the gardens at Dolphin Square (1937), landscaping around the de Havilland Aircraft Company near Hatfield (1934), Selfridges Roof Garden (1930) and the City of London Crematorium Memorial Garden (1953). Furthermore, his designs provided a template or leitmotif for the suburban garden that lives on as his legacy.

Born to a working class family, Richard Sudell left school at 14, worked at Kew and then studied at the Woodbrooke Quaker College. With the onset of World War I, he became a conscientious objector, was imprisoned three times for his beliefs and was eventually placed at the Vacant Land Cultivation Society, joining the National Allotment Society which coincided with his empathy for the practical use of land for food production. The post-war building boom, with the mantra, 'Homes fit for Heroes', had resulted in four to five million council and private houses so that many who had never gardened before found themselves with a plot of land.

In the 1920s, Sudell moved to the Roehampton Garden Estate where he founded a garden society, cajoled his neighbours to improve their gardens and offered them advice in a gardening column in the Roehampton Estate Gazette. He understood what suburban practical gardening entailed and went on to write for *Ideal Home* in 1928 and later as gardening editor for the mass-circulation *Daily Herald*, with its readership of two million a week. He wrote 47 books on gardening, championing the 'beautification of Britain in housing estates, factories, hotels, golf courses and even petrol stations'. But he was dubbed the patron saint of crazy paving by some and his most interesting book, *Landscape Gardening* published in 1933, was dismissed by colleagues.

The study of Sudell's life and times had provided unexplored grassroots evidence of how the tumultuous social and political upheavals arising from two world wars manifested themselves in a new battle for the definitions of landscape. Michael concluded by saying that Richard Sudell, the forgotten man of garden history, was a worthy subject for further study. He also noted that Dolphin Square, Sudell's only garden left intact and now Grade II listed, was still under threat from developers.

Carmela Bromhead-Jones

The Annual Lecture

12 November

Maria Sibylla Merian (1647–1717): Artist and Botanist

Clare Ford-Wille

Clare Ford-Wille, the distinguished art historian and lecturer, came across Maria Sibylla Merian some 30 years ago in the course of her lifelong study of Dutch 17th century art. At that time there had been little research on women artists and scientists in the 17th century, despite the fact that much of Maria Sibylla's work was in the Royal Collection and the Hermitage.



Pomegranate and menelaus blue morpho butterfly, 1702–1703 by Maria Sibylla Merian. Royal Collection Trust/© Her Majesty Queen Elizabeth II, 2019

Maria Sibylla Merian was born in 1647 into an affluent, artistic Calvinist family in Lutheran Frankfurt am Main at the end of the Thirty Years War. Her father, Matthäus Merian the Elder, was an engraver and publisher from an established Swiss publishing family. From her father, who died when she was three, she inherited a coat of arms depicting a stork with a snake around its beak and the motto 'Pious Diligence Wins'. She learned painting from her stepfather, Jacob Marrel, whose *Tulpenbuch* is in the Rijksmuseum, as well as from his talented 11-year-old apprentice, Abraham Mignon. When she was 12, a gift of silkworms inspired her passion for entomology.

Successful engraver Johann Andreas Graff married Maria Sibylla in 1665 to ensure his guild membership. He took her to his home city of Nuremberg, where she gave drawing lessons to the unmarried daughters of wealthy families, her 'Jungferncompany'. This was lucrative, increased her family's social standing and provided her with access to magnificent gardens. In 1681, when her stepfather died, she went with her daughters, Johanna and Dorothea, to live with her mother in Frankfurt, where her stepbrothers, Matthäus Merian the Younger and Caspar, had taken over the family business. Later, assisted by her daughters, she engraved, painted and published her own volumes – *Blumenbuch* on flowers, *Raupenbuch* on caterpillars and *Metamorphosis Insectorum Surinamensium* on insects. They contain hundreds of beautifully painted copperplates, many now in academic libraries including the Royal Collection at Windsor and the Hermitage in St. Petersburg.

She separated from her husband in 1633 when she joined her step-brother Caspar in the Labadist community at Walta Castle, Friesland. Here she met the brother of the Military Governor of the Dutch colony of Suriname, a useful contact who helped her to secure her passage there later. When her mother died, she moved to Amsterdam where she met Hans Sloane and anatomist and dissector Professor Frederik Ruysch, to whose daughter, Rachel, she taught painting. Maria Sibylla and her daughter, Johanna, sold flower paintings to art collector and horticulturalist Agneta Block and visited her splendid garden near Amsterdam. It was the Dutch Golden Age.

In 1699, after a difficult two-month journey, Maria Sibylla, aged 52, and her second daughter, Dorothea, arrived at Paramaribo, capital of Suriname, to study insects, their life cycles and their plant hosts. She gained her

understanding of the insects and animals she illustrated so beautifully through observation and interaction with the indigenous people and slaves.

In a male world, where girls were only encouraged to draw embroidery patterns and to paint in watercolour as the guilds forbade women to paint in oils, Maria Sibylla networked, conversed with educated men and explored their collections and the cabinets of curiosities. At Walta she studied and dissected frogs. Contemporaries, such as Margaretha de Heer, included insects in their floral pictures, but did not breed or study them as she did.

Maria Sibylla's academic contribution has now been acknowledged. Her accurate, scientific descriptions and depictions were accepted by Carl Linnaeus for the classification of many Surinamese animals and plants; David Attenborough praised her succinct descriptions in the catalogue for a Queen's Gallery exhibition. She was even commemorated on a 500DM note.

Mary Sewell

Giardino Giusti in Verona, a Renaissance garden open to the public

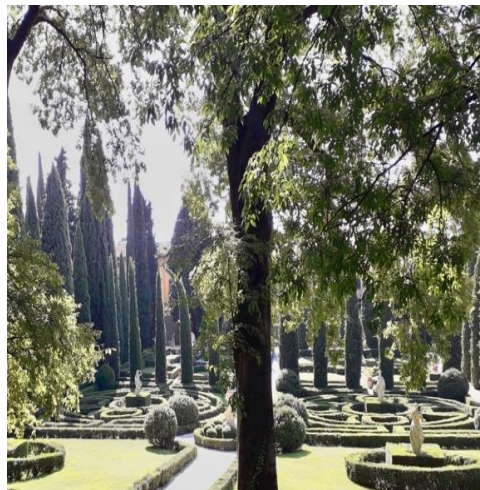
In the 16th century Agostino Giusti (1548–1615), a diplomat in the service of the Medici, created an elegant palazzo by combining the various wool-dyeing buildings of his ancestors under one roof – the wool industry having been a major source of income for Verona in the 14th and 15th centuries. To the back of the palazzo he laid out a new formal garden over the earlier one.

Box hedges formed symmetrical designs with fountains at the centre and further spaces were divided by lines of cypress trees, designs typical of the Medici who aimed to impress the educated elite of the day. A maze and a French-style parterre were added in the 18th century evoking the classical world with statues of Diana, Venus and Apollo. The garden was on the Grand Tour and was visited by Ruskin, Goethe, Mozart and Tsar Alexander I, among many others. One cypress, now some 600 years old, was admired by Goethe in 1786 and mentioned in his *Italian Journey* of 1817.

We were visiting on a hot September day and the garden provided a cool and shady sanctuary. Flowers then included white Japanese anemones and lilies, purple verbenas and red salvias. Everywhere the blue Chinese plumbago, *Ceratostigma willmottianum*, was growing in large terracotta pots. Lining the terrace walks were more pots containing lime and lemon trees.

A cypress alley led to a grotto, above which was a huge grotesque head sculpted out of the rock at the back of the garden. Here, steep paths led up the rocky slope to a shady wooded area, a *bosco sacro*, where dark trees and shrubs, including yew, bay and laurel, were planted along the perimeter of the garden by the base of the medieval city wall. This area contained garden structures including a grotto, a tower with a winding staircase and a viewing pavilion adorned with 13th century columns. From here there were extensive views over the garden and the town of Verona.

The gardens and some of the palace rooms, which contain stunning greenery displays of palms, ferns and air plants, are open to visitors all year.



Giardino Giusti. Photo: Carrie Cowan

Carrie Cowan

BGHG Garden Visits

Upton House and Gardens

Warwickshire 8 October

Despite an awkward start hunting down the Banstead coach, which had been blocked from its staging post in the Strand by Extinction Rebellion, we arrived at National Trust Upton House and Gardens in good time. Following an introduction by volunteer Anne Thomas, we assembled on the steps of a large terrace to the back of the late Georgian sandstone house to meet our able guide, Maggy Thompson. Beyond the autumn flower borders was an expansive lawn flanked by mature trees and shrubberies, a rock garden and in the distance, a copse of towering Cedars of Lebanon. It was a lovely but fairly standard view of a pastoral landscape merging into the horizon. Then came the first surprise.

Entirely hidden from view, at the junction of mown lawn and the meadows beyond, was not the expected ha-ha, but a great drop into a steep-sided valley, with glorious, flowering terraces all the way down. One of these was planted with a blue ribbon of the Upton House National Collection of asters. At the bottom, were more gardens and, at some distance, the Mirror Pool glittering in the sunshine.



Glimpse of the Mirror Pool at Upton House. Photo: Caroline Foley

The original house was built in 1695 by Whig MP for Cambridgeshire, Sir Rushout Cullen, for hunting and entertaining – evidence of which is his banqueting house set in the valley. Sir Rushout is credited with the structure of the valley gardens, although an estate plan of 1774 shows that the terraces were only used for fruit and vegetables. Little changed in the garden through various owners until 1927 when the property was bought by Shell magnate, philanthropist and art collector, Walter Samuel, the 2nd Viscount Bearsted. His wife Dorothea Micholls, with the help of Kitty Lloyd-Jones (1898–1978), was to make the garden what it is today.

Kitty, ninth child of a Glamorgan doctor and a pioneer in her profession, trained at the Royal Botanic Society in Regent's Park and graduated from Reading University in 1924, before working for Mrs Balfour, sister of Lady Gladstone. Kitty went on to run a nursery, exhibiting at Westminster and Chelsea, and developed a highly successful garden advisory consultancy.

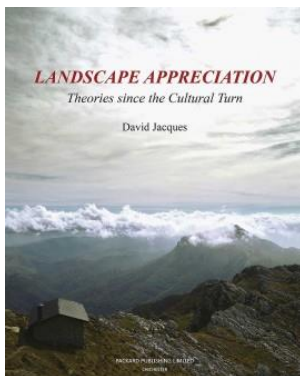
She worked on the gardens at Upton House between 1930 and 1936. Correspondence between her and Lady Bearsted shows friendship and an easy working partnership. Kitty is particularly remembered for helping architect Percy Morley Horder with the dramatic curved steps that drop down into the valley, the proportions of which she worked out with the mason at the local quarry. She designed the twin herbaceous borders that stretch down to the lake, the Rock Garden and the Bog Garden where lush moisture-loving plants flourish under the filtered light of beautiful specimen trees including a caramel-scented coppery *Cercidiphyllum japonicum*. A master stroke was to direct the natural spring through the garden into a chain of medieval monastery stew ponds.

In this surprising place, there was a second unexpected treat in store. The Bearsted art collection by far exceeded all expectations. It comprised room after room of masterpieces of international merit, including fine works by Bosch, Canaletto and Gainsborough.

Caroline Foley

Book reviews

***Landscape Appreciation: theories since the Cultural Turn*
by David Jacques. Chichester Packard Press, 2019. £49.95**



Renowned for his works on garden history, heritage and conservation, David Jacques here essays his views on theories of landscape appreciation. The book offers a helpful guide to some main currents of theory 'since the cultural turn', the major, cross-disciplinary change in academic thought that took place in the 1970s. It encompassed issues of meaning and symbolism, both social and aesthetic, as landscape expanded its scope as a key cultural concept. As one of the authors of this cultural turn and its scope for including parks and gardens within a new cultural geography, I found this book illuminating for putting the episode into a longer and wider perspective and for reflecting on the place of landscape theory now for framing garden history.

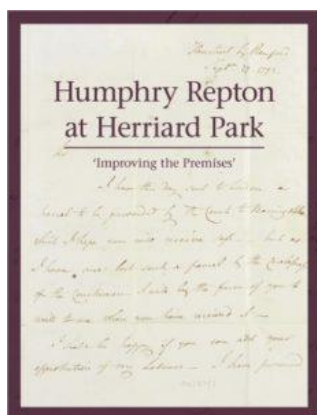
The first part of the book addresses the earlier 20th century, post-war, developments before the cultural turn, largely connected with progressive, modern movements. This takes up no less than a quarter of the book but is fully justified in establishing a narrative structure and a wide range of examples. Moreover, now that some of the 'post-modern' excesses of the cultural turn look increasingly outdated (I am thinking of those enamoured of the moneyed, consumer boom of the time) the substance and continuing significance of some earlier examples comes into view, as the post-war period itself is being re-appraised by young scholars.

Most books on landscape theory are wordy, many are conceptually obscure and remote from down-to-earth matters of design and management. Not so this one. It is written from long experience in the field and presented clearly for the broad church of landscape appreciation. Place-based garden historians must be prepared to extend their vision: flanking 'gardens' in the index are 'Gaia hypothesis', 'Gare St Lazarre', 'gestalt psychology' and the 'Great Storm of 1987'. A hallmark of the book is its gallery of graphics, over 160 illustrations of all kinds, paintings, plans, postcards, photos, cartoons, maps, diagrams, graphs, a richly generous offering that makes the cover price very reasonable. The book ends with developments in the 20th century. Readers might therefore be invited to explore for themselves the continuing story of landscape theory, looking back on the cultural turn from the one that has succeeded it, the climate charged, environmental turn, or perhaps return, more 'post-human' than 'post-modern'.

Professor Stephen Daniels

Humphry Repton at Herriard Park, Improving the Premises

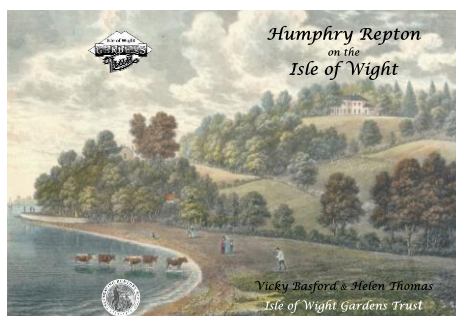
by Sally Miller with Sheila Carey-Thomas, Dee Clift and Eleanor Waterhouse,
Hampshire Gardens Trust, 2019. £12.00



New gardens – kitchen garden, plantations and pleasure grounds – were laid out for George Purefoy Jervoise at Herriard Park in Hampshire to designs commissioned in 1793 from Humphry Repton, replacing an early 18th century garden by George London. Few traces remain today of Repton's garden, and the Red Book is lost, but a massive Jervoise family archive, a quarter of a million items in total, survives. In 2018 four Hampshire Gardens Trust researchers embarked on an ambitious project to identify, transcribe and analyse a wealth of letters, bills and plant lists relating to the garden, the work of many months. They have succeeded in reconstructing both layout and plantings of the lost garden, and the story of its planning and construction. The book which the team has jointly researched and written also sheds light more widely on the nursery trade of the period and the use of plant material. All readers will value, and enjoy, the team's findings while researchers will appreciate, in particular, the account of an exciting and exemplary project

Humphry Repton on the Isle of Wight

by Vicky Basford and Helen Thomas, Isle of Wight Gardens Trust, 2018



Repton's admiration for the Isle of Wight is well-known. He was a regular visitor during a period when a growing appreciation of the Island's coastal scenery and other natural beauties gave rise to the creation of grand marine villas. Less well established and long debated is the extent of his involvement in the landscaping of sites with which his name has been associated. Now Isle of Wight Gardens Trust researchers have investigated the evidence relating to all six sites, and published their findings in a small format but densely packed booklet. A concise account of each site is followed by astute analysis of the evidence drawn from a wealth of sources. A wide range of illustrations includes Repton's own sketches

published in *Peacock's Polite Repository*.

The most significant landscape attributed to Repton is Norris Castle in East Cowes (James Wyatt, 1795). A rare surviving example of a complete marine villa estate, the site, Grade 1 listed, is currently the subject of development proposals of great concern to the Island and beyond. Norris's location overlooking the Solent, with spectacular sea views framed by park and pleasure grounds, was admired by many travellers, among them the young Princess Victoria. Her visits in 1831 and 1833 marked the beginning of the love affair with the Island which ended only with her death at Osborne House. The researchers explore the tantalising possibility of a Repton influence on the landscaping of Osborne, before its transformation by Victoria and Albert.

Go to www.iowgardenstrust.co.uk and click on 'Repton 200' for the online version or to request the print version at £1.00.

Note: The Head Gardener of Osborne House, Toby Beasley, will give the Annual Lecture in November 2020.

Margaret Scholes

News

Subscriptions

April 28th is the final due date for 2020 BGHG £10.00 annual subscriptions. Payment can be made by BACS bank transfer to account number 01471228, sort code 30-97-81, payee reference 'Subscription'. To pay by standing order, please download the form to give to your bank from the Birkbeck Garden History Group website: <https://birkbeckgardenhistorygroup.wordpress.com/join-us/>. Cheques are payable to Birkbeck Garden History Group and should be posted to BGHG Membership Secretary, 9 Walcot Square, London, SE11 4UB. Please email her at bghgmembership@gmail.com if you have set up a new standing order or if your details have changed.

STOP PRESS Durham University FREE online course on Medieval and Early Modern gardens starting April 15th 2020

Spotted in the Sussex Gardens Trust Newsletter. Tutors from Durham's Medieval and Early Modern Study Association (MEMSA) are offering a free online course on medieval and early modern gardens. Starting 15th April 2020, subscribers will receive a weekly email with details of course materials and videos for an eight-week period. Information: admin.imems@durham.ac.uk

To sign up: <https://www.dur.ac.uk/imems/outreach/community/>

New opportunity to sharpen up conservation skills

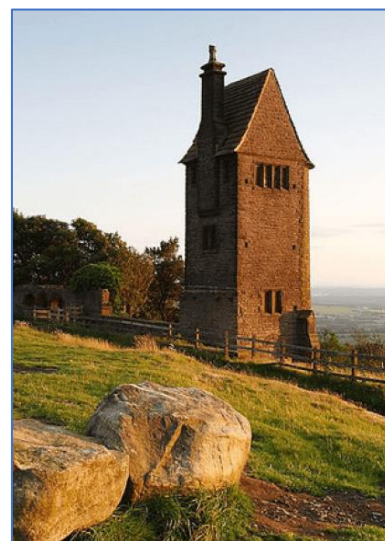
The Gardens Trust, in association with Learning with Experts, has launched the world's first online course aimed at honing the skills of those interested or working in garden conservation. Led by Dr Audrey Gerber, a horticultural specialist and historic garden conservation expert, the central aim is to equip students with the tools needed to present a case for the conservation of a heritage site in a statement of significance. To reinforce the study, the four-week course has four evaluated assignments with tutor input and feedback. With videos, notes and an online interactive classroom, subjects covered include the ethos of conservation, international law, considerations of change and advice on methods and strategies. An alternative course on offer is a one-day online interactive classroom with the same tutorials but without the assignments. Both courses can be started at any time to fit in with busy lives and Gardens Trust members get a 20% discount. Should there be a sufficient number of BGHG members interested in these courses, Audrey says that it may be possible to arrange a mutually agreeable group start date for the interactive classroom. <http://thegardenstrust.org/new-conservation-of-historic-gardens-course/>

Applications are welcomed for the MA in *Garden and Landscape History* for September 2020 at the School of Advanced Study, University of London, Senate House, Malet Street, London, WC1E 7HU. <https://www.sas.ac.uk/graduate-study/our-courses/masters-degrees/ma-garden-and-landscape-history>

Rivington Terraced Gardens, Lancashire, rescued from the brink

Rivington Terraced Gardens, perched over the West Pennine moors in Chorley, Lancashire, have been brought back from the brink largely thanks to a Heritage Lottery Grant. The gardens were designed by landscape architect Thomas Mawson between 1906 and 1922 for 1st Viscount Leverhulme (1851–1925) the self-made multimillionaire, founder of the Lever Brothers and the Sunlight Soap empire (now Unilever). Over the last three years, an army of volunteers has unveiled hidden stairways, caves and paths. There are 11 Grade II listed structures, amongst which are summer houses and loggias, the Pigeon Tower, the Italian lake and the 'Romanesque' Seven Arch Bridge. The ornamental lake in the Japanese Garden feeds a series of spectacular waterfalls that flow into the Ravine. The rock gardens and grottoes were created by landscape contractors James Pulham and Son. There is no property on site as Lord Leverhulme's first house, Roynton Cottage, was burnt down by suffragette, Edith Rigby, and the replacement was demolished after the Second World War. Once a manicured showpiece with 130 gardeners, the aim now is limited to preserving the faded grandeur of the fabric and the wild and secret character of the gardens, which are open for walkers every day of the year.

<https://www.rivingtonterracedgardens.org.uk/>



The Pigeon Tower. Photo: courtesy of Rivington Heritage Trust

A garden historian's retreat



The Ruin, Hackfall. Photo: Jill Tate

For those who enjoy garden history, an ideal escape might be to hide out in a comfortable folly set in a beautiful garden or designed landscape. One such place to rent for two is The Ruin at Hackfall, Masham, in the Yorkshire Dales. A restored Georgian banqueting house, it is said to bear a remarkable likeness to a watercolour by Robert Adams entitled *Design for a Roman Ruin*. From the balcony, there are incomparable views over Grade I listed wooded landscape designed by John Aislaby (1670–1742). His misfortune was our good fortune, as his disgrace as Chancellor of the Exchequer in 1720 during the South Sea Bubble scandal brought him back to Yorkshire and resulted in his designs for the gardens of Studley Royal, a UNESCO World Heritage site, and Hackfall. His son, William, added 40 'incidents' to the Hackfall estate which include dramatic cascades, waterfalls, grottoes, follies and planned viewpoints. While The Ruin is owned by the Landmark Trust, the restoration of the remaining 120 acres is ongoing, thanks to the joint efforts of the Woodland and Hackfall Trusts, aided by a handsome grant from the Heritage Lottery Fund. www.landmarktrust.org.uk/Search-and-Book/properties/ruin-10176/#Overview

Events

BGHG Programme 2020

13 February	Wakehurst, West Sussex
29 February	Study Day: <i>A Galaxy of Grottoes</i>
12 March	AGM and Lecture
22 April	Denmans and West Dean, West Sussex. CANCELLED
13 May	Church Gardens Uxbridge and Chenies Manor, Bucks. CANCELLED
16 June	Penshurst Place and Broadview Gardens, Kent. CANCELLED
23 July	Sussex Prairie Garden and St. Mary's, West Sussex
5 August	Pashley Manor and Great Dixter, East Sussex
12 September	Ramsgate: <i>Pulhamite and Pugin</i>, Kent
29 September	Wimpole Hall, Study Visit, Cambridgeshire
8 October	Westminster Abbey Gardens, London
November	Annual Lecture

Institute of Historical Research Seminars

Online using Zoom Thursdays 6pm

21 May *The Norwich Nurserymen: Establishing Norfolk's Gardening Industry c.1750-c.1860*, Louise Crawley.

4 June *Intellectual Gardens in the Mid-Eighteenth Century*, Jemima Hubberstey.

18 June *Richard Sudell, suburban garden pioneer and founder of the Landscape Institute*, Michael Gilson.

2 July *'The Genius and Use of the Place' – aesthetics and function in historic designed landscape conservation*, Jonathan Price.

Enquiries: ihrgardenhistory@gmail.com Full details will appear on www.history.ac.uk/seminars/history-gardens-and-landscapes

RHS Lindley Library Exhibition

29 June–9 October *Portrait from Nature*. Tracing the effect of nature printing on botany from the 18th century and the rise of early photographic cyanotypes. 80 Vincent Square, London SW1P 2PE. www.rhs.org.uk/libraries

Linnean Society Online Exhibition

Celebrating the Linnean Society's First Women Fellows.

www.linnean.org/news/2020/03/27/celebrating-the-first-women-fellows

Oxford Gardens Trust

Saturday 18 July 10.30am–2pm *Guided tour and Croquet at Chastleton House and Garden*, Chastleton, Moreton-in-Marsh GL56 0SU.

Friday 23 October 7pm Lecture

The Revd. Thomas Birch Freeman: Victorian botanist and plantsman, Advolly Richmond.

Friday 20 November 7pm Lecture *Wellness and Urban Design*. Hanna Zembrzycka-Kisiel. Kellogg College, 60–62 Banbury Road, Oxford, OX2 6PN.

Pay at the door. Email: events@ogt.org.uk
www.ogtevents.eventcube.io

The Gardens Trust

Saturday 25 July Study Day 10am–4.30pm

Welwyn Garden City 100. United Reformed Church, Church Road, Welwyn Garden City, AL8 6PS.

Annual Conference and AGM

4–6 September Holiday Inn, Scotch Corner, Darlington, Richmond, DL10 6NR.

25–28 September Weekend Study Trip to central France *Jardins à la Française: origins, variations, reinventions*, Dr Gabriel Wick.

www.thegardenstrust.org/events

Cambridge University Institute of Continuing Education Weekend Course

14–17 August *A floral feast: Flowers in art, culture and gardens from the ancient world to the modern*, Caroline Holmes.

16–18 October *Garden history: skill and ingenuity*, Caroline Holmes. Madingley Hall, Madingley, Cambridge, CB23 8AQ. Tel: 01223 746 204.

Email: shortcourses@ice.cam.ac.uk
www.ice.cam.ac.uk/shortcourses/

Denman College Course

18–20 September *Herbs and History*. Letta Jones.

Marcham, Abingdon, Oxfordshire OX13 6NW.
Email: info@denman.org.uk, Tel: 01865 391991,
www.denman.org.uk

Garden Museum Lecture

Tuesday 10 November 7pm *John Singer Sargent: parks and gardens*, Richard Ormond. Lambeth Palace Road, London, SE1 7LB. Tel: 020 7401 886.
www.gardenmuseum.org.uk/whats-on

Gardens Study Tour to Holland June 2021

Saturday 12 September, 2.30pm *Tour information meeting*, Letta Jones and Mark Spencer. Mill Hill, London. Register with Gill Harvey, Ponders Travel, Email: gill@ponderstravel.co.uk Tel: 01954 232 802.

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