

Birkbeck Garden History Group Newsletter



Spring 2024 No 66

Twenty-second Annual General Meeting

The BGHG Annual General Meeting was held on 21 February 2024 at the Institute of Education, UCL Faculty of Education and Society, in London with 35 members in attendance. The annual report, financial report and annual accounts had been circulated to all members in advance of the meeting.

It was noted that 2024 had been a busy year for the Group; the programme had several additions to the usual monthly garden visits. These included two Study Visits: to RHS Hyde Hall, Essex, in January and to Marble Hill and Pope's Grotto in Twickenham in October plus a three-day residential trip to Cumbria. One new venture had been the joint project undertaken by Susan Jellis with the convenors of the History of Gardens and Landscape Seminar at the Institute of Historical Research London to publish their new book *Conversations in Garden History: New Research, New Ideas, New Approaches*. The Treasurer's report indicated that, overall, BGHG finances were in a strong position and membership stood at 190 members. The annual membership fee will remain at £10 for next year.

The Committee for 2024 was elected: Barbara Deason, Patricia Maitland, Joan Pateman, Susie Pettit, Helena Poldervaart, Sandra Pullen, Margaret Scholes and Linda Wade. Sadly, four members of the Committee decided to resign this year: Carmela Bromhead Jones, Ruth Brownlow, Sue Coulbeck and Pippa Temple. Ruth and Sue were founding members of BGHG; Carmela served for six years and Pippa for four years. They were warmly thanked for their huge contribution to BGHG.

Michael Symes had said he would step back from the organisation of the BGHG Study Days, which he has done since 2012, not forgetting his many study days for Birkbeck College long before that. His BGHG Study Days were a success and made a significant difference to the public recognition of the Group. He too was thanked for all his help and presented with a large thank-you card made up of a collage of all the Study Day programmes he had organised for BGHG.

The Committee are looking for more help in running activities in the next few years, particularly as the Committee has fewer members this year. Certainly the current programme of seven garden visits a year will have to be cut back in 2025 unless more people are willing to join in running them. We are looking to establish a team of garden visit organisers each of whom would take on one visit a year supported by an experienced committee member. For more details please contact Sandra Pullen, spullen6@outlook.com.

The AGM Lecture

Hester Thrale-Piozzi (1741–1821): Her life at Streatham Park and Brynbella in Wales by Sally Miller



Mrs Thrale and her eldest daughter Queeney
by Sir Joshua Reynolds c1778

Sally Miller, long-time BGHG member and current Chair of the Research Group at the Hampshire Gardens Trust, based her fascinating lecture on her researches into the life and gardens of Hester Lynch Thrale-Piozzi (née Salusbury) as part of her MA in Garden History course.

Hester was born in Wales to Anglo-Welsh landowners and became the acknowledged heir of a childless uncle. Her prospects disappeared after her uncle remarried, so her mother arranged her marriage in 1763 to a wealthy London brewer Henry Thrale (1728–1781). Henry, while continuing as a man about town living near his brewery in Southwark, installed Hester at his country villa, Streatham Park, where she was expected to entertain his weekend guests and bear his children, 12 in all of whom only four survived to maturity. A well-educated and vivacious young woman, Hester learned to be a successful hostess attracting a celebrated salon. But she found solace in her study where, from 1764, she began writing. From 1776 she produced six volumes of *Thraliana*,¹ part diary, part commonplace book, in which she recorded the

day's events, poetry, social and political gossip, and anecdotes about her guests – in particular Samuel Johnson, a semi-permanent guest at Streatham Park for 16 years. Her diaries reveal that Hester's was a loveless marriage but also provide a vivid picture of life in the house and gardens.

Streatham Park was located in the Duke of Bedford's Manor of Tooting Bec, an area considered 'wholesome, green and exceedingly rural' while only six miles from London Bridge. The development of the park can be traced through a series of maps from 1729, when there were already buildings on the site, Streatham House and outhouses, as well as gardens, fields, meadow, plantations and clay pits. Henry made extensive changes to the house and gardens during the 1770s. The early diagonal avenue of trees and subsequent formal garden were replaced by a Reptonian garden of shrubberies and winding gravel walks, a lake and huge kitchen gardens. There was also a mound with a summer house where Samuel Johnson loved to write. Elizabeth Montagu wrote to a friend in August 1777 that 'Mr Thrall has a fruit garden and kitchen gardens that may vie with the Hesperian gardens for fruit and flowers'.

Henry died in 1781 after several strokes. Hester was clearly attracted to Gabriel Mario Piozzi (1740–1809), a musician and teacher to her children, but initially sent him away. He was recalled and they were married in 1784 and departed for a three-year tour of Europe. On their return, a happier Hester started writing enthusiastically about the garden, praising her new husband's good management, observing the effects of seasonal changes and recording flowering times.

For financial reasons, Streatham Park was let in 1795 and the Piozzis moved to Wales, building a neoclassical villa they called Brynbella, in a small park near Hester's ancestral home. Here, Hester wrote about the landscape she loved but also continued recording the weather and its impact on the plants in her garden. Visits to Streatham Park continued and she also noted changes made to the gardens there. When Gabriel died in 1809, *Thraliana* ceased. Hester focused on John Salusbury Piozzi, her husband's nephew, whom they had adopted in 1798. In 1814 she passed Brynbella and all her Welsh property to him as a wedding gift and retired to Bath, where she died in 1821.

Brynbella remained in the Salusbury family until 1920. The gardens are now open to the public. Streatham Park had been left to Hester for her lifetime only. After her death the estate was sold. The house became derelict and was demolished in 1863; suburban development soon took over.

Sheila Poole

¹ *Thraliana* <https://archive.org/details/in.ernet.dli.2015.96569/page/n1/mode/2up>

Dr Johnson's Summer House

The summer house at Streatham Park mentioned in the article above later became known as Dr Johnson's summer house and has its own history. In 1826, five years after Hester Thrall-Piozzi's death, her daughter Susannah Arabella Thrall moved the summer house to her property Ashgrove Cottage at Knockholt in Kent. Susannah lived at Ashgrove until her death in 1858, aged 88. In 1962 the summer house, by now in a rundown condition, was purchased by Mr WH Wells who presented it to the London County Council. After it was restored, the summer house was relocated to Kenwood House, Hampstead, in 1968. It was sited on a path in the shrubbery on the north edge of the lawn beside Kenwood House and had a plaque describing it as Dr Johnson's summer house. Sadly, the summer house burnt down sometime around 1991.



Summer house at Streatham Park

by George Frederick Prosser c1775

Joan Pateman, Sheila Poole

Study Day: Water in Modern Designed Landscapes

9 March

The Study Day this year, chaired by Dominic Cole, explored the diverse ways in which water has been used to enhance the rural and urban environment in both public and private spaces through four very different and well-illustrated talks by renowned experts in the field.

Water in Modern Public Landscapes by Hal Moggridge

Hal began by praising the design qualities of water which moves, finds its own level and, when still, reflects its surroundings. He then described several areas of 'incidental water', which arrive after quarries, gravel pits or power stations have been abandoned. Cotswold Water Park, the largest lake system in the UK, is the result of

gravel extraction. Privately owned by the gravel companies, the area has been used for recreation by exclusive sports clubs, and house building for profit. Uncontrolled growth of vegetation by the water's edge has made access to the lakes difficult, and in consequence the place has become friendlier to wildlife than to people. Radley Lakes, on the other hand, originally used for cooling a power station, are now administered by a trust for nature conservation and are also used for recreation, with spacious wide-edged paths designed for views over the water. At Drakelow Power Station, Burton-on-Trent, the lakes were intended from the beginning (c1970) to become a nature reserve: 'the cooling towers disappeared; the lakes remain'. Similarly Bellman limestone quarry lake was planned with an accessible waterside of banks and paths, flexibly designed for unknown eventual levels of water, combined with a cliff reserved for nesting peregrine falcons.

Turning to 'designed water', Hal first showed how in the early 19th century Humphry Repton had demonstrated the importance of level and viewpoint in garden design, especially with regard to reflections, in



RHS Wisley, Glasshouse Pool with planting
Photo: Colvin & Moggridge

which trees tend to seem dark and fountains light. Hal then illustrated this with four modern examples. At York University the structures were conceived together with an interestingly shaped lake that mirrored careful combinations of buildings, vegetation and sky. Two bridges allowed views across and along the water. At the University of East Anglia, by contrast, Brenda Colvin designed the large irregular lake apart from the buildings, with an area for relaxation between, allowing for natural habitats, some existing, some planned. The water's function at RHS Wisley was to lure the visitor through the gardens from Jellicoe's formal lily pool to softer-edged lakes beyond. Hal preferred the lake by the new glasshouse as originally designed (by Colvin & Moggridge), with plain grass between the path and water, rather than the planting as introduced later, which he thought destroyed the relationship between lake and land. At the National Botanic Garden of Wales near Swansea, opened in 2000, the entry point is away from the main buildings, and paths alongside informal lakes and streams lead the visitor onward. The water forms a barrier to prevent straying; its surfaces may be ruffled by wind or reflect the clouds

(evaporated water). The design is also punctuated by features such as a fountain or a waterfall to mark points of decision for the visitor, and in one particular path a carefully sculpted serpentine rill leads downhill.

Hidden Treasure: the Rediscovery of Urban Canals by Alan Powers

Alan dated this rediscovery from 1944, when LTC Rolt published *Narrow Boat*, which 'hit the mood of the moment'. The following year Ealing Studios brought out 'Painted Boats', a film portraying life on working canals, and in 1946 Rolt and others founded the Inland Waterways Association. Three years later the Executive of Docks and Inland Waterways took over the canals, after which there was a gradual shift away from their commercial use to a new existence as recreational amenities, and a call for the encouragement of traditional decoration of canal boats.

The plan of the existing London canal network linking the Thames to the Brent in the west and the Lea in the east included the Regent's Canal, which had encircled Regent's Park from 1812. In 1951 during the Festival of Britain two narrow boats were brought from Warwickshire to London by water, and John James, impressed by the beauty of the Regent's Canal, began running cruises (called Jason's Trips) from Maida Vale to Chalk Farm. Renowned typographer Herbert Spencer published a book about this canal in 1961, and two years later Mary Turner had dredged what Spencer called 'the truncated remains of the old Cumberland Basin arm' near Regent's Park Zoo, and established a marina there.

By the 1960s, however, canals in general were becoming derelict and dangerous, and in 1962 the British Waterways Board was set up to develop them for amenity purposes. In 1956 *The Times* had referred to much of London's 'combined waterway' as 'unattractive', and to some parts as 'sordid'. Eleven years later *Country Life* still saw it as 'an unattractive transport network' and a 'barrier to development', singling out the Regent's Canal as 'neglected and overgrown'. A report by the Regent's Canal Group and others proposed its regeneration for an 'age of leisure'.

Towpaths in the City of Westminster were improved and opened to the public in 1968; Camden followed six years later. A boating club for children was opened in 1966 at Gilbey's Wharf, Camden Town, where the castellated Pirate Castle was later built. After saving the City Road Basin from infilling, Crystal Hale, a notable campaigner with a vision, founded the Islington Boat Club for school children in 1970, and in the 1980s the Angel Canal Festival. After 2004 a modern residential development replaced the old warehouses at City Road Basin.

Generally views and planting have been improved, and on the De Beauvoir high-rise estate canal-side cycle and pedestrian paths have been separated for safety.

Recently the British Waterways Board has been replaced by the charitable Canal and River Trust which has had to fund itself by raising the cost of boat licences, an unpopular move with boaters.

Katherine Myers

***Rewilding Arcadia* by Jason Debney**

It is becoming increasingly clear that we can no longer ignore the impact that climate change is having on our environment and none more so than on our rivers. Action is needed and Jason is the man for the job with his huge energy and enthusiasm for the challenge, building as it does on the earlier study by Kim Wilkie and associates of the Arcadian Thames, the stretch from Weybridge to Chiswick, to identify the issues at stake.

Historically the river would have flowed through lush water meadows grazed by cattle and development would have been avoided on areas known to flood, but as technology developed to embank the river and utilise these areas for building, the risk of flooding increased thereby threatening what green riverside areas remained and rendering them unusable for recreation.

It had been hoped that the Thames barrier would safeguard the city and these upstream sites. It was designed to protect the riversides from tidal surges coming upstream and rain run-off coming downstream but not both at the same time. Extensive studies have been made of just how high embankments would need to be raised if the homes and businesses now built so close to the river are to be protected whenever a high tide occurs at the same time as a fluvial flood. Armed with horrifying costs of in situ flood defences, the Thames Landscape Strategy, a partnership project aiming to ameliorate the effects of flooding, plans to return what open riverside still remains to flood meadows with attendant measures to slow down the rate of the river in flood with osiers, reed beds and swales at the riverside together with other nature-based solutions all designed to improve biodiversity.

Well-designed schemes should be able to deliver drier riverside walks than those currently available which are often muddy, flooded and unusable. There is even a proposal that cows might be reintroduced to graze the areas where conventional mowing is impossible in boggy conditions. Many 18th-century paintings of river meadows, a useful source of study, illustrate this practical solution.

Jason has been charged with explaining the need to invest in such changes to the 14 participating landowners along the river and his arguments are very persuasive. There is always public resistance to change and hearts and minds need to be won over if the project is to succeed. Volunteer involvement is a very effective way of engaging the public with the project as well as providing useful input in a practical way.

An effective flood control strategy will require action far beyond the banks of the Thames and there are plans for reafforestation in the catchment area around the upper Thames as a measure to slow down the rate of run-off, another nature-led tactic which will also enhance the biodiversity of the river basin.

It was a fascinating talk giving hope for an Arcadian future.

***Liquid Assets: water in the modern private garden* by Katie Campbell**

How lucky we were to have Katie to end this excellent study day, drawing on her depth of knowledge of British gardens to show us the finest examples of the use of water in them. We had already learnt to distinguish between vertical and horizontal water, a distinction essential to understanding the different effects water can offer. The fountains at Blenheim signify triumphalism while at Knightshayes the horizontal water conveys a sense of peace and tranquillity. Westbury Court represented the third characteristic, the reflective qualities of water.

Katie considered Geoffrey Jellicoe, who dominated 20th-century landscape design, as one of the greatest designers of water in the garden. His close association with Ronald Tree and his family gave him ample opportunities to add water to the gardens at Ditchley Park and Shute House. His design at Sutton Place in the 1980s was based on a symbolic journey of the life of man: the creation being represented by a lake, life by a paradise garden and the aspirational future by a pool garden with the Ben Nicholson sculptured wall reflected in still water.

At Buscot Park Harold Peto used water in all its various states, bubbling rills, tumbling cascades, waterfalls and a tranquil lake. Sylvia Crowe got a mention with a Chelsea Gold Medal garden designed for a suburban site in 1937, sponsored by the Concrete Association,



Garden of Cosmic Speculation

© Caroline Legg via Wikimedia Commons

where the water gave a lively element to the large concrete fountain. John Brooke's canteen garden for the Penguin Books office was influenced by Mondrian. Christopher Bradley Hole created a grid-like garden around a square pool at Bury Court as did Tom Stuart-Smith at Broughton Grange, both using Jellicoe's signature floating stepping stones.

The heroic landscapes of the Garden of Cosmic Speculation and Little Sparta had to be included for their use of water and their symbolism. Beth Chatto was noted for her new environmental approach to gardening following the publication of the book *Silent Spring* by Rachel Carson in 1962. Beth Chatto's water features were designed to improve habitats and her designs were followed by rain gardens and wetland reserves. The most ambitious new garden of the century at Alnwick draws from all previous periods of design and uses water in both the informal and formal areas of the garden. Last but not least Kim Wilkie's wonderful creation at Boughton House demonstrated his creative genius with the dramatic use of water in the Orpheus pool.

Katie's chronological survey of the use of water in 20th and 21st-century garden design clearly illustrated the way it had evolved and developed during that time.

Judith Rossiter

Le Jardin Plume – The Feather Garden, Normandy

I visited this garden in Auzouville-sur-Ry, Normandy in September 2023 following a recommendation from Robert Peel of the Gardens Trust. I was intrigued by the idea of the feathery name, promising plantings predominantly of grasses; it sounded light and elegant – a contrast to the traditional French vision of garden design.

In spite of being just a short drive from Rouen, the first impression is of arriving in *la France profonde* as one negotiates a track in undulating farmland and continues through an opening in a hedge. This visitor entrance opens onto a modest plant nursery and then an old low-rise dwelling – still a home – and farm buildings. The garden then reveals itself as a chequerboard of intimate garden spaces some encircled by two-metre-high hornbeam hedges, criss-crossed by brick paths or rough mulch, others separated by box on two sides opening onto a spacious prairie-style meadow created out of flat agricultural land. Each space reflects a concept and a particular species of plant that had inspired the owners.

There is little information about this garden, barely 15 years old, other than the visitor's leaflet and a minimal website. However, an interview with the owners Patrick and Sylvie Quibel is included in Monty Don's 2012 TV series about the gardens of France¹ in which they explore together the artistic nature of the garden and, arguably, its status as a work of art. This contemporary project is all the more remarkable on discovering the box plants massed like a giant's picnic table, the height of the hornbeams that tower around the perimeter and the immaculate sculptured wavy yew hedge outlining the flat landscape in the meadow and orchard garden. Here, precise mowing offers a homage to French formality, creating *alleés* and plats in between old Norman apple trees around a square pool that reflects the buildings and topiary.

Sylvie Quibel recounts to Monty Don that she aspired to recreate a childhood memory when plants seemed inordinately tall and impenetrable and at the same time to encourage feelings of delicacy, elegance and insubstantiality. The scheme is to wander freely via the various paths that link the feather garden, the summer garden, the *Miscanthus* and fern gardens. Luxuriance is achieved by the height of plantings such as *Althea*, and the vibrancy of the colours of others such as dahlia. A feeling of movement and of texture is created as the wind catches in the feathery *Calamagrostis x acutiflora* 'Karl Foerster' and moves freely through various *Miscanthus* species. Harmony and sound then take over as the bees and butterflies flit amongst *Rudbeckia subtomentosa* 'Henry Eilers'. In the autumn garden I was charmed by *Althea cannabina* (palm leaf mallow) with its purple-headed anthers and the unusual *Ratibida columnifera* f. *pulcherrima* (prairie coneflower). September seemed an optimum moment to visit this unusual and artistic garden.



Photo: C Bromhead Jones

Carmela Bromhead Jones

¹ Monty Don's French Gardens 3 - The Artistic Garden (2012) - YouTube after about 46 minutes

Book Reviews

***Conversations in Garden History: New Research, New Ideas, New Approaches*, edited by Pippa Potts, August 2023**

This publication contains a new collection of research papers grouped in five themes or 'conversations' written by scholars and practitioners who have contributed to the series of history of gardens and landscapes seminars at the Institute of Historical Research, London. It is published in conjunction with the Birkbeck Garden History Group and is available from Amazon.



I declare an interest here in that, for a very small period of time, I was one of the convenors of the Seminar. I contributed little but came away with tremendous respect for the long-serving members who, for the last 20 years, have kept this illuminating, eclectic and never dull show on the road.

A fragment of that rich tapestry of garden and landscape history is on show here expertly edited by tireless seminar stalwart Pippa Potts.

From the beginnings of the British nursery trade, to the skills of Aztec lakeside farmers (*chinamperos*), to a slave trade funded estate garden in bucolic Sussex, there is something to quench the thirst of all garden historians here.

My favourites include Michael Ann Mullen's astonishing story of how her home town of Detroit began to lift itself from economic rock bottom in the early 2000s through self-help urban farming after natural vegetation, reclaiming abandoned neighbourhoods, showed the way. Incidentally, Michael Ann's 10-year chairmanship of the convenors is surely worthy of recognition.

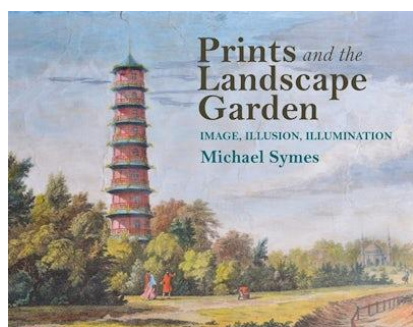
And who knew that, depending on the proclivities of the 17th-century author, the study of how bees formed societies could prove either that the Cromwellian Protectorate was the natural order of things or that the absolutist power of King Bee pointed to just cause for the Restoration? Thanks to Marlis Hinkley we do now.

Finally Jason Allen-Paisant's decidedly unacademic paean to the dream state connection that exists between both his Jamaican grandmother and a herbalist rasta with the restorative powers of the free-growing herbs of the island proves conclusively that garden and landscape history, at its widest definition, can teach us much about how we lived then, live now and may do in the future.

Conversations in Garden History arrives at a time when our relationship with the environment has never been so important and yet academic study that helps us understand this is slowly being starved of funding. This makes it an important, as well as a fascinating, read.

Michael Gilson

***Prints and the Landscape Garden: Image, Illusion, Illumination* by Michael Symes, John Hudson Publishing, January 2024**



This beautifully produced and illustrated book is a groundbreaking study and the first of its kind. It is an invaluable addition to the subject of the landscape garden, to which the author, Michael Symes, has already contributed so extensively. With this volume his contribution to his lifelong study of garden history has culminated in a much needed and clear exposition of the importance of prints in relation to the English landscape garden during the 18th century.

The opening chapters explain the vital use of prints in providing information concerning the creation of individual gardens and garden buildings, as well as the changes which took place under various owners. The author clearly highlights the pitfalls in relying too much on prints to

give a true representation, as they may have been manipulated in some way to benefit the garden owner or even to facilitate the sale of the print by publisher or bookseller. However, so much can be learned from prints about taste, aspirations, public interest and the development of tourism, as well as the relationship between owner, artist, printmaker and publisher. Prints were so much more in the public domain and were cheaper and portable so that garden owners such as Catherine the Great of Russia and her garden designers could know of contemporary developments in England.

What follows is an invaluable explanation of printmaking techniques from engraving and etching to aquatint and mezzotint fostered by the vibrant development of the 18th-century print market. The use of illustrated pattern books in garden design from the 16th-century Palladio and his immediate successors, such as Batty Langley and the Halfpennys, father and son, is concisely discussed. The author also suggests that the importance of another early and much illustrated publication by the underrated Stephen Switzer should be better known.

The following chapter concentrates on the group of well-known 18th-century royal gardens and what can be learned about the ideas of royal patrons seen in prints from Richmond to Kew. Of great interest are the beautiful landscape prints of the lesser-known royal garden at Virginia Water in Windsor Great Park with its extraordinary lake, two miles in length, crossed by the Great Bridge, 'the largest single span then known', as well as its early grotto. Artists such as brothers Paul and Thomas Sandby were involved in recording the garden views, either as painters or printmakers.

Two further chapters on Stowe and Chiswick give very useful information about what can be learned from the many prints of these two famous gardens as to changes from the more formal to the later developments of the picturesque.

A fascinating summary of the London Pleasure Gardens is illustrated by beautiful prints, some in colour, by a host of engravers such as William Woollett and John Bowles. Indeed, the succeeding chapter is entirely devoted to William Woollett (1735–85) whose origins and career coincided with the apogee of garden print illustration. Work of other printmakers such as Luke Sullivan is also described, while the remaining perceptive chapters discuss Horace Walpole as a print collector and commissioner, the introduction of gazetteers as topographical guides and the spread of tourism, as well as the burgeoning market for smaller, cheaper prints. This book will be indispensable to the study of garden history.

Clare Ford-Wille

The publisher, John Hudson, is offering signed copies of the book to BGHG members at a special price of £40, including postage and packing as long as stocks remain. To order a copy email john@johnhudsonpublishing.com (you can request payment by BACS or by credit/debit card). Alternatively you can order and pay by cheque by writing to 22 Stratford Grove, London SW15 1NU, cheque made payable to John Hudson Publishing Ltd.

News

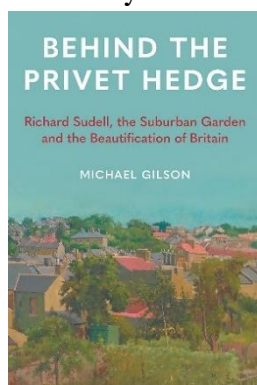
BGHG Committee

At its first meeting after the AGM in February, the Committee chose its officers for the year. Last year the Committee did not appoint a Chair but had one committee member act as meeting chair to run each meeting. The Committee agreed that the process had worked smoothly and should be continued for another year. Other officers are Joan Pateman, Secretary and Newsletter Coordinator and Barbara Deason, Treasurer and Website Manager. Any queries concerning memberships or subscriptions will be dealt with by Joan or Barbara, as most of the administration of memberships is handled via the website.

The Committee is very grateful for the continued assistance of Sheila Poole on the newsletter and Carrie Cowan on the website.

New Book

***Behind the Privet Hedge: Richard Sudell, the Suburban Garden and the Beautification of Britain* by Michael Gilson, Reaktion Books, May 2024**



Britain is a nation of gardeners; the suburban garden, with its roses and privet hedges, is widely admired and copied across the world. But it is little understood how millions across the nation developed such an obsession with their colourful plots of land. This book explores the history of this development and how, despite their stereotype as symbols of dull, middle-class conformity, these new open spaces were seen as a means of bringing about social change in the early 20th century. Michael Gilson restores to the story a remarkable but long-forgotten figure, Richard Sudell, who spent a lifetime 'evangelising' that the garden should be in the vanguard of progress towards the new egalitarian society with everyday beauty at its centre.

BGHG members may remember that the lecture after our 2020 AGM was given by Michael Gilson on Richard Sudell, the forgotten man of early 20th-century garden history, based on his research for his MA in Garden History.

Garden Museum Film Library

The Garden Museum held a very interesting lecture by Todd Longstaffe-Gowan on *The Lost Gardens of London* on 6 February 2024. If you missed it or would like to hear it again, the recording of the lecture is now available in the Garden Museum film library and can be watched on payment of £10. Go to <https://gardenmuseum.org.uk/film-library/the-lost-gardens-of-london/>. The lost gardens of London will be the subject of an exhibition at the Museum from October 2024.

It is worth checking the list of the other films in the library. A number of the Garden Museum talks have been recorded, plus interviews with well-known designers such as Beth Chatto, Penelope Hobhouse and Charlotte Molesworthy of Balmoral Cottage.

Events

BGHG Programme 2024

17 April	Watts Gallery and Garden, Surrey
28 May	Winterbourne and Botanical Gardens, Birmingham
19 June	Peacocks and Ulting Wick Garden, Essex
July	Waterperry and Broughton Grange Gardens, Oxfordshire
14 August	Archives at Waddesdon Manor and Eythrope Gardens, Bucks
18 September	Swiss Garden, Bedfordshire
October	tbc
November	Winter Lecture

Garden Museum Exhibitions

13 March–24 April *Jean-Marie Toulgouat: Gardening Giverny.*

15 May–29 September *Gardening Bohemia: Bloomsbury Women Outdoors.* 5 Lambeth Palace Road, London SE1 7LB,
Email: info@gardenmuseum.org.uk,
<https://gardenmuseum.org.uk/whats-on>

Compton Verney Museum Exhibitions

21 March–16 June *Landscape and Imagination: from gardens to land art.*

21 March 2024–2 May 2027 *Sculpture in the Park.* Compton Verney, Warwickshire CV35 9HZ, Tel: 01926 645 500, Email: info@comptonverney.org.uk,
<https://www.comptonverney.org.uk/events/category/exhibitions/>

Victorian Society Talk Online

Wednesday 24 April 7.00–8.30 pm *The 'Fine' Garden Making of Sir Reginald Blomfield (1856–1942),* Sara Tenneson.
Email: events@victoriansociety.org.uk,
<https://www.victoriansociety.org.uk/events>

NFWI-Denman Lecture Online

Wednesday 24 April 7.30–8.30 pm *London's Spectacular Riverside History,* Peter Lawrence.
Email: wilearninghub@nfwl.org.uk,
<https://learninghub.thewi.org.uk/at-home/courses/talks-interests/>

IHR History of Landscapes Seminars Hybrid

Thursdays 25 April–4 July 6.00 pm
25 April 6.00 pm *Control or subversion? The contemporary experience of fountains in early modern Tuscan and Dutch gardens,* Davide Martino. First of the Spring/Summer series.
Email: gardenhistory.ihr@gmail.com,
<https://www.history.ac.uk/seminars/history-gardens-and-landscapes>

Editor: Joan Pateman

Email: joan.pateman@zen.co.uk

Assistant Editor: Sheila Poole

Painshill Talk In-person

Friday 26 April 11.00 am–12.00 pm *Canaletto along the Thames,* Nick Pollard. Portsmouth Road, Cobham, Surrey KT11 1JE, Tel: 01932 868113,
<https://www.painshill.co.uk/events-at-painshill/>

Cambridge Botanic Garden Courses Online

Fridays 26 April–28 June 10.00 am–1.00 pm *Cultivating creations: Gardens and fashion,* a series, Twigs Way. Tel: 01223 336265,
Email: enquiries@botanic.cam.ac.uk,
Web: Courses Archive - Cambridge Botanic Garden

The Spitalfields Society Talk In-person

Tuesday 7 May 7.00–8.30 pm *The Horticultural History of the East End,* Margaret Willes. Hanbury Hall, 22 Hanbury Street, London E1 6QR,
Email: info@spitalfieldssociety.org,
Web: The Spitalfields Talks | Eventbrite

Gardens Trust Lecture In-person

Wednesday 15 May 7.30 pm *A glimpse at the life of William Robinson,* Judith Nesbitt. The Gallery, 77 Cowcross Street, London EC1M 6EJ. Tel: 020 7608 2409, Email: enquiries@thegardenstrust.org,
<https://thegardenstrust.org/events/page/3/>

Hertfordshire Gardens Trust Study Day

Saturday 18 May 9.30 am–5.00 pm *Charles Bridgeman: Pioneer of the Naturalistic Landscape.* Hastoe Village Hall, Church Lane, Hastoe HP23 6LU, Tring, Email: info@hertsgardenstrust.org.uk,
<https://hertsgardenstrust.org.uk/upcoming-events/>

Oxford University Department for Continuing Education Courses In-person

Thursdays 25 April–4 July 2.00–4.00 pm *The Social and Cultural History of the Italian Renaissance Garden,* Advolly Richmond. Ewert House, Banbury Road, Oxford OX2 7DD,
Tel: 01865 280900,
Email: weeklyclasses@conted.ox.ac.uk.

31 May–2 June *New Perspectives on Botanical Gardens,* study weekend in association with the Gardens Trust. Rewley House, 1 Wellington Square, Oxford OX1 2JA, Tel: 01865 270368,
Email: ppdayweek@conted.ox.ac.uk,
<https://www.conted.ox.ac.uk/search/?s=garden&sort=relevance>

The Georgian Group Lecture In-person

Tuesday 4 June 6.30–7.30 pm *Neighbours of the more famous Lord Burlington: the walled gardens of Sir Stephen Fox and Spencer Compton,* Sally Jeffery. 6 Fitzroy Square, London W1T 5DX, Tel: 020 7529 8920, Email: members@georgiangroup.org.uk,
<https://georgiangroup.org.uk/events-2/>

Learning with Experts Course Online

Anytime *Conservation of Historic Gardens,* Audrey Timm. Email: info@learningwithexperts.com,
Web: Conservation of Historic Gardens | Learning with Experts