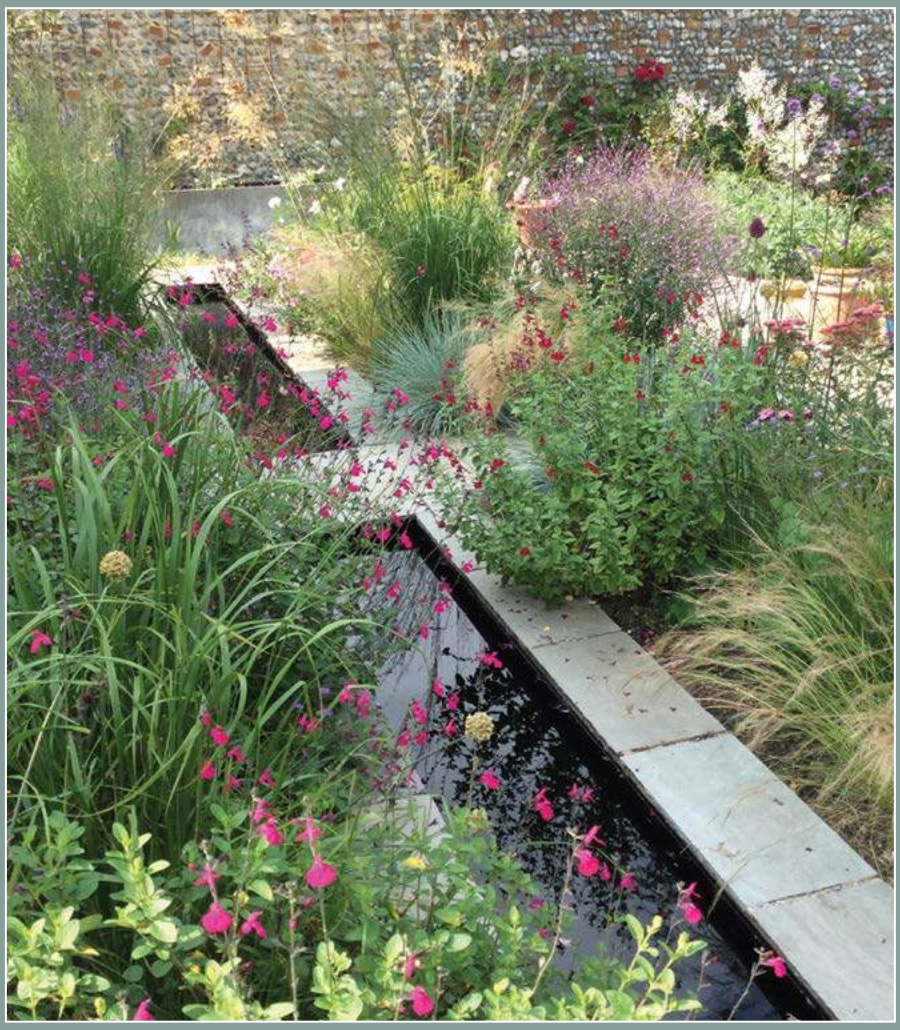
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Chairman's Report - Spring 2018

What a summer! Day after day of hot rainless weather with most plants struggling from thirst. But we had a rest from grass cutting. Some of us, as a result of global warming, will be turning to the advice of Beth Chatto who sadly died in May. Her advice for planting in arid conditions will stand the test of time

This summer has also been a remarkably busy one for our Trust. Firstly, we published in May our book entitled 'Humphry Repton in Norfolk'. This mimicked Repton's Red Books in design and brought to fruition a great deal of hard work by our research team. The resulting hard-back book, which has 305 illustrations (some of which have not been shown before), was superbly edited by Sally Bate, Rachel Savage and Professor Tom Williamson. Since the book launch at Aylsham Church, just yards from Repton's final resting place, the first edition of a thousand copies is selling fast!

At the beginning of July we organised a national conference in north Norfolk, again on the theme of Repton, entitled 'The Prophet in His Own Country'. The sixty or so delegates from The Gardens Trust and fourteen different County Gardens Trusts, ranging from Warwickshire to Cornwall, had the opportunity to visit houses not usually open to the public. The viewing of Red Books was a particular highlight. We are truly grateful to the owners of these houses for giving us such a privileged opportunity to seeing Repton's work at close quarters. Our particular thanks go to Karen Moore who organised it all with her usual immaculate efficiency.

And, if that was not enough, in July we held a party for some 150 members and guests at Sheringham Hall to celebrate the 30th Anniversary of the establishment of the Norfolk Gardens Trust. We were most fortunate to be able to hold this here due to the exceptional kindness of the owners, Paul Doyle and Gergely Battha-Pajor. It was a perfect English summer's evening and the party was marvellously arranged by Carol Keene.

Since the start of the year we have recruited over 100 new members, bringing our total to over 620, making us, possibly, the largest County Gardens Trust in terms of the number of members in England. This is hugely encouraging. I hope all our members, including our new ones, value their membership. From time to time vacancies occur on the Committee which we highlight in this Magazine. As you will see our Treasurer Peter Woodrow wishes to retire – so, if there is anyone out there who is interested in taking on this role please do contact me. I think Peter would say it does not require a detailed knowledge of accountancy but just common sense and a tidy mind.

You will have noticed we now call this publication The Magazine. The old title did not reflect all that goes into it. As always, the Editors, Clive Lloyd and Sue Roe are looking for suggestions for articles to be included in future editions

I am thrilled to report that our Vice Chairman Sally Bate was awarded The Volunteer of the Year Award 2018 by the Gardens Trust, the national body representing all 36 County Gardens Trusts in England. This was most justly deserved.

Finally you may have read in the Eastern Daily Press that the cottage belonging to our very talented Designer, Karen Roseberry, was almost destroyed in a fire this summer. This was a truly horrid thing to have happened so we all send her our very best wishes for a phoenix-like rebuilding.



Matthew Martin

Alicia Amherst – The Well-Connected Gardener

By Sue Minter

Alicia Amherst (1865-1941) is relatively little-known in garden history although she wrote the first 'History of Gardening in England' (1895) produced almost entirely from original sources. This is because her archive has been locked away at the Chelsea Physic Garden in London, where she was a member of the Management Council, having saved the garden from closure at the end of the nineteenth century. As a past Curator of that Garden I have been fortunate to have been granted access to them, as well as in having the support of her family in producing a first biography.

She was an extraordinary woman. Born into great wealth as one of seven daughters of Lord Amherst of Hackney, she was brought up on the vast family estate at Didlington Hall, near Swaffham in Norfolk where she created a splendid garden. Within their Italianate mansion lay a museum and one of the finest libraries in England reflecting her father's fascination with the history of writing and printing back to Mesopotamia and the interests of both parent's interests in Egyptology. It was these interests that led to Alicia's introduction to the archaeologist Percy Newberry (also in early life a garden historian) who encouraged her to write the 'History', which was originally conceived as a series of articles for 'The Gardener's Chronicle'. Also through her parents she met Howard



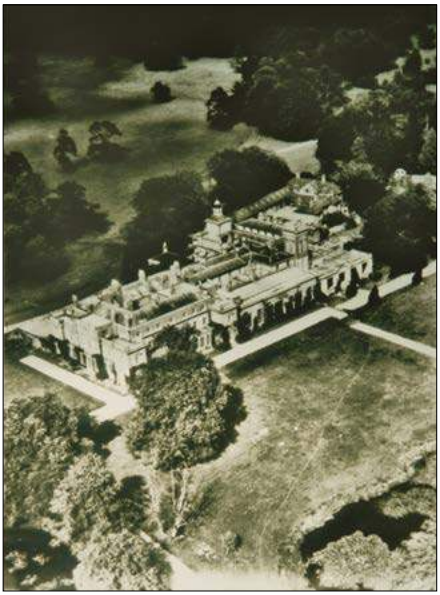
Alicia Amherst portrayed in oils by her daughter Maud

Carter, a skilled young draughtsman from Swaffham, whom her father had engaged to record their archaeological collections by making sketches, and who was later to produce watercolours for her 'History'. Of course, we now know Carter from his discovery in 1922 of Tutankhamun's tomb – a discovery that was made possible financially by Carter acting for the Amhersts (among others) in trading antiquities and acquiring a certain amount of private wealth when Lord Caernarvon initially demurred about making further financing available. The Amhersts suffered a disastrous fraud perpetrated by their investment manager Charles Cheston which was discovered in 1906. Quite a scandal.

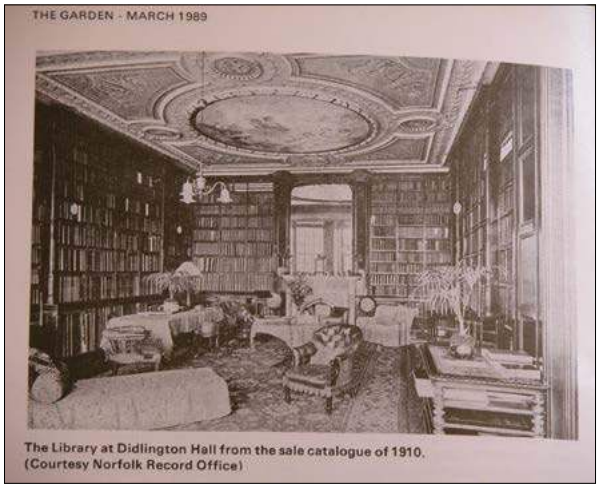


Alicia's home Lychett Heath in Dorset, her own watercolour

Alicia made a very 'political' marriage into the Cecil family by marrying Evelyn Cecil in 1895, a nephew and Assistant Private Secretary to the Prime Minister Lord Salisbury. With him she travelled widely: to South Africa, Canada, Australia and New Zealand, often by railway since he was a director and investor in the railway boom; they also attended international conferences during this age of rail expansion. These travels also reflected (and confirmed) their own interests in the British Empire, in emigration (especially for women, which Alicia supported as a way of women finding livelihoods), in botany and – for Alicia – in watercolour painting. Indeed, Alicia's fourth book was grandly entitled, 'Wildflowers of the Great Dominions of the British Empire'(1935) published with her own watercolours as a field guide for the botanical traveller – a first of its kind.



Didlington Hall near Swaffham Alicia's childhood home now demolished though Didlington Nurseries occupies the one-time kitchen garden (An aerial view).



The library at Didlington Hall, the contents of which were sold following a disastrous swindle by the Amherst's investment manager.

Alicia had three children, two girls and a boy, and in 1903 wrote a book on children's gardens, five years before Gertrude Jekyll. She also created a fine garden at Lytchett Heath in Dorset that was trendsetting for her interests in tender plants and 'green gardens' and was profiled in the Royal Horticultural Society's 'The Garden' magazine in 1931. However, it was for her 'war effort' that she was made an MBE, and then CBE in 1920; she had been Honorary Assistant Director of Horticulture, promoting food production as a volunteer under Sir Amherst Selby-Bigge.

Alicia was passionately interested in women's education and employment and supported the move of women into horticultural colleges, as did several aristocratic patrons like Daisy, Countess of Warwick. However, this did not extend to supporting women's suffrage, a move she actively opposed by writing for the National League for Opposing Women Suffrage, mainly because she had a strong sense of gender roles and believed that women best served national interests at the level of municipal politics and charitable support. Alicia also wrote the first book on 'London Gardens' in 1907.

I have subtitled my book 'The Well-Connected Gardener' because I believe her social connections gave her an enormous entrée into the world of grand garden owners and their archives. She was a personal friend of the horticulturalist Ellen Willmott, for example, and there is an interesting connection with the young Gertrude Bell who was a volunteer for Alicia on the committee of the Society for the Overseas Settlement of British Women.



Lou Casteou the Amhersts holiday home on the French riviera now a smart golf resort

Like Ellen Willmott she was interested in photography and her last book, 'Historic Gardens of England' (1938), used photographs from the newly-founded 'Country Life' to illustrate her views as to what were the most important gardens of the time.

Alicia had a formidable intellect, though was dogged by ill-health especially between 1906 and 1916, possibly brought on by the stress of the family's financial disaster. Her literary achievements are possibly undermined by the fact that you must look for them under different names according to her changing family status: the Hon. Alicia Amherst, the Hon. Mrs Evelyn Cecil and later Lady Rockley of Lytchett Heath. None of her books have been made available in facsimile editions (unlike those of Gertrude Jekyll) so you must look in antiquarian bookshops or trawl the web. She deserves to be better known...



Alicia's watercolour of Western Australian wildflowers for her second to last book 'Wildflowers of the Great Dominions of the British Empire'

Sue Minter was Horticultural Director at the Eden Project and Curator at Chelsea Physic Garden.

Sue's book, 'The Well-Connected Gardener: A Biography of Alicia Amherst, Founder of Garden History', is only available from sue.minter1@btinternet.com . It contains 31 black-and-white illustrations and 32 in colour, price £16.99.

An Amateur's Garden

By Jan Michalak

In 2009 I managed a three-year project to repair and conserve the Grade II listed gardens at Thorpe Hall in Thorpe-le-Soken, Essex, the former home of Evelyn, Viscountess Byng of Vimy (1870-1949). Work on the new hotel and spa on the site of the demolished hall was well under way, but without the owners fulfilling their contract with the council to research the history and produce a long-term plan for the 16 acre garden.

The listing was based on the fairly narrow criteria of local interest and green space value. Various reports had apparently missed the importance of names mentioned in articles written in the 1930s by Lady Byng. It was fascinating to reveal the history of what were once amongst the most celebrated gardens in the country. The title of this article refers to Lady Byng's description of herself in an article of 1934; she burnt her own papers so little more exists in print.

From 1921 to 1926 Field-Marshall Byng was Governor-General of Canada; Lady Byng had already spent time in her childhood in Canada, and fell in love with the countryside, especially the wilder regions. She collected native plants that were being displaced by modern garden plants and used them to create wild areas in the government gardens in Ottawa. This was to have a great influence on her gardens back home in Thorpe.



Lady Byng (1917) by de László

A great deal had been done using plants from the Boscawens in Cornwall, donated in 1913-14. In 1920 'Country Life' produced an article on her and she was also interviewed for the Gardener's Chronicle. The photographs show a surprising use of less hardy plants in the harsh climate of the Essex coast – gunnera, fuchsia, eucalyptus, cordyline – and a rock garden containing cacti and succulents. Lady Byng had also gathered together some of the great names in horticulture, including Gertrude Jeckyll as an adviser and young local nurseryman, Robert Wallace, who was to become a renowned lily and iris hybridiser.



The Wilderness at Thorpe. ©Gardener's Chronicle, 1920

In her 1947 autobiography, Lady Byng seems to have forgotten she needed help in the garden but during my research I found that the above 'Gardening Team' was augmented by the famous nurseryman, Amos Perry, and his Enfield neighbour the great E. A. Bowles. Lady Byng's interest in alpines and wild settings brought her to Will Ingwersen, with whom she co-founded the Alpine Garden Society, and his one-time partner Gavin Jones, many times gold medallist at Chelsea for his rock gardens; Jones created the rock feature at Chartwell, becoming the only contractor to be allowed a free hand in Churchill's garden. All were already friends but Thorpe may be their only collaborative project. All were also friendly with, and had been influenced by, William Robinson – widely regarded as the father of 'wild' gardening. His influence on Lady Byng was visually obvious, but



The Walled Garden after restoration, 2012



The Rock Garden 2012

documentary evidence was only found a year into the restoration project. In a letter, Lady Byng thanks Robinson for seeds and cuttings given during a visit to his garden at Gravetye Manor, describing her efforts before meeting him as 'wasted years'.

By the time the Viscountess wrote her RHS article in 1934 the whole garden, arranged around a chain of man-made lakes, had become a truly wild garden; plants collected by her from around the world competed with each other in the most appropriate sites. Much to her regret, only the eccentric and quaint walled gardens, designed by the Viscount, remained formal. These have been repaired and conserved and carry memories of visits by such celebrities as King George V, Winston Churchill, Rudyard Kipling and J. M. Barrie.

If the imposing brickwork is a key point in the formal area, the wild garden is surely dominated by the immense rock garden by Gavin Jones. Lady Byng wrote that she could hear him working on it as she wrote her 1934 article. It had become overgrown and a little depleted in rock by 2009 but, using the simple dictum, 'if it moves it's been added; if it's original it's immovable', we restored some order to the site and re-introduced plants that were originally situated in sections representing parts of the world from which they were brought: notably America, the Mediterranean, New Zealand and South Africa.

In 1934 the Californian botanist, Lester Rowntree was surprised to receive a request from Viscountess Byng to join a plant-hunting expedition. Despite misgivings, the two women got on well



Arbutus menziesii from the expedition

and the 1200-mile tour resulted in a lasting friendship and a quantity of Californian plants, like *Arbutus menziesii* (above), being added to the collection at Thorpe.

After Lady Byng's death in 1949 subsequent owners failed to understand the planned 'wilderness' and worked on tidying and gentrifying the gardens – losing many plants in the process, including those named for Lady Byng or Thorpe. Many of these plants have been rediscovered and will form, I hope, the subject of an Historic National Collection.

As I write, 'Lifehouse' still runs as a Spa and Hotel where it's possible to book tea or lunch and wander the gardens (https://www.lifehouse.co.uk/).



Peony 'Lady Byng', bred for the Viscountess in Quebec in 1925, and rediscovered in 2010 at Thorpe Gardens

For 20 years Jan was National Trust Head gardener at Ickworth Park. He gained an MA in Historic Conservation, is Fellow of the Linnean Society, a National Collection holder and now grows unusual plants.

Renovating Horsford Hall Greenhouse

by David Pulling and Paul Clarke

Moving into our new house (The West Wing, Horsford Hall) in 1987 and becoming the owners of a 30ft x 15ft listed Victorian greenhouse was an exciting prospect – even if the greenhouse was in a state of disrepair. Its restoration was to take us over 30 years.

Little is known of when the greenhouse was built. It's not shown on the 1841 tithe map but it is on the 1881 Ordnance Survey. We presume it is of Victorian origin and probably built by local tradesmen. It is of a basic lean-to design – a softwood structure on a plain brick base of seven courses and decorated with seven flint panels on the East aspect, the side facing the Hall. Originally built as a Vine House with a shallow pitched roof it was altered sometime before 1955 by increasing the pitch and converting it into what became the Peach House.

By 1987 the Peach House was severely neglected. The roof had been replaced with corrugated plastic. Inside was a single pathway of Victorian pamments along the length of the house. They were uneven and most were cracked or broken. One bed against the wall contained an espaliered nectarine; peaches were also espaliered in 10ft beds at right angles to the pathway but the peaches and nectarines had all died.

The storm of October 1987 saw much of the roof destroyed; our quest for restoration began and the difficulties of finding a builder, who was not only prepared to take on the job but also meet the site restrictions, became



The old structure before demolition

apparent. Being listed by attachment it was clear that we needed a sympathetic tradesperson to complete the job to the required standard and within our budget.

We entertained visits from several building and joinery firms who expressed an interest in replacing the structure with factory-built and constructed panels but the overriding restriction was access to the garden - through a single arched opening in the Georgian wall - which meant that any structure would need to be built on site.

It wasn't until 2015 that we were introduced to Kay Corbett of Corpusty. Corbett Woodwork, founded in 1964 by the late Rob Corbett, are specialists in joinery, working predominantly in English hardwoods and employing traditional construction techniques. Kay expressed an interest in the restoration and, after many months of consideration, prepared preliminary plans. To our relief the conservation officer at Broadland District Council was happy with our plans as long as replacements were as close to the original design as possible. A decision was made to use cedar for the construction and Kay set to work in 2016.

Finding the pillars to support the roof structure was a major job and the five wooden supports in the original have been replaced with three aluminium columns sourced from Australia. Another major consideration was an appropriate roof-light opening mechanism. Research showed that Foster and Pearson were the only real option





Kay putting together the side windows

so we bought reclaimed and refurbished Victorian cast-iron mouldings.

Working alone, Kay Corbett prepared the main woodwork from her workshop in Corpusty, cutting the mortice and tenon joints by hand to a template she took from the original greenhouse. This was then transported into the garden where each section was constructed in situ by Kay. Great attention to detail meant that Kay was able to recreate the



Completed greenhouse

exact greenhouse structure using modern woodworking principles.

Whilst this was a restoration project it also needed to meet the requirements of a modern greenhouse with space for a potting bench, a propagation unit and smaller beds to allow a greater diversity of planting. Flooring was sourced in the form of reclaimed 3ft x 2ft slabs and laid to create five main planting areas. A bespoke workbench was also made to complement the greenhouse structure. Electricity and water has been installed, giving heat and light when required, and the water butt – originally outside – has been relocated within the greenhouse, giving a constant supply of soft water at ambient temperature.

We've planted a peach and a nectarine in the central beds, and will espalier these between the pillars; we have also planted three tender figs in the bed against the wall. Other permanent planting includes *Rosa* 'Marechal Neil' - a favourite tender rose – and two grape vines. Seasonal planting will consist mainly of salad crops: tomatoes, aubergine, cucumber, peppers, chilli and melons in the summer with pots of tender flowering plants for colour. The biggest benefit will be the overwintering of our collection of large pots of citrus that have been collected over 30 years and have previously been overwintered in our conservatory.

The greenhouse was finished in September 2017 and completes the garden design that we set out in the late 1980s. It allows us scope for new planting ideas, gives us a supply of summer crops and a renewed focus on plant propagation. It also provides a dry and quiet haven on those cold wet days of winter and a refuge against summer showers. Kay's detailing gives a more personal touch to the overall house. Aside from her personal signature, which is carved into the structure and the workbench, she has used boxwood



East aspect showing flint panels

collected from an old tree in the garden to make window catches, coat hooks and the dowels and wedges in the workbench making this a truly bespoke structure.



Greenhouse interior



Foster and Pearson winder for rooflights

Paul Clarke is a violinist and David Pulling is a retired businessman and both have a keen interest in all things Italian. Neither are horticultural experts but enjoy the freedom and inspiration that the garden and its plants provide.

Reviving the Medlar, our Forgotten Fruit

By Jane Steward



Autumn medlars

When we bought Eastgate House, Cawston in 2012, we inherited a beautiful six-acre mix of formal gardens and paddocks from Jamie and Serena Jamieson. The whole was surrounded on two sides by native deciduous woodland that had been developed and nurtured since the mid-70s by Jenny and David Boag. We were excited but I was a little daunted, having previously been responsible for a garden measured in a few feet and inches.

As we embraced our Norfolk life, the last thing on our minds was planting one of the UK's largest medlar orchards. A fortunate early discovery of bowel cancer at the NNUH in January 2015 revealed I had a stage one tumour, which was quickly and successfully treated. The therapeutic power of our land and my kitchen – digging, planting, growing and gradually becoming a small-scale maker – was essential to my emotional recovery. Norfolk had saved my life. I wanted to show my deep appreciation, and so the orchard and the business were born. By January 2017 we had completed the final phase of planting our 110 *Mespilus germanica* trees. Only then did we discover that a hundred years ago this place was a fruit farm with apples and pears underplanted with blackcurrants.



Medlar flowers

We have a dozen of the original Bramleys and we're going to have a bumper 2018 harvest.

The origin of the medlar is uncertain. The trees may have grown first on the western shores of the Caspian around 1000 C.E., spreading from Greece via the Roman Empire throughout Northern Europe. Medlar stones were found in burial sites in France and Switzerland and ancient leaf impressions surfaced at Burgtonna in Germany. Carl Linnaeus' book Species Plantarum (1753) provides us with the modern binomial name for the medlar, Mespilus germanica, apparently in the belief that it was native to Germany. Maybe an apt name after all.

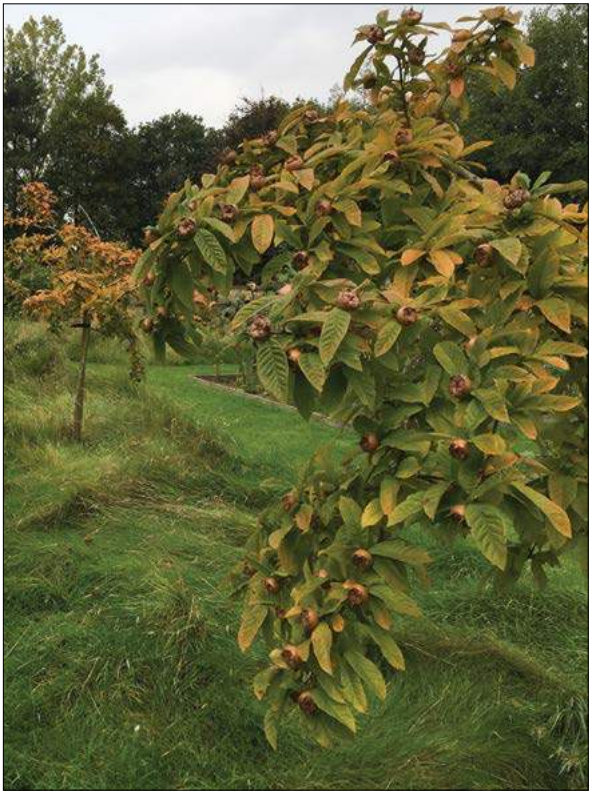
It's hard to say when medlars first arrived here. An archaeological dig in 1903/4 revealed medlar stones in the Roman town at Silchester, Hampshire but the first documentary evidence that the fruit was actually cultivated in England comes from the C13th: Westminster Abbey's gardens were run by Monk Gardeners, responsible for supplying the Abbey with fruit – including medlars.

We know that Henry VIII helped make medlars fashionable among the nobility. Medlar, pear, damson, cherry and apple trees were planted at Hampton Court. In October 1532, Henry took Anne Boleyn to France, where he met King Francis I. Among the sumptuous gifts of swans, geese, capons, ducks and larks were large quantities of medlars.

Sir Robert Cecil, 1st Earl of Salisbury, created a garden at Hatfield House early in the 17th Century. He had already obtained medlar, quince, walnut and

cherry trees from a Low Countries grower named Henrich Marchfeld. Cecil sent his gardener, John Tradescant, back to buy more stock, including "two great medlar trees" for 4s 0d and "two great medlar trees of naples" for 5s 0d.

The medlar was widely grown and eaten in 19th century Britain. Its ubiquity and popularity declined steeply after WW1, a time of changing habits and tastes. It's possible that preparing medlars to eat just took too long.



Medlar fruit tree

At Eastgate, we've planted a mix of very young bare root and slightly older container-grown medlar trees, almost all of which we sourced from Mail Order Trees in Suffolk, and Keepers Nursery in Kent. 101 of these are Nottinghams, best for flavour and size. A six-foot bare root seedling *Mespilus germanica* 'Nottingham' on quince 'A' rootstock will fruit in its third year. There's now very little to tell them apart. Planted in a spacious hole, with bone meal, plenty of leaf mould, a stout stake and a bucket of water topped off with a mulch mat, all 110 trees will be productive this year. Medlars are relatively disease free, prefer a slightly acid soil with good drainage in a sunny spot. They love a really cold winter and cope well with long hot summers. Their



Medlar (Mespilus germanica) variety 'Nottingham'



Winter beauty

yellow-centred, single white blossoms appear in late May and are magnets for honey bees; the fruit is usually ready to harvest in late October or early November after night-time temperatures have dipped.

I'm on an accelerated learning curve. This summer has highlighted the driest spots within the four areas planted with medlars. Our original planting site, beyond the rose garden, had eight Nottinghams for their ornamental and culinary qualities. Their younger neighbours are single examples of Breda, Dutch, Flanders Giant, Bredase Reus, Westerveld, Macrocarpa, Iranian, Elizabeth Garrett Anderson and Royal. Notice the references to the Low Countries. This forms the core of our horticultural specimen orchard, which Norfolk Plant Heritage visited in August. I'm grateful to Janet Sleep and Ian Roofe for supporting my endeavours and for encouraging my application to become a National Collection Holder. This will take time and if I'm successful Eastgate will be the home of Norfolk's first arboreal National Collection.

Jane and David Steward have planted a medlar orchard at their home in Eastgate, Cawston. Jane is actively encouraging fellow gardeners to plant a medlar tree of their own. She is the UK's only specialist grower and maker of handmade medlar products, including medlar jelly, fruit cheese and spicy medlar chutney. She is also collaborating with other Norfolk producers to make medlar gin and beer.

Restoring a Twenties Gem

by Alison Hall



Aerial image of the Venetian Waterways. Image courtesy of Allen Scott Landscape Architects.

In an inspirational £2.7m project by Great Yarmouth Borough Council one of Norfolk's most unique historic parks and tourist attractions is being restored on Great Yarmouth's seafront.

The Venetian Waterways and Boating Lake sit at the northern end of Great Yarmouth's golden sands. The boating lake was built in the 1920s as a relief project for those unemployed after the end of the First World War; it was such a success when it opened in 1926 that the Venetian Waterways soon followed and this year we're celebrating the 90th anniversary of their opening. This year also marks the beginning of works on site to restore the gardens to their former glory. The site occupies a fond place in the memories of many local people and those who visit the town on holiday, and the work will return this much loved park to a state befitting their recollections.

With £1.7m from a Heritage Lottery and a grant from Big Lottery's Parks for the People – together with further support from Great Yarmouth's Borough Council, the Department for Communities and Local Government,

and from the New Anglia Local Enterprise Partnership – the park is in the midst of a large scale makeover.
Not only will the work return the disused boating lake to use, complete with new rowing boats and pedaloes but will also reinstate across the entire park a planting scheme based on original designs.
When the park formed part of the Royal Horticultural Society's international exhibition in 1928 its planting scheme was highly commended for being ambitious, unashamedly lavish and bold in its use of plants and colour.
The planting was praised for being innovative and radically different from the usual seaside bedding schemes.
The 1930s were a heyday for the park, attracting thousands of people who enjoyed the floral planting and gondola rides on the serpentine canals. Despite Great Yarmouth being more heavily bombed than any other coastal town in the country the park survived World War Two largely intact. It reopened for business as usual by the summer of 1946 but since the 1970s the park has seen a decline in the quality and variety of the ornamental gardens, with large areas of planting being laid to lawn.
Now, the project presents an opportunity to recreate the planting and themed gardens across the whole site; this includes the Boating Lake as well as the Venetian Waterways as shown in historical plans, photographs and postcards. These sources show the original planting of the Waterways to have been abundantly floriferous with vast swathes of colour, using



Aerial image of the Boating Lake. *Image courtesy of Allen Scott Landscape Architects.*

annuals, bi-annuals and perennials to create an opulent display. The historical photos and plans further show that there were a number of themed gardens and planting types including lily ponds, pergola walkways, sundial gardens, rockeries and shrubberies.

The park was designed by the then borough engineer, but it's not clear who designed the original planting scheme, or how. However, it can be seen to have adhered to the principles and style of perennial drift planting, which was popular at the time, and followed the example set by eminent landscape gardeners such as Gertrude Jekyll, Lawrence Johnston and Vita Sackville-West.

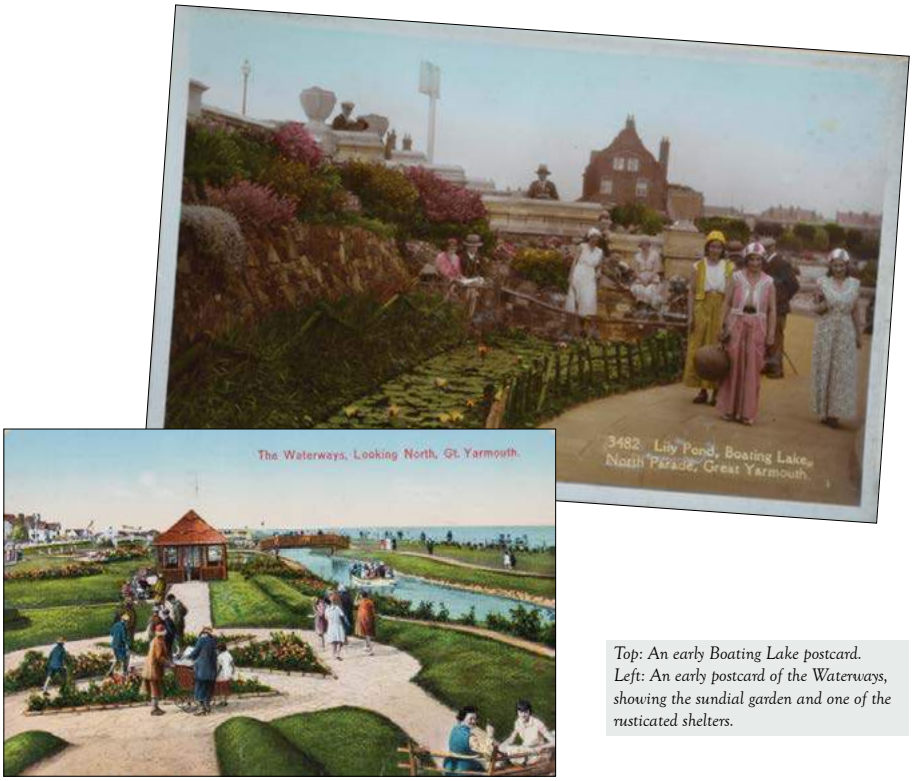


Ground breaking ceremony, June 2018. Leader of Great Yarmouth Borough Council, Graham Plant in the foreground, with other councillors, members of the project team and representatives from the funders. Photo: Debby Besford.

The Boating Lake is sunk around two metres below the surrounding street level and sheltered from the sea by evergreen shrubs and hedging. This creates shelter from the elements, not only for those visitors enjoying the gardens but also for the less robust plants within. The gardens are arranged within the perimeter, creating a colourful backdrop for those boating on the lake as well as those promenading around its paths.

The new planting schemes, created by Allen Scott Landscape Architects, aim to adopt the principles of the original design, but using updated and more robust cultivars and forms where appropriate. At the Boating Lake this will re-establish the planting and themed gardens. On the Venetian Waterways the aim is to reinstate the scale and colour of the original scheme, using a range of shrubs, perennials and annuals. Herbaceous borders, rockeries and islands will be reinstated along with consolidation of the perimeter planting to provide structure and shelter.

Furthermore, in common with the aims of the original scheme, the project aims to create new jobs as well as volunteering and training opportunities. Dedicated gardeners will oversee the planting and maintenance of the revamped site. There will also be opportunities for people from across the community to get involved and learn new skills to support not only the gardening team but also



Top: An early Boating Lake postcard. Left: An early postcard of the Waterways, showing the sundial garden and one of the rusticated shelters.

restoration of other features in the park such as the rusticated shelters.
As you read this, work is under way and the restored park is due to be launched in spring 2019.
Progress can be followed on social media (Twitter: @WaterwayProject) or visit https://www.great-yarmouth.gov.uk/waterwaysproject-volunteer to get involved.

Alison Hall is the Venetian Waterways Project Coordinator for Great Yarmouth Borough Council

VACANCY FOR NGT TREASURER

We are now seeking a treasurer to take over from Peter Woodrow. Requirements, "just common sense and a tidy mind."
Please contact the chair, Matthew Martin.



Our Roundup of Repton 200

By Sally Bate



Fig 1: Our Repton book photographer and three editors launching the new book beside Humphry Repton's memorial garden, newly replanted by NGT. Credit: Richard Pryor, Barnwell Print

Back in March The Gardens Trust launched the Repton 200 commemorative year in Aylsham Church. Humphry Repton considered himself a Norfolk man and Norfolk Gardens Trust has worked alongside many local partners to introduce Repton to our communities.The NGT featured on BBC4's Open Country in July (https://www.bbc.co.uk/programmes/b0b7hf86) and there have been articles in the EDP and Norfolk Magazine

Our focus has been on the research and publication of our new title *Humphry Repton in Norfolk* (Fig.1). We started with some trepidation in November 2016, for there were 23 sites to investigate and a large volume of Repton original material to locate and photograph – compared to Brown's three plans and a contract. All this could not have been achieved without the dedication of the research group and the generosity of the many owners and their archives. (We even had some help from a TV gardener!) (Fig. 2)



Fig. 2 NGT Vice-Chairman Sally Bate presenting Alan Titchmarsh with his copy of our new book.
Photo Credit: Heather Trower

A substantial grant from the UEA allowed us to produce a sumptuous hardback at an affordable price and since the launch in Aylsham Church on 29th May we have sold 650 copies.

We are grateful to the many bookshops in the county who have been selling our books and special thanks to Treasurer Peter Woodrow for distributing them. The book will also be on sale at the Revealing Repton exhibition at the Garden Museum in London from 24th October to 3rd February.

Among many national events was a two-day conference at Ashridge, Bucks, which included a visit to the Repton Exhibition and grounds of Woburn Abbey. Estates Garden Manager Martin Towsey gave us a superb tour; the chance to look at Repton's enormous Red Book for Woburn and to go inside the Chinese Dairy were particularly memorable. (Fig. 3)

Norfolk had its own Repton Conference in June (see page 24) and the National Trust at Sheringham and Blickling have held Repton walks and tours. To round off the year, for seven nights (2-11November) Sheringham Park is holding Repton Revealed: Illuminating his Vision – a mile-long trail of light installations for which pre-booking is necessary.

By the time you read this we will have taken part in the Sharing Repton event at Catton Park in Norwich. This will be a day to welcome everyone into an historic park, especially those who have not visited before – more in the Spring edition.
It has been a very busy but productive year for Repton research, publications and events and we hope everyone has had the chance to join in.



Fig 3.The interior of the Chinese Dairy at Woburn.
Photo Credit: Sally Bate

Repton: The Prophet in his own Country

By Margaret Anderson



Sixty members from 15 County Garden Trusts came together for two days in June to learn something of Humphry Repton and his legacy. Margaret Anderson from the Northamptonshire Gardens Trust recalls the Conference which was organised by the Norfolk Gardens Trust and based at The Links Country Park Hotel, West Runton.

Following the welcome by Norfolk Gardens Trust Chairman, Matthew Martin, the first of three lectures was given by Professor Tom Williamson (University of East Anglia); he highlighted the extent to which Repton wrote about the character of his work and emphasized that these are essential to understanding his work. He chose three Reptonian terms: 'character', 'appropriateness', and 'cheerfulness'; it was fascinating to hear these explained and realise that the houses and estates we were going to visit were created by Repton as a unified whole. By 'appropriateness' Repton meant the idea of making clear to visitors that the inhabitant of the house owned and controlled a block of land. 'Character' meant that the style of the landscape should reflect the status of the house and owner, and 'cheerfulness' was intended to reassure the public that Repton was not only concerned with status but liked



his work to be domestic and bright, with south-facing houses, distant glimpses of far away views, and moving water.

Dr Jonathan Finch (University of York) pointed out that Repton's work has been characterised as bringing a bourgeois taste into landscapes, adding private and family spaces around the house. Also, it is important to appreciate how much the young Repton travelled in Europe – particularly Holland – and the impact this had on his ideas of landscape.

Finally, we were pleased to welcome Dominic Cole, President of the Gardens Trust who, in his role as consultant landscape architect, had been commissioned by the National Trust to prepare a Conservation Management Plan for Sheringham.

After lunch we visited Sheringham Hall and Park and viewed the facsimile Red Book for the Hall. Those of you who have never turned over a Red Book's 'slide' for demonstrating Repton's ideas for improving the landscape have missed a garden history treat. After being shown paintings, books and a beautifully restored map of East Anglia we went outside to explore the restored walled garden before walking through the park to the Temple with Tom Williamson who pointed out the view of the sea that Repton had incorporated into his Red Book. We then worked our way round to one of Repton's most famous views, 'The Turn', which many of us have known from prints for years but never actually seen. It was a real highlight moment of the conference.

After the conference dinner, Rachel Savage gave a really amusing talk accompanied by excellent slides on the research undertaken by Norfolk GT Research Group of twelve volunteers, and the subsequent publication of their

magnificent book, 'Humphry Repton in Norfolk'.

Next day we visited the Church of St Michael and All Angels, Aylsham where we heard a talk by local historian Daphne Davy and had an opportunity to see the Repton family memorials in the church and the special Repton exhibition. Repton's grave on a prominent, small garden plot by the chancel door was a most poignant sight.

Then on to Honing Hall, North Walsham, where, as the rain came down, we picnicked inside – but not before we saw the maps and plans of the park and learnt something of this beautiful setting Repton had created for the family. The house is sited in a sheltered corner of the park looking out over wonderful covers of trees, with walks stretching into the distance. It was a privilege to see the original Red Book prepared for the Cubitt family in 1792; it is packed with important insights into his approach to landscaping, boundaries, approach drives and entrances. The park, still owned by the Cubitts, is one of the most attractive of Repton's smaller, later designed landscapes and one of his best preserved.

Heavy rain and floods accompanied our drive to Barningham Hall, Matlaske, where there is no Red Book but an important collection of plans and drawings by Humphry and John Adey Repton; some have the lift-up flaps, some quote two prices (probably for most and least alterations). The new park of 1816 was almost certainly designed by Repton, though some of his ideas may have been modified: the two drives remain, the north approach has a very 'Reptonian' feel, much original planting remains and the terrace placed beneath the south front still survives.









All who attended the Conference extend their sincere thanks: to those who organised and ran the event; to our speakers; to our hosts at the houses we visited and at the Church of St Michael and All Angels; to the management and staff at The Links Country Park Hotel who made us so welcome; and to Karen Moore with her amazing competence, calmness and friendliness who made this a conference to remember.

The author wishes to express her tremendous gratitude to those who compiled the conference booklet and hopes no-one feels their copyright has been breached.

All photos are of Sheringham (except the the one in the rain!).

NGT at the Museum – the Repton Sketches go Public

By Sally Bate

During the later research stages for our book Humphry Repton in Norfolk, it became clear that a number of unphotographed Repton sketches listed on the Norfolk Museums Service (NMS) Collections website had the same accession number. Upon further investigation it transpired that this number referred to a leather-bound book containing 29 of his pictures. Roger Last and I arranged an appointment with NMS art curator Dr Giorgia Bottinelli, to photograph the book's contents. Unfortunately, this did not happen in time to weave the images into the book's relevant chapters and so they were placed in an appendix at the back. Here, we record the extra information for which there was no space in our book.



Strolling at Sall(e)



Ship watching at Witton

The brown leather cover with gold detailing is a similar colour and size to the earliest of Repton's Red Books (which weren't red!) and has the same marbled endpapers. While designing our book I had been toying with the idea of superimposing Repton's crest onto one of the marbled pages from a Norfolk Red Book, so you can imagine my delight to find Repton had gone before us, so we now have his version at the beginning of our book.



Carriage racing past Blickling



Gardening at Wolterton

The title page of his book of sketches reads:

'Drawings of the most remarkable NOBLEMENS & GENTLEMENS SEATS, Antiquities and other striking VIEWS in the County of Norfolk taken on several spots in the years 1779 & 1780 by H Repton of Sustead.'

This doesn't read like a title someone else would give the collection, so I think is it safe to assume that Repton himself put this book together some time shortly after the above dates. At the front of the book is a pencilled inscription: 'This book of my father's original drawings is kindly given to me by my eldest brother John Adey Repton Esq. F.A.S. The book was purchased by NMS in 1985 from a private collector in Guildford, who believed that it had come into the possession of George Stanley Repton, sometime before 1843.

The sketches are pasted into only half the



Drag net fishing at Kimberley

book, the remaining pages are blank – presumably intended for future images. The View of Sheringham Heath displays a complete tear from top to bottom and the Heydon sketch needed an additional strip of paper for the upper section.

Fourteen of the sketches were used to create engravings for Mostyn Armstrong's The History and Antiquities of the County of Norfolk (1781) which are, with only one exception, the same size and copied exactly. The only engraving that differs from its original sketch is the view of Felbrigg. The group of deer on the lawn at the front of the house, were replaced by a flock of sheep in the engraving. The more puzzling change is the insertion of a large tree in front of the servants' wing and stables, east of the house. Underneath the original sketch is written 'NB the stables and barns now standing, are here supposed removed'. The buildings in both images look like those at Felbrigg today, but a floor plan dated 1700–1749 (NT 1403424.17), shows a different arrangement. Is it possible that Repton had seen plans for the new stable buildings? Two of Armstrong's engravings, attributed to Repton, do not have corresponding sketches – Melton Constable Hall and Baconsthorpe. However, a pencilled note with the latter's engraving, pasted into Repton's book, states that 'the original was given to Rev'd Mr Hewitt of Baconsthorpe'. Reverend William Hewitt was a much-respected member of the clergy who had, at his own expense, made extensive repairs to Baconsthorpe Church in 1779. It therefore seems possible that the original Melton Constable sketch might have been given to the owner, Sir Edward Astley.

One question remains, were the other fifteen sketches also made for Armstrong's volumes and were not used or was Repton producing illustrations for any interested potential buyer? Maybe they were done for pleasure and/or a way of networking with the 'polite society'? This was the period he was renting Sustead Hall from his friend William Windham of Felbrigg and he was trying his hand at farming, writing and painting – the pursuits of a country gentleman. As we now know, for economic reasons in 1786 he was forced to give up this life in Norfolk and moved to Hare Street in Essex where he used his recently-honed writing and painting skills to create Red Books and other illustrations for his clients.





Cattle at Westwick and Pigs at Beeston

Repton brought these early sketches to life by showing people strolling about the grounds, riding, driving carriages or carts, looking



North side of Irmingland Hall nine years before most of it was demolished

out to sea through telescopes, fishing or working in the fields and gardens. Twenty of these sketches depict long-horned cattle, sheep, deer, horses, ducks and pigs. It is only the three views of churches (Town Barningham, Sall(e) and Gunton) that have neither people nor animals.

Most of the pictures are indexed at the front of the book with a corresponding sketch number and end at XXV. Possibly the last three pictures were pasted in on a later occasion and date from 1780? The table opposite shows Repton's own notes for each sketch. The notes in pencil have been included too and appear to be in Repton's handwriting and from a later date. His pencilled description of Hanworth as 'very ugly' could refer to his sketch of the house rather than alluding to the building itself and the comment about his sketch of 'Sall Church' is not something we would write today!

This entertaining and informative collection of sketches not only shows Repton developing his style that would later become so familiar to his clients and subsequent viewers but are some important eighteenth-century images of landscapes, buildings and activities that no longer exist. The majority of Irmingland Hall was pulled down in 1788, only the remnant of one turret survives at Baconsthorpe, and Spixworth Hall was demolished in 1950. The most intriguing is the comment 'now pulled down' underneath the sketch of Wood Dalling. Wood Dalling Hall (built by Richard Bulwer, 1582) not only didn't look like Repton's image but it still stands today.

It was a privilege to see these sketches first hand and we are pleased to report that Roger has passed on the digital files to Dr Bottinelli and we thank them both for their time and help with this important Repton 200 project. The sketches will be added onto the Norfolk Museums Collections website for everyone to see. The copyright will be with NMS but Roger Last and Norfolk Gardens Trust will be credited with the photography if the images are used for future purposes.



Spixworth Hall c.1890 with metal garden ornaments resembling John Adey Repton's Hardenberg BasketEmpire'

The Illustrations as listed in Repton's book

No.	Title	Extra information
I	View of SUSTEAD grazing lands	Near a spot near the footpath to Felbrigg (In pencil: Occupied by HR)
II.	TOWN BARNINGHAM CHURCH in NORFOLK	Taken July 1779 the spot near the South Porch
III	BAYFIELD the Seat of ___ JODDEREL ESQ.	Taken September 1779. The spot near the Road from Holt to Langham
IV	BEESTON PRIORY	Taken October 1779, from the South West in Mr Woodrows Yard
V	WOLTERTON – the Seat of the Right Honourable Lord WALPOLE	Taken October 1779 from the Pleasure Ground facing the Library.
VI	HEYDON – The Seat of WILLIAM WIGGET BULWER ESQ.	Taken November 1779 from the South West
VII	BLICKLING – The Seat of the Right Honourable ye Earl of BUCKINGHAMSHIRE	September 1779 from the Aylsham Road
VIII	SALL – The Seat of EDWARD HASE ESQ.	December 1779 from the Great Road betwixt Cawston and Reepham
IX	HANWORTH Seat of ROBERT LEE DOUGHTY ESQ.	May 1779 from the Lawn near the House (In pencil: Very Ugly)
X	SALL CHURCH in NORFOLK	December 1779 from the N.E (In pencil: A Ladylike drawing i.e. incorrect).
XI.	GUNTON CHURCH in the Park of Sir HARBORD HARBORD BART.	May 1779
XII	WALSINGHAM ABBEY in the garden of HENRY LEE WARNER ESQ.	September 1779
XIII	WITTON the Seat of the Late Jn□ NORRIS ESQ.	May 1779
XIV	WARHAM Seat of Sir JOHN TURNER BART	September 1779 from the Danish Camp
XV	S.W. View of CROMER in NORFOLK	April 1779 near the Road to Runcton
XVI	IRMINGLAND HALL in NORFOLK	September 1779 from the Road to Corpusty from Heydon. (In pencil: Half of this gone, roof entirely gone and modern slate roof added instead)
XVII	BARNINGHAM the Seat of THO□ LANE ESQ.	April 1779 at the Entrance of the Avenue
XVIII	SPIXWORTH the Seat of FRAN□ LONG ESQ.	October 1779 from the Norwich Road which leads to Ye Church
XIX	EASTON LODGE the Seat of LEON□ BUXTON ESQ.	
XX	FELBRIGG the Seat of WILLIAM WINDHAM ESQ.	March 1779. N.B. the Stables & barns now standing are here supposed removed. (In pencil: The stables are altered)
XXI	IRMINGLAND HALL	
XXII	WOOD DALLING the Seat of WILLIAM WIGGET BULWER ESQ.	(In pencil: Now pulled down)
XXIII	STIFKEY als STUKEY HALL	
XXIV	S.W. View of the Convent of GREY-FRIERS at WALSINGHAM	
XXV	A View from SHERRINGHAM Heath	
	(In pencil: Westwick)	
	(In pencil: Baconsthorpe)	N.B. The original drawing of this was given to the Rev'd Mr Hewitt of Baconsthorpe
	(In pencil: Kimberley. Sir John Wodehouse Bart.)	
	Painted directly onto the paper: a vignette of a tree, fence and church with no title or note	

The NGT's 30th Birthday Party



The evening of the 6th of July was warm and calm, ideal for our 30th anniversary birthday party at Sheringham Park. You cannot have missed the fact that this year also marks the 200th anniversary of the death of our adopted hero, Humphry Repton, so this was very much a double celebration. We were delighted that owners Paul Doyle and Gergely Battha-Pajor had kindly agreed for us to hold our event at Sheringham Park since this was one of Repton's major landscape commissions in Norfolk. After our chairman Matthew Martin had welcomed us we were sustained by wine, canapés and chamber music. It was good to see so many members here and to note, in particular, the presence of so many of the founding members of this now-thriving Gardens Trust: over the last 30 years we have become the largest regional Gardens Trust and our membership still grows. Roger Last's photographs capture the mood of this beautiful and memorable evening.



Danny Moore and Matthew Martin giving address.



Founder Members at 30th Party. George Carter, Shirley Cargill, Neil Foster, John Mixer, Anthea Foster, George Ishmael, Robin Walpole, Laurel Walpole, Liz Stimpson, Tony Stimpson, Elizabeth De Iongh









Photo credits: Roger Last

The Garden Room - Hingham

Judy Watson *(Judy's garden appears on the front cover)*

How long have you lived here?
The south facing U-shaped courtyard garden surrounding our new home has been created over the last two years.

What was it like when you arrived?
When we took it over, the ground was bare earth and rubble ...

What is the garden like now?
... now, we have two distinct planting areas on two levels. Our Persia-inspired garden on the top level has four beds, with a rill between them flowing towards the house, the water dyed black to increase reflection. Persian gardens usually include fruiting trees, and we have been only partially successful in meeting that. We have a *Malus trilobata* which doesn't seem to fruit, a pomegranate which is too small and unlikely to fruit in Norfolk, and an albizia which has no chance of fruiting! The planting in these beds is relaxed – grasses providing movement, with alliums, verbenas, sanguisorba, anthriscus and salvias giving spots of colour. Seeding is permitted but controlled.

The lower part of the garden is densely planted with a lot of shrubs that like the sheltered conditions, some favourite herbaceous plants especially those that won't take over, ground cover plants which should soften the edges of the gravel paths, and a few more ornamental trees.

Which parts of the garden present a challenge?

I sometimes wonder whether we haven't too many trees for the space, but as we are now in our late 70s perhaps that will be a problem for someone else! This garden is much smaller than our last one, which means we have had to be selective about plants, but the warmth provided by the walled courtyards allows us to grow things that would struggle in a more exposed position. So we have one of my favourite plants, *Desmodium callianthum*, a new (to me) *Actinidia tetramera* with elongated white-splashed leaves, a variegated *Pittosporum tobira* with wonderfully scented flowers, and an *Acca selowiana* to remind us of an Italian holiday. It is a relief to have no lawn and no edges to cut, but I am learning that a small garden needs to be kept tidier than a large one – the smallest weed shows up.

Walls are slowly becoming covered with a mixture of roses – at last I have an opportunity to try *Rosa* Souvenir du Dr Jamain, an unusual *Buddleja agathosma* that flowered in April, and the strange honeysuckle *Lonicera giraldii*.

Do you have plans for the garden?

We have pots, swallows, the sound of water and no future plans other than to improve and maintain.

Is the garden open to the public? Open by appointment to small groups (fewer than 10). Email: judywatson@seamere.com. Judy can also show groups the National Collection of gunnera next door at Seamere.

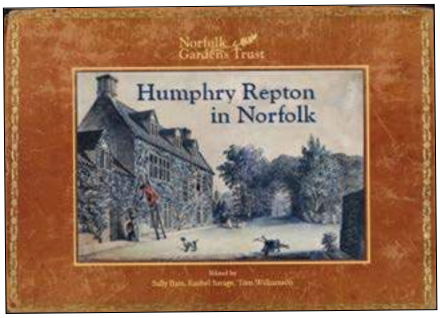


Humphry Repton in Norfolk

By Sally Bate, Rachel Savage and Tom Williamson *Published by Norfolk Gardens Trust* £20

Humphry Repton was the most famous landscape gardener of his era, becoming what we would call today a brand. He was the go-to man for a clientele of affluent gentry and professionals eager to display wealth and taste in their parks and gardens. Repton's Red Books, in which he beautifully illustrated his 'before and after' schemes, must have been remarkable status symbols in their own right – and a gift for a satirist like Thomas Love Peacock: "Here is a wood, never yet touched by the finger of taste... Now, here is the same place corrected... And there is Lord Littlebrain, rowing in an elegant boat."

Despite his claim that "there is hardly any part of England in which I am less known professionally than in Norfolk", Repton worked at over twenty locations in the county, including Sheringham Park, which he declared "my most favourite work". In this fascinating book, the authors place Repton in his historical context and trace the development of his practice by describing his commissions in the county in chronological sequence. They show how in the later years of his career, when he worked in partnership with his architect son John Adey, Repton's focus increasingly turned towards buildings. A concluding chapter on Repton's competitors argues that while he was undoubtedly at the forefront of fashion, he was not there alone.



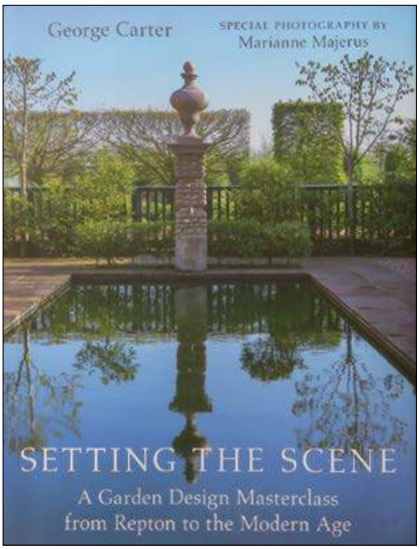
'Humphry Repton in Norfolk' is absorbing reading for anyone interested in landscape architecture or country life in the late Georgian period. The book is handsomely produced and copiously illustrated with many superb images from the Red Books, together with historical maps and photographs showing some of the landscapes as they are today. An additional pleasure is an Appendix of Repton's drawings in the collection of Norwich Castle Museum.

By Tony Hufton (freelance writer and keen gardener)



Setting the Scene: A Design Masterclass from Repton to the Modern Age.

By George Carter Photography by Marianne Majerus



George Carter has produced this fine book in which he describes his own work over a period of 30 years as a garden designer. The writings of the landscape designer Humphry Repton (1752-1818) have been a major inspiration to the author: we are shown these influences and so the publication of this book in the year that we commemorate Repton's death is timely and appropriate.

The book has been designed much in the way that Humphry Repton designed his famous 'Red Books'. Each chapter begins with a quote from some of the writings of Repton, setting the scene for the masterclass that follows. The book is lavishly illustrated with many photographs (by award-winning photographer Marianne Majerus) of gardens and landscapes in which George Carter has exercised his design skills; these include designs from his own garden that have obviously influenced commissions further afield. Mr Carter mentions that Repton saw 'buildings and gardens as an integrated whole' and this is a philosophy that he himself has adopted in many of his designs. In acknowledging his debt to Repton the author goes on to suggest that his book illustrates 'that (it) shows that many if not most of Repton's ideas are still relevant and applicable to the problems of any landscape and garden designers today'. While we may think of Repton exploring ways to relate gardens and architecture to the landscape on a grand scale, George Carter nicely shows how his predecessor's ideas are still adaptable to private gardens even on a humbler scale. Some principles are timeless.

'Setting The Scene' is a therefore a volume that all those interested in garden design will want to read and refer to as they develop their own garden – large or small. Repton's writings are still widely read two hundred years after his passing. Now that George Carter has adapted them for a modern audience and it is to be hoped that Carter's re-imagined ideas and designs will be revered by the serious garden enthusiast well into the 21st century.

Peter Woodrow, NGT Treasurer

Sally Bate Honoured

We are delighted to announce that at the Gardens Trusts' 2018 Annual Meeting the NGT's own Vice-Chair, Sally Bate, was joint recipient of the Gilly Drummond Volunteer of the Year Award.





Sally receives her award from Gilly Drummond (right) and Steffie Shields

Sally was honoured for her long service to our organisation, especially for her exemplary work in the fields of research and publishing. In addition to coordinating our research group Sally played a major part in producing two outstanding books that have done much to consolidate the NGT's reputation for research into landscape history: 'Capability Brown in Norfolk' (2016) and Humphry Repton in Norfolk' (2018).

Call For Articles

We welcome suggestions for articles to be included in future issues of The Magazine. These could be pieces you are prepared to write or just thoughts about articles you would like to see in The Magazine. We are interested in ideas about gardens in Norfolk (or further afield), historical research, gardening, plants, people in gardening etc. In the first instance send us an email at: sueroe8@icloud.com

Clive Lloyd and Sue Roe, Editors



Readers' Gardens

If you would like your garden to be featured in the The Magazine please contact us. We welcome hearing about all gardens big or small, town or country and whether you are open to the public or not.
Contact: sueroe8@icloud.com

Martin Walton 1939 - 2018



Martin, who died in March this year, was a founder member of the Norfolk Gardens Trust and an invaluable committee member from 1990 to 2003 serving as Education Officer from 1993 - 2000. He was also well known as an active campaigner for CPRE Norfolk for which he was awarded the first CPRE national Marsh Award in 2008. His interests were wide ranging but especially the Countryside in his adopted county of Norfolk. He was a talented artist whose paintings ranged from straightforward landscapes, perhaps influenced by his friend Edward Seago, to large bright abstracts.

His approach was always positive: not just 'don't build this housing estate' but, 'if it's going to be built let's see if we can influence density and design'. Similarly, his work as Chair of the CPRE Awards committee was to educate and persuade in fields of landscape, restoration and sustainable development. He and partner Nancy Legge must have covered thousands of miles in their rigorous inspection of submitted schemes.

Martin joined CPRE in 1980 at about the same time as me and his direct approach enlivened many a committee meeting.

Martin, with partner Nancy – herself an enthusiastic gardener – was a founder member of the Norfolk Gardens Trust and in the early days he was always on hand to advise and liaise about planning applications. Their garden at Ludham reflected their artistic talents with its planting including many old roses and flowering shrubs.

When I was asked to speak at his funeral I saw the many tributes sent to him by past colleagues. The words and phrases include: amazing dedication, positive approach, sense of humour, modest kind attitude, a renaissance man – all summing up his character and contribution to Norfolk life.

Laurel Walpole



Autumn Talks Reminder

Saturday 17th November 2018

The Secret Life of the Georgian Garden
Venue: Bawdeswell Village Hall, Reepham Rd, Bawdeswell, NR20 4RU
(please note change of venue)



An illustrated talk by Kate Felus on her ground-breaking social history book of the same name.

Georgian landscape gardens are among the most visited and enjoyed of the UK's historical treasures. The Georgian Landscape garden has also been hailed as the greatest British contribution to European Art, seen as a beautiful composition created from grass, trees and water – a landscape for contemplation. Scratch below the surface and history reveals these gardens were a lot less serene and, in places, a great deal more scandalous. Kate will reveal previously untold secrets from early morning rides through to evening amorous liaisons explaining how by the eighteenth century there was a desire to escape the busy country house where privacy was at a premium. She will also explain how these gardens evolved aesthetically – with modestly-sized, far-flung temples and other eye-catchers – to cater for escape and solitude as well as food, drink, music and fireworks.

Talk starts at 2pm
'Christmas' style tea

Entry: £5 Members; £6 Guests

In the last months our membership has increased hugely and we now have over 600 members. To accommodate all who would like to come along for our November Talk which is also our 'Christmas' social gathering, the venue has been changed from the John Innes Centre to Bawdeswell Village Hall which can accommodate up to 175 people with plenty of parking for all.

Looking ahead to 2019

Annual Tate Talk
Saturday 9th March 2019 at 2pm

A Window on the Past: Restoring the Tudor and Jacobean Garden.
Venue: Bawdeswell Village Hall, Reepham Road, Bawdeswell, NR20 4RU

An illustrated talk by Richard Wheeler on the recreations of Elizabethan and Jacobean gardens in Victorian times and the parallel restorations going on today under a different set of restoration rules.

Annual General Meeting
Saturday 27th April 2019 at 2pm
Croxton Park, Thetford, Norfolk IP24 1LS
By kind invitation of Mr & Mrs John Raker

Following the AGM and tea there will be a guided tour of the Salix River and Wetland Nursery which specialises in river erosion control, wetland habitat creation and bio-engineering.

This has been a busy year for the Trust and the events that we have organised have raised our profile significantly. So much so that we have received over 80 applications for membership. This is an unprecedented number and puts us on a par with London Parks & Gardens Trust as the two largest in the country. At the end of August we had over 620 members. In the spring your committee decided to invest in a new tent and display material. We are very grateful to Karen Roseberry for designing a new logo to put on all this new equipment and for helping us to find exactly what we needed. It has been well used. We have taken it to a number of village "Open Gardens": to events at Felbrigg Hall, Mannington Hall and East Ruston, Old Vicarage and we mounted a Repton-themed exhibition at the Aylsham Show. At the time of writing we have plans to attend a Plant Fair at Pensthorpe and a "Sharing Repton" event in Catton Park, both in September. Our presence at these events has helped to raise awareness of the Trust, to recruit new members and to meet up with existing members.

We extend a very warm welcome to members who joined us in the last 12 months.

Andrew & Philippa Agent
Elizabeth Baker
Merlin Usher-Smith & Biddy Bigland
Valerie Bardsley
John & Hermione Birkbeck
Lezley & Paul Blackburn
Nick Lodge & Peter Blake
Nick Taylor & Anne Bonsor
Linda Bryant
Mary Bulmer



Adrienne Cleary
John & Jennifer Coadwell
Robin Frampton & Gilly Crosby
Louise Curl
Peter & Valerie Cutting
Peter & Pat Dodd
Andrew & Hilary Egerton- Smith
Julia Dovey
Julianne Fernandez
Roger Gawn
Paul Grinke
Janet Hammond
Phoebe Hampton
Julia & Andrew Harrowven
Martine Holden
Elizabeth Holland
Susan & John Hunter
Linda Hurley
Ruth Hulton
Jane Ingham
Judith Ions
William Jacob
Richard Jefferson
Robert Keatley
Trevor King
Judith Kinsey
Sharon Lake
Judy Langford
David Carlisle & Barbara Laws
Jane Lewis

Trevor & Ann Lincoln
Mark & Roz Little
James Lowe
Mark Mackenzie
Rory & Valerie McGouran
Alistair &Maggie Martin
Lynne & Stuart Middlemiss
Philip Morter
David King & Julia Middleton
Vivien Norton
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Amanda Payne
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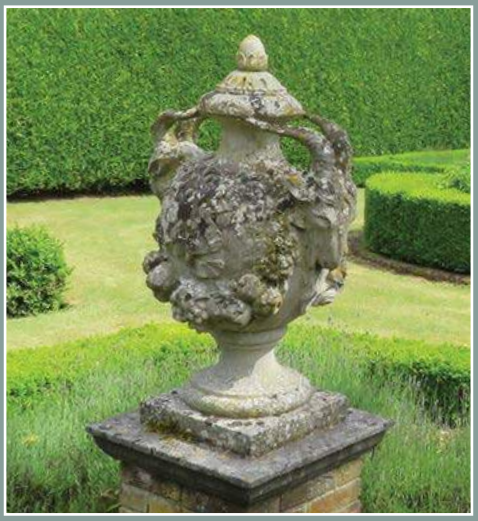
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