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Front cover, How Hill House ©Mike Page. *Back cover, How Hill Rose Garden* Photo: Clive Lloyd

Report from the Chair - Autumn 2019

I am pleased to inform you that at the time of writing this report the Norfolk Gardens Trust has 696 members. This makes us the largest County Gardens Trust in terms of membership in the country. It also suggests we are getting something right.

However, before further ado, I must apologise for an inadvertent error that crept into the Spring 2019 edition of this magazine. In the Obituary of Kate Minnis, a much talented and treasured member of our research group, we said that Kate was born in 1939 whereas she was born in 1956. I have apologised to Kate's husband John for our mistake that we all much regret.

On a more happy note, and as I mentioned in the Spring edition this year of this Magazine, the Committee has been making modest grants to local schools and community groups to encourage children and others to learn more about gardening. Out of the funds ear-marked for this the Committee has set aside an annual sum of £1500 although this amount has been fully granted this year. We will renew this programme next year so if any member knows a school or community group who would benefit from such a grant please encourage them to make contact with our new committee member Tina Douglas (tinadouglas@btopenworld.com) who has taken on responsibility for this.

A group of 37 members went on a gardening expedition to Lincolnshire and Yorkshire at the beginning of July combining family-owned historic houses with beautiful gardens and parklands. For me, undoubtedly, the highlight was Newby Hall in north Yorkshire. Do visit it if you are in that part of the world. There are six full time gardeners and, wow, what a delight. Also we took in the walled garden at Easton in Lincolnshire on the way back. It is reachable from most parts of Norfolk in a day. Try to go there when it is sweet-pea-flowering season –they have a wonderful collection. Karen Moore, our events organiser, did sterling work in making all the detailed arrangements for the trip to her usual immaculate standard.

As most members will be aware the Norfolk Gardens Trust is affiliated to the national body called The Gardens Trust. On a weekly basis we receive notification of any planning applications which may impact on listed gardens or designed landscapes in our area so that we can consider such applications and voice any concerns we may have to the relevant local authority. At present our Treasurer Peter Woodrow handles all this conservation work. It may make his load lighter if we have a small handful of members in various parts of Norfolk to undertake this element of our work. Please get in touch with Peter if you think you may be able to help (peterwoodrow235@btinternet.com).

Finally, I remain in awe of all those owners of gardens or designed landscapes in Norfolk who allow our members to view what they own and care for. On behalf of all our membership I would like to give our sincerest thanks to those who open their properties for us.



Matthew Martin

William Andrews Nesfield Revisited

By George Carter

William Andrews Nesfield (1794–1881) was one of the most successful garden designers of the 19th Century, working on more than 250 significant sites in Britain with a substantial number in East Anglia. Many of Nesfield's drawings survive, including those for Bylaugh Hall, some of which are published here from the National Archives. This is a sequel to the article on Nesfield published in the NGT Magazine Spring 2016 No 21.

Nesfield was an accomplished painter and after leaving the army in 1818 set up as a professional artist. His surveying skills, learnt as a soldier, gave him useful knowledge that he applied to landscape gardening. Brought up in the aesthetic of the Picturesque School of the late 18th Century, Nesfield as a painter had developed an eye for landscapes and buildings that conformed to the ideals of an earlier generation.

By 1833 Nesfield had married and took up a career as a garden designer to supplement his income as a painter. In 1840 J. C. Loudon, writing of Nesfield's

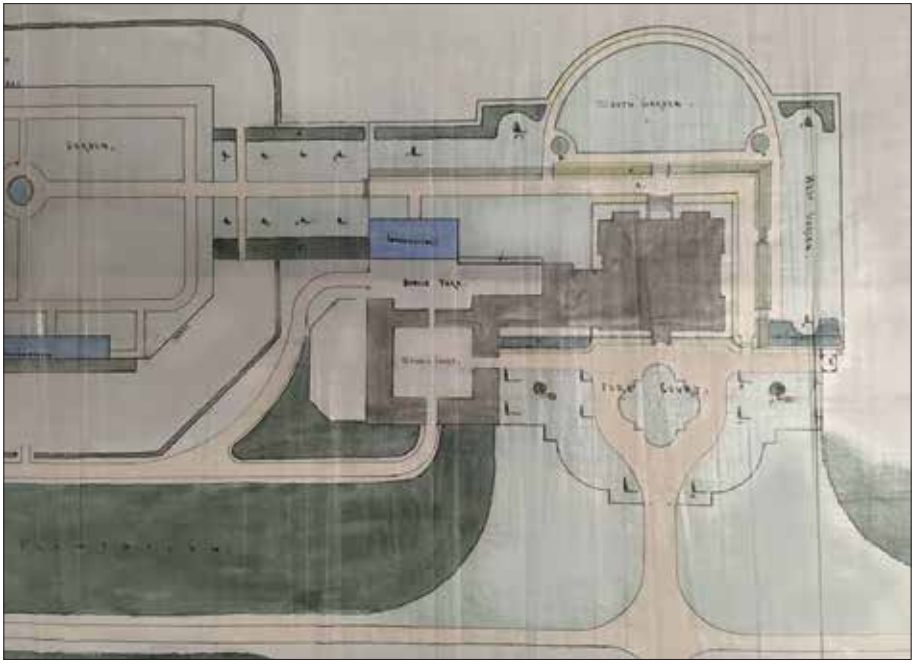


Fig 1. W. A Nesfield contract drawing for the area around the house at Bylaugh Hall, 1854 (National Archives).



Fig 2. Bylaugh: General Plan Shewing the Boundary of proposed Park with Approaches referred to in Report dated 28 May 1852 (National Archives).

own house at Fortis Green, Muswell Hill, added that Nesfield had "lately directed his attention to landscape gardening" and that "his opinion is now sought for by gentlemen of taste in every part of the country."

Nesfield's combination of skills rather reflect his predecessor, Repton, though his business acumen was more developed. Nesfield's specifications for his projects were very detailed on both the architectural and planting fronts. They reflect contemporary architect's practice, as Nesfield's contract for Bylaugh Hall shows (National Archive Kew MPA 1/66/10-12C103/4). It is similar in its attention to detail to Banks and Barry's contract for the building of the house, 1852 (National Archive Kew, as above) [Fig 1].

Nesfield' aesthetic can also be seen as a development of Repton's. Picturesque theory still had currency in the 1840s and 50s and Nesfield took on, in particular, Repton's view of the propriety of formality close to the house – imperceptibly changing in nuanced stages to picturesque informality in the middle ground and distance. Like Repton, Nesfield also had a strong sense of the history of garden design, especially 17th century French gardening. He



Fig 3. Perspectival drawing for Bylaugh Hall from Banks and Barry's office, c.1852 (not as built) (National Archives).

had a collection of French 17th century designs for parterres, which formed the inspiration for the many designs that ornamented the foreground terraces on the garden front of his clients' houses.

Of Nesfield's seven Norfolk sites the earliest was North Runcton Hall, Kings Lynn (late 1830s) for Daniel Gurney, the younger son of the Gurney family of Earlham Hall. It was designed around the house altered by Salvin from 1834.

His next commission, at Kimberley Hall for the 2nd Baron Woodhouse, from 1847, is still visible in terraces and retaining wall on the garden front of the house, facing Brown's spectacular landscape. It is particularly successful in distancing and framing the beautiful landscape and lake from the house.

Following on from this Nesfield was at Holkham from 1849 working for the 2nd Earl of Leicester. This is one of Nesfield's best-preserved commissions. The South Parterre and fountain, the approach from the east to the South Parterre, and the West Parterre are all substantially intact today. The present Earl of Leicester has written about Nesfield's involvement, and in 2016 completed an extensive restoration of Nesfield's fountain; the sculpture group depicting St George and the Dragon by Charles Raymond Smith.

From 1852 Nesfield was designing the setting for the new house at Bylaugh



Hall [Fig 2] designed by Charles Barry junior in 1849-51 [Fig 3]. A house had been planned here as early as 1822 when William Wilkins junior submitted a design for a house in a neo-Elizabethan style similar to that built 30 years later. Nesfield's designs for the park, pleasure ground and parterre all survive as does his detailed contract document submitted to the trustees on behalf of the Rev Henry Evans-Lombe on 24th November 1854.

At Bylaugh Hall the proposals are extensive, including detailed planting plans for the park [Fig 4]. In the National Archives are designs for the forecourt architecture: its walls, gates and railings, as well as its structure planting. There are also designs for the architectural enclosure of the South Terrace and a broad layout for the South Garden described as "segmental curved compartment for future details." The walled garden is also outlined together with a plan for the area between the Orangery and the Walled Garden. These contract drawings are specific on structure planting, as well as which areas of grass are to be turfed and which seeded.

Other projects include the interesting site of the now demolished Honingham Hall, developed over a long period, but for which Nesfield provided plans for a parterre, rosarium and courtyards. The history of this site is made particularly interesting by its association with Thomas Wright in the 18th Century.

From 1858 Nesfield worked on the setting of Lynford Hall, designed by William Burn 1856-61. The designs survive in the Nesfield Archive and in Norfolk Record Office. Lynford Hall still retains the bones of his layout for the Italianate terraces on the South Front of the house. Like Somerleyton, a large curved enclosing balustrade projects a circular parterre into the park, with the house raised on a platform so that one gets a slightly bird's-eye view of what would originally have been complex bedding out. The design is punctuated by circular edged reserves enclosing 10 urns on plinths.

Just in Suffolk, Somerleyton Hall is one of Nesfield's best and most interesting commissions (1846). His maze is well preserved and the planting of the elaborate West Parterre survived until

the 2nd World War, but its architecture and ornament and some of its structure planting is in excellent condition. The planting has been recently redesigned using the original scale of the beds but much simplified. The drawings for the scheme survive in the house and are a good example of Nesfield's meticulous drafting skills. An interesting feature of the site is the way Nesfield – probably using the evidence contained in the mid 17th century survey of the site – reinstated the axes of the early 17th century layout that, by the mid 19th century, had largely disappeared.

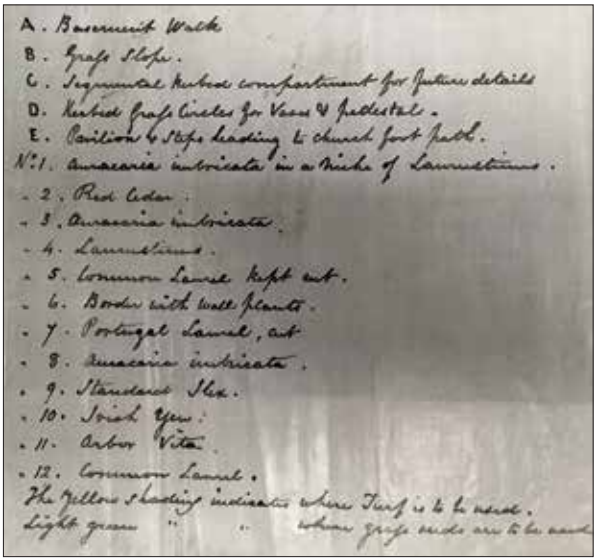


Fig 4. Detail of key to the plan for the areas around the house. Nos 1-12 list planting, including: 1. Monkey Puzzle in a niche of Laurustinus. 5. Common Laurel kept cut. 6. Border with wall plants. 9. Standard Ilex. 10. Irish Yew. 11. Arbor Vitae (National Archives).



All revved up to save our parks, at our Public Parks Crisis training day in Abington Park, Northamptonshire, 2018

The Historic Landscape Project – Supporting Volunteers

Tamsin McMillan, Historic Landscape Project Officer, The Gardens Trust

It's been great to welcome so many members of County Gardens Trusts (CGTs) to the Historic Landscape Project's events, but we'd really love to meet more of you!

Volunteers from the CGTs have a vital role to play in the research, recording, history and conservation of our heritage. Increasingly, CGTs are an important and respected voice offering authoritative advice on historic designed landscapes in the modern world. And of course, they also provide a vibrant social group for people interested in parks and gardens, with a busy schedule of events and garden visits. *(See photograph on opposite page)*

For those of you who haven't yet come across us, the HLP is an initiative from the Gardens Trust, part-funded by Historic England, which offers support to CGTs in all their endeavours and helps their volunteers to play a greater role in the conservation of our historic designed landscapes.

To this end, we run a varied programme of training opportunities for CGT volunteers, on topics including:

- responding to planning applications (currently running in Yorkshire, with a repeat in the south-east in 2020)
- research and recording
- understanding significance
- the public parks funding crisis . . . and more.

We also hold regular networking days: regional Members' Meet-Ups (this season in Essex, Cheshire, Bristol and the West Midlands); and our national, annual, Historic Landscapes Assembly, where all those interested in conservation and historic designed landscapes can come together to discuss key issues on our horizons. All our events are friendly and informal and suitable for those with no prior knowledge. Most are free to attend.

We can provide one-to-one support with planning work, ways to take your CGT forward into the future, and help to build links with other CGTs or relevant organisations.

Please do get in touch to find out more. We welcome all CGT volunteers to our events, whatever your experience or area of interest.

Please may I urge you to join our emailing group, to receive occasional updates and news of upcoming events. Simply email me at tamsinmcmillan@thegardenstrust.org to sign up.

Visit http://thegardenstrust.org/conservation/historic-landscapes-project/ to read more about the HLP, and to access our Research Hub of downloadable support. Our events are also listed on the GT website at http://thegardenstrust.org/events-archive/ and you can join the online discussion forum for CGTs at: http://thegardenstrust. org/learning/forum/

Thank you, and I hope to meet you soon!

Tamsin

Repton Tweets!

by Sally Bate

The NGT Research Group worked hard over eighteen months to round up all of Humphry Repton's images of Norfolk, although three sketches in the Avery Library, New York could not be produced in time. After our book was published in May 2018 we fully expected to hear of other pictures as Repton was such a prolific artist. Currently, Twitter is the only social medium to which I subscribe and is an incredible fount of information. Out of the blue, I received a tweet from Nicholas Kingsley, retired archivist with the National Archives, asking if I knew about Repton's sketches of West Harling Hall because he couldn't find them in our book. Nicholas sent me a link to Historic England's online image archive and I show them here to update our Norfolk Repton record. Where the original sketches are now is not known, unless our members know different?

These photographs date from 1971 and both clearly show the signature, H Repton 8th August 1782, at the base. The catalogue listing does not mention Repton, which would explain why they didn't come to light in our 2017 search of this archive. Their date puts them two years after the book of Repton sketches in Norwich Castle Museum and six years before he started working as a landscape architect. However, these two sketches were painted in the same year as the three paintings of his Sustead home. (Figures 9–11 in our Repton book). Perhaps he was planning to use them in a publication?

Repton depicts the front and rear elevations of West Harling Hall. Apart from his own home at Sustead, the only other example in Norfolk with opposing elevations is Irmingland Hall. Figure 1 shows the south west front of the house, with tree planting around the church to the west. Two small pavilions, the domed clocktowers and gated courtyards on either side do not appear in early photographs or the first edition OS maps. (Figure 2). Could these pictures provide the only evidence of their existence?

In true Reptonian style, Figure 3 is a lovely animated sketch of the gardens behind the house. The gentleman fishing in the canal is impressing his ladies with his angling prowess while cattle and sheep safely graze on the opposite bank. A pleasure garden is shown on the left and gravel paths circumnavigate the lawn, which can still be seen in the C19 photographs, also in the Heritage England archives. The domed clock towers are featured here more clearly too.

West Harling Hall in Breckland was built 1725-1737, reusing materials from the earlier Berdewell Hall on the same site. The later house, sketched by Repton, was in turn demolished in 1932. All that remains today, on the north east corner of Thetford Forest Park adjacent to All

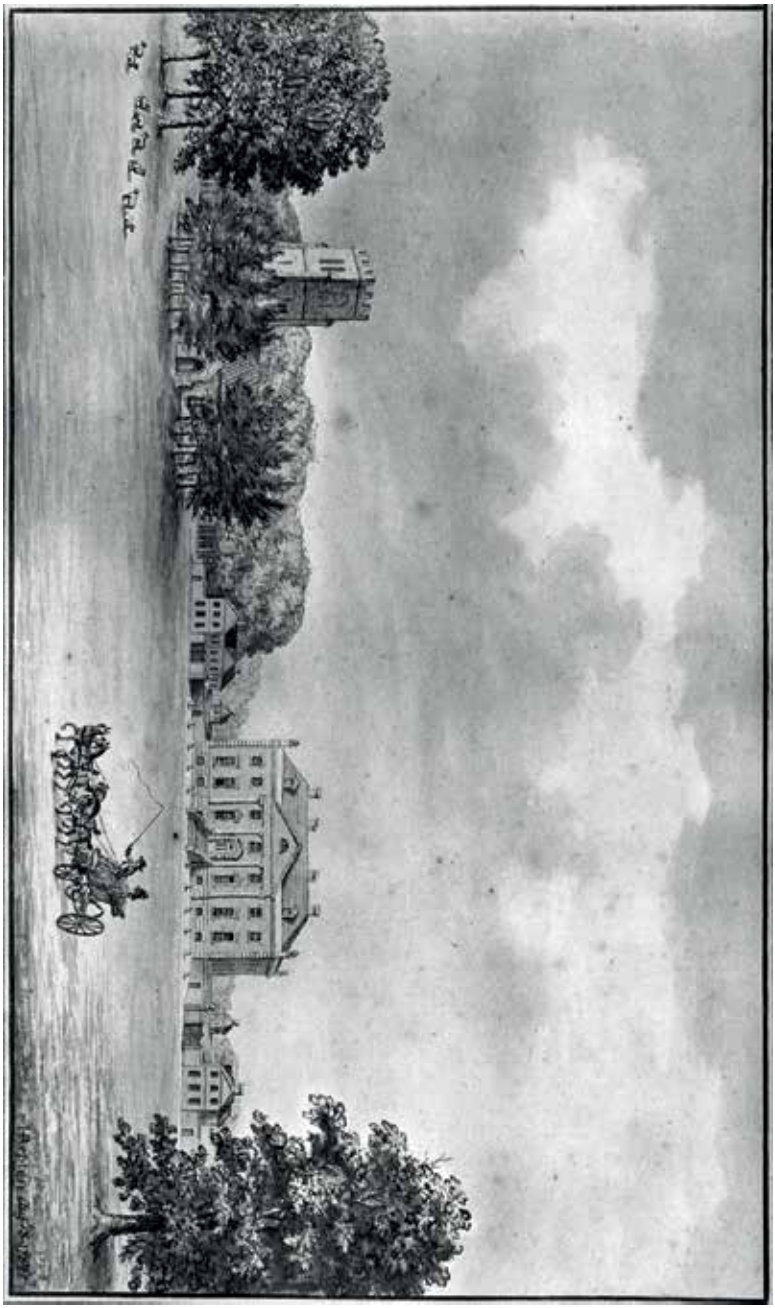


Fig 1. South west elevation of East Harling Hall, Humphry Repton 1782. ©Historic England Archive

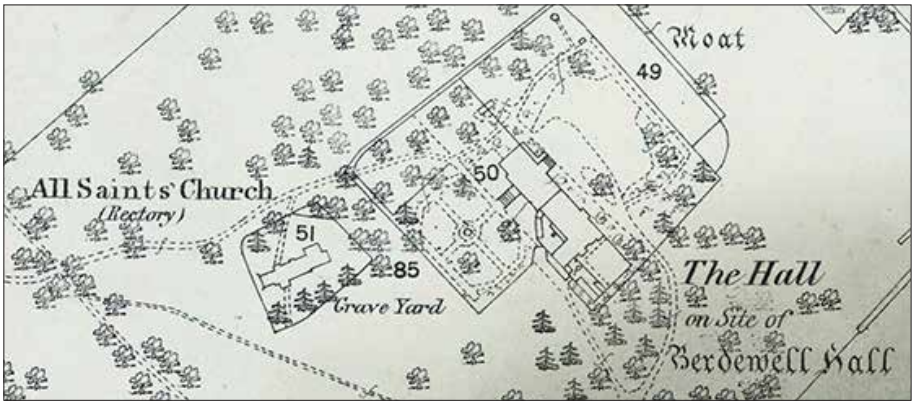


Fig 2. The site of Berdewell Hall 1:25 inch OS map 1892. Courtesy of Ordnance Survey

Saints Church, is the building platform, some original tree planting and a walled garden [1]. There are remains of the canal (formerly one arm of an earlier moat) and a pattern of drainage ditches picks out an outline of a large formal garden [2].

Berdewell Hall and the village of West Harling was owned by the Gawdy family, before it was sold to Joshua Draper in 1723. Draper demolished the first house and started to build West Harling Hall, a seven-bay Baroque-style house, before selling it to Richard Gipps in 1736, who completed the work. Ownership of West Harling Hall subsequently passed through the hands of the Sebright, Colbourne and Nugent Families. In 1929 the contents of the house were sold, and the 3000-acre estate was bought by the Forestry Commission [2].

Many thanks indeed to Nicholas Kingsley for bringing these pictures to my attention – has anyone come across any more, I wonder?

1. Norfolk Heritage Explorer Maps. Site of Berdewell Hall, NFER 6031
2. T. Williamson, I. Ringwood and S. Spooner (2015). Lost Country Houses of Norfolk. Boydell Press pp 261-262.

In memoriam

At the time of going to print, we at the Norfolk Gardens Trust were saddened to hear about the sudden death of Bob Greef.

Bob was an enthusiastic member of our Research Group and will be greatly missed. In tribute to his contribution to our research we will be publishing Bob's recent work for our Victorian Gardens Project in the Spring edition of our Magazine.

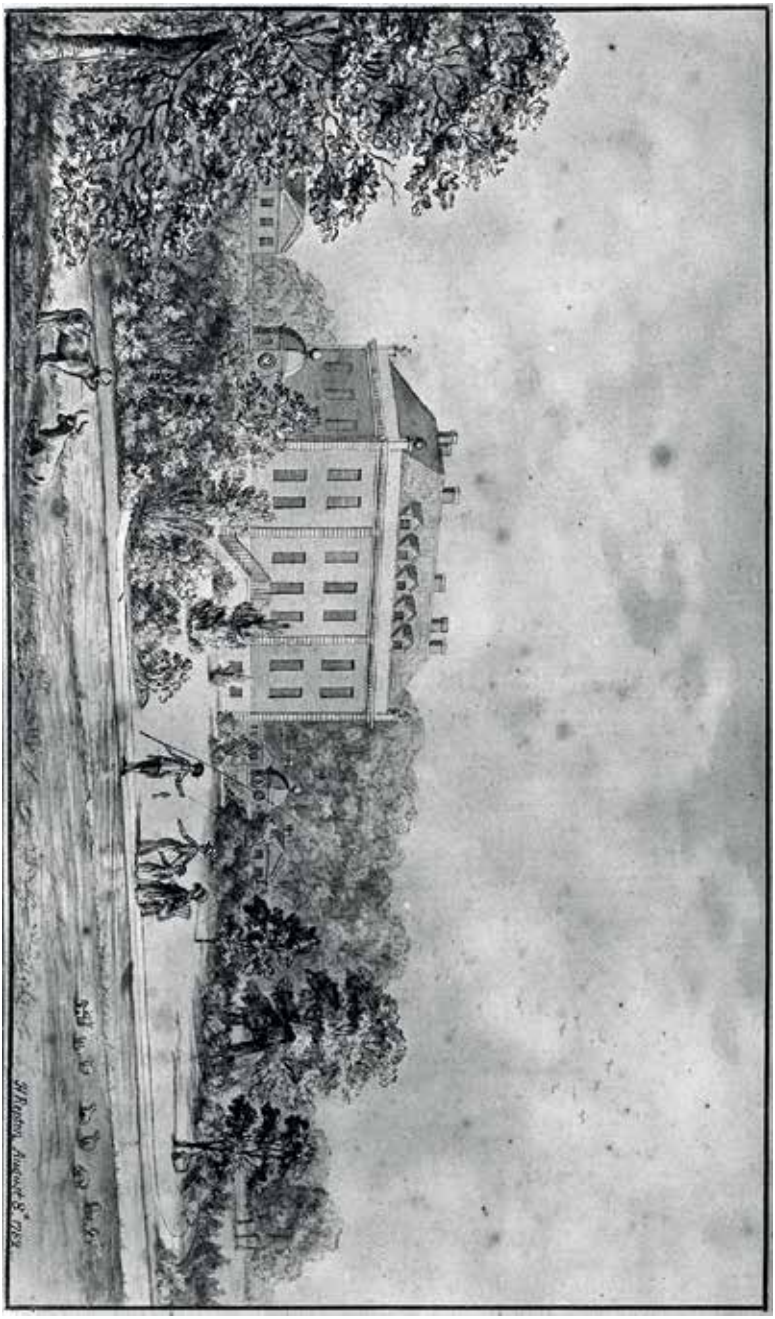


Fig 3. North east elevation of West Harling Hall, Humphry Repton, 1782. ©Historic England Archive

Little Plumstead: 'The Walled Garden' Project

by Richard Hobbs

Little Plumstead Hall, which sadly burnt down in 2016, was built in 1889 for the Rev Charles Johnston. It was built just to the west of a much earlier building at the edge of parkland and a lake created in the early 19th century by the Rev John Penrice, who had been appointed Rector of Little Plumstead in December 1821 when he also became Lord of the Manor. The estate was put up for sale on Friday 10th August 1855. The sale particulars, which are housed in the Norfolk Record Office, includes the following: "Near the hall and contiguous to the village church which here forms an interesting object, there is an exceedingly prolific walled-in garden, well planted, and the lofty walls clothed with choice fruit trees." [Fig 1].

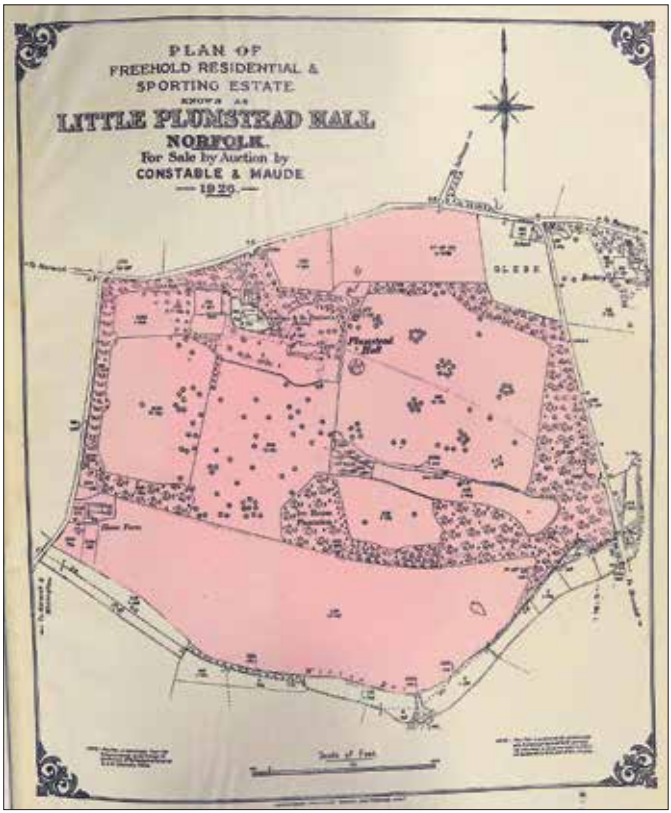


Fig 1. A sale map from 1926. Courtesy of the Norfolk Record Office.

The Hall and estate were purchased by Norfolk County Council to be used as a home for the mentally handicapped. This followed the Mental Deficiency Act of 1929. After the National Health Service Act of 1948 it became Little Plumstead Hospital [Fig 2] which, at its largest, looked after nearly a thousand patients. In the early days patients worked in the garden and on the farm. The farm was sold off in the early 1960s. Over the past 15 years the hospital has been sold to developers and around 400 homes have now been built on the old estate. All the woodland and most of the many established trees remain within



Fig 2. Little Plumstead Hospital. Courtesy Archant.

the now large housing estate. The area is protected by a blanket tree preservation order (TPO).

The walled garden was used by the hospital right until the end [Fig 3]. It was used extensively by the patients for rehabilitation through gardening work. The walled garden environment was therapeutic and relaxing and provided a space for social events for hospital patients and staff as well as residents from the villages. Today the walled garden is in a sad state and an almost impenetrable jungle. The garden is 64 by 43 metres. It has an internal wall cutting off the most eastern 16.8 metres.

The walls are in reasonable condition and are in the process of being restored [Fig 4]. There are two frost doors, one on the south wall and another close by on the west. The original bothy/potting shed remains in a somewhat modified condition but the glass has long since gone. The garden has woodland to the north, the church yard and wall to the east and houses to the south. Adjacent to the west wall is what is known as the Paupers Plot where residents of the Hospital Community who died without family or resources for burial elsewhere were interred. This, together with the intrinsic value of the walled garden and its history, makes it a very special place.

Little Plumstead, Great Plumstead and Thorpe End have all lost their shops and post offices. Early 2017 saw the beginnings of a passionate group of volunteers who formed a Community Benefit Society with the aim of building a shop and café in a renovated Victorian walled garden. Public consultation very clearly showed the demand for a community-owned shop. The café will become a convenient meeting place and the walled garden a super setting for community events. In July 2019 the land was passed to the Parish Council from the developer and a lease from the Council to the Community Benefit Society is about to be signed. Building the shop and café is projected to start in the next couple of months but the wall restorations are already under way.

Two interesting problems have cropped up. The first is that there are a number of trees on the site which are protected by a TPO. In order to restore the area as a working kitchen it would best if the trees in the western part of the site were removed. The second problem is trickier and more intriguing. A survey of the soil showed that it has slightly elevated levels of lead. Surprisingly the lead levels are very similar throughout the site and through the first metre of the soil profile. They are just over the recommended levels for food production. It has been suggested that the lead has come from many years of the use of lead pipes. However, lead is relatively insoluble. Lead paint is the most common form of contamination but cannot explain the uniformity across the site. Red lead which was used to kill anything from rats to green fly is a possibility. The suggested way to remedy this is to remove and



Fig 3. When the hospital garden was still used by patients.



Fig 4. The garden wall 2019.

replace the top 60 cms of soil. This is prohibitively expensive.

Quite a number of allotments have elevated levels of lead and some of those in the north east of England have been investigated by a group at Newcastle University. They found that even where soil lead was ten times the recommended level this did not result in elevated levels within the vegetables produced or in the blood of those who ate them. The bioavailability of lead depends upon how it is chemically bound as well as the condition of the soil. It was hoped that fruit and vegetables from the site could be sold but this may not be possible.

This is an exciting project for a small community and although it may be some time before it looks like an original Victorian kitchen garden the important features will be safe for the future.



Readers' Gardens
If you would like your garden to be featured in the NGT 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

The Creation of the How Hill Estate

by Pauline Young

The discovery in 1903 of the site on which Norwich architect Edward Thomas Boardman (son of architect Edward Boardman) and his wife Florence (née Colman of the mustard family) built their Broadland home was serendipitous. [Fig 1].



Fig 1. In 1898 Edward Thomas Boardman married Florence, daughter of Jeremiah James Colman. Courtesy ludhamarchive.org.uk

They had planned to hire trading wherry 'Gaviota' for a fortnight's summer sail on The Broads. On the appointed day they and their provisions waited in vain at Wroxham. The skipper of the wherry 'John Henry' was just putting another party ashore and, recognising their plight, offered to take them along the Rivers Bure and Ant as far as Stalham. This was further than they would have gone in 'Gaviota', which was too large to have passed under the old Ludham Bridge, and so the Boardmans came to see the fifty-foot-high knoll of glacial sand and gravel on which they were to build their holiday home.

The pair didn't realise until later that they had incidentally acquired half of the landlocked Crome's Broad, named after the Norwich School painter. Later, they bought the other half plus additional acres to provide a fruit farm for their son Stuart. Following tradition, in 1932 Stuart planted a holly orchard on the occasion of his son Peter's birth (see NGT Magazine Autumn 2016). More acquisitions followed, including the 1825 corn-grinding windmill and miller's house [Fig 2] .

Boardman built the house in 1904 and extended it in 1915. 'How' is derived from the Old English 'haugh', meaning a hill surrounded by water meadows; from its commanding position the house overlooked the River Ant, providing a view of working wherries. In 1918 the Boardmans moved from their home in Town Close, Norwich; what had been their holiday home became their sole residence. It exemplifies the principles of the Arts & Crafts movement with its use of local materials: reed and sedge grown on the estate's marshes; large chimney stacks whose decoration imitates



Fig 2. Aerial picture: How Hill, the River Ant & Barton Broad ©Mike Page

vernacular pargetting; individually designed and locally made window and door fittings (the relief carvings around the main downstairs doors were executed by Florence's sisters); and all of the principal windows face south to catch both view and sunshine. [Fig 3]



Fig 3. How Hill House. Courtesy ludhamarchive.org.

The Lutyens- Jeckyll partnership – in which garden and house were regarded as a single concept –applied to How Hill House. Gertrude Jeckyll made reference to ETB's plantings, particularly the grouped silver birches. Being on a sloping site, the formal garden – which could be seen from the entire front of the house – was divided by yew hedges into a series of 'rooms' and since there was no shortage of labour there was no issue keeping them trimmed. Today, only one man tends the garden. The restoration of the Rose Garden was made possible in 2017 by a grant from the Norfolk Gardens Trust [Figs 4 & 5.]

ETB planted 70,000 native species in narrow belts and made a plea for every house owner with a garden to plant at least one decorative tree.

In the Bog Garden – subsequently called 'The Water Garden' (which it wasn't) and today 'The Secret Garden' (which it isn't) – beds of acidic soil were dug to 18 inches above high water level.

Water was supplied from Crome's Broad whose level was regulated via sluices into the River Ant. Later, he expressed exasperation at fluctuating water levels resulting from replacement bridges at Ludham, Acle and Great Yarmouth. His solution would have been to lock the gates at Great Yarmouth.



Fig 4. The Rose Garden was replaced with tulips in the 1970s. Courtesy ludhamarchive.org.uk

ETB's relationship with his staff seemed excellent – one former employee sent him 'tree seeds' and 'flower seeds' regularly after emigrating to America. All seedlings were brought-on in the nursery for a year. Acid-loving plants, such as *Quercus palustris, Viburnum plicatum, Gunnera manicata*



Fig 5. The Rose Garden 2019 restored with NGT funding. Courtesy Clive Lloyd



The view in 2019 over the Rose Garden towards Turf Fen Mill. Courtesy Clive Lloyd

and azaleas (ETB's favourites) flourish still in the Bog Garden.

ETB died in 1950 aged 89, his wife ten years later and in 1966 the house was put up for sale. And there it might all have ended, How Hill House might have become just another grand country house but for the vision of Norfolk's Director of Education, Dr F Lincoln Ralphs. Dr Ralphs and others created a warden-led Residential Education Centre where Norfolk school children came to participate in experiences the Boardman children had enjoyed. For a very modest charge, schoolchildren slept in the house, pond dipped, journeyed up the river, walked around the estate, watched from the bird hide at dusk, measured the height of trees, peered through microscopes, learned the origin of The Broads. Adult courses followed.

But in 1984 the estate was sold. The buyers were Norwich Union and The Broads Authority. The former took over the management of the house, gardens and a small parcel of land whilst the remainder – including the reed beds – were the responsibility the Broads Authority. In 1986 the How Hill Trust was created thereby safeguarding Broadland environmental education in perpetuity.

In the early 1970s it was a matter of pride that visiting schoolchildren learned why Latin nomenclature was important and there may well be middle-aged men and women walking around Norwich today who remember standing next to the sapling *Metasequoia glyptostroboides* (dawn redwood) – today 25m tall – chanting its Latin name until they had it off pat. Edward Thomas Boardman would be pleased.

The Secret Garden is open daily.
Visit: howhilltrust.org.uk

Norfolk Snowdrops

By Julia Stafford-Allen

Although Norfolk has several popular snowdrop gardens open for visitors it is not a county renowned for its snowdrops. Yet Norfolk has played a significant part in the history of Galanthophilia.[Fig 1]

It is not known when snowdrops came to England. In his Herball of 1597 John Gerard included a drawing and description, but it was not named until the revised edition of 1633, which states 'that some call them also Snowdrops' [1]. Linnaeus gave it the generic name *Galanthus* and species epithet *nivalis* in 1753. Soldiers in the Crimean War (1853-1856) brought back *Galanthus plicatus* and, as further species were introduced, so the popularity of the flower increased. By 1879 The Gardener's Chronicle listed several types and in 1891 the Royal Horticultural Society held its inaugural Snowdrop Conference.

It was noted in 1890 that the first pink snowdrop had been found in a garden near Norwich. Mr. Pitcher sent news of his discovery to The Garden but it was later discovered that the colour of the flowers was due to the daughters of the house who were actually watering the plants with cochineal!

It is thought that the word 'galanthophile' was first used by plantsman E. A. Bowles (1865-1954) who, by the late 19th century, had become the authority on snowdrops. His circle of gardening friends included the Reverend Charles Digby, Rector of All Saints, Warham, near the North Norfolk coast. In 1916 Digby sent a box of large snowdrops for Bowles to name, having been given them by Lucy France who had grown them in her cottage garden in the village.



Fig 1, Norfolk snowdrops

Stories of how these snowdrops arrived in Warham have differed over the years but recent research suggests that the snowdrops, which originated in the Crimea, arrived in Warham



Fig 2, Galanthus 'Priscilla Bacon'. ©John Fielding

having been passed amongst friends [2]. Captain Adlington brought back bulbs from the Crimean War and planted them at his home in Holme Hale Hall, near Swaffham. His wife Emma gave a number of bulbs to Horace and Gertrude Groom of Weasenham Hall who, when they moved to Northgate Hall, Warham, took the bulbs with them. Gertrude also gave bulbs to the Buttles who worked on the estate.

By 1899 Northgate Hall had a new tenant, Edward Robinson, who was followed in 1910 by Lucy France's family. When Bowles enquired about their history Mrs Buttle, who worked at the rectory, was able to relate the story of how the snowdrop had descended from Mrs Adlington. Bowles named the snowdrop *Galanthus plicatus* 'Warham' which was exhibited at the 1927 RHS



Fig 3, Galanthus 'Alburgh Claw'

show where it received an Award of Garden Merit.

In 1949 Bowles was to receive another parcel of snowdrops from Norfolk and these were from Heyrick Greatorex's garden near Brundall, Norfolk, where he had cultivated at least 14 varieties of snowdrops [3].

In 1947, on their return from India, Winifrede and Leonard Mathias stayed with Winifrede's parents at Wormegay in West Norfolk. The house they wanted to purchase fell through and so they moved instead to Gloucestershire. They took with them the parents' chauffeur and gardener, Herbert Ransom, who had lived in Norfolk since a child; Ransom was to become a key figure and it was his skill and hard work that helped Winifrede Mathias establish The Giant Snowdrop Company in 1952.

The Company became a major source not only for snowdrop sales but for identification too. Thomas Upcher at Sheringham Hall sent several bulbs of *G. plicatus*, which Ransom then cultivated and distributed under the name G.' Upcher'. The Company also listed some of the 'Shakespearean ladies' from the Greatorex garden [3].

Many people bought snowdrops from the Company. Lady Priscilla Bacon at Raveningham Hall was amongst them, acquiring several varieties; by the early 1990s she listed 24 snowdrops in her own nursery catalogue. The snowdrop that bears her name was found in her garden at The Orchards at Raveningham and was named in her honour in 2000 [Fig 2]. However, the snowdrop 'Raveningham' was not found in her garden but a gift from a galanthophile



Fig 4, Galanthus 'Betty Hansell'

in Herefordshire. Lady Bacon was instrumental in building Norfolk's first hospice some 40 years ago and it is perhaps a fitting tribute that the snowdrop has been used as a symbol in the recent appeal for funding the building of the new hospice.

In the past two and half decades the list has grown to over 100 Norfolk snowdrops occurring naturally in gardens, or naturalized in the wild, with some cultivated. Many are named after their place of origin, or to commemorate a person: for instance, the quirky 'The Alburgh Claw' [Figure 3] – a spiky – was found in the wild in 1993 by Robert Marshall; a year later near Hainford he also discovered beautiful 'Betty Hansell' [Fig 4] – a double *nivalis/elwesii* cross, named after a special aunt who lived in Norwich.



Fig 5, Galanthus 'Diggory'. ©John Fielding

The pink remains elusive but there is a yellow, the charming 'Norfolk Blonde'. My favourite has to be delightful 'Diggory', a *plicatus* cultivar; bowl-shaped white with puckered outer petals, named in memory of a son and found in a garden near Wells-next-the-Sea [Fig 5].

My thanks to the galanthophiles of Norfolk and to those who kindly helped me with this article including Brian Ellis, Jane-Ann Walton and Robert Marshall.

1.https://www.rhs.org.uk/education-learning/blogs/libraries/january-2018/snowdrop-winters-timid-child

2. Jane Kilpatrick and Jennifer Harmer (2018). The Galanthophiles. Orphans Publishing.

3. Richard Hobbs (2012). Heyrick Greatorex's garden – Snowdrop Acre. Norfolk Gardens Trust Journal 2012, pp42-51.

Horstead House will be opening for the National Gardens Scheme on Saturday 15th Feb 2020



Creating a Woodland Garden

By Sue Allison

Creating our edge-of-woodland garden is hard work but rewarding: as I write, the late summer sun on the *Nandina* berries and the perfume from *Sarcoccas* and *Daphne* make this a very special environment. We are so near the city, by the river in Thorpe St Andrew, but it feels like a country environment.



Fig 1. The upper garden with valley behind

It began ten years ago when we purchased woodland behind our garden. Newly retired and celebrating our ruby wedding anniversary we bought it as a gift for each other knowing we would enjoy the challenge of turning this overgrown space full of brambles, fallen trees and stinging nettles into a woodland garden. The site was made more attractive by the fact that it has steeply sloping sides and a flat floor, created after marl had been extracted from the site.

Development was staggered into stages, giving time to eradicate invasive weeds. We knew how we wanted the wood to look but also knew we didn't have the technical skills to engineer steep slopes into gently winding paths so Jamie Miles helped create a garden to fit our vision.

I had my gardening diary with a long planting 'wish' list created on visits to National Trust Gardens in Sussex with my elderly mother.

Work started in January 2010 with clearing the site – creating the gently winding path down the steep bank with flat beds to plant for viewing (and gardening) at waist height. Two viewing points were created on the walk along the path to the floor of the wood. The challenge was to try to eradicate stinging nettles before planting. *Betula utilis* var *jacquemontii* were planted in two groups of three on either side of the path at the top of the bank, underplanted with groups of *Sarcocca confusa* and *Cornus sanguinea* 'Midwinter Fire'. *Astrantia*



Fig 2. Down in the valley, Spring 2019

refused to thrive so the underplanting is now hellebore, snakeshead fritillary, white daffodils and primroses for Spring. The bed has additional shade in summer with *Viburnum opulus* planted along the boundary which become heavy with leaf and berries through the summer. The cornus planted along the downward walk turned out to be green and not the red *Alba sibirica* we had ordered but they have thrived (too well in truth) and hold up the bank with the help of *Pachysandra terminalis*. A *Cornus mas* planted on the downward walk proved to be too keen to take over the path and this has now been reduced to manageable size. Three *Prunus serrula* 'Tibetica' were planted and a further three *B. jacquemontii* at the foot of the slope.

Support for a section of the bank was created from large logs cut from a horse-chestnut, which had to be felled as it had started dropping large branches. This bank was planted with ferns and ten years on the logs are all but rotted away and the roots of the plants are holding the bank in place.

We let Phase One settle in order to weed carefully, then a year later started Phase Two, the woodland floor. The main bed was planted with shrubs to grow larger: *Hamamelis intermedia* 'Pallida'; *Viburnum plicatum* 'Mariesii'; *Magnolia stellata*; magnolia 'Susan' and *Corylus maxima* 'Gunslebert'; *Anemone* x hybrida 'Andrea Atkinson' and *Digitalis grandiflora*. This was underplanted with rhododendron 'Linda' and ferns, *Cyrtomium fortunei, Polystichum setiferum,*



Fig 3. Snowdrops, Spring 2019

Asplenium scolopendrium; over the years this has been adapted to take account of the change in light levels. The side beds have *Cornus alba* 'Siberica' and other low-growing shrubs – *Cornus kousa* var. chinensis; *Viburnum lantana* and *V. opulus*, Ribes 'White Icicle' –underplanted with *Skimmia japonica*.

A year later, Phase Three involved navigating the climb up the opposite side of the garden, building steps to make the journey easier. On the sunnier side a rockery was built with large limestone found on the site, affording an opportunity to create a different feel with smaller flowering plants. Unfortunately, the deer liked them as much as we did: most flower heads were eaten and the stalks left standing.

As with all gardens the space has evolved. We are currently rebuilding many of the supporting structures and steps. Soon we will rebuild the path sides but are delaying this since we love the moss-covered trunks that define the beds. We are also considering reducing the invasive hollies but are hesitant to create more garden to be planted and cared for. There is the possibility of planting pines or firs but, not being tree experts, we need to seek guidance on which will thrive best in this environment.

Many gardening changes come about through external factors and one such change in the wood came about due to heavy winds last year felling a large beech tree in a neighbouring garden. This tree



Fig 4. The side of the valley, early spring



Fig 5. Anemone blanda and Ficaria verna 'Brazen Hussy'.

had stood at the top of the bank casting its glorious shade across the woodland floor from midday; now, the area is bathed in sun from mid afternoon but some of the rhododendrons are not responding well to the change.
The wood has lots of frogs – turn over a log and you are sure to find one; butterflies, birds, deer and hedgehogs and we enjoy the special space we have created.

The garden will open for small groups by arrangement. Contact: sueea@me.com



Fig 6. Summer 2019.

Growing with the Future Generations

By Matt Willer

What should school really be about? On becoming a qualified Humanities teacher in 2013 I quickly realised that schools are certainly very good at preparing pupils to achieve grades for a better future. However, schools generally do little in preparing children and young people for a better, more sustainable, future. We adults must act quickly to offer wisdom to the future generations to make them more successful stewards of the world than we have been. Schools are the perfect place to prepare the young for more sustainable lives and I believe this can be achieved by teaching them to grow their own food as part of their whole school experience. Growing their own food shows them: the importance of growing our own goods locally; that work and learning are part of a greater whole; and how to work in harmony with nature, not against it.

By creating 'The Allotment Project' at Reepham High School & College I have tried to turn principle into practice. Starting small in February 2015 (me and two sixth-formers) we now have a 2.5 acre 'sustainability learning zone' in which hundreds of students are involved annually. Almost everything used to build our allotment – with 20 plus raised-beds, two polytunnels, greenhouse, fruit cage, orchard, wildflower meadow,







chicken coop, livestock area, outdoor classroom, eco-bus (library) etc – has been made from items that people have thrown away, including 200 fly-tipped tyres. The Allotment Project demonstrates that you don't have to buy new to 'grow your own'; by recycling you can to do just as well for free while helping the environment!

We have grown all kinds of produce from carrots and onions (grown side by side to show companion planting), broad beans to runner beans, strawberries and raspberries, sweet potatoes, all sorts of gourds – even melons. All produce goes to the school canteen for meals cooked that day or straight to the local community via the farm shop and Dial House restaurant in Reepham. Being involved in all stages, from growing to delivery, the students know exactly where their food comes from and where it goes: 'think local', of course.



The Allotment Project has won accolades, such as the Best Secondary School category at the Norwich & Norfolk Eco Awards two years running (2017-19), while I was awarded The Royal Horticultural Society's 'School Gardening Champion of the Year' (2018) and the Norwich and Norfolk Eco Hero (2019). This feedback plus the enthusiasm of all concerned have inspired me to try to replicate 'The Allotment Project' model at as many secondary schools as possible across Norfolk. This will be done under my new project: 'The Papillon Venture'.





The Papillon Project, with its board of trustees and willing volunteers, with me as project leader, has a single aim: to inspire children and young people in secondary education to learn how to lead more sustainable lives by growing food for themselves, the school and the community. Unlike primary schools, there is a clear absence of horticulture, basic animal husbandry, permaculture, rainwater collecting and harvesting in secondary schools. But it is the vision of The Papillon Project to work with secondary schools to create, develop and sustain as many school allotments as possible – this is offered absolutely free to schools who would like our help. We are currently working with Litcham School, Dereham Neatherd High School and Sprowston Community Academy and in the New Year hope to start working with Thorpe St. Andrews School, Hethersett Academy and City Academy Norwich.

'The Allotment Project' at Reepham High School will be our flagship and model. For example, we will certainly be making raised beds from wooden pallets or fly-tipped bath tubs. And we will certainly teach students about ethical food growing, but it must be 100% sustainable, otherwise what's the point? This is why schools must 'grow their own help' as much as they grow their own food, as Reepham does. School allotments need their leaders (the teachers) but, if they are to really bloom, schools need to connect more



with parents and their communities in order to create a 'shared responsibility'. By joining a common cause we can start to live more sustainably. It is also the ambition of The Papillon Project to create a network of school allotments working together to grow food, share ideas and resources.

The Papillon Project will be running a launch event this October where we will publicly announce the work we are doing in secondary schools across Norfolk. There will also be fundraising events throughout the year, including a music festival at The Allotment Project in Reepham. We cordially welcome members of the Norfolk Gardens Trust to attend these events.

Finally, I would like to say a huge thank you to Norfolk Gardens Trust for understanding what The Papillon Project wants to achieve for young people in Norfolk. My sincere thanks for the NGT grant that will help us get off the ground.

Matt Willer

Project Leader of The Papillon Project



For more information about The Papillon Project please visit: www.thepapillonproject.com or email: info@thepapillonproject.com

NGT Garden Visits

By Carol Keene

Corpusty Mill Garden - July Visit

Corpusty Mill Garden is never open to the public and needs a group booking to get in, so it was a great feather in NGT's cap to have a four-hour visit on Sunday July 21st. Nothing prepares you for what is hidden inside. How can over 5 acres of garden be concealed in the centre of the village like that? And what an exciting five acres they proved to be.

The owner, Roger Last, has spent a lifetime slowly evolving his garden and his success in terms of planting and design shows at every turn. There is nothing quite like this garden in Norfolk. Divided into three distinct parts, each with a flavour of its own, the garden endlessly delights and surprises. There are the buildings, follies, including a four-chamber candlelit grotto, the inventive use of water in fountains, rills, pools, stream and the River Bure which flows down one side of the garden, and the varied and often unusual planting. Not just herbaceous, but woodland and water loving plants and there are a wide variety of trees, many of them rare. All of this to discover and on a lovely summer's afternoon too.



The Old Rectory, Tasburgh - September Visit

A perfect late summer day, warm, with a solid blue sky, put the icing on the cake for this NGT visit to the Old Rectory at Tasburgh by kind invitation of John Mixer and Nigel Handley.

Set round the handsome late Georgian house, the garden, although made up of formal elements, has a relaxed and inviting feel and demands to be explored. Across the lawn in front of the house, the round Saxon tower of St.Mary's church acted as a fine focal point.

Unexpectedly, to the side, the land dramatically drops to reveal a lower garden. This is defined by high yew hedging and its main feature, a double row of large tapering yew pyramids. A large alcove sits in the bank supporting the upper garden, displaying garden trophies. Behind the house the discovery continues with nine squares of box, planted in their centres, forming a well-judged parterre.



Bure Meadows Commemorative Garden

By Peter Woodrow

A small commemorative garden has been designed around a World War II pillbox – a reinforced concrete guard post – on a new housing development at Palmerston Way, Aylsham. In 1940, the War Office issued a number of designs for pillboxes, many were never used for their intended purpose, but could well have been used as a meeting place by the local Home Guard. A whole host were built, particularly along the coastline of East Anglia and at strategic inland locations, along natural defences such as river valleys.

When David Wilson Homes planned to develop the site for modern housing they, and the planners, recognised the need to preserve an important feature that had been part of the landscape for over seventy years. At the end of the war, farmers and landowners were invited to remove them but the offered compensation was an insufficient incentive to take out reinforced concrete and many pillboxes therefore remain.

The pillbox at Bure Meadows is still completely intact, the only modification being the grid to seal the entrance. This structure is therefore preserved as a vital part of wartime history and serves as a memorial to the many thousands who lost their lives fighting. Now, it forms the centrepiece of a small public garden measuring 15m x 15m with pink, red and white roses in small beds surrounded by box hedging. The area immediately surrounding the box is adjacent is lawned, it has seats, five flowering cherry trees and a selection of shrubs. The garden is currently well maintained and provides a quiet reflective space for the local community to enjoy.



Roger Lloyd and Stephen Sendall



Where is it?
The garden rises steeply from the late Victorian, detached house built just below the escarpment which forms the western edge of Mousehold Heath, Norwich.

What was it like?
We bought the house in 1980 and realised there was nothing in the 40' x 170' landlocked, SW facing garden worth saving. There was no overall plan except for a series of enclosures ending with a magnificent panoramic view of the City.

You must have had some ideas...
We wanted the journey to be enticing; we like curves and meanders and knew that many of the things we loved about grand gardens, if scaled correctly, could be included on a small urban site. We liked perspective.

We grew to realise that a densely interwoven tapestry of greens, golds and greys with varying height, mass and texture and spiked with topiary, was just as effective as herbaceous planting – never out of season and low maintenance.

We were never averse to using borrowed landscape but also planted trees and hedges for enclosure and protection.

So what did you do?
A heavy-digger scraped a 20' terrace back from the house; a 4' retaining wall was inserted, earth was sloped to halfway up the garden then levelled-off for the final 80'.

Deciding what to do with the sunken terrace was easy: it had to be spacious, shaded by a lightly-leaved tree, and have a ramp and steps. The plan for the first lawn was also obvious. Since the site sloped laterally, we found ourselves with a serpentine lawn running up a gentle slope between two quite steeply raked beds. This was given a focus of an off-set birch copse, which eventually enclosed an 8' wooden obelisk.

The second lawn was narrowed by hedging, both to create perspective and to conceal paved working areas plus a shed that eventually received a doric facade. But the momentum had to be kept up and the last piece of garden theatre revealed.

Finally, an angled arch in the enclosing hedge gives onto a circular lawn with a box parterre then opens out to reveal the splendid and unexpected view of Norwich Cathedral and the City spread out beyond the River Wensum below.

Have you made any changes to the original 'plan'?
Beyond this top lawn, the garden dramatically drops 25 steps down the face of an escarpment. This was the former chalk-working cut into terraces which, between 1908 and 1935, was the site of the Canaries' Nest and which we added to the main garden in the 2000s.

What might you have done differently?
The slope is manageable but the steps always were too steep.

Gardening on banked beds is too difficult but moving almost entirely to shrubs has worked for us.

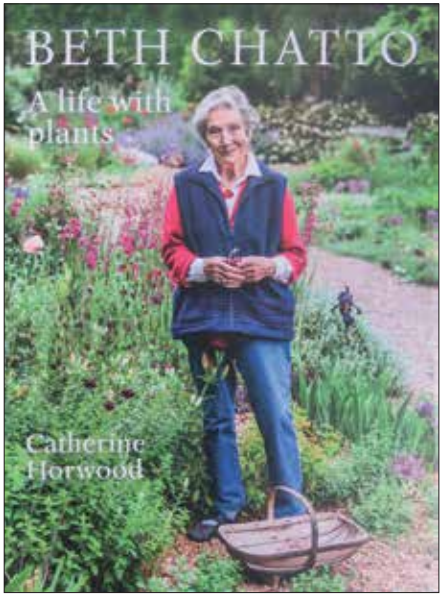
Hedges [yew, thuya and lawson cypress] get thicker and we should have battered them more vigorously.

The lower terrace at the end of the garden might have made a very good vineyard, had we had the courage.



Beth Chatto: A Life with Plants Catherine Horwood

Published September 2019 Pimpernel Press ISBN 978-1-910258-82-8 £30.00



Catherine Horwood, a social historian with a passion for plants and gardening, was authorised by Beth Chatto to write her story. The resulting biography is a fitting tribute to the work and life of Beth Chatto who will be remembered as one of the most influential plantswomen of the late twentieth/early twenty first centuries: in her many books she encouraged readers 'to think like a plant'. Keen gardeners will have delved into many of the books written by Beth – ones that come to mind include The Dry Garden, The Damp Garden, The Shade Garden – so to have a biography that reveals much about Beth as a person and her great contribution to the knowledge of gardening is a delight.

The idea of the biography first started in 2011 when Christopher Woodward, Director of The Garden Museum in London, prevailed upon Catherine Horwood to help Beth prepare her papers for eventual transfer to the museum. Throughout her life Beth had accumulated a vast archive of press cuttings, articles, slides and correspondence; in addition there were private diaries spanning many years recording her many successes and her friendships with well known gardeners with whom she shared expertise.

Her achievements included ten Chelsea Gold Medals, the RHS Victoria Medal of Honour, an RHS Lawrence Memorial Medal, two honorary doctorates together with an OBE – all testimony to her gardening knowledge.

While the author was researching material for the biography she had the privilege of many meetings with Beth, enabling the story told to be so much more meaningful. Catherine Horwood has sympathetically brought much of this information to the attention of the reader; while she admits that 'a biography is like an incomplete jigsaw' she has nevertheless managed to assemble so much about the work and life of this truly inspirational plantswoman. A book that any keen gardener must read.

Peter Woodrow

A History of Stow Hall Gardens by Kate Minnis.

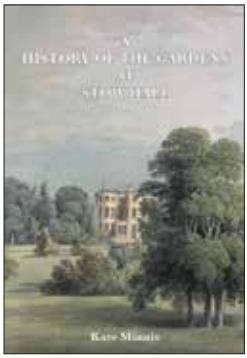
The Stow Bardolph Estate lies ten miles south of Kings Lynn and has been owned by the Hare family since the sixteenth century. In 2015 the NGT Research Group was gathering information on Humphry Repton and his contemporaries for their book Humphry Repton in Norfolk. Kate Minnis undertook the research on the work of John and Lewis Kennedy at Stow, as a result of which Lady Rose Hare commissioned Kate to write the book on Stow Gardens.

A vast archive of Hare family documents survives, some at Stow but most in the Norfolk Record Office. These provided a wealth of information that Kate has woven into a fascinating account of the development of the gardens alongside the three successive houses (Elizabethan, Georgian and Victorian Gothic) that occupied the site.

The book is peopled by a cast of characters from across the years.



John Minnis and Lady Rose Hare with Kate's book.



Members of the Hare family predominate but there are landscape designers (such as the Kennedys), head gardeners (including the highly respected Patrick Flanagan), assistant gardeners, agents and nurserymen from London and the Fens, all playing their part. Letters, contracts and account books tell of the duties of the gardeners, the tools they used, the vegetable and fruit varieties grown in the kitchen garden, as well as the array of exotic species in their spectacular glasshouses.

This is a lively tale and an important account of a Norfolk country estate garden through time, ending with the current generations of the Hare family restoring it today. Tragically, Kate died before her book could be published. The text was almost complete and illustrations chosen but it fell to her husband John, with help from Sally Bate, to bring everything together for publication.

Books can be bought from the Stow Bardolph Church Farm shop, £5.00 or from City Bookshop, Davey Place, Norwich £6.00. Postal sales £7.50 (incl. P&P) 01603 626113; email: info@citybookshopnorwich.co.uk

Janet Ede



NOVEMBER TALK & CHRISTMAS SOCIAL :

SATURDAY 23rd NOVEMBER at 2pm

Venue: Bawdeswell Village Hall, Reepham Road, NR20 4RU

'Shakespeare's Gardens'

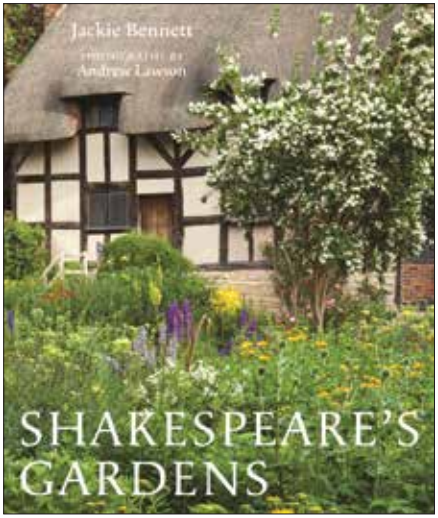
An illustrated talk by Jackie Bennett on her book of the same name.

Was Shakespeare a gardener? Author Jackie Bennett sets out to explore the gardens William Shakespeare knew as boy and man both in Stratford-upon-Avon and London. The talk will be illustrated with 16th century herbals and historic material from the Shakespeare Birthplace Trust who commissioned Jackie to write the book about its gardens – including a contemporary garden at Shakespeare's last home, New Place.

This Talk is also our 'Christmas' social gathering and to ensure that we have sufficient seating and refreshments for all who wish to attend, members are requested to apply in advance. Details on how to apply will be sent to all members at the end of October/beginning of November.

Admission: £5 for Members and £6 for Guests

Teas



TATE TALK :

SATURDAY 7th MARCH 2020 at 2pm

Venue: Bawdeswell Village Hall, Reepham Road, NR20 4RU

'A Tale of Three Gardens' (Sissinghurst, The Courts Garden & Bodnant Garden)

An illustrated talk by Troy Scott Smith, Head Gardener at Iford Manor, Wiltshire and formerly Head Gardener at Sissinghurst, Kent.

Admission: £6 for Members and £7 for Guests

Membership Matters

Over the year Lyn Burroughs has taken over the role of Membership Secretary. Lyn worked alongside Tony Stimpson (Membership Secretary for over 18 years) for several months so the handover was as smooth and efficient as possible. We thank Tony for all the hard work and commitment he put into the role during his tenure and welcome Lyn to the committee.



Tony Stimpson at one of this year's NGT Garden Tours

We have had over 100 new members joining this year and at the time of writing we are nearly 700, so we remain one of the largest – if not the largest Garden Trusts in the country.

Our excellent display stand is staffed by volunteers at many events throughout the county, giving us an excellent opportunity to talk to people about the Trust and continue to raise our profile.

A very warm welcome to the following members who joined us in the last twelve months.

Paula Aspland
Alison Bannister
Guy Barker
Tim Bliss and Isabel Vasseur
Louise Brown
Margaret Boulton and Andy Maule
Cecilia and Peter Boycott
Stephen and Angela Briggs
Alex de Bunsen
Chris Bushnell and Liz Jolly
Duncan Cargill
Margaret Colville
Mr and Mrs Couldery
Michael and Alice Crampin
Louise Crawley
Julie and Kevin Cullum
Lydia Darrah
Horatia and Oliver Diggle
Catherine Donoghue
Geoffrey and Kay Dorling
Beryl Duncan
Judith Ellis
Dick and Debbie Fiddian
Fay Fitch
Matthew Forde
Neil and Debs Foster
Colin Fox and Susan Mettle
Wendy and John Gogle
Sue Green and John Price
Susan Grice and Colin Chapman

Sarah Hassan
Dinah Hawes
Sandra and Terry Henderson
David and Marianne Houghton
Lesley Hunt and Jonathan Care
Julia and David Hurlbut
Veronica Hutchby
Charlotte Jarvis
Christine Jewell
Mrs E J Lewis
Jane Long
Cathy Luland
Stephane Lustig and David Saunders
Ailsa McColville
Dr Stuart Martin
Andrew and Valerie Mason
Ruth Matthews
Sean and Trish Moore
Stuart and Alyson Moran
Roy Newman and Peter Howard
Giles and Camilla Orpen-Smellie
Leo and Sonia Palmer
Timothy Payne and Boris Konoshenko
Fiona Petch
Fiona Pitcher
Mr and Mrs Raywood
Terence and Sonia Reeves
Elizabeth Robins
Peter and Joan Roulstone
Linda Rowley
Nick and Jackie Sandford
Mark Smith
Michael and Margret Smith
Alan and Shirley Steadman
Rosie Thomas
Julie and Chris Walls
Dr Suzanne Walker
Tom and Jane White
Sue and Andy Windross
Anthony and Valerie Wilson
Deborah Wright and Maureen Chalmers
Sharon and Alan Wright
Sarah and Matthew Young

Norfolk Gardens Trust Grants

Each year the Norfolk Gardens Trust aims to award small grants to schools and community groups for projects that promote an interest in gardens and gardening. In 2019 we were pleased to be able to help the following:

Marlpit Community Garden
Earlham Nursery Children's Centre
Heavenly Gardens
Hethersett V.C .Junior School
St Michael's V.A. Junior School Bowthorpe
Lakenham and Town Close Green Spaces Community Gardens
Mundesley Junior School Coastal Federation
Taverham High School
Howard Junior School King's Lynn

The grant scheme is now closed for 2019 but will re-open for applications from February 2020

This NGT scheme is administered by Tina Douglas tinadouglas@btopenworld.com

Call For Articles

We welcome suggestions for articles to be included in future issues of the NGT 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



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Norfolk Gardens Trust

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