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Newsletter

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Inside:

- * Crematoria to die for – Hilary Grainger
- * Malmö to Gothenberg
- * W for Water Gardens

Some future events:

- * CGT AGM Norton Priory – 27th April
- * Dibleys Nursery – 10th May
- * John Clowes' garden – 15th June



Gold and Cold: The Imperial Gardens of St Petersburg

On a somewhat chilly, grey February day, CGT met at the recently restored Lion Salt Works at Marston near Northwich. Thankfully the visitors' centre was comfortable and warm and, after a welcome coffee, we settled down to be guided by Ed Bennis through some fascinating gardens in St Petersburg.

First there was a quick history lesson relating to some of the rulers of Russia. Russian history is not my strong point but I recognised Peter the Great and Catherine the Great, both of whom featured in the history of the gardens.

THE SUMMER GARDENS

Peter the Great (1672-1725) toured Europe,

including a visit to Manchester, for 18 months and was greatly influenced by the Dutch – both in architecture and garden design. He was personally involved in planning the Summer Gardens in the Dutch style, which included Mikhailovski Gardens, although these were altered later into the fashionable English Style. The Field of Mars was a parade ground in 1831 but was later returned, relatively intact, to a formal garden. Within the Summer Gardens is the Summer Palace, one of the first stone-built palaces in St Petersburg. There are also several fountains including the particularly attractive Crown Fountain which has been recreated.



The Crown Fountain

The area is on an island, surrounded by 3 rivers and a canal. Flooding occurred in 1777 and again in 1824 leading to much repair work. By the late twentieth century the gardens were in need of restoration so plans were developed in the 1990s and work started in 2009. In 2012 the gardens were opened to the public and in 2014 the European Garden Heritage Network acknowledged the restoration work with an award.



The Summer Palace

St Petersburg is very cold in winter with temperatures dropping to -24°C , so hard landscaping features are more successful than planting. Sculptures are wrapped and boxed. They are actually copies and the originals are safely stored in the Mikhailovski museum. Yew and box do not survive the cold so a variety of juniper, (*Juniperus communis*), is used for hedges and *Vaccinium vitis-idaea*, a plant similar to cotoneaster, is a substitute for box. Lime (*Tilia*) is the most common tree and acer is largely used. An English Oak tree exists, possibly planted by Peter the Great.

PAVLOVSK PALACE AND PARK

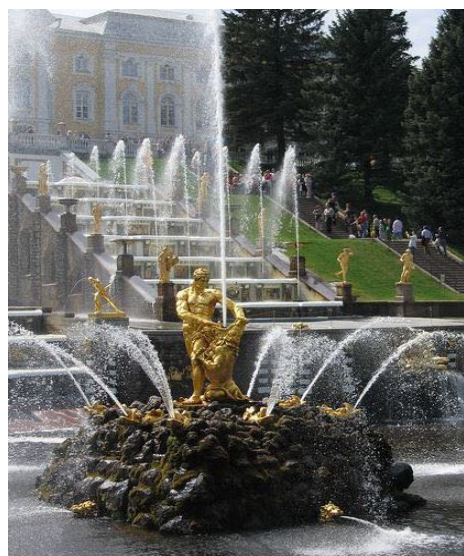
In 1777 Catherine the Great gave land to her son, Pavel (Paul) I, together with a modest house in the Dutch style. In 1780 a house and garden in the English style were designed and built by Charles Cameron. The design included an orangery in which fruit was grown such as apricots, pineapples, peaches, grapes – no mean feat when the temperatures can plunge so low. Spring bulbs were grown in the garden, including hyacinths, tulips and narcissi which were brought from Holland.



Private garden of Maria Feodorovna

PETERHOF (PETER'S PALACE)

The grounds around the palace are divided into the upper and lower parks. The style of the upper garden is French; Peter (the Great) had visited Versailles in 1716 and Jean-Baptiste Le Blond, a student of André Le Nôtre, is credited with the plan of the garden. The lower gardens mix the ideas of Dutch, French and Italian gardens. During World War II both the Germans and the Russians destroyed the palace and the park, but the lower park was re-opened to the public in 1945. Everything has now been restored.



Samson and the Lion

There are 140 fountains gravity fed from reservoirs constructed in the grounds. In the upper garden is the Triton fountain. This was cast in 1660 for Nuremberg and purchased by Tsar Paul in 1799. In the lower garden there are fountains along the canal and throughout the grounds.

Other features in the garden are the Golden Mountain which has gold on the step risers, gilded statues and “joke fountains” (see opposite).



The Golden Mountain

After the death of Peter, his daughter Elizabeth and later Catherine the Great both continued to enlarge the palace and the gardens.

If this short report has whetted your appetite for more and you have access to the Internet, information and photographs may be found at <http://www.saint-petersburg.com/parks/>

St Petersburg is well endowed with parks and

gardens, including the botanical gardens founded by Peter the Great.



After the talk some of us ventured into the museum of the saltworks where as little as possible has been altered in order to allow visitors to experience what it was like for the men to work there. When the salt works were in production, temperatures would reach 50°C. The day we were there was so cold that we curtailed our wander around the museum – definitely a visit for a warm day!

Julia Whitfield
Photographs Ed Bennis
Aerial photograph of Peterhof courtesy of Andrew Shiva

Malmö to Gothenburg – Swedish Travels Part 2



Sofiero

On Saturday morning we left **Malmö** for Gothenburg stopping off to visit **Sofiero** and **Tjolöholm** en route.

The turreted and gabled building at Sofiero is set back from the road, overlooking an expanse of lawn and framed by mature trees. The real surprises and delights here are to be savoured from the use of topography and the varied areas of planting within the garden, and from the spectacular views out across the Öresund to Denmark.

Sofiero means ‘Sofia’s rest’ named after Sofia of Nassau, wife of Oscar, Crown Prince of Sweden and Norway. In 1864 they acquired the site and had the house built as their summer residence. In 1905 they gave Sofiero to their grandson Gustaf and his wife Margareta.

We learnt from our excellent guide Lucia Dieden



that midsummer celebrations are held here every year, and that a week before our visit was the annual two day Grand Garden Festival with 36 show gardens. ‘We believe people should walk on the grass here’ Lucia told us, ‘we say “it needs

the massage””. She knew we would love to hear that instruction.

To Lucia the park is a perfect example of an English romantic garden. At the beginning Margareta was not so enamoured with Sofiero and let her mother know that it looked ‘like a railway station’. But evidently from her books she got stuck in early on with her transformations of the grandparents’ garden. Gustaf too was developing his skills and reputation in botany and archaeology, and the deep and long gully was taken over and skillfully planted with his now famous collection of rhododendrons.

Some of the first plantings included fruit trees, and ancient apples and pears from that time survive. It feels like an old and established garden with its mature trees, woodland areas and peephole hedges (below), but there is a vitality and energy



about the place through the introductions of new designs and combinations of plants.

The original structure of four different rooms was planned by the Danish garden designer and horticulturalist Julius August Bentzien and these survive as the dahlia garden, a labyrinth (Margareta’s idea), Queen Ingrid’s scented garden (Ingrid was their only daughter and mother of the current Queen Margrethe), and the jubilee garden, including an area with tall pillars of evergreen and deciduous hedging plants standing in grasses and salvia. There is a newly planted flower walk, inspired by Margareta’s ideas, with grading from cool to hot colours, and some of her sketches are reproduced alongside the beds to better understand what you are seeing. Following lunch



Blue and white formal garden

in the restaurant, with its fascinating long view out to the sea, we continued our drive north. It was through pleasant bumpy terrain, past mixed grazing land and forests, and smallholdings with small red oxide farm buildings.

The ancient estate at **Tjolöholm** (below) was



purchased in 1892 by James Frederick Dickson and his cousin and wife Blanche, to have more pasture and space for their stud farm. The Dicksons did not care for the previous owner’s pile, built in 1867 in the style of an Italian renaissance castle. Instead they wanted to demonstrate their wealth and Scottish background. They held an architectural competition for ‘an Elizabethan style castle’. The British Tudor style of the 1500s was apparently alien to Swedish architects at that time, but this may account for the rather odd “tudorbethan” nod tacked on the front of the building. A 27 year old Swedish architect, Lars Israel Wahlman, apparently influenced by Morris, Shaw and Baillie Scott, as well as Swedish vernacular architecture, was appointed. The present ‘arts and crafts’ style castle was designed and built between 1898 and 1904 and there were apparently many controversies between client and architect.

The plan of the castle is in the English tradition. To the untrained eye, its lumpy granite dress resembles Scottish baronial on the outside. There are some charming and humorous details of carved animal heads peeping out of the rear elevation, and lovely arts and crafts/art nouveau

metal work details for balconies and hopper heads (see below).



There are 'original, lavish, completely preserved Liberty interiors' which were designed by Wahlman (and using wallpapers designed by Voysey etc.), and it is this element which will have contributed to Tjolöholm being recognised as one of Sweden's best examples of Arts and Crafts.

Wahlman also designed the formal gardens and



parkland. Tjolöholm's position is spectacular, located on a peninsula overlooking the Kungsbacka Fjord.

To his client he wrote this about the garden (in translation):

"The garden! It probably surprises you to find how much we have spent on the garden – that is not common in Sweden. But we wanted a small garden, a truly beautiful little fairyland, and as we did not have a magic wand that could make it appear for free, we had to do it through hard work and great effort".

He went on to become an important proponent of the Swedish 'National Romantic architecture' movement, and his castle was declared a heritage building in 1991.

In 1964, the 668 ha estate was bought by Gothenburg City council. It was refurbished and restored; the castle was partially opened to the public and the agricultural land let. The estate was subsequently sold in 1991 to a foundation with the local Kungsbacka Municipality as the responsible authority.



Enjoying the sea at Tjolöholm

Annabel Downs

Photos Annie Coombs, Ed Bennis, Gordon Cooke

RHS Chatsworth



You've probably already booked your ticket, but in case you haven't, the newest RHS Flower Show is on from 7th June to 11th June. Set in the fabulous Capability Brown parkland, the new show will have innovative features, such as a Palladian Bridge and freeform gardens. Joseph Paxton was head gardener here and this is reflected in the floral marquee, which takes its inspiration from Paxton's Great Conservatory. For more information and to book tickets visit the RHS website <https://www.rhs.org.uk>

Crematoria to die for . . . A new landscape for mourning: Twentieth Century Gardens of Rest and Remembrance

January proved to be far less gloomy than expected. 35 of us gathered at the Friends Meeting House in Manchester, a lovely venue and staff were so helpful. We were treated to a fantastic tour of crematoria by **Hilary Grainger**, who kept us entertained for over an hour.

Hilary has been researching the landscape and design of crematoria for over 20 years. She is a historian and did her PhD on Sir Ernest George, a late 19th century architect, which led to her interest in crematoria. She wrote "Death Redesigned: British Crematoria – History, Architecture and Landscape".

Cremation started in 19th century but didn't really get going until 20th century. The movement followed concerns over hygiene and overcrowding. It was supported by improved cremation technology. Now 74% of people are cremated and we are all likely to visit crematoria. They reflect the social and architectural history of the period. Despite this crematoria are still the forgotten buildings of the 20th century and are largely unresearched.

Hilary started her talk by showing us Salisbury Crematorium, opened in 1960, the landscape designed by Barbara Colvin. It exemplifies the best in crematoria landscape design, with large windows allowing views on to the undulating naturalistic landscape.

Crematoria gardens were deliberately designed to reject the aesthetic of Victorian cemeteries, full of headstones and monuments. They introduced a new setting and concept for remembrance.

The next example was Mortonhall Crematorium, Edinburgh, designed by Sir Basil Spence and opened in 1967, starkly modernist and modelled on the Woodland Cemetery, Stockholm.



Three fifths of crematoria were built between 1950 and 1970. Not all are of the highest quality.

The design and build of crematoria faced a series of challenges; they had to meet aesthetic, sacred and secular requirements; they were churches that were not churches; there was a lack of precedent and what does one do with the ashes?

The earliest crematoria were, in fact, designed to look like churches e.g. Woking. Many, at the end of the 19th century, were actually placed in churchyards, surrounded by gravestones, with no opportunity for landscaping. Chimneys were an issue and sometimes disguised as belltowers. In the early days most ashes were interned, but there was a gradual move to keep them above ground. Hull installed columbariums, made of concrete and tufa, with commemorative plaques, behind which sat the urns.



Golders Green Crematorium

Golders Green crematorium, opened in 1902, was designed by Ernest George. Landscape design was considered from the beginning. It is in Romanesque style, with a separate entrance and exit. Mourners depart into cloisters looking out on to beautiful gardens, designed by William Robinson to engender and support a different state of mind after the service. Hilary feels it is one of the best crematoria gardens in the country.

During the 1920s only six crematoria were opened, mostly conversions. There was a marked tendency to scatter ashes in gardens and thus there was a demand for large gardens without gravestones. By the 1930s, the idea of a wild garden, where one can sit in contemplation, adding a spiritual dimension, appealed. Water features were added, often with a rill in the Jekyll/Lutyens style. There was beginning to be a house style.

In the post war period a key figure was Edward White, a keen conservationist, responsible for the Stoke Poges memorial gardens. Woodlands, formal planting, pools, fountains, rills, parterres, a rockery and a wisteria pergola fill the gardens. There are 500 gated family gardens (below), kept in perpetuity, individually designed by Edward White. They are charming with small trees such as cherry, peach, mountain ash.



By the 1970s there was beginning to be criticism of the slightly formulaic approach, with flower borders, grass, small trees, with a suggestion that the old cemeteries were better.

Coychurch Crematorium, Bridgend, was designed by Christopher Fry and opened in 1970. Funeral cars arrive from a very busy road but mourners are soon in an area of calm, enhanced by the landscaping and design. From the 1970s not many new crematoria were built, but there were some new developments such as houses for books of

remembrance, some with magnificent views.



Coychurch Crematorium, Bridgend

Hilary then gave us a tour of Scottish crematoria, the subject of a forthcoming book. She started with Warriston Crematorium, Edinburgh. The building was originally an early 19th century mansion house, which was converted to a crematorium in 1929 by Sir Robert Lorimer, a leading Scottish architect of the period. Cloisters were added in the post war period. Hilary followed this with a look at crematoria in Aberdeen, Falkirk, Clydebank, Inverness, Cardross and Melrose. Many are now privately developed, rather than local authority owned. Hilary's talk was a real tour de force with some fabulous photos and we all learned a lot, so thank you Hilary.

Sue Eldridge

Photos courtesy of Hilary Grainger and Martin Charles

Letter to editor

Dear Sue,
For members who have not been to Quarry Bank recently I would strongly recommend a visit, especially to the Upper Garden where the restored glasshouse looks splendid and the



nuttery planted in the slips is establishing well. It will be great to see the planting of the glasshouses as it progresses.

Best wishes,
Barbara Moth

Celebrating Kemp's Bicentenary 18th March 2017



Kemp speakers – Julia Whitfield, Jackie Cawte, Barbara Moth, Maria Luczak, Elizabeth Davey

At St Mary's Creative Space in Chester, Elizabeth Davey, local historian, started our Kemp celebration with a wonderful overview of Kemp's life and work. Despite the paucity of documentation, Elizabeth found historic illustrations, plans and contemporary photographs to illustrate the story. She emphasised that although Joseph Paxton designed Birkenhead Park, it was Kemp's training, his skill as a gardener and role as superintendant that brought Paxton's plan to fruition and ensured the park's successful establishment. Elizabeth stressed the influence of Birkenhead Park on Frederick Law Olmstead and his winning design for Central Park New York, but dispelled myths that Kemp actually judged the design competition in America.

After coffee three of Kemp's commissions were presented in detail by Cheshire Gardens Trust research and recorders, Julia Whitfield, Jackie Cawte and Maria Luczak, for each site explaining Kemp's proposals, the evidence for implementation and what remains today. Julia explained Kemp's earliest (fulfilled) commission at Lymm Hall. Although Kemp is known to have designed the Lymm Hall flower garden, there is evidence to suggest that he may have advised on the layout of the grounds around the Elizabethan Hall. The flower garden is the size of a small domestic garden, now largely laid to grass but still enclosed by hedges. Through use of an illustration Julia was able to suggest the feminine nature of the original planting with rose swags, arches and scented flowers.

Jackie's presentation on Halton Grange showed how a private villa for a local industrialist, originally set in a rural landscape, has become Runcorn Town Hall and Park. The site has been encroached by housing but mature trees, drives, walls and the

location of the flower garden remain, together with a wonderful painting (displayed in the Town Hall) that shows the property in 1889.

The garden of James Walker in Chester was the third site, presented by Maria. Situated alongside the owner's leadworks and the Chester canal, Kemp's proposals demonstrate an ability to adapt designs to an enclosed site, create a focal point and lay out a country house garden in miniature complete with mini park, pleasure grounds, kitchen garden and orchard. Listeners were amazed to discover that a portion of this garden still remains in central Chester, complete with some of Kemp's original planting.

These sites and many others in the historic county of Cheshire have been included in a booklet produced by the Trust to celebrate the bicentenary of Kemp's birth.



One of the Frost brothers' villas

The morning talks provided a wealth of information and a great introduction to Kemp for the afternoon walk. Despite the on/off rain and the numbers of people crowding the tow path for a regatta, about 40 people stayed the course to look at villa gardens in Queen's Park and at Kemp's layout in Grosvenor Park. Starting at Queen's Bridge we saw the Frost brothers' villas on Lower Park Road, where Elizabeth Green very kindly allowed us into her garden to see the mature planting and almost secret garden below the sandstone cliff of Limegrove (now Linden Grove), while from the Deeside path we saw evidence of the kitchen garden glasshouses of Redcliff in the sandstone boundary wall.



The secret garden



Grosvenor Park

In Grosvenor Park we looked at Kemp's plan, early illustrations of the park and the two views that were influential in determining Kemp's layout of the main promenades, views to the picturesque church tower of St John's and across the Dee to the sandstone ridge and Beeston Castle. The character of the promenades has changed as the planting has matured and become completely out of scale with that originally intended. Curved paths circumscribe the space and elements of original planting can still be seen in the beds and borders of this most original of Kemp's park designs.

For many the day concluded with tea in the park cafe. Participants included a lady from



Promenade in Grosvenor Park

Gloucestershire Gardens Trust who was pleased to see a 19th century landscape gardener celebrated, and three City of Chester blue badge guides who were delighted to learn of the Leadworks garden. So, a good start to raising awareness of the work of Edward Kemp 200 years from his birth.



View from Grosvenor Park

Barbara Moth

Photos Kath Gee and Sue Eldridge



The Gardens Trust Annual Conference
'Blest Elysium' – Sustainable? Thursday 31 August to Sunday 3 September 2017, University of Plymouth

A Gardens Trust study day at Boughton House, Northamptonshire, Weds 10th May
10.30am, tours start 11am, day ends 4pm

Mid to late C20 designed landscapes: Overlooked, undervalued and at risk

Monday 5th Jun

A full day conference held by kind permission of the newly re-opened Garden Museum in London

Visit to Chipping Camden Manor House Gardens, Glos.

Friday, 23 June 2017 11am – 3.30pm

New research on the history of Chinese gardens and landscapes

26 and 27 October 2017

The University of Sheffield

For further information contact me or see The Gardens Trust website

<http://thegardenstrust.org/events-archive/>

Autumn at Ness Botanic Gardens



On a bright autumn morning in October 2016 members of Cheshire Gardens Trust travelled from all over Cheshire to Ness Botanic Gardens, near Burton on the Wirral Peninsula.

Unfortunately, as we arrived, the rain started. However, as the first part of our visit was a talk by Nick Lightfoot, the Gardens and Collections manager, we hoped that the rain would clear for our visit to the gardens, which it did.

After working for the National Trust for 10 years, Nick took up his post at Ness in April 2014. For some months he has been working on the Garden Plan. After a number of changes in title and scope this is now known as “The Gardens and Collections Management and Development Plan”. It will incorporate a comprehensive review of the gardens and plant collections and form the basis for a 5 year development plan.

Nick noted that, with other conflicting priorities, the plan is taking a long time to prepare and his deadline for completion had recently been extended to November 2016. He has been drawing on a large number of sources to inform his review, including old copies of guide books to the gardens and articles from Cheshire Life, as there is no comprehensive history of the gardens and their recent developments.



The long border at Ness

The Plan will include a physical description of the gardens, identifying the 20 different component areas, detailed information on the plant collections, the built environment and garden activities.

Ness Botanic Gardens, created in 1898 by Arthur Kilpin Bulley, cover 64 acres on the banks of the Dee Estuary and have been managed by the University of Liverpool since 1948 when it was given to the University by Mr Bulley’s daughter, Lois, on a conditional trust that specified that the gardens should remain open to the public.

The Gardens are on the National Register of Historic Parks and Gardens and are graded II. In Mr Bulley’s day, there were 48 gardeners to look after the gardens. In 2016 Nick managed with a staff of 8 gardeners and one botanist.

Nick noted some of the problems he faced in preparing the plan, including limited reliable historical information of past developments in the garden and limited current information on plants, their origin and location in the garden. Currently there are no plant quarantine procedures in place. There is extensive legislation on wildlife, e.g. bats, badgers, owls and a whole host of other creatures. Unfortunately, because of a lack of knowledge and understanding of some of this legislation, some work has previously been undertaken which may have contravened the law. A situation he plans to remedy.



Nick Lightfoot pointing out the “Botanic Beds”

The Plan will also address the issues of how to balance the protection of the gardens and their contents and its on-going role as an important research facility with the need to attract visitors and events to the gardens and their role in raising the funds necessary for the maintenance and development of the garden and its collections. Recent visitor numbers have been about 60,000 a year, compared to 110,000, 10 years ago.

Nick noted that botany is in decline as a degree subject and there is currently no separate Botany Department at the University of Liverpool. Botany is included within the Faculties of Life Sciences and Engineering.

After his interesting talk, Nick took us outside for a brief tour of some parts of the gardens. He pointed out the “Botanic Beds” at the entrance to the gardens, which give immediate impact and highlight Ness’s role as a Botanic Garden.

We moved further into the garden. Thankfully, the rain had cleared and we were able to enjoy views over the Dee Estuary, with an unusual amount of water due to recent high tides, to the Welsh Hills beyond (below).



The previous Heather Bank has been redeveloped and is now re-designated as the Mediterranean Bank. Nick highlighted some of the problems he has faced in identifying some plants, including one sorbus with no fewer than 6 different labels. Nick guided us past some of the “lost gardens” of Ness including the show garden for the Tatton Flower Show which has been replaced by a rose garden. Then into the Potager Garden, with a



Sorbus with 6 different labels

small alpine house, and, a rare treat, a visit “behind the scenes” to areas not normally accessible by the public to glass houses (below) and seed beds of rare plants, stocked and tended by the resident botanist.



We were able to take advantage of the continuing fine weather for walks around the rest of the garden before adjourning to the Café for lunch!

Patricia Hazlehurst
Photos Barbara Moth

Auriculas

Spring is my favourite time of year. I love seeing the early flowers appear and the hedges and trees beginning to turn green once again. From the earliest snowdrop through to the colourful tulips, all of them I find beautiful and very welcome after the winter. However, there is one flower that has become very special to me – the *Primula auricula*.

My reason for writing this is to ask if there is anyone among the members of Cheshire Gardens Trust who also shares a love for the auricula. If so, I should love to meet you and talk about these plants. You may contact me on ewhitfield2008@btinternet.com or catch me

at one of our meetings – I try to attend most of them.

Julia Whitfield



W is for Water Garden

Water has always played a prominent role in gardens from the 4th century BC Egyptian gardens along the Nile to the 21st century Cells of Life garden near Edinburgh by Charles Jencks. Used for practical and ornamental purposes, irrigation and pleasure, water gardens take many forms. Several in Britain combine still water reflecting surroundings with moving water, the rills and cascades adding to the sensory experience. From the great reflecting pools of 18th century Studley Royal laid out by John Aislabie to the Italianate water gardens in Buscot Park by Harold Peto, all display great diversity and creativity.

Cheshire's water gardens include two notable examples; the water garden at **Alderley Park** and one at the former **Cadbury factory at Moreton** on the Wirral.

At **Alderley Park** the water garden lies adjacent to the site of the Stanley's former house in the south of the park.¹ It comprises a walled garden focused on a pool with central fountain and a serpentine lake, along the southern boundary of the pleasure grounds, which provides a head of water for the fountain. The pool is square in shape with rounded corners, the ground sloping down to the water level, the sloping lawns replacing terracing in the 1960s.



First Edition Ordnance Survey c.1875 showing the square pool in the walled garden and the Serpentine Lake.

Pevsner² credits Lady Margaret Stanley, wife of John Thomas Stanley (1735-1807), with the design of the water garden c1798, following their European tour. The water garden may have been created at her behest but it seems unlikely that she would have had the knowledge of water management and engineering to ensure a head of water to supply the central fountain in the square pool. There is strong evidence to suggest that John Webb, who designed serpentine lakes elsewhere, advised on the design.³

In 1950 Alderley Park was purchased by ICI and



The pool with terracing taken from a Stanley family photograph album⁴



The 1960s water garden restaurant, designed by Harry Fairhurst and Sons, Architects, overlooking the pool in the walled garden. This building is to be demolished and replaced by apartments under plans by current owners Manchester Science Partnership.

Fred Matthews of Matthews Nursery was employed to look after the lawns and gardens. In 1962 Harry Fairhurst, Architects, brought in Matthews on a professional basis to undertake restoration of the water garden. Fred Matthews worked closely with Landscape Architect David Baldwin of Fairhursts. Only a few of the original plants survived following wartime neglect. The lake which contained freshwater oysters, was cleared out but no longer worked to supply the



Part of the serpentine lake

water garden fountain which was fed by a 2 inch pipe from a spring in the woods and powered by an electric pump. It was David Baldwin's idea to re-sculpture the ground as a bowl, removing the terraces by hand raking out the contours. Fred Matthews undertook all the planting with nothing more than a sketch on a cigarette packet!⁵

The pool and serpentine lake remain the only water bodies created for ornament within Alderley Park. The setting of both elements will change under proposals for the development of housing in this part of the historic landscape.



As part of Geoffrey Jellicoe's design for **Cadbury Bros Ltd at Moreton on the Wirral**, he designed a water garden (above and right).

"Jellicoe located ten pools, nine cascades and four balconies parallel to the main road of the factory. An unusual location since they were not at the main entrance, but along the route that workers using public transport would take. He wrote that 'the modern water barrier corresponds to the eighteenth century ha-ha, for its purpose is to provide a fence which, though not invisible itself, nevertheless conceals its true purpose...its intention is not to keep out the determined attack but rather the casual. It should be more than jumping width and too deep for paddling'. He described its tradition as based on the cattle moat around an English manor house, rather than an impregnable castle moat, but in modern society it should be decorative in appearance. The ponds have details that he would later employ at Hemel Hempstead. These appear to be his first use of cascades and would become a major influence in his later work.

Better known for his false perspective of the Magritte Walk at Sutton Place, Moreton predates Sutton by several decades. Jellicoe believed that greater distance could be achieved by eliminating boundaries and by adjusting apparent parallel lines, and changing the scale of architectural features. Here, Jellicoe used an off-set angle to each pool, tapering every one individually although at the same repeat angle. This created a sense of

increased distance looking from either end as it is impossible to read it as a single piece of water, or to understand the size of each pool. On the factory side, the projecting point of each pond is anchored to the landscape with a raised square planter. These planters act as punctuation points in the landscape, taking the eye to the side and pausing to take in the detail; more importantly, they disguise the boundary of the lawn and pool edges.

Moreton is both pivotal and significant in the development of Jellicoe's thinking; it is really the first of his water gardens which combines his theories on perspectives, scale and the use of metaphor. It was his experimental ground for greater things to follow such as the Hemel Hempstead water gardens. It is also a rarity in terms of Modernist landscapes within the United Kingdom. Few exist as most post-war reconstruction looked backwards rather than forward, a sense of safety in the past rather than an unknown future".⁶



Text and photos by Barbara Moth and Ed Bennis

¹ The Stanleys moved here after Alderley Old Hall was largely destroyed in a fire.

² Hartwell, C, Hyde, M, Hubbard, E and Pesvner, N. 2011. *The Buildings of England: Cheshire*. New Haven and London: Yale University Press, 505-506

³ A letter signed by John Webb, Alderley Park 4th Oct 1804 to Sir Thomas Fletcher, Betley, Staffordshire confirms Webb's presence at Alderley Park about the time the water garden was created.

⁴ Cheshire Archives and Local Studies, DSA 3177 4

⁵ Much of the information was taken from CGT's research and recording report on Alderley Park 19.12.2015

⁶ Taken from an article by Ed Bennis, 2005. For more information see <http://tclf.org/content/cadbury-factory-pivotal-modern-landscape-sir-geoffrey-jellicoe>

A New Forest



In the January edition of the RHS Magazine “The Garden”, you may have spotted information about an ambitious new project in the north of Greater Manchester. Manchester City of Trees hopes to create a City Forest in an area bordering Salford, Bury and Bolton, but with links to Manchester City Centre, 330 acres in total, on the same scale as New York’s Central Park.

It is an area with an industrial past, for centuries the site of coal-mining, chemical works and manufacturing. It included Agecroft Power Station; some of the earliest batteries in the world were made on site and tiles made by the Pilkington family were described by Tiffany and Co. to be “the most wonderful lustered pottery the world has ever seen”.



Following industrial decline, regeneration has taken place in stages. In 2007 the government funded Newlands project, delivered through the Forestry Commission, helped create a series of interlocking path networks and planted thousands of trees. It is the largest public green space in Greater Manchester and already has 250,000 trees. But it is underutilised and needs further development.

The City Forest Park is planning to plant thousands more trees, bring woodland back into use, create wildflower meadows and revitalise lakes and ponds. Currently it has a varied habitat consisting of woodland, meadow heath and wetland and is home to more than 300 species of wildlife.



In addition to encouraging wildlife and biodiversity, it is hoped to encourage visitors from the local area and further afield, creating orchards and edible hedgerows, places to walk and cycle, picnic areas, focal points for visitors, such as sculptures and water features, opening up views to local scenery. In addition they want to work to make it a natural space for culture and the arts.



Manchester City of Trees was launched in November 2015, a partnership led by the Oglesby Trust and Community Forest Trust (CFT). CFT has a 25 year history of working towards greening Manchester. Till recently its primary focus was Red Rose Forest, one of twelve community forests in the country, covering Bury, Bolton, Manchester, Salford, Trafford and Wigan. Manchester City of Trees is currently seeking investment for its City Forest Park.

Sue Eldridge

Images courtesy of Manchester City of Trees

Planthunters Fairs in Cheshire 2017



- Sat 29th April, Norton Priory, Runcorn, WA7 1SX 10am-4pm, free entry (other attractions optional)
- Sun 7th May, Adlington Hall, Macclesfield, Cheshire, SK10 4LF 10am-4pm, fair and gardens £3.00
- Sun 21st May Cholmondeley Castle, Malpas, Cheshire, SY14 8HN 10am-5pm, fair and gardens £3.50
- Sat / Sun 1st/2nd July Henbury Hall, Macclesfield Cheshire, SK11 9PJ 10am-5pm, fair and gardens £2.50
- Sun 9th July Abbeywood Gardens, Delamere, Cheshire, CW8 2HS, 10am-5pm, fair and gardens £3.00
- Sun 3rd Sept, Ness Botanic Gardens Wirral, Cheshire, CH64 4AY, 10am-4pm fair £1.00 (garden optional)
- Sun 17th Sept, Henbury Hall, Macclesfield, Cheshire SK11 9PJ, 10am-5pm, fair and gardens £2.50
- Sun 24th Sept, Abbeywood Gardens, Delamere, Cheshire CW8 2HS, 10am-5pm, fair and gardens £3.00
- For further information see the website <http://www.planthuntersfairs.co.uk>

Bluebells in Cheshire



In late April/early May, you'll still have a chance to sample some of the delightful bluebell woods in Cheshire.

Tushingam Hall, near Whitchurch, SY13 4QP. On Sunday 7th May 2pm-5pm the bluebell wood will be open in aid of The Hospice of the Good Shepherd. £5 entry includes tea and scone.

Other gardens with bluebell walks or a good display of bluebells are:

Rode Hall, Scholars Green, ST7 3QP, 29th April – 7th May 11am- 5pm, £5

Arley Hall, CW9 6NA, 6th and 7th May, bluebell walks, 11-12.45, £5

Adlington Hall, open 23, 30th April, 1st, 7th, 14th May, house and gardens £9, gardens £6

Bluebell Nurseries, Dutton, WA4 4HP £3.50, RHS members free

Dunham Massey, near Altrincham, WA14 4SJ, gardens open every day 10.30-5, £8.60, National Trust Members free

Framley, Neston, Cheshire, open 1st May 10.30-4 £4, National Gardens Scheme

Staffordshire events

We've received the following information from Staffordshire Gardens and Parks Trust, who have kindly opened up their visits to CGT members.

On Saturday, May 6th 2pm, Hanbury Hall, near Droitwich, in Worcestershire, an eighteenth-century manor house. In 1993 the National Trust embarked on an ambitious programme to restore the original garden designed by George London.



The visit will include a tour to look at the restoration. Admission to house and grounds free to NT members, normal charge for non members, with a charge of £3 for the garden tour.

Saturday, June 17th, 2pm, Elford Walled Garden, near Lichfield. The hall was demolished but the walled garden was saved by a group of volunteers who founded the Elford Garden Project. A tour of the Garden will be led by a

member of the Friends of Elford Walled Garden. £5.00 for this visit, from which a donation will be made to The Friends.



Saturday, July 15th 2 pm Walsall Arboretum and the nearby Church Hill Memorial Garden.

The Arboretum became the town's first "people's park", supported by a very active group of volunteers, the Friends of Walsall Arboretum. One of their members will take us on a guided tour of the park.

The afternoon will also include a visit to the Church Hill Memorial Garden, not normally open to the public, designed by Geoffrey Jellicoe as a memorial to the town's fallen of the Second World War. There will be a charge of £5.00 for this visit, from which a donation will be made to The Friends of Walsall Arboretum and St. Matthew's Church.

The Trust's visits are open to non-members and anyone interested in taking part in any of these visits should email bryan.sullivan09@gmail.com or ring 01543 684965.

Bryan Sullivan

VOLUNTEERS WELCOMED

The Events Group would welcome another volunteer. If you would like to join us please contact Jacquetta Menzies, Tina Theis, Ruth Brown, Jacqui Jaffe, Sue Eldridge or Janet Horne. We'll give you a very warm welcome.

Cheshire Gardens Trust will have a stand at the Royal Cheshire County Show on 20th/21st June and Arley Garden Festival on 24th/25th June. If you would like to help at either and gain free entry to the shows, email the CGT website events@cheshire-gardens-trust.org.uk

And, finally, Crispin Spencer, Membership Secretary, has asked me to remind you that subscriptions for CGT are due now, thank you.

Copy date for July newsletter is 30th June

Contributions to the Newsletter are very welcome. If you want to comment on articles in this edition or would like to contribute one for the next, please contact the

Newsletter Editor, 148 Chester Road, Hazel Grove, Stockport SK7 6HE or email sue_eldridge@hotmail.com