

# NEWSLETTER



SURREY  
GARDENS  
TRUST

October 2020  
No. 59

## Behind the Scenes of the Kennedy Memorial at Runnymede

by Annabel Downs, CMLI FSGD  
(Landscape Institute Archivist 1995 - 2009)



Simple plinth and steps © Annabel Downs

We hope to be reconvening in 2021 at RHS Wisley for our Geoffrey Jellicoe Study Day, when Annabel Downs will be one of our eminent guest speakers sharing her important research into Jellicoe's Kennedy Memorial at Runnymede. Her work has recently been instrumental in the addition of the iconic Surrey landscape of the Kennedy Memorial to the Historic England, *Register of Parks and Gardens*. The link: <https://historicengland.org.uk/listing/the-list/list-entry/1467672> takes you to the register summary and reasons for its Grade II designation.

Annabel has kindly written a brief appetiser to tide us over to our Study Day next year. See page 2 below.

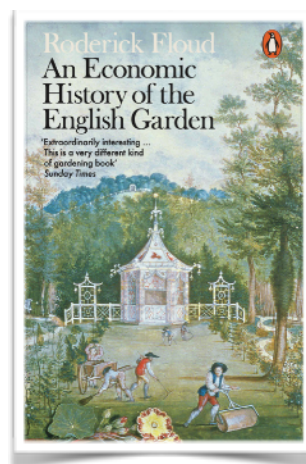
## Winter Lectures 2021 via Zoom

As the uncertainty surrounding the Covid-19 pandemic continues, the trustees have decided to make a firm decision regarding the Winter Lecture Series. Our decision is that these will be online events. This not only gives us the opportunity to secure excellent speakers but also enables us to extend the programme. Further details will follow shortly.

**16 January 2021**

### ***Purchasing Paradise* by Roderick Floud**

We are delighted to be able to confirm that our first Winter lecture will be on 16 January 2021, and we are excited to announce our speaker, Roderick Floud, who will speak to us on the subject, *Purchasing Paradise*.



The great gardens created in the 17th, 18th and 19th centuries are beautiful, lovingly designed, built and maintained. But how much did they cost, who paid for them and where did the money come from?

In his book, *An Economic History of the English Garden* (Penguin), Roderick Floud considers how Paradise was purchased and places the gardens, their owners, designers and gardeners within the context of their times.

**Full details of how to join in a Zoom lecture and booking information will be shared in due course.**

# Behind the Scenes of the Kennedy Memorial at Runnymede

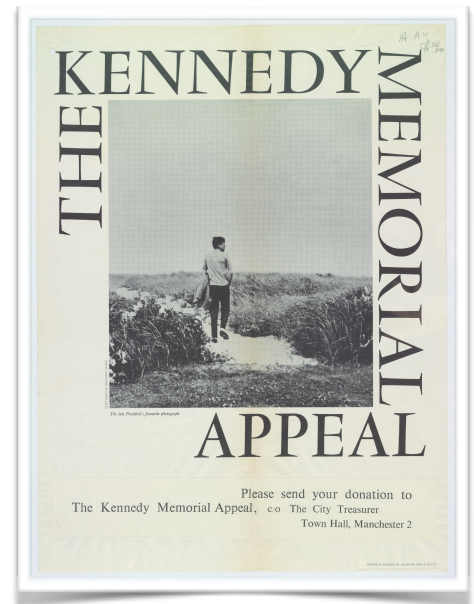
by *Annabel Downs, CMLI FSGD*  
(*Landscape Institute Archivist 1995 - 2009*)

When I was asked to write a short introduction to the Kennedy Memorial several years ago it seemed that everything anyone ever needed to know about this work was already known. Geoffrey Jellicoe, the appointed landscape architect, had himself published illustrated chapters in successive books on this job, and when it became recognised as an iconic design, many more critics, writers, designers, academics, and those outside landscape and architecture, also contributed more thoughts words and pictures.

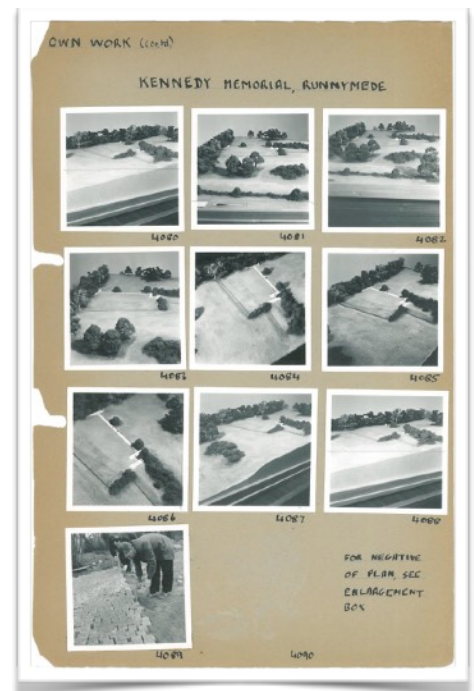
But there was a niggling thought in the back of my mind from when I worked as part-time archivist at the landscape institute (LI). This was the single most asked about project, and when Jellicoe donated his plan chest full of drawings to the LI (which formed the start of the landscape archive), there were just two photo of a drawn plan of part of the memorial, some of Susan Jellicoe's photos, and this plus Jellicoe's published writings were all we had to offer researchers. Did they find other information somewhere else? Where were all the drawings? There had to be more primary source information, where and what was it?

It was disappointing to discover that much of what was being written about the memorial involved a lot of recycling of existing material. So I started digging. I found papers spread across a dozen or more archives in the UK and US, and that there were many more questions: who was his client? Why Runnymede? Who else was involved? Which other designers were on the short list? How much did it cost? Who were the contractors? When did Jellicoe first talk about Pilgrims Progress?

I discovered that six months of intense government and civil service activity had been undertaken already on the memorial before Jellicoe was appointed; that a committee including former ambassadors to Washington, the prima ballerina Margot Fonteyn, Vic Feather assistant general secretary to the Trade Union Congress, and others, determined at prime minister Alec Douglas Home's request, what form the British memorial to Kennedy should take to reflect public opinion at home and accord with US views, and not be another statue, (two memorials were proposed); that six different possible memorial sites were identified on Runnymede, half of them on National Trust land which rendered their chairman incandescent with rage - by this time it had been announced in parliament that an acre of land would be given in perpetuity to the American people at Runnymede; that to deliver this gift a special act of parliament had to be raised; that Jellicoe's brief was 'a simple plinth and steps', and his first designs didn't start at the wicket gate'; that the local planning authority councillors were vehemently opposed to any more memorials at Runnymede - in addition to the Magna Carta memorial, Commonwealth War Graves Commission Air Forces memorial, and the Lutyens memorial lodges, piers and kiosks, and they certainly didn't want to see any more landscaping; that only 43 years previously much of the meadow land at Runnymede (precise area yet to be identified) had been put up for auction for housing - so much for Magna Carta, heritage and civic pride - and that it was an American heiress and her English born husband who bought the meadow and gifted it to the NT.



Memorial Appeal Poster © Mark Shaw  
[mptvimages.com](http://mptvimages.com)

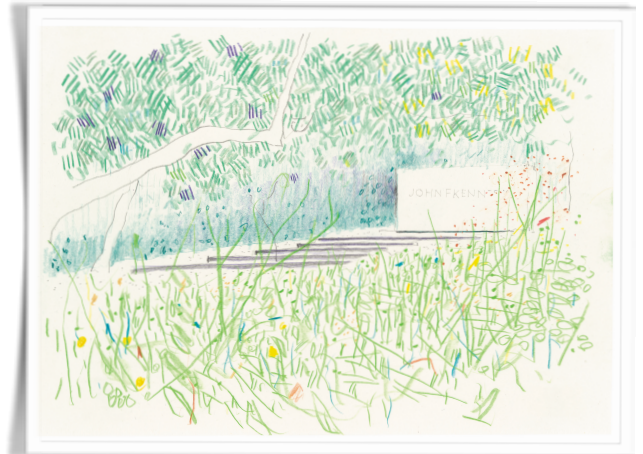


Jellicoe contact prints of JFK Memorial, model and work on site, by Susan Jellicoe  
©Landscape Institute and Museum of English Rural Life

## Behind the Scenes of the Kennedy Memorial at Runnymede. cont/..

The government set a target for funding the Runnymede memorial and the Kennedy scholars at £1m, (Bank of England inflation calculates this at £20.4m today). This sum was to be raised by public subscription via the Lord Mayor of London whose term of office had only six months to run by the time the appeal was launched. Was this expectation met? No!

The government appointed manager of this project was the former chairman of UK Atomic Energy Authority, Sir Roger Makins; Jellicoe had prior to this project worked on a couple of projects for them at Harwell and Oldbury while Makins was in post. Did they know each other from this time? Possibly not, but a much closer link with someone at the very heart of Kennedy's administration has come to light. Then there was Jellicoe's former AA student Patrick Horsbrugh, then professor of architecture at University of Texas, who bought two of Jellicoe's original drawings for Runnymede shortly after the project was completed and promoted it in *Life* magazine. I am still hunting for these two drawings. Horsbrugh was also involved in the relocation of a bombed Wren church to Fulton Missouri at Westminster College in memory of where Churchill made his 'iron curtain' speech....it has been almost impossible to keep on a straight and narrow path in this research.



Drawing by Edward Hutchinson

This will be the first presentation in the UK of the story behind the scenes to the Kennedy memorial. It seems most fitting that it should be to the Surrey Gardens Trust and I look forward to the event next year very much.

## 100 20th-century gardens and landscapes

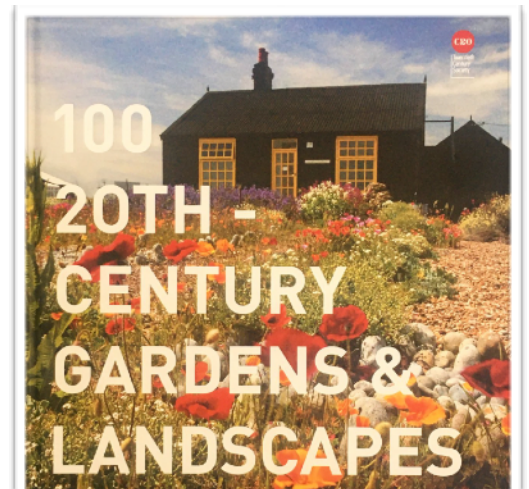
by *Twentieth Century Society*

A recent publication by the Twentieth Century Society, *100 20th-Century Gardens & Landscapes*, coincides with the addition to the National Heritage List for England of 20 new landscapes, effectively doubling the number of post war gardens and landscapes that are protected. The Gardens Trust launched a crowd-sourced campaign in 2017 partnered by Historic England, headlined Compiling the Record, [www.thegardenstrust.org](http://www.thegardenstrust.org), to highlight the historic significance of these landscapes.

The book includes five landscapes in Surrey, some more familiar than others.

Brookwood Cemetery (1917) Commonwealth War Graves Commission, Grade I  
St Anns Court, Egham (1938) Christopher Tunnard, Grade II\*  
Harvey's Roof Garden (1956) Geoffrey Jellicoe, Grade II  
John F. Kennedy Memorial, Runnymede (1964) Sir Geoffrey Jellicoe, Grade II  
Templemere, Weybridge (1963) Ivor Cunningham and Preben Jakobsen

It was the latter that caught my eye. This is a housing development designed by Eric Lyons & Partners for developers, Span. Ivor Cunningham, landscape architect was partner to Eric Lyons and it was his inspiration to retain existing mature trees, which included a row of Cedar of Lebanon, and design the houses offset with large picture windows to accommodate these specimens. Preben Jakobsen added a revolutionary notion of artistic planting with the juxtaposition of architectural plants. An excellent project for a keen researcher? What lessons could be learnt to influence new planning law? Here is a paper Landscape Conservation on Span Estates, [www.weymede.co.uk](http://www.weymede.co.uk), by Dr Barbara Simms, to whet your appetite.



# The Well Gardened Mind by Sue Stuart-Smith

*Book Review by Sheri Sticpewich*



For many of us, Sue Stuart-Smith's hypothesis, that gardening is good for our mental health, is preaching to the converted. I, for one, know that the single best thing I can do for myself in times of anxiety, anger or depression is to immerse myself in the garden, the simple routine of weeding, digging or pruning drawing me away from myself and forcing me to simply focus on the task at hand. Sue Stuart-Smith rightly points out that working with nature's rhythms of growth, decay and regeneration have a profoundly grounding effect. Like so many things it is helpful to be reminded of the importance of something that many of us know to be self-evident, particularly when it is supported by research, case studies and medical evidence.

In this remarkably engaging book, Sue Stuart-Smith begins with how her grandfather recovered from his time in forced labour camps during the First World War by studying horticulture, finding employment as a gardener and working a smallholding. Sue, being the wife of world renowned garden designer, Tom Stuart-Smith, would be expected to appreciate gardening and its inherent benefits, but initially she saw it only as a chore. It was only during her years as a junior psychiatrist for the NHS, juggling motherhood and the

beginnings of their garden project at The Barn, that she began to realise that gardening was more about being fully engaged with nature rather than getting jobs done. To this day, her biggest thrill is growing things from seed and watching as these seeds burst into life with all their improbable hope and vigour.

She goes on to recount numerous instances where gardening has provided a restorative lifeline to individuals who had long given up hope for themselves and their ability to contribute and live within the world. She notes that the idea that gardens and nature can help recovery from mental illness was first noted in Europe in the 18th century with British physician William Tuke building an asylum called The Retreat in the Yorkshire countryside. There, patients found a safe haven and the means of restoration. Nowadays, social prescribing schemes allow GPs to prescribe gardening courses or outdoor exercise instead of, or in addition to, medication. Sue Stuart-Smith recounts her observations of prisoners at the notorious Rikers Island in New York who were participating in the GreenHouse Program. This is a program that gives 400 men and women the opportunity each year to learn how to grow and care for plants, giving them hope, motivation and a possible livelihood to keep them from reoffending once they are released. I found the statistic that only 10-15% of individuals who had participated in the program reoffend, versus over 65% for those who hadn't, an outstanding mark of success.

Throughout the book, Sue Stuart-Smith shares studies that range from the importance of trench gardens to the health of soldiers during World War II, to the gardens built to speed up the recovery of patients suffering from spinal injuries, cancer or severe autism. These stories are equally heart-wrenching as they are exemplary in their demonstration of the strength of nature's healing powers. Sigmund Freud, a great lover of flowers, was enthralled by beauty and its hold on us. He wrote that 'the enjoyment of beauty is a peculiar, mildly intoxicating quality of feeling' and surmised that while beauty cannot protect us from suffering, it can, 'compensate for a great deal'. Nature has so many ways in which its designs, be it simple geometric shapes, repetition or proportions, create calm and revitalize us simultaneously, thanks to how they trigger reactions in our brain. Her descriptions of these physical and mental effects are profoundly interesting and I realised that quite often I was exclaiming my astonishment or agreement with these observations aloud. And in light of our current circumstances, as humans seek to confront a global pandemic and battle with the effects of climate change, this book could not provide better evidence for why a return to nature and 'digging' in the soil is perhaps the single best way forward. This is a book you will return to again and again and each extract from a poem or essay at the beginning of each chapter is alone worthy of further reflection.

*'Many things grow in the garden that were never sown there.' Thomas Fuller (1654-1734)*

## Save the Date

**Sitting comfortably at home, coffee and mince pie in hand...join us for our AGM Reports on 12 December 2020 at 12 noon on Zoom**

**I am sure you are all equally disappointed that we will not be able to hold our annual AGM, Lecture and lunch event at the Old Barn, Bookham this year.**

**Instead, we are arranging this as a Zoom event when presentations will be shared to illustrate our Accounts and Report and share our year as we look forward to seeing each other again in 2021.**

**Full details will follow shortly**

## The National Trust's financial crisis and future vision

You may have been following recent media coverage of the National Trust's response to the pandemic financial crisis. After an internal review it has now been confirmed that in excess of 1200 redundancies will be made and these include landscape conservation and curatorial roles. The Gardens Trust has expressed its deep concern that, in making cuts, the National Trust has felt it appropriate to lose such large numbers of specialist skilled and experienced staff which will inevitably impact on its ability to discharge its heritage and conservation responsibilities.

In addition to the cuts, the National Trust has taken this opportunity to accelerate a new approach set out in a leaked paper, *'Towards a 10-year Vision for Places and Experiences'*. The exposure of this apparent new direction for the National Trust has rung alarm bells through the heritage sector. The glaring lack of reference to conservation as a guiding principle and clear suggestion that landscapes should be free from *'existing styles and expectations'* has worrying connotations for future protection.

The Gardens Trust has forcefully expressed its concerns writing directly to the National Trust Director-General, Hilary McGrady: [The National Trust's 'Reset' and the Gardens Trust's unique conservation role](#), [www.thegardenstrust.org](http://www.thegardenstrust.org). In the short to long term, the Gardens Trust's overriding concern is that the National Trust's historic landscapes continue to be managed appropriately and has called upon County Gardens Trusts to be the eyes and ears on the ground seeing when and where lack of resource and funding is detrimentally impacting on the historic significance of these important parks and gardens. The wording of the *Vision* strongly suggests that there is to be a conscious move on the part of the National Trust to introduce new ideas into these spaces to appeal to a new 21st century audience. These changes may not require planning consent and therefore would not necessitate the National Trust consulting with the Gardens Trust (and the County Gardens Trusts) as the statutory consultee.

Surrey Gardens Trust and its members have developed excellent and enduring relationships with the National Trust teams over many years and we will continue to work with and support them. Early in the year, we were invited by the National Trust at Polesden Lacey to visit the site and hear an introduction to their plans for the grounds, as part of their ethos to work with local groups. In 2019, we worked alongside the team at Hatchlands Park to produce the Repton Trail and introduce a bound facsimile copy of Repton's Red Book into the house. We enjoyed an excellent breakfast and walk in the parkland with their expert team, appreciating the bluebell display.

I know that a number of you work as volunteers supporting the professional curatorial teams at many locations. Be alert and feel free to share any concerns you may have with regard to their upkeep and development in the months ahead.

# Philip Haas sculptures inspired by Giuseppe Arcimboldo at RHS Wisley 2020

by Cherrill Sands



*Winter*



*Spring*



*Summer*



*Autumn*

If you have visited Wisley in the past few months, you will have seen the large fibreglass sculptures by Philip Haas, inspired by the paintings of Giuseppe Arcimboldo. Their first UK display was in 2012 at Dulwich Picture Gallery, where the sculptures were displayed alongside each other. At Wisley each season stands alone. 'Winter' sits just outside the Laboratory facing the Jellicoe Canal, 'Spring' is on the lawn near the Woodland walk, 'Summer' is on the lawn opposite the restaurant and 'Autumn' sits outside the Glasshouse.

## The Four Seasons by Giuseppe Arcimboldo (the set in the Louvre)



*Winter*

*Spring*



*Summer*

*Autumn*

The sculptures are large scale, three dimensional interpretations of 'The Four Seasons', by Giuseppe Arcimboldo. This set of paintings shows the Seasons as faces in profile, represented by the appropriate flowers, fruit, vegetables and crops of each season. The first set was painted in 1563, but they were so popular that Arcimboldo produced several later copies. There is a complete set, from 1573, in the Louvre in Paris.

### Giuseppe Arcimboldo (1527 - 1593)

Giuseppe Arcimboldo was born in Milan in 1527, where his father, Biagio, worked as an artist for Milan cathedral. Biagio was a friend of Bernardino Luini, a pupil of Leonardo da Vinci (and a beneficiary of his notebooks when Leonardo left Milan).

## Philip Haas sculptures inspired by Giuseppe Arcimboldo at RHS Wisley 2020. cont/...

Giuseppe followed his father in working for the cathedral and also created designs for stained glass windows, seven Gobelin tapestries and painted a coat of arms for Ferdinand of Bohemia, before he became Emperor of the Holy Roman Empire. When Ferdinand became Emperor in 1556, he repeatedly invited Giuseppe to come and work for him.

Giuseppe Arcimboldo arrived in Prague in 1562 and played an important role in the court. As an architect, engineer, water engineer and stage designer, he organised festivities, entertainments and processions (a similar role to that of Bernardo Buontalenti for the Medici in Florence). He invented his own musical instruments and created costumes, including a dragon costume for a horse.



Dragon costume for a horse

Arcimboldo also worked as art collector and adviser for succeeding emperors. After Ferdinand (r. 1556-1564), he worked for Maximilian II (r. 1564-1576) and then Rudolph II (r. 1576-1612), purchasing art and curiosities to add to an ever-increasing Imperial collection.

Prague became a centre for European culture and when Rudolph II became emperor the court included alchemists and astronomers such as Johannes Kepler (who discovered the orbit of Mars was an ellipse) and Tycho de Brahe (see article in Garden History Society Journal Volume 38:1 for the description of his Castle of the Heavens and its gardens).



The Librarian

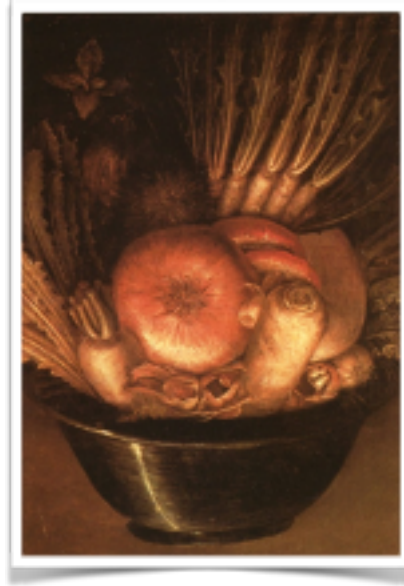
Arcimboldo's first set of 'The Four Seasons' was painted in 1563. 'Summer' and 'Winter' are now in Vienna, 'Spring' is in Madrid, while 'Autumn' has been lost. The unique idea of using individual and contrasting natural elements to create portraits was met with delight from the emperor and his court.

More unusual paintings followed, 'The Elements' with 'Water' and 'Fire' (in Vienna), 'Earth' and 'Air' (private collection). Other paintings included 'The Librarian' (1566), 'The Lawyer' (1566) and the 'Pot of Vegetables' that, when the picture is turned around, forms a face.



The Lawyer

## Philip Haas sculptures inspired by Giuseppe Arcimboldo at RHS Wisley 2020. cont/...



### *Pot of Vegetables..... (turn it upside down and it becomes).....a face*

For inspiration Arcimboldo would have had access to the extensive Art and Wonder Chambers, the menagerie, wonderful gardens and the company of scientists, scholars, magicians and alchemists. In Vienna, from 1573 the great plantsman Carolus Clusius was superintendant of the Imperial botanic garden, growing rare and exotic plants, including tulips.

Arcimboldo was highly regarded during his lifetime. Paolo Morigia described him as 'a painter with rare talent', but much of his work has since been lost. Another series of the Four Seasons was painted in 1573. Comparatively small, at 76 x 64 cms, Rudolph II liked them so much he had the paintings hung in his bedroom. This set is now in the Louvre, Paris.

In 1587, after 26 years of service, Arcimboldo was given permission to return home to Milan, but even then he continued to send work to the Emperor Rudolph. This included a portrait of Rudolph as 'Vertumnus', the Roman god of gardens, orchards and seasonal change (or metamorphosis in nature and life). The painting is at Skokloster Castle, in Sweden.



Vertumnus



## Philip Haas sculptures inspired by Giuseppe Arcimboldo at RHS Wisley 2020. cont/...

Arcimboldo died in July 1593. His stylised paintings fell from favour and, despite a treatise written about him at the end of the 19th century, his work was not re-discovered until the 20th century, in particular by surrealists Salvador Dali and Max Ernst. His style has been called 'Arcimboldeque'.

Critics agree that the paintings are intended to glorify the Holy Roman Emperor and the Hapsburg Rule, but are divided in other aspects. Some see purely comic and clever pictures, while others see the Neo-Platonic ideas of microcosm and macrocosm. Some critics see fellow artists Bosch, Brueghel, Cranach and the cartoons of Leonardo da Vinci as influences, while others feel Arcimboldo absorbed ideas directly from the natural world around him.

The paintings still delight today because the detail is fascinating and the characters hold a life-like brightness in their eye, encouraging viewers to engage with the picture.

### Philip Haas

Philip Haas (b. 1954) is an American sculptor and film maker. He described his aims as embarking 'upon the *Four Seasons* project wanting to re-contextualize Arcimboldo's 16th century imagery within 21st century physical world, through changes in scale, material and dimensionality. With the exhibition at Wisley taking place over multiple seasons, another transformation will occur to alter and enrich the viewer's perspective - the passage of time and the play of light and weather on the sculptures.'

Haas directed 'Angels & Insects' (1995), with Mark Rylance and Kristin Scott Thomas, which was nominated for the Cannes Film Festival's Palme d'Or and an Academy Award. Other films include 'Up at the Villa', 'The Situation' and 'The Music of Chance'.

### Winter

A gnarled tree stump creates an old worn face of a man, with the scar of a broken bough forming the ear. The lips are rubbery fungus. Twisting branches are the thinning but wiry hair. A thick straw mat, the kind used for protection during winter, is an encompassing cloak. A lemon (which had gone when the photo was taken) and an orange are prominent plants at the front - showing an appreciation of citrus trees which flower and fruit all year round.



# Philip Haas sculptures inspired by Giuseppe Arcimboldo at RHS Wisley 2020. cont/...

## Spring

A blossoming young woman/man has a face consisting of pale pink, yellow and white flowers, with roses to give a blush to the cheek. The nose is a lily bud and white aquilegia hang as earrings. Marigolds, buttercups, roses and lilies form the hair and white flowers, including daisies, create a fashionable ruff. The green gown has lettuce epaulettes. The key flower at the front is an iris.



The eyes are violas  
Lily of the valley teeth

## Summer

Summer has a wealth of fruits, including plums, melons, grapes, cherries and also garlic. The face has cherries and plums for lips, stems of wheat for eyebrows, pears for the chin. The ear is an 'ear' of corn.



The eye and eyebrow  
The teeth - peas in pods



# Philip Haas sculptures inspired by Giuseppe Arcimboldo at RHS Wisley 2020. cont/...

## Autumn

The bulging face suggests the profuse fertility of autumn and the gathering in of the harvest. Bunches of grapes form the hair. There is a pomegranate for chin, pear for nose, apple for cheek. Root vegetables for the nose and neck. The mouth is a couple of sweet chestnuts in their prickly cases. Large red mushrooms are ears, with an over-ripe fig as an earring. The clothing consists of a bursting grape barrel. The prominent plant at the front seems to be a medlar.



The exhibition has been extended to the end of December. There are many other fascinating paintings by Giuseppe Arcimboldo - do explore some more.

All RHS Wisley photographs by the author.

### Further reading:

1. *Giuseppe Arcimboldo*, Werner Kriegeskorte, Taschen, 2000
2. Wikipedia [https://en.wikipedia.org/wiki/Giuseppe\\_Arcimboldo](https://en.wikipedia.org/wiki/Giuseppe_Arcimboldo)  
[https://en.wikipedia.org/wiki/The\\_Four\\_Seasons\\_\(Arcimboldo\)](https://en.wikipedia.org/wiki/The_Four_Seasons_(Arcimboldo))
3. *The Mercurial Emperor, The Magic Circle of Rudolph II in Renaissance Prague*, Peter Marshall, Pimlico, 2007
4. *Garden History Society Journal* 38:1 (Summer 2010) Tycho Brahe's House and Garden 1576-97
5. Wikipedia [https://en.wikipedia.org/wiki/Philip\\_Haas](https://en.wikipedia.org/wiki/Philip_Haas)
6. IMDB (Internet Movie Database) With a list of Philip Haas films <https://www.imdb.com/name/nm0351993/>

## Annual Schools Awards

With £3,000 to distribute this year, the application forms were sent out in January and were due to be returned by the beginning of April. Even though the schools were forced to close before then, applications came in from teachers who were at home; an indication of how keen schools are to receive our grants.

A total of 30 schools applied for an award. In normal circumstances the Schools Committee would have met in April to judge the applications. However, the process had to be carried out online. The projects included sensory gardens, raised beds for vegetables, orchards and soft fruit bushes and wild flower meadows. Grants are awarded for plants rather than hard landscaping. Applications were from Primary, Junior, Infant and Nursery Schools.

Three schools were each awarded £500, three £200 and four £100. The rest of the money was distributed among eleven schools who received £75, £50 or £25. Even though the amount of money for some schools was quite small, the feedback has been positive. They have commented that during these difficult times they felt valued by the Trust. Details are set out on the [Schools](#) page on the SGT website.

Many applicants mentioned how important outside areas were to the mental health of the children.

## Planning for the Future

In addition to the usual monitoring of planning applications which potentially impact on Surrey's historic parks and gardens, we have also been engaged in the heritage sector response to the government's White Paper published in August 2020, [Planning for the Future](#). The Gardens Trust is preparing a response presenting concerns which immediately impact on their duty to respond as statutory consultee to potentially detrimental development. Planning experts in the county gardens trusts have been given the opportunity to comment on the draft response.

The ambition is to 'revolutionise' the whole way in which planning works in England. Key components of this vision include:

Interactive map-based Local Plans produced on a statutory 30-month timeframe, identifying *Growth*, *Renewal* and *Protected* areas, emphasis on engagement at the plan-making stage, a single statutory 'sustainable development' test to replace the existing tests of soundness and a digital-first approach. In addition, local design codes and guides to be prepared with community involvement by Local Planning Authorities, a national design body to support the use of design codes and guides, and exploration of a new role for Homes England in delivering beautiful places, all intended to create a 'fast track process for beauty'.

The Gardens Trust response will be published shortly, highlighting the need for wholesale investment in planning authorities as well as financial support for its statutory consultees if these proposals are to be viable. The selection of areas as *Growth*, *Renewal* and *Protected* land has also rung alarm bells as an oversimplified approach to 'protecting' heritage assets.

For further information the [Royal Town Planning Institute \(RTPI\)](#) website has useful commentary and an interesting initial response.



## Our 2020 Summer Visit...



With many gardens back open and with procedures in place to ensure the safety, twenty four of our members were delighted to be able to meet up and enjoy a socially distanced day out visiting Sussex Prairie Gardens and Borde Hill Gardens.

At Sussex Prairie Gardens, owner Pauline McBride gave an entertaining introduction to the creation of these gardens in 2007. Pauline and her husband propagated some 36,000 plants and enticed 60 of their friends to help them plant this stunning 8 acre garden inspired by their time working with Piet Oudolf in gardens in Luxembourg. Approximately 30% of the borders are grasses and for them seed heads are as essential an element as the texture, colour and shape of the plants in flower.

In the afternoon, the head gardener and another member of his team guided us through the landscape at Borde Hill Gardens, regaling us with tales of how the garden was created by Col Stephenson R Clarke with the seeds collected by plant hunter and friend Ernest Wilson (among others) and plants purchased from Veitch's nursery. Borde Hill is home to 75 Champion trees and enjoys incredible views out to the wider landscape. The view from the top of the Italian Garden across this landscape was certainly one of the highlights of the visit.

## Directory

President: Dame Penelope Keith, DBE, DL

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*"A wonderful release from the limits of lockdown"*  
(David and Gill Hanson)

Photos from both visits can be viewed on our SGT Facebook page