

# The Bucks Gardener

Issue 9

The Newsletter of the Buckinghamshire Gardens Trust

Summer 2000

## FROM THE CHAIR

*The English winter— ending in July,*

*To recommence in August.* Don Juan; Lord Byron.

It's a busy time in Bucks on the grand garden front. The Waddesdon and Stowe projects continue apace. At Waddesdon the new parterre planting with its beds designed by John Hubbard takes pride of place, the scent of Heliotrope and Marigolds proving a heady brew. The reinstatement of the Tulip Patch and Dairy continues, and a new rose garden has appeared. At Stowe most of the structures at the north end of the garden and park have been shrouded in scaffolding, a sure sign that the restoration is not losing steam. At Ascott, the new yew topiary is filling out its frameworks, but the rabbits are causing concern. Replanting and clearing of vistas continues at Wotton Underwood.

Some gardens continue to be of concern. Denham House may be set to revert to a private home, and perhaps the same awaits Tyringham, now definitely to close. Dropmore still worries us, and the fate of Mentmore's gardens is uncertain. Problems are still occurring around Hartwell, as Aylesbury expands. Elsewhere the fate of Halton is unconfirmed.

The setting up of the Bucks Local History Network is a good sign. It will provide an arena for the different amenity and history groups in Bucks to come together and act in concert. Its first conference has a wide programme. We aim to organise a planning conference along the lines of the one in Sussex, reported inside, later in 2001, and have hopes of an exhibition on gardens at the county museum. We look forward to our series of Winter Talks at Waddesdon, on the theme of the Edwardian Garden, and hope to see you there.

*Charles Boot*

## EVENTS FOR THE REST OF THE YEAR

### AGM, Waddesdon Manor

Thursday 14<sup>th</sup> September: 6.30pm; tour with Michael Walker of the Parterre and new Rose Garden; wine and snacks on the Terrace. 8.00pm; meeting in Power House, see overleaf for details and agenda.

### Buckinghamshire in the last Millennium

Saturday 23<sup>rd</sup> September 10.00am–5.15pm.

Day conference, lots of talks to mark the founding of the Bucks Local History Network, see back page. *Cost; £12.50.*

### Bradenham Manor

Saturday 14<sup>th</sup> October, 2.30pm. Richard Wheeler has invited us to this lesser known National Trust property to examine the beginning of the restoration of the gardens (see overleaf).

*Cost; £4 members, £6 non members.*

### Winter Talks

The Talks this year take as their subject the Edwardian Garden. The series of three talks is to be held, once again, at The Power House, Waddesdon Manor, by kind permission of Waddesdon Manor. The Shop and Restaurant will be open, and of course you are welcome to look at the gardens (all open 10.00am–5.00pm). Although the speakers have been asked to examine their subject with particular reference to examples in Bucks, we expect they will cover a wider field. *Please use enclosed booking form.*

### The Painted Garden; Anthony Mitchell

Saturday 4<sup>th</sup> November, 2.30pm. Himself an artist, currently working in France, he will be looking at the matter of painting gardens, and how artists have chosen to represent them.

### Sir Edwin Lutyens and garden architecture; Peter Inskip

Saturday 25<sup>th</sup> November, 2.30pm. Mr Inskip is a noted conservation architect, he works with the NT, particularly at Stowe and Waddesdon, and has overseen the restoration of the Temples and other built features.

### Gertrude Jekyll and planting the Edwardian Garden; Richard Bisgrove

Saturday 16<sup>th</sup> December, 3.00pm. Based at Reading University, Richard has spoken to us before. His 1992 book *Gardens of Gertrude Jekyll* explored Miss Jekyll's use of colour in her planting schemes, in specific garden schemes.

*Cost for all talks, £5.00 members, £6.00 non members.*

*Please arrive in good time, as talks must start on schedule.*

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Notice is hereby given that the AGM of the Buckinghamshire Gardens Trust will take place on Thursday 14<sup>th</sup> September 2000 at the Power House, Waddesdon Manor.

6.30pm walk around the gardens led by Michael Walker

7.00pm Buffet, wine and snacks on the Terrace

8.00 AGM

Agenda

1. Apologies for absence.
2. Chair's report.
3. Treasurer's report.
4. Committee Chair's reports.
5. Election of officers; Current officers;

Chair; Charles Boot

Vice-chair; Sarah Rutherford

Secretary & Treasurer; John Chapman

Events Secretary; Patricia Liechti

Planning & Conservation group; Geoff Huntingford

Schools: Vacant

Recording & research group; Stephanie Lawrence

Council; Carolyn Adams, Pauline Ellison, Kate Felus, Candida Godber, David Hillier, John Rotheroe, Michael Walker, Richard Wheeler.

All the above offer themselves for re-election. Any other nominations for Council Members to be received by the Secretary prior to the AGM.

6. Any other Business.

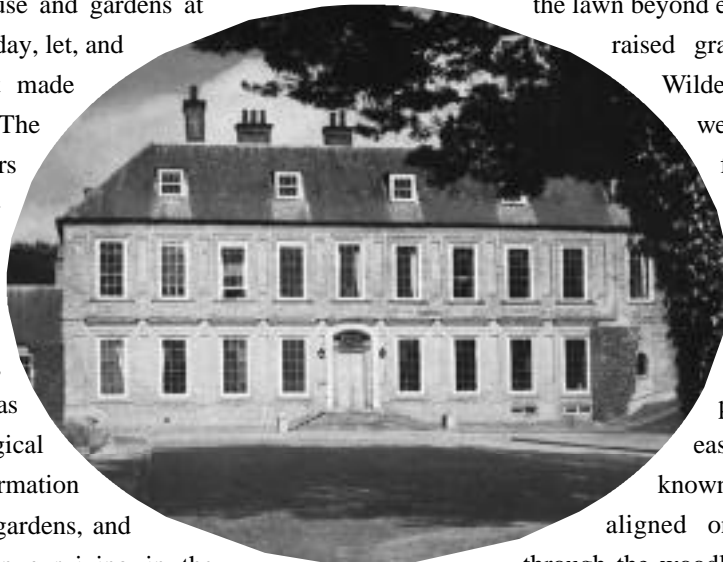
## THE LAST WALK FOR 2000

Bradenham Manor, Saturday 14<sup>th</sup> October, 2.30pm.

We are probably all familiar with the sight of Bradenham Manor sitting, as it does, above its Green, often seen at the weekend covered in cricketers or with a wedding spilling out of the church. After many years of use as a training college, the National Trust is about to embark on the restoration of the gardens. The house as we see it is largely the remodelled creation of Benjamin Disraeli's father, Isaac. It is mentioned in Benjamin's book, *Endymion* (1880), as his childhood home; Hurstley.

For much its history, the house and gardens at Bradenham were, as they are today, let, and thus rarely has any occupant made much impact on the place. The Disraeli's let ran the twenty years of one inheritance dispute's passage through Chancery. This has led to the comparatively rare late C17th layout of the gardens surviving intact, although much of the detail has been lost. A recent archaeological survey has given up much information on the house, but little on the gardens, and there is very little information surviving in the archives. In the light of this the Trust is having to proceed with care basing the restoration on comparable gardens, with any work undertaken being reversible in the light of new evidence coming to light. Thus if you have come across the original plans, early photos, perhaps a painting showing any information, could you please make this known to Richard Wheeler at Hughenden.

The gardens run up a west facing slope, backing onto woodland, thus views extend to north west and south along and across the valley. These views extend to St Lawrence's, West



Wycombe, and north-eastwards through the Queen's Gap at Falconer's Wood Hill.

You enter the forecourt by a fine screen of iron gates and railings, the gravel drive leads you through panels of lawn to the front door, flanked by two reclining dogs.

The main gardens are to the South of the house, surrounded by a brick boundary wall. They divide into two main sections, open lawns to the west, and the Wilderness to the east, itself divided into four smaller compartments.

A central door on the south front leads onto a gravel cross path, the lawn beyond extends for 100 yards to a further raised grass terrace, connecting to the Wilderness. The area below this to the west was laid out as a formal parterre for much of the last century.

The Wilderness, rises up the eastern slope, its compartments, thickly planted with mature yew and other trees. It is bounded and divided by paths running east and north-east. The central north-east path is known as the Archery Furlong, and is aligned on the Queen's Gap, cleared through the woodland to mark a visit in 1566 by Queen Elizabeth. The paths extend beyond the area of the Wilderness, into the Park beyond.

We should also mention the Kitchen Garden, again with brick walls, to the north of the House, and divided into several sections. It is possible that the main north entrance to the house used to lead through this area. We hope you will be able to join us to see this rare survival before restoration commences.

*This account is largely based on the EH description.*

*Cost; £5 members, £7 non members.*

## COLOUR IN THE FLOWER GARDEN.

*Gertrude Jekyll, sets out her theories on colour. William Robinson's 'The English Flower Garden', was, in its many editions, a powerful influence on gardening at the end of the 19th century and the beginning of the 20th, and indeed still has many useful lessons. As an introduction to this year's series of Winter Talks, we reproduce a chapter of this seminal work in which Robinson introduces Miss Jekyll's ideas; ideas which she was to develop in her many books, notably 'Colour Schemes for the Flower Garden'.*

ONE of the first things which all who care for gardens should learn, is the difference between true and delicate and ugly colour— between the showy dyes and much glaring colour seen in gardens and the beauties and harmonies of natural colour. There are, apart from beautiful flowers, many lessons and no fees:— Oak woods in winter, even the roads and paths and rocks and hedgerows; leaves in many hues of life and death, the stems of trees: many birds are lovely studies in harmony and delicate gradation of colour; the clouds (eternal mine of divinest colour) in many aspects of light, and the varied and infinite beauty of colour of the air itself as it comes between us and the distant view.

Nature is a good colourist, and if we trust to her guidance we never find wrong colour in wood, meadow, or on mountain. "Laws" have been laid down by chemists and decorators about colours which artists laugh at, and to consider them is a waste of time. If we have to make coloured cottons, or to "garden" in coloured gravels, then it is well to think what ugly things will shock us least; but dealing with living plants in their infinitely varied hues, and with their beautiful flowers, is a different thing! If we grow well plants of good colour, all will be right in the end, but often raisers of flowers work against us by the raising of flowers of bad colour. The complicated pattern beds so often seen in flower gardens should be given up in favour of simpler beds, of the shapes best suiting the ground, and among various reasons for this is to get true colour. When we have little pincushion-beds where the whole "pattern" is seen at once through the use of dwarf plants, the desire comes to bring in colour in patterns and in ugly ways. For this purpose the wretched *Alternanthera* and other pinched plant rubbish are grown— plants not worth growing at all.

When dwarf flowers are associated with bushes like Roses, and with plants like Carnations and tall Irises, having pointed and graceful foliage, the colours are relieved against the delicate foliage of the plants and by having the beds large enough we relieve the dwarf flowers with taller plants behind. In a shrubbery, too, groups of flowers are nearly always right, and we can follow our desire in flowers without much thought of arranging for colour. But as the roots of the shrubs rob the flowers; the best way is to put near and around shrubberies free-running plants that do not want much cultivation, like Solomon's Seal and Woodruff, and other plants that grow naturally in woods and copses, while with flowers like Pansies, Carnations, Roses, that depend for their beauty on good soil, the best way is to keep them in the open garden, away from hungry tree-roots.

By having large simple beds we relieve the flowers, and enjoy their beauty of colour and the forms of the plants without "pattern" of any kind. Instead of "dotting" the plants, it is better to group them naturally, letting the groups run into each other, and varying them here and there with taller plants. A flower garden of any size could be planted in this way, without the geometry of the ordinary flower garden, and the poor effect of the "botanical" "dotty" mixed border. As, however, all may not be ready to follow this plan, the following notes on colour, by a flower gardener who has given much thought to the subject, will be useful:—

"One of the most important points in the arrangement of a garden is the placing of the flowers with regard to their colour-effect. Too often a garden is an assemblage of plants placed together haphazard, or if any intention be perceptible, as is commonly the case the bedding system, it is to obtain as great a number as possible of the most violent contrasts; and the result is a hard, garish vulgarity. Then, in mixed borders, one usually sees lines or evenly distributed spots of colour, wearying and annoying to the eye, and proving how poor an effect can be got by the misuse of the best materials. Should it not be remembered that in setting a garden we are painting a picture,— a picture of hundreds of feet or yards instead of so many inches, painted with living flowers and seen by open daylight— so that to paint it rightly is a debt we owe to the beauty of the flowers and to the light of the sun; that the colours should be placed with careful forethought and deliberation,

as a painter employs them on his picture, and not dropped down in lifeless dabs.

“HARMONY RATHER THAN CONTRAST.— Splendid harmonies rich and brilliant colour, and proper sequences of such harmonies, should be the rule; there should be large effects, each well studied and well placed, varying in different portions of the garden scheme. One very common fault is a want of simplicity of intention; another, an absence of any definite plan of colouring. Many people have not given any attention to colour-harmony, or have not by nature the gift of perceiving it. Let them learn it by observing some natural examples of happily relat-

Tritomas, with scarlet Gladioli between both, so that there should be a succession of scarlet flowers, the places occupied by the Gladioli being filled previously with red Wallflowers.

“WARM COLOURS are not difficult to place: scarlet, crimson, pink, orange, yellow, and warm white are easily arranged so as to pass agreeably from one to the other.

“PURPLE AND LILAC group well together, but are best kept well away from red and pink; they do well with the colder whites, and are seen at their best when surrounded and carpeted with gray-white foliage, like that of *Cerastium tomentosum* or *Cineraria*



SPRING.— The names of flowers prevailing at this season are printed in plan.



SUMMER.— State of the same border with the names of flowers in full bloom at that season.



AUTUMN.— State of the same border with the names of the autumnal blooming plants.

Plan showing the principal groups in a border of hardy flowers; the plants, placed to form masses of harmonious colouring, and their progression simply, but carefully, arranged to produce a fine colour-effect. Many groups of small plants and bulbs, that could not be shown on the plan, are planted between and among the larger masses, their colour always agreeing with that of the surrounding flowers.

ed colouring, taking separate families of plants whose members are variously coloured. Some of the best to study would be American Azaleas, Wallflowers, German and Spanish Iris, Alpine Auriculas, Polyanthus, and *Alstroemerias*.

“BREADTH OF MASS AND INTERGROUPING.— It is important to notice that the mass of each colour should be large enough to have a certain dignity, but never so large as to be wearisome; a certain breadth in the masses is also wanted to counteract the effect of fore-shortening when the border is seen from end to end. When a definite plan of colouring is decided. on, it will save trouble if the plants whose flowers are approximately the same in colour are grouped together to follow each other in season of blooming. Thus, in a part of the border assigned to red, Oriental Poppies might be planted among or next to

*maritima*; but if it be desired to pass from a group of warm colour to purple and lilac, a good breadth of pale yellow or warm white may be interposed.

“WHITE FLOWERS.— Care must be taken in placing very cold white flowers such as *Iberis correæfolia*, which are best used as quite a high light, led up to by whites of a softer character. Frequent repetitions of white patches catch the eye unpleasantly; it will generally be found that one mass or group of white will be enough in any piece of border or garden arrangement that can be seen from any one point of view.

BLUE requires rather special treatment, and is best approached by delicate contrasts of warm whites and pale yellows, such as the colours of double Meadow Sweet, and *Cenothera Lamarckiana*, but rather avoiding the direct opposition of strong blue

and full yellow. Blue flowers are also very beautiful when completely isolated and seen, alone among rich dark foliage.

“A PROGRESSION OF COLOUR in a mixed border might begin with strong blues, light and dark, grouped with white and pale yellow, passing on to pink; then to rose colour, crimson, and the strongest scarlet, leading to orange and bright yellow. A paler yellow followed by white would distantly connect the warm colours with the lilacs and purples, and a colder white would combine them pleasantly with low-growing plants with cool-coloured leaves.

“SILVERY-LEAVED PLANTS are valuable as edgings and carpets to purple flowers, and bear the same kind of relation to them as the warm-coloured foliage of some plants does to their strong red flowers, as in the case of the Cardinal Flower and double crimson Sweet William. The bright clear blue of Forget-me-not goes best with fresh pale green, and pink flowers are beautiful with pale foliage striped with creamy white, such as the variegated forms of Jacob's-ladder or *Iris pseudacorus*. A useful carpeting plant, *Acæna pulchella*, assumes in spring a rich bronze between brown and green which is valuable with Wallflowers of the brown and orange colours. These few examples, out of many that will come under the notice of any careful observer, are enough to indicate what should be looked for in the way of accompanying foliage—such foliage, if well chosen and well placed, may have the same value to the flowering plant that a worthy and appropriate setting has to a jewel.

“IN SUNNY PLACES warm colours should preponderate; the yellow colour of sunlight brings them together and adds to their glowing effect.

“A SHADY BORDER, on the other hand, seems best suited for the cooler and more delicate colours. A beautiful scheme of cool colouring might be arranged for a retired spot, out of sight of other brightly coloured flowers, such as a border near the shady side of any shrubbery or wood that would afford a good background of dark foliage. Here would be the best opportunity for using blue, cool white, palest yellow, and fresh green. A few typical plants are the great Larkspurs, Monkshoods, and Columbines, Anemones (such as *japonica*, *sylvestris*, *apennina*, *Hepatica*, and the single and double forms of *nemorosa*), white Lilies, Trilliums, Pyrolas, *Habenarias*, Primroses, white and yellow, double and single, Daffodils, white Cyclamen, Ferns

and mossy Saxifrages, Lily-of-the-Valley, and Woodruff. The most appropriate background to such flowers would, be shrubs and trees, giving an effect of rich sombre masses of dusky shadow rather than a positive green colour, such as Bay Phillyrea, Box, Yew, and Evergreen Oak. Such a harmony of cool colouring, in a quiet shady place, would present a delightful piece of gardening.

“BEDDED-OUT PLANTS, in such parts of a garden as may require them, may be arranged on the same general principle of related, rather than of violently opposed, masses of colour. As an example, a fine effect was obtained with half-hardy annuals, mostly kinds of Marigold, Chrysanthemum, and Nasturtium, of all shades of yellow, orange, and brown. This was in a finely designed formal garden before the principal front of one of the stateliest of the great houses of England. It was a fine lesson in temperance, this employment of a simple scheme of restricted colouring, yet it left nothing to be desired in the way of richness and brilliancy, and well served its purpose as a dignified ornament, and worthy accompaniment to the fine old house.

“CONTRASTS— HOW TO BE USED.— The greater effects being secured, some carefully arranged contrasts may be used to strike the eye when passing; for opposite colours in close companionship are not telling at a distance and are still less so if interspersed, their tendency then being to neutralize each other. Here and there a charming effect may be produced by a bold contrast, such as a mass of orange Lilies against Delphiniums, or Gentians against alpine Wallflowers; but these violent contrasts should be used sparingly and as brilliant accessories rather than trustworthy principals.

“CLIMBERS ON WALLS.— There is often a question about the suitability of variously coloured creepers on house or garden walls. The same principle of harmonious colouring is the best guide. A warm-coloured wall, one of Bath stone or buff bricks, for instance, is easily dealt with. On this all the red-flowered, leaved, or berried plants look well— Japan Quince, red and pink Roses, Virginian Creeper, *Cratægus Pyracantha*, and the more delicate harmonies of Honeysuckle, Banksian Roses, and *Clematis montana*, and *Flammula*, while *C. Jackmanni* and other purple and lilac kinds are suitable as occasional contrasts. The large purple and white Clematises harmonise perfectly with the cool gray of Portland stone; and so do dark-leaved

climbers, such as White jasmine, Passion Flower, and green Ivy. Red brickwork, especially when new, is not a happy ground colour; perhaps it is best treated with large-leaved climbers— Magnolias, Vines, Aristolochia— to counteract the fidgety look of the bricks and white joints. When brickwork is old and overgrown with gray Lichens, there can be no more beautiful ground for all colours of flowers from the brightest to the tenderest— none seems to come amiss.

“COLOUR IN BEDDING-OUT.— We must here put out of mind nearly all the higher sense of the enjoyment of flowers; the delight in their beauty individually or in natural masses; the pleasure derived from a personal knowledge of their varied characters, appearances, and ways, which gives them so much of human interest and loveliness; and must regard them merely as so much colouring matter, to fill such and such spaces for a few months. We are restricted to a kind of gardening not far removed

from that in which the spaces of the design are filled in with pounded brick, slate, or shells. The best rule in the arrangement of a bedded garden is to keep the scheme of colouring as simple as possible. The truth of this is easily perceived by an

<b>Probable Gertrude Jekyll gardens in Bucks.</b>		Map Ref.
1.	Chalfont Park House, Chalfont St Peter	0090
2.	(?) George & Dragon House, Gerrards Cross	9080
3.	Little Halings, Denham	0080
4.	Marches (Marshes?), Willowbrook, Eton	9070
5.	Nashdom, Burnham	9080
6.	Pednor House, Chesham	9000
7.	Pollards Park House, Chalfont St Giles	9090
8.	Rignalls, Great Missenden	8000
9.	Woodside, Chenies	0090

ordinary observer when shown a good example, and is obvious without any showing to one who has studied colour effects; and yet the very opposite intention is most commonly seen, to wit, a garish display of the play of the greatest number of crudely contrasting colours. How often do we see combinations of scarlet Geranium, Calceolaria, and blue Lobelia— three subjects that have excellent qualities as bedding plants if used in separate colour schemes, but which ill combination can hardly fail to look bad? In this kind of gardening, as in any other, let us by all means have our colours in a brilliant blaze, but never in a discordant glare. One or two colours, used temperately and with careful judgment, will produce nobler and richer results than many colours purposely contrasted, or wantonly jumbled.

The formal garden that is an architectural adjunct to an imposing building demands a dignified unity of

colouring instead of the petty and frivolous effects so commonly obtained by the misuse of many colours. As practical examples of simple harmonies, let us take a scheme of red for summer bedding. It may range from palest pink to nearly black, the flowers being Pelargoniums in many shades of pink, rose, salmon, and scarlet; Verbenas, red and pink; and judicious mixtures of Iresine, Alternanthera, Amaranthus, the dark Ajuga, and red-foliaged Oxalis. Still finer is a colour scheme of yellow and orange, worked out with some eight varieties of Marigold, Zinnias, Calceolarias, and Nasturtiums— a long range of bright rich colour, from the palest buff and primrose to the deepest mahogany. Such examples of strong warm colouring are admirably suited for large spaces of bedded garden.

Where a small space has to be dealt with it is better to have arrangements of blue, with white and the palest yellow, or of purple and lilac, with gray foliage. A satisfactory example of

the latter could be worked out with beds of purple and lilac Clematis, trained over a carpet of Cineraria maritima, or one of the white-foliaged Centaureas, and Heliotropes and purple Verbenas, with silvery foliage of Cerastium, Antennaria, or Stachys

lanata. These are some simple examples easily carried out. The principle once seen and understood (and the operator having a perception of colour), modifications will suggest themselves, and a correct working with two or more colours will be practicable; but the simpler ways are the best, and will always give the noblest results. There is a peculiar form of harmony to be got even in varied colours by putting together those of nearly the same strength or depth. As an example in spring bedding, Myosotis dissitiflora, Silene pendula (not the deepest shade), and double yellow Primrose or yellow Polyanthus, though distinctly red, blue, and yellow, yet are of such tender and equal depth of colouring, that they work together charmingly, especially if they are further connected with the gray-white foliage of Cerastium.— G. J.”

*‘The English Flower Garden’, 8th edition, 1900*

# BUCKINGHAMSHIRE AND ADJACENT COUNTIES; THE LOST FORMAL GARDENS

(Abstracted from Pevsner's Buckinghamshire, 1994) by Eric Throssell

Sir John Aubrey's House at Boarstall, 1695



	Map Ref.	Page.				
1.	Ascott, Wing	8080	142	19.	Hughenden	8090 404
2.	Biddlesden	6040	178	20.	Liscombe Park	8020 434
3.	Boarstall	1610	185	21.	Oving House	7020 591
4.	Bulstrode Park	9080	203	22.	Quarrendon	7010 610
5.	Chicheley Hall	9040	245	23.	Shardloes	9090 617
6.	Chilton	6010	249	24.	Stowe	6030 660
7.	Cliveden	9080	253	25.	Tyringham	8040 703
8.	Denham Place	0080	268	26.	Tythrop House	7000 421
9.	Dorney Court	9070	281	27.	West Wycombe	8080 727
10.	Dorton House	6010	285	28.	Winchendon Lower	7010 449
11.	Eythrope Park	7010	321	29.	Winchendon Over	7010 706
12.	Fawley Court	7080	325	30.	Winslow Hall	7020 754
13.	Fleet Marston	7010	331	31.	Wotton Underwood	6010 764
14.	Gayhurst	8040	335	32.	Tring Park (Hertfordshire)	
15.	Hall Barn	7080	361	33.	Ditchley (Oxfordshire)	
16.	Hampden House	8000	346	34.	Rycote (Oxfordshire)	
17.	Hartwell	7010	374			
18.	Hillesden	6020	398			

*If you have any more to suggest please contact Eric Throssell, 19 St Mary's Square, Aylesbury, Bucks HP20 2JJ. This is a part of a project he has been working on for some time.*





*Two views of the Parterre at Waddesdon Manor, the upper taken in c.1900, the lower in August 2000, any ideas on the plants in the upper one?*



## Report: The Tulip Patch and Water Garden, Waddesdon Manor, 22<sup>nd</sup> March

We gathered in the Stables Restaurant for coffee on a very cold, grey but dry day. Andy Flitney told us about the Tulip Patch and Water Garden of which he is in charge. They have been closed to the public for some time; restoration commenced in 1995 clearing paths and making safe the stone/rock structures and reinstating the plants & bulbs that would originally have been there.

We set off through the Tulip Patch past the grotto, now rebuilt but not yet planted, and crossed the site of the original glass houses, demolished in 1970 being beyond repair (?), towards the Dairy and the lake. There are lots of primroses, snowdrops, hellebores, daffodils, fritillaries, cyclamen, anemones and bluebells, all backed by mock orange.

The lake has just been refilled after many complications trying to plug a leak, and will be replanted with water lilies etc, ducks and wild fowl permitting. Leaving the lake we walked up the Hellebore Walk among many selected from the Helen Ballard and Ashwood Nurseries strains. This walk brings you out in the Water Garden created in 1874 and 1889 for Baron Ferdinand.

The Water Garden was rediscovered in 1989, approximately one hundred years after its making, having been abandoned and allowed to fall into disrepair during the last war. The rockwork was made by James Pulham & Son, and it surrounds pools, with arches, waterfalls, bridges and cascades, and is planted with Gunnera, primula, clematis, marsh marigold and bulbs.

Steps rise from the water garden to the Hermitage, which is located on the plateau that housed the old glasshouses. The Hermitage was created by David Raffles and is a rustic thatched structure with heather dressed walls and decorated with pinnacles adorned with fir cones. There is an area of lawn surrounded by a double rustic trellis which has mixed hedging in between. This is a new area and the development is to continue in a wider area, taking in the site of the glass houses.

This was a very interesting walk in the private part of the Manor Garden, not National Trust, where planting is a mixture of old and new, designed to look much as Miss Alice would have expected.

After lunch Michael Walker, Gardens Manager and a member of the BGT, took several of us round other parts of the garden looking at changes and developments. These included the new circular rose garden and children's area, we declined a behind the scenes visit to the Aviary, perhaps next time, and continued to walk and talk hearing of the problems and successes of the various areas of the pleasure gardens.

Thank you to all at Waddesdon who looked after us, and to Patricia Liechti for organising the visit.

*Stephanie Lawrence*

## Report: West Wycombe, 19<sup>th</sup> April

It was a sunny day, as we assembled in the former walled garden at West Wycombe. The recent death of Sir Francis added a note of sadness to the gathering, but the changes he made to the pleasure gardens of West Wycombe stand as his memorial. Richard Wheeler was our host for the day.

He led us off passing the monument erected by Sir Francis (BG8) and on arriving at the Mound of Venus, he explained the changes this has gone through, throughout its history as a garden feature here. He expounded further on the part West Wycombe played as a political and sexual satire on the developments at Stowe (*New Arcadian Journal* 49/50). We continued



*Temple of Venus by Harold Eaglestone, from NAJ 49/50, see book notes*

along the original path network, which lends a very different character to the gardens, the small paths wandering beside the network of streams that run through the north side of the site. Passing the twin gate houses, with their differing aspects, we continued along the stream, now more a canal, as it continues along the northern boundary of the estate. The NT are considering the replanting of this area, partially as a screen to the houses beyond, mostly to restore its 18th century character. This raises all sorts of questions, and young trees are already planted

From this end of the park we could get a clearer view of the statues Sir Francis had re-erected on top of the sawmill, his riposte to the Temple of Liberty at Stowe. These are of Sir William Penn, a shepherd and shepherdess, and were copies of the originals, like so much else at Wycombe, in fibreglass. It remains to be seen how these will be maintained by the Trust, as it, probably, takes a more prominent role in the restoration of the pleasure grounds. The Temple of the Four Winds was alas shut and thus we passed to the more familiar environs of the house, and its ancillary buildings, again acting in satire of those at Stowe. The full story is given in the NAJ. Although the gardens at Wycombe remain the conception of the earlier Sir Francis, much remains to be done to bring out the full story. One hopes the NTwill persevere in the task of restoration so ably started by the more recent Sir Francis.

### Report: Second Tyringham Walk, 10<sup>th</sup> May

Our twenty-five strong group from Bucks and Northants Gardens Trusts met Phil James, the Gardens Manager, and his wife Anne, at the gates leading into the forecourt of the mansion. We were introduced to Barry Clayton, architect, and resident of Soane's gatehouse. He described the mediaeval house on the site, demolished in 1792, and the new mansion built and designed by Sir John Soane and completed by 1797.

Moving on through the gates to the South Front, copies of those at La Trianon, Versailles, we went into the forecourt designed by Charles Reece in 1911, there previously being only a ha-ha to the park. There is some inappropriate planting, cherries and Christmas trees, in this area but they cannot be replaced by the more correct bedding as they are listed!!

On to Western Front and its Rose garden where the original avenue of Lawson Cypress have been beheaded and are now dying, there are formal flower beds with lawn and yew hedges.

On the North Front we gazed out along the empty pools, past the stately columns surmounted by Maximillian leopards that should spew water in the circular pool to the farthest converted to a tennis court. Lutyens' two sadly neglected temples stand to either side of the round pool. This once wonderful vista was designed by Sir Edwin Lutyens— he would be distressed to see it now, denuded of even its supporting Elm avenue.

We passed on to the water lily pond, now emptied of mulm (green sludge) at a cost of £800, with its four raised beds and fountain sitting sadly surrounded by a few inches of rain water. This pond is overlooked by a raised pergola, with three benches, its statues now missing, stolen within the last few years.

On over the croquet lawn, not playable now, to the herb garden. Here much work has been done to reinstate its basic form

as Lutyens intended. Removal of conifers, replacement of walls and leveling of the area has opened it up ready to plant a Victorian lawn mixture of camomile, grass and rosemary. A Rosa Mulliganii has been planted to cover the central pergola/seating area— a lovely secret place surrounded by high hedges and backing on the Temple of Music. This building is now At Risk (on the EH Register as such) and in a very sad state of disrepair, it is all shuttered up so we couldn't even peep inside. The Bathing Temple is in a similar state.

Lutyens had laid out cross walks, with benches at both ends, but many are obscured by overgrown hedges and trees in the wrong places. Much work has been done by the Jameses to lower and revitalise both the box and yew hedging by hard pruning, to one side only at a time, in the hopes that they can be rescued. Once there were fourteen gardeners, now only four.

As we came back towards the house we passed four stone capitals from the Bank of England, placed in a lawn used as a crazy golf course on our way to the stables. Golly, what a lot of rabbits, probably living under some old timber army huts. Phil was asked to mow the old grass tennis court so that a resident could play, when he did so the first ball bounced at a right angle and the second went down a rabbit hole! No more tennis!

In the stables we looked in to the tool shed. What a lot of lovely clean shiny tools! Much easier to work with. We also saw the new high tec equipment for making the gardeners' job easier.

From here we proceeded through the 'slip' garden, a walled area surrounding the main kitchen garden which still contained some fruit trees, into the most amazing octagonal shaped walled garden covering about a hectare. When Phil and Anne arrived the undergrowth and weeds smothered the two remaining 1930 type prefabricated green houses perhaps up to about 7ft deep. With the aid of 5 litres of Roundup the vegetation is now back to ground level. The beautiful red brick walls seem sound but have been defaced in places by the addition of windows, for the houses on the exterior, and one section has collapsed. A truly desolate place. We peeped into one of the 'back' sheds, now used for storage.

The tragedy is that the Health Clinic is closing and the place will be sold. There are probably many reasons but lack of funds for maintenance and the discovery of asbestos within the building are two causes. Phil and Anne, who have been here for about a year, have worked incredibly hard to bring round the chaos and disorder of the garden. They were working towards the restoration and conservation of the whole gardens, and now they have been made redundant and leave in a month (mid-June); will mayhem return? The future of the house and garden are a matter for concern as it is a Grade I listed site and all we can hope for is that

someone will buy it who will wish to continue the restoration work.

Fifteen of those present then went up the White Hart at Stoke Goldington for supper and a chat. Our thanks are due to the Anne and Phil James, and Barry Clayton for a most informative and interesting walk.

*Stephanie Lawrence*

*We made a further visit to Tyringham in June with Mick Thompson of Ashridge, who was part of a team at the Architectural Association that wrote a preliminary Management Plan in 1995. Sadly there seems to have been a sharp decline since that time, which the Jameses were beginning to arrest. Statuary and gates have gone missing in the intervening period. As we go to press the news comes that the Clinic is going to finally close in September, and then be sold. It is to be hoped the new owner is able to take this splendid property in hand. With its site being so close to Milton Keynes, and the excellent transport links it would seem to be in an ideal location. It would be good to see it reverting to residential use, and the garden restoration continued.*

*CB*

### Report: Turn End, 28<sup>th</sup> June

Peter Aldington greeted us at the front entrance to his house and garden on a warm June evening. Sadly he has had a bad tumble off his roof, and was thus unable to spend more than a few minutes talking to us. We wish him well for a speedy recovery. We were left in the capable hands of the gardener for many years Dawn Meadows. She led us through the sequence of gardens celebrated in Jane Brown's book, *3 houses and a garden*.



*A small highly coloured court at Turn End*

The genesis of the garden was well described in the last issue of the Bucks Gardener, so I hesitate to rehash here. You start and end in the hot gravel and sink filled Mediterranean garden that ill prepares you for the rest. Turn End is a garden of many compartments, on this visit enlivened by various hangings suspended from the trees, the scent of mock orange hung heavy in the air (hasn't it been a good year for it), as we wandered around. The compartments impart different moods and character to the garden, with revealing vistas encouraging you to explore further. Peter had earlier stressed the important effect these vistas play, one stretches across the longest diagonal in the garden, making it appear much bigger. Perhaps the most surprising part of the garden is the small courtyard overhung with Magnolia and Rhododendron, at its centre a pool, a cool mysterious place. Another adjoining courtyard holds a small font (?) its character much the most traditional in the garden. My favourite part must be the tiny court overlooked and embraced by the main rooms of the house, with its pool, reflections of the tree and bench above, with goldfish swimming below.

This is a wonderful garden to wander in, and shows house and garden making of the last century at its best.

*CB*

### WADDES DON MANOR

require

### VOLUNTEER GARDEN GUIDES

The Gardens of Waddesdon Manor are renowned as one of Aylesbury Vale's greatest treasures.

Every Thursday, Saturday, Sunday and Bank Holiday Monday, from Spring to Autumn, free tours of the garden are conducted by the volunteer garden guides team.

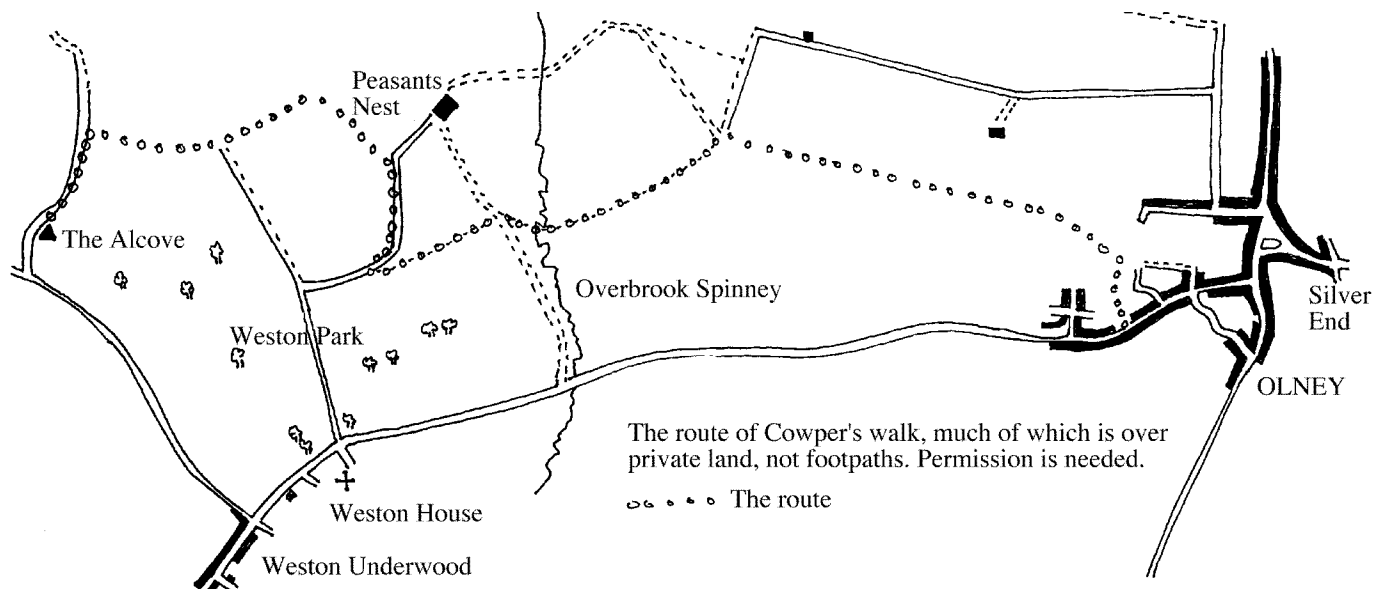
No specialised historical or botanical knowledge is required: just a little time (an hour or two per month) and enthusiasm.

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Tel: 01296 658 252 or

Email: [twmmlf@smt.pntrust.org.uk](mailto:twmmlf@smt.pntrust.org.uk)



### Cowper's Walk; from Olney to Weston Underwood

Setting off from the courtyard of Cowper's house in Olney, now the Cowper Museum, we went through the garden passing his Summer House (and study), and out into the back lane. This avoided the congestion of the square onto which his house fronted. Along the main road to Courtney House, home to some lace merchants with whom Lady Hesketh stayed, with a very pretty courtyard garden mentioned by Cowper and visible through the gates in the side lane. This lane was previously called Dead Lane because the dead, from Weston Underwood, were brought by this road for burying. A gentleman living up this lane asked that if *he* planted it with limes it could then be called Lime Street, which it now is (*what a great idea—ed*).

Due to the fact that part of Cowper's walk is on private land we could not follow his route but proceeded up the road. We gazed down on the meadows beside the winding River Ouse and at the one remaining elm(?) of Cowper's poem *The Elms*. On the right was Peasants Farm (now two modern dwellings) which was originally thatched and surrounded by elms.

Onwards to the first spinney, now known as Overbrook Spinney, which was cut to the ground in a terrible error by the Throckmorton's gardener, while they were away. This disaster, was recorded by Cowper, and the gardener was dismissed. There are trees there again now, surrounding a house built by Christopher Marler and our guide explained that she was shown a mound in this spinney, when she was five, and told that that was the Moss House; no longer visible I gather. There was also a Root House where Cowper recorded a story of a picnic with friends and there is mention in his poems/letters of a Serpentine Walk and a Hermitage as well.

We walked on up the hill to reach what is left of the buildings surrounding the Mansion, namely the gates and stable block. The road would originally have gone left-handed below the

mansion but a turnpike was sent straight up the private road through the main gates. Going through these, the wall on the right has gates that lead to the Wilderness, to which Cowper had been given a key, by the Throckmortons.

Cowper later moved from Olney to Weston Underwood into a house acquired for him by Lady Hesketh where he eventually died.

Up a long lane beside the wall at the side of the Wilderness you get a view of the Alcove which was approached by a lime avenue of which only a few of the left side remain. From the Alcove you look back to the Wilderness and on the left to the second spinney mentioned by Cowper. There is also a Gothic Temple in the Wilderness made of wood and apparently in reasonable condition. Cowper mentions other features on his walk such as the Cliff, where he turned to go down to the Devil's Bridge where he crossed back into the first spinney.

The Weston Underwood site is much broken up and in several different hands. There is also concern over an Olney by-pass. This walk was conducted by Liz Knight and the poems and letter read by Jeremy Cooper and organised as part of the celebration of the 200th anniversary of Cowper's death.

*Stephanie Lawrence*



*The Alcove, Weston Underwood*

## THE SUSSEX GARDENS TRUST CONFERENCE 2000: HISTORIC PARKS & GARDENS IN SUSSEX; THE WAY FORWARD.

Report by Kate Felus.

Buckinghamshire is a county rich in gardens, several under varying degrees of threat. One of the main concerns of the Gardens Trust since its founding 3 years ago had been how to protect historic landscapes from detrimental development. This is hard to do without the support of the local planners, and so we have decided to hold a seminar for planners and councillors throughout the county to make them more aware of this rich heritage, to be held in the autumn next year. The Sussex Gardens Trust (SGT), coincidentally dedicated their annual conference for 2000 to this issue. So on a wet day in March I went down to Brighton to pick up some ideas.

The Conference comprised eight lectures and discussion. The SGT was lucky enough to secure Gilly Drummond, President of the Association of Garden Trusts (AGT), as a very eloquent and efficient chairman for the day. She opened with a short talk about teamwork, which highlighted the multi-disciplinary nature of the conservation of designed landscapes, and the importance of joined up thinking/ working. Virginia Hinz, English Heritage's (EH) Regional Landscape Architect, was the first main speaker. Her talk 'Sticks and Carrots' focused on the pragmatic side of protection policies for historic landscapes and grants to assist their conservation. She emphasised the need for conservation/ management plans as a tool to tell us what is significant and why, and to prescribe how we should restore and then maintain it.

In complete contrast David Lambert, Conservation Officer for the Garden History Society, followed with a very philosophical paper on the history of the conservation movement and amenity societies. It explored the reasons why we should conserve and protect gardens, what benefits there are to the general public from this, and was both thought provoking and took us back to basics.

The morning session concluded with two Sussex case studies. Jack Hegarty, Development Control Manager from Worthing Borough Council, talked about the limitations of the planning system, in relation particularly to a site called Courtlands. This highlighted the problem of sites which are of local importance but not significant enough to feature on the EH Register of Historic Parks & Gardens. Nigel Marshall, Principal Landscape Architect for East Sussex County Council, in contrast spoke about Heathfield Park, an important Humphry Repton landscape, which in fact graces the cover of the English Heritage Register booklet. Here the problem was on a grander scale than Courtlands and the whole site had been misused and unmanaged for years. Though it was now in the safer hands of a Norwegian shipping magnate, and consequently hadn't suffered through

fragmented ownership, concerns were still expressed by members of the Gardens Trust.

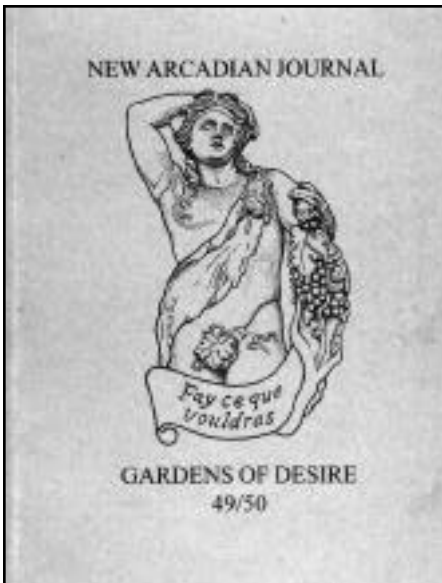
After lunch the programme was varied with Simon Bonvoisin, a consultant speaking on 'The Changing Face of Historic Landscape Restoration', concentrating particularly on sites across the West Country. James Cooper, Director of the Stansted Park Foundation, talked about 'Commercialisation versus Conservation: the Tightrope', explaining the need to diversify to preserve a great estate intact. The final paper came from Sue Berry the Chairman of the SGT who is also a Council Member of the NT and lectures in Tourism at the University of Brighton. The title of her talk was 'Tourism and Gardens, potential allies' and contained some useful and thought provoking statistics about recent trends in garden visiting.

There were several themes that recurred throughout the day that seemed particularly useful to bear in mind. One of the most relevant was that of local importance. A local park or garden is something the public will really fight to preserve and here the County Gardens Trust movement can be particularly effective in guiding that impetus. Stemming from this, the case of Heathfield illustrated, sadly in a negative way, how public access can help conservation. At Heathfield there are no rights of way across the park, moreover it is never open to the public, so the local population don't know or care about what goes on inside the park boundary. The vulnerability of great estates as well as urban and local parks was highlighted. As we know from the Hartwell House (BG 4) experience there is not the same statutory protection for landscapes as there is for buildings. This makes protection difficult for even the most enlightened planner. Also with regards to Hartwell, many of the papers illustrated the dangers of fragmented ownership, which in turn highlights the need for joined-up working. Even in the hardest cases, if there is a strong will among all the interested parties (the county gardens trust, local planners & councillors, local wildlife trust, local residents) solutions can often be found. Which brings me on to passion, another recurring theme. People, whether professionals in the field or not, do care passionately; this should be harnessed as often as possible. Many speakers referred to the peculiarly British sense of ownership of the landscape, from this, over the last century or so, the Commons Preservation Society, the National Trust and the Amenity Societies have grown, and the country is surely richer for it.

The day in Brighton was very worthwhile. The attendance list showed that planners and private landowners were keen to hear what was being said. I hope that our conference in 2001, will attract a similar audience. Our main wish is that running a seminar like this for the county will help announce our presence to the planning community and show us as a friendly approachable face which must only be good for gardens, and other designed landscapes, across the county.

Book notes, old and new

**Gardens of Desire, New Arcadian Journal 49/50** (2000). From; New Arcadian Press, 13 Graham Grove Leeds LS4 2NF. (0113) 230 4608.



Those who have been with us from the start will remember Richard Wheeler's articles and talks on Stowe and West Wycombe. More recently Dan Cruikshank has lambasted the National Trust for concealing the underlying sexual significance of the gardens in their care. No one could accuse Richard Wheeler of this, his thoughts are tied up in the symbols and messages scattered in the county's gardens for a willing eye to pick out, and enjoy.

In this edition of the NAJ, itself no stranger to controversy, Richard and his co-contributor Wendy Frith tell us more than we might need to know about what Sir Francis Dashwood was up to. Within its bright pink Millennial cover we get the full story of West Wycombe, its caves, temples and other monuments. He draws out contrasts and similarities with Stowe and explores the gardens, notably the parts other guides don't usually reach. Wendy Frith gives another view of the same goings on and the further, X-rated, works at Meddenham Abbey. The appendix explores the works of the sculptors in lead who

embellished the gardens. All in all, a fascinating read, and certainly doesn't leave any cranny unexplored. The NAJ is limited to 300 copies, all numbered and highly desirable.

### **Recollections of 19th Century**

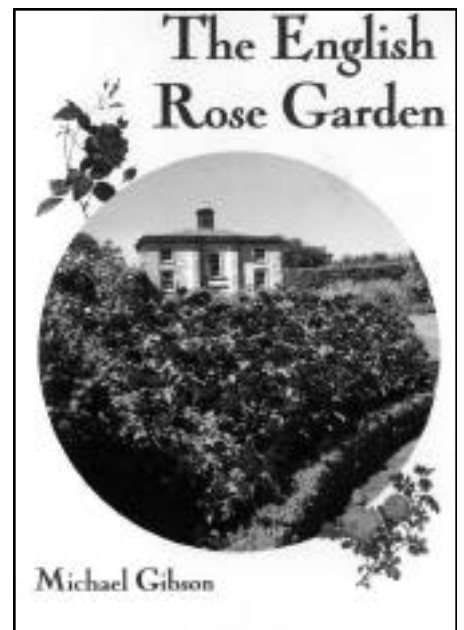
**Buckinghamshire.** George Clark et al. BRS: 31 (1998). £25.00 (*hbk*), £7.50 (*pbk*). From The Record Office; 01296 382 588



In this edition of the BRS's Journal, are three fascinating accounts of life in Bucks. Sir Gilbert Scott, the architect describes growing up as an outsider in a very rural county. His description of Stowe as gimcrack might not suit everyone, though perhaps we could revive the hard boiled eggs &c eaten by the unwonted shade of the Classic Temple. The second account by Elizabeth George puts the partying attending the coming of age of the Marquess of Chandos and the Royal visit by Victoria & Albert in their true place. These events and the lavish entertainments attending them hastened the fall of the 2<sup>nd</sup> Duke. Her descriptions of attending to the Duke's guests leaves one feeling one might have been there. Perhaps the

most wonderful part is the complete absence of malice she feels, a lesser hand might surely have born a grudge. The third account tells of the trials of the Bucks Yeomanry, and records several of the camps they made. It tells the true story of the drunken regiment, and a nude attack by Eton school boys over the River Thames. Once again we gain a valuable insight into lives lived long ago.

**The English Rose Garden.** Michael Gibson, Shire £4.50



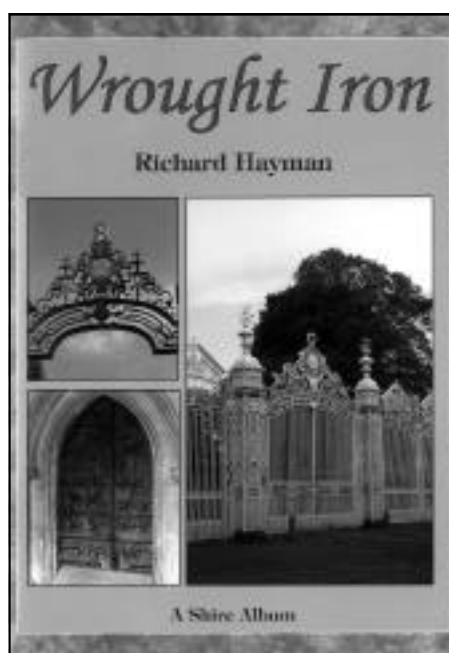
The latest gardens book to come from Shire strikes out in a new direction, in colour but in the album format. The late distinguished rosarian, Michael Gibson, presents us with an outline history of the rose garden that has already caused some controversy, with his suggestion that the Rose Garden is essentially a French creation (that of the Empress Josephine). Fiona Cowell of Essex claims that 'the rose garden as such was alive as an idea in England at least as early as the 1780s. Richard Woods (1716-93) designed a 'Rosery' for Audley End in 1780 and a 'Rosery Saloon' in 1784 at Copford Hall, Essex, neither of them tucked away in walled gardens'. This was in part a response to my initial review in GHS News (59).



What cannot be denied is Josephine's key place in the introduction of new and improved varieties, and indeed the cross channel trade in rose introductions continued throughout the Napoleonic Wars. Of interest to us in Bucks is the picture of Repton's rose garden at Ashridge, now restored to Wyatt's executed design, and a garden alleged to be Cliveden, that I suspect is actually that at Warwick, ho hum.

With his discussion of historic rose varieties, their culture and cultivators this adds up to a useful, if small, addition to the shelves. A brief Bibliography and Gazetteer suggest further exploration.

**Wrought Iron.** Richard Hayman, Shire £3.50



Another album that has caught the eye is this fascinating history of wrought iron. Those who have visited the Waterperry craft show will have seen it being made up. This little book explores the history and fine art of such iron-work. The examples start inevitably in churches, but we are soon ranging through the streets and see the finest examples appearing in the creations of Tijou in the 18th Century, notably at Hampton Court. Those members who

visited Wotton House will remember Robinson's fine screen and gates there. Another fine example is the balcony of the George Hotel in Winslow, probably from Claydon, that treasure house of the Rococco. Mr Hayman manages to introduce us to the subject clearly and with the minimum of fuss.

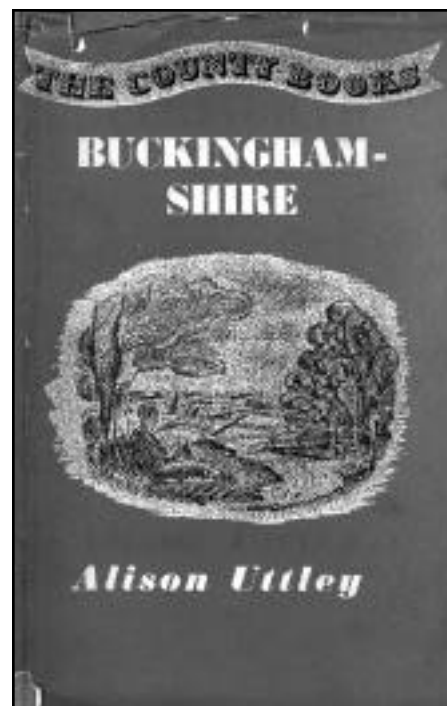
**Buckinghamshire in the 1760s and 1820s: the county maps of Jeffereys and Bryant.** Bucks Archaeological Society, £15.00



*View of Wotton from Jeffereys map, 1770*

Following the success of the 1997, exhibition 'Buckinghamshire Landscapes', BAS has decided to reproduce their copy of Bryants map, which hung at the show's entrance. Members may remember that it is particularly noticeable for the way in which it depicts the great estates (see illustration). In Paul Laxton's introduction, he goes into the genesis of the maps, and the haphazard business of their production before the advent of the Ordnance Survey. Though the accuracy of the maps must be taken with a pinch of salt, the general standard is high and they form an invaluable resource for researchers. Buy two and glue them together for the full impact. *Contact Diana Gulland at BAS, County Museum, Church Street, Aylesbury, Bucks HP20 2QP, Tel: 01296 331 441*

**Buckinghamshire.** Alison Uttley, The County Books/ Robert Hale, price variable.



I would encourage you to get hold of a copy of this book, available at most second-hand bookshops. Alison Uttley, author of the Little Grey Rabbit books, records a bygone age, scarcely credible as that of only fifty years ago.

She rambles about the county, covering some places in intimate detail, delving into its folklore and more general history. She describes life as it was lived, the relationship between man and environment, a way of life now vanished forever. All her descriptions have a charm and love of place that shines through, she may be describing a great house or a lost wild place, oh yes they still exist, but her love of the county and its people shines through. Do read, or reread, it. You might like to know that she is buried at Penn churchyard, her epitaph is well worth searching out.

**Journeys into Buckinghamshire** by Anthony Mackay (reviewed in *BG 5*) & **Historic Figures in The Bucks Landscape** by John Houghton can now be purchased, cheaply, in local *remaindered* book shops.

## New deadlines for *Bucks Gardener*

The schedule for the appearance of the Bucks Gardener has been somewhat erratic. In future we will operate to deadlines. They will be **1<sup>st</sup> June, 1<sup>st</sup> November and 1<sup>st</sup> February**, with publication being about 3 weeks later.

This is a newsletter for all our members, and we welcome your contributions. I invite articles from all members, on subjects concerning all aspects of gardening. We need members to write reports on all our activities, if you would like to do this please make yourself known, to Patricia or another official, at the start of the activity, illustrations would be helpful. If you come across news or historic material of interest, please feel free to submit it, with the source if known. Book reviews are welcomed.

We hope in the fullness of time to be in a position to publish an annual Journal containing more serious research based articles, again if you have such material, please don't hesitate to get in touch. CB

## BUCKINGHAMSHIRE IN THE LAST MILLENNIUM

Buckinghamshire Archaeological Society & Bucks Local History Network

Saturday 23<sup>rd</sup> September 2000, at the Civic Centre, Aylesbury. *Cost; £12.50*

The aims, objectives, and future plans, of the Bucks Local History Network (BLHN) will be outlined during this Inaugural Conference. We, the BGT, are members of this new organisation. The Network aims to link the various Local History Societies within the County. The inaugural conference is the first of its planned activities. There is no individual membership. The network is keen to learn of any current local history research within the county.



### Programme

Registration & coffee	9.00am
Opening address	10.00am
Lunch	1.00pm to 2.00pm
Finish	5.15pm

### Talks

**Early Buckinghamshire: Archaeology, Landscape and History;** Mike Farley (former County Archaeologist)

**Village, Hamlet and Field: Changing Medieval Settlements in Central England;** Carena Lewis (of Channel 4's *Time Team*)

**The Changing Landscape of Buckinghamshire in the 16th and 17th Centuries;** Professor Michael Reed (Univ. of Loughborough)

**Aristocrats in Bucks, with Special Reference to the Grenvilles;** Professor J.V.Beckett (Univ. of Nottingham)

**The Georgian Legacy of Parliamentary Enclosure;** Professor Michael Turner (Univ. of Hull)

**Aspects of the Chilterns in the Medieval Period;** Dr. Leslie Hepple (Univ. of Bristol)

**Bucks History in its Regional Context;** Dr. John Broad, (Univ. of North London)

*Also on the day;* Member Societies of the Network will have displays of their activities and publications. *If you would like to help us staff our stand please contact our Secretary John Chapman.* The County Council's Records and Local Studies Service will be displaying the plans for its new **Buckinghamshire Studies Centre** at County Hall.

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*Conservation and Planning Group:* Geoff Huntingford. 2 The Avenue, Princes Risborough HP27 0HL. ☎ 01844 345 563

*Schools Group:* **Your name here;** we urgently need someone to take on this side of our activities.

*Events Secretary:* Patricia Liechti. Campden Cottage, 51 Clifton Road, Chesham Bois, Amersham HP9 5PN. ☎ 01494 726 818

*You can also contact us at our office:* Scots Craig, Hillcrest Waye, Gerrards Cross, Buckinghamshire SL9 8DN. ☎ 01753 884 119