



HISTORIC GARDENS Newsletter

Number 55 — June 2020

Edited by Gillian Mawrey

Strange Times Still

The HGF was set up 25 years ago as a means of sharing information about historic gardens. We're delighted – and a bit surprised – that it has survived for a quarter of a century. But, the more it has become established, the fewer people send in information about their activities or their concerns.

Although social media now fulfil this function to some extent, we believe there is still a place for formal publication, something more on the record and even worth keeping. If you agree, please get in touch.

On pages 7 and 8 you will see that we have included an Appeals column. This often appeared in the magazine but fits better here in the Newsletter.

Both appeals relate to London gardens – please send us some from elsewhere and we will try to give them publicity.

Lockdown permitting, Issue 41 of *Historic Gardens Review* will be published this summer. Subjects include Harold Peto's work outside England, the restoration of the citrus collection at Wilanów in Poland, a garden city in Finland, 600 years of Beijing's Forbidden City, and gardens in New Zealand, France's Loire Valley and Rome.

Stay well — and stay in touch!

From lockdown in Uruguay Sonia Berjman describes the work of Édouard André, the great French landscaper, in the Americas.

In 1890, Édouard André (1840-1911), the great French landscaper, came to Uruguay to fulfill a very important professional task: to develop a landscape project for the capital city of Montevideo. The trip, made with his son René, took him almost three months during what was spring in the southern hemisphere.

That was not the only travel or work he undertook in the American continent. Let's give a quick chronological glance to André's links with the New World.

In 1868, years before the Uruguayan commission, Domingo Faustino Sarmiento, who became President of Argentina that year, asked him to deliver a green urban plan for the city of Buenos Aires. André and Sarmiento had met at the 1867 Paris Universal Exhibition, just after the former had won the contest to design Sefton Park in Liverpool. After their meeting, André did not travel to South America but, using maps and descriptions, he managed to propose some ways to improve the city greenery. Unluckily, his ideas never materialized.

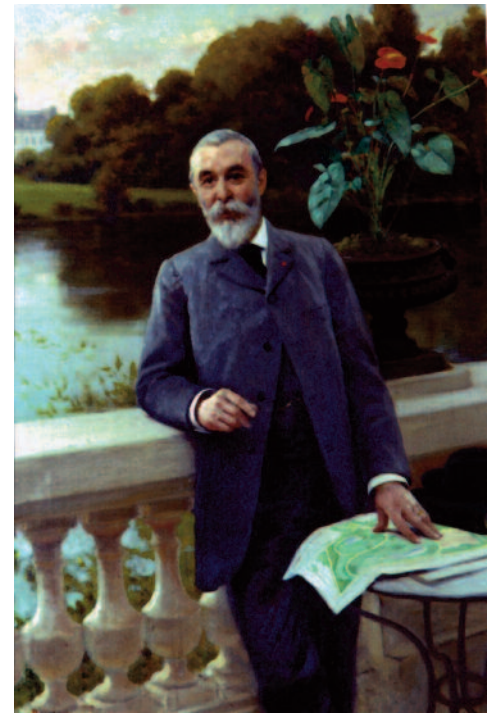
For a long time during 1875 and 1876, André explored Middle and South America (Guadeloupe, Martinique, Venezuela, Colombia, Ecuador, Peru) – an exceptional scientific, botanical and anthropological adventure. At the end of this trip he moved on to the United States of America, visiting a great part of that country as well as Canada. Starting in New York, he immediately contacted Frederick Law Olmsted, joint designer of Central Park, who arranged his itinerary and introduced him to outstanding people in different domains to help him learn about the region and its landscapes, natural and man-made. Their influence on each other endured through the years, as well as with other landscapers of Olmsted's circle. And they even similarly named these new professionals as landscape architect/architect paysagiste.

The next year, 1877, André began to publish his "equinoctial adventures" in a series of articles in the French weekly travel magazine *Le tour du monde*. This travel through the then Gran Colombia had a deep impression on him and he even named his family residence in the South of France Villa Colombia. Here he experienced "the orange-tree climate" that he found similar to the one of the Río de la Plata region.

Some of the most important legacies of this extraordinary trip were the discovery of

indigenous plants, their description and drawing, and the acclimatization of several species to the French eco-system, mainly the *Bromeliaceae andreanae* family and most famously the *Anthurium andreanum*, both named in André's honour. Besides the botanical aspects, it was a successful economic enterprise in a European market eager for flower novelties.

In 1879, his book *L'art des jardins. Traité Général de la composition des parcs et jardins* saw the light – an incredible publishing triumph that continues today. It was distributed worldwide, arriving at the



Édouard André's portrait by Édouard Debat-Ponsan with an Anthurium andreanum behind him and a design for a park under his hand.



El Rosedal de Buenos Aires, c1914. Reproduced from El Rosedal de Buenos Aires 1914-2009 by Sonia Berjman and Roxana Di Bello.

most important libraries of the American continent and becoming a point of departure for the influence of French public landscape style on this side of the Atlantic.

We must remember, also, the so many articles he wrote in *La Revue Horticole*, *L'Illustration Horticole*, *Bulletin de la Société Nationale d'horticulture de France* and other publications about his experiences in the South American environment, especially the botanical aspects. As editor of *La Revue Horticole* he also published many articles on the same subject by other authors. Those links he established then are still alive today.

A decade later, André recommended one of the best members of his team – Charles Thays – to the Crisol brothers whose enterprise urbanized an extended piece of land adjacent to the city of Córdoba, in the heart of Argentina. Thays's two years' commission became permanent and changed the landscapes of Argentina and Uruguay; he also left some traces in Brazil and Chile, spreading and installing the “André style” (the so-called mixed style) in the region.

Now returning to our point of departure, the 1891 *Rapport sur le projet de transformation et d'embellissement de la Ville de Montevideo (Uruguay) présenté à la Junta Económico-Administrativa par Mr. Ed. André, architecte-paysagiste à Paris*. This was written in Paris after the Río de la Plata excursion and is a model of its kind, combining text and drawings, projects and advice, landscape urban structure and specific public gardens, local flora – and even a detailed budget. Unluckily, only a few of his proposals were built, mainly the Plaza Zabala (1890) located in the historic zone of Montevideo. Taking advantage of the proximity, André visited Buenos Aires and Río de Janeiro as well.

The setting-up of the Roseraie de L'Haÿ-les-Roses, near Paris, by André and Jules Gravereaux at the turn of the century made quite an impression on South American politicians, and in 1912 Charles Racine, a French landscaper working in Uruguay, made the Montevideo Rose Garden, and in 1914 the Argentinean agronomist Benito Carrasco created one in Buenos Aires. These were the first rose gardens open to the public without fences or entrance fees. Immediately, many cities wanted to be *à la mode* and the model spread to the provinces.

André's connection with the American continent was continued by his son René, who travelled in 1902 to Cuba to undertake professional engagements in the private sector. He tried to get a government commission for an urban plan for Havana but, after this failed, he went to the United States to meet and strengthen ties with the second Olmsted generation.

The Rosedal de Buenos Aires, c1914 from El Rosedal de Buenos Aires 1914-2009 by Sonia Berjman and Roxana Di Bello.



Plaza Zabala in Montevideo, c1893, bird's-eye view by Jean Désiré Dulin from Buenos Aires a vista de pájaro by Gabriel Alberto Piñeiro et al.

As we see, we have a lot to remember in 2020, the 180th anniversary of André's birth – and much more next year on the 110th anniversary of his death – as the influence and the legacy of his manifold work – landscaper, writer, botanist, horticulturist, scientific explorer, journalist, entrepreneur, professor – still embrace our life in this part of the world and beyond.

The author's thanks: to Florence André and Stéphanie de Courtois, founders of the Association Édouard André (France), to Alicia Torres Corral and Jorge Sierra Abatte (Uruguay) for their collaboration and friendship, and to my husband Saúl Ziporovich for his unwavering support.



Caversham Court Gardens.

**Bella D’Arcy Reed’s piece
about climate change in the last
Newsletter attracted a lot of attention.
Here is a response from
Vickie Abel.**

Caversham Court Gardens, on the outskirts of Reading in Berkshire, is a green space on the bank of the Thames. Once a private estate, the gardens have been owned by the local council since the 1930s and are open to the public without charge. Although the mansion was demolished, the almost 4 acres (1.5ha) of gardens were refurbished in 2009 to interpret the history of the site and of the families who lived there.

In June 2019, with the aid of local primary school teachers, the Friends of Caversham Court Gardens (FCCG) devised a Climate Change workshop for students aged 10-11 from local primary schools. They were asked: What effect is Climate Change having on gardens generally, and in particular, what is happening in this historic garden on their doorstep?

Quite advanced ideas for youngsters, but we were able to show that many of the trees are under stress, and ash and box in particular are prone to disease. Like the trees, many other plants cannot cope with the extremes of drought or flooding, and the bees, necessary for pollination and bird and insect life, are also affected. How should we respond? As public gardens, these challenges come in addition to those relating to heavy footfall and serious cuts in local authority funding.

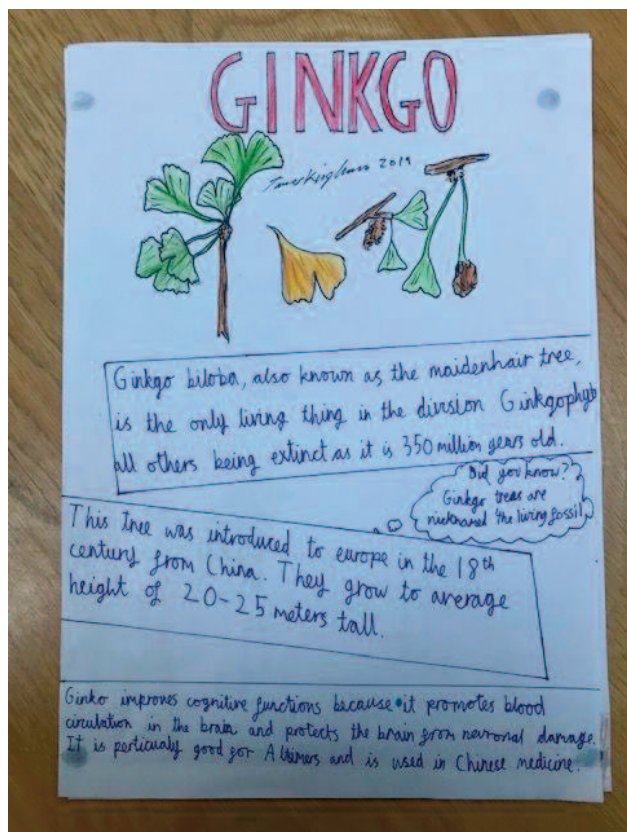
The students first worked at school on wider topics relating to climate change, then came into the gardens one class at a time. One of our volunteers, John Evans, a plant scientist, gave them a brief overview emphasising the importance of trees in mitigating some of the effects of climate change by removing the greenhouse gas carbon dioxide from the atmosphere during photosynthesis, locking up the carbon for years.

The students were asked to explore other ways in which trees fight the effects of a changing climate: they reduce flooding and pollution, provide shade to reduce city temperatures and help to keep soil nutrient-rich. Trees are also important as havens for wildlife.

The students then split into groups to carry out various tasks with the help of their teachers and our volunteers: measuring the circumference of trees and calculating their age, their effectiveness in carbon capture and value for wildlife. The gardens’ Tree Trail guide (downloadable from the FCCG website)



Plant scientist, John Evans, with a group of children.



was used to identify specific trees amongst the collection of 24 different species, many planted in the Victorian era.

Students explored the maidenhair tree (*Ginkgo biloba*), the 150-year-old black mulberry and the Bhutan pine with its large banana-shaped cones. They were especially interested in the Wellingtonia (*Sequoiadendron giganteum*), easily the tallest tree in the gardens, and also in the oldest, the ‘family yew’ – the mother tree in the centre with young trees surrounding it where low branches have rooted into the ground to create the ‘children’.

Finally, it was time for a wind-down activity, drawing a favourite tree or a bird they had seen in the gardens. The opportunity to run about in the open air was an obvious attraction, but the questions the students asked showed that they were taking in the serious points that had been raised about climate change and environmental issues.

We were hoping to develop these sessions further in 2020 and to extend them to other age groups, but Covid-19 means it may have to wait for next year. The Friends would be pleased to hear from other groups involved with historic gardens who have been working on this, so that we can pool ideas and learn from others’ experience.

Vickie Abel chairs the Friends of Caversham Court Gardens and can be contacted via <http://home.fccg.org.uk> The FCCG offers tours of the gardens which include access to the 17th-century gazebo overlooking the river.

Above: Two of the worksheets created by the children.

Below: The Gazebo, which, although the wind-vane bears the date 1663, was built before the 1640s because it appears in paintings of that period.





Few people outside south-east London had heard of Brockwell Park before newspapers reported that it had been shut by Lambeth Council because 3000 people visited on a sunny Saturday during lockdown. In fact, it often hosts 10 times that number on a normal day – and as many as 150,000 over the weekend of the Lambeth Country Show. Landscape architect Dominic Cole tells the history of this popular place and explains why it needs to be regenerated.

Brockwell Hall, a neo-classical mansion, sits on a hill in the middle of Brockwell Park, at Herne Hill in south London. Following several phases of land purchase of farmland packages the site was bought in 1809 by John Blades, a prosperous city merchant who sold glassware and chandeliers from his emporium on Ludgate Hill near St Paul's cathedral. Like many merchants, he thought it part of the cachet of business to own a residence on what was then the city outskirts – a rural retreat that showed off how successful you were but within easy commuting distance of where business was done. Brockwell is about six miles from St Paul's.

The Hall is relatively stark but sufficiently imposing to confer status on its owner. The hilltop site was part of an earlier farming landscape with hedges and ancient trees, meaning that the new house was built into a ready-made setting that was easily converted into a designed parkland that looked long-established by removing the field boundaries but leaving the mature trees.

In 1891 when the parkland and Hall were purchased for use as a public park, J.J. Sexby, London County Council's first Chief Officer of Parks (Regents Park, Battersea Park, Dulwich Park, etc) wrote:

“The beauty of Brockwell Park consists in its wildness....one does not need to come here to see gay flower beds, stately palms, and all the other attendant advantages of ‘laid out’ gardens, but to admire the beauties of Nature unadorned: long stretches of undulating lawns, dotted here and there with fine specimen trees.”

Sexby thought it was not necessary to add the ostentatious horticultural displays seen in, say, Regents Park, but was better to let the existing rural setting guide the atmosphere of the new public park.

continued →

Right: 1889 View of Brockwell Park. Big Ben and St Paul's cathedral are visible on the horizon.





Above: Mural of haymakers by Henry Strachey in Brockwell Hall.

An 1889 illustration from the weekly illustrated newspaper *The Graphic* shows how rural the setting was, with haymaking and a distant view to St Paul's. Inside the Hall one of the new public rooms was decorated with murals painted by artist Henry Strachey, a cousin of biographer Lytton Strachey, based on the rural theme, showing haymaking and other pastimes.

Surprisingly, given the now urban nature of the surrounding area, none of John Blades's estate has been lost to development; but since his time many 'amenities' have been incorporated into the park's 125.5 acres (50.8ha): facilities for various sports, a miniature railway, and the famous Brockwell Lido, with its unheated Olympic-sized pool. (Opened in 1937, this is now Grade II listed.)

More garden-related additions included the conversion of the original walled kitchen garden into a flower garden and community greenhouses. Together, all these have resulted in the loss of the rural atmosphere of the park, particularly around the house.

Now, alongside architects Pringle Richards Sharratt, we are working on plans to recover the setting of the Hall, which has become rather overgrown with trees and shrubs. Years of random accretions, both inside and out, will be removed, including swathes of tarmac; and the Hall will be re-established as the centrepiece of the park with its undulating lawns running right up to the house.

<https://www.lambeth.gov.uk/places/brockwell-park>
<http://www.dominicole.net>

Below: The Walled Garden in Brockwell Park.



shop. It offers courses on plants, food and health, hosts exhibitions about trends in gardening, and maintains links with the local schools and people.

During the current lockdown the Museum has been closed and so has lost its income. To make up the £270,000 deficit the Museum's director, Christopher Woodward, is undertaking a sponsored swim from Newlyn in Cornwall to Tresco Abbey Gardens on the Isle of Scilly – 50 miles (80km) along a difficult coast and across the sea.

The Museum hopes to re-open on 4th July. In the meantime, you can see more of the inspiring work done there by logging on to its website – <https://gardenmuseum.org.uk> – where you will also find a Donate button and help sponsor Christopher's swim.

Appeal 1

The Garden Museum in London is far more than its collections, devoted to the history of British gardens and gardening. It lives very much in the present day, with fine modern gardens, an excellent café and a tempting

Nek Chand's Rock Garden in Chandigarh and Facteur Cheval's Palais Idéal in France are subjects of enduring fascination. Nick Hall describes a splendid example of a folk art garden in London that needs your support.

Appeal 2



In London, not far from Paddington and along the bank of the Grand Union Canal, there is a secret garden. The astonishing thing is that although Gerard 'Gerry' Dalton had been creating it quietly for thirty years in plain view of the public, very few people realised it was there until shortly before his death in August 2019. As Gerry himself said: "They'll be astonished by what they find in my garden in years to come. It'll be like Pompeii or something..."

Today, well-known figures as different as Sir Nicholas Serota from the Tate Gallery and Jarvis Cocker have been made (almost) speechless with admiration for Gerry's imagination, individuality and sheer scale of invention.

Gerry filled his tiny flat with paintings and models of famous buildings. Then he moved outside. He planted two lines of conifers along the canal bank. He kept the trees trimmed and planted architectural plants between them. Hidden behind the trees, Gerry started to develop his masterpiece of Outsider Art: art created by someone outside the art Establishment.

First, the wall between the canal bank and the houses became a mosaic of found objects, anything that caught his eye, glass, china, pottery and plaster. He cast several hundred concrete statues and decorated them with costume jewellery. Each one represents a figure from history and all have captions cast in cement. There is a host of characters from history and mythology – from Hercules to Queen Elizabeth I.

Gerry was a friendly but private neighbour. Everyone in the street knew him, out tidying his front yard or sweeping the pavement. But they didn't know about his secret garden until his beloved conifers began to die back. One day, a couple of years ago, he decided to prune them. Now the secret garden was on public view – but only from across the canal.

Wander along the Grand Union Canal from Westbourne Park past Meanwhile Gardens and you will be amazed by Gerry's Pompeii. A magic London garden like no other.

Since Gerry's death, a campaign has begun to save Gerry's Pompeii from almost certain oblivion



and eventually open it to the public. Working with major art institutions such as The Tate, National Portrait Gallery, Museum of London and the London Mayor's Culture at Risk department, it aims to raise £550,000 through crowd-funding. More on www.gerryspompeii.com



This year – 2020 – is the Year of the Tree.

**There are many positive initiatives,
but the outcomes vary.**

Trees



Ciara crashes in

So many other things have happened since cyclone Ciara hit Europe back in February that the damage it did to historic trees is almost forgotten. In the UK it broke off a large section of the oldest tree in the Oxford Botanic Garden, a yew tree (*Taxus baccata*) (left) planted in 1645 by the first Curator of the Garden, Jacob Bobart. Thankfully, one of the secrets of the longevity of yew trees is their ability to renew and regenerate, and, as the tree is a mere 375 years old, it is expected to make a full recovery.

From Zottegem in Belgium came another story of damage caused by Ciara, where the tree was less venerable and the outcome different. A 150-year-old poplar tree (right) didn't survive the storm but the local community held a ceremony to commemorate its loss and to mourn together. Even the minister for heritage was present. All kinds of initiatives are now underway to use the remains, for example, cuttings are being taken to give life to new trees and to replace the old one.



Carbon compensation

In January transport companies, including Air France, Easyjet, British Airways and Eurostar, announced plans to plant huge forests to offset their carbon footprint. This was welcomed, with some reservations about the benefits of carbon offset in general; but, now that their schemes have been undermined by the fact that no one is travelling much because of coronavirus, will the companies still go ahead and plant the trees?

The National Trust has gone down a different path, eschewing carbon purchase schemes in favour of planting 20 million trees over the next 10 years to create more than 18,000 hectares of woodland across England and Wales. This will remove 300,000 tonnes of carbon, equivalent to the annual emissions from 37,000 households.

In the United States, where US Forest Service studies show an annual estimated average of 50lbs of Co2 sequestration per mature tree, one project, led by Oregon-based Worthy Brewing Company, has committed \$1m to plant at least 1m trees to stretch to the Pacific Ocean.

Across Spain and Portugal, just like in Jean Giono's story 'The Man Who Planted Trees', the Reforest Acción Network is planting 25 million acorns from different species of oak trees.

And in Cyprus, a citizens' initiative called '300,000 trees in Lemesos' has not only succeeded in achieving its primary aim, but has gone on to plant 300,000 more in Nicosia and 100,000 in both Paphos and Larnaca. And they are not stopping.....

Campus creation

The tendency of policy-makers in Buenos Aires to pay insufficient attention to its historic parks and green spaces has often been criticised in *Historic Gardens Review*, but currently they are to be congratulated on saving every possible tree when creating a new science campus for the city's main university. Read about it in <https://www.toposmagazine.com/zero-infinite>



Books



Mavis Batey by Jean Stone
Matador. 294 pages. £20.00.
ISBN 978-1-83859-149-6.
Beth Chatto: a life with plants
by Catherine Horwood
Pimpernel. 288 pages. £30.00.
ISBN 978-1-910258-82-8.

To describe Jean Stone's biography of Mavis Batey in sports commentators' terms, "it's a game of two halves". Military historians will be excited by the first part, about Batey's important work as a code-breaker at Bletchley Park (*above*) during the Second World War, while garden historians will find the second part, which deals with her involvement in garden history and landscape conservation, more interesting. In fact, she was lucky enough to lead two successful professional lives, both of which merit the attention of a biographer, as well as being a happy wife, mother and grandmother.

Her second career came about by chance in 1965 when her husband, an equally brilliant code-breaker, was appointed to a post in Oxford and they moved to the nearby village of Nuneham Courtenay. Mavis began to research the park around Nuneham House and discovered not only a great deal about this particular landscape's history but also a wider subject that would occupy her right up until she died in 2013, aged 92.

Garden history was then in its infancy as a serious academic subject, and Mavis was one of its pioneers, researching historic gardens and, when necessary, campaigning for their proper conservation. Wearing this second hat, she was also a prolific author whose writing often explored the connections between landscape and literature (she particularly loved Alexander Pope, Jane Austen and Lewis Carroll).

The two parts of her life came together towards the end with the creation of the American Garden Trail she inaugurated at Bletchley Park and which was the subject of one of several pieces she wrote for *Historic Gardens Review*.

Mavis was not herself a passionate gardener and there is no record that she ever met Beth Chatto whose realm was a different sort of garden, one being created in our own times, with plants researched for their suitability for different soils and climates, rather than for how they were used in the past.

Beth Chatto was also a prolific author – indeed, a best-selling one – producing both practical books such as *The Dry Garden* and *The Damp Garden*, as well as a series of diaries and her correspondence with Christopher Lloyd, that other great influence on 20th-century gardening. But her authority came primarily from the choice of plants sold in her famous nursery in Essex, and displayed in the garden there, which was open to visitors, and, later, from the way she explained those choices in her lectures, and



particularly from the gold medal winning displays she put on at the Chelsea Flower Show.

Beth Chatto took an interest in her garden – going out in it to see her beloved plants – almost until the day she died in 2018 at the age of 94. Catherine Horwood's very readable account of her long life and achievements is padded out with extracts from Chatto's own writings. They are a reminder of how well she wrote (her account of a visit to Trump Tower in New York is damning – written in 1983!) but perhaps these pages might have been replaced with some analysis of the finances of the nursery, whose difficult periods are only touched on. The nursery and garden still exist, and I found myself wondering how they are made profitable or whether they are subsidised by royalties from her books, which are still in print.

What do the subjects of these books have in common? Here are two women, both active into their nineties and both promulgating a universal message for everyone concerned with gardens. Plant the right plant in the right place was Beth Chatto's mantra for those making a garden today, and research and preserve the fine gardens from the past was Mavis Batey's.

Gillian Mawrey

How to Grow a Playspace
Edited by Katherine Masiulanis and
Elizabeth Cummins
Routledge. 348 pages. £38.99.
ISBN 978-1-138-90706-5.



It's easy to think of children's play provision as expanses of tarmac dotted with metal equipment – dubbed the four S's: 'swings, slides, see-saws and superstructures' (climbing frames) – with the quality of the play provision denoted by the number of kit items within it. That

image is largely thanks to the development of playgrounds alongside public parks created in the United Kingdom in the 19th century, when they were at first 'gymnasia' equipment for physical prowess that then evolved into children's play. This view was compounded by iconic urban playgrounds in American cities at the turn of that century, and then the proliferation of mass manufactured play equipment across the world in the early decades of the 20th century.

Yet actually, all through this time, and especially now, there were and are brilliant people who have understood that good landscape design also offers so many opportunities for play. From the cute children's gardens of 1920s public parks, to brutalist concrete artworks in 1970s housing estates, to the showcase 'nature in the city' playscapes of the 21st century, it is clear that a well-designed landscape is just as important for play as the latest piece of built equipment.

How to Grow a Playspace is an authoritative and engaging look at best practice not just in Australia, where the landscape architect editors are based, but across the world. A team of expert writers ranging from playworkers, to academics, to designers has been gathered together to produce a book that on the one hand shares the personal accounts of designing the 2012 Lafayette park playground in San Francisco (Jeffrey Miller) or the Glenallen School play area in Melbourne for children of varying physical abilities (Mary Jeavons), and on the other covers budgeting and resources when developing a playspace (Elizabeth Cummins) and embracing the need for risk in play (Bernard Spiegel).

Nor is the æsthetic side forgotten (Dorelle Davidson and Cummins again). The 'Knitted Wonder Space' at the Hakone Open Air Museum in Kanagawa, Japan, (*above*) is a reminder, as if one were needed, that play can intertwine beautifully with art and creativity.

Linden Groves



If You Remember...

The paradise gardens of Kashmir created by the Mughals were celebrated by Rory Stuart in *HGR 28*, in particular the garden of Shalamar Bagh, ordered by the great Emperor Shah Jahan in 1642. Stuart drew attention to the problems facing these gardens, particularly in the context of the ongoing dispute between India and Pakistan over Kashmir. In *HGR 29* Jill Sinclair reported that

a large sum had been set aside to restore the gardens and that the elaborate water features in the Shalamar Bagh had been put back in operation. The works seem to have stalled after that but now the government of the Punjab has revitalised them. The walls of the first tier of the garden have been rebuilt and the third tier is being redecorated with traditional mosaic tiles. A real effort is being made (not unconnected with a veiled threat to remove the site from the UNESCO World Heritage Register) to open the garden to visitors and arrange for events to explain its history.

In 'Flower Power' (*HGR 40*) Richard Mawrey explored the way that countries and political movements adopt floral symbols as part of their identity. The national flower of the Netherlands is, unsurprisingly, the tulip and the Dutch are widely credited with having introduced tulips to western Europe during the Renaissance. Recently, research by Drs Bermejo and Sánchez of the University of Cordoba into an 11th-century botanical work, *Umdat al-tabib* by Abu-l-Jayr, an agronomist based in Seville, argues that the honour of the introduction belongs to the Muslims of El-Andalus in southern Iberia as early as the 11th century. Backed by 12th-century writings and by decoration on pottery of the period, they showed that what earlier translators took to be a description of a kind of allium was actually a reference to tulips imported via North Africa, from their Anatolian homeland.

The campaign to save healthy street trees in Sheffield from being cut down (*HGR 36* 'Axing for Trees') is serving as a model for similar campaigns across the UK – and perhaps elsewhere. For a full account go to <http://thegardens.trust.org/wp-content/uploads/2020/05/Jill-Sinclair-Street-Trees-article-YGT-newsletter-Spring-2020.pdf>

Rare pea seeds are being flown back to South Australia from the UK Millenium Seed Bank to save a species from extinction. The Clover glycine or Australian Anchor Plant (*Glycine latrobeana*) was thought lost when land around Adelaide was ravaged by the Australian bushfires (*HGR 40* page 37).



This Newsletter is published by the
HISTORIC GARDENS FOUNDATION
also the publisher of
HISTORIC GARDENS REVIEW

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