



CHESHIRE
GARDENS TRUST

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Newsletter

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Some future events:

- ✿ Dorfold Hall – Wednesday 16th May
- ✿ Abbeywood Estate, Delamere – Wednesday 20th June
- ✿ Priestnall Allotments, Stockport – Thursday 23rd August
- ✿ Viburnums at Gredington – Saturday 22nd September

Pots of orchids:

the Spode-Bateman connection

This talk by Pam Woolliscroft, the former curator of the Spode Museum Trust, gave a fascinating insight into the history of this important name in the ceramic industry as well an exciting discovery which Pam herself made in 2006. Her presentation (with impressive graphics) explored: A little history of Spode, The Spode Bateman Connection and The Orchids of Mexico and Guatemala.

The story of the Spode family is a real rags to riches story. It began with Josiah Spode who, despite his father dying a pauper, was at his death a wealthy respected man with a thriving ceramics factory. His son, also Josiah Spode, went on to develop the company further by moving to London to run the firm's warehouse. He returned to Stoke on his father's death and led the development of fine bone china.

This development revolutionised the industry and became the standard English porcelain body from the 1800s. The first Royal Warrant was awarded in 1806 and the company has held it ever since. In 1797 William Copeland became a partner and eventually the firm was bought by the Copeland family who changed its name to W.T. Copeland and Sons Ltd. In 1970 the company name was changed back to Spode to commemorate the founder.

We were shown wonderful examples of china including some spectacular free standing lamps which were designed for the Brighton Pavilion. There were also examples of pattern books and exquisite flower paintings from high class artists.



Pam went on to talk about James Bateman who created the garden at Biddulph Grange. He commissioned a tea service for his 21st birthday from the firm of W.T. Copeland and Sons which was decorated with his own drawings of local landmarks including his home, Knypersley Hall.

In 1837 he began to publish *The Orchidaceae of Mexico and Guatemala* (1837-43) dedicated to Queen Adelaide, in which he wrote the text and commissioned leading botanical artists to paint the illustrations. Very few copies of the edition were published but William Copeland was one of the subscribers.

It was not known what had happened to his book until Pam discovered a small scrap of an engraving of an orchid. It was fascinating to hear how this led her, after much research and cataloguing, to put together this magnificent book.

Initially she was not sure what she had unearthed and it was only after contacting a rare book expert that she realised this was a fantastic discovery. She

received a grant to repair and conserve the books which were in an extremely poor state of repair. They were 20 by 27 inches and had had pages sliced out, probably by the firm's ceramic artists using them for research into designs.



Above: a transfer sheet for the plate shown on front cover and below a plate with cyclamen (compare with transfer sheet left)



We were entranced by many paintings of orchids, copper plate engravings, a magnificent dinner service with different botanical drawings on each plate, transfer tissues, and a wonderful tea service given by Chertsey Museum showing a different orchid on every piece, all hand painted and all from the Bateman book. Though this tea service dated about 1850 - 70 the interpretation of the image to form was very modern. The complete book is now on-line.

Pam then went on to discuss the pieces of china that we had brought in. She had something insightful to say about every piece and they ranged from cups and saucers to an impressive pitcher and bowl. I, for my part, was thrilled to be told a little about the cup, saucer and plate that I had brought in about which I had known nothing at all.



So, it was a delightful way to spend a Saturday morning. The only sad aspect of it is that Spode went into administration in 2008. Fortunately, in 2009 Portmeirion pottery bought Spode (along with Royal Worcester) so at least the name continues till this day.

Anne Mackinnon



Special Perennials – planning the autumn “late bloomers”

Before you get carried away with your spring and summer perennials this year, spare a thought for continuing the colour in your borders through into the autumn.

In August last year a group of keen CGT gardeners was treated to a talk by Martin Blow from Special Perennial Nurseries in Hankelow, followed by a visit to the nursery. Martin runs Special Perennial Nurseries with his wife Janet, where they have developed the nursery, growing hard-to-find and heritage varieties of hardy perennials. In particular they grow varieties of *Helenium*, *Hemerocallis*, *Geum*, *Centaurea*, *Phlox*, *Achillea* and *Monarda*.



In a very entertaining yet informative talk in the Village Hall – with our concentration aided by welcome refreshments – Martin talked through managing late bloomers.

Together with many hints and tips to help us manage these spectacular bloomers, Martin detailed cultivars and combinations for a spectacular display.

Starting with the “Late Starters” – that should be planted out in late spring, through the “On, On and Ons” that are kept deadheaded and well fed, to the final “Repeat Performers” that can usually be cut back

Martin describes himself as a “plantaholic from childhood!”

*Martin and Janet’s nursery holds the National Collection of *Heleniums*.*



hard after the first flowering has finished in May or June for a re-flower in September.

Space does not permit sharing all of Martin’s advice here and so just a few examples follow to whet your appetite to visit Martin and Janet.

Martin advised dividing annually clumps of *Asters* and giving even moisture, to prevent mildew forming – a well known hazard to us all.

Aster x frikartii ‘Mönch’ apparently will not get mildew, and will set off *Rudbeckia*, but if you are interested in contrast, then the lavender-purple flowered *Aster laevis* ‘Calliope’ has sumptuous black stems with the added bonus of needing no staking. For late flowers *Boltonia asteroides* ‘Snowbank’ is also drought tolerant.

Martin gave us a timely reminder that *Crocasmia* ‘Lucifer’ is not hardy, so beware for future cold winters. As a more hardy alternative, Martin suggested *C.* ‘Bressingham Beacon’, with smaller flowers that are orange with red markings.

Echinacea purpurea is a late staple of the border and Martin advised regular deadheading, which will encourage re-bloom, and also to give the roots plenty of space to develop. Is this the answer to some of my *Echinacea* failures? Martin advised a reliable *Echinacea* is ‘Rubinstern’, and that *E.* ‘Fatal Attraction’ is superb planted with *Sedum* ‘Matrona’.

For the braver amongst us, Martin advised that the “Chelsea Chop” is possible for the late bloomers: chop down by half in May for later blooming.

Heleniums appreciate moisture around the roots, so dig in compost and lay a mulch. Many Heleniums start to bloom in June and will keep going through to October, in flushes, opening up possibilities for earlier planting combinations – the deep red *Helenium* ‘Dunkle Pracht’ will look good planted with Echinops and lilies. Planting with grasses is also successful.



An August planting combination of Echinops and Helenium

Helianthus is good for dry soils, we learnt, and also for September blooming, but beware – they run via surface rhizomes. For such glorious late colour, surely a small price to pay? Martin suggested growing the late bloomers together in borders, rather than scattered, to get the impact that the combined colours can give.

Walking round the nursery after our talk from Martin it was very apparent that the late bloomers importantly attract butterflies and insects – another good reason to consider a border re-design this year to include these spectacular perennials!

Jane Gooch



Martin and Janet can be found online at www.specialperennials.com, or at their nursery at Yew Tree House, Hall Lane, Hankelow, Cheshire, CW3 0JB. They will be open under the National Gardens Scheme on six weekends between 30 June and 9 September. Full details on web-site.

End of an era!

After more than 30 years at Tatton Park, mainly as Head of Gardens, Sam Youd has finally decided to retire – not that he’ll be hanging up his gardening gloves of course! Ruth Brown and Christine Wilcox-Baker of CGT, both of whom have worked with Sam at various times, attended his leaving party on Friday 30th March in the newly restored orangery/conservatory. Brendan Flanagan, Tatton’s General Manager, made a fitting and amusing speech and Sam was presented with a splendid bicycle – no doubt he will be found cycling around the gardens from time-to-time to check on how things are being done! Sam’s response included saying that he hoped Brendan would note that his retirement would start from April 1st and was actually only a joke and that he’ll be staying for at least another 10 years (we don’t think he was serious)!

We do know however that Sam won’t retire in terms of putting his feet up but will carry on with all sorts of projects and we wish him a happy and fulfilled change of scenery. In fact one of his projects will be to give a



*Ruth and Christine at Sam’s leaving do.
Photo courtesy Eleanor Gorsuch*

talk to CGT about his career and this will take place on Saturday November 24th 2012 at Knutsford Civic Centre – watch out for more details from the Events Committee soon.

Christine Wilcox-Baker

Our series about features in the designed landscape culled from our research and recording continues...

B is for Bothy

What is a bothy? I first heard the word more years ago than I care to remember, when I worked in Aberdeen as a gardener in their parks department for 6 months. We retired to the bothy for our breaks - the building which provided the mess facilities for gardeners.

'How to read an English garden' (Eburne, A. and Taylor, R. 2006, Ebury Press) notes that bothy is derived from 'both' the Gaelic word for hut. Hence the continued use of the word in Scotland, where it also describes the mountain refuges which provide basic overnight shelter in remote areas.

In the past the bothy was the living and sleeping accommodation for the unmarried male gardeners who worked on an estate. This was irrespective of rank and so included the single foremen as well as the more junior grades; except of course for the head gardener who had his own house often overlooking or in the kitchen garden as can still be seen at Tatton, Rode Hall and Crewe Hall.

In very few of the sites we have researched, do the buildings associated with the working areas of the garden (the walled kitchen garden) remain. So far in only one at Savio House in Bollington are they unused and unconverted, and we cannot be sure whether any of these buildings was actually a bothy as there was also accommodation nearby in the farmhouse.

Typically the working buildings were lean-to designs against the back, usually north, wall of the kitchen garden because the glasshouses were on the south-facing wall, as shown in the photograph of Grappenhall Heys, an estate south of Warrington. Light for the plants was far more important than for working areas! There would be a boiler house (or cellar), potting shed, open shed for storage, tool shed, fruit store, and sometimes the bothy.



The range of working buildings at Grappenhall Heys Walled Garden, (photo: Maria Luczak)

The 1901 Census had the following entry for Grappenhall Heys -

**Address: Gardeners Bothy Name: John H Massy
Occupation: Gardener Age: 18 Where born:
Cheshire, Chelford**

The range of working buildings has been re-built at Grappenhall, but their functions, layout and appearance is similar to the original. The bothy is the two unshuttered windows. Since it is not large it may have been solely for the gardener who had to keep the boilers stoked, with others living in rooms and cottages around the estate. Grappenhall Heys can be visited between 1 and 4pm most afternoons.

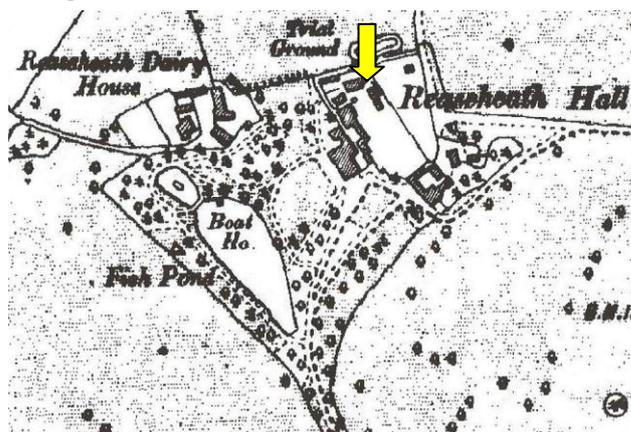
Employers, conditions, styles and fittings varied. There would usually be a large room with a cooking range, dining table, chairs, dresser and perhaps a sink, plus one or more bedrooms. Better bothies might have a separate sitting room with some easy chairs.

A bothy 'Mum', sometimes the wife of one of the gardeners, would be employed to cook and clean. Although there may have been the occasional woman gardener, they did not live in the bothy.

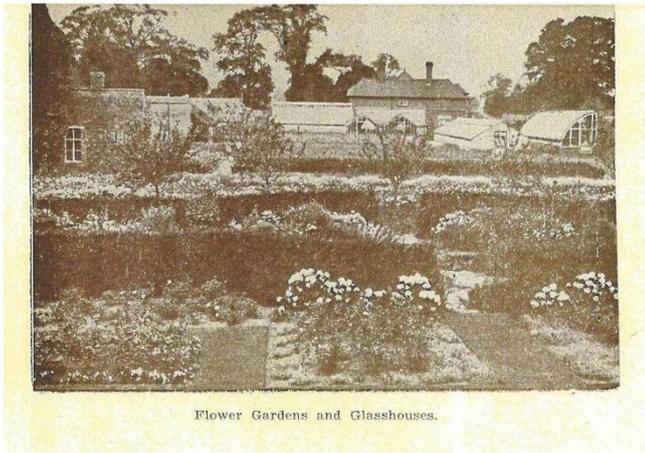


Reaseheath College, Nantwich – Design Studio in the ex-bothy (Photo: Freyda Taylor)

The bothy at Reaseheath built when it was a private house seems to have been at the upper end of the spectrum, as can be seen from the photograph. (Now the design studio for the college, in a neat irony, it has a lean-to conservatory of its own - the grey structure). The historic images also show the variety of information we can find about a site – maps, photographs, postcards - and how we have to piece it all together.



Arrow denotes bothy. Ordnance Survey map 1910 (Reproduced Courtesy of Cheshire Archives and Local Studies)



Flower Gardens and Glasshouses.

Reaseheath flower garden 1926, bothy with 2 chimneys and triangular gable at rear
(Photo Courtesy of Reaseheath College)

The detective story for each garden can become quite compelling!

However our research cannot tell us what life in the bothy was like. For an evocative account of living and working with a small group of colleagues in shared living and bedroom space, read Arthur Hooper's 'Life in the Gardeners' Bothy' (2000, Suffolk: Malthouse Press).

Imagine being the gardener 'on duty' at a weekend – responsible for stoking the boilers and opening all the vents to maintain a constant temperature within a 2 or 3° C range for each glasshouse, that your foreman or head gardener will inspect.

Along with this do the chores for the bothy that week. And always remember your head gardener will arrange with other heads where your next job on the gardening ladder will be.

Maria Luczak, Freyda Taylor, Julia Whitfield, Ruth Benson, Jane Gooch

Norley, Marsala and Nelson

When researching Kemp's garden at Norley Hall for the CGT/ Tarporley & District Decorative & Fine Arts Society (Taddfas) Heritage Volunteers Garden Research & Recording project we discovered some fascinating, but not relevant, facts.

Samuel Woodhouse, who bought Norley Hall around 1820 was the owner of a successful wine-importing company in Liverpool.

His father, John Woodhouse, had imported fortified wine (port from Portugal, sherry from Spain) to England for many years. Allegedly, in 1773, whilst on a voyage in the Mediterranean, his ship had to put into port at Marsala, west Sicily. There he sampled the local wine, and thought it would be suitable to import as another fortified wine for English gentlemen.

He aged the wine in wooden casks, fortifying it "*in perpetuum*" with extra alcohol and sugar to raise the alcohol level, in order to preserve it for long sea voyages. He sent his "Marsala wine" back to England, it proved to be very popular and made John a wealthy man.

John Woodhouse returned to Sicily in 1796, bought vineyards, and began mass production and commercialisation of Marsala wine. It is said that in 1800 he signed an agreement with Admiral Horatio Nelson to supply wine to him. Nelson had strong connections with Sicily and Naples at this time, having been created "1st Duke of Bronte, in the kingdom of Sicily" by King Ferdinand of Naples and Sicily in 1799.

John's grandson, the second Samuel Woodhouse, inherited the family firm at a young age, his father having died at Norley Hall in 1834.

Samuel worked at the company in Sicily, then married his bride, Eliza, in Valletta Cathedral, Malta, in 1844, before returning home to Norley.

The wealthy young newly-weds, 24 and 20 at the time, then began extensive alterations to the Hall, employing a renowned Liverpool architect, Alfred Bower Clayton.

To this day the couple's monogram, SEW (Samuel & Eliza Woodhouse) can be seen on fireplaces and cornice plasterwork in the Hall. They commissioned Edward Kemp to plan the gardens in 1855, and lived in Norley Hall for the rest of their lives, and are buried in the churchyard nearby.

The name John Woodhouse, and his importance in relation to Marsala wine, is referred to still, for example in the "Berlitz Guide to Sicily", and in the recent BBC2 programme on Sicily, with Giorgio Locatelli and Andrew Graham-Dixon, when they visited Marsala.

It's amazing to think that a Liverpool wine-importing business, and in particular its strong connections with Sicily, should have brought such prosperity to Norley, a small mid-Cheshire village.

Pauline Booth & Gillian Edwards

Research and recording – journeys and discoveries

Early spring is a good time for research and recording – dull, cold days can be spent in archives and spring sunshine encourages site visits. It's a season when it is possible to see most clearly the structure of the landscape and the views, and to detect lumps and bumps while the grass is still short.

Another bespoke introductory session at the Record Office led by Paul Newman provided new researchers with the opportunity to look and learn in a relaxed way, searching the catalogue and poring over plans while the office is closed to the general users. There are always new things to learn and ways to find information about even the most apparently obscure and undocumented site. (see pages 8 & 9 for Sara and Moira's finds.)

Maria organised a visit to Savio House, Bollington for the East Cheshire Research & Recording group on a gloriously crisp St David's Day.

The house was built for John Gaskell in 1775 and extended in 1833. Tom Swailes of the Kerridge Ridge and Ingersley Vale volunteers showed us the walled gardens and back sheds which are the subjects of a bid to the Heritage Lottery Fund.



Ruth arriving at Savio House



Above: the walled garden. Below: the sliding door



We walked the parkland where a former track, now diverted, is clearly discernible complete with ancient thorn tree.

Members were intrigued by the use of sliding doors to the yard and admired a veteran hornbeam beside the house.

Meanwhile ...

Bowdon NADFAS heritage volunteers are working with the Trust and have been investigating Halecroft Park, in Hale Barns. Halecroft, a

house of 1891 by the architect Edgar Wood, is now in private ownership and occupied by a business, but much of its former garden lies within the public park.

Though well maintained and receiving a Green Flag Award between 2003 and 2006, on our visit the garden area of the park now appeared to receive minimal maintenance probably due to declining budgets. Hopefully the research and recording report will highlight the importance of this site and encourage the local authority (Trafford) to work with the local community to manage and improve the park.



Poorly repaired steps beside a former rockery and raised wall, Halecroft Park

Where research and recording sites form the gardens of private houses we usually write to owners first letting them know about our research and recording project. We subsequently forward a draft report of our initial findings and request access. Following this approach we were graciously received at Betchton House (mid 18th century, remodelled and extended 1820's) where the owner spent the whole morning talking over the history and showing us the grounds, both house and garden proving absolutely fascinating. Barbara Wright now has to digest all the notes and complete writing this one up!



Gate pillars at Betchton House acquired from Belmont Hall

If these snippets from our research and recording are of interest and you would like to know more, or come to a meeting, or if you would like to join in an introductory session at Cheshire Record Office - please get in touch with Barbara Moth 01606 46228 barbara.moth@btinternet.com

Norton Priory:

Documentary evidence found at the Cheshire Records Office Training Day

Having expressed an interest in joining the Research & Recording Group I signed up myself and a friend, Sara Holdsworth, for the training day at the Cheshire Archives and Local Studies in Chester on Monday 27th February. Prior to the day, and after reading excellent briefing papers from Barbara Moth, I explored the CALS website maps and searched the on-line catalogue for my chosen site – Norton Priory.

An Augustinian Priory was first founded in Runcorn in 1115 by William fitz Nigel, second Baron of Halton and moved by his successor William fitz William to the site at Norton in 1134. The Priory, which had extensive land holdings in Cheshire and elsewhere, was raised to the status of Abbey in 1391 under Prior Richard Wyche. He was elected president of the Augustinian Chapter in 1395 which gave him and the Abbey national influence.

The dissolution of the monasteries by Henry VIII affected Norton in 1536 and the site was acquired nine years later in 1545 by Richard Brooke. The Brooke family incorporated many of the Priory buildings into their Tudor house and reused stones from the Priory church of St Mary. In the second quarter of the 18th century the family had the necessary wealth to embark on building a large Palladian house and remodelling the landscape and gardens in the fashionable taste of the mid 18th century.

My search of the on-line catalogue had identified many references to the Priory and the Brooke family. I had pre-ordered a number of the most promising for the afternoon of the study day.

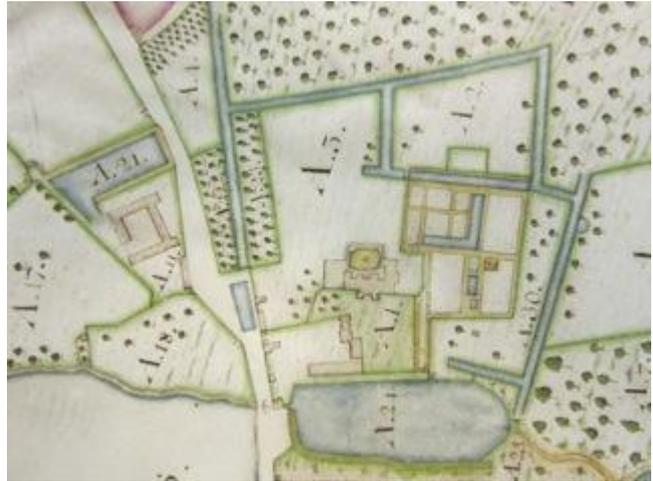
The most spectacular of these was the 1757 estate map which is an impressive 2x1 metres and beautifully drawn by JE (probably John Eyes, surveyor of Liverpool).



Detail 1757 estate map (North ↓)

This plan indicates all the field boundaries of the estate, the newly built south and west wings of the Palladian house, the new quadrangle of stables with what appears to be a drive in coach wash, service

buildings, the moat system and mill pond from the Priory and Tudor house, and evidence of the remains of the Priory cloister and formal gardens.



Detail 1757 estate map (west ↓)

(Maps reproduced courtesy of Cheshire Archives & Local Studies)

The 1757 plan can be compared with the early 1770s illustration of the estate commissioned by the Brooke family in connection with the dispute between Sir Richard Brooke and the Duke of Bridgewater regarding the proposed route of the Bridgewater canal which crossed the estate to the south of their new house.

The dispute lasted fifteen years and held up the completion of the canal for over five years with imported goods being unloaded and transhipped on pack horses round the estate and reloaded onto barges for shipment into Manchester and exported goods similarly in the other direction on route to Liverpool. The dispute eventually reached the House of Lords and was finally settled following a large compensation payment to the Brooke family. The canal was completed across the estate in 1776.



Sara and Moira examining the 1757 estate map

The comparison of the two documents indicates the developments which were undertaken in the intervening decade including the addition of the north wing of the house, the removal of the outer service

buildings from the house, the building of a new very large walled garden on the opposite side of the lane to the north, and the removal of any tenanted farms from the immediate environs of the house and its parkland.

The remains of the formal gardens and the moat system from the Priory and Tudor house shown on the 1757 plan had gone by the 1770s illustration but the medieval mill pond had been transformed into a landscape feature with pleasure boats.

Later primary and secondary sources provide evidence for subsequent developments. The 1910 Ordnance Survey map indicates the layout of the gardens and network of paths through the grounds. In 1868 the west elevation external staircase to the *piano nobile* was altered to create a new Victorian porch and entry to the house at ground floor level.



West elevation with 1868 porch entrance



South elevation with formal garden c. 1900

The development of the chemical industry in the area during the 19th and early 20th century created significant atmospheric pollution which was not conducive to the fashionable country life of the gentry and caused extensive damage to trees on the estate.

The family, having property elsewhere, vacated the dwelling in 1921 and the house, then in a derelict

state, was demolished in 1928. The grounds were later leased as a shooting estate to a syndicate of Liverpool business men.

In 1968 the Runcorn New Town Development Corporation acquired the estate and developed it for new town housing and industry. The Priory ruins were identified for development as a cultural asset to create a sense of identity for the new community.



Glass houses in the walled garden



Garden loggia

Archaeological excavations were initiated in the 1970s. At that time garden and landscape history was in its infancy and the focus of the excavation was the medieval remains, hence much physical evidence of the later history of the site was lost. This means we are now more reliant on the documentary sources for the post medieval developments.

In the last 30 years since the museum opened in 1982 both the archaeological remains and the documentary archives have been used to interpret the Priory site and walled garden for the benefit of the local community and visitors.

Displays on the garden and landscape history of the site will feature in the redevelopment of the Museum which is planned to celebrate 900 years of the founding of the Priory in Runcorn in 2015.

Moira Stevenson

Researchers wishing to attend a future training day at the Cheshire Record Office should contact Barbara Moth 01606 46228, barbara.moth@btinternet.com.

The religion of a people is calculated to have some effect on their gardening. Those religions whose offices are accompanied by splendour and show, and which have numerous *fêtes* and spectacles, will be favourable to the culture of flowers and plants of ornament; and those which forbid, at certain seasons, the use of animal food, will, in some degree, encourage the production of fruits and culinary vegetables. *Loudon's Encyclopædia of Gardening*.

Time and Tide: Caldwell's and Canute, Cheshire Gardens Trust Show Garden RHS Flower Show, Tatton Park, July 18-22

First of all, a big thank you to all who responded so generously to our plea for assistance with our Show Garden at Tatton this year – both in terms of donations and offers of practical help – it is very much appreciated.

Our first practical venture has been seed sowing and a number of us spent a happy morning pottering in the potting shed at Arley.

We need a large number and a rich variety of plants and, as well as the trees, shrubs and perennials coming from several Cheshire nurseries, we are going to need additional plants which are being grown by our own CGT members – hence the seed sowing.

The responsibility of nurturing and caring for seedlings destined for an RHS Show Garden is quite nerve-racking, I can tell you!

But you don't even need to be green-fingered to help.

We will be back at Arley on the weekend of May 26/27 – washing and sorting the cobbles that Arley are kindly lending us. I will be contacting those of you who have already been in touch – but if you'd like to come along and help and haven't been in touch by now – do let me know. Strong men especially welcome on this occasion please!!

There has been a lot of activity going on behind the scenes as well.

The Gang of Four: Jacquetta Menzies – garden designer; Christine Wilcox-Baker – creative artist; Ruth Brown – horticulturalist; and Tina Theis – pen-pusher; have all been busy with submitting plans for the garden, sourcing materials, meeting with the RHS and Cheshire's Gardens of Distinction teams.

And as you will all be aware, the focus of our garden is the Caldwell's Nurseries Project, and Barbara Moth and the Caldwell's Team have also been busy deciding how best to promote the Caldwell's Nurseries Project during the RHS Show.

We will have a tent and information point and are hoping to make oral history recordings available for people to listen to and to have display panels to explain and interpret the Project.

To follow our progress, take a look at Jacquetta's blog

<http://www.jacquettamenzies.co.uk/latest-news/>

And last but not least, don't forget to come and support us and visit our Show Garden and Caldwell's Exhibition at Tatton in July.

Tina Theis

T: 0161 442 0657 E: tina@tinatheis.com



Above and below, seed sowing at Arley



Above – cobbles waiting to be cleaned

And many thanks for your generous donations, as well as help, all of which will help ensure the garden succeeds.

Caldwell Archives – transcription of ledgers

The Trust has been very fortunate to receive a grant of £3,000 from the Royal Botanical and Horticultural Society of Manchester and the Northern Counties. This has been provided so we can develop the necessary software to enable us to record the transcribed ledgers in an electronic format, with the eventual aim of putting these on the internet for all to access.

We appointed a contractor in February who has now delivered the trial version of the software. Four willing CGT volunteers met recently for a day to test the software to ensure it is fit for purpose.

It is very user friendly and easy to use, allowing us to view a photograph of a ledger on the same page as we transcribe the details. We should be ready for the training session for volunteers sometime in late April.

We would love to hear from you if you would like to become a volunteer and to transcribe some of the ledger pages.

All you would need is a computer with broadband internet access on it – we shall provide the software,



Sue, Janet and Joy getting their hands on the database for the first time under Pat's guidance

photographs of the ledgers, a day's training and offer full support along the way.

If you think this is up your street please contact either Barbara Moth (barbara.moth@btinternet.com) or Pat Alexander (patriciaalexander@tiscali.co.uk) for further information.

The screenshot shows the Caldwell Archives Data Entry System interface. On the left is a data entry form for an order from Egerton, William Esqr. The form includes fields for Volume (6), Page (21), Order date (09 12 1789), and Customer (Egerton, William Esqr.). Below this is a table of plant details:

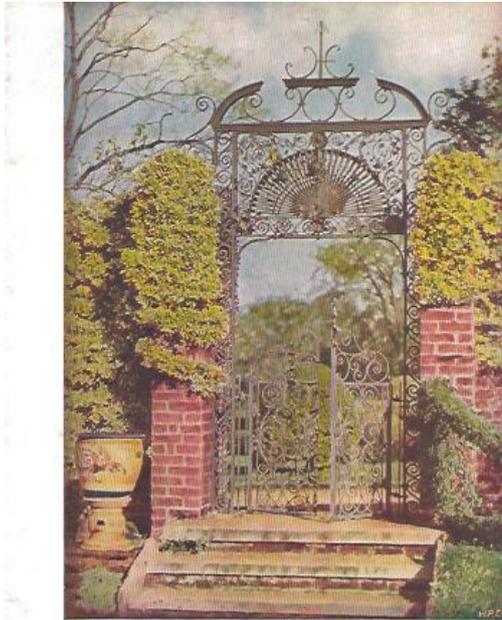
Plant	Price:	Qty	£	s	d
Maidens Blush Rose - (l)		22	10	4	6
Boiling Pease - (1 ft 3 inches)		0.5	0	4	0
Split Pease - (seed)		1	0	3	4
Boiling Pease - (1 ft 3 inches)		17	20	16	0
Twilz Sack (double) - (l)		1	0	3	0

On the right side of the interface, there is an image of a handwritten ledger page with columns of text and numbers, corresponding to the data in the form.

Above the data entry form and an image from the ledger



The number of members involved one way or the other with the Caldwell Project continues to grow (above are our brave seed-sowers). And it's not just members. Perennial (the Gardener's Royal Benevolent Society) will be helping out with the leaflets for distribution at RHS Tatton in July. Why not return the compliment by signing up for one of their special events – or look out for their stall at garden events.



General List
1957-58

F. MORREY & SON
KELSALL :: CHESTER
Telephone: KELSALL 342 Established 1910

Morrey's Catalogue 1957/58 but where is this?

While we were researching the article about Morrey's Nurseries for the previous issue of the CGT Newsletter (No 33, January 2012), Alison Franks found several old catalogues of their products.

Amongst them was this one from 1957-58.

Alison does not recognise this beautiful gateway or the garden but it is realistic to think that it is a Cheshire garden and one that was a customer of Morrey's Nurseries in earlier years.

Can anyone in Cheshire Gardens Trust help?

If you recognise the garden or have any other information please call

Ruth Brown on 01925-263337 or

Freyda Taylor on 01829-733870

Didsbury Open Gardens

This mid-summer treat takes place on Sunday, 17 June from 12 noon till 5.30pm. More than 20 gardens are expected to open their gates to the public in aid of charity. The gardens will again be varied – large and small, contemporary and traditional, formal and informal. More than 1,000 visitors bought programmes last year, raising over £5,000 for charities and the day was a great success despite the rain! It's a lovely afternoon often with music, arts and sculpture exhibitions. Speaking about the 2012 event, Maria Stripling says "The event will not be taking place in 2013 to give the garden hosts a rest and so this year is special. Those who don't manage to visit this year will have to wait for two years, which could be a missed opportunity to be part of a lovely community charity event." Programmes go on sale mid May from local shops. Visit www.didsburyopengardens.org for updates.

Bollington Open Gardens

This is part of the Bollington Festival and you can choose from a driving tour on 16th June and a walking tour on 17th June. Each day runs from 11 am to 5 pm. £5 per day, or £7.50 for two days. The garden of our very own Tatton Garden designer, Jacquetta, is open on the 17th. How she will find time, we don't know! More details on www.bollingtonfestival.org.uk/events.

Cheshire Gardens Trust members may be interested to join a Lancashire Gardens Trust event at Alexandra Park, Oldham on Thursday, 31 May 2012.

The Park was laid out in the 1860s to the design of William Henderson and opened in 1865. Much work has recently been lavished on the park thanks to HLF grants – the work has been described as 'exemplary' by landscape architect James Riley.

It is the AGM of LGT, but there is a guided tour of this impressive park and lunch.

For more information visit www.lancsgt.org.uk or contact Susan Barker, Secretary 01282 423016 enq@lancsgt.org.uk

Copy date for July newsletter is 30 June

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

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