



## *February/March News from Avon Gardens Trust*

*Promoting and protecting your  
local historic landscapes*

Dear Member

The snowdrop is one of the first early spring flowers and this year they are a particularly welcome sight. Despite the changeable weather we are experiencing at the moment, the snowdrop pushes its head up regardless of seemingly impenetrable frost. It is not surprising that for the Victorians the snowdrop symbolized hope and perhaps this is a sentiment we continue to carry unknowingly today.

It is good to see that life has got back to normal again as groups and societies have their meetings and visits in person. Avon Gardens Trust is no exception and this edition of the News is full of articles and information about our forthcoming events which I hope will be of interest.

Rosalind Delany

Editor

## *Our New Treasurer*



I am delighted to be Treasurer for Avon Gardens Trust. I have been a member for many years and as a keen gardener myself, have enjoyed visiting a wide variety of different gardens, particularly those not always open to the public.

Having recently retired from my position as Professor of Public Health at the University of the West of England, I now have space to become a bit more involved. The experience of the pandemic raised the profile and increased the recognition of the importance of local green spaces to health - both mental and physical – and opened our eyes to the abundance and variety of parks and gardens in our immediate locality. Living in Norton Malward, a village just south of Bristol, I am lucky enough to be within easy access of Bath, Bristol, and Wells and the diversity of historic gardens and parks in this area.

However, as I know from experience, volunteering over the last three years at William Champion's Garden in Warmley, a Grade 2 Listed Garden on the English Heritage At Risk Register, the capacity of local authorities, and other bodies, to manage and fund the maintenance of these valuable spaces is limited. The work of the Trust in promoting awareness, dealing with planning issues, and championing these wonderful assets is vital.

I was Chair of the West of England Nature Partnership for four years (2016-20) and am passionate about the need to promote and protect biodiversity. Parks and gardens are an essential part of the green infrastructure and how we manage them to support nature and enhance biodiversity, and link to other green spaces is enormously important. The grants we give to local schools and communities to enhance their community gardens are an essential part of that process.

I look forward to joining AGT and working with you all.

Selena Gray

## ***Forthcoming Events***

### ***The Life and Legacy of H. Avray Tipping with Helena Gerrish***

***Saturday 11 March at 2.30 pm in the Elwin Room***

***at the Bath Scientific and Literary Institute, Queen Square Bath BA1 2HN***

Henry Avray Tipping (1855-1933) was a wealthy Edwardian gentleman, a prolific and distinguished architectural historian and a garden designer of note. As architectural editor of *Country Life*, he made that magazine essential reading for everyone interested in Britain's great country houses, their furnishings and their gardens. In this illustrated talk, Helena will focus on Tipping's own gardens in Monmouthshire; Mathern Palace, Mounton House and her own garden High Glanau Manor, as well other gardens he designed, notably at Chequers, Dartington Hall and Wyndcliffe Court.

Biography



Following a MA in Garden History at Bristol University, Helena Gerrish restored Tipping's Garden at High Glanau back to its original 1923 design. She wrote *Edwardian Country Life – The Story of H. Avray Tipping* published by Frances Lincoln in 2011. Her recent book entitled *Mounton House – the Birth and Rebirth of an Edwardian Home* was published in 2022. She is Chairman of the Monmouthshire branch of the Welsh Historic Gardens Trust.

This lecture will be complemented by a visit led by Helena in the summer to two Arts and Crafts gardens in Monmouthshire – details to follow.

## *The Ornamental Wilderness in the English Garden with Dr James Bartos*

*Saturday 22 April at 2.30 pm in the Elwin Room*

*at the Bath Scientific and Literary Institute, Queen Square Bath BA1 2HN*



*View of Chiswick House from the South West, 1729*

*The Ornamental Wilderness in the English Garden* reinterprets the English formal garden of the late C17 and early-C18 through the perspective of a typical feature of those gardens, the ornamental grove, called a wilderness. In its mature form, the wilderness constituted most of the garden, shady and private, a place for retreat as well as social activity, with a seeming naturalness achieved through artifice where cultural incident and nature were equally appreciated.

James Bartos was awarded a PhD in Garden History from the University of Bristol in 2014. He has published in the *Gardens Trust Journals* and *Die Gartenkunst*. From 2015 to 2020 he was Chairman of the Gardens Trust, a national charity devoted to the conservation of historic parks and gardens in England. Over the past twenty-five years he has created a new garden in Dorset.

**Tickets for both lectures are £10 to include refreshments and may be obtained here by booking through Eventbrite. Further details may be obtained from Peter Hills – 07748 507 166 or email – [events@avongardenstrust.org.uk](mailto:events@avongardenstrust.org.uk)**

*Getting there:*

*Use the Park and Ride from Newbridge, Odd Down and Lansdown into the city centre followed by a 5-10 minute walk to Queen Square.*

*Parking is available in the Charlotte Street and the Waitrose Podium car parks nearby, also Avon Street and Southgate car parks (charges apply).*

*Bath train station and a 15-minute walk to Queen Square.*

## *A Spring Day out in the Cotswolds with Marion Mako*

*Wednesday 26th April*



This Arts and Crafts house and garden at Cotswold Farm, near Cirencester, is contemporaneous with its better-known neighbour Rodmarton. The original farmhouse at Cotswold Farm was enlarged and decorated by Sidney Barnsley and later Norman Jewson. The garden with its descending levels drops away from the house and features terraces, a spring garden, rockery borders, and a stepped garden, all lead down to a bog garden. Sarah and John Birchall are the third generation of the family to have gardened here, and will show us how the garden is developing.

We will then travel on to the village of Sapperton about fifteen minutes away to see the pertinent garden history related monuments and graves at the church of St. Kenelm. If you would like to have lunch at the excellent pub, The Bell, you will need to book in advance (suggested booking times 13.00 – 13.30) <https://www.bellsapperton.co.uk>

After lunch we drive eight miles to the village of Daglingworth to visit the hidden and quirky garden created by David and Etta Howard. With topiary, good planting, *trompe l'oeil* and humorous touches, this is a garden which takes its inspiration from different periods. Its creators and owners delight in showing people around and sharing their planting knowledge.

Cost for the full day to include garden entrances, light refreshment at the gardens and guided tours £55 per person (lunch not included)

Transport by own cars. Please car share wherever possible, as parking is difficult at Sapperton and Daglingworth. Tea/Coffee and cake on arrival. Further information will be given nearer the visit.



## Visits/Articles

### *Recent Talks and Garden Visit*

We have had an excellent start to 2023 with two inspirational talks and a garden snowdrop visit, with much more to come during spring and early summer. Our Spring programme launched with what could have been a bit of a disaster, when our speaker Dr Carole Fry was left stranded on Reading station by flooding (the good news is that Dr Fry will be our speaker in early 2024). Thanks to our President, Tim Mowl, who stepped into the breach at a moment's notice, the afternoon went ahead seamlessly with an inspiring talk on the god Pan and his influence on England's gardens (see next article). On gardens with significant connections to Pan is Painswick (originally Panswick) Rococo Gardens, which also featured in last May's successful talk by Cathryn Spence on Bath-based Thomas Robins and his depiction of gardens in Avon, following publication of her book *Nature's Favourite Child: Thomas Robins and The Art of the Georgian Garden*. \*



Robins' exquisite 1748 painting of the Rococo Garden with its border of shells, carried out for the owner Benjamin Hyett was the blueprint for informing the restoration of the garden in the 1980s by the previous owners, Lord and Lady Dickinson. Tim was instrumental in helping restore many features lost since Robins' time.

During his walking tour at Painswick on Friday 12 February, Tim described how Robins' painting informed the restoration of the lost upper section of the Eagle House as well as the complete recreation of the astonishing Exedra at the top of the central gardens which had involved the use of sheets to inform its original scale and location. In 1984, Tim and historian

Roger White had seen the painting in an exhibition of his work, prompting an article about it for the Garden History journal (Roger White and Timothy Mowl, *Thomas Robins at Painswick*, Garden History Journal, 2012. pp. 163-178) which inspired Lord and Lady Dickinson to restore the garden.

First, they had had to clear a veritable jungle of conifer trees and undergrowth beneath which the Rococo Garden had disappeared. Remains of stonework were discovered surrounding the small circular pool that Robins showed in the centre of the kitchen garden, which informed the reinstatement of the main paths.

Whilst Tim's talk commanded a captivated audience, we also managed to admire the stunning carpets of over five million snowdrops which spread across both sides of the valley, and enjoy a delicious afternoon tea and cake, and make a few purchases in the nursery.



On Saturday 18 February, our second talk *A Haunt of Ancient Peace* proved just as successful as its predecessor. Garden

designer and creator of bespoke garden tours, Marion Mako, gave us a fascinating look at the Arts and Crafts houses and gardens connected to the craftsmen Ernest and Sidney Barnsley and Ernest Gimson, who had moved out to the Cotswold village of Sapperton to find a more peaceful working environment. Having initially set up their furniture workshops at Pinbury Park, a Jacobean manor house, they set about restoration of the house and restored the terraced gardens, adding a stone summerhouse in one corner, a feature that would be repeated in a number of contemporary Cotswold gardens. The owner was so impressed by the restoration of both the house and its gardens that upon selling it, he gave each of the craftsmen a plot on which to build their own house.

One of Sidney Barnsley's commissions was Cotswold Farm, a contemporary of its more well-known neighbour Rodmarton. Barnsley enlarged and decorated the C17 farmhouse in Duntisbourne Abbots for the Birchall family, adding two wings in 1926. Norman Jewson, a former employee of Barnsley's, made further improvements, which included creating two broad terraced gardens, planting topiary and adding a stone summerhouse to the lower garden. Marion showed us fascinating photographs of the newly created gardens and their planting designs. Jewson had purchased Owlpen Manor in 1925, a C16 century manor house near Uley, where he restored the garden, admired by Gertrude Jekyll who praised the wealth of incident crowded into an area of little more than half an acre.

Marion's talk has whetted many appetites with what promises to be a fascinating day in the Cotswolds on Wednesday, 26 April, starting with Cotswold Farm, just outside Cirencester.

\*Cathryn's book *Nature's Favourite Child: Thomas Robins and The Art of the Georgian Garden* is still available to purchase by emailing [thomasrobinselder@gmail.com](mailto:thomasrobinselder@gmail.com). The cost is £40 (or £45 to post to a UK address).

Kay Ross

## The Great God Pan at Painswick

*Our President, Tim Mowl, gives some background to the Trust's recent visit to the Rococo Garden at Painswick, ostensibly to see the snowdrops, but also to experience Benjamin Hyett's obsession with the rural goat god Pan.*

Pan was the god of shepherds and hunters, and of the meadows and forests of the mountain wilds. His unseen presence aroused panic in those who crossed his realm. Pan lived in the rugged countryside of Arcadia – the central region of the Peloponnese – playing his panpipes and chasing nymphs. Of these, Pitys fled his advances and was transformed into a mountain pine, the god's sacred tree. Syrinx escaped but was turned into a clump of reeds from which Pan crafted his pipes, thereby killing her. A third, Echo, was cursed to fade away for spurning the god, leaving behind just a voice to repeat his mountain cries. In the classical age the Greeks associated his name with the word 'pan' meaning all. However, its true origin lay in an old Arcadian word for rustic and has two distinct personae – he is the shepherd's god, guarding their flocks from wolves, but he is also the lascivious god, part of Dionysus's retinue of sexual adventurers and debauchees – Bacchus, Silenus, the maenads and the satyrs.

Dionysus is the Greek god of the grape harvest, winemaking and wine and ritual madness, who died, descended into Hades, then rose again and was identified with seasonal decay and rebirth. He is associated with Bacchus, the name adopted by the Romans, and the frenzy he induces is *bakkheia* – freeing from one's normal self through madness and ecstasy brought on by wine. His *thyrsus* is a wand, a giant stem of fennel, wound about with ivy or vine leaves and dripping with honey.

Silenus was companion and tutor to the wine god Dionysus. He is older than the satyrs of the Dionysian retinue (*thiasos*) and when drunk is said to possess special knowledge and the power of prophecy. Maenads were female devotees of the wine god Dionysus, also called bacchae and bacchantes. Inspired by him to ecstatic frenzy, they accompany Dionysus in his wanderings and as his priestesses carry out his orgiastic rites. In their wild frenzy they tear animals apart and devour raw flesh. They are represented with vine leaves, clothed in fawn skins and carrying the thyrsus and dancing with the wild abandonment of complete union with primeval nature.

Pan features in many C18 iconographical statuary programmes, such as that at Rousham, and his pipes are carved above the pediment on William Kent's Hermitage at Stowe. It is the protective nature of the god that Benjamin Hyett was channelling when he commissioned John van Nost to produce a lead statue of Pan to be sited obliquely on a plinth next to the Cold Bath, the only place from which the god could command the entire garden at Painswick. He is shown *in situ* on Thomas Robins's beautiful gouache of the house and garden layout that he painted for Hyett in 1748. Significantly, the cartouche at the bottom of the painting refers to Hyett's house, Buenos Aires, as being 'Near PansWyke', suggesting that its



connection with the god Pan was made consciously. Hyett also commissioned from Robins two views of his bachelor retreat, 'Pan's Lodge', on the opposite side the valley. The night-time painting of the Lodge features a scene of debauched revelry, with Pan and Silenus carousing with nymphs and satyrs. Preliminary drawings for the paintings are inscribed '*Pan Deus Arcadiae*', a quotation from Virgil emphasising the shepherd god's sovereignty over this Cotswold wool town.

A close friend of Hyett and one of his drinking companions, John Gardner, commissioned plasterwork for his Beacon House in Painswick village, which features Pan and his pipes. The two men must have been inspired by the Painswick Feast, which originally took place in the spring each year. The Revd John Wiltshire mentioned the yearly procession from the church to the woods near Hyett's house in his journal of spring 1760. Robert Raikes, writing later in 1787, described Painswick's annual September, not spring, festival as one 'that would have disgraced the most heathen nations. Drunkenness and every species of clamour, riot and disorder formerly filled the town on this occasion'. Switching the Feast from spring to the autumn had been intended to discourage licentiousness; it did not have the desired effect.

W H Seddon, vicar of Painswick from 1885, describes the Clipping Ceremony, which is part of the Feast, taking place on 19 September. This is nothing to do with the annual clipping of the yew trees in the churchyard; the word is the Old English 'yclypt', meaning to embrace. Apparently, the half-forgotten spring Pan procession still took place in the Clipping Ceremony, with the parishioners, having held hands in a circle to embrace mother church, rushing out to the woods and shouting Highgates! Highgates! This might refer to Hyett's or perhaps the Greek '*aigihates*' – the god who goes with goats - Pan. There was always a Clipping Sermon and the Clipping dancers gathered by a statue of Pan placed close to the south side of the tower, an extraordinary survival of a pagan deity set within a Christian burial ground. In 1950 a later vicar, a Mr Jackson, put a stop to it all and buried the statue, though the Feast is still celebrated annually. I have recently found an early postcard of the churchyard, which shows the stone statue of Pan standing on one leg, playing his pipes.

*Timothy Mowl*

## ***The Pulhamite at Abbots Pool***



People living in and around the village of Abbots Leigh have long known Abbots Pool as a beauty spot. With its large pool and mature woodland containing some massive oak and beech trees, it is popular with walkers and fishermen. There is an abundance of wildlife and most of the area has been designated as a Local Nature Reserve. North Somerset Council owns the majority of the woodland surrounding the Pool while the remainder of the area is leased to the Forestry Commission.

The land was originally part of the estate of St Augustine's Abbey in Bristol which was founded in 1140 by Robert Fitzhardinge. It was well situated as it was only a few miles away and easily accessible. Besides being a recreational area for the abbot and

monks, the land provided wood and fresh produce; the large pool, was part of a series of pools used for the farming for fish.

In the 1920s the woodland and the three original medieval fishponds came into the ownership of Walter Melville Wills who had a big interest in country and sporting activities which led him to buying farmland in

the villages of Abbots Leigh and Failand where, besides following agricultural and sporting pursuits, he could indulge in his passion for Pulhamite.

At Abbots Pool, the artificial rock was used to create naturalistic landscapes with the stream suitably transformed into a winding brook flowing via pools and cascades. To complete the scene a boat cave was constructed of Pulhamite along with a small bridge. The overall effect was achieved using geological accuracy and ensuring there was plenty of room for soil for embedding appropriate plants in the niches and cracks of the rock.

It would be an understatement to say Wills was a huge fan of Pulhamite as, of the five known Pulhamite sites in and around Bristol, four were commissioned by him. The sites are at Bracken Hill, the house he built in Leigh Woods; Rayne Thatch, also in Leigh Woods and originally his estate office; the former Homeopathic Hospital in Bristol, and Abbots Pool.

The work at Abbots Pool was being carried out until well into the 1930s and may well have been carried out after Pulham and Son had laid out the formal memorial garden at the former Homeopathic Hospital which was constructed 1926-27.

The revised edition of the OS map, dated 1921-1943 was obviously surveyed after the company had carried out the work at Abbots Pool as it shows at least six weirs and a series of ponds.

As the photographs show, the heavy rainfall of recent months has revealed the Pulhamite landscape in its true glory, exactly the way that Melville Wills had intended.



*Rosalind Delany*

## ***'New' Parkland Painting of Kings Weston Estate***

Kings Weston was once famous for its views, not only across the Severn to Wales, but also southwards up the Avon and across to Somerset. This newly discovered painting supposedly dates to around 1836, a time of great uncertainty for the house and estate. Edward Southwell, 21st Baron de Clifford, last in his line, had died in 1832 and in his will instructed the sale of house, furniture, effects, park and all the landed estate with the proceeds to be split between several nieces.

The following year the house and estate was marketed by estate agents; they described the park as forming a most desirable situation for the erection of one or more



*Henry Willis's painting showing the view across Shirehampton Park, towards the Avon, circa 1836*



villas. Looking at the view depicted in the painting one can see the attraction to a potential developer who might be tempted to build mansions for wealthy merchants. By good fortune, the estate was instead purchased by the incredibly wealthy Philip Miles and preserved intact. By 1836, the suggested date for the painting, Miles was settling in having moved from Leigh Court with his second wife and their children.

The artist, Henry Willis, was associated with the Bristol School of Artists who celebrated the natural beauty of the Bristol region in their paintings. Avon Gorge was a particular favourite location, but paintings around Kings Weston are rarer from this group. Willis has chosen to emphasise the pastoral character of the view from Shirehampton Park, towards the Avon in the distance. A small group of agricultural workers have paused to chat as cattle amble through the landscaped ground behind them. Beyond them a steam tug assists a sailing vessel up the Avon towards the city docks. The contrasting of verdant trees with the dying elm and felled trunk in the foreground suggest themes of the passage of time and the circle of life.

In 1829 Lord de Clifford had paid Willis the sum of £8 8s for a painting of Kings Weston.. It is possible it could have been this particular painting, but perhaps there may be other landscape paintings of Kings Weston to discover.

*This article has been adapted from a recent newsletter of the Kings Weston Action Group.-. [kwactiongroup@gmail.com](mailto:kwactiongroup@gmail.com). If you would like to read more about the fantastic work the group does, please click on the link*

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## ***Bristol Parks Forum - Campaigning to protect and enhance all public green space in the City of Bristol***

The following is an update from the Forum following a Cabinet Meeting on 24 January to discuss the Budget Report and Treasury Management Strategy 2023/24.

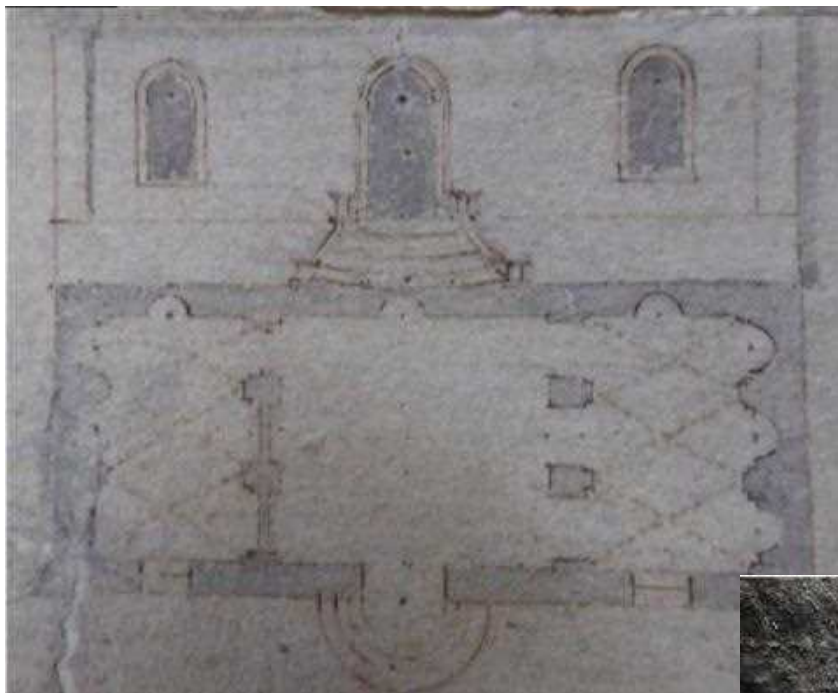
Members of the Bristol Parks Forum were relieved to see that the proposed cuts of £1.5m to the Parks Service, as listed in the budget consultation, have been withdrawn and are not included in the proposals to be discussed by Cabinet today. We trust that the Mayor and Cabinet support this change. We note from the consultation report that the proposed cuts to the Parks Service received the lowest level of support in the consultation with significantly more disagreeing than agreeing – thank you for listening to the people of Bristol.

In our response we suggested a ‘Big Parks Conversation’ before any further decisions are taken. We are pleased that we had a positive response to this idea from Cllr King and look forward to further discussions about how this will be structured in the coming weeks. Our Parks and Green Spaces are a huge asset for the City of Bristol. Time spent in green space has significant benefits for mental and physical health, whether the time is spent in volunteering, play, sport, walking or just sitting with friends. Green spaces are also vital for the City to address the ecological and climate emergencies. Planned changes in the way they are managed will further benefit nature. Parks and green spaces can also help the City meet its aspirations for food growing. We need to ensure that all these functions are accommodated in parks in all parts of the City and are available to all.

See the Vision for Parks & Green Spaces at [www.bristolparksforum.org.uk/vision](http://www.bristolparksforum.org.uk/vision).

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## ***Archaeological excavation of Ralph Allen's Bath House at Prior Park, Bath***



Previous work between 2019 and 2021 discovered the site of a building to the north of the east wing of Prior Park mansion thought to have been first built as a Pineapple House before later conversion to a Bath House. A shallow bath lined with Delft tiles was uncovered. In 2022. Further geophysics and excavation revealed another batch of C18 Delft tile fragments. At least two separate phases of building development were found identifying infilling to the east end to create a higher floor level, a blocked window opening and differences in the style and mortaring of the walls.

The investigations concluded that, with greater knowledge of pineapple cultivation, it looks increasingly unlikely the Pineapple House would have been located here on the north side of the mansion, and separate to the vegetable garden, which was either close to the Lodge (now St. Mary's House) lived in by Allen's head gardener, Isaac Doddsley, or at Priory Farm on the west side of today's Ralph Allen's Drive. Furthermore, the lightweight construction of pineapple houses from this period, more akin to today's heated greenhouses, would not have required the substantial foundations now discovered. Further clues to the dimensions of the original Bath House may be found through excavation of the east floor to the full depth and to its western edge, which was the side of the bath cavity. It is hoped to proceed with this work in 2022.



*Report on Prior Park Bath House, Bath by Tim Lunt and David Stubbs, December 2022, courtesy of Bath & Counties Archaeological Society.*

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## ***Georgian Garden for Sydney Gardens***



The Friends of Sydney Gardens have successfully raised over £3,000 to plant a Georgian Garden in the park. B&NES has allocated them two flower beds to the left and right of the Loggia and with a design by Audrey Timm, the aim is to create a traditional Georgian garden with plants commonly used throughout that period. Planting is underway and includes four obelisks as a central feature.

<http://www.friendsofsydneygardens.org/georgian-garden.html>

## *Dyrham Park - The West Garden*

Inspired by key historical documents including an engraving of Dyrham Park from the C17, gardeners there are transforming the West Garden into a vibrant C21 garden with flavours of the past. The borders and lawn of the Avenue represent the historic west entrance to the estate, looking up towards the house and a watchful statue of Mercury. The planting and designs bring your attention towards this view, guiding the eyes through a tunnel-like shape of manicured lawns and long, rectangular flower beds.



Cider apple trees are being trained on attractive purpose-built iron frames along the Avenue's edges in the espalier design of the C17, courtesy of a recent generous donation. At the end of the Avenue are the original, recently restored, C17 gates, which would have been the main entrance to the house in years gone by.

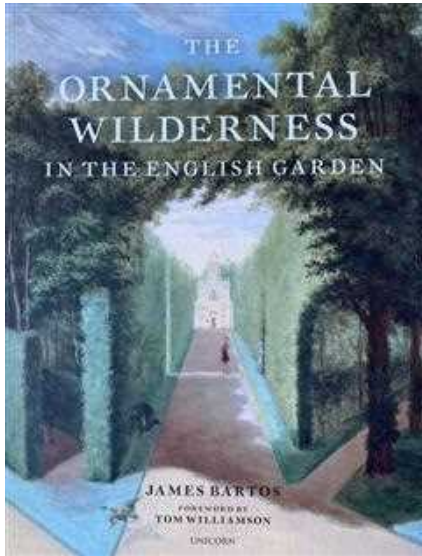
The Old Lodge café and parkland paths project saw the installation of all-weather paths along historic routes and the conversion of barn buildings into a café.



<https://www.nationaltrust.org.uk/visit/bath-bristol/dyrham-park/reworkd-project-at-dyrham-park>

## Books and Communities

### **James Bartos, *The Ornamental Wilderness in the English Garden* (Unicorn, 2022)**

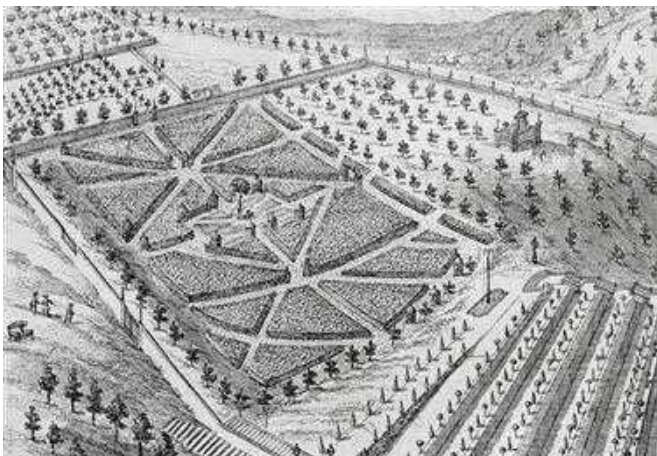


In this wide ranging and comprehensive survey of the designed landscapes of the late C17 and early C18, James Bartos argues convincingly that, contrary to the received wisdom that ornamental wildernesses led inexorably to the more informal parkscapes associated with Lancelot ‘Capability’ Brown, it was only when they were dismantled in the mid century to provide more loosely controlled, open glades and greensward that the English Landscape Style emerged. Wildernesses can now be seen as distinctive design features which, when linked across an extensive terrain, took on the character of the whole landscape. As a result of this striking analysis, our understanding of the celebrated layouts at Chiswick and Stowe, and many more besides, must be revised.

This ground-breaking study ranges in its literary compass from classical authors through contemporary writers on gardens and gardening to modern critical authorities, while its visual focus on design manuals and individual gardens and landscapes is presented through a wealth of prints, drawings and photographs. Dr Bartos considers the making and planting of wildernesses and their counterpart groves, their continental precedents, thematic resonances – Sacred, Biblical, Druidic, Patriotic – and the eventual development of wildernesses into mature gardens followed by their demise. The book contains all the attributes of a true wilderness – surprise, variety, and delight – is engagingly written and a *tour de force* of meticulous scholarship.

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### **Part of Kip engraving (1710) from Sir Robert Atkyns’s *Glostershire***



William Blathwayt’s wilderness at Dyrham was sited on a south-facing slope to the east of the house. It was scattered with twenty-one little cabinets, probably of wicker work, placed on its walks to offer a seat to anyone tired by their steep climb. Stephen Switzer mentioned it in his 1718 *Ichnographia Rustica*: ‘I never in my whole Life did see so agreeable a Place for the Sublimest Studies, as this in the Summer, and there are small Desks erected in Seats for that purpose’.

## ***Community Orchard Pruning Training in South Gloucestershire***

The Forest of Avon Trust is offering FREE pruning training for volunteers this winter. Training will take place in community orchards across the four unitary authorities that make up our area and is aimed at bringing more of these community orchards into active management, to provide both food for local communities and a habitat for wildlife.

There is one remaining training sessions being held in South Gloucestershire.

***Overscourt Woods, 7 March, 10am – 2pm - [FREE Orchard Restoration Pruning Training - Overscourt Woods Tickets, Tue 7 Mar 2023 at 10:00 | Eventbrite](#)***

***Volunteers MUST nominate a community orchard that they will care for to qualify for this training.***

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To visit our website click [here](#) and for Twitter follow the link

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