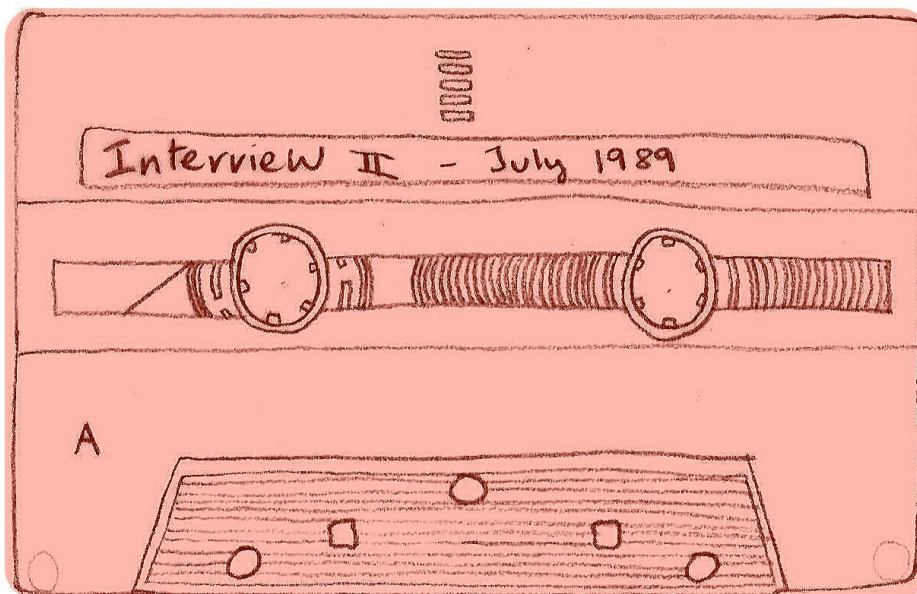
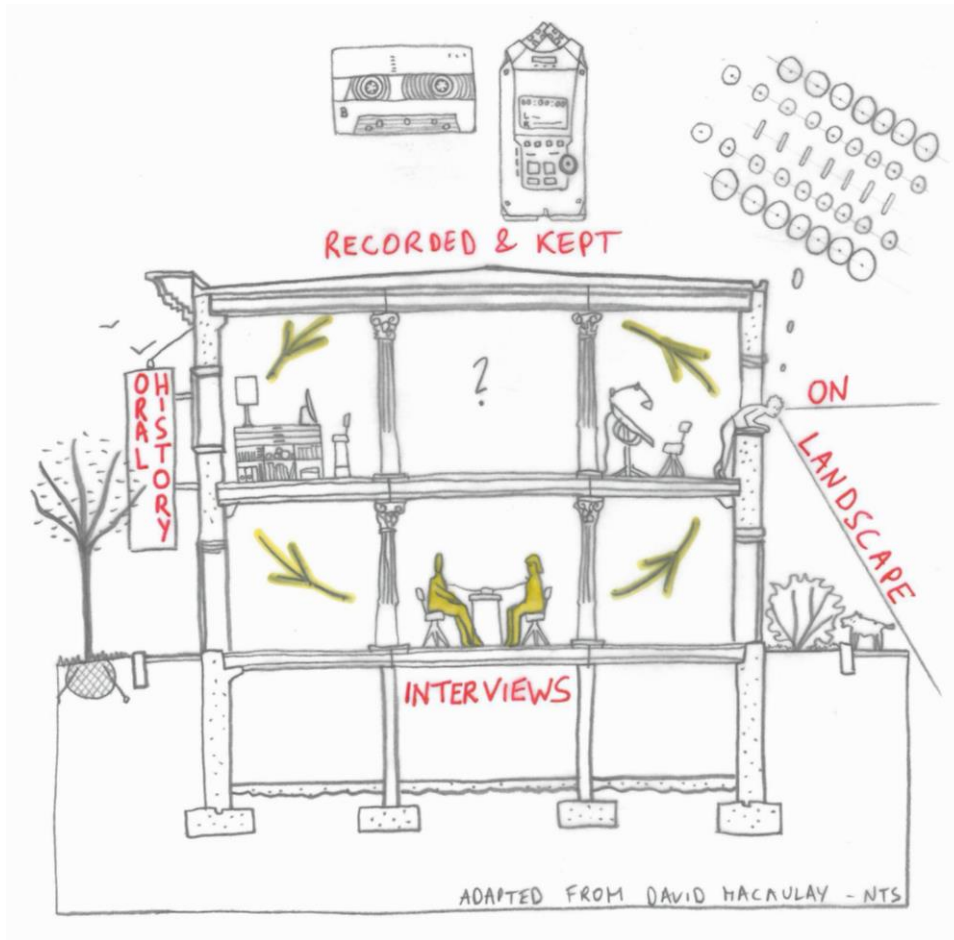


**THE  
FOLAR  
REVIEW**  
of Landscape Oral Histories

© Friends of the Landscape Library and Archive at Reading (FOLAR)

Conducted by **Marie Lagerwall**, member of the Chartered Institute of Library and Information Professionals, the Landscape Institute and the Oral History Society, for **FOLAR**, the Friends of the Landscape Library & Archive at Reading, between February and June 2019.



**Drawing proposals to accompany the call for information on existing landscape oral histories which went out with the Landscape Institute Vista newsletter and on all FOLAR platforms: website, Twitter and Instagram, in April 2019.**

# CONTENTS

---

## PRELIMINARIES

The FOLAR commission & scope	p.04
The FOLAR Oral History Project	p.04
Some acronyms	p.04

## PRECEDENTS

Oral historiography	p.05
<i>Archives of American Art: Oral History Program</i>	p.06
<i>Greenwich Library Oral History Project (Connecticut)</i>	p.08
<i>Imperial War Museum Sound Archive</i>	p.09

## INTRODUCTION

Objective	p.11
Methodology	p.11
Archive discovery	p.11
Archive exclusion	p.11
Archive inclusion and search methodology	p.14
Ambleside Oral History Archive	p.14
British Library Sound & Moving Image Catalogue	p.14
Historic Royal Palaces: Hampton Court Memories	p.16
Living Archive Milton Keynes	p.16
The Museum of English Rural Life, University of Reading	p.17
Talking New Towns	p.17
Check the record: metadata, summary, transcript, audio	p.17

## FINDINGS

Ambleside Oral History Archive	p.19
British Library Sound & Moving Image Catalogue	p.20
Down to Earth: An Oral History of British Horticulture	p.20
National Trust Sound Archive	p.22
NLSC: Architects' Lives	p.24
Other	p.26
Historic Royal Palaces: Hampton Court Memories	p.26
Living Archive Milton Keynes	p.28
The People's History of Milton Keynes	p.28
The Story of the Original Central Milton Keynes	p.28
The Museum of English Rural Life, University of Reading	p.29
Heritage Assets Working Group	p.29
Landscape Institute	p.32
Other: Gordon Patterson	p.34
Talking New Towns	p.35

## CONCLUSIONS

Assessment	p.37
Reflections and recommendations	p.38

## REFERENCES

Bibliography	p.41
Further reading	p.41
Oral history links	p.43
Links to other audiovisual material	p.44

# PRELIMINARIES

---

## **The FOLAR commission & scope**

In February 2019, I was appointed by the Friends of the Landscape Library & Archive at Reading (FOLAR) to undertake a review of existing oral histories related to British landscape architecture and practice. I have undertaken this review as a freelance researcher according to the brief and timetable agreed with FOLAR in February 2019.

My main point of contact for the review was Helen Neve, FOLAR Oral History Lead. I was also in contact with the following FOLAR members: Phillada Ballard, Annabel Downs, Karen Fitzsimon, Robert Holden, Colin Moore and Jan Woudstra.

The review is of landscape-related oral history material, where landscape is conceived as the spaces informed by the work of landscape architects - landscape planners, landscape designers, landscape managers and other landscape practitioners. The material identified and reported on consists mainly of oral histories spoken by landscape professionals operating in the United Kingdom.

## **The FOLAR Oral History Project**

The oral history review effectively forms Phase I of a broader oral history project being undertaken by FOLAR with the help of the Museum of English Rural Life (MERL) at the University of Reading who are custodians of the Landscape Institute Library and Archive. Starting in summer 2019, Phase II of the project is set to generate and capture new landscape oral histories and an associated 'Telling Stories' project will interpret, curate and disseminate these interviews and their content.

## **Some acronyms**

AA – Architectural Association  
BL – British Library  
FOLAR – Friends of the Landscape Library & Archive at Reading  
HLF – Heritage Lottery Fund  
HRP – Historic Royal Palaces  
IFLA – International Federation of Landscape Architects  
ILA – Institute of Landscape Architects  
IWM – Imperial War Museums  
LI – Landscape Institute  
MERL – Museum of English Rural Life  
NLSC – National Life Stories Collection  
RHS – Royal Horticultural Society  
RIBA – Royal Institute of British Architects  
SAMI – Sound & Moving Image

# PRECEDENTS

---

## Oral historiography

If history is the study of the past through documents and material culture, then oral history is its specific study through spoken documents. As a discipline in its own right, the formation of oral history is thus entirely contingent on sound recording capabilities: the more portable and ubiquitous the technology, the more widespread the practice of oral history (Yow, 2015, p.3).

Since the mid 1900s, the practice of oral history has produced not only vast quantities of oral histories, it has also and quite unsurprisingly generated a relatively vast body of literature both descriptive and reflexive. In the process, it has defined its particular output. In answer to the question of what constitutes an oral history, it stipulates both the recording and the personal:

“What is oral history anyway? ... the recording of personal testimony delivered in oral form with purposes beyond the recording itself.” (Yow, 2015, pp.3-4)

“Oral history and life stories are based on listening to and recording people’s memories and life experiences.” (Thompson, 2017, p.viii)

In addition, an oral history tends to be approached as either in-depth interview, likely to be several hours long taking in someone’s entire life experience, or focussed, concentrating the interview on a particular place or subject and typically shorter in duration. Another characteristic widely perceived to define oral history is the one to one format of the interview, and one where the interviewer is as discreet as possible, intervening only to ask open questions and encouraging the interviewee to talk of their experience and recount memories.

The life stories and personal testimonies collected through oral history projects have been ascribed to varying and sometimes conflicting impulses, from a desire to reveal hidden narratives pertaining to those traditionally left out of historical accounts on the one hand: “an opportunity for those people who have been ‘hidden from history’ to have their voice heard” (Oral History Society, 2018), to wanting to consolidate national and institutional histories and the achievements featured therein on the other, as appears to have been the chief motivation behind the establishment by Allan Nevins of the Columbia Center for Oral History in the late 1940s, the first such initiative and often presented as such in oral historiography (Yow, 2015, p.3, also Benison, 1965, p.71 and elsewhere).

As an indicative illustration of oral history practice and archival output, the following precedents are featured on the next pages, with a brief description of their scope, documentation and access, and a note on their funding:

- **Archives of American Art: Oral History Program** was chosen for its focus on a specific and multi-disciplinary sector.
- **Greenwich Library Oral History Project** was chosen for its particular funding arrangement.
- **Imperial War Museum Sound Archive** was chosen as a British example not covered elsewhere in this review and embedded within a museum collection.

# Archives of American Art: Oral History Program

<https://www.aaa.si.edu/collections/about-the-collections>

**The basics** - the programme was initiated in 1958 and has since collected over 2,300 oral history interviews with individuals from the American art world. The interviews form rich primary sources for use by the research community and the public. Many are in-depth life stories long in duration whilst others focus on particular themes or events.

**Documentation and access** - the collection is fully searchable online though documentation is variable, some collection records include only basic metadata, for example no interview duration, or only a brief summary of interview content, but over half of the oral histories include transcripts and/or short audio excerpts available for download and online streaming respectively. A small number of audio excerpts have also been published as podcasts for streaming on the Archives of American Art website or available for subscription via iTunes or through RSS. For access to the complete audio recordings, contact and an appointment must be made at the Archives' Washington DC Research Center.

**Funding** - historically, the programme was initiated with funding from the Ford Foundation, and has since drawn on donations from multiple foundations and charitable trusts.

## Transcript

### Interview

**Interview with A.M. Adler**  
**Conducted by Paul Cummings**  
**At New York, N.Y.**  
**1975 Sept. 13**

#### Preface

The following oral history transcript is the result of a tape-recorded interview with A.M. Adler on 1975 Sept. 13. The interview took place in New York, N.Y., and was conducted by Paul Cummings for the Archives of American Art, Smithsonian Institution.

The reader should bear in mind that he or she is reading a transcript of spoken, rather than written, prose. This is a rough transcription that may include typographical errors.

PAUL CUMMINGS: Okay the 13th of September 1975, Paul Cummings talking to A.M. Adler in his office in New York City. So you were born in New York City; correct?

A.M. ADLER: Born in New York City.

MR. CUMMINGS: In 1902?

MR. ADLER: Right.

MR. CUMMINGS: Could you give me some general information about family and background --

MR. ADLER: Well --

MR. CUMMINGS: -- and school?

MR. ADLER: My family was Russian origin but at a very early age had gone to England, lived in London, married in London, and then came here before the turn of the century. I was born in New York. I think it was about '85 we moved to New Haven and I [inaudible] and I went to school there, various schools: Hill House Academy they called it in those days but Hill House High. And I went to Yale and I was delayed going to Yale because I had an appointment to Annapolis and that didn't work out, so gave up a year for Yale class of '25 and graduated from there. And then went to the architectural school in 1927. I completed all the courses, so there was no sense in [inaudible].

Hi, Ann. That's my daughter. That might be a good idea. Then I worked for Thomas W. Lamb, the theater architect. I worked there.

MR. CUMMINGS: Well, before we get into all of that, how did you come to go to Yale? Because you were in New Haven or --

## Download Transcript



Oral history interview with A. M. Adler, 1975 September 13-December 3

### Tags

Adler, A. M. (Abraham M.), 1902-1985

Cummings, Paul, 1933-

Art, American

Interviews

Sound recordings

Art dealers

**Screenshot of part of the transcript of the oral history interview with A. M. Adler, 1975 Sept. 13-Dec. 3.**  
**© Archives of American Art, Smithsonian Institution**



# Greenwich Library Oral History Project (Connecticut)

<http://www.glohistory.org/>

**The basics** - the project was initiated in 1973 by the Greenwich Library and Greenwich Historical Society to tie in with the US bicentenary and has since 1977 been managed by volunteers and members of the Friends of Greenwich Library. The collection holds just under 1,000 interviews that relate to the history of Greenwich, Connecticut.

**Documentation and access** - a list of topics and a list of interviews are available from the website, with the list of interviews including the following metadata: interview number, name of interviewee, name of interviewer, interview title, interview date and interview subjects. With regards access, it is unclear whether all interviews are transcribed but existing interview transcripts are accessible to Greenwich Library visitors and are also available for sale, whilst access to the audio recordings appears to be via the library and its branches.

**Funding** - the project appears wholly funded by the Friends of Greenwich Library; it is worth noting that the connection of the Bush family, including former US presidents, to Greenwich may conceivably have been of assistance to funding efforts.

2550	Albert, David.	Marcella B. Raphael.		May 2, 1996	Ethnic Groups; Japanese; Greenwich Town Government; Planning & Zoning Commissions; Real Estate & Development; Private Schools; Greenwich Japanese School; Rosemary Hall
2395	Albrecht, Werner G.	Charlotte D. Albrecht.	The Greenwich Japanese School	October 2, 1988	Disasters; Mianus River Bridge Collapse
2716	Albrecht, Werner G.	Janet T. Klion.	Mianus River Bridge collapse	August 19, 2004	World War II; Guam
2731	Altzauer, Nancy Garapick.	Karen Taggart. (donated by Perrot)	Perrot Memorial Library addition	May 17, 2001	Libraries; Perrot Library; Volunteerism
960	Alvord, Helen M.	Nancy K. McCormick.	First thirty-five years of Community Chest and Council	July 21, 1975	Social Agencies & Problems; Community Chest/United Way (director)
2122	Amador, Arsenio.	Barbara Foley Heron.	Emigration from Cuba in the 1960s	December 7, 1976	Ethnic Groups; Hispanics (Cuba)
2458	Anderson, Edward.	Margaret J. French.		March 8, 1991	Central Greenwich; Estates; Seton Estates; Cos Cob Fire Department; Ethnic Groups; Scandinavians; Merchants; Pharmacies; Greenwich Drug Store
2274	Anderson, Lydia.	Sallie W. Williams.	Oldest druggist in town	September 21, 1982	Visual Arts; Bicentennial sculpture exhibit
534A	Anderson, Nelson A.	Max L. Krois.	Bicentennial sculpture exhibit	December 11, 1975	Cos Cob; Cos Cob Fire Department; Ethnic Groups; Scandinavians
2025	Andrews, Astrid.	Patsy R. Taylor.	Cos Cob Volunteer Fire Department	April 17, 1976	Health & Medicine; Social Agencies & Problems; Alcoholism; Greenwich Hospital Social Services; Nathaniel Witherell Home; World War II (at Greenwich Hospital)
2781	Angland, Ida.	Sallie W. Williams.	Greenwich Hospital Medical and Social Services	June 17, 2008	Arts; Music; Gateway Classical Music Society
2235	Archibald, Athalie H.	Esther H. Smith.	The Gateway Classical Music Society	January 18, 1980	Byram; Libraries; Byram Shubert Library
2820	Arnold, Robert M.	Suzanne M. Seton.	Byram-Shubert Library	May 14, 2010	Social Agencies
2571	Asch, Florence R.	Janet T. Klion.	Robert Arnold & Family Centers, Inc.	March 12, 1997	Health & Medicine; Social Agencies & Problems; Sport & Recreation Pegasus Therapeutic Riding Program;
2633	Ashforth, Henry A., Jr.	Gerald J. Fox.	The Pegasus Therapeutic Riding Program	September 26, 2000	Libraries; Greenwich Library Addition; Real Estate & Development
2632	Ashforth, Henry A., Jr.	Gerald J. Fox.	Greenwich Library addition	May 25, 2000	Real Estate & Development
2669	Ashwell, Carol.	John M. Lee.	development in Greenwich	July 15, 2003	Old Greenwich: Health & Medicine: Red Cross Blood Drives
			Growing up in Old Greenwich; Greenwich Red Cross		

Screenshot of part of the list of interviews collected as part of the project. © Greenwich Library Oral History Project



# Imperial War Museum Sound Archive

<https://www.iwm.org.uk/collections/sound>

**The basics** - since its inception, initially as the Department of Sound Records at the Imperial War Museum in 1972, the sound archive has undertaken an oral history programme, conducted interviews with both military personnel and civilians, and acquired recordings from other sources, to build a collection of over 33,000 recordings about conflict and war since the First World War. The focus has shifted mainly to long in-depth interviews although shorter interviews focussed on specific campaigns also make up the archive.

**Documentation and access** - the collection is fully searchable online, every entry appears to hold metadata such as names of interviewer and interviewee, interview date and duration, and for nearly half of the collection, audio clips can be streamed on the website, however oral history transcripts do not appear to be readily available. The full sound archive is accessible by appointment with the Research Room at IWM London.

**Funding** - no specific information on funding arrangements for the sound archive has been uncovered though the website states that digitisation funding for the majority of First World War recordings came from the Western Front Association.

# DESCRIPTION

## Object description

British civilian topographical war artist in GB, 1939-1945; NCO served with Royal Engineers in GB, 1942-1945

## Content description

REEL 1: Background in GB, 1915-1939: birth and childhood near Epping Forest; family; early artistic work; story of winning prize from Royal Drawing Society age 7; education; employment in office; evening classes at Regent St Polytechnic, London; employment interior decorators; memories of Hanslip Fletcher; career as freelance artist; story of commission from Bishop of

Show more

# OBJECT DETAILS

Category	<a href="#">Sound</a>
Related period	<a href="#">Second World War (content)</a>
Creator	<a href="#">IWM (Production company)</a> <a href="#">Mellen, James (recorder)</a> <a href="#">Flanders, Dennis</a> (interviewee/speaker)
Production date	1978
Dimensions	whole: Duration 180, Number Of Items 6
Catalogue number	3770

Screenshot of part of the sound archive entry for an interview with Flanders, Dennis, 1978.  
© Imperial War Museum Sound Archive

# INTRODUCTION

---

## Objective

To undertake a review of existing oral histories related to British landscape architecture and practice.

## Methodology

The review was carried out through a combination of desk research and archival visits:

- The desk research consisted in identifying the institutional and individual resources to be consulted and queried for landscape-related oral history material. It involved contacting institutions likely to hold oral history interviews, querying online resources and databases, making direct contact with prominent individuals in the landscape research community, and indirect contact with the landscape community through calls for information published in the Landscape Institute Vista newsletter and on FOLAR social media platforms and website.
- Archival visits were arranged for the consultation of oral history findings found not to be associated with summaries or transcripts. Two visits were thus made to the Museum of English Rural Life at the University of Reading in order to gain an awareness of the audio content of interviews identified as part of the review. During those visits, MERL Special Collections staff were able to flag further material for consideration.

Such iteration, whereby desk research, archival visits and contact with individuals generated new leads featured throughout the review.

## Archive discovery

A preliminary selection of institutions to be queried included the BBC, the British Library, British Pathé, the Garden Museum, the Landscape Institute, the MERL, the National Archives, the National Trust, Pidgeon Digital, the RHS, the RIBA, the Society of Garden Designers, and the Twentieth Century Society.

Further institutions and archives came up through online searches or were suggested by individuals contacted for potential information regarding known oral history holdings, including Ambleside Oral History Archive, Birmingham Museum & Art Gallery, Castle Howard, Chatsworth, all County Record Offices, the Gardens Trust, the Harlow Housing and Design archive held at the Essex Record Office, Heligan, Hestercombe, Historic Royal Palaces, Living Archive Milton Keynes, the Southbank Centre Archive and Talking New Towns.

For a full list of individuals and institutions contacted, see [Appendix 1](#).

## Archive exclusion

It is to be noted that in searching for oral history exercises, especially when querying individuals for knowledge of pertinent material, a broad range of audiovisual material came to the fore,

including recorded talks and lectures, conference presentations, Q&A sessions, landscape documentaries and other material outside the scope of this review. As a discrete type of audiovisual material associated with a set of standards and conventions even, oral history is clearly relatively little known, something worth acknowledging and addressing as part of any future oral history capture project. For a list of other types of audiovisual material encountered as part of this review, see [References](#).

A number of institutions and archives were found not to hold landscape-related oral history recordings as had been surmised, or not to be in a position to offer either access to or information about potential holdings:

- Neither the **BBC** nor **British Pathé** appear to hold oral history interviews within their archives.
- **Birmingham Museum & Art Gallery** appear to hold a significant collection of oral history interviews relating to urban history and civic life, some of which may comment on the city's landscapes and landscape history, but no information could be sought in relation to this collection as the collection enquiries service is currently suspended and will remain unavailable whilst the museum undergoes redevelopment.
- **Castle Howard** confirmed they had undertaken no oral history exercises and hold no oral history recordings.
- The **Devonshire Collection** at Chatsworth hold a number of oral histories captured with staff from the 1990s through to the current decade, including with a former Head Gardener having worked at Chatsworth from around the Second World War, but these records are not currently accessible.
- The **Garden Museum** does not formally hold an oral history collection, it may historically have carried out a small number of oral history exercises but these interviews, believed to be held on cassette tapes in off-site storage, have not been accessioned into the collection.
- The **Gardens Trust** did not comment on potential oral history holdings within the timeframe of this review.
- *Harlow Housing and Design* held at the **Essex Record Office** consists of 17 interviews to do with the development of the new town but with the exception of a brief mention of the landscape within a 45-minute interview with architect Alexander McCowan, no interview appears to comment on or discuss the landscape.
- Neither **Heligan** nor **Hestercombe** commented on potential oral history holdings within the timeframe of this review.
- The **National Trust** did not comment on oral history holdings beyond those contributed to and now forming the *National Trust Sound Archive* at the British Library (reference C1168), a collection covered in this review within the British Library section under [Findings](#).
- **Pidgeon Digital** does not appear to hold oral history interviews within its collections.
- The **RHS** Lindley Library hold a small archive of oral history material such as interviews with RHS Wisley staff and students and interviews with gardening personalities, and the RHS is a second depository for an oral history project conducted in Richmond entitled

‘Jam Yesterday, Jam Tomorrow’, but no further information or associated interview summaries were received within the timeframe of this review.

- **RIBA Archives** confirmed they hold no oral history recordings.
- The **Society of Garden Designers** did not comment on potential oral history holdings within the timeframe of this review.
- The **Southbank Centre Archive** appear to hold a significant collection of oral history recordings that may in some cases relate to Southbank landscapes and history, some of which may touch on the Festival of Britain, although no further information regarding this material was received within the timeframe of this review.
- The **Twentieth Century Society** did not comment on oral history holdings within the timeframe of this review. A *Twentieth Century Society* collection of 80 recordings is known to be held by the British Library via its Sound & Moving Image Catalogue (reference C775) but it appears to predominantly hold other forms of audio material such as recorded conference talks, mainly by architects. Of note in relation to landscape architecture are the recording of Paul Shephard on Sir Peter Shephard as part of the *Spring Series 2015: My parent the architect* (reference C775/24) and the recording of Michael Grice on EG Asplund as part of the *Spring lecture series 2002. Master & pupils* (reference C775/06).

In addition, a small number of individuals with oral history holdings were identified as part of the review but were either unable to share access to their interviews or provide further information about these interviews within the timeframe of the project:

- **Annabel Downs** appears to have carried out a number of oral history interviews in the past but was unable to provide information within the timeframe of this review.
- **Su Fitzpatrick** is a lecturer in Human Geography at York St John University who conducted and captured 5 interviews in the context of her research into Warrington’s new town history and in relation to an exhibition and accompanying blog entitled *Days of the New Town: Birchwood at 50* - [www.daysofthenewtown.wordpress.com](http://www.daysofthenewtown.wordpress.com). The interviews were with retired architect and planner Hugh Canning, landscape architect Ian Grimshaw, ranger Gaynor Kerry, retired landscape architect David Scott and retired landscape architect Robert Tregay. They were recorded between August 2016 and May 2018, are between 1 to 2 hours in length and have all been transcribed. However because of the context in which the interviews were generated, the transcripts or audio could not be shared and their content therefore not be assessed for this review. For formatted metadata, see [Appendix 3](#).
- **Nic McEwan** is a landscape architect whom as part of her MLA, collected 4 walking interviews with Folkestone residents featuring their response to the town and its landscape. Due to the context in which the interviews were generated however and the timeframe of this review, the content or audio could not be shared or consulted.

Finally, due to their size, the following archives and collections could not be queried systematically or at all for this review and no corresponding oral history material has therefore been recorded within this report:

- Quick searches of the **National Archives** threw up a number of records suggesting

systematic querying of the archives and linked County Record Offices for landscape-related oral history material may uncover pertinent interviews. For example, records attached to the following oral history projects were found to be held in a range of County Record Offices:

- *Croome before the National Trust* by **Worcestershire Archive and Archaeology Service** (which may or may not be represented in the *BL National Trust Sound Archive* covered within this review, see [Findings](#)),
  - interviews initiated by Virginia Hinze to document the work of Brighton's Parks and Gardens department by **East Sussex Record Office**,
  - interviews relating to the 2012 Olympics by **Barking and Dagenham Archives and Local Studies Service**, and
  - *Moor memories project: oral history interviews documenting the history of moorland life* by **Derbyshire Record Office**.
- Given the large number of **County Record Offices**, these resources were not queried within the context of this review.

## Archive inclusion and search methodology

Of all archives identified and queried, the following were found to hold significant collections of oral history material to do with or touching on landscape architecture and other landscape practices as well as landscape history. Below is an overview of the search methodologies used for each. Oral histories retained for the review are listed under [Findings](#), by collection where applicable, and their metadata under corresponding [Appendices](#).

### **Ambleside Oral History Archive**

---

<http://www.aohg.org.uk/register.html>

<http://www.aohg.org.uk/selectarchive.html>

This archive provides an online search facility that enables users having sought access to search the full text of oral history transcripts from the *Ambleside Oral History Archive* as well as from the collections of interviews generated by the *Windermere Oral History Society*, the *Freshwater Biological Association Clearwaters Project*, the *Lorton & Derwent Fells Local History Society*, and the *History of theatre in Keswick 1952-2014*.

The archive was initially queried with the term *landscape* and further queried with the names *Thomas Mawson*, *Langdale Chase* and other specific place names given some of the initial content retrieved.

### **British Library Sound & Moving Image Catalogue**

---

<http://sami.bl.uk>

<https://sounds.bl.uk/Oral-history/>

<https://www.bl.uk/collection-guides/oral-histories-of-architecture-and-landscape-design>

The British Library Sound & Moving Image (SAMI) catalogue allows for searching historic and active audiovisual collections quite stupendous in scale, with millions of recordings indexed therein and over 70,000 titles within its oral history collections alone. The SAMI catalogue can be queried using simple and advanced searches, it is associated with a British Library Sounds website



providing thematic guides to a selection of 90,000 audio recordings, and further collection guides are provided on the British Library website, including *Oral histories of architecture and landscape design*.

Findings were arrived at both through browsing and searching of the catalogue. Browsing took place largely on the basis of the collection guides, both simple and advanced searches were run on the catalogue, and searches within collections specified in the guides were also performed. In all cases, results were checked for relevance to landscape practice. For example:

**Browsing** - given its size, with just 89 titles in total, the *Down to earth: An Oral History of British Horticulture* collection (reference C1029), highlighted on the British Library website as part of its guide to *Oral histories of architecture and landscape design*, was comprehensively browsed for interviews relevant to landscape architecture.

**Searching and refining** - searches on a number of names significant in the history of landscape architecture and practice were run and results checked for relevance to landscape practice; for example a search on *Geoffrey Jellicoe* retrieved 17 results in total or 16 when refined to the *oral history* collection, 1 of which it is worth noting refers to Ann not Geoffrey Jellicoe and whilst the former appears to be the latter's niece, the result illustrates SAMI's limited search functionality: searching for phrases using either quotation marks or the ADJ operator not uncommon in large databases is not enabled, ie. a search on *Geoffrey Jellicoe* retrieves titles featuring *Geoffrey* and *Jellicoe* and not only *Geoffrey Jellicoe* side by side.

Names queried directly on the SAMI catalogue, drawn from Landscape Institute, MERL and FOLAR documentation or encountered in initial SAMI results, and in many cases run in conjunction with the term *landscape* and within the *oral history* collection, are:

- *James Adams*
- *Thomas Adams*
- *Madeline Agar*
- *Marjory Allen* \*
- *Alan Barber*
- *Capability Brown*
- *Percy Cane*
- *H Frank Clark* (including variations such as *HF Clark*)
- *Brian Clouston*
- *Brenda Colvin* \*
- *Sylvia Crowe*
- *Merrick Denton-Thompson*
- *George Dillistone* \*
- *Nan Fairbrother* (including variations)
- *Richard Flenley*
- *LJ Fricker*
- *Tim Gale*
- *Frederick Gibberd*
- *Brian Hackett*
- *Richard Hannay*
- *Stanley V Hart* \*
- *Sheila Haywood*
- *Oliver Hill*
- *William Holford*
- *Margaret Howell* (also *Margaret Maxwell*)
- *Cecil E Hughes*
- *Janet Jack*
- *Geoffrey Jellicoe*
- *Susan Jellicoe*
- *Gilbert Jenkins* \*
- *Ian Laurie*
- *Michael Laurie*
- *Jeremy Lever*
- *Thomas Mawson*
- *John Merivale*
- *Henry Ernest Milner*
- *Leslie Milner-White*
- *Hal Moggridge*
- *Alan Murray*
- *Edward Max Nicholson*
- *Russell Page*
- *Gordon Patterson*
- *Wendy Powell*
- *Edward Prentice-Mawson* \*
- *Jason Prior*

- *Humphry Repton* (including variations and misspellings for eg. *Humphrey*)
- *Thomas Sharp*
- *Marie Shephard*
- *Peter Shephard*
- *Richard Sudell* \*
- *Alan Tate*
- *Christopher Tunnard*
- *Arnold Weddle*
- *Edward White* \*
- *JE Grant White* \*
- *Kim Wilkie*
- *Clough Williams-Ellis*
- *Giffard Woolley* \*
- *Peter Youngman*

\* ILA founder members

Not all records found to feature the above names were retained to appear under Findings. For example *Sylvia Crowe* features in a summary for an oral history interview conducted with Tom McInerney as part of a collection entitled *An Oral History of the Electricity Supply Industry in the UK* (reference C1495/26/01), a lengthy interview focussed on the energy sector and with no other apparent mentions or discussions of the landscape. Equally *Frederick Gibberd* appears within an oral history interview with William Mitchell within the *NLSC: Artists' Lives* collection (reference C466/324) which appears to feature little else in relation to landscape.

**Advanced searching** - within a collection such as the *NLSC: Architects' Lives* (reference C467) which consists in 209 oral history interview recordings, the terms *landscape* or *park* or *garden* were specified to advance or refine the search. Similarly, given its size, with 2550 titles, the *National Trust Sound Archive* collection (reference C1168) was narrowed first with the term *landscape*, resulting in 94 titles, then without the term *Alderley*, resulting in 13 titles. The reason for excluding this term from the search was to remove material associated with the National Trust's *Alderley Edge Landscape Project* which appears to consist mainly in reminiscences and social histories of the landscape. Based on initial SAMI results, an additional search narrowing *National Trust Sound Archive* holdings to those including the term *Croome* retrieved a further 4 interviews.

Oral history findings retained for this review are arranged by the collection within which they are held: *Down to Earth: An Oral History of British Horticulture*, *National Trust Sound Archive*, *NLSC: Architects' Lives*, or under other oral history holdings.

## **Historic Royal Palaces: Hampton Court Memories**

---

Information about Historic Royal Palaces (HRP) oral history holdings was provided by its Archivist and contributed to by a team of oral history volunteers. With no HRP online catalogue, these holdings could not have been discovered other than through direct contact with the institution.

## **Living Archive Milton Keynes**

---

<https://www.livingarchive.org.uk/search>

Pertinent oral history holdings within the archive were initially identified through simple online searches using such terms as *landscape*. Corresponding results highlighted collections of note which were subsequently browsed for further material of interest. Findings are arranged by the collection they form part of: *The People's History of Milton Keynes* and *The Story of the Original Central Milton Keynes*.

<https://merl.reading.ac.uk/merl-collections/search-and-browse/databases/>

Oral history holdings at the MERL were identified not through catalogue searches but through liaison with FOLAR committee members and MERL Special Collections staff. MERL catalogue searches on *oral history* or *landscape interview* or a combination of those search terms would have retrieved some but not all landscape-related interview holdings given all have not yet been catalogued. Findings are arranged into: *Heritage Assets Working Group*, *Landscape Institute* or other.

### Talking New Towns

---

<https://www.talkingnewtowns.org.uk/index.php>

The website offers a search function initially used to retrieve material featuring the term *landscape*. The small number of clips retrieved threw up related material which when browsed demonstrated the quantity of oral history clips made available on the website to be such that it could be comprehensively browsed using the topics defined by the project such as *developing a new town* or *local attitudes*.

## Check the record: metadata, summary, transcript, audio

Having identified pertinent archives and collections and searched these for landscape-related oral history interviews, each archival or catalogue record was checked, its metadata, summary and/or transcript examined or in the absence of textual representation, the interview audio or in some cases video either sampled or consulted in its entirety.

**Metadata** - for every relevant oral history identified, the corresponding metadata were drawn on to populate as many of the following fields as possible:

#### REFERENCE

##### INTERVIEWEE:

SURNAME, FIRST NAME

DOB (AND POB)

GENDER

OCCUPATION

##### INTERVIEWER:

SURNAME, FIRST NAME

GENDER

RECORDING DATES

RECORDING LOCATIONS

RECORDING DURATION

FILE FORMAT

NUMBER OF FILES

RECORDING EQUIPMENT

SUMMARY OR TRANSCRIPT

ACCESS

COPYRIGHT

NOTES

Formatted in this way, metadata for all findings are compiled under Appendices 2 and 3 arranged by institution or archive then collection. Data in bold are drawn from the archival record and data in square brackets from other sources. In the case for example that Geoffrey Jellicoe is not identified as an architect and landscape architect within the oral history record, whether in the

catalogue record, summary/transcript or in the audio, the occupation field contains [Architect and landscape architect] rather than **Architect and landscape architect**.

**Summary/transcript** - most of the oral history interviews identified have had a summary or transcript created to document the interview. In most of these cases, the summaries or transcripts are made available through the archive catalogue where they assist with resource discovery. However in some cases, summaries or transcripts were made available on request only and only for the purposes of this review. In a number of cases, existing summaries or transcripts could not be shared to assist this review due to their private nature, the required consent not having been sought or copyright clarified at the time the interview was captured. Finally in some instances, no summaries or interview transcripts appear to exist.

**Audio** - in the absence of a summary or transcript, interview audio was consulted in its entirety or where not feasible, sampled at interval. In these cases, specifically with the *Heritage Assets Working Group* and *Landscape Institute* interviews held at the MERL, interview content has been noted in summary form under the relevant section in Findings.

## FINDINGS

---

An overview of the oral history collections and interviews consulted is provided in this section along with an indication of interview content. An assessment of these findings is made under [Conclusions](#).

### Ambleside Oral History Archive

For formatted metadata, see [Appendix 2.1](#).

This active archive currently holds over 450 recordings on the subject of life in the central Lake District. 10 interviews were found to make specific reference to landscape management practices and in some cases the designed landscapes of Thomas Mawson, they feature the following 8 individuals (in birth order but for the first individual):

- William Grant
- EG Simpson (1899)
- Jack Cook (1909)
- Jack Palfreyman (1925)
- Ken Parker (1931)
- Laurence Harwood (1933)
- JM Houston (1934)
- David Clark (1939)

Recording duration is not known but for every interview, a document can be downloaded containing basic metadata, a brief list of content and full interview transcript. The short notes below are thus to offer an indication only of content relevant to landscape matters:

**William Grant:** reference **bf1-grant** - the interviewee discusses his work on “The Theatre in the Forest” at Grizedale, 1960-1984, the input of the Forestry Commission and the increasing recognition of the recreational potential of forestry. And reference **bf2-grant** - the interviewee discusses work at Grizedale, the increasing installation and promotion of sculpture in the landscape using natural materials.

**EG Simpson (1899):** reference **cu-simpson** - the interviewee talks about her life including her childhood at Langdale Chase, mentions her father’s work as *head gardener* at Langdale Chase and the landscape design by Thomas Mawson.

**Jack Cook (1909):** reference **fx-cook** - the interviewee discusses working with Thomas Mawson and Harry Pearce, Mawson garden design and working as a *gardener*. And reference **fx3-cook** - again, the interviewee mentions working as a *gardener* for Thomas Mawson then Harry Pearce.

**Jack Palfreyman (1925):** reference **hs1-palfreyman** - the interviewee discusses his life, his father’s work as a *nurseryman* and at Langdale Chase, then his own career in gardening, plant nurseries and garden centres.

**Ken Parker (1931):** reference **gw-parker** - the interviewee discusses a lifetime working as a *forester* including managing woodland for the National Trust.

**Laurence Harwood** (1933): reference **mn-harwood** - the interviewee discusses landscape management, land use, farming practices and first-hand knowledge of work and initiatives taken by the National Trust working as *land agent* and *regional director* for the trust.

**JM Houston** (1934): reference **gd-houston** - the interviewee, a *former secretary* of the Friends of the Lake District, discusses landscape character, the National Park, intrusion from developments such as road and bridge buildings, landscape planning and management.

**David Clark**, Lord Clark of Windermere (1939): reference **ns-clark** - the interviewee discusses his relationship with the Lake District and the lake environment, his father's work as a *gardener*, his work for the Forestry Commission and changes towards multi-purpose forestry, mention made of Sylvia Crowe's impact on forest landscape design, references made to the National Parks and to World Heritage Site status.

## British Library Sound & Moving Image Catalogue

### Down to Earth: An Oral History of British Horticulture

---

For formatted metadata, see [Appendix 2.2.1](#).

Starting in 2001, the British Library undertook an oral history project to document the people working in British horticulture and landscape practice. The collection holds 44 interviews in total, 20 of which were identified as most relevant to landscape architecture. They feature the following 22 landscape practitioners (in birth order):

- Mavis Batey (1921)
- Christopher Lloyd (1921-2006)
- (Lady) Marjorie Gascoyne-Cecil Salisbury (1922)
- Beth Chatto (1923-2018)
- Penelope Hobhouse (1929)
- Pamela Schwerdt (1930)
- Sibylle Kreutzberger (1931)
- John Brookes (1933)
- Jim Link (1934)
- John Humphris (1936)
- Lawrence Banks (1938)
- Richard Carew Pole (1938)
- Gilly Drummond (1939)
- Jim Buttress (1945)
- Sue Minter (1949)
- David Standing (1952)
- Tim Smit (1954)
- Geoff Pick (1956)
- Jan Woudstra (1958)
- Ann Lambert (1963)
- Fergus Garrett (1966)
- Tom Wright (1966)

SAMI catalogue records offer relatively rich metadata including interview duration, which within this selection varies between 1 and 11 hours in length, and timecoded summaries. An indication of some of the interview content is noted below:

**Mavis Batey** (1921): reference **C1029/19** - a *garden historian*, MB refers to the Garden History Society, Frank Clark, garden and landscape conservation, public enquiry work, Kim Wilkie, HLF funding for park restoration, conservation areas, planning issues, and also mentions Bletchley.

**Christopher Lloyd** (1921-2006): reference **C1029/05** - a *horticulturalist* and *writer*, CL describes being born at the house in Great Dixter which Lutyens undertook the restorations for, speaks of a lifetime caring for and managing the garden.



**(Lady) Marjorie Gascoyne-Cecil Salisbury** (1922): reference **C1029/27** - a *garden designer*, LS refers to garden design and maintenance, including at Hatfield House in Hertfordshire and Cranborne in Dorset, discussions of organic approaches to gardening.

**Beth Chatto** (1923-2018): reference **C1029/09** - a *garden designer* and *writer*, BC talks of her life and work on ecological approaches to planting, managing a farm with her husband, then a nursery, references to writing, Christopher Lloyd also Alan Bloom also featured within the *Down to Earth* collection.

**Penelope Hobhouse** (1929): reference **C1029/22** - a *garden designer* and *writer*, PH discusses her life and work in garden design, with references to garden history and garden writing.

**Pamela Schwerdt** (1930) and **Sibylle Kreutzberger** (1931): reference **C1029/08** - both *head gardeners*, PS and SK discuss their work at Sissinghurst, recruitment by and relationship to Vita Sackville-West.

**John Brookes** (1933): reference **C1029/33** - a *landscape designer*, JB discusses his life and work in landscape design, landscape restoration, references made to Brenda Colvin, Sylvia Crowe, Geoffrey Jellicoe, also new approaches to planting design at the University of Sheffield, ecological understanding.

**Jim Link** (1934): reference **C1029/31** - as *forester* and *gardener*, JL discusses working in landscape management at Chatsworth.

**John Humphris** (1936): reference **C1029/30** - a *head gardener*, JH refers to work at Sutton Place around the time Geoffrey Jellicoe's design was implemented for the garden.

**Lawrence Banks** (1938): reference **C1029/39** - as landowner, LB discusses landscape management work as Hergest Croft Gardens Manager alongside his wife, *landscape architect* Elizabeth Banks (EB), mention also of work as RHS treasurer and EB's as RHS President 2010-13.

**Richard Carew Pole** (1938): reference **C1029/38** - a landowner, much of RCP's interview is around landscape management, mention also of RHS presidency 2001-2006.

**Gilly Drummond** (1939): reference **C1029/43** - a *gardener*, GB discusses working within landscape management, ownership of Cadland House, Capability Brown's smallest surviving pleasure ground, references made to working as campaigner for the conservation of historic landscapes, Chairman of the English Heritage Historic Parks and Gardens Panel, Chair of the 2016 Capability Brown Festival, and President of the Association of Gardens Trusts.

**Jim Buttress** (1945): reference **C1029/13** - a *horticulturalist*, JB discusses starting his career with Croydon Parks Department, onto training at RHS Wisley and working for the Royal Parks.

**Sue Minter** (1949) and **Tim Smit** (1954): reference **C1029/17** - as *horticultural directors*, SM and TS discuss work at Heligan, garden restoration, the Eden Project and landscape management.

**David Standing** (1952): reference **C1029/18** - a *gardener*, DS discusses a life spent working on Gilbert White's garden The Wakes, work with Kim Wilkie on restoration plan in the 1990s.

**Geoff Pick** (1956): reference **C1029/24** - as *archivist*, GP involved in historic landscape management at Keats House in Hampstead, London.

**Jan Woudstra** (1958): reference **C1029/23** - JW speaks chiefly about the restoration of the Privy Garden at Hampton Court Palace.

**Ann Lambert** (1963): reference **C1029/29** - as *curator*, AL talks of historic landscape management work at Dove Cottage, Grasmere, for the Wordsworth Trust.

**Fergus Garrett** (1966): reference **C1029/06** - FG describes his move from agriculture to horticulture whilst at Wye College, his decision not to go into design, references to his work for Rosemary Alexander and Beth Chatto, then in 1992 being approached by Christopher Lloyd to work as *head gardener* at Great Dixter.

**Tom Wright** (1966): reference **C1029/07** - *horticulturalist* and *writer*, TW on landscape restoration and historic landscape management, also mention of Repton.

Due to their occupation and recording content, interviews with the following individuals were not retained for this review (in interview reference order):

- C1029/01 - Miriam Rothschild, natural scientist and botanist
- C1029/02 - Alan Bloom, horticulturalist and nurseryman
- C1029/03 - Graham Stuart Thomas, botanist
- C1029/04 - Dennis Woodland, horticulturalist and nurseryman
- C1029/10 - Ron Butler, horticulturalist and seed producer
- C1029/11 - Peggy Cole, gardener
- C1029/12 - Douglas Henderson, botanist
- C1029/14 - Christopher Bickell, botanist
- C1029/15 - David Austin (snr), David Austin (jnr), Carl Bennett and Michael Marriott, rose breeders
- C1029/16 - Geoff Stokes, National Society of Allotment & Leisure Gardens secretary
- C1029/20 - Richard Mabey, author
- C1029/21 - Don Prior, farm worker
- C1029/25 - Harry Dodson, head gardener
- C1029/26 - Iain Prance, botanist
- C1029/28 - Roy Lancaster, gardener
- C1029/32 - Alan and Jackie Gear, organic horticulturalists
- C1029/34 - Medwyn Williams, vegetable horticulturalist
- C1029/35 - Joy Larkcom, vegetable horticulturalist
- C1029/36 - Julia Clements, flower arranger
- C1029/37 - Andrew and Nick Dunn, tree nursery owners
- C1029/40 - Angela Baker, garden tour leader
- C1029/41 - Henry Oakeley, orchid expert
- C1029/42 - Anna Parvord, gardening writer
- C1029/44 - Tony Russell, tree expert

## **National Trust Sound Archive**

---

For formatted metadata, see [Appendix 2.2.2](#).

The archive currently holds around 1,270 interviews and is growing. The interviews are with individuals having worked, lived on or owned properties and estates later acquired and managed by the National Trust. Interviewees represent a wide range of professions from caretakers to chefs and foresters. The 9 interviews selected for this review, 8 of which relate to the estate at Croome,

are with the following 12 individuals (in alphabetical order):

- Arnold Amess
- Peter Briars
- Mike Calnan
- 11<sup>th</sup> Lord Coventry
- Mr. and Mrs. Edwards
- Fred Garrard, Forester
- Jeffrey Haworth
- John Henderson
- Jim Marshall
- Kate Richardson
- D Ronn
- M Walford

The level of information available about the interviews in this archive is variable, with some SAMI catalogue records including detailed timecoded summaries and others with very brief summaries only. The duration of the interviews selected is not always known although some are relatively short interviews under an hour in length and clearly focussed on the particular property under scrutiny. An indication of some of the interview content is noted below:

**Arnold Amess: C1168/71** - AA discusses his work as a *forester* and *head gardener* on two estates: Cobham Park and Claremont, an estate Capability Brown worked on and which was taken on by the National Trust. The interview focusses on the time after the National Trust acquired Claremont.

**Peter Briars and Jim Marshall: C1168/564** - the interview focusses on Windsor Great Park after it is acquired by the National Trust and features PB and *gardens advisor* JM discussing the historic landscape, landscape conservation and the removal from the park of some ancient trees.

**11<sup>th</sup> Lord Coventry: C1168/621** - LC shares his memories of Croome Court from the time both before and after it is taken on by the National Trust, including the buildings, landscape and wildlife found on the estate.

**Mr. and Mrs. Edwards: C1168/841** - the interview focusses on Croome Court in the period both before and after it is taken on by the National Trust; as former *caretakers*, the interviewees share early memories of arriving on the estate and refer to changes in land use from pasture to arable land, landscape features uncovered during their time, the work of Capability Brown and the trees on the estate including those damaged by the 1987 storm.

**Fred Garrard: C1168/893** - FG talks of his work as *forester* at Croome Landscape Park before the property is acquired by the National Trust, including references to interventions such as tree planting and lake drainage.

**Jeffrey Haworth, Mike Calnan and D Ronn: C1168/597** - this appears more of a panel discussion between National Trust staff including a *gardens advisor* and *managing agent* about Croome Park before and after it is acquired, including the history of the park, its decline and subsequent restoration plans.

**John Henderson: C1168/1004** - having worked as *agent* for Croome Landscape Park, JH shares an account of his working life there, including descriptions of the park, the landscape and events such as storm damage, the interview focusses both on the time before and after the park is acquired by the National Trust.

**Kate Richardson: C1168/1006** - a *gardener*, the interviewer discusses Croome Landscape Park before the National Trust acquires the estate and talks about her move into landscape work and her work for the National Trust including future plans for the estate.

**M Walford: C1168/1005** - a *clerk of works*, MW shares his account of working at Croome Landscape Park before and after it is taken on by the National Trust, including descriptions of the estate, its maintenance and events such as flooding.

## NLSC: Architects' Lives

---

For formatted metadata, see [Appendix 2.2.3](#).

Architects' Lives is an ongoing National Life Stories' initiative launched in 1995 to document the architecture and related professions in the UK. The collection currently holds over 130 interviews, 12 of which are directly relevant to this review, conducted with the following 11 architects, planners and landscape architects (in birth order):

- Geoffrey Jellicoe (1900-1996)
- George Grenfell-Baines (1908-2003)
- Henry Thomas Cadbury-Brown (1913-2009)
- Lionel Gordon Baliol Brett Esher (1913-2004)
- Peter Shephard (1913-2002)
- Gabriel Epstein (1918)
- Philip Powell (1921-2003)
- Robert Maxwell (1922)
- Adrian Gale (1930)
- Jeremy Lever (1931)
- Eldred Evans (1937)

SAMI catalogue records within this collection are relatively consistent in their metadata and summaries, including recording duration and in most cases, detailed summaries, if not always timecoded. Summaries can be around 7,500 words in length and the following is meant only as a broad indication of interview content:

**Geoffrey Jellicoe (1900-1996): C467/06/01-03** - GJ discusses his early life and background, his book with Shepherd on the *Italian gardens of the Renaissance*, discussions of drawing within his practice, *The Landscape of Man* and other publications, mention of friendship with Gordon Russell, his work at the AA, friendships with Frederick Gibberd and Ben Nicholson, work during the Second World War, reference to English Heritage's listing of Walsall Gardens, comments on Modernism, Carl Jung and the place of intuition in design, discussions also of Sutton Place and GJ's approach to nature.

**George Grenfell-Baines (1908-2003): C467/46/01-11** - an *architect* and *town planner*, GGB goes over his early life and childhood, starting out as an architectural draftsman then onto studying architecture, discusses some of his early work and working relationships, detailed description of a range of projects, many references to the Building Design Partnership (BDP), mention of Frederick Gibberd and Peter Shepherd [presumably Shephard], approach to students and training within BDP, discussions of town planning and references to Abercrombie and Ebenezer Howard.

**Henry Thomas Cadbury-Brown (1913-2009): C467/16/01-07** - an *architect*, HCB discusses his background, training at the AA including impact of Geoffrey Jellicoe's teaching, comments on a range of architects and traditions including Erno Goldfinger, John Soane and Japanese detailing, reference to working on housing at Harlow New Town by Frederick Gibberd, discussions of a wide range of projects and working relationships including work on the Festival of Britain.

**Lionel Gordon Baliol Brett Esher (1913-2004): C467/14/01-08** - an *architect*, LE goes over choosing architecture over the political and diplomatic career he might have moved into, reference to training and early career including some of the architects he came into contact with and admired, war service, reference to a week with Clough Williams-Ellis in Portmeirion, discussions of planning and the new towns, influence of Abercrombie, mention of Geoffrey Jellicoe.

**Peter Shephard** (1913-2002): **C467/01/01-04** - PS gives an overview of his background, move into architecture, training at Liverpool, acquaintance with Patrick Abercrombie, influence of Patrick Geddes and Raymond Unwin at Liverpool, starting work for Derek Bridgwater, reference to Geoffrey Jellicoe, discussion of work on Greater London Plan after the Second World War, anecdotes regarding Edwin Lutyens and Gertrude Jekyll and the AA, discussions of a range of projects including the Festival of Britain and reference to working with Hugh Casson, comments on Peter Youngman and Brenda Colvin, mention of PS work in the USA. And **C467/20/01-10** - PS discusses his early life and background, early interest in natural history, father's friendship with Patrick Abercrombie, education at Liverpool and interest in the landscape, working with Derek Bridgwater, working on the Greater London Plan, planning considerations, reference to ILA organisation, also appointment by Ian McHarg as Professor of Landscape Architecture at the University of Pennsylvania, remarks on landscape practice and design, drawing practice, garden restoration, references to Margaret Maxwell, discussion of the Festival of Britain designs, trees in the landscape, reference to Sylvia Crowe.

**Gabriel Epstein** (1918): **C467/89** - an *architect* and *planner*, GE gives a detailed account of his background and life, starting in Germany, his Jewish family leaving Germany, his schooling in Belgium also Switzerland, his education at the AA and architectural practice, references to a range of projects including working for Bridgwater and Shephard, numerous references to Peter Shephard.

**Philip Powell** (1921-2003): **C467/11/01-11** - an *architect*, PP goes over his background and childhood, training at the AA, references to Geoffrey Jellicoe and Frederick Gibberd, discussions of a range of projects including Churchill Gardens, Westminster.

**Robert Maxwell** (1922): **C467/97** - an *architect*, RM goes over his training in the School of Architecture at Liverpool, references to Patrick Abercrombie, summer work for Hugh Casson on the Festival of Britain, detailed accounts of a range of projects and relationships with a broad range of architects, artists, musicians, writers and critics, references to *landscape architect* Margaret Howell later Margaret Maxwell who worked with Peter Shephard.

**Adrian Gale** (1930): **C467/106** - an *architect*, AG discusses his childhood and family background, his decision to study architecture, references to the impact of Stowe and Capability Brown's landscapes, discussions of AA education, description of early career and a range of projects worked on throughout architectural career with a number of references to the landscape including its teaching, references also to *landscape architect* Janet Jack.

**Jeremy Lever** (1931): **C467/81/01-11** - an *architect* and *landscape architect*, JL goes over family background, father's landscape work including drawings in the RIBA collection, JL working alongside father, studying at Brighton School of Art and Crafts, studying architecture, accounts of working on projects alongside engineers, a job in Venezuela, later studying small towns in Spain, mention of studying landscape history with Peter Youngman at London University although course not completed, references to a number of projects and landscape schemes.

**Eldred Evans** (1937): **C467/126** - an *architect*, EE discusses family background and childhood, reference to architects sensitive to surroundings including Gunnar Asplund, architectural training at the AA, technical drawing, student culture at the AA, references to a broad range of projects including their landscape context, mention of landscape architect Janet Jack.

## Other

---

For formatted metadata, see [Appendix 2.2.4](#).

SAMI searches retrieved a number of interviews not held within the *Down to Earth*, *National Trust* or *Architects' Lives* collections, including 7 interviews with the following 6 architects and landscape practitioners (in birth order):

- Clough Williams-Ellis (1883-1978)
- Amabel Williams-Ellis (1894-1984)
- Geoffrey Jellicoe (1900-1996)
- Edward Max Nicholson (1904-2003)
- Hugh Casson (1910-1999)
- Edward Mills (1915-1998)

Given the interviews fall within different collections, associated catalogue records and metadata are variable in the level of information they provide. An indication of interview content is provided below:

**Clough Williams-Ellis** (1883-1978): **C707/348/1-3** - part of the *Family Life and Work Experience before 1918* collection, in this interview, *architect* CWE discusses family background and childhood, education and social life, some references to professional life including membership of the RIBA, ILA and Town Planning Institute. And alongside **Amabel Williams-Ellis** (1894-1984): **C1398/1292** - recording made for a BBC Radio programme entitled *Improved simians* in which *architect* CWE and *author* AWE discuss their life and the people it featured.

**Geoffrey Jellicoe** (1900-1996): **C798/61 C1** - recording made for BBC Radio 3 as *Gardens of the Mind: Sir Geoffrey Jellicoe*, including GJ commenting on his work and writings and his role as landscape architect. And **V3798/2** - recording re-broadcast on BBC2 following GJ's death, features GJ discussing his work including the JF Kennedy memorial at Runnymede and his thoughts on the relationship between the landscape and the subconscious.

**Edward Max Nicholson** (1904-2003): **C1729/05** - part of the *Stephen Bocking Collection* of interviews, here *environmentalist* EMN discusses his involvement and work with the Nature Conservancy, with references to the National Parks and Access to the Countryside Act 1949.

**Hugh Casson** (1910-1999): **C408/16/01-23** - part of the *NLSC: Leaders of National Life* collection, HC gives an in-depth account of his life and work as an *architect*, with references to the Festival of Britain and Peter Shephard.

**Edward Mills** (1915-1998): **C765/03** - part of the *Ove Arup Architecture Interviews*, EM goes over his life and work as an *architect*, with mentions of Geoffrey Jellicoe and the Glass Age Committee.

## Historic Royal Palaces: Hampton Court Memories

For formatted metadata, see [Appendix 2.3](#).

Hampton Court Memories was a project to record interviews with past and present gardeners at Hampton Court Palace. The project resulted in 15 interviews captured between 1997 and 2018, all of which comment on life and work maintaining Hampton Court Palace gardens. The interviews are with the following gardeners and landscape practitioners (in alphabetical order):



- Paul Appleby
- Anthony Boulding
- Vicki Cooke
- Betty Evans
- Terry Gough
- Brian Holmes
- Todd Longstaffe-Gowan
- Christopher Phelps
- Jenni Phillips
- Gerald Smith
- Gill and Les Strudwick
- Nigel Turner

Documents including basic metadata and subjects covered within the interviews were created for each interview and made available by Historic Royal Palaces for the purposes of this review but public access to these oral histories is not currently possible. Salient subjects featured in the interviews are included below:

**Paul Appleby:** a *garden supervisor*, PA discusses joining as an apprentice and getting trained at Hampton Court Palace, discussion of changes in staff, training and working practices, mention of a range of discrete gardens and spaces such as the Kitchen Garden and East Garden as well as grace and favour residents' private gardens.

**Anthony Boulding** (2 interviews): *nursery manager*, then *gardens and estates manager*, AB discusses joining as an apprentice, mention of other staff members also grace and favour residents, landscape and estate management and the different organisations involved, reference to functions and dignitaries.

**Vicki Cooke:** as *keeper of kitchen garden*, VC discusses the Georgian kitchen garden, its design by Todd Longstaffe-Gowan and its maintenance and challenges.

**Betty Evans** (2 interviews): mention of life at the palace 1950-85, husband working as *propagator*, discussion of social aspects of life at the palace including grace and favour residents.

**Terry Gough:** *head of gardens and estates*, TG talks of a long working history with Royal Parks and Historic Royal Palaces, Lancelot Brown as predecessor, mention of social life and social aspects of the palace, reference to 1986 fire and 1987 storm, also Hampton Court Palace Flower Show.

**Brian Holmes:** as *gardener of private gardens*, BH discusses his responsibility for the private gardens, discussion of working methods and priorities.

**Todd Longstaffe-Gowan:** working within the garden strategy group, TLG discusses the Privy Garden and wider palace and landscape restoration, archaeological and archival research informing restoration plans, drawing on manuscripts, drawings and paintings for the research, Hampton Court Flower Show to pay for restoration, tree and avenue restoration work including clone creation.

**Christopher Phelps:** *gardener* with a long working history at the palace, reference to changes in staffing, working practices, specific gardens mentioned include the South Front, East Front, Twentieth Century Garden and Tiltyard.

**Jenni Phillips:** variety of work at the palace, mainly administration of Garden and Estates Office and Hampton Court Flower Show.

**Gerald Smith** (2 interviews): joining as a *gardener* in 1961, discussion of specific gardens including the Dutch Garden also Knot Garden restoration, mention of other staff, grace and favour residents, second interview with a particular focus on people living and otherwise involved at Hampton Court.

**Gill Strudwick:** working as *vine keeper* and reference to various residents and guests at Hampton Court.

**Les Strudwick:** long working relationship with Hampton Court, discussion of work as labourer then *game keeper*, mention of other staff, changes in staffing and garden management, and the court.

**Nigel Turner:** now *assistant supervisor*, NT describes joining Hampton Court as an apprentice *gardener*, mention of specific gardens including Privy Garden renovation of 1995, staff changes, filming at the garden and reference to various social aspects and occasions including 2012 Olympics at Hampton Court.

## Living Archive Milton Keynes

For formatted metadata, see [Appendices 2.4.1](#) and [2.4.2](#).

The archive was set up to preserve the history and heritage of Milton Keynes, it holds 540 audio recordings and includes two collections featuring oral history interviews of particular relevance to the history of the new town: *The People's History of Milton Keynes* and the *Story of the Original Central Milton Keynes* feature interviews with Milton Keynes Development Corporation staff and Milton Keynes residents. 10 interviews were found to feature discussions of the landscape and landscaping at Milton Keynes and feature the following 9 landscape practitioners (in alphabetical order):

- Peter Bunnage (1960)
- Trevor Denton
- David Hartley
- Neil Higson (1936)
- Michael Kelly (1958)
- Brian Salter (1940)
- Lee Shostak (1946)
- Tony Southard
- Derek Walker (1929)

Short summaries of the interviews are provided on the Living Archive Milton Keynes website though it is not known whether fuller summaries or transcripts are available for consultation. Given the availability of interview summaries online, only basic summaries have been included below:

### **The People's History of Milton Keynes**

---

**Neil Higson (1936): PMK/006/005** - a *landscape designer*, NG talks about his move to Milton Keynes, his private landscaping practice, his work for the Corporation and his overall view of the new town.

**Brian Salter (1940): PMK/007/008** - BS describes his work in forestry and conservation in Milton Keynes including dealing with Dutch Elm disease, the 'City of Trees' and the transfer of landscaping assets to the Milton Keynes Parks Trust from Milton Keynes Development Corporation.

**Lee Shostak (1946): PMK/007/019** - LS describes arriving in the UK as exchange student, his life in Milton Keynes, working for the Milton Keynes Development Corporation and his opinion that Milton Keynes will be key in the history of landscape architecture in the 20<sup>th</sup> century.

**Michael Kelly (1958): PMK/006/002** - MK describes his family moving to Milton Keynes when he was 15, becoming a landscaping apprentice then *landscaper* and joining the landscaping team at Milton Keynes.

**Peter Bunnage (1960): PMK/006/003** - PB discusses becoming a landscaping apprentice then working as a *landscaper* for the Milton Keynes Development Corporation.

## **The Story of the Original Central Milton Keynes**

---

**Trevor Denton: CMK/001/030** - an *architect*, TD discusses his work on the housing for Milton Keynes City Centre then his move into private practice and later into academia, TD also reflects on the strengths of Milton Keynes being its park system and landscaping.

**David Hartley: CMK/001/016** - an *architect*, DH talks of his move into architecture and joining the Milton Keynes team, mentions working with Tony Southard on landscape design and plant irrigation.

**Tony Southard: CMK/001/008** - a *landscape architect*, TS discusses his first site visit for Milton Keynes, his opinion of the initial design, the three boulevards, using trees and planting to define spaces, issues with maintenance of the planting since the town was built, also his involvement with the shopping centre and receiving advice from Edinburgh Botanic Garden for the internal planting schemes.

**Derek Walker (1929): CMK/001/004** - DW discusses his appointment as *chief architect*, some of the key principles for the design of Milton Keynes including the central importance of the landscape around which the town was to be formed. And **CMK/001/005** - DW discusses the design philosophy of Milton Keynes and whether it will endure.

## **The Museum of English Rural Life, University of Reading**

### **Heritage Assets Working Group**

---

For formatted metadata, see [Appendix 2.5.1](#).

The MERL holds a collection of 7 video interviews undertaken by Lindsey Abbott in 2012-2013 for the Heritage Assets Working Group: Oral History Project, with the following 9 landscape practitioners (in birth order):

- Wendy Powell (1931)
- Brian Clouston (1935)
- Hal Moggridge (1936)
- Richard Flenley (1946)
- Merrick Denton-Thompson (1948)
- Tim Gale (1949)
- Richard Hannay (1950)
- Alan Tate (1951)
- Marcela Eaton (1959)

The interviews were captured in response to the Heritage Assets Working Group's view of the importance of contributing to the history of the profession and of the Landscape Institute, and begin to build a kind of professional memory for the purposes of future members and researchers. More information on project background and process is available through an administrative file with reference **DX2277/1/1** or **SR LI SP4/1/1/8**.

No transcripts or summaries were written up for the interviews though it is expected a transcription or summary exercise would be relatively straight forward given the content is audible throughout. Given no summaries or transcripts exist, the interview content has been generously summarised below:

**Wendy Powell (1931): DX2277/2/5** - interest in landscape starting with Hampstead Garden Suburb estate by Unwin, artistic family, brother an architect suggesting landscape for WP, education made up of 1 year at art school, 1 year at Reading then 1 year at UCL with classes at the Bartlett and the Slade, learning plants through garden visits, first job on Hemel Hempstead New Town in 1953, team of 2 for 6 years, interest in US, scholarship to study at the University of Pennsylvania in 1959, Ian McHarg, early typology work, back in the UK, joined Sylvia Crowe as assistant, work on Bristol scheme, new towns at Warrington and Washington, survey work, reservoir project at Rutland Water, infrastructure project in Somerset, mention of working relationship and practice with SC, her ability to describe design ideas in words, clarity of communication, move to Gillespies, wide variety of projects, contribution to Garden Festival in Liverpool, setting up Manchester practice but unhappy in the north, teaching in Sheffield under Weddle and in Birmingham, LI involvement as Honorary Librarian, importance of library and archives, interview carried out with Arnold Weddle, profession needing to confront new challenges, responsibility to participate in LI and contribute to steering the profession.

**Brian Clouston (1935): DX2277/2/3** - educational background and early career, mention of working for the Liverpool Parks Department then in the Royal Navy for two years, mix of practical and theoretical education, decision to move into landscape architecture after a lecture by Jane Wood, joining course at the University of Newcastle, mention of Edward Kemp and Peter Spooner, Dick Atkinson, work on strategic planning, landscape impact, discussion of Kevin Lynch's work on views and BC's work on motorway views, mention of reclamation work in Durham, reference to the Aberfan disaster in Wales, work with Ian Laurie, setting up independent practice 1969-70, Garden Festival site in Liverpool, impact of Thatcher on tendering and contracts, work with Paul Young, some detail in relation to Liverpool Garden Festival, discussion of staff management and freedom, need for members to engage with the Institute, mention of work in the Middle East and Asia, slope stabilisation and urban drainage, public realm landscapes as first step in raising economic profile of schemes, decision to join RPS, discussion of current state of profession and role of the Institute.

**Hal Moggridge (1936): DX2277/2/2** - education, architecture at the AA, working with Geoffrey Jellicoe, Susan Jellicoe a family friend, contribution to Pilkington's Glass Age Development Committee and Sea City as well as residential schemes, reference to working day with GJ, Monday morning drawings to be worked up by team, independence mixed with supervision, then transition to pure landscape architecture with St Helen's playground scheme, taking evening classes in landscape, site architect job in Ghana working alongside engineers and quantity surveyor, mix of modern and traditional culture in Ghana, discussion of own home design over a stream influenced by Frank Lloyd Wright, work in schools department of Greater London Council, landscape assessment for new towns, work on Bletchley analysis for Milton Keynes, setting up own practice, introduced to Brenda Colvin, partnership from 1969 Colvin & Moggridge, large-scale work, industrial scale, also private gardens, editor David Astor a long-term client, BC able to pass work on, landscape restoration work, HM of the view landscape within an engineering firm potentially detrimental to landscape practice and the client, reference to work protecting views in London and Edinburgh, issue with London no longer practicing this protection unlike Edinburgh, work on moving and placing Freud statue by Oscar Nemon on Fitzjohn's Avenue, mention of refusing work on ethical grounds, such as a job requiring remodelling a Capability Brown landscape, CB seen as precursor to modern movement and relationship between humans and the landscape, CB celebrations, involvement with LI and IFLA, UNESCO, Royal Parks and other organisations, discussion of current and past issues including water supply management, renewables, failure of taking national approach despite recognition of importance of environment.

**Richard Flenley (1946) and Richard Hannay (1950): DX2277/2/4** - RF's background in geography and earth science, joining Land Use Consultants (LUC) after graduating, open-cast coal mining work, interview joined by RH, discussion of LUC as multi-disciplinary practice, Max Nicholson, Clifford Tandy and John Herbert, environmental focus, Coal Board work available, reference to Aberfan disaster, also Rachel Carson's *Silent Spring*, mention of Nan Fairbrother, Sylvia Crowe, Brenda Colvin demonstrating in their work and their books landscape goes beyond the space around buildings, reclamation work then broader range of projects, environmental appraisals, looking at water resources, moving towards landscape assessment as methodology, LUC working through several recessions, post-war context but optimism in environmental approach, mention of new intake of staff, Marc Linton (?), Carys Swanwick, her work on characterisation, Peter Nelson, Lyndis Cole, mixed backgrounds, work on country parks, historic landscapes and management plans, good sign work to look like natural regeneration, the environment as client, LUC team work and social events, philosophy about understanding place rather than making a statement, discussion of necessity of landscape profession to open up to other professions involved with landscape, future opportunities for the profession given population growth.

**Merrick Denton-Thompson (1948): DX2277/2/6** - childhood in East Africa and Falkland Islands, interest in entomology and the arts, introduced to landscape architecture through a talk at school, decision to study at Cheltenham given its combination of planning, architecture and landscape architecture, working as labourer over holidays, first job as Senior Landscape Architect with Portsmouth City Council following Ken Fieldhouse's departure, difficult local authority context, working on difficult housing areas, discussion of team composition and range of work involved, move to Hampshire County Council in 1978, attempt at working on new capital city in Tanzania for Lovejoy but refused, County Structure Plan work at Hampshire, policy influence, learning how to work within local authorities, problematic project with M£ around Winchester, issues of scheduled monuments, SSSIs, MDT mounted opposition to the project and took action against the government leading to a public enquiry, contact with PM and MP, closing and re-opening of enquiry, alternative plan for a tunnel, enquiry found in favour of government leading MDT to take case to the high court, case lost and taken instead to the European Commission, John Major/Jacques Delors involvement, MDT having to withdraw, support from the landscape profession including in donations to cover for legal cost, involvement in school landscapes and associated research, discussion of the publication of *The Outdoor Classroom*, more work required on improving school grounds, broad range of other projects from infrastructure to urban regeneration, landscape characterisation, issue with Common Agricultural Policy's detrimental impact on rural landscapes, need for sustainable farming, future of profession in multi-functional landscapes, robust landscapes in the face of climate change, understanding of food production, carbon and energy consumption.

**Tim Gale (1949): DX2277/2/7** - childhood interest in painting and drawing as well as natural history, shown a landscape prospectus for Leeds where TG studied, invited to work for Bill Cairns, Head of School, reclamation projects, colliery waste to be blended into the landscape, country parks, summer internship at Colvin & Moggridge, moving on to work on National Exhibition Centre between Birmingham and Coventry, freedom and mistakes, pragmatism mixed with aesthetics as important to landscape design, joining Clouston and Partners in 1976, large-scale projects in Middle East, interest in tropical horticulture, Hong Kong work, creating new city as rare opportunity, greening hard surfaces, introduction of trees, working at all scales, business parks, new towns, importance of the outdoor environment, discussion of practice size after Clouston joined RPS, setting up a practice with Tony Edwards, TG later joining other practice, work under Blair government, public realm, HLF funding availability, millennial presidency at LI, need to influence public policy, profession missed out on Richard Rogers' Urban Taskforce, Terry Farrell initiative, focus on the pedestrian and human scale, traffic engineering as barbaric, now working as Director for Planning and Landscape Architecture at HOK, multi-disciplinary multi-

national work, discussion of current issues for the profession, sustainability, need to generalists to bring specialists together.

**Alan Tate** (1951) and **Marcela Eaton** (1959): **DX2277/2/1** - education background and early career, discussion of the 1970s as a time of flux, mention of working with Lovejoy followed by Hong Kong work until 1988, job insecurity and financial difficulties linked to broader context, work with Brian Clouston, mention of 1982 recession, work on great city parks from 1986, discussion of book on the subject of city parks, reference to park culture and typology in the Netherlands and Germany, the park not only as escape, as work space, mention of Ken Worpole on the social ecology of park, parks able to offer both quiet and community space, discussion of book's second edition and projects included, reference to Jubilee Gardens and the Olympic Park, focus on ecological not social value, talk of the portable skills of a landscape architect, discussion of course content and pedagogy at the University of Manitoba, future need to respond to rapid industrialisation and improving green infrastructure.

## **Landscape Institute**

---

For formatted metadata, see [Appendix 2.5.2](#).

As part of its Landscape Institute collections, the MERL holds a set of 6 interviews (or 10 including duplicates) with the following 5 landscape practitioners (in birth order):

- Geoffrey Jellicoe (1900-1996)
- Sylvia Crowe (1901-1997)
- Brian Hackett (1911-1998)
- Peter Youngman (1911-2005)
- Peter Shephard (1913-2002)

All interviews appear to have been captured in the 1980s by landscape professionals. Other than one interview with Peter Shephard by a small group of unidentified interviewers and the interviewer to Brian Hackett also remaining unidentified, the remaining interviews are conducted by landscape architects Michael Lancaster and Ian Laurie. The former features as interviewer to Geoffrey Jellicoe and the latter to Sylvia Crowe, Peter Youngman and Peter Shephard. The interviews are testament to the canonical status of the interviewees within the landscape profession, and may indeed be those featured in and forming the basis of the following publication, though the book could not be consulted for this to be verified:

Harvey, Sheila (ed, 1987), *Reflections on landscape: the lives and works of six British landscape architects / edited by Sheila Harvey from interviews by Ian C. Laurie and Michael Lancaster*, Aldershot: Gower Technical Press.

With regards interview summaries or transcripts, none are associated with these archival holdings, and given the variable quality of the audio, which in some cases is near inaudible, transcription of some of the content may prove challenging if attempted. Issues of sound quality combined with length of recording meant it was not possible to listen to the entirety of these interviews for the purposes of this review. Instead they were sampled at interval and some of the content included below:

**Geoffrey Jellicoe** (1900-1996): **SR LI 73** - Geoffrey Jellicoe is interviewed by **Michael Lancaster** about his life and work. The interview includes discussions of his early life as the son of a publisher and an art student at the Slade, his early interest in writing and Latin verses; his studies at the AA after the First World War with mention of Howard Robertson but also Professor Reilly at the University of Liverpool and the changing architectural educational landscape; his tour of Europe and 1924 return to England via Middlesbrough and his decision to invest himself in landscape practice; setting up practice with Jack Shepherd, difficult beginnings, collaboration on



Italian landscape publication, and mention of Gordon Russell as an important client; reference to the formation of the Institute of Landscape Architects with later name change to the Landscape Institute, and mention of Thomas Mawson, Prentice Mawson and Edward White; further discussion of early practice with Russell Page and meeting Susan Pares, to become his wife and collaborator; reference to the impact of the Second World War on GJ's practice; talk of new town work at Hemel Hempstead and Frederick Gibberd's at Harlow, and mention of Lord Reith's relationship and help to the landscape profession; also GJ's work as Tate Gallery Trustee; landscape planning work including Hope Cement Works, Guildford, Broadway, Wolverton, Milton Keynes, working with Hal Moggridge at Gloucester; relationship to Ben Nicholson, attempt at mural in Cheltenham later to be realised at Sutton Place and further discussions of Sutton Place and its client Stanley Seeger; references to schemes in Modena and Brescia, Italy, as well as large-scale botanic garden design commission in Texas.

**Sylvia Crowe (1901-1997): SR LI 64 and SR LI 74** - Sylvia Crowe is interviewed by **Ian Laurie** about her life and work. The interview features discussions of her early life in the Sussex countryside and proximity to the rural landscape; the pre and post-Second World War eras, reference to Geoffrey Jellicoe and Brenda Colvin as friends, their encouragement, SC's work on sand dune stabilisation at Mablethorpe, reference to landscape framework and the character of open space, landscape changes brought on by new towns; the profession's involvement or lack of with national parks; mention of the Festival of Britain; her work on power station and integration into the landscape using woodland, the difficulty of establishing woodland within moorland, issues of absorption and camouflage; the importance of the study of garden history and other cultures, garden design as representation of designer-client relationship; discussion of the garden as a place for contemplation, mention of the Runnymede memorial; mixture of aesthetic and ecological approaches to inform landscape design decisions; mention of the profession's role in limiting environmental damage brought on by development; discussion of public enquiries and the profession's role in maintaining credibility; the human and recreational element in landscape architecture.

**Brian Hackett (1911-1998): SR LI 76** - Brian Hackett is interviewed about his life and work, starting with his family background and artistic affinities, his early interest in architecture, also drawing and writing about architecture for the local paper; mention of influential people in his life including Clark at the AA and Rowse; joining the Institute in 1944-45, contact with members including Geoffrey Jellicoe, Milner White, Peter Youngman, Sylvia Crowe, Brenda Colvin, Richard Sudell and Thomas Sharp; reference to shift from lecturing on planning to landscape, becoming a senior lecturer, Lord Percy, a research grant to look at landscape work in Sweden and along with knowledge of American practice, basis for setting up the course at Newcastle; discussion of ecological approach making its way into the landscape profession; talk of the importance of access to nature and the open landscape and influence of artists such as Wordsworth and Turner on this practice; necessity to protect and preserve the past, study historic landscapes, and mention of the environmental lobby's expected positive impact on the environment; discussion of Brenda Colvin's outspoken nature and personality.

**Peter Youngman (1911-2005): SR LI 44 and SR LI 75** - Peter Youngman interviewed by **Ian Laurie** about his life and work. The interview begins with his early life from Leeds to Hartlepool, the dullness of the garden, lawn for badminton, fruit and veg patch but no aesthetic quality, given a small patch to play with, not much travel, no car at time, landscape interest developed at Worksop school, not through education but through walking the local landscape, Welbeck and Clumber parks, interest in history not science; professional life in London, planning, reference to Rowse at the AA, architecture and planning as a totality, reference to Geddes, AA evening classes in planning; after war in 1946, choice between planning or landscape architecture, advice from Geoffrey Jellicoe to pursue landscape architecture, introduced to client, project in South Wales, Ove Arup involvement, rubber factory, Jim Forrester as client, encouraging client, range of work

from family home, churchyard, small factory, St Albans memorial to parents; regional development, Portsmouth/Southampton, PY contributed notes and memoranda as to where development should not take place, landscape character; 1967, masterplan for Milton Keynes, departure from previous new towns, larger project and optimism, rising standards of living, unlike Cumbernauld or Peterborough, topography taken into consideration for Milton Keynes masterplan, adapted grid; self-learning, learning by walking and experiencing, directly observing how landscape is used, PY not of view sociologists or psychologists are helpful in this work; formation of three classes of professional memberships: managers, scientists and architects, ambivalent views on this; views on teaching, teachers needing basic training, key still with enthusiasm and concern for students.

**Peter Shephard (1913-2002): SR LI 43 and SR LI 56** - Peter Shephard is interviewed by a small group of individuals about his life and work. The interview, which may be set in the US, makes reference to Lutyens, the abundance of cemeteries between Brussels and Paris, cemetery design, the First vs. Second World War; visiting (the US?) in years 1961-62, in fall or in spring, a scholarship; discussion of sketchbooks, black sketchbooks, Bauhaus and austerity, English resistance to fashions, respect for the natural, not maintaining tree avenues as would be done in France with Le Nostre landscapes, English resistance to vs. American enthusiasm for new ideas; Mozambique (?), Venturi, air drawings, library access to drawings, drawing instruction at Liverpool, rendering; Bauhaus love of concrete, painted concrete, Edwardian architecture; student protests, civil rights movement, building as monstrous; staff changes, Lewis Mumford, a triumvirate, Bob Mitchell, quantitative approach to planning, Chicago School; landscape masterplanning and the university campus; investing money on landscape and possible reference to Barragán.

And **SR LI 60 and SR LI 72** - Peter Shephard is interviewed by **Ian Laurie** about his life and work, starting with early life and childhood, his interest in natural history, father an architect, grandfather a farmer, not knowing how to enter architecture, family contact with Pat Abercrombie, father's Liverpool practice, difficulty in the war, family home a Victorian cottage in Birkenhead, Birkenhead's history with slums, PS on bicycle, wanting to become a naturalist, Gilbert White as hero, to work as a parson, encouraged to contact biologist CB Williams but chose architecture instead, architecture appeared the easy option, to Liverpool with RIBA scholarship and Architects' Benevolence Scholarship, £200 p.a. when father earning £80 p.a., paying mother £100 p.a. for upkeep, not worrying about money hugely helpful; love of gardens and nature, architectural training didn't include that at the time, interest in both buildings and landscape, sympathetic teacher Gordon Stevenson, reference also to Clough Williams-Ellis, supportive of Festival of Britain in spite of difference from Portmeirion landscapes; work on London after the war, Derek Bridgwater, Ministry of Supply work, working with engineers, drawing ability, ability to work fast, natural history still indulged whilst on bicycle, onto Greater London Plan, work with Abercrombie at height of his career; site design and survey, the courtyard, human scale, defensible space, Ian McHarg, Oscar Newman.

### **Other: Gordon Patterson**

---

For formatted metadata, see [Appendix 2.5.3](#).

The MERL holds a copy of the 2016 oral history interview with landscape architect Gordon Patterson that Paula Laycock, College Records Officer at Churchill Archives Centre, undertook as part of a research project into the history of the gardens and grounds at the college, which were originally designed by landscape architect Sheila Haywood (1911-1993). For this reason, the interview focusses on Gordon Patterson's memories of Sheila Haywood and his report entitled *Audit of the existing landscape* (Patterson, 1996) rather than on his own life and work.

A transcript of the interview exists and is available for consultation via the MERL. The notes below are based on this transcript and not on the audio file of the interview which could not be consulted within the timeframe of this review:

**Gordon Patterson: CCRF-141-38-1** - recollections of the trip to India undertaken with Sheila Haywood prior to the book on the Gardens of Mughal India, travel anecdotes, reference to the Jellicoes and Sylvia Crowe, knowing the latter through work at the Forestry Commission, Geoffrey Jellicoe's influence on Sheila Haywood's work, GP's first impressions of the grounds at Churchill College, quality of the spaces and their control, mention of working relation with Estates Committee, discussion of various spaces and features including some of GP's work, reference to the *Audit of the existing landscape* report of 1996, much talk of trees and their performance, Winston Churchill's Mulberry tree, further discussion of Sheila Haywood's original design for the campus, further reference to the India trip, also Russell Page, anecdote about RP suggesting GP take a tape measurer to India, to measure up the gardens there.

## **Talking New Towns: oral histories of Hatfield, Hemel Hempstead, Stevenage and Welwyn Garden City**

No metadata could be drawn from the archive for formatting, there is therefore no corresponding Appendix.

The *Talking New Towns* website, initiated by Stevenage Museum in partnership with Welwyn Hatfield Museum Service and the Dacorum Heritage Trust, gives access to a number of interview clips to do with the new towns. Of particular note are the following 19 clips, listed by interviewee name:

- Donne Buck
  - *Donne Buck about fundraising for Brandley Hill adventure playground*
  - *Donne Buck about Lady Denington visiting the adventure playground*
  - *Donne Buck about the founders of Bandley Hill adventure playground*
- Andrea Cataldo
  - *Andrea Cataldo describes Spencers Nurseries*
- Eric Claxton
  - *Eric Claxton about creating a safe town*
- Edleston
  - *Architect Edleston about buildings covered with cladding*
- Brian Foster
  - *Brian Foster discusses the problem of the lack of public spaces in Stevenage*
- Tony Frost
  - *Changes to Hemel Hempstead*
- Raymond Gorbing
  - *Gorbing about qualifying as a planner*
- Mr Lenthall
  - *Mr Lenthall on pedestrians carving their own walkways in Stevenage*
  - *Mr Lenthall on the importance of grass verges in Stevenage*
  - *Mr Lenthall on the Town Centre and shopping in Stevenage*
- Gerald Model
  - *Changes in Hatfield*
- Mr Nunn
  - *Mr Nunn remembers the early days of the Town Centre*

- Leonard Vincent
  - *Leonard Vincent about Stevenage pedestrianized Town Centre*
  - *Leonard Vincent about the choice of building New Towns as opposed to rebuilding derelict areas*
  - *Leonard Vincent about the positioning of Stevenage town centre and roads*
  - *Leonard Vincent about traffic, residential areas and cycleways in Stevenage*
- Tony and Sonia Waterton
  - *Changes to the local landscape*

Interview content is indicated in the above clip titles. In addition, it is worth noting Peter Shephard is mentioned in the Eric Claxton clip.

# CONCLUSIONS

---

## Assessment

### The ones that were found

---

The chief purpose of this review was to identify and assess existing oral histories related to landscape and the landscape professions. Having found a number of pertinent oral history interviews, this section aims to assess the findings in both quantitative and as far as possible, qualitative terms.

To begin with, it is worth noting the findings are drawn from two types of archives or collections: place-based on the one hand and profession-based on the other:

- interviews within the Ambleside Oral History Archive, National Trust Sound Archive at the BL, Historic Royal Palaces: Hampton Court Memories collection, Living Archive Milton Keynes, and Talking New Towns collection all focus on place, from the small scale of an individual property to the large scale of a town or area,
- interviews from the Down to Earth and Architects' Lives collections at the BL, and those held at the MERL are all of individuals primarily discussing and reflecting on their professional lives, whether as architects, horticulturalists, landscape architects or planners.

As part of this review, a total of 97 oral histories were identified, excluding the 19 clips found within the Talking New Towns collection as these cannot be fully assessed given the absence of metadata from the online archive. Of the 97 interviews:

- 32 are with landscape architects or designers, of whom 3 identify as garden rather than landscape designers,
- 25 with individuals of varying professions concerned with estate or landscape management,
- 17 with gardeners or head gardeners,
- 14 with architects,
- and the remaining 9 interviews are with individuals without clear professional affiliations or associated with distinct occupations.

With regards interview duration, 28 interviews are of unknown duration, 35 are up to 2 hours in length suggesting they are focussed on specific topics, and 34 are between 2 and 23 hours in length suggesting they are in-depth life-story type interviews.

Of the 97 interviews, it may also be noted that 8 are with more than 1 interviewee, 1 of which, from the National Trust Sound Archive, appears to be more of a panel discussion that features 3 interviewees rather than strictly set up as an oral history interview. Furthermore, 3 of the 97 interviews identified, all within the other BL findings, appear to have been captured or produced for the purposes of radio rather than as oral history interviews in their own right.

As highlighted within the [Findings](#) section, interview documentation is variable, some catalogue records offer relatively rich metadata, some oral histories come with transcripts or timecoded summaries whilst brief summaries or basic metadata only are available for others.

It has not been possible to make an overall or informed assessment of interview audio quality given only a very small number of oral histories could be listened to or sampled within the timeframe of this review. Apart from the Gordon Patterson interview, the audio recordings for all

oral histories held at the MERL were consulted and those within the Landscape Institute holdings were found to be problematic, with some proving near inaudible and where future transcription or summary exercises may prove impossible.

Looking over both findings and assessment, it must be noted that they come closer to an inventory, or exercise in identifying landscape-related oral history interviews, than to a critical review of the interviews, their content, and what might thereby be garnered about past and current landscape practice in the UK. Interview duration, review timescale, and the poor quality of some of the audio recordings consulted are the principal reasons this review is not quite the oral history equivalent of a literature review that had been projected.

## Reflections and recommendations

### The ones that (may have) escaped

---

Going over findings and assessment, a major consideration is whether any relevant oral histories may have been missed from the archives and collections consulted. The National Trust Sound Archive held at the British Library for example is known to hold well over 1,000 recordings and yet only 9 interviews were identified as part of this review. Is this discrepancy in numbers down to the nature of the collection, in other words, that only very few oral histories feature discussions of the landscape and landscape practices, or is it a sign that the searches performed on the catalogue were not adequate for retrieving all pertinent material? To address this consideration, a wider selection of National Trust interviews was randomly checked for landscape content, which appeared to confirm no further relevant oral histories within this archive though some uncertainty is likely to persist until the entirety of what is effectively a land-based archive is reviewed.

A related consideration is whether retrieval of pertinent material is adequately supported by the cataloguing and indexing practices undertaken by the institutions, libraries and archives responsible for the oral histories. In other words, could there exist oral histories related to landscape practices that do not allow for their retrieval due to the absence of words such as *landscape* from the metadata, summaries or transcripts, or indeed due to the absence of the names of landscape practitioners, or their misspelling, from the documentation even where those practitioners are mentioned within the interviews?

Another important note is that the British landscape community was queried as a whole for the purposes of this review. A call for information regarding existing oral histories was sent to LI members through an April 2019 Vista newsletter, and the call was published on the FOLAR website as well as its social media platforms. But the membership was not queried at the level of the individual member, something which proved less straight-forward than anticipated and only recently did the direct member to member messaging functionality available through the members' area of the LI website become known. With thousands of members however, contacting every individual member may prove too time-consuming to be feasible, though it is worth continuing to raise awareness about the FOLAR Oral History Project through online platforms, publications and events, which may in time result in additional oral histories coming to the fore.

As pointed out in the [Introduction](#), knowledge of two sets of interviews likely to constitute oral histories was gained through the course of the review but proved unavailable for consultation or assessment, and this due to the interviews having been collected by individuals in the context of academic or personal research and outside the context of oral history projects. As a consequence, the permissions that might have made those interviews available beyond their original use were not sought and the interviews could thus not reasonably or ethically be consulted for this review.

In another instance, and as highlighted within associated Findings, it would appear that new legal requirements resulted in one oral history collection becoming unavailable for consultation by the public until it is assessed for GDPR compliance. A clear indication of the importance of careful planning for the long-term management of oral history projects and resultant collections.

## **Existing oral histories**

---

Some of the most relevant oral histories featured in this review, which are held by the MERL and are with well known landscape architects, have neither been transcribed nor summarised. A recommendation is therefore to resolve this omission and assign their summary and/or transcription to an oral historian or oral history volunteer.

As described in the Introduction, a list of archives and collections likely to hold relevant material was drawn up at the start of this review, most of these were queried for landscape oral histories but some, due mainly to their size, could not be within the given timeframe. It is possible that further interviews of note may be found through careful searching of the National Archives and the numerous County Record Offices, and it is recommended this be undertaken to avoid any landscape oral histories being missed. And other collections that did not surface through the course of this review are likely to exist, perhaps in other countries home to British landscape practitioners, indeed the timeframe of the review did not allow for checking resources outside the UK.

The list of names of landscape architects that was used to query some of the catalogues, drawn mainly from LI, MERL and FOLAR documents and included in the Introduction under British Library Sound & Moving Image Catalogue, is unlikely to be exhaustive. Running catalogue searches on names of additional landscape architects and practitioners associated with the UK may uncover oral histories not identified in the current review.

Should further existing oral histories be uncovered in future, it would be beneficial for these to be systematically recorded, in the form perhaps of review addenda that could be drawn up and collected by FOLAR to reside alongside this review. With a view to documentation, it would be worth recording the names of the individuals responsible for locating additional material.

In addition to recording and effectively inventorying landscape oral histories within documents such as this one or within future addenda, taking a closer look at precedent studies such as the Archives of American Art or some of the practices at IWM may suggest possibilities not only in the creation of new oral histories but in the acquisition of existing oral histories and the development of a formal oral history collection for the MERL to undertake in collaboration with FOLAR, to include specifying a collection development policy.

## **New oral histories**

---

The rigour required in conducting and capturing oral history interviews and overseeing an oral history project cannot be understated. Beyond the interview itself, ensuring for instance that both content and audio recording are of high quality, interview documentation needs to be robust, and storage and archival provisions both robust and sustainable.

A common problem with oral history projects is the issue of associated online platform longevity. A significant number of links on the Oral History Society website for example are already broken or the resources they point to no longer available or even in existence. Indeed issues associated with oral history archive management and dissemination are commonly featured in the literature:

“we see websites as particularly valuable for promoting current projects, and as current archives, but less well suited either to long-term storage, or to sustained social or historical arguments. It is especially problematic that websites keep changing and need regular maintenance, and their platforms can quite quickly become unobtainable.” (Thompson, 2017, p.x)

Provisions for oral history storage and long-term management are therefore best defined from the very outset of a project, as are legal considerations such as copyright, which should not only be examined before interviews are arranged, but potential issues clarified in writing from the start. Associated documents should at the very least include 2 forms to be reviewed and signed by the interviewee: an oral history participation agreement form to be signed before the interview, and an oral history recording agreement form to be signed after the interview and where copyright is unambiguously assigned.

Given legislation is subject to change, including that covering personal information and data protection, oral history project management should ensure there is adequate capacity for reviewing legal matters and obligations as these modify over time.

Documentation standards are equally best agreed and defined from the start, to ensure cataloguing practices and metadata are consistent and able to facilitate future resource discovery. Should summaries or transcripts be produced, their basic function and style are worth stipulating, such as whether timecodes are to be attached and how.

In terms of what oral histories are to be recorded, a number of sub-programmes could be defined: veteran landscape architects, early career practitioners including those having entered the profession as mature graduates, landscape students perhaps, interviews could also be arranged to record the voices of landscape users and members of the public. Indeed, there still appears to be a gap in the profession’s understanding of how designed or managed landscapes are used and appreciated by their users, and a programme of interviews focussed on particular places, neighbourhoods or projects could possibly go some way to addressing this gap.

Curatorial engagement with any expanding oral history collection is recommended. Critical and interpretative initiatives and practices could at a basic level ensure awareness of the collection is built and shared within the landscape and wider research community. Such initiatives could also be used to reach new audiences, including children and young people who may respond with an interest in the landscape professions, or be designed to animate discussions within landscape history and landscape education circles.

Whilst oral history interviews and associated documentation have value in themselves, and tying in with the above recommendation for critical engagement, the new oral histories captured are likely to provide an abundant source for interpretation, events, exhibitions, publications and collaborations with a range of institutions. Such initiatives could also assist in turning in-depth hours-long audio recordings into more accessible and engaging content.



# REFERENCES

---

## Bibliography

Benison, Saul (1965), Reflections on oral history, *The American Archivist*, 28:1, pp.71-77.

Oral History Society (2018), *Welcome* (homepage), Oral History Society, available online at <https://www.ohs.org.uk/>.

Thompson, Paul (2017), *The Voice of the past: oral history*, Oxford: Oxford University Press.

Yow, Valerie Raleigh (2015), *Recording oral history: a guide for the humanities and social sciences*, Lanham, Maryland: Rowman & Littlefield.

## Further reading

Abrams, Lynn (2016), *Oral history theory*, London: Routledge.

Ashworth, Nancy (2004), *Voices from the peat: an oral history of the Avalon marshes*, Taunton: Somerset County Council.

Bornat, Joanna (ed, 1994), *Reminiscence reviewed: perspectives, evaluations, achievements*, Buckingham: Open University Press.

Bornat, Joanna, Perks, Robert, Thompson, Paul and Walmsley, Jan (eds, 2000), *Oral history, health and welfare*, London: Routledge.

Essex Record Office (2016), *Harlow Housing and Design interviews online*, blog entry available online at <http://www.essexrecordofficeblog.co.uk/harlow-housing-and-design-interviews-online/>.

Evans, George Ewart (1993), *The crooked scythe: an anthology of oral history*, London: Faber and Faber.

Frisch, Michael (1990), *A shared authority: essays on the craft and meaning of oral and public history*, Albany: State University of New York Press.

Gluck, Sherna Berger and Patai, Daphne (eds, 1991), *Women's words: the feminist practice of oral history*, London: Routledge.

Harlow Housing and Design (1982), *Interview with Alexander McCowan, Architect*, archive entry and summary available online at [https://www.essexarchivesonline.co.uk/result\\_details.aspx?ThisRecordsOffset=10&id=278316](https://www.essexarchivesonline.co.uk/result_details.aspx?ThisRecordsOffset=10&id=278316).

Lummis, Trevor (1987), *Listening to history: the authenticity of oral evidence*, London: Hutchinson.

Lyons, Bertram (2016), *Oral history collection management: annotated checklist for archives and libraries*, Conservation Center for Art and Historic Artifacts, available online at <https://www.avpreserve.com/wp-content/uploads/2017/07/Checklist-OralHistoryCollectionManagement.pdf>.

Harvey, Sheila (ed, 1987), *Reflections on landscape: the lives and works of six British landscape architects / edited by Sheila Harvey from interviews by Ian C. Laurie and Michael Lancaster*, Aldershot: Gower Technical Press.

Imperial War Museums (2018), *Annual report and accounts 2017-2018*, Imperial War Museums, available online from <https://www.iwm.org.uk/corporate/reports>.

Imperial War Museums (2019), *IWM corporate plan 2019-2024*, Imperial War Museums, available online from <https://www.iwm.org.uk/corporate/reports>.

Intellectual Property Office (2014), *Guidance: copyright in sound recordings*, GOV.UK, available online at <https://www.gov.uk/government/publications/copyright-in-sound-recordings/copyright-in-sound-recordings>.

Landecker, Heidi (Ed, 1997), *Martha Schwartz: transfiguration of the commonplace / essay by Elizabeth K. Meyer, interview with Martha Schwartz*, Washington, DC: Spacemaker Press.

Laycock, Paula (2016), *An extraordinary woman: a biography of Sheila Haywood, landscape architect*, ARIBA, FILA, available online at [https://www.chu.cam.ac.uk/media/uploads/files/Biography\\_of\\_Sheila\\_Haywood.pdf](https://www.chu.cam.ac.uk/media/uploads/files/Biography_of_Sheila_Haywood.pdf).

Laycock, Paula (2016), *The grounds and gardens of Churchill College*, available online at [https://www.chu.cam.ac.uk/media/uploads/files/History\\_of\\_the\\_Grounds\\_and\\_Gardens\\_of\\_Churchill\\_College.pdf](https://www.chu.cam.ac.uk/media/uploads/files/History_of_the_Grounds_and_Gardens_of_Churchill_College.pdf).

Merchant, Paul (2019), *Finding very particular material in oral history collections: a research toolkit and user journey*, National Life Stories in partnership with British Library and Understanding Unbelief, available online at [https://www.bl.uk/britishlibrary/~media/bl/global/projects/national%20life%20stories/oral\\_history\\_research\\_toolkit\\_and\\_user\\_journey\\_jan2019.pdf](https://www.bl.uk/britishlibrary/~media/bl/global/projects/national%20life%20stories/oral_history_research_toolkit_and_user_journey_jan2019.pdf).

Miller, E. Lynn (1992). *The classic McHarg: an interview*, Lisbon: CESUR, Technical University of Lisbon.

O'Neill, Gilda (1990), *Pull no more vines: an oral history of East London women hop pickers*, London: Womens Press.

Oxfordshire Oral History Project (1989), *Back to the land: womens land army*, Huntington, York: Village.

Patterson, Gordon (1996), *Audit of the existing landscape*, CCAR 406/6.

Peter, John (1994), *The oral history of modern architecture: interviews with the greatest architects of the twentieth century*, New York: Abrams.

Parker, Tony (1983), *The people of Providence: a housing estate and some of its inhabitants*, London: Hutchinson.

Perks, Robert (1995), *Oral history: talking about the past*, London: Historical Association.

Perks, Robert & Thomson, Alistair (eds, 2016), *The oral history reader*, London: Routledge.

Reiss, Suzanne B. (1978), *Thomas D. Church: landscape architect*, California: The Regents of the University of California.

Richards, Anthony (2013), *IWM London press release: IWM releases over 14,000 sound archive recordings online*, London: Imperial War Museum, available online at <https://www.iwm.org.uk/sites/default/files/press-release/IWML-PR-IWMSoundArchive.pdf>.

Richards, Anthony (2016), *The Imperial War Museum Sound Collection*, Imperial War Museums Research Blog, available online at <http://blogs.iwm.org.uk/research/2016/01/the-imperial-war-museum-sound-collection/>.

Ritchie, Don (ed, 2010), *The Oxford handbook of oral history*, Oxford and New York: Oxford University Press.

Ritchie, Don (2015), *Doing oral history: a practical guide*, New York: Oxford University Press.

Schneider, William (2002), *So they understand: cultural issues in oral history*, Logan: Utah State University Press.

Seamans, Marsha & Lybarger, Kathryn (2017), *Providing access to and discovery of oral histories at the University of Kentucky*, University of Kentucky UKnowledge, available online at [https://uknowledge.uky.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1160&context=libraries\\_present](https://uknowledge.uky.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1160&context=libraries_present).

Seldon, Anthony & Pappworth, Joanna (1983), *By word of mouth: elite oral history*, London: Methuen.

Smith, Graham (2008), *The making of oral history*, The Institute of Historical Research, available online at [http://www.history.ac.uk/makinghistory/resources/articles/oral\\_history.html](http://www.history.ac.uk/makinghistory/resources/articles/oral_history.html).

Smith, Graham (2010), *Historical insights: focus on research - oral history*, Coventry: History at the Higher Education Academy in conjunction with the Institute of Historical Research, available online at [https://warwick.ac.uk/fac/cross\\_fac/heahistory/resources/rg\\_smith\\_oralhistory\\_20111015.pdf](https://warwick.ac.uk/fac/cross_fac/heahistory/resources/rg_smith_oralhistory_20111015.pdf).

Stave, Bruce M. (1977), *The making of urban history: historiography through oral history*, Beverly Hill: Sage Publications.

Tonkin, Elizabeth (1992), *Narrating our pasts: the social construction of oral history*, Cambridge: Cambridge University Press.

V&A Museum of Childhood, *Donne Buck Archive of Play and Playgrounds*, summary available online at <https://www.vam.ac.uk/moc/donne-buck-archive-play-playgrounds/>.

## Oral history links

*Archives of American Art: The Oral History Program* - <https://www.aaa.si.edu/collections/about-the-collections>

*Britain at Work: Voices from the Workplace 1945-1995* - <http://www.unionhistory.info/britainatwork/resources/audio.php>

*Building workers' stories 1950-70* - <https://www.westminster.ac.uk/research/groups-and-centres/centre-for-the-study-of-the-production-of-the-built-environment-probe/projects/constructing-post-war-britain>

*Greenwich Library Oral History Project* - <http://www.glohistory.org/>

*Imperial War Museum Sound Archive* - <https://www.iwm.org.uk/collections/sound>

*International Oral History Association* - <http://www.iohanet.org/>

*Kentish Town Memories: 40 Years of Kentish Town City Farm* - <http://40years.ktcityfarm.org.uk/audio-interviews/>

*Oral History Association* - <https://www.oralhistory.org/>

*Oral History in the Digital Age* - <http://ohda.matrix.msu.edu/> and <http://ohda.matrix.msu.edu/featured-resources/shopes-web-guides/>

*Oral History Society* - <https://www.ohs.org.uk/>

*OralHist* - <https://networks.h-net.org/h-oralhist>

## **Links to other audiovisual material**

FOLAR audiovisual resources embedded under <http://folar.uk/News-Events> and uploaded to [https://www.youtube.com/channel/UCQkVyGPn9QYYoNYYeTQAH\\_A](https://www.youtube.com/channel/UCQkVyGPn9QYYoNYYeTQAH_A) and/or <https://www.youtube.com/channel/UCU8eIap08OaLUFa2sD2UgOQ/playlists>

Gardenvisit.com resources at <https://www.youtube.com/channel/UCtwQDg4rXfyYezi6PEk6IlQ> including Tom Turner interview at <https://www.youtube.com/watch?v=7uvXwO3Co10>

GISHistory resources at <https://www.youtube.com/user/GIShistory/videos> including Ian McHarg's 1997 ESRI presentation at [https://www.youtube.com/watch?v=6PfcKtcc\\_jA](https://www.youtube.com/watch?v=6PfcKtcc_jA)

Pidgeon Digital resources at <https://www.pidgeondigital.com/explore/>

Tom Turner's Landscape Architecture resources at <http://www.landscapearchitecture.org.uk/tag/interviews-and-lectures/> and [https://www.youtube.com/channel/UCU8eIap08OaLUFa2sD2UgOQ/videos?view\\_as=subscriber](https://www.youtube.com/channel/UCU8eIap08OaLUFa2sD2UgOQ/videos?view_as=subscriber)

University of Greenwich resources at <https://thelandscape.org/2014/02/05/the-landscape-legacy-of-the-olympics/>

University of Sheffield, Department of Landscape Architecture's online lecture series at <https://www.sheffield.ac.uk/landscape/lectures>