

EILEEN HOGAN  
ARTIST-NOT-IN-RESIDENCE

# GARDEN MUSEUM

LAMBETH, LONDON

PLOWDEN & SMITH



G A R D E N M U S E U M

L A M B E T H , L O N D O N

P L O W D E N & S M I T H



Informational text panels on the white wall, including a small diagram of a roller.





“[THE MUSEUM] HAS BEAUTIFULLY  
DISPLAYED EXHIBITS THAT MAKES  
SOMEONE LIKE ME WHO KNOWS LITTLE  
ABOUT GARDENING INSPIRED AND  
INTRIGUED”.

BETH W, TRIPADVISOR.CO.UK (11 NOVEMBER 2017)



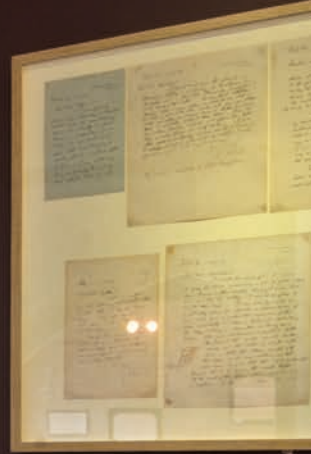
**William Bohannon**

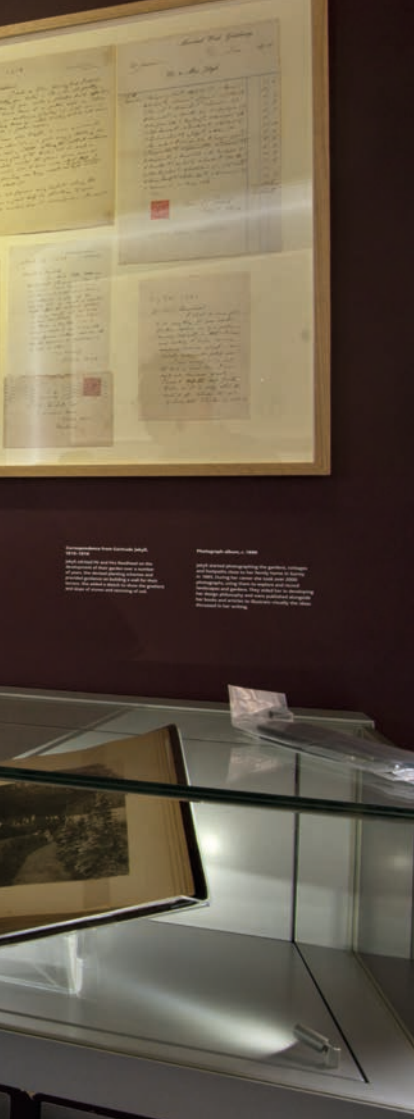
William Bohannon was a prominent figure in the early history of the University of California. He was a member of the Board of Regents and served as the first president of the University of California from 1868 to 1870. He was also a member of the Board of Trustees of the University of California and served as the first president of the University of California from 1868 to 1870.



**Gertrude Jekyll**

Gertrude Jekyll was an English garden designer and landscape architect. She was a member of the Royal Horticultural Society and the Royal Society. She was also a member of the Society of Gardeners and the Society of Gardeners. She was a member of the Society of Gardeners and the Society of Gardeners. She was a member of the Society of Gardeners and the Society of Gardeners.





The Garden Museum explores and celebrates British gardens through its exhibitions, events, and garden. Its permanent collection also constitutes the UK's best record of how gardens have changed over the centuries. Artefacts include the oldest watering can in Britain, Gertrude Jekyll's desk, and the 17th Century Tradescant Gate from the home of Elias Ashmole.

As part of a major redevelopment programme the museum galleries have recently been expanded and Plowden & Smith played an integral role in the management of the new displays, through the conservation, mounting, and installation of approximately 250 objects.

Interventive treatment was required on over 100 items, including consolidating flaking paint on a 19th Century shop sign, reshaping the finial of a silver teapot, and reconstructing a broken finger on a terracotta relief of Christ.

Our paper specialists conserved a number of works in the collection: treatments included cleaning, flattening, and repairing tears. They also developed a range of mounting solutions using carefully selected materials. For example, a plan of the Eden Project drawn on tracing paper, which is a very delicate, hygroscopic material, required extremely discreet hinges that would not show through the translucent paper.







allotments for the poor health of men to the Smallholdings the First World War close to starvation had been dug in parks,

ment was prepared and the Women's male farmers and in the armed forces.

es were cultivated in prison camps. However, relationship to war in the trenches, and



### Champion Gardeners

Victorians and Edwardians were keen gardeners and the Victorians in particular were keen to grow their own food. The Victorians were keen to grow their own food. The Victorians were keen to grow their own food.

In the 19th century it was the Victorians who were keen to grow their own food. The Victorians were keen to grow their own food. The Victorians were keen to grow their own food.

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**1. The importance of the allotment**  
Allotments were a vital source of food for the poor in the early 20th century. They provided a means of growing their own vegetables and fruit, which was essential for their survival.

**2. The role of women in the garden**  
Women played a crucial role in the garden, often being responsible for the day-to-day maintenance and the growing of vegetables. Their work was essential for the family's food supply.

**3. The impact of the war**  
The war had a significant impact on the garden, as many men were away in the armed forces. Women took on a larger role in the garden, and the government encouraged them to grow their own food to support the war effort.

**4. The importance of the garden**  
The garden was a vital part of the home, providing a source of food and a place of relaxation. It was a place where families could spend time together and enjoy the fruits of their labor.





One of the most iconic pieces in the Garden Museum's collection is the World War One Flanders poppy, one of only two original poppies taken from Flanders during the conflict. This delicate dried flower arrived with other pressed flowers from the same period, and Plowden & Smith was asked to devise an attractive yet protective mounting solution.

An Edwardian arrangement of pressed flowers was used as inspiration to ensure that the design was period appropriate. Each individual flower was then attached to a backing using tiny strips of Japanese tissue paper, selected for its delicacy and transparency, and minute amounts of wheat starch adhesive.

Whilst the conservation work was being carried out, our Exhibitions department was busy making bespoke object display mounts for each piece.

We made a number of brass armature mounts: in keeping with the curatorial narrative, these were finished to resemble the surface of a galvanised metal watering can.

We also made mounts using clear acrylic. This discreet display solution was chosen because it minimises aesthetic disruption which could distract from appreciation of the objects.

For one particular display, the Garden Museum requested an adjustable mounting arrangement that would allow staff members to easily move the individual exhibits as needed. Drawing on one of our previously devised solutions for the Stonehenge Museum, we created a special range of magnet-backed mounts tailored for this new context.

# Makin

*Tools make the garden. We, the  
and scheme to our heart's con  
our bare hands we can't proce  
with our imagined garden plan  
make the path. Christopher*

There is a tool for every task in  
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winter's work of pruning, clear  
new season.

The majority of tools in use too  
centuries ago and have change  
time. In the 17<sup>th</sup> century howev  
craftsmen working in easily av  
clay, wood, and bone. Unlike to  
size and shape of the individual

St Flacre, the medieval patron s  
the spade which continues to b



# g Gardens

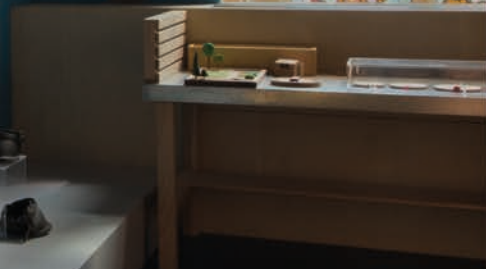
gardeners, may dream  
tent, but with no more than  
ed far down the garden path  
i. We can't even begin to  
Thacker, garden historian

the gardening year: to dig and  
ect seeds; to harvest and finally  
ng, and turning the soil for a

ay were invented many  
d little since the Trade-cents'  
er, tools were made by  
ilable materials, such as metal  
day, tools were made to fit the  
garden.

t of gardening is identified by  
e the symbol of working gardens

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THE WOLFSON  
ARK GALLERY

DOLPHIN-PELI



One of the largest and heaviest objects to install was the Tradescant Gate from the home of Elias Ashmole. Weighing in excess of 100 kg, the museum had requested that the gate be raised off the ground and be supported some 200mm in front of the backing wall. The desired floating effect was achieved with strategically placed and specially welded steel brackets, an incredibly strong yet subtle support.

As an organisation with multiple skills and facilities at its disposal, Plowden & Smith's close involvement with the launch of the Garden Museum's new exhibition space offered an invaluable continuity of service across diverse areas, with the assurance of best practice and optimum response to both object needs and curatorial objectives.







*Plowden*  
& SMITH  
LONDON 1966

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LANDSCAPE  
AND NATURE

