

Walking the Quiet Path

Exploring the Gardens of Japan

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25 October – 7 November 2025

Nadya Pearson

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Introduction

About the Author

I have been working as a gardener at Le Manoir aux Quat'Saisons, a Belmond Hotel for four years. Gardens are an integral part of the estate featuring a Japanese Tea Garden, a potager, an orchard, as well as heritage and ornamental areas. Our own Japanese Tea Garden was designed by Robert Ketchell and opened by the Japanese ambassador over 30 years ago. It now requires a major restoration and, due to climate change and pests, many plants no longer being suitable.

Before travelling to Japan, I had visited several Japanese gardens over the years, both in the UK, in Kingston Lacy, Coventry and London, as well as in Santa Barbara, Geneva, Rio de Janeiro and Monaco. Each of these was inspiring and helped spark my fascination with Japanese garden design, but they also left me with a strong desire to experience truly authentic Japanese gardens in their country of origin.

Kyoto was chosen as the main destination because it contains the highest concentration of historic and contemporary gardens in Japan, providing an exceptional range of planting styles, cultural design philosophies, and management approaches to learn from. In addition to Kyoto day trips were undertaken to Nara, Uji, Okayama and Mihara to broaden my understanding of regional variations in Japanese garden design and horticultural practice.

This report will present my findings according to garden styles and design principles, rather than in the style of a chronological diary. The report will be factual in nature; to demonstrate the understanding and knowledge I have gained from this trip and my wider study of Japanese gardens. I took numerous photos when visiting the gardens. I have used a selection of them to illustrate my thoughts, findings and what I aim to highlight, rather than documenting each garden.



Project Overview

Purpose

The purpose of my visit to Japan was to learn directly from Japanese gardens and horticulturists, exploring how native plants, cultural design philosophies, and sustainable techniques can guide the future of our own Japanese Tea Garden and support more informed decision making in my role as Head of Ornamentals.

Aims

1. To study traditional Japanese garden design concepts, including their philosophy, symbolism, and aesthetic principles.
2. To gather inspiration for enhancing authenticity and resilience within our Japanese Tea Garden's future development.
3. To investigate native Japanese plants suitable for incorporation into our Japanese Tea Garden and wider ornamental collections.
4. To explore sustainable horticultural techniques, with a focus on planting methods and long-term maintenance.
5. To expand my professional network by connecting with horticulturists and garden specialists in Japan.
6. To strengthen my leadership and project management skills through professional reflection and exposure to international best practice.

My base was the city of Kyoto, with day trips to Nara, Uji, Okayama, and Mihara (via “Shinkansen” aka Bullet Train). As a horticultural hotspot and former historical capital of Japan, Kyoto, with its numerous and varied gardens of great religious, cultural and historical significance made it the ideal place to deepen my understanding of Japanese gardens and flora.



Itinerary

Date	Activity
25/10	Travel to Osaka, Japan
26/10	Arrive at Kansai International Airport, transfer to Kyoto
27/10	<ul style="list-style-type: none"> • Murin-an Garden 1894-6, Meiji Period, a stroll garden, a courtyard garden • Tairyu-sansō, 1896-99 and 1905, Meiji period • Nanzen-ji Zen gardens Early Edo Period, Rinzai Zen Buddhism • Nanzen-in, Kamakura period, 1287 (reconstructed in 1703, Edo Period) • Heian Shrine Garden, 1895, Meiji Period
28/10	Uji day trip <ul style="list-style-type: none"> • Mimuroto-ji Temple • Hydrangea garden • Kosho-ji • Byodo-in, 1053. Heian Period, Pure Land and Tendai Buddhism
29/10	Mihara day trip <ul style="list-style-type: none"> • Kajiya Farm (micro herbs and teas)
30/10	<ul style="list-style-type: none"> • Takeda Garden for Medicinal Plant Conservation • Kinkaku-ji (Golden Pavilion), 1398 Muromachi Period, pavilion rebuilt in 1955, Showa Period) Paradise Garden • Ryōan-ji Zen Garden (Temple of the Dragon at Peace) 1499 Paradise Garden
31/10	<ul style="list-style-type: none"> • Saiho-ji (Moss Temple) Paradise Garden, 1339, Muromachi Period • Jōju-ji • Jizō-in, Bamboo grove • Matsunoo Taisha, 1975, Showa Period (Meandering Stream Garden) Kyokusui Garden • Katsura Imperial Villa, 1620-45, Edo Period
1/11	<ul style="list-style-type: none"> • Genko-an, Early Edo Period, Soto Zen Buddhism • Koetsu-ji Temple (stroll garden & teahouses) • Imamiya Shrine • Daitoku-ji Daisen-In Temple (Great Hermit Temple) 1509 Muromachi Period, Rinzai Zen Buddhism • Hoshun-in Bonsai Garden
2/11	<ul style="list-style-type: none"> • Farmers market in Ohara • Jakko-in Temple, 594, • Shugakuin Imperial Villa, 1653, Edo Period • Hosen-in, 1012 • Shorin-in Temple, Muromachi Period • Sanzen-in Temple Edo Period Shingon Buddhism
3/11	<ul style="list-style-type: none"> • Kyoto Imperial Palace, 1606-81, Edo Period • To-ji Temple, 9th century • Toji-in Temple, 1341, Muromachi Period, picturesque tea house, the pavilion of pure ripples • Tofuku-ji Hojo Temple, 1939 Showa Period • Honbo Garden Designated as a National Site of Scenic Beauty
4/11	A day trip to Midori Farm (Kyoto)
5/11	Nara day trip <ul style="list-style-type: none"> • Isuien Garden (guided tour + seminar) Edo Period and Meiji Period • Yoshikien Garden (moss, pond, tea gardens) Edo Period • Kasuga Taisha Shinen Manyo Botanical Garden
6/11	Okayama day trip <ul style="list-style-type: none"> • Korakuen Garden, 1687-1700, Edo Period
7/11	Return to UK

Acknowledgement

There are countless people whose support made this trip possible, and I'm deeply grateful to each of them. These thanks go to those whose contributions were especially vital. My colleagues Ella and Kate, for the many days spent planning, their patience, and their commitment to ensuring the trip came together safely. My husband, for his unwavering support, for listening to every idea, and for the many hours he dedicated to reviewing my applications. Niall Kingston and John Driscoll, for backing the trip with their generous references. And finally, my sincere thanks to the Merlin Trust, RHS, Hardy Plant Society, the Christopher Lloyd Bursary, and the Thistledown Horticultural Bursary. Their funding made this journey possible.

Main

My Observations

The first thing I noticed when visiting different styles of gardens in Japan was the strong sense of calm they create. Each garden feels natural, with very few buildings and a limited selection of plants, which helps keep the atmosphere peaceful. Whether it is a tiny courtyard or a large park, every garden is designed to offer quiet space for reflection, using restraint, harmony, and balance.



Fig. 1 Heian shrine garden



Fig. 2 Heian shrine garden

Across the many gardens I visited, representing different styles and spanning more than twelve centuries, I noticed one shared tradition: a deep love of Japan's varied landscapes; From golden rice fields, the open sea, to pine-covered hills.



Fig. 3 Shugakuin Imperial Villa



Fig. 4 Tofuku-ji Hojo



Fig. 5 Toji-in Temple



Fig. 6 Tofuku-ji Hojo. Mossy mounds represent sacred mountains.



Fig. 7 Tairyu-sanso. Flowing water represents mountain streams.



Fig. 8 Genko-an. One of the gardens represents a forest.

Flowering shrubs and perennials are used carefully, and plants with berries or variegated leaves are rare. They are chosen and placed with purpose to add seasonal interest.



Fig. 9 *Iris ensata* in Tairyu-sanso



Fig. 10 *Farfugium japonicum* in Yoshikien



Fig. 11 *Anemone hupehensis* in Nanzen-in



Fig. 12 *Platycodon grandiflorus* in Nanzen-in

The four seasons are clearly visible in the temperate marine climate of the country. The elements of each one are incorporated and clearly seen in garden design. It was the beginning of autumn. I could appreciate the clear blue sky and changing colours of foliage.



Fig. 13 Koetsu-ji Temple



Fig. 14 Koetsu-ji Temple

Unlike many Western gardens, Japanese gardens do not have a true off-season in winter. Their evergreen plants, rocks, sand, and conifers keep the garden looking complete and alive throughout the year.



Fig. 15 Nanzen-in



Fig. 16 Daisen-in

During my study tour I visited four styles of Japanese gardens:



Fig. 17 Ryoan-ji (Karesansui / dry garden)



Fig. 18 Daisen-in Temple (courtyard garden)



Fig. 19 Heian Shrine Garden (stroll garden)



Fig. 20 Isuien (tea garden)

The Four Styles of Japanese Gardens

Tea Gardens

This type of garden is generally known in Japanese as a ‘passage way’ garden (*roji*). The Japanese tea ceremony began in the 15th century as a form of social entertainment. What started as a simple way to prepare and drink green tea with guests became an art form by the 16th century.

The garden is laid out as an approach to the tea house. It is a functional space. Its major role is to prepare guests for the ceremony.



Fig. 21 Yoshikien Garden

It is designed not for display but for experience. It offers a reduced aesthetic based on the principles of *wabi sabi*, a traditional Japanese philosophy that finds beauty in imperfection, impermanence and incompleteness, celebrating the natural cycle of growth, decay and weathering. It represents a threshold between the everyday world and the world of the tea ceremony. Tea gardens are an inward-reaching space designed as a journey, a path (*roji*), physical and emotional. These gardens provide an environment that is physically removed from the hustle and bustle of everyday life.

A *roji* garden usually has two parts: an outer garden (to transit from everyday life) and an inner garden (for spiritual preparation before tea). The inner garden is more enclosed, intimate and quiet. A hedge, or fence, and a gate separate these two areas. It provides a feeling of privacy.



Fig. 22 Koetsu-Ji (Outer Garden)



Fig. 23 Koetsu-Ji (Inner Garden)

The key elements of tea gardens:



Fig. 24 Murin-an

Stepping stones and stone lanterns were originally associated with temples and shrines. The meandering paths of stepping stones give unexpected perspectives and surprises. Stepping stones carefully dictate the speed that guests walk through the garden. It helps people to stay connected to the present. The lanterns give a sense of shape to garden.



Fig. 25 Toji-in Temple

Low stone basins required guests to crouch to handle the bamboo scoop with which they could pour water to clean their hands. They are usually hidden behind some greenery. All these elements were designed to purify body and soul to enjoy the tea.

Visiting an array of stroll gardens I observed tea houses are incorporated in their design.



Fig. 26 Katsura Imperial Villa

They usually possess an adjoining *roji* style tea garden that has a low water basin, lantern and stepping stones. Quite often they are separated from the rest of the park by a gate or a fence.



Fig. 27 Katsura Imperial Villa

There is a covered shelter with benches outside the tea house. These are where waiting guests can pause before going forward to meet their host.

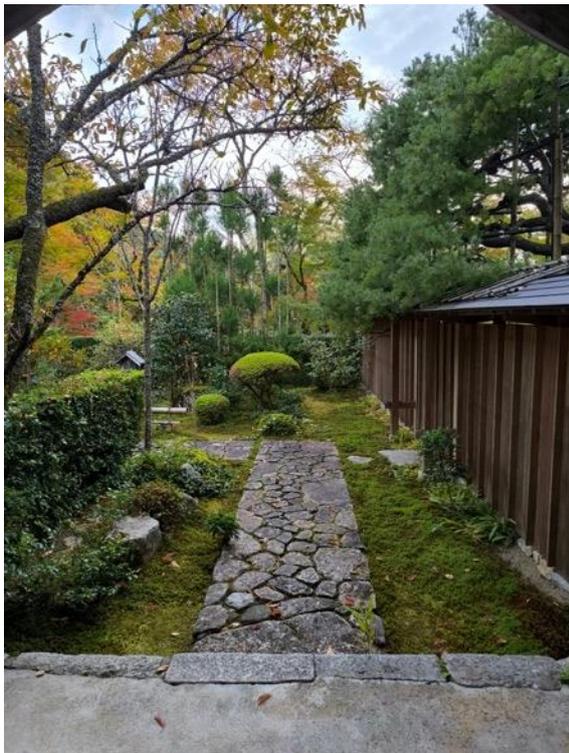


Fig. 28 Hosen-in

Plants are carefully selected in tea gardens. A select number of plants creates the illusion of many. Planting in a *roji* garden is mindfully kept subdued so that it does not distract the mind as one walks towards the tea house.

Evergreen trees and shrubs form the backbone of the plantings, evoking the deep green of mountain forests. Plants with colourful or highly perfumed flowers and deciduous trees that colour in autumn are generally avoided because they are distracting. They are a reminder of the transience of life. The planting is restricted to evergreens. It gives a calming effect to the eye.

I noticed there are never many different shrubs planted together in one mass. The main idea, common to all styles of Japanese gardens, is that every single plant should be appreciated for its own form and shape from different angles.

The groundcover doesn't consist of a single type of plant. It can be moss with tussocks of fern, *Liriope muscari* or *Ophiopogon*. The groundcover comes right up to the base of plants.

The tea garden can be appreciated by walking through it a single step at a time. It is a series of constantly changing views. They cannot be seen all at once. They are intimate.



Fig. 29 Yoshikien Garden

Stroll Gardens

Stroll gardens are grand in comparison to modest and intimate tea gardens.



Fig. 30 Shugakuin Imperial Villa

Stroll gardens are designed for walking and viewing changing scenes. Trees, shrubs, water, moss, and rocks are used to create the complex effect of stroll gardens. They use winding paths to direct visitors, often around lakes, revealing hidden views and 'borrowed' scenery. Distant mountains and forests are intentionally incorporated into the view. It makes the garden appear larger and more connected to the surrounding landscape.

At Katsura Imperial Villa paths, bridges and stepping stones meander among some islands. Kyoto has many springs and rivers, so lakes naturally became key features in gardens. A stroll garden is laid around a lake or a central pond. The Japanese design their gardens to reflect how they see their country. They often built islands in lakes to show their identity as an island nation. A narrow strip of pebble land reaches into the lake, marked by a single round stone lantern on a rock, like a tiny lighthouse. This feature represents a famous landscape on the coast of the Sea of Japan, called the Bridge to Heaven.



Fig. 31 Katsura Imperial Villa

Stroll gardens incorporate small pavilions and tea houses for rest and scenic appreciation.

In Japanese stroll gardens bridges are not only practical crossings but also create viewpoints, control pace and movements, and encourage pause and reflection. Many important views are experienced from bridges rather than paths.



Fig. 32 At Korakuen bridges are focal points within a large and open landscape. They add rhythm and contrast to open scenic garden.



Fig. 33 At Shugakuin bridges are used to connect dams, embankments and paths around large ponds. They are more functional than decorative in appearance. They help to reveal expansive views of the surrounding mountains.



Fig. 34 At Katsura bridges are designed to blend into the landscape. They connect small islands in the pond. They encourage slow and attentive movements.

Plants in stroll gardens are chosen to create a natural and harmonious atmosphere that changes beautifully with the seasons. Stroll gardens are designed to have interest through all seasons. Trees are often pruned to reveal sculptural trunks, create a layered silhouette and frame a borrowed view.

Shrubs help transition between tall trees and the ground layer creating depth.



Fig. 35 Kyoto Imperial Villa



Fig. 36 Toji-in Garden

Azaleas are clipped into soft mounds. Dwarf evergreens add texture and structure. Shrubs appear as naturalistic clusters. Groundcovers reinforce the sense of calm. They create continuity as visitors move from scene to scene. Moss creates a soft green carpet in shady areas. Ferns, *Liriope* and *Ophiopogon* are used near stepping stones, paths and streams. Low grasses naturalise edges of ponds and islands.

Stroll gardens moved me deeply because they made me slow down and be fully present. As I walked, I felt myself letting go of rushing and expectations; I was simply noticing what was in front of me. I realised how small details: stepping stones, reflections in water, and a view opening at just the right moment can gently guide the body and mind. They reminded me that I would like our Japanese garden to feel like a journey, not a display and that calm, space, and quiet discovery should matter more than perfection.

Courtyard Gardens

Courtyard gardens are designed in places that are very short on space.



Fig. 37 Sanzen-in

As this image illustrates these gardens are small wells of greenery, surrounded by rooms or corridors. They are private and designed to be seen in passing or when sitting in one of the adjacent rooms, rather than walked through.



Fig. 38 Murin-an, a typical tsubo-niwa

A small courtyard garden within the villa, where corridors extending from the residential rooms enclose the space. It is filled with bamboo, ferns and moss punctuated by large stones.

Daisen-in contains a series of connected courtyard gardens representing a journey of a river.



Fig. 39 A river of gravel flows out and passes under a bridge. White gravel symbolises flowing water. Rocks suggest mountains, boats, and waterfalls.



Fig. 40 The river carries a boat-shaped rock that looks like a pointed finger. The rock represents a celestial boat which, according to Japanese mythology, descended to earth from the skies.



Fig. 41 The river flows into the ocean - a gravel field with two mounds emerging from it. *Ginkgo biloba* stands quietly at the edge of this abstract landscape allowing seasonal colour to enter the garden without dominating it.

Dry Gardens

Dry gardens (*karesansui*) represent landscapes without water using stones, gravel, moss, and carefully placed plants to suggest rivers, mountains, and seas. These gardens are contemplative spaces intended for stillness and reflection.



Fig. 42 Toji-in Temple

These gardens are laid out on flat rectangular areas often separated from the outer world by a mud wall or a fence. These gardens are supposed to be viewed from the veranda, not entered.

Rivers and mountains are represented by stones, gravel, moss and minimal planting. Groups of rock suggest waterfalls. Sand is usually swept into patterns suggesting the appearance of water.

Japanese dry gardens are not arid. The chosen plants are restricted in numbers, but they are not drought tolerant. Quite opposite - often it is moss. In some temple gardens moss has been allowed to take over a substantial area.

As long as the garden landscape contains no running water, and traditional ponds and streams are only symbolically represented, these gardens are still considered to be dry.



Fig. 43 Nanzen-ji Zen garden

Some gardens are incredibly austere and abstract containing rocks, sand and some moss.



Fig. 44 Ryoan-ji Temple's garden is 25m wide and 10m deep. It consists of 15 rocks, arranged in five groups.



Fig. 45 The trees outside are large but they don't diminish the scale of the garden.



Fig. 46 The rocks are cleverly arranged so one is always hidden from view, regardless of where the viewer stands.

This garden is not meant to be “understood”. It is meant to be sat with. The garden eliminates narrative, colour and movement. It demonstrates how absence can be more powerful than presence.

My Favourite Garden

Ryoan-ji became my favourite garden because of its simplicity and calm presence. The space is small, but it feels open and timeless. I loved that it feels complete despite there being nothing except stones, gravel, moss, and space. Sitting there I felt encouraged to slow down and simply observe, without trying to understand or interpret anything.

The idea that only fourteen of the fifteen stones can be seen at one time made me reflect on how we never see the whole picture, and how that is part of the beauty.

The raked gravel moving around the rocks felt peaceful and steady, helping to quieten my thoughts. What stayed with me most was how powerful emptiness can be. This garden taught me that simplicity can hold great depth, and that calm, balance, and stillness can leave a lasting impression without saying very much at all.



Fig. 47 Ryoan-Ji, Meaning in Minimalism, A fine wall in the Chinese style frames the farther side of the garden and define the garden space. The wall creates the feeling of an enclosed, self-sufficient world.

Elements of Japanese Gardens

Plants

One thing that became clear, after visiting many gardens of different styles, is that Japanese gardens create a sense of lushness through careful design without relying on a large number of plants.



Fig. 48 Kyoto Imperial Villa

Individual trees or shrubs are carefully positioned so they suggest the presence of the whole forest.



Fig. 49 Nanzen-in

Shrubs and trees are pruned hard in Japanese gardens. Soft curves of pruned plants give rhythm and movement to the garden.

Each plant is chosen for its shape. Pruning is believed to have become an important aspect of Japanese gardens from the fourteenth century. The basic idea is to observe and respect the inherent shape of a plant.



Fig. 50 Tofuku-ji Hojo Temple

Low growing shrubs are often clipped into neat globes. They are often placed in the garden to suggest weathered rocks, which represent age, harmony and permanence in nature.



Fig. 51 Hydrangea Garden

Azaleas are often pruned collectively. This may be any shape or width for different purposes in the garden, simulating rocks and hills.

In Japan formally pruned trees and shrubs are often incorporated into woodland landscapes to introduce a sense of order within natural abundance.



Fig. 52 Kyoto Imperial Villa

Pine trees can be restricted in height to suit the size of the garden. Of all the forms seen in Japanese gardens, the most striking are the carefully clipped *Pinus spp* and *Taxus spp*.



Fig. 53 Korakuen Garden

The bamboo fence is in the *yotsume* style. It is often constructed using groups of two vertical canes instead of one. The tree is pruned in the traditional way with the number of branches significantly reduced to give it an airy look.



Fig. 54 Korakuen Garden

Trees are shaped to resemble oversized bonsai, giving the garden a strong and distinctive character. Needles are removed from the underside of the branches. The flowing lines of the trunk and branches are clearly visible.



Fig. 55 Typical residential front garden

Elaborately trained trees can be found in domestic gardens as well as in parks and stroll gardens. The size of trees is kept in line with the size of the garden, and the distance from which they are intended to be seen and appreciated.

In Japanese gardens harmony is found in asymmetry.

The basic unit is composed of three plants of different heights, shapes and textures. Plants are arranged in the form of a triangle with unequal sides. The principal tree is in the middle but set back at different distances from the other two plants. These two plants should be of different heights, with the shortest brought forward from the other. None of the plants are completely hidden from the view.



Fig. 56 Nanzen-in

Hedges



Fig. 57 Daisen-in

Formal evergreen hedge is used as a background to the rectangular dry garden. It defines the geometric shape. The height is usually determined by the depth of the garden and how much of the borrowed view from beyond is to be retained as part of the overall design. The horizontal line of the top of the hedge divides the visual field.



Fig. 58 Ryoan-ji Temple, a formal border

A row of carefully trimmed but irregularly shaped *Ligustrum japonicum* forms the back of the border in place of the wall.

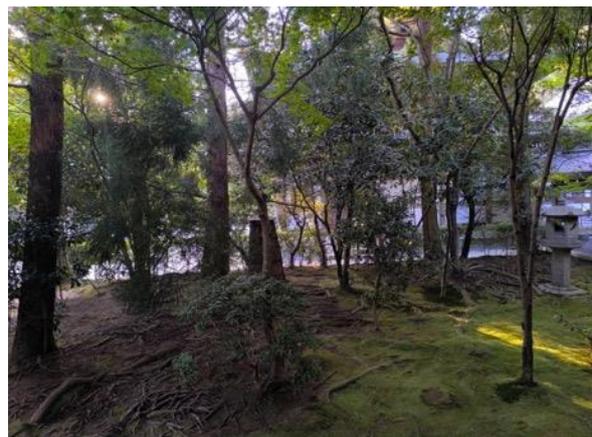


Fig. 59 Ryoan-ji

Borders are planted with trees of different heights. A restricted number of trees, and their refined shapes, produce a woodland effect. Smaller shrubs are scattered amongst trees to fill empty spaces without distracting the eye.

Pergolas

In Japanese gardens wisteria usually is trained against pergolas. It is planted in such a way that the shape of the entire plant can be seen and admired. A trellis is traditionally constructed from bamboo poles bound together with black hemp-palm rope.



Fig. 60 Byodo-in

Conclusion

Before embarking on this journey, travelling halfway across the world to a country with not only a different language but an entirely different writing system based on characters and symbols, I already had a professional interest in Japanese gardens. My experience has strengthened that interest and greatly enriched my knowledge and understanding.

During my trip I visited around 40 gardens over the course of 11 days. While this may sound intensive, it allowed me sufficient time to appreciate each garden's style, design, philosophy, and aesthetics. I was able to immerse myself fully in each space and experience the distinct atmosphere and the emotional response each garden evoked. My itinerary was packed, and with a nine-hour time difference I was tired at the end of each day, but it was worth it, I wanted to maximise my time in Japan, and I accomplished this.

A number of guided garden tours and sit-down discussions with head gardeners and other horticultural professionals were organised in advance of the trip.



Fig. 61 Our guide Noriko gives a presentation at Takeda Medicinal Gardens, before leading a tour.



Fig. 62 Michael Shapiro leads a sit-down discussion before a tour of the Murin-an Garden.



Fig. 63 An atmospheric guided tour at Katsura Imperial Villa.



Fig. 64 Posing for a memento following a seated discussion with the Head Gardener of Isuien Garden, Makioka Kazuo.

Throughout the planning and course of the trip, meaningful professional connections were made with horticultural practitioners. Across all these activities there were engaging discussions, enlightening talks, and inspiring conversations that greatly enriched the overall experience.

Two days were spent visiting traditional Japanese farms, touring the polytunnels, fields and engaging in discussions with highly passionate food growers. Their pride in their work was evident in their commitment to supplying Michelin-starred restaurants, and the local farmers' market alike, with produce of the highest quality. Visiting authentic farmers' markets and seeing locally grown produce first-hand was equally valuable.



Fig. 65 Chuck shares his insights on growing vegetables.



Fig. 66 Pumpkins from Midori Farm.



Fig. 67 Baby leaf greens growing at Kajiya farm.

In terms of other experiences, I of course participated in a traditional tea drinking experience...before getting back to business, learning about garden tools.



Fig. 68 Traditional Matcha Tea.



Fig. 69 Drinking tea with the Head Gardener and the interpreter.



Fig. 70 Being shown traditional Japanese gardening tools

When visiting Saihoji Temple I experienced a deep sense of calm whilst copying sutra and walking through Kokedera - the moss garden. It is a place where I rediscovered myself and prepared for the next journey in my life.



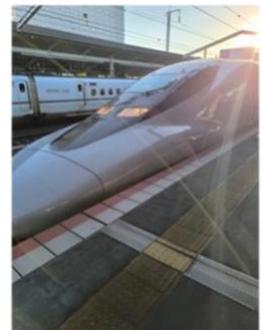
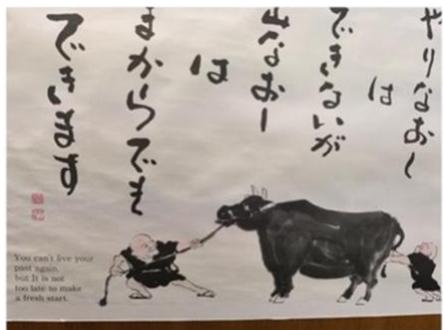
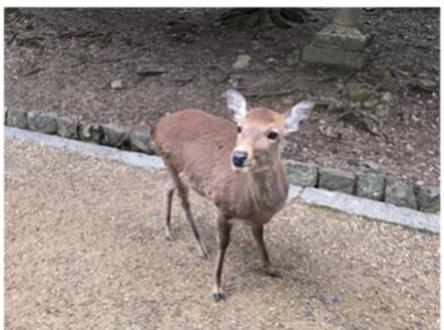
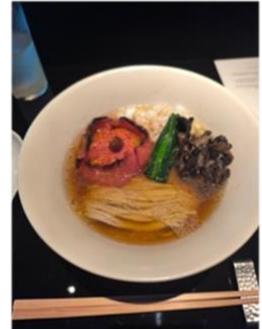
After returning to the UK I collated the notes I had taken during my trip, began to organise my photos, and took some time to collect my thoughts, in preparation for, first of all, a presentation to the gardening team at Le Manoir aux Quat’Saisons.



The study tour was an inspiring experience. It deepened my understanding of Japanese garden philosophy - particularly the importance of simplicity, seasonality, and attention to detail. This experience has sparked fresh ideas and will inform future decisions and help ensure that our own Japanese Tea Garden will continue to develop authentically and in a way that respects both tradition and sustainability.

I am incredibly grateful to have had this opportunity and am sure the experience will have a lasting impact on my personal development and professional practice.

My time in Japan



Appendices

Appendix 1. Final cost breakdown

Category	Cost
Flights	£703.10
Other transport (bus, uber, taxi)	£194.55
Train fares	£199.49
Accommodation	£488.88
Food/Drink	£333.53
Other (Admission/tour fees, misc.)	£384.45
TOTAL	£2,304.00

Appendix 2. Grants awarded & refunds made after underspend

Bursary	Grant amount	Pro rata refund	% of Grant total	Pro rata cost assigned
RHS *	£1,616.66	£393.33	64.24%	£1,480.05
HPS *	£166.66	£40.67	6.62%	£152.58
Tresco * (Thistledown Horticultural Bursary)	£333.33	£81.33	13.25%	£305.17
Merlin Trust	£300.00	£73.00	11.92%	£274.65
Great Dixter * (Christopher Lloyd Bursary)	£100.00	£24.33	3.97%	£91.55
TOTAL Grants	£2,516.67		100.00%	
Personal Contribution	£400.00			
TOTAL (inc. personal)	£2,916.67	£612.67		£2,304.00

* Grants awarded to a group have been allocated on a pro rata per-person basis, with the total group award divided equally between the three participants for reporting purposes.

The trip came in under budget. I had received £2,516 in grants and made a personal contribution of £400, creating a budget of £2,916. The trip cost £2,304, leaving £612 unspent. The fairest way to return this to the organisations which had kindly awarded grants was to refund on a pro-rata basis, according to their grant's percentage of the total awarded. For example, Merlin Trust's £300 grant was 11.92% of total grants received. Accordingly, I refunded 11.92% of the unspent amount, i.e. £73. My personal contribution was fully applied and not subject to refund.