

ASSOCIATION OF SOCIETIES FOR GROWING AUSTRALIAN PLANTS

GARDEN DESIGN STUDY GROUP

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February 2003

Study Group Leader/Editor: Diana SnapeTreasurer/Membership: Bryan Loft

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Dear Members,

I have very mixed feelings as I begin my last Newsletter as Editor of the Garden Design Study Group. I have enjoyed my time as Leader of the Group and I have appreciated very much all my contacts with members, and all your contributions and ideas. Thank you to all members who have contributed to the work of the Study Group in any way over the years. I am grateful to those of you who managed to find some time in the busy Christmas - New Year period to write something for this Newsletter.

I had thought it was necessary to advertise the need for a Study Group leader outside the Group but have found out this is not the case. So I am very pleased to be able to tell you that **Jo Hambrett** has agreed to become the next Leader of the GDSG. Jo has co-ordinated the Sydney Branch for many years now, following on after the first Sydney co-ordinator, **Gordon Rowland** retired. She was also one of the contributing authors for the book. Jo has lots of energy, enthusiasm and enterprise, all valuable qualities in a leader. She will be introducing herself in the next NL, her first for the SG. Please send in your contributions for this important NL.

In Melbourne, **Chris Larkin** will be taking over the co-ordination of the Branch with assistance where necessary from **Jan Fleming**. **Barbara Buchanan** will continue co-ordinating the NE Victoria Branch. Both Chris and Barbara were also contributing authors for the book. So we are fortunate to have a strong team to continue leading the Group in 2003.

I hope **Bryan Loft** will be able to continue as our valuable Treasurer and Membership Secretary.

NEXT MEETINGS

Please see details of meetings on pages 17-19

MELBOURNE: Sunday February 9 at 10.30 am at Cranbourne RBG

NE VIC: Saturday March 15 at 10.30 am at Gloria Thomlinson's

SYDNEY: Please phone **Jo Hambrett for information**

INDEX

- 2 CORRESPONDENCE extracts
- 3 Ideas from London - Nicky Rose
- 4 230 Years since Sir Joseph Banks - a review of the built landscape of Australia - Lawrie Smith
- 6 DESIGN
- 6 The many moods of water at Roma Street Parkland - Lawrie Smith
- 8 Landscapes on the Edge - IFLA World Congress 2003, May 25-29 Calgary, Alberta, Canada
- 10 GARDENS
- 10 The Australian Garden, Cranbourne RBG
- 10 Open Garden Scheme - A dog, a frog and an owl - Annette and John Houseman
- 10 BOOKS
- 10 Volume 8 of the *Encyclopaedia of Australian Plants suitable for cultivation* by Rodger Elliot and David Jones, illustrated by Trevor Blake, published by Lothian.
- 11 *The Oxford Companion to Australian Gardens*, edited by Richard Aitken and Michael Looker, published by Oxford University Press.
- 11 *The Australian Garden: Designing with Australian Plants*- Tony Cavanagh
- 12 *Australian Planting Design* by Paul Thompson - Chris Larkin
- 13 A *New Image for Australian Plants* by George Lullf itz - Barbara Buchanan
- 14 JOURNALS
- 14 *Australian Horticulture*
- 15 PLANTS in DESIGN
- 15 About trees - Margaret Lee
- 16 Trees and dry shade - Cherree Densley
- 16 Comment about growing non-indigenous Australian plants - Charles Hrubos
- 17 SNIPPETS
- 17 Source of mock rocks
- 17 Are our gardens complete?
- 18 MEETINGS
- 19 TREASURER'S REPORT
- 19 MEMBERSHIP
- 20 THANKS - Chris Larkin

CORRESPONDENCE extracts

"I have been 'knocked out' with the presentation of The Australian Garden. Thank you for allowing me to be part of it - the photo of the little echidna has reproduced much better than my expectations and looks wonderful as a whole page!! Also I see another photo you took ages ago included. That area of the garden has stood the test of time, not having any major changes since I first cut that pathway through to one of the first extensions into one of Ian's paddocks. The book is a major achievement - your photos, Brian, are terrific - the cover especially wonderful but the ones on pages 23 and 24 even better! I'm glad to see so many of your photos used too, Diana - the photographing of gardens with Australian plants I have found to be really difficult over the years and I usually end up with photos of individual plants or just a few grouped. I really appreciate how you have captured the 'feel' of the gardens in your photos." **Cherree Densley** Vic

Thank you Cherree. You, and many others, contributed to help make the book the success it is. I

3

agree with you about the difficulty of photographing Australian gardens successfully - and that often goes back to their good design (or sometimes lack of it!). DS

"I'm sorry to hear you intend retiring as leader, but agree that ten years is a substantial contribution and hope someone will take it on to give you a well-earned break. Many thanks for all your hard work, enthusiasm and leadership over the years. Thanks too, to Brian for his unflagging support.

Congratulations on "the Book". The presentation and design is great. The set-out and juxtaposition of photographs is terrific. The mosaic work and sculpture on pp200 & 201 particularly took my eye - something different. I've not had time to read the text yet - but hope to during the Christmas holidays. Kind regards." Margaret Lee S.A.

Thank you, Margaret. Brian has certainly been a constant support, especially when I was very ill in 1999 and then during my convalescence for a year or so afterwards.

Thanks to other members who have written to me about the book. DS

"Europe was wonderful although I am glad to be back in the sunshine and warmth. It was not the right time of year for gardens although I did manage a day at Kew, spending most of my time in the various buildings to avoid getting too wet. I particularly liked the grass garden at Kew, in part because it was an area still at its best, but I think it also showed how interesting the different grasses can be in a garden. I also liked the formality of the Queens Garden at Kew - not something I would want to reproduce but beautiful in that setting.

I plan to include a review of your book in the February issue of our Journal - I think Gill Muller will probably write it although I haven't confirmed that yet. Another interesting thought might be to gather together the reactions of several people - the book will have been out for long enough for that to be a possibility. Borders in Adelaide had a very large pile of the books before I went away - I must go back and see the current state of stocks (any excuse to visit Borders is a good excuse!)." Regards, Linda Gowing, President and Journal Editor, Australian Plants Society (SA Region) Inc.

Thanks for your information, Linda. DS

"Are any of the group members going to Canada in May 2003? I just got this information. And apparently the basic theme for the Congress is very related with the native landscape and its relation with the urban areas" Elsita Boffi de Schulte, Argentina

Please see p8 & p9 for details of this Congress which Elsita has sent. DS

Ideas from London

Nicky Rose

Goodbye to the English garden?

An article in the *Independent* entitled "Goodbye to the English garden?" discusses the possible effects of global warming in England and the changes gardeners will need to make in response to drier summers and wetter winters. The current vogue for Mediterranean or desert plants to survive hotter summers makes it essential to have good winter drainage when possible flooding occurs. With the continuing effects of climate change, there might be a year-round growing season within a generation which would affect many English native plants. These will be 'losers' under the changed conditions. Trees mentioned as suitable for the coming conditions include citrus, olives, eucalypts and acacias.

The species sound familiar - even here winter flooding can be a concern. DS

Makeover madness?

An article in the *Daily Mail* describes a television garden makeover featured in a BBC program. The property was bought for £15,000 and the facelift has been estimated to cost £70,000. The garden is 40ft long by 12ft wide, with a 12ft long patio in the centre. The makeover team installed a powerful hydraulic lift which spectacularly raises the whole (12 ft squared) patio 7ft to reveal a secret summer room underneath. *Madness? (If some-one else pays the money?)*

Raised bogs

In an article in *The Garden*, May 2002, the creation of miniature bog gardens in watertight containers is explored. A variety of waterproof containers without drainage holes can be used - if a pot has a drainage hole, this can be quickly adapted by gluing pieces of crock over the hole using silicon-based sealing solution. Avoid unglazed clay pots, which dry out quickly in hot weather.

Some bog plants are vigorous and can overwhelm smaller plants. It is probably best if they are grown in separate pots, which can then be grouped together for display.

Floriade, Netherlands, July 2002

Nicky sent a number of striking coloured photos taken at the Floriade. Unfortunately they do not photocopy well in black and white.

Among the hard elements were:-

- * a circular pattern on the ground which reacts when you stand on it, either by shooting water up, or making a sound (for kids of all ages).
- * S-shaped seating with vertical timber backs to accommodate two people;
- * hexagonal plastic vertical strips among groundcovers (for us, grasses, mazus, violets, etc) in high stress walking areas;

Among ornaments:

- * 3 or 4 delightful very large, plump pigeons dotted around the 20 or so hectares of Floriade;

Among the planting was a lot of patterned mass bedding. This included shades of white, pink, mauve and purple flowers (scaevolas) down an extensive series of steps.

Nicky also sent a distinctive photo taken at the Wildlife & Wetlands Trust at Slimbridge in Gloucester. It showed a sculptural 'serpent' with its reflection centrally placed in a channel between angular zig-zag banks softened with tufted plants and herbs.

It's great to hear from you, Nicky. I hope the winter hasn't been too cold and depressing. DS

230 Years since Sir Joseph Banks

Lawrie Smith Landscape Architect Qld

A review of the Built Landscape of Australia

Address to the National Conference of ASGAP Brisbane, July 14, 1999

Sir Joseph Banks was not the first Caucasian to experience Australia's unique flora. The Portuguese, the Dutch, the French and other European powers have left evidence of their visits during the 16th and 17th centuries. The peoples of the South East Asian archipelago had been making regular visits over the Arafura Sea, possibly for centuries. Some sources suggest that explorers from China and the Middle East also traveled to these shores in the 12th to 15th centuries. Terra Australis, the Great Southland or New Holland, was of interest to a number of world regions fed by the human spirit of exploration and discovery that saw Neil Armstrong take 'one large step for mankind' on the surface of the moon.

None of this initial discovery and exploration was to achieve the impact on this unique and diverse continent that was commenced by James Cook, Joseph Banks and Daniel Solander in 1770. European colonisation of Australia has transformed the continent in a short period of 230 years to an unprecedented degree that is in direct contrast to the integrated stewardship of the land during the 40,000 years of aboriginal custodianship. The park like appearance of open grassland and scattered trees recounted by many early explorers was the result of careful fire management of the land by the aboriginal people. Eric Rolls in his book 'A Million Wild Acres' suggests that Australia's dense forests are not the remnants of 200 years of energetic clearing by settlers but rather the product of 100 years of energetic growth since the aboriginal people were no longer caring for the land.

Pre history and palaeobotany reveal a world in constant transition but indicate that the environment over the Australian continent has remained largely stable, isolated and progressively unique in comparison with the rest of the world. The isolation of Australia began when Gondwana drifted free of Pangaea. In consequence, over millennia the plant families such as the Proteaceae evolved differently in South Africa, South America and Australia. Similarly the rainforests of the various continents developed in response to their specific stimuli as the climate changed with their continental location relative to the equator and poles.

However, it could be argued that during the past 230 years the Australian environment has experienced a greater rate of change than at any prior period as the "internationalisation" of the Nation accelerates. As we prepare to enter the new millennium, it is informative to analyse the pattern of change and development of the Australian landscape relative to a variety of natural and imposed cultural influences.

1770 - 1870 : Settlement, Exploration & Development

Sir Joseph Banks first documented the flora of the East Coast on his voyage with Cook in 1770. He saw this new landscape as an "antipodean Garden of Eden". Although the value of the botanic data he collected was not immediately recognised and researched, a proportion of it did influence the understanding of this "new land". Banks '*Floritegium*' commenced the specialised association and influence of Great Britain with its Empire through colonial botany. Banks could therefore be considered the 'Father of Australian Landscape'.

The ensuing century saw great voyages of botanic discovery, study and exchange, which resulted in the expansion in understanding the economic use of the world's flora. The Golden Age of Acclimatization Gardens, Botanic Gardens and Arboreta commenced throughout the colonial world encouraging the interchange of the vast array of 'exotic' plants which began to proliferate in most areas wherever they were planted.

Australia's first "botanic invasion" began in 1788 with the arrival of the first fleet. Banks had been responsible for selecting and packaging the seeds and cuttings collected in Europe and enroute from the Cape of Good Hope and Rio de Janeiro. These plants were to be the progeny of a new imposed but utilitarian landscape planned to ensure survival of the convicts in this ultimately harsh and unyielding land so different to the green and benign environment of England.

In Farm Cove, as early as 1792 the newly established gardens were flourishing and producing fruit and vegetables of many varieties. These have evolved and been augmented to create the various dramatic agricultural landscapes that constitute the richness and wealth of our nation - the wheatlands of the Darling Downs and Western Plains; the orchards of the Riverina and granite Belt; and the vineyards of the Hunter, Barossa and Margaret River.

The first exotic trees including Oaks and Stone Pine arrived with the 'First Fleet' and were initially established in Sydney and Parramatta. Macarthur's Farm at Camden still exhibits today some of the first cork

6

trees, apples and grapes established in the new colony.

Banks therefore commenced the process of plant migration constantly carried on by subsequent botanists and settlers effectively telescoping into a short time period what might have otherwise taken centuries in the natural course of events. Despite this invasion the period from 1788 to 1820 was a definitive era in the use and understanding of endemic Australian plants. Banks was also indirectly responsible for the initial exotic tree plantings in our cities, country towns and Botanic Gardens. Many of the remaining early plantings are classified as part of our national heritage. Since then we have accepted a diverse range of natural and exotic species to create and contribute to the sense of place and character of our streets and gardens.

We have developed a tolerance, even attraction of a multiple mix of endemic and imported species from South America, South Africa and Asia. For example the contrast of the vivid purple of the Jacaranda with the sharp red of the Flame Tree in November; the dense shade canopy and deep green foliage of the Moreton Bay Fig contrasts with the lighter colour of the Bauhinia, Poinciana and the ubiquitous Camphor Laurel.

Perhaps the major element that Banks and the early settlers did not perceive or understand was the fragile and ephemeral nature of much of this continent. The aboriginal people had developed an inherent understanding of living in harmony with the apparently infinite harsh and unyielding environment which they knew was really vulnerable, fragile, precarious and in need of constant protection and care. The conservation and preservation of this unique environment is something that our generation today is only beginning to understand and to fight for. Let us hope this thrust toward responsible stewardship accelerates in the next century.

TO BE CONTINUED in the NEXT NL

DESIGN

The many moods of water at Roma Street Parkland

Lawrie Smith Qld

Sections of this article were extracted from a report published in "Horticulture Australia" written by Julie Lake. It was based on an interview with Lawrie Smith, landscape architect for the Roma Street Parklands and President of SGAP Queensland Region. Lawrie prepared the following article adding pertinent design and horticultural information.

On a hot summer day in Brisbane's Roma Street Parkland there is water everywhere, gurgling, splashing and sparkling, cooling the air and delighting visitors. Water is a fundamental part of the planning and design concept contributing to a series of special and unique experiences throughout the Parkland. What visitors don't realise is that beneath their feet is a vast array of piping and complex equipment, which keeps the water flowing.

Water features have to meet modern standards for public and worker health & safety, environmental sustainability and cost-effectiveness as well as aesthetic expectations. Irrigation systems must be water-wise as well as efficient. These factors had to be considered by the planning team and allied to the specific demands of the site. The Parkland is situated on what was formerly an urban wasteland, quarried more than 100 years ago to fill a swamp and create level terraces to establish extensive railway marshalling yards and produce markets. The upper part of the site is still steeply sloping and the edge of the old quarry forms an abrupt scarp above the flat terraces below. This results in heavy water run-off in wet weather, which has to be contained on-site.

Water is integral to the design of the Roma Street Parkland for reasons that are cultural and historical, as well as aesthetic. A natural spring on the site once fed a large wetland that was the city's first water supply in the mid-18th century and was important to convicts and settlers. However its significance dates back long before that, to the Dreamtime of the indigenous people who used the wetlands for fresh water and as an important source for food.

Spring Cascade Water Stair

Today the original spring is commemorated in the Spring Cascade water staircase (its location slightly removed from the original water source), which flows down through the 7,600-square-metre Spectacle Garden. This garden is one of the main focal points in the parkland, a mass of flower and foliage colour, which showcases what can be grown in the subtropics, with rotation plantings of annuals changing throughout the year, to suit the seasons.

The Spectacle Garden cascade uses town water, constantly recirculated through underground tanks and topped up as required. In this feature the water is further chlorinated to the same level as a swimming pool so that children (and even adults) can safely splash about in it. The chlorine also prevents slippery algae forming on the rough concrete staircases.

The water staircase and cascades, which run through the centre of the Spectacle Garden, appear to flow without interruption into a tranquil reflecting stream before joining up with the lake system - but this is an illusion. The two systems are quite separate, with untreated water in the lower section being pumped up from the lake. It falls back into the lake below the central viewing place known as the Hub, in a series of three powerful and noisy waterfalls adorned with several stainless steel domes out of which 'jumping salmon' water jets make a dazzling hydro-technic display.

Spectacle Lilies ponds

In the Spectacle Garden of 1,000 Lilies, near the Spring Cascades, are three naturalistic pools separated by small stone weirs and surrounded by hundreds of subtropical lilies, making a changing colour display throughout the year. In the water *Nymphaea* and *Lotus* together with a range of other aquatic and marginal species add to the colour.

Celebration Water Wall

The backdrop to the 5,300 sq m. Celebration Lawn, which forms the park's main activity place, is a great wall of water. It's not just the water wall's visual impact; the sound of five tonnes of water going over the six-metre-high granite wall at any one time is equally stunning and the spray helps cool the atmosphere in this large sunny, open space. Like the cascades, the water wall is fully chlorinated to ensure that any spray drift is free of people-unfriendly pathogens. However the excess chlorine is not vegetation friendly, causing nearby trees *Elaeocarpus eumundi* to defoliate on the side nearest the waterfall.

Lake and Wetlands

A central feature of the park is the 6,100 sq m. lake, built of reinforced concrete with a depth at the centre of about 3m and volume of 11 million litres. The lake has been stocked with native fish. Native water birds are welcome there but feeding them is forbidden, helping prevent the contamination of the lake from bread and other foodstuffs. The lake appears clear and tranquil, reflecting the sky, a place to sit and dream. However it has more practical purpose, serving as a detention basin to mitigate flooding of the lower parkland and adjacent city centre from stormwater run-off in major flood events.

Three water systems run into the lake the waterfalls and streams generated by four 15kw pumps

powerful enough to fill a domestic swimming pool in six minutes, maintaining a healthy level of aeration at all times. The water in the lake is filtered but not chlorinated; self-cleaning takes place through automatic backwash. The circulation system is designed to act like a giant whirlpool, continually thrusting water through the surrounding wetlands.

An early problem with duckweed brought in on the feet of water birds, is being kept in control manually. Likewise, a showing of algae in summer is under strict observation. Other water weeds, such as *Salvinia*, similarly introduced by the birds, are contained behind concealed netting under the boardwalk along the lake edge, where they can be treated with biological control agents. It is expected that a couple of growing seasons will be needed before the whole system is in complete balance.

The lake is fully concrete lined with a wall extending to within 100mm of water level. Clay-lined wetlands extend beyond the wall to varying distances to create a 'natural' lake edge. It is expected that the lake will need to be periodically drained to remove silt and rubbish, the concrete / clay construction technique will contain water in the wetlands preserving the aquatic and marginal plant material. The hydraulic engineers determined what areas of wetlands were needed to act as a natural water filter and cleanser in order to maintain a healthy biological and environmental balance.

Wetlands were a feature of the Roma Street area long ago, before they were filled in to build the railway yards. Now they have been reinterpreted for visitors to the parklands; one section being devoted to Australian aquatic and marginal species, the other representing the diversity of the wetlands of the world.

Subtropical Forest - Fern Gully and Angiopteris Ravine

In developing the vision for the parklands, an important factor was blending elements of the natural environment with the more structured horticultural environment. The Subtropical Forest walk with its Fern Gully and Angiopteris Ravine showcases plants from Queensland's subtropical rainforest and open forests, complete with specialised landforms and water elements. Here, two streams tumble naturalistically down the steep slopes, over rocks and cascades to meet before flowing into the lake. Access is via a ramping boardwalk and 12 metres high above this is the 82 metre long sky bridge spanning Fern Gully, which gives views over the whole park. Intermittent misting in the ravine and gully adds a touch of mystery while serving to maintain the necessary level of humidity for the ferns and other delicate plants. The system is designed to have a large number of nozzles, each blasting out water compressed at 900 psi to form a very fine mist. The fogging systems have their own wind sensors so that there is automatic shutdown if the wind reaches a strength that impairs efficient operation - usually set at about 15 km an hour.

Lawrie also sent in the names of some of the significant species. Please let me know if you'd like a copy. DS Further information about the Roma Street Parkland may be found at the website

www.romastreetparkland.com

Lawrence Smith LANDPLAN

Landscapes on the Edge - IFLA World Congress 2003, May 25-29 Calgary, Alberta, Canada
Elsita Boffi de Schulte Argentina

"The Future is not a result of choices among alternative paths offered by the present, but a place that is created ~ created first in the mind and will, created next in activity. The future is not some place we are going to but one we are creating. The paths are not to be found, but made, and the activity of making them, changes both the maker and the destination."
John Schaar Futurist

The Canadian Society of Landscape Architects (CSLA) <<http://www.csla.ca/>> invites landscape architects from around the world to join us in Calgary, May 25th to 29th, 2003 for a celebration of our profession. Hosted jointly with the Alberta Association of Landscape Architects (AALA) <<http://www.aala.ab.ca/calc>>, this gathering, the first of its kind to be held in North America in the new Millennium, offers to be as exciting as it is stimulating to all that attend.

Landscapes on the Edge

Changes to our global landscape are staggering and unprecedented. Many of our urban, rural and suburban landscapes are threatened on the edge of irrevocable transformation. The profession of Landscape Architecture is well placed to address these important issues. The profession's emphasis on natural processes, place making and the understanding of cultural imperatives can lead to physical solutions that are ecologically sensitive and socially relevant, improving environments around the world.

The International Federation of Landscape Architects 40th World Congress is about **Landscapes on the Edge**. Edge in the sense of places on the edge of territorial transformation as well as exemplar solutions that are on the cutting edge of theory, practice and technology. The Congress will bring together leading practitioners and theorists from around the globe to consider ways of providing processes and solutions to today's design and planning issues. It will challenge the boundaries of the profession and invite critical thinking and intellectual enrichment.

Calgary, Alberta, Canada, the Host City for the 2003 IFLA World Congress, is resonant of the Congress theme, **Landscapes on the Edge**. Calgary is a bright, fresh city located between the prairies and the peaks of the Rocky Mountains. It is an urban interface at the edge of wilderness, and a young place at the leading edge of the world's technological and business frontiers.

The explorations of the Congress will take us into the magnificent landscapes of the Canadian West and literally to the edge of our profession. Whether you are a landscape architect, design or planning professional, public administrator or industry representative, the 2003 IFLA 40th World Congress will be informative, provocative and one of the most exciting and talked about gatherings ever held.

Calgary, Our Host City

Calgary is situated at the confluence of the Bow and the Elbow Rivers and close to Alberta's majestic Rocky Mountains. The Bow River in Calgary is world renowned for its fly-fishing. Other activities are horseback riding, a guided coach tour to the Rocky Mountains, or white water rafting. Other attractions within Calgary include the Devonian Gardens, the Calgary Zoo, Heritage Park, Fort Calgary, Eau Claire Market, and the Calgary Tower. All are great places to visit year round.

If you are looking for things to do around Calgary, the famous town of Banff is located in Banff National Park in Alberta's Rocky Mountains. Banff is a 1.5-hour drive from Calgary and just a short drive from destinations such as Lake Louise, Kananaskis Country and Canmore. For Jasper and the BC Rockies, the WorldWeb Travel Guides offer information.

Travelling a short distance east of the mountains, you may want to explore the Badlands area, taking a side trip to the Tyrell Museum or Dinosaur Provincial Park, a UNESCO heritage site.

Other scenic attractions are listed.

Thank you Elsita for the informatbn regarding the or IFLA World Congress 2003 Landscapes on the Edge. Some lucky members may be going to Canada in May 2003, otherwise some may be tempted to go!

I very much like the quote from John Schaar at the beginning. DS

GARDENS

The Australian Garden, Cranbourne RBG

When I see this heading, I think of our book! However this name refers to the wonderful new garden that is being developed at RBG Cranbourne a little way out of Melbourne, to the south-east (on the way to the penguins at Phillip Island). The Australian Garden Master Plan won the 1998 Australian Institute of Landscapes National Award for Master Planning.

In contrast with extensive adjacent areas of indigenous plants, the 11 hectare Australian Garden (developed on ground already highly disturbed) will include plants and ecosystems from further afield in Australia. Because of its complexity and innovative nature (and delays in funding), its progress has been slow but, when complete, the Australian Garden will be revolutionary. "It challenges preconceptions of what a Botanic Garden should be, elevating the notion of floral displays to those of whole ecosystems." Design features such as the Sand Garden, Marsh Garden and Eucalypt Walk, and the imposing Gondwana and Escarpment Sculptural Walls, will invite visitors to explore and discover the beauty and diversity of Australia's landscapes.

The Australian Garden will require the planting of over 87,000 plants and should be open in 2005. Many plants will be in cultivation for the first time. It is hoped that visitors will be stimulated and inspired to develop new ideas they can put into practice in their own gardens. This is a very exciting prospect from the GDSG's point of view. The next meeting of the Melbourne group will be held there on February 9.

Open Garden Scheme gardens 2002/2003 season

A dog, a frog and an owl

Annette and John Houseman NSW

A couple of delightful items from **Annette and John Houseman's** report of their Open Garden Scheme weekend:-

"The crowd were terrific - appreciative and happy. All the children were very well behaved. One child wrote in the 'guest book' - "I like the dog and the frog in the rainforest." (The dog, made of chicken wire, was holding the garden hose at the end of a newly made path.)

The highlight for me was to have a real mopoke owl come and sit in a large *Acacia spectabilis* (Mudgee Wattle) for a few hours on the Sunday. It sat almost directly above a metre high wooden own that marks the entrance to the rainforest!"

BOOKS

Good news (or temptation) came in time for Christmas 2002

At last **Volume 8** of the *Encyclopaedia of Australian Plants suitable for cultivation* is in the bookshops. I am sure the authors **Rodger Elliot** and David Jones, and the illustrator **Trevor Blake**, are all breathing a sigh of relief, but not as deep a sigh as they will certainly do when Volume 9, the last, comes out in a few years time. (The initial estimate was four volumes.) What a fantastic achievement this is! The three have shown enormous commitment and dedication and we Australian plant enthusiasts all benefit from their efforts. The encyclopaedia is published by Lothian.

Another book of great interest came out in November 2002 - *The Oxford Companion to Australian Gardens*, edited by Richard Aitken and Michael Looker, published by Oxford University Press.

This is a fascinating book, covering all aspects of gardens and gardening in Australia - history, style, people, plants, oddities - written by a number of expert contributors. Of course there is no particular emphasis on Australian plants and Australian gardens (in our sense of the words) but it contains much fascinating reading and many relevant details to put these in context.

The Australian Garden: Designing with Australian Plants

The book is generally getting a very good reception and is visible in many book-shops. It has been reviewed favourably in a number of papers and magazines. I have also been interviewed for some radio programs and I think the publicity in general has been very good.

The book is available from APS, from the GDSG, from good book-shops, or directly from the publisher, Blooming Books, email <warwick@bloomings.com.au> phone (03) 9427 1592, fax (03) 9427 9066. I hope you will enjoy it (and consider it when you think about presents for family and friends).

The RRP is \$55 but check out other prices offered, e.g. at Borders. I know APS Victoria is selling the book at \$41.25, however I don't know about other States.

Each member of the GDSG is entitled to one copy of the book from me or other members of the committee at cost price (check this with one of us) plus the cost of package and postage (\$10) if necessary. If you can arrange to obtain it directly from **Barbara, Jo, Chris** or myself you can avoid paying package and postage. Further copies for members from the Study Group are \$45 each (plus postage and package (\$10) where applicable). Package and postage is best avoided where possible. For overseas it is \$20.

The publisher is currently planning a reprint (hard cover and selling at the same price).

The Australian Garden: Designing with Australian Plants

Tony Cavanagh, Vic, an early member of the Garden Design Study Group, has written a very complimentary review of the book for *Growing Australian*, the Victorian Newsletter. If members from other States would like to see this review, it could be included in the next NL.

Tony does make a couple of suggestions we might take on board for future thought and investigation. He says:- "My only criticisms are the brevity of the discussion on theme gardens and collectors' gardens (less than a quarter of a page on each) and on garden maintenance and garden rejuvenation. I am sure that many APS members would like to know more about how to indulge their passion for collecting Australian plants and still make a designed garden; this could perhaps be considered in a future edition.

I suppose my pet 'gripe' about most of the pictures we see of Australian gardens is that most of the gardens are young, just a few years old (or the age is not given), and rarely do we see what the same garden looks like in 10 or 15 years. Many native plants become straggly with age and shading and it really is a challenge to maintain the designed garden over many years. I would like to see this issue discussed in greater depth and also the allied problem of rejuvenating an old garden."

Theme gardens are covered to some extent in chapters such as 'Colour', 'The sensuous garden', etc. I personally find it difficult to reconcile the concept of a true collector's garden with a designed garden. That does need more thought, as they are almost incompatible. Regarding photographs, the majority of those in our book are of old, well established gardens, which have undergone rejuvenation in their lifetime as required. There are two chapters on Problems & challenges and Management, including maintenance and rejuvenation, but of course a lot more needs to be found out and spelt out. A good project for the future? DS

I'm sure I was one of the first ASGAP members to buy Paul Thompson's latest book - 'Australian Planting Design'. After my involvement in our own book, *The Australian Garden: Designing with Australian Plants*, I was extremely curious about the content of Thompson's book. Would it cover some of the same ground, or ground already covered by Urquart in *The New Native Garden: designing with Australian plants*, published in 1999, or would it offer something different?

Thompson's book is divided into 3 Parts. Part 1 - Components of a Garden - contains chapters on Space, Light, Earth Form, Water, Structures and Vegetation. Part 2 - Planting Design - deals with choosing and using plants and Part 3 - Time and Change - covers issues of maintenance. There are also 6 Case Studies scattered throughout the book of particular gardens e.g. A Quiet Retreat, that Thompson has worked on.

'Australian Planting Design' is essentially a black and white book. There are coloured pictures but they are grouped in four 8-page colour spreads. So while the coloured pictures are interesting and may exemplify points made in the text they are not closely tied to the text. There are many black and white photographs, most notably at the start of chapters, and a great many black and white sketches that occur throughout the book which help to unify it. These sketches may sometimes exemplify the text but more often than not they provide additional information. Certainly the sketches are a powerful and succinct way of presenting ideas such as, for example, how one arrangement of steps in a landscape can increase a feeling of depth compared to another or, for example, how linking tree canopies can produce a unified form separate and above the shrub layer.

This is a 'how to' book with a difference. It will not tell you how to lay paving or build a dry stone wall but it does attempt to provide sufficient information about how to shape space and arrange elements in space to empower the reader to create their own garden. Thompson starts the book with a discussion of space because he says: "Gardens are about many things but every garden involves the organization of space" (p2). A careful reading of this chapter will leave you with a clearer understanding of how different ways of organizing space can illicit different feelings e.g. expansive feelings, feelings of intimacy and containment. In looking at the many components of a garden (Parti) Thompson is able to remind us to collect information on the shading effects of the seasonal migration of the sun and the nature and condition of soil before we commence work. He then entreats us to work towards practical solutions while acting responsibly with respect to how we treat and shape the soil, particularly the precious topsoil, and how we manage the available rainfall to our benefit. Thompson's approach is to gather information, tread lightly, be respectful and think hard about how you can work with nature.

In this book most time and space is devoted to a discussion of plants. In the chapter on 'Choosing Plants' Thompson talks about the different plants in terms of function - trees, shrubs, low cover and grasses. Next in 'Plant Form and Shape' he takes a detailed look at the attributes of plants - foliage shape and colour, fragrance and flower colour - that must be considered when choosing which plants to use. Later in 'Balancing Plant Types' he looks carefully at how to use plants effectively in the landscape. There is a great deal of information to take in. Thompson doesn't shy away from the complexity of the plantscaping task but he approaches it in a methodical and detailed way deconstructing the elements and showing how, once understood, plants can be arranged to produce a desired effect. Chapters on 'Design and Form' and 'Interpreting the Australian Landscape' give assistance on deciding the design before embarking on any planting. These two chapters in particular could arguably have been placed at the start of the section on plants but really anyone seriously interested in what this book has to offer will pour over the contents where

so much of the material is interrelated and all of it is highly relevant to the task of landscaping.

Overall what I think Thompson has been most successful in doing in this book is to first of all identify and then take apart and explore the components of a garden (Part 1) and of plants (Part 2) so that we can gain some understanding of how a landscaped garden works. It is clearly his idea that if we have a better understanding then we will be better able put all the elements together to create the garden we desire.

This book is, I believe, essential reading for someone interested in landscape design. It is an excellent reference book that can be read and reread and if thinking spatially does not come naturally then this book will be of great assistance. I only wish it had been written a dozen or more years ago so that I could have arrived at some understandings a lot sooner.

***A New Image for Australian Plants* by George Lullfitz**

Barbara Buchanan Vic

self-published, obtainable directly from his nursery, P.O. Box 34, Wanneroo W.A. 6946 or email <sales@lullfitz.com.ca>

The book's title caught my interest and I have not been disappointed. My visits to W.A. had given me the impression that Westerners were so blessed with stunning wildflowers that they are seen as just the bush and so not appreciated as garden material. They seemed to want to grow Eastern plants if they grew Australian plants at all, although this did seem to be changing. After all too, I hanker for the Western Australian plants over here, using the excuse that I grew up over there. This book is not going to help me overcome that problem but it may help me go about it more sensibly.

To me George Lullfitz is saying 'we have come a long way in domesticating our Australian flowers and have amassed a reasonable amount of information on how to grow them successfully, now it is time to treat them like all other garden plants and to consider how to use them for maximum effect.' Which sounds remarkably like the motivation behind our Study Group. To this end the photos (and there is actually very little text, the book is nearly all photos) are deliberately not just dramatic close-ups but also habit shots and garden combinations. They are not always razor-sharp reproductions but the quality is acceptable because of the information they give about the garden performance of the plant. The captions give the growing conditions, usual size, response to pruning, soil types, etc. and any other special relevant information. As the book is divided into the four seasons there is no need for flowering times but spread of flowering is covered and suggestions as to how to succeed in the East. Value in attracting birds and other wildlife is included. After the seasons comes a section on coastal gardens, no use to me in inland Victoria but which reminded me of all the wonderful natural gardens I have seen right beside the ocean from Kalbarri around to the Esperance area.

The book opens with a double page of basic succinct principles from aspects to consider to achieve what *you* want from *your* garden to grouping plants with similar water requirements. This is indeed putting things in a nutshell but I am amazed at how much good sense is contained in those two pages. At the end of the book there are several pages on maintenance, especially pruning and watering systems, plus lists of Phosphate-sensitive and Phosphate-tolerant plants, a great help in mixed exotic-Australian gardens. New to me was *Grevillea obtusifolia* 'Gingin Gem' used as a ground cover, complete with photos before and after mowing! George claims it must be the most widely planted ground cover grevillea which may indicate that the West and East are beginning to differ in plant selection. On the topic of selection George has introduced through his nursery many special forms found during his bush excursions and I can vouch for one I have, *Boronia crenulata* 'Pink Passion'. There is no doubt that with his nursery and his selections George has played a significant role in the changing attitudes of gardeners in W.A. to their unique flora. This book with its

wonderful blend of inspiration and practical sense will continue to encourage the use of Australian plants. It will also help growers to derive maximum satisfaction and success from their efforts. Even the final words are full of promise, 'to be continued. . . .'

I haven't yet read this book, which was also reviewed by Julia Berney in 'Australian Horticulture' Nov/Dec 2002. George Lullfitz apparently shares my view that we should use the term 'Australian plant' in preference to 'native plant'. He says (and I agree with him) "The term ('native plant') is derogatory, in a funny way, it has evolved into a sort of racial prejudice against plants." DS

Nowadays a number of books are being published about the use of indigenous plants in specific regions. I think this is a great trend. One recent example is the excellent *'Indigenous Plants of the Sandbelt: a Gardening Guide for South-eastern Melbourne'*, by a panel of authors, published by Earthcare, St Kilda. The contents include chapters on the original landscape; growing indigenous plants; and plant descriptions; with appendices on revegetation, plants for particular conditions, and useful contacts. DS

JOURNALS

Australian Horticulture November - December 02

Commercial growers of **eucalypt buds and flowers** recently pooled their knowledge at a workshop in Adelaide. Their top 15 *Eucalyptus* species were identified as>

E tetragona; *E caesia* (both subspecies), *E crucis*, *E erythrocorys*, *E forrestiana*, (both subspecies), *E fraseri*, *E. lesouefii* 'Silver Swirl', *E georgei*, *E gillii*, *E hypochlamydea*, *E. pterocarpa* 'Golden Swirl', *E torquata*, *E transcontinental*, *E. uncinata*, *E yalatensis*, and *E youngiana*.

The breeding program at the University of Adelaide had a number of hybrids on show. All will be thoroughly tested before release.

Species appreciated by commercial growers are likely to also appeal to gardeners. DS

A long article by Julie Lake on **potting mixes** goes into considerable detail about requirements:-

- good air-filled porosity (AFP) and water retention, with the right balance between them;
- wettability (both down the pot and across);
- stable, neutral pH (except for specialist mixes where greater acidity, or, more rarely, alkalinity, may be required); and
- minimal nitrogen drawdown.

One manufacturer says "It's still basically bark, peat and sand." The emphasis, with professional mixes, is still on pine bark. However a variety of additives are being used. A good commercial mix should be able to be relied on.

Gwen Elliot's article on boronias highlights **forms of *Boronia megastigma***, in particular ***Boronia* 'Purple Jared'** which has recently become commercially available. Gwen says "This excellent plant results from a breeding program by the University of W.A. involving *B. megastigma* and *B. heterophylla*." Having distinctive fragrance and deep purplish colour, *Boronia* 'Purple Jared' sounds a winner and well worth trying if you are a boronia fan.

Another article in *Australian Horticulture* Nov/Dec 02 describes an **exhibit at Taronga Park Zoo** which is designed to represent the **Wollemi National Park** with its different vegetation zones, its unique Wollemi pines and associated plants & animals. This exhibit sounds most interesting. Have any members visited it?

PLANTS in DESIGN

About trees

Margaret Lee S.A.

There was a sentence in **Chris Larkin's** article on p. 13 of the November newsletter which took my eye. "Most importantly a repetition of eucalypts and allocasuarinas throughout will help to unify the total garden". In this part of the world at least, whether the Adelaide hills, plains, north or south, there always seems to be a repeated threesome. A eucalypt, a pine-like tree (be it *Callitris*, *Allocasuarina*, *Exocarpus* or something similar) and an *Acacia*, in the upper storey. These may be very tall in the high rainfall areas (*Eucalyptus obliqua*, *Exocarpus cupressiformis*, *Acacia melanoxylon*) and slightly shorter in the *Leucoxylon* woodland areas and shorter again in the mallee and inland. But always this mix in the upper foliage if the country has not been disturbed. And yes, it gives a unity to the whole landscape and when designing I think it's important to use the local tree species wherever possible to give unity to the area (as well as being helpful from an ecological point of view).

In a previous newsletter you mentioned **trees in containers**. For over thirty years I've had a *Ficus benjamina* in a 35cm pot in my courtyard. It has been repotted about three times with a root trim and new soil and has been about 2m tall, with low branches and glossy leaves for as long as I can remember. It's been the backdrop for many a Royal Show display and the New Holland honeyeaters nest in it where they can't be seen from the garden, but are at eye level from inside my studio window so that the little black balls of fluff are clearly visible as they squawk to be fed. It (the tree) gets fed with slow release fertilizer each Spring and a dose of Aquasol if it looks a bit hungry. There are a number of *Syzgium* sp. and other rainforest trees in the courtyard, rather younger, but all make good pot plants.

So far as trees like *Eucalyptus* and *Allocasuarina* go, David Lawry of Cherry Gardens has been growing many species of these as advanced trees in his business for some years. They are grown in pots with side holes, which cause aerial root pruning and some I have borrowed for the very high space in Hamilton and Centennial Halls at the Showgrounds would be several metres tall and three or four years old. I see no reason why they couldn't be kept in pots at any size required, by judicious pruning of branches and roots. He also had a number of other very attractive trees and *Banksia marginata* about 2.5m tall in pots. The root balls are not large and I can lift them (with a bit of effort), but they need almost daily watering. *Lagunaria patersonii* is another I have grown for many years in a pot, but unfortunately I neglected it and it rooted into the ground - something to beware of. It is against the side of the house and I keep it pruned and bushy like a pyramidal shrub to 1.5m - and never water it.

One of our members has several callitris in large plastic pots which I've also borrowed for displays. They must be about 20 years old by now and still upright and narrow. They'd be good for formal courtyard gardens.

I've never tried acacias and think the trees may be difficult to keep in a pot for any length of time, but perhaps someone would like to try them.

With regard to the question about growing non-indigenous Australian plants - I think it depends very much upon the plants, the requirements and the conditions. Sometimes the soil, water regime and microclimate have been so altered that it's not possible to grow many of the plants originally indigenous to an

area - or they may be extremely difficult to propagate. Although it's always a good starting point, and particularly for the dominant tree species of the area, as mentioned above, one can sometimes substitute a plant from another locality which is similar but will better suit the requirements. What if you want to create privacy with a boundary planting of 2.5m high and there is no local species which grows to just the size you need? Do you abandon the idea of privacy or use *Callistemon* from Queensland, which will still be better for the ecology than using an *Oleander* from Africa and probably have the added advantage of blending better visually. I think it is preferable to use other Australian plants rather than exotics unless it is for a very strong personal sentimental reason, such as the perfume of a mock orange in the garden of your honeymoon cottage, which may outweigh all "sensible" reasons.

Thank you for some excellent ideas and information, Margaret. DS

Trees and dry shade

Cherree Densley Vic

My own interests are changing as my garden develops and matures. More dry shade has meant my interests in growing the smaller plants has shifted to the Mt Clay garden. Here at Killamey, in the areas where the smaller plants used to thrive, they now have become woody and fail to thrive as they get less rain due to overhead shrubs and trees. These areas are now being planted out to succulents, which thrive and are terrific companions to the overhead Australian plants - the callistemons, acacias, melaleucas. For the past 5 years, I have been knocking myself out and wasting money trying to plant these areas with new, smaller growing natives, only to find that they just don't grow. (So many correas, for example, propagated and planted out with poor success.) So now I am getting much pleasure from the middle sized Australian plants and especially the trees, and still having a full layer garden with low and groundcovers being provided with succulents and not having to water.

I haven't seen **Chris Larkin's** garden (see NL 40 p13 The late inclusion of trees in the garden design') but feel she may be making a big mistake! It seems like the garden has been designed to show off the smaller plants. She will, I feel, possibly regret the integration of trees - they will thrive at the expense of small plants. Unless she is prepared to pour on the water and look on as plants become shaded out and lose vigour.

It sounds as though your Killamey garden has a touch of a Mediterranean style - or South American.

I've just re-read Chis's article and noted that she says "most trees are still planted close to the garden's boundaries". Your warning is a good reminder, Cherree. DS

Comment about growing non-indigenous Australian plants

Charles Hrubos Vic

This query was raised in the article by **Glenys Eskdale** (GDSG November Newsletter).

My thoughts on this issue are as follows:

- If the species that we want to plant is in fact indigenous to the area, then all effort must be made to procure plants with local provenance. This will help maintain the biodiversity values of the species in question, and prevent "species homogenisation".
- If the species that we want to plant is not indigenous, but is sufficiently closely related to another that is indigenous that there could be hybridisation between the two, then I would see that as being a negative.
- Following on from this last point, one could almost argue that planting a species from overseas is better, providing it is well suited to its new habitat, because at least there will not be a risk of this hybridisation.
- With any non-indigenous plant, we must be conscious of the possibility of it becoming a local weed,

whether it originates from another part of Australia or from overseas.

- There is a general misconception in the community that just because a plant is an Australian native plant, then it must be able to do better than an overseas species (general tolerance to disease, dryness etc). It is not very hard to find examples of introduced plants that will do very well indeed in our own gardens.
 - We also need to be careful if we argue that only Australian plants will support the local wildlife. I have Eastern Spinebills that do absolutely magnificently in a fuchsia, and probably would not be able to be supported year round in my garden if that fuchsia was not there. Again, blue wrens and red-browed firetails do not mind that grass seeds are not Australian in origin.
 - I certainly strongly support planting with Australian plants providing that all of the above matters are considered. If we as Australians don't support our own and display the beauty of our plants then who else will?
-

SNIPPETS

Source of mock rocks

Ellen McCulloch of the Bird Observers Club of Australia advised the Maroondah Group Newsletter Editor that she has found a company that makes mock rocks. Of course, it is illegal to dig rocks from the bush which shelter so much wildlife under them, but people still do it!

The company is Universal Rocks Pty Ltd based at 39 Stanley Street, Peakhurst, NSW 2210, phone (02) 9533 7400. There is also a warehouse in Melbourne at 20B Healey Road, Dandenong, phone (03) 9801 8070. They will provide a catalogue.

So if you're hesitant to have a try to make mock rocks yourself, there is a source.

Are our gardens complete?

I wonder how many fungi we benefit from in our gardens.

A note in Floreo tells us that without fungi, our life on earth would be vastly different, if it existed at all. For instance, fungi are the main recyclers of most dead plant materials and are vital to the production of many biologically active compounds, such as antibiotics.

There are at least ten times as many fungi as vascular plants, and this means at least 250,000 for Australia, of which we probably know fewer than 5% (from Grgurinovic, C.A. (1997) *Larger Fungi of South Australia*).

MEETINGS

Melbourne meetings

Report of meeting on Sunday November 17 at Charles Hrubos'place Charles Hrubos Vic

Noela and I moved into this one acre property in Upper Beaconsfield just one year ago, though the garden itself has been developed by three previous owners over the past 30 years. Thus there are many structural elements in place such as a long driveway, sleeper walls, paving, rockeries and a sizeable pond. The vegetation is a mixture of indigenous plants, from grasses to 20m tall eucalypts, and exotic plantings, including environmental weeds such as agapanthus, blue periwinkle and pittosporum.

The long term plan is to have a garden that combines indigenous plants, Australian plants and exotics, whilst eradicating noxious and environmental weeds. I wish to use the water run off from roof guttering to be channelled into an additional garden pond.

18

Members of the GDSG were invited to offer suggestions about plant selection at the main entry to the property. Currently agapanthus and native grasses line the left hand side of the entry, with the agapanthus to be removed by autumn. The right hand side consists of indigenous trees, Cherry Ballart (*Exocarpus cupressiformis*), Back Wattle (*Acacia mearnsii*) and local eucalypts. Some environmental weeds, including cotoneaster, which will also be taken out. The view looking up the entry is particularly "lop-sided" in appearance.

The key suggestion was that plants of varying heights be introduced on the left hand side of the entry to provide height and create a "tunnel effect". They would be graded in height, and also provide an effective visual screen from the main road on the left. Species that were recommended were:

~~shrubs to 1 m~~: *Acacia cognata* dwarf, *Acacia guinnettii*

~~shrubs 1-2m~~: *Acacia acinacea*, *Acacia fimbriata* dwarf, *Leptospermum rotundifolium*.

~~Tall shrubs/trees~~: *Acacia rigens* (I can't find details of its height), *Acacia cognata* (to replace a cotoneaster near the front fence post), *Allocasuarina* species (to mimic the foliage of the Cherry Ballarts).

Many other useful suggestions were provided for an existing fernery, low plantings behind a sleeper wall along the drive, a plot with an existing low bluestone wall and two additional ponds.

Thank you GDSG members for about two years work in the making!

Thank you Charles for the opportunity to see your beautiful garden in an early stage of its development. DS

First meeting for 2003

Sunday February 9 at 10.30 am at Cranbourne RBG Administration Building

This will be an exciting meeting as **Paul Thompson**, the designer of the wonderful Australian Garden, has generously agreed to tell us about the design of this innovative garden, in relation to its space. The proportion of time we spend inside the building or outside looking at the site will depend on the temperature of the day. Bring a picnic lunch for yourself and some extra goodies too ('a plate') for afternoon tea. We'll have an urn and plenty of cups and chairs inside.

We'll meet at the Administration Building - there will be signs out to show the way and we can park close to the building. Either on the way in or the way out, look at the formal Entrance Garden, designed by Victoria Sharp (of Sharp Design).

Please phone Diana Snaps as soon as possible to indicate whether you can come to the February meeting, as I need to have an idea of the numbers. We could share cars to save too many people having to drive separately.

NE Vic Branch

The next North-East Branch meeting will be held on **Saturday 15th March** at 10.30 am at **Gloria Thomlinson's** home, A reminder notice with further details will be sent out round the end of February.

For any queries or information ring **Barbara Buchanan**

Sydney Branch meetings

Please phone Jo Hambrett for details of future meetings.

TREASURER'S REPORT

Bryan Loft Vic

The Treasurer's report will be given in the next Newsletter.

The publisher is about to pay us our first royalties for the book and we will then be able to pay off our total debt to APS Victoria immediately, which is very satisfying. DS

MEMBERSHIP

Current membership of the GDSG is 201. It has been about 200 for six or seven years now, fluctuating during each year as members renew or leave, or new members join.

New members

A warm welcome to the following new member of the Study Group. We hope you enjoy your membership and look forward to sharing ideas with you.

Enid Amis

There will be no change in the subscription this year: \$10 for one or two members at the same address; \$5 for full-time students or pensioners; \$20 for overseas members. Please send your cheque, made out to the Garden Design Study Group, to Bryan Loft (address on page 1). If you want to, remember for your convenience you can pay a subscription for 2 years (i.e. \$20 for the normal subs, \$10 for concession). This will reduce cheque/bank fees associated with subscription payment by cheque. Bryan can keep track of this on the database.

You should expect to receive four NL each year - in **February, May, August and November**, or in the last week of the preceding month. **If you do not**, please contact Jo in case it has gone astray.

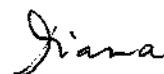
Next month we will celebrate the first ten years of the Garden Design Study Group. It was launched in Melbourne and spread quickly to other States. Our first Newsletter was sent out in May 1993. For your interest, on the last page of this NL, I'll reproduce the list of founding members shown in the very first edition - approximately half of these still belong to the GDSG - and also those who joined later in that first year.

I feel I personally have learnt a lot in the past ten years and hope you also feel your membership has been worthwhile. It may have made you more aware of design in gardens generally, or it may have been translated into improving the design of your own garden. You may have opened your garden for garden visits to inspire others. By writing articles many of you have contributed greatly to the interest of our Newsletters, which other members do appreciate. Thank you for all of this.

I have received great support from many people:- Branch leaders, **Jo Hambrett** and **Barbara Buchanan**; Treasurers **Peter Garnham** and **Bryan Loft** who work quietly 'behind the scenes'.

A special thanks to the team who (3 or 4 at a time) have helped me send out the Newsletters over the past ten years, a vital role in the Study Group:- **Joan Barrett, Jan Fleming, Linda Floyd, Peter Garnham, Catherine King, Bryan Loft, Doug McIver** and also my husband **Brian** when needed. I am very grateful for their help. I hope I haven't overlooked anyone. My memory is getting bad so please let me know if I have.

Very best wishes and please keep in touch,



Diana

AFTER 10 YEARS OF GREAT LEADERSHIP - THANKS DIANA

Now that she is about to hang up her shingle, hand in her badge and pass the baton on - to more than one person I might add - it seems an appropriate time to say - thanks Diana.

Diana founded the ASGAP Garden Design Study Group 10 years ago. In fact I was recently pouring through old editions of the APS (then SGAP) Victorian newsletters, pursuant to throwing them out, when I came across an interesting couple of pages facing each other in the December 1992 edition. On the right hand page was a full page advertisement for Diana's book 'Australian Native Gardens: putting visions into practice' and on the left hand page an article by her on garden design where she ended up saying; "I wonder whether the time has come to form a Study Group with SGAP for those members who have a special interest in Garden Design". The rest is history. Interested parties contacted Diana and the Study Group was born with Diana as leader - a position she has held throughout the entire period. As leader Diana has been responsible for producing - collecting, typing and collating - the many articles and letters sent to her as newsletter editor. Diana's own openers, comments, reports, musing, observations etc. have always been thoughtful and thought provoking. Without fear of contradiction I can say that members and non-members alike hold the newsletter in very high regard. Diana's leadership has also meant having a major role to play in putting together the annual program for the Melbourne based group, chairing meetings and providing agendas to focus discussions. The work involved in carrying out any one of these tasks should not be underestimated or taken for granted. It is only through the consistent dedication of such a leader that a group grows and flourishes, as this group has been able to.

As I poured over those old newsletters I found a short piece in December 1993 by Diana on the very poor number of Australian plant gardens entered throughout the country in Australia's Open Garden Scheme. Has anything changed? One of the stated aims of this group is to "encourage more and better use of Australian plants in gardens which the public can visit". Typical of her style Diana has led by example with the Snape garden being entered in the Open Garden Scheme on numerous occasions. In addition Diana acted as a volunteer selector for the Scheme for a number of years.

One major highlight of Diana's time as leader would have to be the GSDG Seminar on Garden Design held at the start of September in Melbourne. This intense program, more in the style of a Fred Roger's Seminar weekend, ran from 9am until 11pm on the Saturday and from 8.45am until 3pm or later on the Sunday. A fabulous and unforgettable program of speakers - Paul Thompson, Roger Stone, Bev Hanson and Danie Ondinea, guest speakers, John Burgess and Jim Sinatra - and garden visits. I wasn't involved in the organization of this event but it doesn't take a great deal of imagination to guess how much work was involved.

Over the last couple of years Diana has juggled leadership of the group with working in an extremely focused way to produce 'The Australian Garden: designing with Australian plants', which was published in September 2002. (Coincidentally this is 10 years after the publication date of her first book.) The book was Diana's idea and is largely the result of her own work and efforts. Certainly there were contributing authors - most notably Danie Ondinea - and certainly we all drew material from past newsletters, but at the end of the day Diana did most of the writing. She also took on the task of organizing and captioning slides (a nightmare!), many of which she and Brian had taken in their travels or when traveling and looking specifically for pictures for this book. I am sure that at times Diana must have been tired, overwhelmed and impatient to finish but I was more struck by her coping skills than anything else. And let's not forget that throughout this 2 year period she continued to produce 4 newsletters a year.

Some people have been surprised that Diana's name, rather than the GDSG, is on the cover of the book as the author. I would like to say two things with respect to this. Firstly, Warwick Forge (Bloomings Books) agreed to publish the book largely because of Diana's name and reputation, and the success of Diana's earlier book. Being able to successfully market a book is important for the publisher, for whom to increase sales is a commercial exercise. We GDSG'ers want the book purchased and read by as many people as possible to spread the word, particularly to people other than members of the Australian Rants Societies. The second thing is in my mind even more to the point. It seems only reasonable that Diana has the major credit as she did in fact do most of the work. By the time she came to make a start on this book her interest in Australian plants in the natural landscape and in gardens had spanned around 40 years! In comparison my own experience is a mere 12 years. A book like 'The Australian Garden' relies on a high level of creative writing - effective descriptive writing, opinion and philosophy developed over a lifetime of interest in the subject - so it would be difficult to achieve a consistent voice throughout the book unless one person took the main responsibility.

Since publication of the book Diana (with Brian at her side) has been involved in a lot of promotion. She has attended and spoken at launches in Sydney; Brisbane and Adelaide as well as Melbourne. Diana spoke beautifully at the Melbourne launch giving praise and credit to the support she has received from the GDSG as well as the contributing authors. If she spoke as effectively elsewhere then I can only say that she did herself and us proud. I know that she has spoken on national radio and television. Thanks Diana for taking the time and doing the kilometers to publicize the book.

Diana is resigning from the leadership while on top - with many earlier achievements to be proud of, not least of which has been to start the group and get members thinking of design! Her crowning achievement is a beautiful book that is selling extremely well. You are stepping down, Diana, not bowing out, and while we all hope to benefit from your continued involvement we also hope that you have more time to relax and enjoy life - the garden, travel, friends, reading, music etc. because there is no doubt at all that you have earned a rest.

Thanks, Diana, from all members, past and present, of the GDSG and our very best wishes - **Chris Larkin**

Thank you Chris for all your kind comments. It has been a most rewarding ten years for me and I am confident that the GDSG will continue to thrive. Diana

Founding members of the Garden Design Study Group

as listed in the first Newsletter, May 1993. Other members joined during that first year.

NL1

John Armstrong*	Vermont V	Marion Bakker	WongarraV
Joan Barrett	KewV	Barbara Buchanan	MyrreeV
JaneCalder*	Steels Creek V	Janet CoghiB	Blackburn NV
Bev Courtney	FrankstonV	GlendaDatson*	AlburyNSW
Cherree Densley	KillarneyV	Catherine Drew*	MertonV
Linda Floyd	ArmadateV	Margaret Garrett	Violet Town V
Chris Hampson	ToowoombaQ	Bev Hanson*	WarrandyteV
Jeanette	Heinemann GleneHaQ	Anthony Heawood	FrankstonV
Dawn James	HighfieldsQ	Rex James	as above
Barbara Kennedy	HeathmontV	Paul Kennedy	as above
Catherine King	Princes Hill V	MargareteL.ee	Blackburn V
Nicole Lenffer*	Ringwood V	Geoffrey Long	Camperdown NSW
Don McCintock	NararaNSW	DougMcIver	Mont Albert V
Dennis Marsden*	W. Pennant Hills NSW	Helen Morrow	LTemplestowe V
Bruce Muir	BurwoodV	Dorothy Panis	McKinnonV

22

Sharon Robinson	TolgaQ	Geoffrey Simmons	ElimbahQ
Diana Snape	E. Hawthorn V	Roger Stone*	BoroniaV
Paul Thompson*	MooroolbarkV	Spencer Wilson*	OakleighV
Janet Woodroffe	RutherglenV	Aiki Zouliou*	MtWaverleyV

(*professional qualifications &/or practice)

N L 2

Mark Ashdown"	Heidelberg West V	Shirley Bloomfield	WallsendNSW
Ian Bond*	Victor Harbor SA	Tony Cavanagh	Ocean Grove V
Jerry de Gryse*	Hobart Tas	Bohdan Durnota	Doncaster V
Rodger* & Gwen Elliot	Heathmont V	Vanessa Elwell-Gavins	Queanbeyan NSW
Wendy Geale	GawlerTas	Doris Gunn	Ocean Grove V
Violet Hoare	RockhamptonQ	Eleanor Lancaster	NorthcoteV
Geoffrey Long	Camperdown NSW	Fred & Joy McKew	Logan Village Q
Danie Ondinea	Cremome NSW	June Parrott	Geelong V
Tony* & Joy* Roberts	HurstbridgeV	Phillip Skillicorn*	Pennant Hills NSW
Steve Thomas*	Dale Nurseries	R.K. Willson	Enoggera Q
Jacque Winder	Benalla V	Frederick Young*	Weston ACT

NL3

IngridAdler*	KambahACT	Karin Andersson	Killabakh Creek NSW
Michael Bates*	Church Point NSW	Beryl Blake	RingwoodV
Betty Drummond	Langwarrin V	Laurie Dunn	Fisher ACT
Ronald Gornall	Lane Cove NSW	JoyGreig	Glen Waverley V
Robyn Hartley	DalbyQ	Phyllis Hawkey	NathaliaV
Leon Horswell*	Isaacs ACT	Barry Jahnke	TaringaQ
Denise Keim	Eagle Junction Q	John Knight*	Batemans Bay NSW
Trish Mactavish	Tamworth NSW	Gillian McDonald	Clergate via Orange NSW
Toni Peadon	Dubbo NSW	Ian Percy	Kings Cross NSW
Klaus Querengasser	St Lucia Brisbane Q	Ricky & Katrina Reeves	Hawley Tas
Gordon Rowland*	Rozelle NSW	Shona Sadlier	Epping NSW
Ross Smyth-Kirk	CremorneNSW	Marie Spicer	Annangrove NSW

NL4

Tracey Allen	Nedlands WA	Merrin Barrett	Warrnambool V
Brian Bell*	Warrnambool V	Carol Bentley	Lindfield NSW
Beryl Birch	Ormond V	Sharon Brown	Tyabb V
Simone Chappie	Kingsley Perth WA	John Coath	Bayswater V
Tony Drylie*	Warrnambool V	Grahame Durbidge*	Seaham NSW
Wendy Evans	Highfields NSW	Bemadette Flynn	Norman Park Q
Margaret Goding	CamberwellV	Marilyn Gray*	MontroseV
Lindy Harris & Grant Molyneux	Wandin V	Joan Henderson	Warrnambool V
Monika Herrmann	Ferntree Gully V	Nick Hockey	Bowraville NSW
Jeff Howes	WestleighNSW	Jen Johnston	Duffy ACT
Faleiry Koczcar	Toorak V	Bryan Loft	Glen Waverley V
Neil* & Jane Marriott*	StawellV	Samantha Matthews*	Port Douglas Q
Christine Maxfield	DrouinV	Craig McLennan	Holland Park Q
MaxPreece	Warrnambool V	Royce* & Jeanne Raleigh*	HorshamV
Nicky Rose	Scoresby V	Gwen Sanders	Vermont V
Jane Weyand (our 100th member)	Dubbo NSW	Jane* & Phil Williams*	PomonalV