



GARDEN DESIGN STUDY GROUP

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Newsletter
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Dear Members,

I think *rain* is the byword this summer, with vast to above average quantities falling over large parts of Australia. I hope all of you have, in some measure, been grateful recipients. Certainly the garden here is flourishing, the rainforest species in seventh heaven and eucalypt seedlings of various species are bursting through everywhere and growing like topsy - it's certainly gratifying to see the landscape so responsive and looking so positively glossy!

As a lot of our members are keen photographers so I thought the articles from Anne Wareham's (The Veddw) blog, "thinkinGardens" would be appreciated. I recommend it to members; of course, it has a northern hemisphere bias but the thoughts, ideas and discussions travel southwards perfectly. Speaking of photography, reminds me of GDSG book no. 2 where slow but steady progress is being made, following the ANPSA Conference in SA last October. The Committee is engaged and active and hopefully we can stay focused and maintain momentum. PLEASE members, could you keep your eyes open for possible gardens - the Open Garden Scheme in your State will certainly provide some very suitable gardens for consideration - if you can manage a photo or two as well all the better, they do not have to be brilliant; at this stage we are wanting simply a record of the garden - its name its owner's name, its address and if the owners are willing to be on our data base and possibly have their garden photographed. Five gardens in each State may be enough so please DO get busy on this - its too big a job, across too big a country for a small committee! Remember, we are looking for interesting (design and horticulturally) small spaces - balconies, courtyards, small gardens and small spaces in large gardens.

Of interest to the GDSG will be the publication of Bruce Mackenzie's book. It is an excellent and accessible read written by one of the greats of Australian landscape architecture. Saving Australian flora in the landscape was Winifred Waddell, one of those archetypical, Edwardian women, adventurous and possessing enviable intellect and energy; hopefully you will delight in her story, a part of our history.

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CORRESPONDENCE

Over the past year I've had hit counters installed on a number of web pages on the ANPSA site. Here's a summary of the data for the main page of the GDSG site for the full year (<http://anpsa.org.au/design/>):

- * Page Loads: 5401 (Avg. 450/month)
- * Unique Visitors: 3031 (Avg. 253/month)
- * First Time Visitors: 2813 (Avg. 234/month)
- * Returning Visitors: 218 (Avg. 18/month)

"Page Loads" indicates the number of times that the main page of the GDSG site has been accessed. "Unique Visitors" is the sum of "First Time Visitors" and "Returning Visitors". The difference between "Page Loads" and "Unique Visitors" indicates visits by people who may have accessed the site on several occasions.

Brian Walters, ANPSA Webmaster

The members of SGAP Queensland region are waiting enthusiastically to welcome you to the ANPSA 2013 Conference to be held in late winter at Alexandra Park on Queensland's Sunshine Coast. We want to share with you the diversity of Queensland's flora and this is reflected in the theme 'Diversity is in our Nature'.

During the seminar we will introduce you to some of the diverse people, diverse plants and the diverse places of the Sunshine State.

We are planning 'diverse' pre and post conference tours:

Bunya Mountains & Darling Downs

TOUR A: August 4 – 9 TOUR B: August 17 - 22

Explore the hinterland of SE Queensland along the Great Divide, impressive Bunya Pines, Bottle Trees & Grass Trees at the Bunya Mtns, Kingaroy, Bell, Toowoomba, Cunningham's Gap. Coach & motel accommodation.

Sandstone & Brigalow

TOUR C: August 4 – 9

Adventure tour of the Central Q coast and highlands ; Rockhampton, Byfield, Blackdown Tableland, Cania Gorge, Boyne River Valley, Tondoon Botanic Gardens, Gladstone. Coach & camping in tents.

Rainforest meets the Barrier Reef

TOUR D: August 17 - 22

Central Qld Coast (Dry Tropics) - Mackay Regional Botanic Gardens, Eungella, Cape Hillsborough, Airlie Beach, Whitsunday Islands & Whitehaven Beach (Barrier Reef), Cape Gloucester, Hideaway Bay. Coach & motel accommodation.

For more information contact:

www.sgapqld.org.au <http://anpsa.org.au> anpsa2013@gmail.com.au

ANPSA 2013

August 10 – 16, 2013 *Make a note in your diary today!*

CONFERENCE & SEMINAR PROGRAMME

Saturday August 10

ANPSA Biennial Meeting: 9am – 5pm;
Free day for non-delegates; information re 'things to do and how to get there' will be provided in the registrant's kit;
Night: Getting to Know You social evening

Sunday: August 11

Day trips:
Cooloola & the Great Sandy Region or Brisbane Botanic Gardens & Roma Street Parkland
Night: ANPSA Council Meeting

Monday: August 12

Seminar – day 1

Diverse People

Keynote Speaker
Study Group presentations
Night: New Council introduction
Australian Plants Award presentation
A.J. Swaby Address;

Diverse Plants

Study Group presentations
Night: Conference Dinner
After Dinner speaker

Thursday: August 15

Day Trips: *same as Tuesday*
Glasshouse Mountains & Blackall Ranges;
Sunshine Coast & Gardens
Night: Conservation meeting; other meetings; workshops

Friday: August 16

Seminar – day 3

Diverse Places

Study Group presentations
Night: Farewell Barbecue

Gardens as a subject for photographers rather than as an object,

Laurant Kalfala (thinkinGardens)

I find both articles of Rory Stuart and Charles Hawes very interesting and would like to add another view from a photography perspective:

As a photographer, I find that garden images are very close to a commercial type of photography, maybe because many of the glossy garden magazines are published by the same people who do the homes and deco ones. In the same way that they are looking for amazing and perfect looking houses, with their owners posing in the living room, they often show beautiful looking gardens to please their readers and keep advertisers happy. They usually don't ask photographers to have a personal view on the garden, but to show the place in a flattering way, at its best angles with the nicest light. Their purpose is to present the garden, give a 'technical' view of it, not an interpretation of it by the photographer.

There are many landscape pictures and still lives of fruits and flowers by great artists in the history of photography but very few garden images. This might be because garden is not a favourite subject for great photographers, but could it also mean that it is impossible to have a personal view, in the way, for example, portraits photographers give their interpretation of a person with their own style? Garden images showing a presentation of the place in the moments it looks at its best in terms of colours and loveliness could be compared to a portrait of a young and beautiful model with a perfect make-up.

I believe garden photography can be much more than a description and it can also show some of the feelings one can experience in a garden at different moments of the day or the year. In the same way that great portrait photographers take pictures of people who are not perfect or young and beautiful, and try to catch what is 'behind' the face of a person, garden photographers can look for the 'spirit' of a garden, can express the feelings they experience when visiting it, when looking at it under a poor or sad light and even at night and at anytime of the year. Gardens are like people, they grow, get old, change, plants and trees die and garden photography can also be a portrait, not always flattering but strong, of this. By doing it, photographers could produce images that could take a place in the history of photography on the same level as portrait, landscape or reportage photography...But, what would gardeners say ?

Developing Garden Photography

Gary Web (thinkinGardens)

I write as a lifelong gardener, of sorts, with a busy family life and an interest in a wide variety of subjects linked to gardening. I try to approach my garden photography from a different angle, to tell a story through my pictures. My thoughts may throw a different light to the present discussions, because I'm much less a photographer who gardens, I'm more a gardener who photographs.

Garden photography provides me with a clear way of recording the work achieved in my gardens over the years – a few shots taken on a digital camera or phone camera permanently records progress, and a little more time spent with my DSLR allows much more creativity. If I can produce a good quality image, in the right format, then it can contribute to the garden's publicity and prominence, and ultimately to its attraction for potential visitors – there are after all many other attractions competing for visitors. My photographs haven't given any financial return, but have been used on websites and for promotion.

My strength, if I think of myself as a gardener/photographer, is the fact that I spend so much time, at work, in 'my' garden; I'm there from sun up to sun down some days, and I experience all types of light, weather and unusual happenings. This does give me an advantage over photographers who visit my garden especially to take photographs, but I would quickly add that I've seen stunning pictures taken by people who sometimes visit only once for a couple of hours or so – infuriating.

More seriously, professional garden photographers do add another important ingredient to the pot, they officially record our gardens forever, and whilst doing that capture images that inspire everyday people and bring gardening alive. Just imagine the gap in our knowledge if Country Life photographers hadn't shot so many early images? As a person who commits so much emotionally and physically to my gardening, imagine my joy when someone wants to feature my employer's garden in a magazine. My thoughts are of written and photographic praise of the hard work of many staff, not least the gardeners and volunteers. Articles can record a moment in time when hopefully the garden is in full swing and looking its best and who wouldn't want to be a part of that?

Articles also, especially through their photographs, are important promotional tools for gardens, prompting a destination for visitors, employment for many, and ultimately helping to keep British horticulture at the forefront. They do have to be

broadly and accurately descriptive however, for whilst we all know seeing is believing, exaggerated text or imagery can only lead to disappointment. (*and frequently does. ed.*) Glossy magazines, reviews and professional photographs have their place most definitely, but I'd like to add another, booming option to the fray: the internet – you're on it now, funnily enough.

Social media now allows amateurs like myself a chance to share anything they wish to with the world, stinging criticism or praise. My reliance on magazines and books for my regular top up is diminished: I can keep up with, and sometimes communicate with, most of my favourite gardeners on line. I can get involved.

In my blogging exploits, of course I try to write like a true author, and with my photography I try to emulate the professionals, but I don't see it as competition. I simply tell my side of the story. It gives me freedom, to describe how brilliant my environment is, and promote it. I needn't wait for magazines to find us, or for photographers to turn up wanting the same old 'pose-with-the-secateurs' photo. I can shoot the relevant pictures, compose my own text and say what I want to say. Furthermore, I can send photographs out in seconds.

I'd recommend searching through some garden blogs, there is a lot of brilliant and original content out there, – and I'd hope that blog posts aren't simply used as a source of ideas for established writers.

Maybe the media could look to bloggers to show the way forward? It is here where many gardeners are spending time, sharing information and photographs, chatting and communicating about all sorts of gardening subjects, and having fun. I'd be surprised if the periodicals aren't losing readers to the internet, with its bright digital images, its down-to-earth authors and its speed.

Maybe, rather than thinking of competition between the printed word/photograph and the internet, we should be considering an alliance that should be working much more closely?

DESIGN

Complexity in a garden

Looking at one of the formal gardens shown on TV in Monty Don's series on Italian gardens, I started to think how complex it looked, with all its geometric patterns and precise arrangements of plants. On further thought, it occurred to me that in terms of garden elements, it was actually quite simple. Once the geometric patterns were planned, each straight line or circle of similar plants became just one element in the garden design. In fact two or three or any number of straight lines of the same species of plant is really one single, large garden element.

The plant palette was very restricted, so although many plants (all of the same species) might constitute one very large element, the actual number of different elements in a garden is surprisingly small. If two separate rows of the same plant are pruned differently, that could constitute another element, but then there's nothing much else to be altered.

I think, in terms of management or maintenance, let alone its use in terms of design, each different plant species growing in a garden is a different garden element. In one of those formal gardens, how many species would there be? Maybe 20, or 50? How many species are you growing in your garden? Possibly 200, or 500? A factor of 10 times as many means ten times the complexity. Then there are the actual number of plants of each species and their placement. If ten plants are placed in a straight row, that's just one decision. If ten plants are each placed individually, that's ten decisions. (We're already up to 100 times the complexity.)

A garden of informal curves and shapes is much more complex than one of straight lines. Symmetry always has an appeal to our sense of order, while making asymmetry attractive is more of a challenge. Of course, the loss of just one plant in a row is very conspicuous and the loss of a whole avenue of plants would be a disaster. Designers of formal gardens are putting all their eggs in one basket, so their plant selection must be right. We can afford to lose a plant here or there, mostly without it harming the overall appearance of the garden. Still, they are probably not being adventurous or experimental with their choice and placement of plants, as we often (usually?) are - another very significant area of challenge and complexity.

In a formal garden, any pools will be placed symmetrically as a part of the pattern and will probably be identical. (In a large garden, there might be two styles of formal pool.) Even in our small gardens, we might easily have two or three pools, each quite

different in its placement, treatment and appearance. Again, we're introducing more complexity.

Another aspect could be the differences in ground levels. If there are any of these in a formal garden, they will also be geometrically designed, regular and simple. In a naturalistic garden, ground levels can be infinitely variable, as the whole surface of the block can be sculpted, often with the addition of rocks. Any large rock will be individually placed to add stability and interest. They will also provide microclimates to be used to accommodate different plants - now there's another area of complexity! Any microclimates in a formal garden are really ignored.

If you start putting all these different elements together (and there are others), I think the complexity of one of our naturalistic gardens is almost infinitely greater than a formal garden of comparable size. This means that the design of naturalistic gardens is a far greater challenge than that of any formal garden. I think we know this instinctively but it's interesting to analyse just how far it goes. So congratulations! You're doing well.

Diana Snape Vic.

I often think back to the first time we had our garden in the Open Garden Scheme. One of our visitors remarked on leaving, "Ah, the natural garden, so much work to make it look so natural!"

Although I didn't realise it at the time, there was never a truer word spoken.

Ed.

PLANTS

From Head's Nook to the high plains: Winifred Waddell and the Native Plants Preservation Society of Victoria

Robin Marks

English-born teacher Winifred Waddell (1884–1972) was the force behind the Native Plants Preservation Society of Victoria—an organisation and an inspiration figure that have hitherto received little historical recognition.

First published in Australian Garden History Society magazine , Australian Garden History Vol.22 No.4 April/May/June 2011 pages 13 - 18 & reprinted here with the kind permission of the author and the Australian Garden History Society.

On Wednesday, 16 August 1972, a small piece appeared in the Melbourne Herald reporting that 'The founder of the Victorian Native Plants Preservation Society, Miss Winifred Waddell, died on Monday night.' Her occupation listed on her death certificate was 'Not any'. On 3 October 1991, the Australian Securities and Investment Commission received an application from the Native Plants Preservation Society of Victoria for De-registration of a Defunct Company and it was subsequently de-registered on 27 February 1992, almost twenty years after Miss Waddell died.

Who was this woman and what was the background to her forming the Native Plants Preservation Society, a community-based society that made such a major contribution to Australian native plants and their preservation in this country?

Winifred Ellen Waddell was born on 8 October 1884 at Head's Nook, near Carlisle, in the north of England. She was the eldest of four children—two sons and two daughters—of James Waddell. He was a woollen manufacturer who owned Glencairn Woollen Mill at Head's Nook. Her sister, Annie Maud, was an excellent water colourist known as 'Todd' by Daphne du Maurier, whose tutor, advisor, and companion Annie became over many years. Head's Nook is a small village surrounded by beautiful rural properties where sheep graze and the meadows and trees are luxurious in a way virtually unknown in our sunburnt country.

Horse riding was a normal part of rural life in the nineteenth century and Miss Waddell became a proficient horsewoman during her childhood. On 18 December 1894 she commenced her schooling at Carlisle High School for Girls, where she remained for almost nine years. She received numerous prizes during that time and achieved a Higher School Certificate in English, French, botany, and mathematics, all of which were to play a part in her achievements throughout life.

A book entitled *Illustrations of The British Flora: a series of wood engravings with dissection of British plants* (1901) by W.H. Fitch and W.G. Smith was amongst the possessions she subsequently brought with her to Australia. It is stamped with the seal of Carlisle High School. She has hand-coloured, with water colour, a number of the engravings—an indication of her early interest in not only botany, but also in painting.

In 1903 Miss Waddell entered Royal Holloway College, University of London, completing an Intermediate Science course in her first year in pure mathematics, applied mathematics, botany and physics. She graduated in 1906, with a Class II London BSc Hons in mathematics, winning a University prize in applied mathematics in that year. In the same year she sat for a public examination at the Honour School of Mathematics at the University of Oxford, being awarded a First Class Honour. She was unable to obtain a degree for that achievement as the University of Oxford did not commence awarding degrees to woman until some years later. On graduation from Royal Holloway College Miss Waddell taught at a number of schools in the United Kingdom until the end of 1915, when she applied for and was appointed to the position of Senior Mathematical Mistress at Melbourne Church of England Girls' Grammar School (Merton Hall). She departed from London on the ship *Media* on Christmas Eve 1915 and

commenced teaching at the school in February 1916. She remained there until her retirement in 1942, having been Chief of Staff (1935–41) and acting Head Mistress (1937–38). During her time at the school she was appointed as an External Examiner in Mathematics at the University of Melbourne. She wrote a text book, *A First Trigonometry* (1919), in association with D.K. Pichen, Master of Ormond College. Correspondence in the Merton Hall school records along with interviews with a number of her former pupils, reveals a very strong, independent and single-minded woman. She did not tolerate fools—telling those who were not interested or not competent in mathematics that they ‘might like to think about taking up French.’

Miss Waddell was described in an article in the Melbourne Argus as being ‘regarded by those competent to judge, as the most brilliant woman mathematician we have in this country’. So, that is the background to Miss Waddell’s professional development. How did it develop into her love for Australian native plants and a fierce devotion to their preservation in their native habitat?

She loved the mountains and the native flora—photographing and painting them while she was there. In particular, her favourite area was in the region of Mount Howitt and amongst her favourite plants was a tall pink and white variety of alpine everlasting daisy which grew very well in that area.

She decided to propagate Australian native plants at her home in Toorak. Although she struggled with some varieties, she managed to create an outstanding native garden with many varieties, including some orchids, naturalising in her long back garden with its small path winding its way through an abundance of native species varying from tiny orchids to a huge mountain ash (*Eucalyptus regnans*)

In 1926 She realised the fragile nature of native flora and the risk to its survival due to human habitation and introduced animals such as rabbits. When she finished at Merton Hall she decided to dedicate the rest of her life to increasing public awareness of these special plants and taking what steps might be possible to preserve them in their native habitat. Winifred Waddell was tireless in her activities to recruit people whom she thought could assist in her aims. One of these was James H. Willis, from the National Herbarium in Melbourne, who became a lifelong friend and supporter. In 1946 he acted as a referee for her appointment as an Honorary Ranger in the Forests Commission of Victoria under the Wild Flowers and Native Plants Protection Act. In 1947 Waddell joined the Field Naturalists Club of Victoria. By 1949, with the support and assistance there of Arthur Swaby, she had succeeded in establishing a separate section of the Club—the Wildflower Preservation Group. There were regular reports from this group about its activities over the next few years in the Victorian Naturalist (journal of the FNCV). These included the particular aim of establishing native plant sanctuaries.

One of the important components of the sanctuaries that Waddell was promoting was the need for them to have well formed, strong fences sufficient to keep out the feet of ‘rabbits, cattle and other heavy animals, including humans’. I recall visiting many of these sanctuaries as a child, with my mother, ensuring that the fences were intact and removing introduced weeds where possible. By 1951 she realised that there were many members of the Wildflower

Preservation Group who were not members of the Field Naturalists Club. It was time for an independent society: the Native Plants Preservation Society of Victoria ('Pres' to Miss Waddell) to enhance her aims. This became a reality in 1952 and the new Society met regularly at her home in Toorak after that, with Waddell as Secretary. The range of activities of the Society grew enormously. They included public education; education in schools; recruiting government at all levels and other organisations responsible for allocation of land for sanctuaries; formation of management committees for maintenance of the sanctuaries once they were established; publication of promotional materials, pamphlets, and booklets that were disseminated widely, particularly in schools and elsewhere; writing numerous articles in magazines; and writing a regular column, 'Bushland Notes', in the 'Junior Section' of the Age newspaper (which Waddell contributed anonymously). The Society also developed an annual native plant photographic competition entitled PhotoFlora.

A substantial proportion of these activities was produced directly or was driven by the personal efforts of Winifred Waddell, including the fund raising required to underpin them. All of them continued for 20 years after her death, until the Society finally dissolved. She decided that there was a need for a well-illustrated book Wild Flowers of Victoria and she recruited Jean Galbraith to write it. It was first published in 1950. Miss Galbraith wrote in her Preface: 'Miss Winifred Waddell, who thought of it, has helped in every way. She has also arranged the photographs, written the orchid section and revised every page except this one, studying the descriptions and suggesting a great many improvements.' Comments like that, as clear evidence of Waddell's dedication, are seen throughout the limited correspondence and other materials that are still available.

In 1964 the Field Naturalists Club of Victoria awarded Winifred Waddell the Natural History Medallion, the highest award of the Club given annually to a person of outstanding merit.

In the same year she received an MBE, whose citation concluded 'Miss Waddell's vision and enthusiasm had ensured the preservation of Native Flora which otherwise might have been lost forever.'

The Native Plants Preservation Society raised a memorial fund which it used to produce a book Wild Flower Diary in Waddell's name edited by Jean Galbraith and illustrated by Elizabeth Cochrane. It was a compilation of her articles published in the Junior Age in the years 1960-64, giving monthly accounts of what plants are flowering during that month. It is an easily read and useful companion for anyone bushwalking and interested in native plants in Victoria at any time of the year. A collection was also taken up at Merton Hall and used to perpetuate her memory there in the Winifred Waddell Prize in Mathematics, awarded annually.

Alongside these memorials stand all those sanctuaries and reserves for which she and the Society were responsible, many of which remain and are well cared for today. Her enthusiasm for native plant preservation, which she transmitted to everyone around her whom she thought might be interested, has also spread and remains today.

It goes without saying now that Australian native plant preservation is a vital part of maintaining Australia's heritage—something that was not the

norm when Miss Waddell arrived in 1916.

By 1966, when ill health finally forced her to reduce her active role in the Society, there were over 72 sanctuaries (20 of them in schools) and numerous reserves spread throughout Victoria, each with a committee of management.

Eventually Miss Waddell—a smoker all her life as well as enjoying a regular drop of muscat and sweet sherry—became so frail that she could no longer maintain her home and its beautiful native garden. She moved to a nursing home in 1971 and died the following year. The property was sold at public auction and her garden was immediately destroyed in its entirety by the new owner, who replaced it with lawn, introduced shrubs, flower beds, and a concrete path.

In the summer following her death, and according to the wish expressed in her Will, a party of horse riders was organised by Mr Alex Trahair, for many years her walking and riding companion in the Alps. They used horses from the well-known high plains cattle family, the Lovicks, one member of whom she was especially fond, Jack Lovick, and with whom she rode in the high plains over those years. They rode up Mount Howitt where, following a quiet ceremony, her ashes were scattered in her beloved mountains surrounded by her beloved plants—a final home for an outstanding woman who did so much to preserve them for our future generations.

Robin Marks is Professor of Dermatology at The University of Melbourne. His mother, Valma Marks, was a very close personal friend of Winifred Waddell in the NPPSV and a trustee of her estate.

Professor Marks has had a lifelong interest in Australian plants and their preservation.

This article is based on a lecture to the AGHS (Victorian Branch) on 17 August 2011.

BOOK REVIEWS

Birdscaping Australian Gardens

A guide to native plants and the garden birds they attract George Adams

D & G Publishing, 2011. 364 pages, over 500 photographs and drawings, plant tables, index.

This extensive and detailed book is the result of many years of observation, experiment and documentation. George Adams published *Birdscaping Your Garden* in 1991 for Australian bird lovers, and *Birdscaping for Garden Spaces* for American audiences in 2009, so has many years of experience with birds and gardens on both continents. He is a photographer, illustrator, architect, garden designer, conservationist and devoted bird watcher.

The first thing you notice about this book is the wealth of illustration. It seems as if every important piece of information has its own relevant photo or drawing. The illustrations are not selected to be just generally applicable, but to particularly and exactly demonstrate the point in the text. Adam's fine drawings add a different dimension of detail from the photographs. The photographs themselves are stunning, of both plants and birds. When you first open the book the inside cover of *Eucalyptus caesia* and the frontispiece of an Eastern Spinebill in *Eucalyptus ficifolia* let you know that you are in capable hands. The general page of photographs of Grevilleas (p.143) celebrates both the flowers and the birds drinking their nectar. The Scarlet Honeyeater feeding on the butterscotch yellow flowers of *Grevillea* 'Honey Gem' is a striking study in contrasts, p. 286.

Adams wants us to create gardens which conserve biodiversity wherever possible and attract and retain as many different species of Australian birds as we can. He points out that birds and plants have evolved together and the isolation of Australia has resulted in a particularly close interdependence between the two groups. We need to pay attention to the needs of both native plants and birds. He shows photographs of several native gardens from different areas of Australia to demonstrate the sort of gardens he is describing.

All bird attracting gardens must provide water, food and protection. Birds need safe sites to nest, protection from enemies and places to perch. They need foods such as insects, seeds and nectar. Water must be freely available in a safe environment. Adams demonstrates in great detail how to achieve these effects in your own garden using native plants. The detail is such that you could use the book as an introductory guide to both birds and native plants. Each bird chosen receives a page of text and a

photo and illustration with a short list of recommended plants to attract the species. Each plant has its own photo and a short description of how to grow this plant and its attraction for birds.

This book gives the reader excellent information on birds, native plants and gardens and the interactions among them. It is highly recommended for those wanting to see more birds in their gardens.

Rosalind Walcott ACT

Design with Landscape

Bruce Mackenzie

For decades until the late 1960s, much of the shoreline of one of the potentially most beautiful harbours in the world languished in a semi industrial state, ignored by the municipal governments of the day. And then came Bruce Mackenzie.

This book displays the extraordinary variety and breadth of his landscape projects starting with the acclaimed Sydney harbourside parks and reserves, even moving overseas to embassy gardens in Bangkok and Paris and from a major reserve and reclamation development on Botany Bay to a satellite town in Canberra.

All seen through the eyes of a landscape thinker, drawing direction from an indigenous design ethos.

Design with Landscape is not only about the life's work of a passionate Australian landscape architect, but also a textbook of how to design and build solutions to living within the landscape. It is a volume that takes you by the hand from residential gardens to inner city rooftops, from airports to Olympic stadiums.

And, as you walk with the author, through the development of a project from waste land to living land, you experience his struggles with the multitudinous combinations of land, water, vegetation and human desires that make up what we casually call landscape.

Bruce describes the remaking of his own garden - not to become a garden, but rather to begin a philosophic and pragmatic journey, dealing with the designs of the house and garden as one integrated exercise.

John McInerney, Architect and Town Planner

MEETINGS

MELBOURNE

Melbourne GDSG meeting November 27 2011

It was good that 15 people were able to come to our final meeting of the year at Brenda and Tony Moore's place, as it's a busy time of year. (There were apologies from six others.)

The sun came out as we started our garden visit. First we enjoyed looking round the garden that Brenda and Tony have established on a steep 'bush' block, with a framework of mature trees. The recent rains have been beneficial for most plants, though not for a number of correas. Like others in the group, they have lost once reliable correas, especially forms of *C. reflexa*. Tony has built swales and ridges to direct water where they want it to go, successfully controlling water movement on the block. Among many pleasing aspects of the garden, I was impressed by their clever treatment of some steep banks, using plants rather than built walls, and by the repetition of plants such as *Acacia cognata* 'River Cascade', Gold Dust Wattle (*A. acinacea*) and Burgan (*Kunzea ericoides*) (see photos on website). It's also a garden of paths and attractive vistas. There will be a separate report on the garden visit.

After general discussion about Brenda and Tony's garden, we referred to a number of the topics raised in the November Newsletter. Regarding plants not eaten by wallabies, we were able to name some plants that definitely are eaten but none of us had enough experience to name plants that are not. One member commented that, judging by possums, there could be big differences between individual animals, which may each take a liking to eating a (different) particular plant.

We found Lawrie Smith's article on Dr Karl Langer very interesting. Dr Langer was obviously as significant in landscape design in Brisbane (and further afield) as Edna Walling was in Melbourne. His interests and expertise extended beyond landscape design, as did hers. Bev Hanson commented that two books are currently being written on the history of landscape architecture in Victoria. However we don't know whether there will be any emphasis on the use of Australian plants.

Jeff Howes' question "***What makes an Australian garden?***" brought many responses. In addition to Jeff's perceptive "interplay of light and shadow, ... openness and subtle smells", the following were all mentioned: restfulness; informality; soft-foliaged plants; play of light on foliage; variety of foliage; weeping foliage; dimensions and different levels of planting; use of strappy and tufted plants; the open and special nature of eucalypts; lightness; mostly relaxed appearance; a soft look; trunks important as definite vertical elements; subtle use of rocks and water.

Several members had recently visited formal gardens overseas and others have been watching Monty Don and Italian gardens on TV. We noted how impressive these formal gardens were and that they photographed well (particularly along axes). However the degree of control and the limited variety of plants used were not so appealing. Really, virtually all the characteristics of Australian gardens listed above were missing. (In some countries though, autumn colours were very striking.) All formal gardens appeared very labour intensive, particularly Japanese ones. In the smaller Japanese gardens, the degree of control was extreme and often the number of plants was very low.

We wondered whether an Australian garden could be miniaturized, like many Japanese gardens, and still retain its Australian identity – possibly an idea to be explored in the book.

We agreed with Jeff Howes' principle "Do not fight your site" as being of fundamental importance. Obviously a site will naturally provide different situations within it and can also still be manipulated – in a natural way! We then ran out of time before we could discuss any more items in a very interesting newsletter. I hope I have mentioned everything we did talk about.

We thanked Brenda and Tony for their hospitality, especially in trying circumstances (for them, not for us) as they had been suffering a blackout over many hours. The power came back on by the end of the meeting!

Tentative dates and venues for next year's meetings

These dates are to be confirmed next year but you can assume they will stand unless you hear otherwise, so mark them in your diary now. The usual times will be

1pm for lunch, 2pm for the meeting. Addresses for later meetings will be given closer to the dates.

Sunday March 4 – Bev and John Hanson's, 104 Webb Street, Warrandyte (car sharing will help with parking)

Sunday May 6 – Nicky Zanen's and Bev Fox's (We had said May 13 but apparently next year that will be mothers' day.)

Sunday August 26 – Christine and Angelo Gaiardo's

Sunday October 28 – Malcolm and Monika Freake's garden, South Gisborne

Also on Sunday September 30, Maroondah Group will be visiting Chris Larkin's garden, so I will ask if GDSG members could tag along then. Otherwise Chris's garden will join Pam Yarra's garden as likely venues for 2013.

Diana Snape Vic.

SYDNEY

None to report.

If any NSW members have ideas on potential speakers & gardens to visit, please contact me.

Jo Hambrett NSW

Treasurer's Report

As of the end of January 2012, we have 130 paid members that receive our Newsletter with over 50 getting an electronic copy. If you wish to change to email, please let me know and I can add you to the email list. Only members who have renewed will receive this newsletter as memberships were due in July 2011. I am helping our valiant Editor by copying and mailing the Newsletter so if your address is wrong, it is my fault so please let me know.

FINANCIAL REPORT 2010-2011 FISCAL YEAR:

INCOME:

Subscriptions:	\$1,479.00	
Royalties:	75.30	
Interest:	<u>9,011.89</u>	from term deposit and cash account
Total:	\$ 10,566.19	

EXPENDITURE:

Audit etc	\$ 778.00	
Printing postage	1,273.45	
Sundries	<u>5,324.52*</u>	* Sundries includes \$5,000 toward reprinting book
Total:	\$ 7,390.97	which will be repaid as books are sold

DEPOSITS ON HAND:

Bank account balance as of 30 June 2011	\$ 9,569.41
Term deposit (maturing 20 March 2012)	\$ 21,387.05

This current fiscal year (2011-2012) has already seen a return of \$1,300 in royalties for Diana's book

The Garden Design Group appears to be in healthy fiscal shape. If anyone has any questions about the finances or memberships, please let me know. It is easiest for me if you contact me via email at bwalcott@netspeed.com.au

Submitted: Ben Walcott, Treasurer and Membership Secretary
10 Wickham Cres, Red Hill ACT 2603