Editorial

Today's new gardens – tomorrow's heritage

This issue reprints several papers given at the Society's Twelfth Annual National Conference, held recently in Goulburn. Our patron's address opened the proceedings and provided a thought-provoking reflection on the nature of gardening. The remaining contributions examined different aspects of the conference theme: Today's new gardens – tomorrow's heritage. These ranged from James Hitchmough's incisive analysis of gardens from the past, present and future, to Sarah Guest's perceptive and slightly irreverent observations. In future issues we hope to include other papers by key speakers at the conference, including Paul Thompson and Marion Blackwell.

Richard Aitken
Georgina Whitehead

Cover: The combination of nature with cultural and abstract landscape forms can be extremely exciting. Here a bridge of geometrical concrete pontoons traverses a synthesised wetland at the National Gallery in Canberra. See article on page 6.

Letters

Balgoivlah Heights
New South Wales 2093
I really must say I was most surprised and delighted to receive two beautiful copies of your very prestigious magazine in my letter box! Thank you indeed! A remarkable six whole pages and the two little old covers there at 10/- each. After twenty-five years we are most honoured.

Kate Low is to be congratulated on her great big effort – lovely to see the plans so linked together. The writing so well done. She was just so nice to have around – but I felt quite sad that Betty's face was not there too.

Meanwhile thank you for the very real pleasure you have bestowed upon us both.

Jean Walker
July 1991

Rushcutters Bay
New South Wales 2011
It was with surprise and delight that I read Vol 2 No 6 May/June 1991 of the Journal of the Australian Garden History Society. Surprise because the main article 'Naturalness with Order – The bush gardens of Betty Maloney and Jean Walker' is comprised of excerpts from my thesis. Delight because the article is so thoughtfully and sensitively composed.

I wish to thank you for your efforts. I also wish to thank the society for their support and assistance whilst I was writing my thesis. Seeing this article published has actually given me the motivation to join the society finally. It is a beautiful journal, and I am honoured to have parts of my thesis published in it. Thank you once again for your efforts.

Kate Low
August 1991

(The article was prepared by Liz McDonald and Georgina Whitehead from Kate Low's original report – Eds)

Carmel
Western Australia 6076
I read with interest Howard Tanner's article 'Surveying Australian Gardens' (Australian Garden History, Vol. 3, No. 2, Sept/Oct 1991, p.12), but was stopped in my tracks by his statement which questioned 'the inclusion of a garden such as that of Tipperary Church in Western Australia' in Guest and Harpur's recent book.

I have great respect for Mr Tanner and would be the last to deny him his opinion, but think it only fair to ask him to justify such a provocative and unqualified statement.

I wish Mr Tanner could see for himself how Tedye and Bryant McGilian have created their uniquely architectural garden with due regard to its historical context, its sympathy with the often dry pastoral landscape and within the constraints of the cruel vagaries of York's climate.

Meanwhile I invite him to explain and perhaps elaborate upon his assertion.

Carol Mansfield
October 1991

THE GARDENS OF EUROPE

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There is an old Chinese saying: ‘Life begins the day you start a garden’. To the passionate gardener those words have more than just a ring of truth.

Just when this desire to gather and cultivate the plants of the earth first began is not exactly known. Was it when man ceased to be nomadic? We can only guess the answer – wrapped as it is in the mists of time. Was this closer involvement with nature first shaped by the need for food, then, as time progressed as awareness came of the emotional fulfillment which the aesthetic side was to give?

We carry with us from those distant origins an instinct, in common with many other creatures of the earth, a need for a certain territory as a haven or refuge. This intuitive desire for a sanctuary which has been fostered and cherished from one generation to another, has not been lessened by the passage of time – on the contrary I see it as becoming stronger, rather than weaker, in the present organisation of our nature.

For a gardener, this intuitive impulse when realised offers a place wherein is expressed his or her individual response to nature, in the selection and composition of the chosen plants and trees within its boundaries.

As it is with the gift of instinct, so it is that we are endowed with certain talents. Nature is so inspiring to those who love her – so generous in her offering – that she gives to the musician what will attune with his or her feelings of sound – to the painter what he can best reflect and to the poet the inspiration needed to arouse the emotion in his heart for lyrical expression.

But you may well ask, where does music, art and poetry quite come into the creation of a garden?

Perfect music expresses harmony, and is not that the quality most needed in a garden? For if we think of a plant as a note, annotated, so to speak, in one chord with others, it will sound a certain way, whereas used with a different grouping of notes its effect will be significantly altered, or you may choose to sound only this one note many times. This living being, which is a plant, has form and colour, texture and scent, unique to it, as are its preferences and needs, and it is almost as easy to strike a dissonance in the composition of this note in a garden as it is for a musician to effect an unmelodic sound.

For an artist the beauties of nature pose opportunities to become intimate with a world which is a far greater source of ideas than the most fertile imagination can envisage. The range of colours from the purest white to the most celestial blue, from the palest yellow to the deepest orange, from pink to the brightest crimson – colours so brilliant and yet so subtle which are a challenge to mirror with manufactured pigments. I think of Gertrude Jekyll, the consummate artist of tone, colour and with all of harmony.

You the gardener, when you plant trees, which progress in time to give shade and shelter for plants to live beneath, they will be a refuge for birds in which to rest and sing. As they grow their varied graceful forms may be wreathed in mists or suffused by changing lights – the sun by day or the fall of twilight and later by the gentle incandescence of the moon, which effects an unearthly transformation on the garden. The fragile flowers, perhaps silvered with the damp of dew, are rendered ghost-like, whose mingled fragrance no alchemist could divine. With these and other evocations in the air, if your garden is not a well-spring of poetry, pray tell me what is. So you the gardener, the planter, the digger, the delver, more often than not with aching back and dirt under the fingernails are endowed with these three talents – a composer of harmony, though not in the strictly aural sense, but a music for the eyes, mind and spirit.

You are an artist, as your aesthetic judgements can create pictures of delight and infinite variety; and you are, through your planting of trees and all else within your cloistered territory a creator of atmosphere and beauty which is inspirational and can simply be described as poetic.

If your garden is not a well-spring of poetry, pray tell me what is.

Along with this joyous, creative physical activity of tending the soil, we need to take from gardeners of the past certain guiding principles which time has validated, but we just cannot only direct our thoughts to what has gone before if we are going to express them in our own individual way. We need the wisdom and experience of our contemporaries to enable us to better deal with the difficulties and take advantage of the opportunities inherent in our age. In the evolution of time with patience and sensitive use of our distinctive species, that flowering of a style will surely happen.

Meanwhile, if we are going to do justice to the beauties of the plant world in history’s eyes, it is only through the depth of our response to nature that our perception and individuality will grow. Surely history will measure such a period as being just as important in the overall perspective rather than any forced, self-conscious display which may create a passing fashion and no more.

The birth of a garden starts with a dream, and when musing in that octave higher than reality and ever searching for the ideal, the question came ‘could the plants of paradise or eden or arcady or any other nirvana of the mind’s antipodes – could their plants be any more beautiful than those which clothe and embroider our portion of the universe?’

But these other-worldly imaginings were blown away like thistledown in the wind by A E Housman – when chastened I read:

Here are the skies and planets seven
and all the starry train
content you with the mimic heaven
and on the earth remain.

It is a privilege and great pleasure for me to declare the Twelfth Annual Conference of the Australian Garden History Society open.

Joan Law-Smith
Reflections on the Australian Garden History Society Conference

When I first started thinking about this article I realised that to give you a balanced, comprehensive account of the doings in and about Goulburn was to risk writing something as entertaining as a railway timetable. Instead I decided to air a few personal, small-size reflections - the special memories, the snippets of knowledge, the prejudices reinforced, the resolutions taken and minor but enjoyable disagreements with some lecturers. By this time you will have realised that I have too much to say (and those who know me will now be murmuring 'so what is new?') in too small a space. I shall therefore write in an abbreviated style - here goes.

There is nothing more magnificent than an old tree and nothing more moving (unless it be an old dog) than a tree whose time is nearly over.

The Star or Confederate jasmine (Trachelospermum jasminoides) is as it always was a wonderful plant. Hardier than I had thought and will grow right up a pole clothing it from top to bottom - unlike so many creepers which in their rush to the sun leave sparse nether parts naked and the pole looking less than elegant at the base.

A sniff test conducted on the lilacs revealed that a dreary-mauve one which is probably Syringa x prestoniae 'Isabella' had the best scent even if the colour is unenterprising. Such joy to discover that Goulburn still calls itself the lilac city and not the syringa city - stick with it my hospitable friends.

I enjoyed, as I always do, the textural contrasts provided by stone and bark and wondered, as I often have, why so few Australian gardeners use rectangular stone paving. It always seems to be either crazy paving or manmade pavers - probably something to do with the roots of all evil.

I observed that the evergreen escallonias and the deciduous Itea virginica have what it takes in a harsh climate and planted together can provide a satisfactory backbone to a shrubbery.

I noted that lecturers' photographs (much appreciated) should be valued for their ideas about colour and design, but to understand the relevance of scale one must see the garden itself and see how it relates to the wide horizons and spacious skies of the Australian landscape. I loved the gardens which gave us framed views of the land beyond and felt a particular affinity with the owner,
who had, presumably, nailed his geese to a hillside outside the garden.

I learnt that it was possible to dislike the sound of running water — perhaps some owners might consider the installation of sound control knobs?

I spent happy times arguing with myself about mixing native and exotic plants and noted that I liked westringias and prostantheras underplanted with forget-me-nots but was not so sure about the mix of native and exotic trees on a lawn — decided that harmony of colour and form or carefully controlled contrasts were more important than plant origins.

Speaking of colour I learned that those who know about these things never plant yellow with pink. Well I am not sure about that and regard balance of colour intensity as far more important than overwhelming man-made rules — think of that charming little rock rose, Helianthemum ‘Wisley Pink’, which combines the two colours so well. Mind you I have never been so sure when it comes to the combination of the harsh yellows and vivid mauves favoured by British gardeners when seen in our harsh light.

Two colour schemes stick in the mind. One composed of the soft mauves, whites and blues provided by spireas, lavenders, Teucrium fruticans and Phlomis italica. The other was composed of yellows, creams, greens and sapphire blues and achieved with cream pansies, euphorbias, Anchusa ‘Blue Angel’, and clumps of Louisiana iris.

I observed that lawn daisies are just the thing to include with daffodils and do much to distract the eye from the necessary but messy leaves which are left after the blooms have faded and before the mower can sweep all before it.

I was told that from now on I should pronounce Chimonanthus as Kinonanthus and am still wondering how to pronounce Chioranthus cheiri.

I took a vow to listen to Marion Blackwell whenever I could.

I accepted a challenge and never left a table laden with food made by those marvellous country women while there was a crumb to be seen. (This was in spite of the fact that on our bus some of them were referred to as kindergarten mothers!).

I hope that the magnificent organisers are not too exhausted and that they too found time to enjoy the companionship of other gardeners. One further vow — book early next year.

Sarah Guest
It is all too easy to see historic and new gardens as clearly defined, separate entities. In recent times this tendency has been encouraged by the placing of historic gardens on a pedestal as more or less static museums. The author believes this to be a mistaken view as there are clearly intellectual, aesthetic, technical, social and political connections between gardens, past, present and future, as illustrated below.

Past and present gardens
The influence of some historic gardens on current Australian gardens is considerable, with many new gardens employing suitably sanitised versions of nineteenth and early twentieth century styles. Many of the remaining new gardens are dedicated to the flowery romantic style abstracted from the twentieth century English garden, or the clipped Italianate. That this is so is not just due to fashion or reverence for the past (although both of these are important) but also because these are the styles that are perceived to fit with the largely period housing occupied by many of those with a serious interest in the garden. The pursuit of sensitivity in the relationship between house and garden has unintentionally become something of a straitjacket on the evolution of garden forms. As these are also the group in society that support most of the professional garden designers, unless radical changes occur in their taste or other factors intervene, the bulk of contemporary gardens may be locked into these styles for a long time.

Style and other influences abstracted from extant or imagined historic gardens are generally very selectively edited prior to employment in the creation of new gardens. This suggests that contemporary aesthetics frequently override historical accuracy in this process. One does not see too many gardens utilising the rosette succulents that were so popular in the nineteenth century gardenesque, or borrowing on the style underlying the 1950s and 1960s suburban vernacular, a garden landscape fast becoming historical as we near the end of the twentieth century. Clearly in garden design contemporary taste dictates that there are good and not so good historical styles. None of this is unreasonable as gardening is a cultural pursuit engaged in for fun, peer group approval, and only rarely to enhance purity of the soul.

The influence of contemporary garden and gardening philosophy on extant historic gardens is less recognised than the reverse as previously discussed. Even amongst those sworn to uphold the virtue of the conservation analysis, it is inevitable that contemporary values, needs, pressures and the landscape maintenance technology available today will subtly influence the design and

In the Huntington Botanic Gardens in Los Angeles, succulents are used to create an extraordinary watering-free landscape that would have appealed to many Australian gardeners of the late nineteenth century.
management, and in some cases the form, of historic gardens. Providing it does not seriously compromise the spirit of a place, this process should not be seen as disastrous in an organic landscape. The use of colour and textural contrast in the plantings of many Victorian era historic gardens is often far more restrained than it would have been in the nineteenth century. Another more subtle example of the effects of the present on the historic garden is the use of irrigation. With fully automatic built-in systems it is possible to minimise the amount of stress experienced by plants. This in turn effects a change in plant appearance, and also allows for plant species and cultivars to be grown that would have presented difficulties in the nineteenth century. On the other hand, due to increasing contemporary pressure to reduce water use in garden irrigation, even with such systems, the maintenance of luxuriant non-stressed vegetation may no longer be possible. Consequently the appearance of plantings may well revert to what it probably was in pre-hosepipe days in the nineteenth century. As a result of the rise of environmentalism, resource shortfalls and concepts such as sustainability, garden design and management currently sits at a crossroads between what was acceptable in the past and what will be acceptable in the future.

Present and future gardens
In considering contemporary gardens it is all too common to restrict discussion to those gardens that in the view of the horticultural cognoscenti exceed a certain threshold of design excellence. This is both convenient and practical as it is this subset of gardens that largely influences the present and future direction of the domestic landscape. It is however important to remember that within any society the vast bulk of gardens are created outside an appreciation of the historical trends previously referred to. The creators of the average suburban vernacular generally have little interest or awareness of the garden as a cultural, historical or artistic phenomenon. The bulk of gardens in contemporary society primarily reflect only the values and lifestyle of the creators, an interest in the culture of plants, and what is currently being offered via the garden centre. The suburban eclectic might not be loved by those with a highly developed interest in the garden, but we should not forget that in its multiplicity of forms it, and not the handful of domestic landscapes that become preserved as historic gardens, is a far more representative mirror of the culture of a period in time. Garden historians should be just as interested in these landscapes as in the gardens that represent highpoints in aesthetic or horticultural taste.

These sorts of issues raise some interesting questions about the process by which gardens become preserved as historic entities. Most of the historic gardens currently in existence have survived because they were either valued by external experts with an interest in gardens or architecture, or, by members of a family that have occupied a property over a number of generations. On current trends it would appear that the latter route to preservation is
More water efficient gardens can be achieved within currently popular styles by sensible plant selection. Here Pennisetum alopecuroides and Lavandula angustifolia provide an effective combination in the authors gardens.

likely to diminish in importance, with increasingly few gardens surviving in relatively unchanged form within a family dynasty. The trend to move house on a frequent basis, and to engage in obligatory renovation of house and garden is a powerful force. Inertia is a great preserver of the past. There are of course in any metropolitan centre significant numbers of historic gardens in private ownership which are cared for more or less within a conservation framework; however these are largely the nineteenth and early twentieth century paragons previously referred to. There would appear to be relatively few examples of 1950-70 gardens in which a similar level of sensitivity is being lavished.

If a representative selection of gardens of this type and era are to be preserved into the future, it would seem necessary for garden conservation organisations to embark upon an acquisitions policy rather than wait for what comes through the sieve generated by the interaction of property market and social behaviour.

Earlier in this paper reference was made to the resilience of some currently in vogue garden styles to significant change. There are however a number of pressures developing that may in time have a dramatic impact on the style of today's gardens, gardens that are likely to survive into the future, and future contemporary gardens. Some of these factors will have a broad impact upon all gardens in society, others will be considerably more selective.

The first and probably most significant of these pressures, at least in the southern half and inland regions of Australia, will be the increasing unavailability of water for garden irrigation. In view of the fact that water consumption continues to grow in most urban centres faster than the capacity to capture and store it, price will inevitably become the method by which this finite resource is rationed. A visit to more populous parts of the world that are essentially climatic analogues of southern and inland Australia, for example California, provides a sobering view of what is to come. In California water is realistically priced with water bills arriving on a monthly basis to continually reinforce the message, and there are strict local controls on the use of water for landscape irrigation. The impact of these developments will be greatest on those in the middle of gardening society, the group from which much of the push and direction currently emanates. The eclectic, vernacular gardens of the suburbs will also be affected, but in many cases the trauma of change will be less deeply felt as when there is no style imperative to cling to, changing tack is not a very painful experience. No doubt the garden centre industry will quickly step in with a host of 'minimum water' plants, and after a little while all will be well. One assumes that the affluent will pay the money and be damned, and as such contribute little to the development of new garden styles.
AUSTRALIAN GARDEN HISTORY SOCIETY
MEMBERSHIP INFORMATION

The Society was formed in 1980 with a view to bringing together all those with an interest in the various aspects of garden history — horticulture, landscape design, architecture, and related subjects.

Its primary concern is to promote interest in and research into historic gardens, as a major component of the National Estate. It is also concerned, through a study of garden history, with the promotion of proper standards of design and maintenance that will be relative to the needs of today, and with the conservation of valuable plants that are in danger of being lost to cultivation. It aims to look at garden making in its wide historic, literary, artistic and scientific context.

The benefits of membership include:

1. The Society's official journal six times a year.
2. An opportunity to participate on regular tours.
3. An opportunity to attend seminars, lectures, social functions, hands-on garden restoration days, a variety of garden visits, weekend conferences and other activities organised at a State level.
4. An opportunity to attend the Annual Conference, held in a different centre every year, combining visits to important public and private gardens with a variety of interesting speakers.
5. Knowing you are contributing to the conservation of important gardens as a component of the National Estate.
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For new members

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# Australian Garden History Society
## Activity Booking Forms

If you would like to participate in any of the AGHS activities detailed in the Calendar of Events in this Journal please complete one of the forms below for each activity you wish to attend and forward it to the appropriate Branch Secretary (listed under Branch Contacts in this Journal) or as directed in the Calendar.

**Note:**
1. Refunds will only be allowed where one week's notice is given and tickets (if issued) returned for resale. A cancellation fee may be charged in some instances. Please advise of cancellations as early as possible in case there is a waiting list.
2. Please enclose a stamped self addressed envelope where appropriate.
3. For ease of accounting we would prefer that membership payments are *not* included with activity payments.

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to the development of new garden styles.

What will the outcome be for the gardens of the gardening cognoscenti in this middle ground? One can only hope that water restrictions will break some of the bonds that bind us to the past and sponsor the development of some exciting new garden landscape forms. These new landscape forms will involve both changes in overall design and planting design. The latter will increasingly be based upon species and cultivars of plants that can look

good, even luxuriant without regular irrigation. The visual changes necessary to implement this new type of landscape will be relatively limited in the cooler parts of Australia, and most marked in the ‘winter rainfall only’ climates. There is a host of plant species within the currently cultivated flora, both native and introduced that can be used to fulfill these roles. In particular many of the woody species that are currently irrigated on a frequent basis in gardens, are far more drought tolerant than most gardeners imagine and can be used to achieve a visual bridge between current heavily irrigated landscapes and new less water consuming landscapes. It is not necessary to forsake all current plants for cacti or sclerophyllous heath. A classic example of a relatively luxuriant but low water requiring group is Raphiolepis, a popular genus of evergreen shrubs with handsome foliage and attractive white to pink flowers in spring. Raphiolepis belie their temperate Asian natural distribution in being extremely drought tolerant without looking in the least bit xeric. They are by no means alone as examples of plants that in many regions will perform adequately on extremely infrequent irrigation regimes.

An important point that must be made is that to be visually successful and desired by people out of genuine admiration, not a grudging sense of duty, these new landscapes must be firmly based in design. One can envisage the bolt upright, rod-like leaves of Strelitzia reginiae var juncifolia rising out of low mounds of Cistus and Correa, and ground cover of silver foliaged sub-shrubs, such as Euphorbia myrsinites. With the coming of these new landscapes some plants will inevitably fall from favour, Hydrangea macrophylla, an all-to-willing participant in the almost daily summer wilting ritual will surely be one, together with many of the more mesic herbaceous perennials currently in vogue. Such changes can only be regarded as a victory for common sense. It is hoped that this will in turn create much more interest in many of the more stress tolerant mediterranean climate plants. In combination with these types of plants, high quality paving surfaces and warm coloured gravels will be utilised much more. The lawn will be reduced but not disappear totally, although where trafficking is not an issue it will be replaced by green pools of xeric evergreen ground cover. The move to adopt a more xeric style of gardening does not in itself mean a move to embrace the native garden as currently understood. Notwithstanding the predisposition of a significant number of the most glamorous native shrubs to fatal root rot fungi, native plants have a major role to play in these new landscapes. The author believes that this role must however be within a sophisticated design framework, rather than the denial of culturally inspired design that some native gardens currently represent. Unless native plants can break out of the anti-design stereotype they will never be fully utilised in the mainstream garden landscape.

The xeric landscape has become increasingly popular in the south west of the USA, and with good design can be extraordinarily attractive. Texts such as that of Duffield and Jones (1981) demonstrate how that even in extremely arid environments relatively luxuriant landscapes can be created with only minimal application of water.

A second factor that is going to be felt in the major metropolitan centres is the move to consolidate housing density in order to stem the growth of the urban fringe. This will operate via two routes - infill development within existing suburbs, and a reduction in the size of blocks within new suburbs. Infill development will often take the form of dual occupancy. This will not effect the gardens of enthusiasts during their period of occupancy, but it will in many cases have a dramatic effect on which gardens survive following a change of ownership. A large number of potential historic gardens are no doubt destined to become the building sites of the future. In new suburbs on the urban fringe the effects of increased density are likely to be less significant from the perspective of future historic gardens. Notwithstanding earlier comments on preserving examples of the suburban vernacular, it seems unlikely that many of these latter gardens will be considered for preservation.

A third factor that will occur in concert with the other pressures identified, in particular the move to a more

A large number of potential historic gardens are no doubt destined to become the building sites of the future.

xeric style of gardening, will be the increasing interest in nature, and urban nature in particular. As a serious interest in nature becomes more broadly based in society as the fringe image is lost, it seems likely to impact increasingly upon mainstream garden design. The result of this interest will not be the English rock garden of Farrer (1928) with native species (the archetypal native garden of present) but a less cluttered more designed landscape
in which the spirit, but not necessarily the literal reality of nature is captured. The latter approach is necessary as with the continual decrease in the size of domestic blocks, it will become ever more difficult to maintain an absolute illusion of nature within the fenceline. It is therefore necessary to utilise design principles to make nature fit comfortably into the suburban domain. The water garden in the Sculpture Garden at the Australian National Gallery in Canberra is a fine example of this style, with a positively primeval wetland of casuarinas, rushes and reeds traversed by a bridge of geometric concrete pontoonns. A currently important influence on the realisation of nature as a garden style is the work of James Van Sweden and Wolfgang Oehme (1990) in the USA. The central tenet in much of the work of these designers is the use of grasses and herbaceous plants in naturalistic meadows. This much admired style largely involves non native species (in the case of Van Sweden), but is readily adapted to utilise a number of native grassland species. This trend is highly developed as a landscape and garden form in North America (Dieckelmann and Schuster 1982) and Northern Europe (Stevens 1987), and it is not difficult to see the same occurring with Australian species. Currently there is growing interest in the reconstruction of these types of plant communities in Australian public open space landscapes (Lodder, Groves and Wittmark 1986; Hitchmough, Berkeley and Cross 1989).

With progress towards the commercial production of seed of some native grass species, and a little further down the track flowering native herbs, a sea of swaying, bronze kangaroo grass with seasonal displays of native herbs is not too far away as a mainstream garden and landscape feature.

If these are some of the styles that will begin to infiltrate current gardens and be strongly represented in the future what will the consequences be for future custodians of historic gardens? On the level of vegetation management, there will be both positives and negatives. The more xeric species used in low water landscapes tend in the main to be relatively long lived species with slower growth per unit time and less need for intensive horticultural inputs. This simplification of input is not necessarily mirrored in the naturalistic landscapes, as these require a much greater understanding of ecological principles and the capacity to translate this into the ground management. More important than these shopkeeping issues is perhaps the question of how representative examples of these landscapes are to be preserved and cared for in the future, given the likelihood that many of them will be relatively small with only limited capacity to attract large numbers of paying visitors. A move by conservation bodies to acquire properties and then to install a suitably skilled working tenant appears to be the only realistic means to ensure that some of the most interesting gardens of today will survive to become the historic gardens of the future.

A sea of swaying, bronze kangaroo grass with seasonal displays of native herbs is not too far away as a mainstream garden and landscape feature

Summary

There are relationships between historic, present and future gardens, some of which are well recognised others less so. Some of the factors that will have a significant effect on future gardens will be the increasing cost of water for garden irrigation, the consolidation of urban density, and finally the increasing desire to utilise naturalistic forms in the garden landscape. These pressures will contribute towards allowing the Australian garden to break out of the design rut it currently occupies and to explore some alternative and environmentally intelligent garden forms.

James Hitchmough

References


Confessions of a Garden Groupie

One of the loveliest sentences in the English language surely must be ‘Walk with Light’. Isn’t that an exquisite phrase? So sparse in construction yet so uplifting in ideal! And clearly written in bold letters at every city pedestrian crossing.

Another similarly overlooked lexical gem, I believe, is the term: Open Day. To me that is an inspirational phrase! Just think, A Day which is Open. Open to what? Open to Possibilities! Open to Astonishments! Open to delight!

For what, after all, does ‘open’ mean? It means ‘not closed or blocked off...unconfined...in no way limited’. Imagine - a day which is in no way limited. To me that is an exhilarating prospect. Link it to gardens and you have the stuff of my dreams.

For I am a passionate follower of garden Open Days. My family calls me a Garden Groupie. To rollick off with a carload of friends and wander around someone’s seriously lovely garden absorbing the ambience and admiring the plants is, for me, one of the greater treats life has to offer.

To rollick off with a carload of friends and wander around someone’s seriously lovely garden absorbing the ambience and admiring the plants is, for me, one of the greater treats life has to offer.

It is not difficult to imagine, therefore, the anticipation with which each year I await the release of Gardens of Victoria, the guidebook to Victoria’s highly successful Garden Scheme. As I have come to expect from its predecessors the latest edition (1991-92) is clear, concise and wonderfully enticing. It gives a brief description of each of the 129 gardens in the scheme plus a calendar of their Open Days with time and location details.

The participating gardens are situated in twelve main regions: Melbourne, Dandenongs, Yarra Valley, Mornington Peninsula, Macedon Ranges, Gold Centre, Geelong District, Western District, Wimmera, North-East, Gippsland and, for the first time, the Riverina. The Garden Scheme extends from spring 1991 through to late autumn 1992 offering a positive plethora of days-in-no-way-limited – except by the cost of petrol and the tolerance to trucancy of one’s long-suffering loved ones.

What strikes me most forcefully as I pore over this guidebook is the enormous generosity shown by the owners who agree to open their gardens to the public. How do they view the prospect of hordes of strangers invading their private space, I ponder, and how much extra toil does it involve for them beforehand?

‘Oh, makes no difference really,’ said the first owner I consulted. ‘We keep our garden in perfect condition all the year round.’ To be honest, this was a reply with which I found it extremely difficult to relate.

Far more understandable to me was the response of another owner, a dear friend whose garden is to be opened this spring for the first time. ‘For me [the prospect] has been six months of nerve-racking terror’ she wrote. ‘This I have suppressed firmly because if it emerged and took over, I would have rashes, pimples, asthma, allergies, rite, ulcers and loss of libido, not to mention thinning hair, bleeding gums and that highly unpleasant condition whose name I’ve never been able to spell but it begins with a ‘d’ and ends with an ‘a’ and may or may not have an ‘h’ in the middle.’

For, like many of the gardens featured in this guidebook, my friend’s garden is neither a Guilfoyle nor a Walling garden, not a Patrick nor a Carrick Chambers garden. It is her garden, her and her husband’s, totally, Dream, design and execution. This makes it an intensely personal creation, the outward and visible manifestation of their private and individual style, imagination and philosophy. ‘There’s so much of myself in my garden’, wrote my friend, ‘that the prospect of letting strangers wander around in it is potentially as personally revealing as letting them wander around inside my head!’

To counteract this concern and ensure a general ambience of approval on the day, this resourceful owner has organised a roster of her friends to come along to her Open Day and mingle with the crowd around the lawns, and at frequent intervals exclaim: ‘What a lovely garden!’ ‘Oh, how beautiful! etc etc in loud and carrying voices. Knowing this group as I do, I rather worry they will be so carried away by their own enthusiasm that they may end up sounding like some sort of horticultural Greek chorus, but, notwithstanding, I have no doubt this Open Day will be a stunning success.

Now I have never been asked to open my garden (for reasons not difficult to discern – even to a man on a galloping horse on a moonless night in a rainstorm). But if I were, I know I should feel a desperate need to justify myself, to make The Public aware that although certain aspects of my garden might make them wince, there are

Whenever I visit someone else’s garden and observe some plant which is obviously the wrong colour and in the wrong spot, far from being critical, my heart goes out to the gardener!

Compelling Reasons why it is so. I would feel like pinning little signs up here and there all over the garden by way of explanation, attaching them to particular plants, and saying things like: ‘I know this cassia looks appalling next to the oleander but my daughter planted it
Perfection, on the other hand, I find difficult to cope with

Last season, Victoria’s Garden Scheme attracted 72,000 visitors. This season there are hopes of even more. If you too, dear reader, are a Garden Groupie and plan to be part of this number, you will find Gardens of Victoria, the guidebook to Victoria’s Garden Scheme, an invaluable source of information.

And which ever beautiful gardens you select to visit on an Open Day, I exhort you wholeheartedly to embrace the concept that phrase offers. Go out into the open air with open eyes! Take with you an open mind and an open heart! And where ever you may choose to go, I hope that you will walk with light.

Christina Hindleagh

NATIONAL NEWS

Bulbs and Blossoms Tour, 4-8 September 1991

Our tour commenced at the Garden of St Erth, Blackwood, where we were treated to a comprehensive and instructive inspection, with the types of daffodil in full flower, an appropriate start by Mr & Mrs Tom Garrett. In Ballarat we were given a tour by the Friends of the Botanic Gardens where the massive sequoia-dendrons attracted admiration.

Next morning, Mr & Mrs Guthbert at Glenholme described how the family over many years had fashioned this ‘set piece’. The Big Trees, some 50m high as backdrop to the carefully modelled shrubs and hedges and tied with serpentine paths, complemented the house with its wisteria framed verandah. Then south to Buninyong and Eye Cottage where Mrs Gillilans sympathetic extension to the house gave reason for the development of the garden. The simple mature garden has had added ‘garden rooms’ suggesting formality and careful attention to detail has given charm. We lunched at Mt Boninyong with Mr & Mrs Burnham where the large house nicely balanced the garden. There was plenty of colour, Magnolia x soulangeana, blue Dutch iris and much more. After storm damage, tree removal and survey had been carried out. How are the gaps left best treated?

To the country next day at Beaufort we visited Mawal. Mrs Mitchell was most warm and helpful and it was a pleasure to have her and other owners join us at subsequent gardens. The nursery also gave eager members a chance to add to the coach’s luggage locker. Travelling through Skipton to Banongil we were kindly received by Mrs Lempriere and followed her through the blossom filled orchard to the banks of Mt Emu Creek positively studded with daffodils. The natural beauty gave way to the formal terraces and Guilfoyle’s garden surrounding the long low sunburnt homestead. To complete the day we were driven past many lakes, recumbent Mt Elephant and thus to Naringal at Wallinduc where Mrs Rowe described the Edna Walling design. The informal flower filled garden was a change and attention focused on the fragile blue twisted hibiscus. An extensive panorama opened from the garden’s edge.

On Friday morning we travelled to Mt Noorat to visit Dalvui where Ray Williams is engrossed in working on yet another Guilfoyle garden. Much of the original remains in its composed maturity but the enclosure had been opened up where trees had blown down and vistas of rural countryside are now visible. New work was much discussed and the speed of growth indicated the richness of the soil. There was a profusion of colour and the Viburnum – is it a x judellii or a x carlesii? Turkeith was a fascinating end to the day. Mrs Gordon took us through the part of the garden previously overgrown and spent some time with us all expressing her ideas and discussing the potential of extension.

On our last morning we were guided through the Geelong Botanic Gardens by the Friends. We lunched at The Heights, Geelong, and expressed our special thanks to Margaret Brookes, the tour organiser.

Ted Bagot

Help with Journal Packing

Thank you to the following members of the AGHS (Victorian Branch) who helped mail out the previous issue of the journal: Margaret Brookes, Marian Brookes, Diana Ellerton, John Joyce, Andrew Linden, Alicia Murdoch, Helen Page, Mary Richardson, Ashley Russell, Georgina Whitehead.
**SOUTH AUSTRALIAN BRANCH**

**Gala Day at Belair**

The Belair hedge maze (1886) is being restored by the South Australian Branch. The irrigation system is currently being installed and the hawthorns, which have proved difficult to propagate, should shortly be available in sufficient numbers to begin the final task of replanting the gaps in the hedges. The official opening will be at 11.00am at the maze in Belair Recreation Park, on Sunday 17 November 1991. This coincides with a gala day in the park to mark the centenary of its founding. All members are invited to the opening and then to bring a picnic lunch to the Joseph Fisher ground in the park. During the afternoon Glenalta, a historic home and garden at Stirling, will be visited. For further information contact Barry Long (08) 278 4272.

**VICTORIAN BRANCH**

**Annual General Meeting**

At the AGM on 14 August 1991 the following were formally elected to the committee: Gini Lee, Liz McDonald, Michael Searby. Office bearers were subsequently elected as follows: Sue Keon-Cohen President; Helen Page Vice-President; Gini Lee Secretary; Jean Williams Treasurer; Liz McDonald Minutes Secretary; Committee members Francine Gilfedder (co-opted), John Hawker, Nigel Lewis, Diana Renou, Ashley Russell, Michael Searby, with ex-officio members Richard Aitken and Margaret Darling.

At the AGM Dr Peter Valder gave an illustrated talk on Gardens of the Eastern USA from seventeenth century to the present day. The talk included the much-visited and restored gardens at Mt Vernon and the famous Dumbarton Oaks in Washington. Members thoroughly enjoyed Dr Valder’s entertaining presentation and superb slides.

**Ballarat Seminar, 21-22 September 1991**

The "Recording and Researching of Historic Gardens Seminar" held at Ballarat University College, brought together an enthusiastic array of people from varying backgrounds to participate in a weekend of learning and enjoyment.

Juliet Ramsay spoke on the value of gardens, the role of the Australian Heritage Commission and the standard of garden records suitable for submission when applying for nomination to the AHC. A more technical approach to recording gardens was presented by Brendon Ill, draftsman at the Department of Conservation and Environment, with a lesson in the various techniques of surveying. Iain Stuart, archaeologist with the Victorian Archaeology Survey discussed garden archaeology, suggesting that garden archaeology is about "the secret garden". Horticultural botanist, Roger Spencer described the various approaches to plant identification, the problems, procedures and valuable resources available which can assist with this process, while Mary Sheehan, historian with the Department of Planning and Housing, highlighted that the identification of plants in historic gardens can provide valuable information for understanding plants and their uses. She also presented the use of primary source material and where information may be accessed "which enables this piecing together of the jigsaw" while undertaking historical research. Richard Aitken, conservation architect and historian, addressed the issue of interpreting historical research by looking for patterns within the information. Francine Gilfedder, horticulturist and landscape architect gave an account of the research she undertook with John Hawker on the evolution of the garden at Burswood and, to conclude the proceedings, John Hawker presented his experiences and investigations of the garden at Barragunda.

The second day of the seminar was spent travelling through the countryside north-west of Ballarat to visit the gardens of Trawalla and Belmont.

Juliet Ramsay remarked that gardens "can be grand and spectacular, small and intimate". Grand and spectacular is an appropriate description of Trawalla, a large homestead and garden of lawn and shrubberies enclosed by parkland, though it is not without elements of surprise such as the oak avenue carpeted beneath with daffodils and bluebells. Belmont, in contrast, is the small and intimate, the secret garden behind a tall hedge, full of special treasures and inviting exploration, filling one with intrigue when visiting for the first time or the fifth.

In reflection the presentations were informative and covered a selective range of topics and case studies valuable for understanding the process of recording and researching historic gardens, while the visit to the gardens of Trawalla and Belmont inspired us with the living experience of such gardens and the people who nurture them.

Many thanks and appreciation to Kenneth Mackenzie and daughter Elizabeth of Trawalla and Max and Lorna Watkin of Belmont for their hospitality, and not forgetting the work of John Hawker and others for organising the seminar.

Rochelle Ruddick
Student of Landscape Architecture, RMIT


**BOOK REVIEWS**

**Green Grows Our Garden: A Centenary History of Horticultural Education at Burnley** by A.P. Winzenried (Hyland House, Melbourne, 1991, 186pp, RRP $25.00)

This book has been written to mark the centenary of horticultural education at Burnley Gardens in Melbourne. It contains much to interest all those who have had connections with Burnley and all those with an interest in the history of horticulture.

As a past student I learnt much from the book of the garden's history and development from the early days of the Royal Horticultural Society of Victoria prior to 1891 and the inception of the educational institution there in 1891. In its 100 years it has progressed through varying stages as a centre for practical horticultural education to the present day campus of academic excellence in all aspects of horticulture.

From its early days females have been accepted, albeit at times only as part-time students. For many years though, female students were considered to use Burnley as a finishing school. One small inaccuracy in the book in my opinion was that this finishing school attitude did not continue into the years Tom Kneen and Eric Littlejohn were principal. As a female student during Tom Kneen's years I can assure readers that my fellow students were there to study horticulture seriously and to make their future careers in horticulture.

The book details the part 'Burnley' has played in Melbourne gardening circles during its 100 years. Until recently when the separate Garden Advisory Service was established, the college handled many queries from the general public and rose and fruit tree pruning demonstrations were conducted. Since 1985 the gardens have been successfully used as the venue for the annual autumn Garden Week so introducing Burnley to many thousands of Melbourne's gardeners. It is to be hoped that such strong links will continue.

*Green Grows Our Garden* contains many excellent photographs which illustrate Burnley's changing role during its first 100 years.

_Helen Page_

**The Garden Within** by Joan Law-Smith (National Trust of Australia (Victoria), Melbourne, 1991, Distributed by Florilegium, PO Box 644, Roselle, 2039, RRP $39.95)

From time to time a highly personal garden is created, linked to a clear and individual philosophy of design, colour and texture. Circumstances allow a generous format – some acres and some help – and the ability to be singleminded. The experience encourages the garden's creator to provide an explanation by means of finely crafted words or illustrations, and these give a public dimension to the achievement.

Think of Claude Monet at Giverny or Vita Sackville-West at Sissinghurst. Within its particular frame of reference I see Bolobek as an antipodean example of a highly creative person applying formidable skills and enterprise to a garden and to gardening.

The public dimension is provided by *A Gardener's Diary* (1976) where her philosophy of planting and plant groups is complemented by her delicate drawings. In *The Garden Within* the planning of Bolobek's garden is explained and, season by season, its qualities explored. Also the Law-Smiths' generosity over the past twenty years allowed reasonable access to the garden, with Joan Law-Smith always ready to discuss and explain her endeavours. In a material age, she encouraged many of us to see gardening, writing, book collecting and illustration as worthy pursuits that could give quality and purpose to an Australian lifestyle. We came away determined to build upon her model and I suspect quite a few of our own gardens drew on her maxim of colour restraint: of greens and greys and whites, enriched by creams and soft pinks. Blue-hued swimming pools were thereafter recognised as an aesthetic mistake!

The new book is an important record of Joan Law-Smith's achievement at Bolobek, for like most private gardens its on-going maintenance and survival cannot be guaranteed. Like the author, it is thoughtful, restrained, impeccable and informative. From the beginning the direction is firm and clear.

Finding an established garden convenient to Melbourne, others would have dithered over the Symes' monstrous house and established a belt of prunus trees, but these were immediately recognised as hindrances to a worthwhile result and quickly removed. The mature oaks and maples gave a sense of established parkland, while an avenue of Lombardy poplars provided a formal vista with cross axes of lindens and lilacs. This rather formal, European-derived framework was accepted within William Robinson's philosophy that 'formality is often essential to the plan of a garden but never to the arrangement of the flowers and shrubs'. The plan was enhanced by the introduction of several new garden 'rooms', in particular a crab apple walk and a walled rose garden.

In a pivotal position at the head of the garden a new low-lying house was built. Walls of broken white and a roof of slate assist its intimate relationship with the garden, most effective where floor to ceiling windows link the living rooms with the western lawn and woodland. (For me, the design would have benefited from a central roof lantern to strengthen the house as a focus for the garden, but this is a minor architectural observation).

A critical influence on the character of the garden was Japanese landscape theory and practice. A visit to Japan pre-Bolobek had a profound impact on Joan Law-Smith: the Japanese landscape gardener...aims to create not just an impression of beauty, but a mood in the soul...Japanese gardens are not flower gardens...Their approach is more reticent; it is what, in their simplicity they do not say that is so eloquent, which is why so many of our gardens appear to them rather vulgar...There is a timeless mood. Not for them the brightly coloured shrubs of red, purple or gold foliage used in the West, to punctuate a landscape – 'look at me' plants and trees I call them, for they distract you from looking at anything else. Green is the inspiration of Japanese gardens, not the wish to possess all the colours of the rainbow.

By guiding us through the seasons at Bolobek, we...
learn a great deal about plants suited to the more temperate parts of Australia. Here is Epimedium grandijorum cheering up winter as a ruddy groundcover and later, in summer, providing delicate paper-thin flowers. Spring arrives with a burst of bulbs including the exquisite Erythronium grandiflorum or trout lily, and later clematis, including the cup-shaped flowers of the New Zealand Clematis penticulata. In summer, the rose garden becomes its own. Against the walls of old pink-brown brick are splendid climbers, and to form a harmonious scheme the roses range through soft pink, deeper pink, white and violet – there is no place for yellow or orange here. 'Iceberg' and full old-fashioned roses such as 'Madame Hardy' are singled out for special praise. 'Architectural' or foliage plants are another special interest: for example bold-leaved Hosta sieboldiana, sweeps of white and green nicotiana and hellobore, and the oak-leaved hydrangea, Hydrangea quercifolia. Autumn is the most highly tinted season in this garden with canopies of gold and russet.

There is something otherworldly about Bolobek, and Barbara Strange's beautifully composed photographs convey its enormous charm and restraint and a sense of a private retreat clearly apart from the often tawdry face of urban Australia. Put aside several traditional statues and a dovecote and focus on the clean and co-ordinated lines of this garden, and in its splendid abstraction you have a landscape creation worthy of a place alongside the finest designs of the period.

This book is its permanent record.

Howard Tanner

Edna Walling and her Gardens, by Peter Watts (Florilegium, 1991, RRP $34.95, 136 pp)

How fortunate the gardening public has been in the past decade! Throughout the 1980s, burgeoning interest in gardens, gardening and garden history fuelled a virtual explosion of high-quality books. These were typified by evocative color photography and inventive book design, one of the earliest being Peter Watts's The Gardens of Edna Walling', published in 1981 by the National Trust of Australia (Victoria).

It says a great deal for this book's calibre that its newly-released second edition, 'Edna Walling and her Gardens', appears neither outdated nor stale, because the 1980s also saw a rash of Walling-oriented publications, of which Watts's book was perhaps fortunate to be almost the first.

In order to set it in context it is necessary to briefly list the rest.

There were: 'The Edna Walling Book of Australian Garden Design' (published by Anne O'Donovan, 1980); 'On the Trail of Australian Wildflowers' (Mulini Press, 1984); 'A Gardener's Log' (Anne O'Donovan, 1985); 'The Garden Magic of Edna Walling' (Anne O'Donovan, 1988); Trisha Dixon and Jennie Churchill's 'Gardens in Time – in the footsteps of Edna Walling' (Angus & Robertson, 1988); 'Edna Walling's Year' (Anne O'Donovan, 1990). Including the two editions of Peter Watts's book this makes eight Walling books in 10 years, which is quite a lot in anyone's language.

A closer look at the subject matter of this bookshelf of volumes shows that five are largely the words and pictures of Walling, who died in 1973 having published no new major works after 1952. The list includes one straight reprint ('A Gardener's Log') with new illustrations, one previously unpublished manuscript ('On the Trail of Australian Wildflowers'), and three assemblages ('The Edna Walling Book of Australian Garden Design', 'The Garden Magic of Edna Walling', 'Edna Walling's Year') with some new photographs. I do not think it overly critical to comment that the first of these three was much the most comprehensive and rewarding.

For the Walling aficionado or for anyone interested in her work, the Mulini Press book and the Dixon/Churchill work were doubly welcome, then, because they were new. The Dixon/Churchill book broke fresh ground in appraising 30 of Edna Walling's garden designs, setting them in context and showing how they had aged (in most cases, gracefully), while 'On the Trail of Australian Wildflowers', a manuscript which had been preserved by Walling's friend, Jean Galbraith, is today beginning to attract critical attention in the current climate of revived interest in native flora and indigenous plantings.

And so to Peter Watts's book, published originally as a sketch which he hoped that one day, a biographer would fill out. With a new title, many new photographs (in color and black and white) and a few very minor alterations to the text, it remains a sketch but nonetheless a very readable one. Coming back to it after all those other books is like running into an old friend. Peter Watts has an obvious rapport with his prickly, talented subject and his book conveys a real sense of Walling's often inarticulate personality, her drive for exact realisation of her ideas, and her vision which was far ahead of its time. It is eminently satisfying as far as it goes – the section on Walling's legacies is of particular value – but it does make one ache for more detail!

The different photographs in each edition make both volumes valuable, and it is hard to work out why the author and the designer decided to omit some in favor of others – most notably the marvellous misty photograph of the overgrown pergola at 'Boortkoi' which adorned the cover of the first edition. However much of the added material is fascinating, like the fine period photographs of the two tennis courts and the swimming pool in the Toorak garden of Dr and Mrs Ringland Anderson – the most rigidly geometric of all Edna Walling's designs. (It is a pity the updating did not extend to include the name of this garden, Churston.)

Really the best solution, if you are lucky enough to have a copy of the first edition, is to look at both volumes at once, and to learn from them, because learn you will. In launching this book at the AGIS national conference in October, Glen Wilson – who studied landscape design with Edna Walling – put it this way: 'Overdone as some people think Edna Walling books are, I suggest to you that she deserves all the credit and publicity that has gone her way'.

Anne Latreille
**November 1991**

**Tasmanian Branch**
- **Sunday, 17 November**
  Visit to Di Peltzer's garden, Ravensworth. Picnic lunch there and then on to Symonds Plains on the Main Highway between Elsdon and the Race Circuit. Meet at Ravensworth at 11.00am.
  Cost $6.
  Contact Fairie Nielsen (004) 33 0077.

**South Australian Branch**
- **Sunday, 17 November**
  Official opening of the Belair hedge maze at 11.00am in Belair Recreation Park. All members are invited to the opening and then to bring a picnic lunch. During the afternoon Glenalta, a historic home and garden at Stirling, will be visited.
  For further information contact Barry Long (08) 278 4272.

**Southern Highlands/Southern NSW Branch**
- **Sunday, 24 November**
  Five Burradoo Gardens. Visits to five private gardens in Bowral which are being opened exclusively for the Australian Garden History Society. These are Hawthorn Villa owned by Alicson and Grey McNamara, Laurel Park, Wendy Smedley’s garden Yokefleet, Betty and Kevin Ritchie’s garden Mowbray and Camoola owned by Phyllis and Ken Hoskins.
  Time: 11.00 am.
  Cost: $15.00 members $20.00 non-members (Bring your own picnic lunch).
  For further information Diana Traill (048) 61 2925 or Helen Andersson (048) 86 4337.
  Bookings to: Diana Traill, PO Box 563, Bowral, 2576.

**December 1991**

**Victorian Branch.**
- **Tuesday, 10 December**
  Christmas party in the Botanic Gardens. BYO picnic on Western Lawn followed by a talk in the Herbarium.
  Time: 5.30pm, meet on Western Lawn, Royal Botanic Gardens (use F Gate); 8.00pm.
  Speakers: Four members will talk on their recent overseas travels; Francine Gilfedder on California, Helen Page on New Zealand, John Hawker on Scotland and Catherine Drew on the Antipodes.
  Location: National Herbarium of Victoria, Birdwood Avenue, South Yarra.

**Tasmanian Branch**
- **Sunday, 29 December**
  Members are invited to Fosterville, the home of Mr & Mrs Henry Foster at 11.00am to visit and see Mr Foster’s lilium collection in flower. Mr & Mrs Foster have kindly invited us to bring our picnic lunch and have it in their garden after viewing the liliums.
  Contact: Fairie Nielsen (004) 33 0077.

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The Australian Garden History Society was formed in 1980 to bring together those with an interest in the various aspects of garden history—horticulture, landscape design, architecture and related subjects. Its prime concern is to promote interest and research into historic gardens as a major component of the National Estate. It aims to look at garden making in a wide historic, literary, artistic and scientific context.

The editorial content of articles, or the products and services advertised in this journal, do not necessarily imply their endorsement by the Australian Garden History Society.

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