

Australian Garden

Vol. 18 No. 1 July/August 2006

HISTORY

*Dame Elisabeth's garden haven
& the Walling legacy*



AUSTRALIA
GARDEN
HISTORY
SOCIETY

MISSION STATEMENT

The Australian Garden History Society is the leader in concern for and conservation of significant cultural landscapes and historic gardens through committed, relevant and sustainable action.

Patrons
John and Lynne Landy

Executive Officer
Katie Egan-Martin

Publication
Australian Garden History, the official journal of the Australian Garden History Society, is published five times a year.

Enquiries
Tel: (03) 9650 4466
Phone: (03) 9650 5043
Fax: (03) 9650 8470
E-mail: info@gardenhistorysociety.org.au
Web-site: www.gardenhistorysociety.org.au

Postal Address
AGHS
Gate Lodge
100 Birdwood Avenue,
Melbourne, 3004
Subscriptions (GST inclusive)

For 1 year
Single \$55
Family \$75
Corporate \$200
Youth \$20
(under 25 years of age)
Non-profit organisations \$75

Advertising Rates
1/4 page \$132
2+ issues \$121 each
1/4 page \$220
(2+ issues \$198 each)
1/2 page \$330
(2+ issues \$275 each)
Full page \$550
(2+ issues \$495 each)
Inserts \$440
for Australia-wide mailing
Pro-rata for state-wide mailing

Editor
Tony Fawcett
Fawcett Media
20 Millett Road, Gisborne South
Victoria 3437
Phone:
(03) 9744 1368
E-mail:
tonyfawcett@bigpond.com

Printing
Newell 8809 2500
SN 1033-3673

Editorial Advisory Panel
Chairman
Anne Latreille
Members
Richard Altken
Paul Fox
David Jones
Megan Martin
Prue Slatyer
Christopher Vernon

Cover: Dame Elisabeth Murdoch
in her much-loved garden
Cruden Farm.
Photo: Tony Fawcett



From the chair

In 2003 the NMC began a quiet flow of letters to support the campaign to conserve Recherche Bay, a process that quickened following our request for Emergency Heritage Listing of the area in December 2004. Ours was just one voice among many who ardently called for the conservation of this area of national and international significance. In our last issue you will have read of the wonderful co-operation across a broad political spectrum and the generous loan by Dick and Pip Smith

that enabled the purchase of Recherche Bay through the Tasmanian Land Conservancy.

Recherche Bay is significant as the place of the very first landfall of the d'Entrecasteaux expedition and where naturalist Jacques-Julien Labillardiere (pictured right) began collecting for what would become the first published general flora of New Holland. The principal duty of gardener Felix Delahaye was to collect useful seeds and seedlings. Historian Ed Duyker explained in *Explorations* number 37



MEET OUR NEW PATRONS – PAGE 20

Chair
Colleen Morris

Vice-Chair
Max Bourke

Treasurer
Malcolm Faul

Secretary
Di Wilkins

Elected Members
Max Bourke ACT
Malcolm Faul VIC
Sarah Lucas NSW
Colleen Morris NSW
Stuart Read NSW
Christine Reid VIC
Di Wilkins SA

State Representatives
Jill Scheetz ACT
Cecily Dean QLD
Wendy Joyner SA
Ivan Saltmarsh TAS
Wendy Dwyer VIC
Edith Young WA

BRANCH CONTACTS

ACT/Monaro/Riverina Branch
Madeleine Maple
PO Box 4055
Manuka ACT 2603
mmapple@netspeed.com.au

Queensland Branch
Elspeth Douglas
4 Cintra Street
Eastern Heights QLD 4305
Ph: (07) 3282 9762

South Australian Branch
Di Wilkins
39 Elizabeth Street
Eastwood SA 5068
Ph: (08) 8272 9381
di_wilkins@bigpond.com

Southern Highlands Branch
Chris Webb
PO Box 707
Moss Vale NSW 2577
Ph: (02) 4861 4899
cwebb@cwebb.com.au

Sydney & Northern NSW
Stuart Read
Ph: (w) (02) 9873 8554
stuart.read@heritage.nsw.gov.au

Tasmanian Branch
Ivan Saltmarsh
125 Channel Road
Taroona TAS 7053
Ph: (03) 6227 8515
ivanof@bigpond.com

Victorian Branch
Pamela Jellie
5 Claremont Crescent
Canterbury VIC 3126
Ph: (03) 9836 1881
pdjellie@hotmail.com

Western Australian Branch
Sue Monger
9 Rosser Street
Cottesloe, WA 6011

that Delahaye had also been specifically instructed that one of his tasks during the expedition was to plant seeds “in places which appear to him to be most favourable to their multiplication in New Holland and choose localities where it is probable that European vessels will be able to call”. In May 1792 he planted seeds in a garden 28 feet square as well as having “large quantities sown everywhere in the woods”.

For Australian garden historians, this is a place of historical significance but it is not the site of the garden alone that is important. It is the landscape as a whole with its ability to convey some sense of the awe the French explorers experienced at the sight of the “ancient forests” and their enthusiasm at the botanical richness of the peninsula, combined with events that took place over their two visits, that make this an area of exceptional significance.

Recherche Bay is a place of outstanding beauty evoking stories of exploration, of scientific and botanical endeavour, of 18th century attitudes to acclimatisation and contact between the French and the Indigenous inhabitants as well as later stories of forestry and activism. The NMC were delighted to approve a donation of \$2,000 toward the purchase of Recherche Bay and a commitment to maintaining an active interest in the future management and interpretation of this extraordinary landscape. Ours is a small donation per individual member and so we are pleased to include a form for members to make personal donations to ensure the purchase and management of Recherche Bay for future generations.

Visions and Voices, the special 25th Anniversary issue, is a fitting finale to Nina Crone’s years in the role of editor. All our members know that Nina is a most active member and has been an editor dedicated to maintaining the high standard we have come

to expect of our prime publication. Nina’s commitment to the Society continues as she has generously agreed to be co-opted onto the NMC to assist us with publicity, promotion and sponsorship.

It is with great pleasure that I welcome our new editor, Tony Fawcett, to *Australian Garden History*. Editors bring their own experience and strength to subtly shape the journal in a positive way and we look forward to a productive partnership.

Colleen Morris
8 June 2006



CONTENTS

The case of the missing notebook <i>Colin Mills</i>	4
Conifer charisma <i>David Jones</i>	8
Dame Elisabeth’s garden haven; the Walling legacy <i>Lyn Johnson</i>	14
Meet our new patrons	20
For the bookshelf	21
Diary dates	22
Around & about	23
25th Anniversary picnic	24

The case of the **MISSING NOTEBOOK**



A breakthrough discovery sheds new light on one of Australia's earliest and brightest botanists. COLIN MILLS, the researcher who made the fascinating find, reports

John Carne Bidwill arrived in Sydney in late 1838 and spent most of the next 15 years in the colony of New South Wales. He died at Tinana, in the northern NSW district of Wide Bay (now in Queensland) on the 16th of March, 1853, aged 38. He was highly thought of as a botanist, horticulturalist and hybridiser by his friends and contemporaries in Australia, notably William Macarthur and Philip Parker King, and by such English botanical luminaries as William Herbert, Sir William Hooker and John Lindley. Following his death Lindley wrote of him: "As an ardent botanist, his death demands a record in these pages. He was a young man of singularly acute perception, as well as of indomitable energy." His life in Australia and his botanical and horticultural achievements are well summarised by, among others, Herbert, Mabberley, Blake and Maiden. But his work was known only through his letters to *The Gardener's Chronicle*, his own correspondence and that of his friends and colleagues, and his single book, *Rambles in New Zealand*, published in 1842. His recently discovered horticultural and botanical notebook adds substantially to the hitherto scanty record.

Finding the notebook

My particular research interest is the plants grown by William Macarthur and I have gained considerable insights from the pencil notations that he was in the habit of making in his books, prompting me to locate his botanical library, dispersed in 1969. Much of it is now held in the Special Collection of the National Herbarium, Canberra, ACT. I found the until-then-unrecognised notebook bound with a first edition of William Herbert's *Amaryllidaceae*, the latter

signed on the flyleaf J. C. Bidwill, Sydney, 1840. The combined book is inscribed on the spine *Herbert on Bulbous Plants*. I had assumed that the copy of *Amaryllidaceae* I was seeking had been William Macarthur's own but it seems probable that both it and the notebook passed to Macarthur on the death of Bidwill and that he bound both documents into the single volume that exists today. The handwriting of the notebook is unmistakably that of Bidwill.

What it contains

The notebook consists of 93 double pages plus eight pages of index, although most pages are blank. The period covered is c.1841 to 1853 although the bulk of the notes are for 1841 to 1846 and deal mainly with the *Amaryllidaceae*, being a mix of commentary and descriptions of species, varieties and hybridisation experiments. There are several cross-references to Herbert's book *Amaryllidaceae*.

Entries in 1852 and 1853 describe experiments with the seeds of bananas and a comparison of 13 varieties of pineapple carried out at Bidwill's garden at Tinana.

Bidwill's bent for *Amaryllis belladonna*

Bidwill describes four varieties of *A. belladonna* growing in Sydney and presumably used one or more of them in his hybridisation work, although he does not specify which. The varieties were: "common short pink with narrow leaves – early"; "broad leaved pink later"; "broad leaved striped with very tall scape"; "pure white variety – leaves broad – scape short – flowers larger than any of the others not fading to pink, capsule nearly twice as long".

These descriptions are broadly consistent with

naturally-occurring varieties, which vary in colour from deep rose-pink to white, often with darker veining of the segments. Although this note is undated it was almost certainly written in the early 1840s and may be the first reference to a pure white-flowered *A. belladonna*. Bidwill may have confused other species with *A. belladonna* although I think that this is unlikely.

Quest for a whole new range of *Amaryllis belladonna* hybrids

Bidwill's hybridisation covered a wide range of plants and as much of it was carried out in the gardens of friends, particularly William Macarthur, it is sometimes difficult to determine if a particular cross was achieved by him or one of his friends. None of his work has generated as much interest and controversy as his claims to have raised hybrid *Amaryllis belladonna* with both *Brunsvigia josephinae* and a species called by him *Brunsvigia multiflora*, probably *Brunsvigia orientalis* (L.) Ait. ex Ecklon, synonym *Brunsvigia multiflora* Ait., the name used by Herbert in his review of the genus.

Most late 19th and early 20th century commentators considered Bidwill's crosses to be forerunners of the multiflora *Amaryllis* hybrids, characterised by their vigour and hardiness, a large number of flowers per scape on a radial umbel, sometimes 20 or more compared with 10 or less in *A. belladonna*, often more vivid colours than *A. belladonna*, although ranging from white to almost crimson, a characteristic yellow to almost orange throat, and often, broader segments with more rounded apices.

Bidwill describes in the notebook in some detail his first generation crosses between *A. belladonna* and *Brunsvigia* species (See extract right). His description of *Amaryllis* 'Ameliae', the most

While perhaps puzzling to many, Bidwill's notes on his A. belladonna crosses will likely fascinate hybridisers with a sense of history. (His original notes were handwritten).

"*A. belladonna* by *A. josephiniana*. This cross is easily affected – a much larger quantity of seeds are borne by *A. belladonna* when impregnated by *A. josephiniana* or *Brunsvigia multiflora* than are ever produced in a naturally impregnated seed vessel – the seedlings are not very distinguishable from the pure ones of the same plants; there are however many different looking plants among the seedlings so that we may expect considerable variety in the flowers – some are at least 5 times as large as others – some have broad, some narrow leaves – Oct 20/42. At this time their second hibernation is commencing the bulbs vary from 1 by _ to 3 by 1 inch in size.

March 1847. Flowered at Camden - see *Amaryllis Ameliae* p7.

Amaryllis Ameliae or *Josephini-belladonna* (see p. 4) flowered in March 1847. Named in complement to Mrs James Macarthur.

Scape 18 inches high, section elliptic, spathe purplish green, rather persistent, peduncles 3-inch; germen triangular, angles rounded - corolla 4 inches [10.2cm] - segments _ inch wide, 2 upper sepaline segments reflexed as in *Josephiniana* – colour purplish rose variegated with white, but turning dark after expansion – stamens 1_ inch shorter than segments of corolla, white at base – coloured at tips – Anthers purple before bursting – Pollen hardly (word indecipherable) – Flowers disposed in a somewhat circular manner, but a little inclined to one side.

Leaves (sentence not completed)

2 plants flowered as above a 3d with 19 flowers on a shorter scape – the flowers shorter and wider & an almost spherical germen.

Leaves of this plant" (sentence not completed)



detailed we have of his *A. belladonna*/*Brunsvigia* crosses, is clearly a plant possessing characters of both given parents. The reflexed upper sepaline segments he found particularly reminiscent of *B. josephinae*.

This following brief notice is probably the first public mention of this cross in Australia. *Amaryllis* 'Ameliae' was first listed in the Camden Park catalogues in 1850. The most appropriate name for this plant seems *x Amarygia parkeri* 'Ameliae'. "A beautiful *Amaryllis*, called *Amelia*, from *A. belladonna* and *A. Josephinae*" was exhibited at the autumn show of the Australasian Botanical and Horticultural Society in 1849, by Messrs J. and W. McArthur, winning the prize for the best hybrid.

A plant very similar to 'Ameliae' is still grown in Australia under a number of names including *x Amarygia parkeri*, and, incorrectly, *Brunsvigia josephinae*. (See picture opposite). The origin of these distinctive plants, quite unlike the multiflora *Amaryllis* hybrids, is unknown but the flowers of plants in my own collection, obtained from a number of sources, are similar to Bidwill's description of 'Ameliae'. Early published descriptions of the reciprocal cross, *Brunsvigia josephinae* *x Amaryllis belladonna*, usually known as *x Brunsdonna tubergenii*, are somewhat different, with less of the *Brunsvigia* character but of recognisably similar parentage. Of this cross Bidwill wrote:

"I could never keep the seedlings alive which I raised from *Josephinae*, by *Belladonna*, and the one is produced very sparingly."

He commented further in his notebook:

"*A. Josephiniana* by *A. belladonna*. *A. Josephiniana* does not bear much seed in Sydney but seed is produced just as readily by pollen of *A. belladonna* as by its own. The plants produced at the same time as those mentioned (of *A. b* by *A. J.* written above) are (Oct 20/42) not a quarter the size of those in the same soil and alongside one another - Oct 25. could not find one of these bulbs."

I have recently examined flowers of several specimens of a first cross between *Amaryllis* and *B. josephinae* made by George Davis in Hobart. They are similar to Bidwill's seedlings as described in the notebook and with the plants in my own collection alluded to here. George has also flowered the reciprocal cross, which from photographic evidence, looks somewhat similar to 'Ameliae'.

In September 1875 *The Gardeners Chronicle* reported:

"We are informed that the *Amaryllis* exhibited by Mr. Boivell, gr. to Sir H. W. Parker, at the Royal Horticultural Society on August 18, is a seedling raised by Lady Parker in Australia from a cross between *Amaryllis Belladonna* and *Brunsvigia Josephinae*. This cross was first effected by the late Mr. Bidwill, and has since been several times repeated by Lady Parker. Some of the seedlings so raised were superior, both in the number and colour of the flowers, to the specimen exhibited on the 18th."

It is unfortunate that no description is given but in 1889 a plant said to be identical to it and also from the garden of the late Lady Parker, was given to Kew Gardens by Mrs Arbuckle who had purchased the Parkers' Richmond home. In 1898 W. Watson described this plant in some detail under the heading 'The Kew Belladonna Lily'. This is a typical multiflora *Amaryllis* hybrid and the type plant for *x Amarygia parkeri*. We can only speculate how this plant was produced. It is highly unlikely to be a first cross, all of which retain much more of the *Brunsvigia* character. It is perhaps a backcross to *Amaryllis belladonna*, although as most forms of *x Amarygia parkeri* set seed readily but the progeny show little of the *Brunsvigia* character, it is perhaps not this simple. The plants resembling 'Ameliae' in my collection are not entirely sterile as, after many attempts, I have succeeded in obtaining a single seed with *A.*

belladonna pollen. It was very small but did germinate, although it subsequently died. I have also obtained a single seedling from the reciprocal cross. This is only in its second season but appears distinctly different from controls, with shorter and broader leaves.

Much work requires to be done to establish the parentage of *x Amarygia parkeri*, although, as nothing like it is described in Bidwill's notebook, we can be moderately confident that he did not himself ever see this beautiful plant. The first published record of a plant anything like it was in 1866, a line drawing and description of a plant exhibited by Silas

Sheather, ex-gardener to William Macarthur. But perhaps even more significant is the painting (pictured right) of the same year by Miss Fletcher, schoolmistress at the Menangle school on the Macarthurs' vast Camden Park estate, of a plant from the gardens of Camden Park. This is clearly a form of *x Amarygia parkeri* and very similar to clones still growing there.



From a long line of professional gardeners, the author, Colin Mills, holds degrees in Veterinary Science and Genetics from the University of Liverpool (UK). Following a career in veterinary practice, agribusiness and quality management consulting he now divides his time between furniture building and restoring, gardening and garden history research. He is working on an in-depth study of the plants grown by William Macarthur from c.1820 to 1861.

Acknowledgments: The author thanks John, Edwina and Quentin Macarthur-Stanham of Camden Park, the staffs of the National Herbarium, Canberra, and the Royal Botanic Gardens, Sydney, the Mitchell Library, Sydney, which gave permission to reproduce Miss Fletcher's painting, and the National Library, Canberra.

This story has been abridged due to space constraints.



Above: *xAmarygia parkeri* 'Ameliae'. This rare plant conforms very closely to Bidwill's description of *Amaryllis Ameliae*.

Above right: Miss Fletcher's painting of 1866. A note on the back records it as being the first *Amaryllis* hybrid to flower at Camden Park. This presumably means the first hybrid of the multiflora type, because 'Ameliae' certainly preceded it. Reproduced courtesy of the Mitchell Library.

Right: *xAmarygia parkeri* form growing at Camden Park, very like the form depicted by Miss Fletcher in her painting.





Conifer charisma

One of South Australia's best preserved historic gardens and possibly the largest private mature pinetum in Australia, Forerst Lodge, which AGHS members will have the chance to tour in October, is rich in conifers from around the world

BY DAVID JONES

Forest Lodge consists of an extensive large Victorian styled property with 'hill-station' residence and intricate parterred garden within a pinetum, located between Stirling and Aldgate in the Adelaide Hills. The pinetum is the largest conifer collection in South Australia, and one of the largest and most mature in Australia.

The austere Victorian Baronial style residence was constructed by Walter C. Torode to a design by architect Ernest Henry Bayer creating a grand two-storey freestone structure characterised by a three-storey castellated tower, terracotta chimney pots, with associated bathhouse and water tower. Later additions maintained this architectural style. Changes to the landscape design between the 1890s to the 1930s introduced a northern Italian design style under architect Walter Bagot but did not compromise the original Victorian character and plantings.

Forest Lodge possesses representations of three main design accomplishments demonstrating both individual design competency as well as effective integration with each other irrespective of form or period. The place demonstrates merit for each representation but also the collective nature of these representations.

Main picture, opposite:
This cast-iron fountain in the lower garden at Forest Lodge formerly resided at Ayers House on North Terrace.

Opposite, top:
A plant glass house.

Opposite, second from top:
Path through the trees.

Opposite, third from top:
The Italian allee in the lower reaches of the Forest Lodge garden, with the tazza terminating the vista edged by Italian Cypresses (*Cupressus sempervirens*).

Opposite, bottom:
Bronze statue of a boy and a swan.

Right, above:
A view along the middle portion of the carriage driveway of Forest Lodge, passing through the Conifer Arboretum, with the distant lawn opening in front of the main residence.

Right:
Forest Lodge viewed from the south-east.

All photography in feature by David Jones

The Garden's worth

The garden is possibly the largest private mature pinetum in Australia. It is an extensive representative of the 1890s but also includes a renovation in the 1930s-40s that transformed part of the character of the garden to reflect a northern Italian garden without compromising the design layout or the extant collection of plants.

The formal Victorian garden was laid out especially to the requirements of John Bagot to display his prospective conifer collection. Significantly, layout and planting started in 1889 before architect Bayer was commissioned to prepare drawings for the new residence that was erected in 1892. The upper garden possesses an intricate geometric parterre circulation system typical of English and German-influenced Victorian gardens of the period, as laid out by gardener Ernst Menzel, featuring Edithburgh limestone and Hills quartz-edged crushed-sandstone covered paths, with



specimen trees and *Rhododendron spp* as focal points, a spring-sourced irrigation system, extensive garden beds, and an adjacent specimen woodland or arboretum. Walter Bagot renovated this garden creating the Italian Cypress (*Cupressus sempervirens*) allée in 1917 (the only one with this plant species in South Australia), re-crafting the upper lawns to accommodate a croquet lawn, and further planting including *Rhododendron spp*, northern Italian conifer species, and three feature Copper Beech (*Fagus sylvatica f. purpurea*) specimens.

There are few large intact Victorian gardens remaining in South Australia, the majority being in the Adelaide Hills. Forest Lodge is the most intact Victorian garden of this collection that includes Wairoa (1893), Beechwood (1890), St Vigean's (1881-82), Glenalta (1880), of which Wairoa has some similar associations due to proximity, species interests, and the gardener's families. Forest Lodge is additionally significant as possessing one of the most intact 1920-30s northern Italian garden styled landscapes in the Adelaide Hills, which is also displayed in Raywood (1930s), and Broadlees (1930s), the latter on which Walter Bagot had exerted some design influence.

Significant components

Like other Victorian style gardens of the period, whether on the Plains or in the Hills, various garden furniture and components were added as visual features, aesthetic themes, or symbols to the Forest Lodge garden. In the 1930s Walter Bagot rekindled this approach adding several additional features that enhanced the aesthetic and culture of the garden. In addition, the garden was laid out in several compartments including a main garden, a woodland, southern lawn, eastern lawns, and a conifer driveway. (See page 12.)

Since 1910

In April 1916 Walter Bagot commissioned architects Woods Bagot Jory & Laybourne Smith to design and supervise alterations and additions to the rear of the residence as well as castellated decorative finishes to a concrete watertank. Walter also engaged in correspondence with various east-coast USA and English plant nurseries seeking seeds to add to the garden.

During the Second World War the Bagots opened the house and property to serve as a Field Regimental Headquarters.

In 1943 Conservator of Forests in Canberra, Lane Poole,

visited the property, with Adelaide Botanic Garden conifer expert EG (Ted) Booth, and concluded that Forest Lodge possessed the "most complete" private or public conifer collection in Australia.

Post-humourously Josephine Bagot penned: "What else shall I say of this home of mine in the hills, which I love so dearly? Built of fair white stone upon a hilltop, it rises high above the lawns and flower borders which surround it, its porch green with ivy and its steps with moss. The garden or grove descends the hillside with steep walks and steps, past rhododendron and azalea thickets with sheets of lilies-of-the valley, to a bridge and more marble steps leading to the culminating feature, a cypress avenue carpeted with daffodils. At the lowest point of the vista stands a replica of the Medici vase on a high pedestal against a background of cypress and a single tall-stemmed ancient White Gum tree (Josephine Bagot, *Reveries in Retrospect*).

In 1980 landscape architect Rodney Beames and horticulturist Tony Whitehill reviewed Forest Lodge as part of the South Australian Historic Garden Survey (1980). As a consequence of this Survey, Forest Lodge Garden (not including the house) was registered by the Australian Heritage Commission on 21 October 1980.

The Stirling District Heritage Survey (1984-85) recommended that the overall property (including the Gardener's Cottage) be registered on the State Heritage Register. The Stirling District Heritage Survey (1997) recommended that the overall property (including the Gardener's Cottage) be registered on the State Heritage Register proposing the following Statement of Heritage Value: 'Forest Lodge; House, other buildings and garden

Main picture, opposite:

Detail of the Edithburgh limestone grotto, now covered in lichen and mosses, with the fountain above.

Opposite, top:

A view of the southern flank of the Forest Lodge residence looking eastwards across the Croquet Lawn towards a c.1875-planted Bhutan Cypress (*Cupressus toruloso*) line of trees in the background, with a c.1875-planted Hinoki Cypress (*Chomoecypris obtuso*) in the middleground.

Opposite, second from top:

Boy and serpent marble statue; one of a very few extant statues left in the Garden today.

Opposite, third from top:

Tazza – a copy of the Niobe Vase by Medici sitting atop a concrete pedestal.

Opposite, bottom:

Detail of the cast iron fountain that Josephine Bagot (nee Ayers) acquired from her childhood property Ayers House prior to its sale and transfer.



WHAT MAKES FOREST LODGE SO SPECIAL

Woodland/Arboretum: an extensive open woodland arboretum planted 1890-1930s

Japanese bridge: an elegant timber arched red-painted footbridge constructed in 1895

Grotto: a large Edithburgh limestone finished grotto – 1892-94 by Menzel

Main fountain: cast iron and Victorian style, originally located at Ayers House

Garden seats: two singles and one seat bench in cast iron, William Morris patterns

Eastern Croquet Lawn: established as formal flower garden and lawn by John Bagot in 1892, transformed in 1911, features two Hinoki Cypress (*Chamaecyparis obtusa*) specimens

Tennis Court: an open grass court erected in 1923 by Walter Bagot and surrounded by 60 Norway Spruce (*Picea excelsa*)

Italian Allée: of Italian Cypresses (*Cupressus sempervirens*) planted in 1917 from seedlings obtained in northern Italy by Walter Bagot

Tazza: a large terra cotta replica vase sourced in Italy, a copy of the Niobe Vase by Medici, set atop a large inscribed concrete pedestal formed in 1919, featuring the Judgement of Ajax, and carrying the Bagot family motto “Antiquum Obtinens” or “of great antiquity”

Former Shadehouse Garden: a large multi-level intricate garden space in a semi-formal geometric pattern for propagation and cultivation of *Rhododendron ssp*, *Azalea ssp*, *Camellia ssp*, and palms

Main Driveway: of sweeping crushed rock and leading from front gates to the residence, passing through the front conifer plantation area

‘Jacobs Ladder’: a pathway feature of about 20 timber-edged steps descending on the western side of the grotto

Plantations: two of Californian Redwood (*Sequoia sempervirens*) and Oregon (*Pseudotsuga menziesii*) planted in 1923 and 1915 respectively from 130 seedlings each, that flank the Italian Cypress (*Cupressus sempervirens*) allée

Front Gates: with pillars topped with *Aloe sp* filled cast-concrete urns – hanging wrought iron gates erected by Walter Bagot in the 1930s

Galvanised Fencing: dating from 1900s-20s, as originally erected in the Adelaide Park Lands and probably sourced from there after its dismantling – located along Arboretum fenceline

‘Boy and a Swan’: a bronze statue fountain in the turning circle of main driveway, originally from Ayers House

Southern Lawn: large and expansive, sloping southwards, featuring three Copper Beech (*Fagus sylvatica f. purpurea*) planted in 1913.

‘Boy and a Swan’: a bronze statue fountain in the turning circle of main driveway, originally from Ayers House

Southern Lawn: large and expansive, sloping southwards, featuring three Copper Beech (*Fagus sylvatica f. purpurea*) planted in 1913.

SIGNIFICANT PLANTS

Forest Lodge contains an extensive mature conifer collection that is the largest in South Australia. It is unique in Australia in terms of its extensiveness and maturity, and is only comparable to several gardens in the Mount Macedon Ranges of Victoria.

The following specimens or groupings have been identified as being of national or state significance.

Araucaria angustifolia (Candelabra Tree)

Chamaecyparis lawsaniana (Lawson’s Cypress)

Cupressus sempervirens (Italian Cypress)

Librocedrus chilensis (Chilean Cedar)

Abies veitchii (Veitch Fir)

Pseudotsuga menziesii (Oregon)

Pseudotsuga menziesii var *glauca* (Blue Douglas Fir)

Tsuga diversifolia (Northern Japanese Hemlock)

Dacrydium cupressinum (Rimu)

Phyllocladus trichomanoides (Tanekaha)

Sciadapitys verticillata (Japanese Umbrella Pine)

Torreya nucifera (Yew)

Nathafagus cunninghamii (Myrtle Beech)

Quercus suber (Cork Oak)

Apart from the above specimens, there is an extensive collection of *Rhododendron ssp* in the garden that were planted in the 1890s-1930s.



exhibit a high level of significance in a number of categories. It is an example of the grand houses and gardens constructed for Adelaide's wealthy in the Hills in the nineteenth century. Remarkably this house is still associated with the family responsible for its construction and is perhaps unique in this respect. The Bagot family constructed the house and developed the garden. The garden of this house is particularly significant as it is said to be one of the best conifer gardens in Australia."

With the passing of Walter Bagot in 1963 the property passed to one of Walter's two remaining children, barrister John Bagot, in trust for devolution to his children. John and Helen (1915-2002; née Bakewell) Bagot continued a strong interest in maintaining the garden and property. In 2003 the family sold the property.

To date, the house and garden are included on the Register of the National Estate, but the house and garden are not included on the South Australian Heritage Register.

Above left:
Front entry pillars and driveway into Forest Lodge.

Above:
The former Gardener's Cottage of Forest Lodge with its intricate timber fretwork and detailing.

Bottom:
Moss and lichen-covered brick steps through the lower garden.

Acknowledgements: John & Helen Bagot, Christine & Milton Bowman, John Hawker, Tony Whitehill, Isobel Paton, Roger Spencer and Nigel Turner.

Associate Professor David Jones is Director of the Landscape Architecture Program in the School of Architecture, Landscape Architecture & Urban Design in the University of Adelaide. He serves on the Editorial Advisory Panel for Australian Garden History.





Right:
Today Cruden Farm is
overseen by Dame Elisabeth
Murdoch with the support of
her long-time gardener and
friend Michael Morrison.

Above:
The renovation plans of
Harold Desbrowe Annear
saw the "farm house"
transformed into a
grandiose country house.

Dame Elisabeth's garden haven

Cruden Farm is testament to the garden knowledge of Dame Elisabeth Murdoch. But at the start there was another great gardener involved, Edna Walling. So who was responsible for what in this fine garden?

The legacy of Edna Walling's garden designs holds a unique place in the cultural history of Australian gardening, particularly in Victoria. Devotees of Walling tend to accentuate elements such as the magnificent stonework at Mawarra in Sherbrooke, or the village aesthetic of Bickleigh Vale in Mooroolbark. Walling's personal life has also been written about, or speculated upon, and her own writings on roadside vegetation and land care are celebrated as precursors to the ecological concerns of today. Perhaps even more important though is the prolific collection of writing that Walling published on garden design between the 1920s and 1950s and the delicate watercoloured plans she produced for her clients. Her publications of *Gardens in Australia* in 1943, *Cottage and Garden in Australia* in 1947, *A Gardener's Log* in 1948 and *The Australian Roadside* in 1952 have become highly regarded amongst gardening and cultural enthusiasts. Preceding these publications, Walling was writing for *Australian Home Beautiful* as early as 1926 and this enabled her to reach a wide and appreciative audience beyond the clientele who engaged her services. By the 1940s articles such as "Lets talk about Australian trees and shrubs" enlightened the public about the multitude of Australian flora that Walling was beginning to introduce into her garden designs. The suburban garden was becoming a synthesis of 'old' and 'new', incorporating her philosophy on the integration of the home and the garden. Walling's garden designs have become

BY LYN JOHNSON

PHOTOGRAPHY: LYN JOHNSON,
TONY FAWCETT

part of the historical cultural fabric of Victoria and are well documented both through literature and the reproduction of many of the watercolours. However, little attention has been drawn to the garden of Cruden Farm in Langwarrin, for which Walling laid down plans for the walled gardens, driveway and garden design in 1929 and 1930. More often than not, Cruden Farm is given an obligatory listing in any analysis of Walling's work, noted now more for its famous owner than anything else. Unfortunately much of the original garden was lost to a fire in 1944, and it seems that any association of Walling with Cruden Farm is now just as scant.

Walling's legacy?

So how much are the famous gardens of Cruden Farm, as they are known today, in debt to the original designs of Walling?

By the 1930s Edna Walling was carving out a career and reputation as the garden designer of the day, due to her ever-growing list of clients from the Who's Who of Melbourne and her regular columns in the press. It isn't any wonder that on both counts she caught the attention of Keith Murdoch (later Sir Keith). Sir Keith had recently married in 1928 and purchased a property in Langwarrin for his new bride, Elisabeth (later Dame Elisabeth), and while on holiday overseas had engaged the services of the architect Harold Desbrowe Annear to renovate the tired cottage.

Unbeknown to the Murdochs, Desbrowe Annear undertook some grandiose renovations to the "farm house", including an austere facade of columns, not at all in keeping with the comfortable rambling appeal of the original cottage. For Dame Elisabeth, more alarming was the plan for an elaborate formal Italian-styled garden to replace the honeysuckle and creeping roses that had grown over the original verandahs. Luckily the Murdochs returned from their travels in time to halt any preparation work beginning on the garden.

Uncompromising ideas

Sir Keith enlisted the services of Walling to plan a garden more sympathetic to the Australian countryside, and also more in line with the personal feelings of Dame Elisabeth who detested any showings of extravagance. Unfortunately for Dame Elisabeth that is where Sir Keith's role started and finished. Dame Elisabeth was left to deal with Walling who had already earned a reputation for designing gardens to her own criteria, coupled with a rarely compromising viewpoint. Although Dame Elisabeth acknowledges that Walling's reputation at the time made Walling the most obvious garden designer to employ, she recalls to this day how difficult Walling was to deal with. As a 20-year-old bride, Dame Elisabeth was given little consideration by Walling. Dame Elisabeth was too young, and perhaps inexperienced, to deal with such a strong and independent career woman as Walling and the garden went ahead as per the original plans of Walling.

Formal touches

The plans for Cruden Farm by Walling from 1929 and 1930 are representative of Walling's earlier style in that they are fairly formal in their design and structural layout and the selection of most of the trees is European. A formally proportioned rose garden was originally situated to the south-west of the main house with a tree-lined curving driveway leading from the entrance off Cranbourne Road to a circular drive at the front of the house. The plans also show a walled-in



garden area directly south of the main entrance, and to the north, small areas of lawn enclosed by beds for cut-flowers to separate the lawn tennis court from the main house.

The walled-in garden was made from local stone and while it would seem a fair assumption that Eric Hammond would have supervised the stone work given the date of construction, there is no evidence to support this.

The stables, which were built two years later, were also of local stone but these were designed by Percy Meldrum. Due to the Depression, locally unemployed men were given the work of building the stables, and it has been suggested that these same men had built the walls of the rose garden and the long low-running wall that winds along the driveway.

Between 1930 and 1944 Dame Elisabeth laboured to maintain the garden according to Walling's concept. The walled-in garden had rows of fruit trees espaliered along the walls with crab-apple trees running along both sides of a centre flagstone path. The heat generated from the walls and path proved to be a continual hindrance for the garden to flourish to its full potential beyond the blossoming season. This would seem an unusual error in judgement on Walling's behalf as she had placed the garden in the direct path of the summer sun, when it would reach its peak at midday and right throughout the afternoon. Even more damaging was the radiating heat off the walls into the adjacent rose garden. Dame Elisabeth spent most mornings throughout those summers cutting off the heads of the roses that had been burnt the previous day.

Fire brings change

In 1944 a ferocious bushfire swept through Langwarrin, including virtually all of the existing garden at Cruden farm. It was only by a miracle that the house was saved by Dame Elisabeth and friends with only garden hoses to defend themselves and the house. The fire swept all around the house, the only refuge available being the expanse of lawn that was the tennis court. The only remaining area of the garden, except for the plants directly adjacent to the house, were the lemon scented gums that lined the driveway. Although fire ravaged, with a few not surviving, the majority remained intact enough that with nurturing they have matured into one of the most famous canopied driveways in the world.

The original decision to use lemon scented gum trees has been credited

to Walling by Trisha Dixon and Jennie Churchill due to the inclusion of them on the original plan to replace an existing hedge of broom. However, Dame Elisabeth attributes the actual choice to her friend Sir Russell Grimwade and recalls planting them herself with Sir Keith. Sara Hardy argues that while it may not have been Walling that chose the variety of gums, it would not have been out of character for Walling to have made the actual choice, as her earlier plans were akin to the Arts and Crafts movement which favoured a garden that extended into the natural pasture beyond the home. However, Hardy goes on to point out that at that point in her career Walling still favoured exotic plantings over natives, especially as the main feature. It would seem that Hardy is trying to satisfy both sides of the claim.

The fire though was to be blessing for Dame Elisabeth. It gave her the chance to rework the walled-in garden, move the rose garden and 'loosen up' the formal structure that Walling had imposed on the garden. The rose garden was moved to the other side of the house and now incorporates the picking and vegetable gardens, and the original walled area now acts as a secluded retreat for the pool. The flower beds to the north and the heath area at the side of the circular driveway, which Dame Elisabeth notes were too closely planted by Walling, made way for more relaxed plantings of lavender, magnolias and forget-me-knot, set against a seemingly random mix of copper beeches, pin oaks and spotted gums. Although Walling would go on to embrace a more natural approach to her designs, the original concepts she had set out for Cruden Farm were still more in debt to



Right:
Cruden Farm's famous curved driveway of lemon scented gums.

Top:
Following a fire at Cruden Farm Dame Elisabeth took the opportunity to give the Walling-designed walled garden a more relaxed feel.

Above:
The entrance to the walled garden as it is today.

Opposite:
A continual program of tree planting of both natives and exotics has broadened the appeal of the Langwarrin garden.





Above:
In all directions pleasing vistas open up at Cruden Farm.

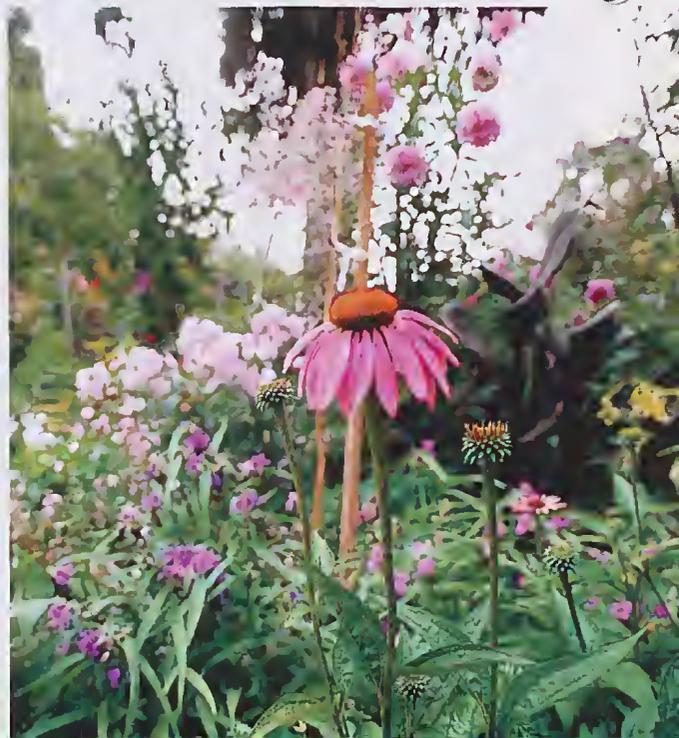


Left:
The initial design was Edna Walling's but in the walled garden today much of the influence belongs to Dame Elisabeth Murdoch.

Below left:
A keen plantsperson, Dame Elisabeth works closely with Michael Morrison to ensure there is always visual interest.

Below:
In summer the garden is at its best

Opposite:
Combination plantings abound.



a formal English garden than an Australian country property. Perhaps this might help explain the misjudgement of the placement of the walled-in and rose gardens.

Dame Elisabeth's influence

Just as Walling would develop a theory that had a predilection for an integrated garden design that both reflected and enhanced the natural landscape, so did Dame Elisabeth in her decisions of what species to plant for the future of the garden and surrounding bush. Between 1944 and 1952 Dame Elisabeth had laid the ground plans for the rebuilding of the garden but it wasn't until she moved there permanently in 1952, after the death of Sir Keith, that she could really cultivate the garden to its full potential. With the expert knowledge of Michael Morrison, who was employed at Cruden Farm in 1971 and still remains the gardener today, Dame Elisabeth has nurtured a garden that is world renowned. It is a mixture of exotics and natives that work together to create a harmonious vista from which ever angle of the property one looks. All 140 acres have been utilised to achieve the best result for the landscape and garden as a whole, with continuous planting of companion trees to take the place of the aging ones.

Since 1944 the garden has rightly been attributed to the keen and sensitive eye of Dame Elisabeth but walking through it today one can easily trace the footprints of Walling. The stone steps that were put in place in the late 1980s to lead down into the picking garden are reminiscent of those favoured by Walling with their broad sweeping expanse, softened by baby tears along the edges. Morrison states he often has to correct visitors when he overhears them incorrectly presuming that the stone steps were designed by Walling. The garden beds and walled-in garden now display rampant gatherings of hostas,

daffodils, rock cyclamen, snowdrops, daisies and forget-me-nots, the latter of which Walling described as a favourite plant of hers which "crept about unobtrusively to the delight of everyone who beholds it".

Mulching regime

Walling was also an advocate of ground preparation when planting her gardens, with mulching a vital ingredient to impede the need for over watering. Dame Elisabeth and Morrison have both been avid supporters of this approach and most of the matured pin oaks and beeches were well mulched when planted and survived on a minimum of water in their first years; what Morrison claims is the secret to the often used term "drought resistant". A new grove of oaks has recently been planted using this method and Morrison recalls how Dame Elisabeth patiently counted how long it took to fill three buckets with water being dripped at a certain rate. This allowed Dame Elisabeth to time herself when watering in the new trees by hand, one by one, over summer. The hose was extended to reach beyond the back of the lake so she could hand deliver her three buckets' worth of water.

Natural allure

The curving avenue lined with the mature gums, surrounded by the spotted gums which extend the immediate surrounds into the adjacent natural bush, reflects Walling's philosophy that driveways should follow the natural curvature of the landscape, and where possible, the natural bush be incorporated into the garden. The trunks of the gums form a rhythmic pattern as you wind along the driveway, and as you near the house, the shapes of the gums are echoed in the white columns of the facade. The low lying stone wall that mirrors the curve of the driveway on the side that extends from the walled garden is testament to Walling's statement that

low "stone walls when simply constructed are always charming".

Cruden farm is still a work in progress and the garden has matured into one of the most admired institutions in Australia, as has its owner! While Dame Elisabeth admits her relationship with the autocratic Walling was brief and not as successful as she would have liked, she acknowledges that Walling was "the pioneer of landscape gardening here and she must hold a very special place in the history of gardening in Australia". Walling's view of an ideal garden can clearly be seen in Cruden Farm today – "One always hopes to find a garden full of surprises: grassy glades leading to pools, outcrops of mossy boulders clothed with soft-coloured rock plants, an alpine path where an occasional shrublet makes it



twist and turn, a dry-built wall shielding primroses, and a lawn bounded and shaded by trees."

Lyn Johnson is Executive Officer for the Public Galleries Association of Victoria. This feature is based on a paper written as part of her Masters in Australian Art.

Pictures from the AGHS 25th Anniversary picnic at Cruden Farm – back page.



Meet our new patrons

Life away from Victoria's Government House brings a welcome historical slant for John and Lynne Landy

John and Lynne Landy didn't need to think hard when they were asked to become patrons of the Australian Garden History Society. Both garden lovers and fascinated in garden and architectural history, it seemed a natural move for them after five years as Victoria's vice-regal couple. Besides, they are keen for new chapters to open up in their lives away from Victoria's Government House.

The Landys, who replace AGHS foundation member and former Chairman Margaret Darling who retired as patron late last year after many years of generous support, are also looking forward to doing a good deal of gardening themselves – and being a little more anonymous than they have been in recent times.

"We've only been out of office for about six weeks so really we haven't got started on our next life and getting the house organised," says Lynne who contends making the transformation is "as simple as putting on a pair of jeans rather than the fancy clothes" they have recently been wearing.

For John, an avid naturalist (he has authored two natural history books, *Close to Nature*, 1985, and *A Coastal Diary*, 1993, and is still remembered by many as a former Olympian and world record-holding 1500-metre and mile runner, there are plans to return to his favourite pastimes of butterfly collecting and landscape photography. Already he has invested in a new digital camera outfit and expects to spend much time out of the city.

In October they will visit their two children, one in New York and the other in London, and then they will devote as much time as possible to being private citizens at their get-away country cottage in the goldfields area of Central Victoria.

"It's an interesting part of the world," says Lynne obviously warming to her less-formal lifestyle, "but the gardens up there are shocking at the moment because we have been so dry. We're putting in more tanks because of the dire situation, and we'll have to replant because a lot of the plants died last summer. It's a pretty sad scene really. We're having to rethink the garden completely. We can really only garden around the cottage and let the rest go, and put in a lot more native plants."

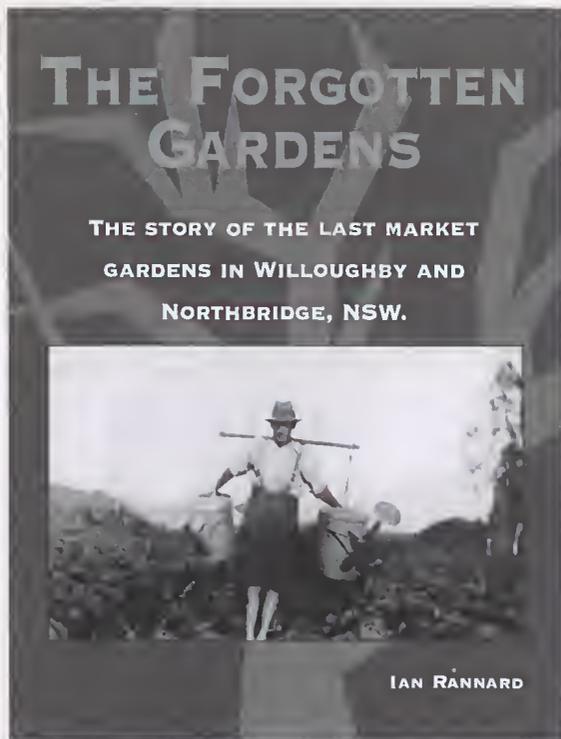
Then for Lynne there is Greatconnections, a web-based organisation that links smaller not-for-profit groups with professional people who are no longer working fulltime and of which she is founder and patron.

The catalyst for the organisation, recalls the former journalist, was a lunch she had with a friend. "I asked how she was enjoying her new leisured lifestyle. 'I hate it,' she said. 'My brain seems to have gone to sleep, I feel dull and I miss the feeling of being needed and the stimulus of the workplace.' Her words remained in my head and in the middle of the night, I pondered on how to tap into this group of talented, experienced and wise people."

The result was Greatconnections, which Lynne compares to a matchmaking organisation. She hopes people will be excited by the idea of joining a team of volunteers who want to lend their skills, talents and life experiences to worthy organisations.

Each week there is a wish list from the not-for-profit organisations put on a website (www.greatconnections.com.au) and people who are registered as volunteers can apply for the positions.

– Tony Fawcett



THE FORGOTTEN GARDENS: THE STORY OF THE LAST MARKET GARDENS IN WILLOUGHBY AND NORTHBRIDGE, NSW

Ian Rannard

Parker Pattinson Publishing (2005)

ISBN 0 646 43274 5

RRP: \$ 26 plus postage

Available from Parker Pattinson Publishing, PO Box 30, Douglas Park, NSW 2569

E-mail: parkerpattinson@ozemail.com.au

Reviewed by Ian Jack

Noel Rannard was the last of the market gardeners in the valley of Sailors Bay Creek, maintaining his garden until his death in 1981. His son Ian has compiled an extraordinarily valuable history of the 10 market gardens which flourished in this valley where the North Sydney suburbs of Willoughby, Castle Crag and Northbridge meet. Although there had been other gardens in the Willoughby area from the late 19th century until the 1930s, these 10 were the only ones to survive the Second World War.

Six of these 10 gardens were occupied by Chinese Australians, four of them members of the family of William Ah King, who had married an Englishwoman in Queensland in 1872 and had bought his own market garden in Willoughby in 1885. Phoebe, one of William King's large family, married Ernest Young who had come from China to Australia in the 1890s, ran a garden in Chatswood and in 1904 moved close to Phoebe's family in Willoughby. Three sons of Ernest and Phoebe Young assisted in the King gardens and one son ran his own flower nursery in Northbridge during the Second World War.

Most of the gardens operated by Anglo-Australians opened in the Depression and Noel Rannard's was the most

For the bookshelf

notable. His son, born in the 1930s, has used local contacts to compile an affectionate and detailed study of the gardening families, their networks, their flowers and their vegetables. He reproduces some 70 notable photographs from family collections, documenting the folk, their houses, their environment and most of all their gardens. Means of cultivation are well represented: the Chinese used hand tools only and a good deal of watering was still regularly done by cans on a yoke, both by Anglo-Australians and Chinese Australians, carrying water endlessly from Sailors Bay Creek, supplemented by small dams and ultimately by pumps and by reticulation.

Although the early gardens began by specialising in vegetables, all (except a single garden run by a group of anonymous Chinese men who did not speak English) diversified into flowers as well from the 1930s onwards. Some gardens then remained with mixed produce, while others grew exclusively vegetables or exclusively flowers.

Ian Rannard recalls how: "While these gardens flourished, the valley of the upper part of Sailors Bay Creek was a pleasant sight. Orderly terraces of vegetables in different shades of green contrasted with the warm orange, yellow and red pastels of the Iceland poppy crop during winter, or with the cool pink of salamander carnations and vividly coloured dahlias in summer."

Flax grew beside the creek to provide the binding for the bunches of poppies. One of the King granddaughters remembers: "Poppies were harvested just before the buds opened and the women of the family sat for many hours gently peeling back the pods so that a hint of colour showed through. My grandfather used to get annoyed with me because I tended to open them too far, so I was given the task of splitting the flax instead, a very boring job for a five-year-old. I think this is why I have an aversion to poppies even now." The book is full of such intimate material, well crafted into an illustrated text. The use of aerial photographs of 1930 and 1943 is outstanding and the wealth of privately owned photographs and family reminiscences make this a book which will reward members of the Australian Garden History Society.

Diary dates

JULY

13 Thursday
Victoria, Melbourne
Second Winter Lecture Series (8pm
Mueller Hall, National Herbarium,
Botanic Gardens) – Local historian
Paul Fox – ‘Plants and People’;
what inspired him to write about
the six gardeners in his book
Clearings. \$20/members \$15.
Details: Pamela Jellie,
pdjellie@hotmail.com

30 Sunday
Western Australia, Guildford
AGM 2pm, Woodbridge House, talk
on Charles Harper & property by
Carol Mansfield. 25th Anniv.
planting by John Viska. Contact:
Sue Monger 9384 1575
susanmonger@yahoo.com.au

AUGUST

1 Tuesday
New South Wales, Sydney
AGM Sydney & Northern NSW
Branch and Winter Lecture (6.00
pm for 6.30pm), Observatory Hill -
Annie Wyatt Room. Talk by Leigh
Stone-Herbert on Gravetye Manor,
England, both his and William
Robinson's former home. \$10/free
for members. Details: Stuart Read,
stuart1962@bigpond.com.au –
bookings Jeanne Villani 9997 5995
– Jeanne@Villani.com

13 Sunday
Southern Highlands
AGM and Winter Lecture Bowral,
Annesley Ballroom at 10.30am.
Guest lecturer Genevieve Jacobs –
“Australian artists and their
gardens”. Followed by AGM, lunch
and local garden visit.

19 Saturday
Queensland, Brisbane
AGM, Seminar Room, Mt Coot-tha
Botanic Gardens at noon. Plus talk
by art historian Susanna de Vries
on Georgiana Molloy, an early
botanical collector from Western
Australia.

22 Tuesday
Victoria, Melbourne
AGM (7.30pm) and Final Winter
Lecture (8pm) – Prof. Bill Kent;
“Paradise is a most pleasant
garden (Lorenzo de Medici):
Gardens and Villas, Politics and
Society in Renaissance Italy”.
Mueller Hall, National Herbarium,
Botanic Gardens. \$20/\$15
members. Details: Shirley
Goldsworthy,
dsgoldsworthy@optusnet.com.au

26, 27 Saturday-Sunday
Tasmania, East Coast
Open garden & plant stall. Historic
property of “Marlbrook” with
colonial-Georgian style house.

Within a frame-work of mature
trees, a beautiful formal garden of
drought & frost resistant plants has
been created over past 15 years.

SEPTEMBER

2 Saturday
Queensland, Brisbane
Ashgrove Sesquicentenary,
walking tour with Ashgrove
Historical Society & garden visits

2 Saturday
Victoria, Westernport region
Spring excursion Churchill Island &
newly-developed Royal Botanic
Gardens Cranbourne. Details to
follow.

17 Sunday
Southern Highlands,
Bowral/Mittagong
Bush Walk on Mt Gibraltar to view
work of Mt Gibraltar Bush Care
Group & visit old trachyte quarries,
an integral part of Bowral's
industrial history & cultural
landscape

19 Tuesday
New South Wales, Sydney
Book treasures & conservation
day: Library of Royal Botanic
Gardens Sydney, (6.00 pm for
6.30pm). Librarian Miguel Garcia
showcases library holdings and
Branch's conservation project to
repair rare and valuable garden
history books. Members
\$10/guests \$12. Bookings: Peter
Cousens 9550 3809,
petercousens@bigpond.com

23 Saturday
Tasmania, Pontville
Open garden & plant stall.
Historic property of “Marlbrook”
with colonial-Georgian style house.
Within a frame-work of mature
trees, a beautiful formal garden
of drought & frost resistant plants
has been created over past 15 years.

OCTOBER

7 Saturday
Queensland, Brisbane
Visit to remnant beachfront
rainforest at Narrowneck & Gold
Coast Botanic Gardens.

7 Saturday & 8th Sunday
Western Australia
Weekend visit Wongan Hills area.
Contact: Sue Monger 9384 1575
susanmonger@yahoo.com.au

14 Saturday
New South Wales, Sydney
Tour of Chinese Gardens, Darling
Harbour, at 10am followed by
optional yum cha at a venue
close by.
Details/bookings:
Jan Gluskie 9428 5947
jangluskie@ihug.com.au

20-22 Friday-Sunday
South Australia, Adelaide
27th Annual AGHS National
Conference (see right)

29 Sunday
Southern Highlands
Goulburn garden visit to historic
Kippilaw & one or two other
significant properties. Details
to come.

NOVEMBER

4-7 Saturday-Tuesday
Victoria, Melbourne
Edward La Trobe Bateman-themed
tour of Western District with visits
to Chatsworth House, The Gums
and other properties. More details
to follow.

10, 11, 12 Fri-Sun
Southern Highlands
Weekend tour to Orange &
surrounds visiting historic
gardens & places of interest.
Details to come.

11-12, Saturday-Sunday
Tasmania.
Weekend in historic Chudleigh
Valley. Lecture & tour by John
Hawkins, “History of European
settlement from Deloraine
westward as a result of Van
Diemen's Land Company Grant
at Woolnorth in 1826.” Visit
historic properties, nursery,
native garden and Alum Cliffs.

19 Sunday
New South Wales, Central Coast
Self-drive garden tour of Kulnura
area & visit to garden of
designer/plantsman Michael
Cooke's garden, Hawthorn Stud
and Bob & AGHS member Derelie
Cherry's nursery – Paradise Plants.
BYO picnic lunch.
Details/bookings:
Jeanne Villani 9997 5995
Jeanne@Villani.com

VIC WORKING BEES

Contacts for all:
Helen Page (03) 9397 2260
helenpage@bigpond.com
Third Wednesday of each
month: Bishops Court 120
Clarendon Street, East
Melbourne.

JULY

29 Saturday and 30 Sunday
Castlemaine Working bees -
Tute's Cottage (Sat) (Vicroads
287 70) & Buda (Sun) (Vicroads
287 40)

OCTOBER

7 Saturday
Birregurra Working bee -
Turkeith (Vicroads 92 6E)

26th AGM

The 26th Annual General
Meeting of the Australian
Garden History Society will be
held on Saturday 21 October
2006 at 8.30am at the
National Wine Centre, cnr
Hackney and Botanic Roads,
Adelaide. Items for the
agenda should be posted to
the AGHS office. Branches are
asked to nominate their
representative to the National
Management Committee and
to inform the Secretary,
Dianne Wilkins (c/- AGHS
office) by 1 September 2006.

There will be two vacancies on
the NMC this year. Colleen
Morris has served one term of
three years and needs to stand
down but may choose to
renominate. Nina Crone has
been serving as a co-opted
member since July 2006 and,
as a co-opted member, is
required to stand for election
to remain on the committee.
Nominations open on 2
August 2006 and close on 8
September 2006. To obtain a
nomination form contact
Jackie Courmadias on 03 9650
5043 or toll free 1800 678 446.

Elections offer an
opportunity to participate
in the management of the
Society. Each year the
Committee holds three face-
to-face, full-day meetings –
in February, June and prior to
the annual conference.
These are interspersed with
three one-hour telephone
link-up meetings in April,
August and December.

Elected members serve for a
three-year term and are
eligible for re-election for a
maximum of one additional
term. An allowance to alleviate
travel costs for the meetings in
Sydney and Melbourne is
available if required.

Around & about

Garden ephemera ...save those nursery catalogues

At the research forum held by the Sydney and Northern NSW Branch in 2005 Richard Clough spoke of his work in identifying nursery catalogues in the State Library of NSW. He entertained with an overview of the challenges in locating what is a very large but scattered number among the vast holdings of the State and Mitchell Libraries and their collections.

Richard explained the importance of what many regard as garden ephemera: An historian researching an old garden may find a variety of material on its design but, in the absence of a detailed plant list, which is very rare, is forced to rely on accounts derived, in part, from nurserymen's catalogues for its planting. Seed and plant lists reflect changes in taste with particular plants occupying more and more space as they increase in popularity, and then less and less as they fall from fashion. Dated catalogues provide this information and from them accurate accounts of changes in planting can be developed. This is only one purpose for which a garden historian can use plant and

seed catalogues.

While for the practising gardener they are only useful for a limited time, for the serious student they will always retain value. The Historic Houses Trust Colonial Plant Database is testament to their value.

Richard proposed that the Society, and particularly state



branches, gradually collect catalogues. They could then be deposited in the garden archives we are establishing with libraries around Australia. It would only require a willing volunteer (with a small amount of storage space) from each branch.

Early this year a Tasmanian member dropped off a small parcel at our Melbourne office. It contained nursery catalogues, an eclectic selection that includes some gems like the one pictured above. I marvelled at the synchronous thought across our membership.

— Colleen Morris



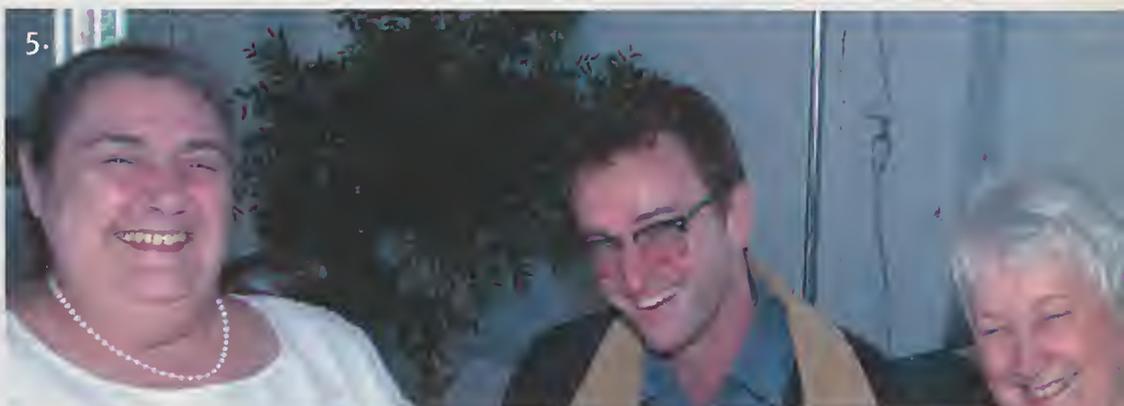
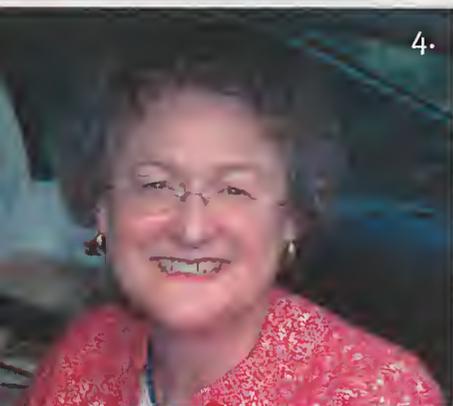
Lighter side of history

History has its humorous side, at least judging by the mirth of Richard Heathcote and Helen Botham (pictured above) at the Melbourne launch of Helen's new book *La Trobe's Jolimont: A walk around my garden*. Jointly published by the C.J. La Trobe Society and AGHS, the book is based on sketches of Lieutenant Governor La Trobe's garden by his cousin Edward La Trobe Bateman. While Governor La Trobe's prefabricated house still exists after several moves, the garden is long gone. But its romantic mood and many English-style plantings can be experienced through Helen's book, which can be bought by AGHS members at the discount price of \$24.95 (order via www.gardenhistorysociety.org.au/branches/victoria/index.shtml).

Packers' patch

Thanks to Beverley and John Joyce, Mary Chapman, Ann Miller, Laura Lewis, Sandi Pullman, Jane Johnson, Georgina Whitehead, Ron Jones, Sandra and John Torpey, Beryl Black, Susan Reidy, Helen Botham, Kathy Wright, Nina Crone and Pam Jellie for their hard work in packing the last issue of the journal

25th Anniversary picnic



Gardens are as much about enjoyment as anything and AGHS certainly enjoyed Dame Elisabeth Murdoch's Cruden Farm earlier this year for our 25th Anniversary picnic.

There were familiar faces from all states, as this round-up of shots from the day attests.

1. Old friends are reunited.
2. Jean Williams, Sarah Guest and Peter Watts.
3. Dame Elisabeth and admirers.
4. Georgina Whitehead.
5. Elizabeth Walker, Stuart Read and Pat Lanham.
6. Dame Elisabeth and Prof. Catherin Bull.
7. Sue and Francis Ebury.
8. Helen Page and Grace Fraser.
9. Campbell and Christine Penfold and Celia and Ian Jones.

