

Australian Garden HISTORY

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*Tasmanian gardens
Wombat Park's 'New Garden'
What is heritage?*



Snippets

The dahlia in Australia

The name *Dahlia* honours Swedish botanist and naturalist Andreas (Anders) Dahl (1751–89), who was taught by Linnaeus. Despite the Swedish connection, it was another botanist, Antonio José Cavanilles, who named the genus in 1791. These tuberous perennial plants in the daisy family are widely grown, and their colourful flowers (which can be as large as 50 cm across) are easily recognisable. There are no blue dahlias — a fact which gave rise to the expression 'blue dahlia' for an unattainable object.

Edward Edgar Pescott (1872–1954) must surely have had a sense of humour to give his 1920 book its undulating title. He was a horticulturalist, naturalist and author, perhaps best remembered for his work on Australian native orchids. Pescott was spectacularly energetic, writing on roses, bulbs, acacias, ferns and grasses — and on other subjects from Ferdinand von Mueller to local church history. During his time as head teacher at Jarrahmond near Orbost, Victoria, Pescott collected the flora of the Snowy River area. This collection is now in the National Herbarium of Victoria.

In the *Australian dictionary of biography*, Pescott is described by Ian McLaren as a tall energetic man with a friendly yet direct manner. He was appointed principal of Melbourne's School of Horticulture at Burnley in 1909, and became government pomologist (another enviable title) in 1917.

Pescott wrote for the *Journal of the Department of Agriculture, Stock and Land* and the *Victorian Naturalist*. He made weekly radio broadcasts on native flora from the early 1920s, and was a member of the Australian Wattle Day League committee, president of the Victorian Horticultural Society, and secretary (later president) of the Field Naturalists Club of Victoria.



E. E. Pescott

Pescott was also an active member of the Bread and Cheese Club, a literary society which published books by Australian authors — though none by him.

Cover: Photographer Peter Marquis-Kyle captured this spectacular sunset in October 2015, during a reception at Adelaide's Carrick Hill for those attending the 2015 annual AGHS conference.

Guest editorial

AGHS chairman
Richard Heathcote



I was recently in Tasmania. At lectures I gave during my visit, I was introduced as the national chairman of the Australian Garden History Society. I am not a person who lacks confidence, but I have to confess to being momentarily overwhelmed. In the last 36 years some high-achieving people from AGHS have filled this role, whereas I am just at the beginning of my term.

I thank John Taylor, our immediate past chairman, for handing over the organisation in thoroughly good shape. In our Melbourne office, Phoebe LaGerche-Wijsman is playing an increasingly significant role, which is reflected in her new title of national executive officer.

How can I contribute to AGHS in my new role as chairman? I see the task as resembling a four-pronged garden fork, which can prepare the ground and later help in harvesting the crop.

AGHS has a strong voice and a depth of understanding of cultural landscapes and garden

heritage. We must continue to speak up when significant landscapes and historic gardens are under threat from governments, developers and general ignorance, so **advocacy** is the first prong. AGHS has been encouraging branches to create state 'watch lists' on issues and places that need our vigilance. The electorate does listen to our voice, as we found when John Dwyer spoke out for us on Royal Park in Melbourne. We need to continue to embrace social media, as well as making the most of our journal and other publishing initiatives.

We need **engagement**, both within the society and with scholars, landscape professionals and rank and file gardeners who are not yet members of AGHS. There is plenty of interest — of 102 registrations at the October 2015 AGHS South Australian branch symposium in Adelaide, 60% were non-members. Our challenge is to create and sustain wider interest in our activities.

Such **repositioning** demands new strategies backed up by marketing, for raising awareness and attracting broader public interest. It is about mid to long-term projects that can bring the society and what we stand for more centrally into the cultural life of our community.

The fourth prong is **good governance and responsible financial management**. We will survive and prosper only by making smart decisions and using our funds to good purpose. As members of the AGHS national management committee, we have this uppermost in our minds.

Back to Tasmania for a farewell note about the wonderful historic gardens I saw. Government House open day allowed me to visit this gem of a vice-regal garden above the Derwent estuary, with its fern-gully lake where a wooden boat gives the illusion that one could actually go sailing! In the north I visited Freshwater Point Homestead and Panshanger Estate, both riverside gardens with lovingly gardened grounds. I thank the AGHS members who arranged my visits. I dearly love a garden visit to see the results of creative work — it is always inspiring.

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John Mulvaney

Tasmania's lost 18th-century gardens

View of Adventure Bay, Bruny Island, where Bligh anchored in 1788 and 1792 and d'Entrecasteaux sheltered in 1793.
Photo: John Mulvaney

During the summer of 1788 and needing wood and water to sustain his voyage to Tahiti for breadfruit collection, William Bligh anchored HMS *Bounty* in Bruny Island's Adventure Bay, named in 1773 during James Cook's second voyage. Fifteen years before the British settlement at Risdon Cove (Hobart), and anticipating the future 'Apple Isle', Bligh ordered his two botanist crew to comb the shore for 'rich loamy soil' in which to plant 'three fine apple trees, nine vines, six plantains' and various seeds or stones of oranges, lemons, apricots, peaches, plums and pears. Vegetables sown included potatoes, pumpkins, onions, cabbages and also corn. He sailed on to exotic fame, expressing 'great hopes that some of these articles will succeed'.

A persistent survivor, Bligh returned in 1792 aboard HMS *Providence*. He ruefully observed

that 'of all the articles I planted, only one apple tree remains alive'. Undaunted, he tried again, with six-inch tall (15 cm) oak seedlings, pomegranates, figs, quinces, strawberries and cress, surely an ambitious selection for another summertime planting.

Exactly one year later, in February 1793, two French naval vessels commanded by Bruny d'Entrecasteaux anchored in Adventure Bay. Aboard were several scientists, including the distinguished botanist and ardent Republican Jacques-Julien Houtou de Labillardière. Ashore they found notices announcing Bligh's plantings. 'Near this tree', one of the notices proclaimed, 'Captain Bligh planted seven fruit trees. 1792. Mssrs S and W botanists'.

Labillardière scorned the 'marks of deference' in this aristocratic social system that lauded

Bligh's name but not those of the two responsible botanists.

Evidently, most of the plantings had survived those few months. The French gardener, Felix Delahaye (1767–1829), who identified two pomegranates, three quinces and a fig, pruned these small plants and dug the soil around them. He was unable, however, to locate any oak seedlings or cress. At another site the French discovered an apple tree, presumably the one noted by Bligh in 1792 as a survivor from 1788. The earliest experiment in introducing an orchard to Tasmania failed, for no later signs or records of these plantings survive.

The d'Entrecasteaux expedition was also responsible for establishing a vegetable garden, whose fate attracted national attention in Australia in about 2003. The two French ships had twice anchored in Recherche Bay, southeastern Tasmania. They sheltered, refuelled and botanised for a total of almost nine weeks in 1792 and again in 1793, during their unsuccessful search for the lost la Pérouse expedition.

Delahaye was a professional gardener. He had left France as custodian of four cases of vegetable seeds and one of stoned fruit kernels, adding to these stores in Cape Town. It was a common practice in 18th-century exploration for mariners to propagate useful food plants and to release domestic animals intended to nourish future crews or shipwrecked sailors. The enlightened French also anticipated instructing the indigenous inhabitants as a subtle 'civilising' venture. 'Maybe one day', a junior officer vainly reflected, 'the natives will give thanks to the French for having provided them with a substantial source of food'.

Delahaye and two crewmen laboured in 1792 to clear a garden patch in the forest, which he described as measuring 28 feet (pieds) square, although Labillardière provided dimensions of 27 by 21 feet (somewhere around 9 by 7 m), divided into four sections. (The old French inexact 'pied' was slightly longer than the Imperial foot.) The garden location was indicated on the expeditiously produced Recherche Bay survey that gave its distance from a landmark. Various seeds were scattered, Delahaye listing cress, celery, cabbage, chervil, endive, lettuce, turnip, onion, pea, radish, salsify, sorrel and potato. He was disappointed, however, when visiting the garden a year later. He reported that some seeds had sprouted but, except for some meagre potatoes and small cabbages, they had failed to develop. The soil was too dry and compacted.

In 2003 an area carefully outlined by rocks and which approximated to the size and position recorded of the French garden was discovered in thick undergrowth — an area destined for woodchipping. Under the inspired direction of then Senator Bob Brown, a campaign began to preserve the entire heritage area occupied by the French, historically significant also because of the visitors' friendly contacts with and records made of the Tasmanian people.

Following the passage of amended Heritage legislation in 2003, Recherche Bay was nominated successfully as a National Heritage Place. Philanthropist Dick Smith funded its purchase for the Tasmanian Land Conservancy, thus ensuring its future integrity.

Critics have doubted the authenticity of the garden, claiming that it belonged to a timber

The stones outlining the 'garden' bed located in 2003.

Photo: John Mulvaney



worker who lived there during the 1920s. Perhaps that is correct. That the French had troubled to delimit their clearing with stonework during their hurried gardening task is questionable, while current archaeological excavation has failed to find any proof of its origin. The elusive garden might be found nearby. Even so, the entire

area of French activity possesses great historical potential and is a memorial to French enterprise in Australia. Wherever the garden was located, it remains the earliest attempt to cultivate a formal vegetable garden in Tasmania.

In addition, the botanical collections made during these two French visits comprised thousands of specimens. In the years 1804–1807 Labillardière published two volumes describing the plants, illustrated with 265 copperplate engravings. This was the first major corpus of published and described Australian flora (mostly Tasmanian, except for some Western Australian plants). Amongst the many type specimens are six of the 29 eucalypt species now known to occur in Tasmania. One of these is *Eucalyptus globulus* (blue gum), Tasmania's floral emblem. Another is *Epacris impressa*, floral emblem of Victoria. Clearly, the d'Entrecasteaux expedition ensured that Recherche Bay became Tasmania's Botany Bay.



Eucalyptus Globulus
 del. J. B. Labillardière. Sculp. G. Goussier. 1807.

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John Mulvaney is an archaeologist and historian who nominated Recherche Bay for National Heritage registration. He was a foundation member of the Australian Heritage Commission.

Top: Engraving of *Eucalyptus globulus* (blue gum), collected at Recherche Bay on 6 May 1792.

From Labillardière's Atlas, *Voyage in search of La Pérouse*

Bottom: Recherche Bay entrance. D'Entrecasteaux's crew camped behind these rocks in 1792.

Photo: John Mulvaney





Anne Vale

Wombat Park—the ‘New Garden’

Australian Garden History 27(2) covered the early history of Wombat Park near Daylesford, Victoria, and its ‘Old Garden’. In the second part of the story, the 20th century history of the ‘New Garden’ involved the work of garden designer William Sangster.

Herbert and Florence Cox

After Florence Colles Cox inherited the property Wombat Park from her father in 1894, she and her husband Herbert Montgomery Standish Cox supervised the construction of a new home and garden. The house was designed in 1908–10 by architect Rodney Alsop. In *Pioneers of Modernism* (Miegunyah Press, 2008, p 87), architect and historian Harriet Edquist considers it ‘perhaps Alsop’s most successful and romantic country house’.

The house and ‘New Garden’ were built north of the original homestead, with advice and assistance from celebrated garden designer William Sangster (1830–1910). This must have been one of his last projects. He had followed the progress of the ‘Old Garden’ and he now incorporated this New Garden into the estate, designing a setting for the home which reflected his view of an ideal ‘picturesque garden’. In a similar fashion to the garden he designed in 1854 for Como in South Yarra, winding paths invite exploration of the shrubberies filled with interesting plantings and sheltered secret spaces. Views across the lawn and between specimen trees afforded glimpses of the farm and the Great Dividing Range beyond. Planted for seasonal interest, a century on, this garden exhibits wonderful foliage colour in a dramatic framework of clipped hedges and towering evergreens. The aerial photograph (page 8) shows that originally

Bluebells dormant for decades emerged to provide sheets of colour.

Photo: Simon Griffiths



The 1910 residence, the teardrop lawn, a young tapestry hedge. Stanbridge's 70 year old conifers and arboretum can be seen in the background. The parkland paddock and elm avenue are out of the top of the frame.

The productive garden in the foreground occupies almost as much area as the formal garden. Glasshouses are visible, with large vegetable and picking areas and an extensive orchard on the right.

Little remains intact in this area other than remnant plantings and pathways.

Brooke family collection

there was also an extensive vegetable and picking garden, something that Sangster was renowned for including where space allowed. Florence 'acquired' Gavin Fleming, Sangster's head man at the Mt Macedon Nursery, to establish and maintain the young garden.

The Brooke family

The Coxes' eldest daughter Florence Montgomery Brooke (1901–92) returned from England when she inherited Wombat Park in 1944, and took over the property. The Hepburn Shire Council Women's Honour Roll shows that Florence Brooke was active in the Daylesford community, lobbying on many conservation and heritage issues. She was among a group of women who put an end to logging in Wombat Hill Botanic Gardens and in 1970 established a wildlife sanctuary on part of her property.

Over the years Florence became less engaged in community affairs, and averse to change to the garden. Late in life she allowed her son Standish Brooke and the long-term gardener Stewart Henderson to tackle the immense tangle of overgrowth that had consumed the arboretum.

Florence Brooke passed away in 1992. Standish Brooke began clearing the arboretum and undertook tree work in the new garden, gradually revealing old paths and garden edges. Light crept in through the open spaces, and bulbs dormant for decades emerged to provide sheets of colour. When he unexpectedly passed away, the property was sold in 1996 to the Mackenzie family (who had been visiting Wombat Park since the mid-1950s).

Isabel Mackenzie

Isabel Mackenzie remembers how 'the old garden was a complete sleeping beauty forest and my children used to think it was wonderful. It was a couple of metres high you couldn't walk through it, it was impenetrable. In later years Florence had given her son Standish permission to clear it, in the past she had refused. She got Stewart Henderson to help, he was here for 12 years before we got here and he has been here for 20 years with us' (interview with the author, February 2015).

Despite this significant effort at clearing, much of the oldest parts of the garden was still hidden under a jungle of weeds. The Mackenzies cleared the forest of blackberries and elm suckers to a point where these are manageable. Alastair



passed away in 2003 but Isabel continued their plans to rejuvenate the garden. There are literally kilometres of hedges to clip, and the almost overwhelming task of pruning and shaping trees is a constant exercise, but there are rewards. ‘Lots of bulbs come up because they now have light, and in spring time it’s beautiful — the bluebells are under every tree and they really are very vigorous.’

Isabel appreciates the cool climate attributes and excellent soil and water. Though she is modest about her contribution, the garden speaks for itself. Australian climatic extremes of alternating drought and flood have caused the deaths of many older trees, but as one tree goes Isabel plants another ‘like for like’ wherever possible.

Wombat Park was established in the gold rush era. The survival of this garden, like so many of our privately owned heritage gardens, is testament to the passion, commitment and sheer hard work of the garden makers who have worked in it. Ongoing maintenance is vital if we are to offer current and future generations the opportunity to experience the succession of garden styles that have evolved over the past 150 years. Isabel opens the garden on a regular basis, with all proceeds directed to the nearby Wombat Hill Botanic Gardens.

Autumn view of the garden.

Photo: Simon Griffiths

Inset: ‘Winged boy with chicken’ sculpture, in the deciduous forest.

Photo: Anne Vale

References

This article and the earlier article in *Australian Garden History* vol 27 no 2 draw heavily on Miffy Gilbert’s BAppSc(Hort) 1994 thesis ‘Conservation analysis and management plan, Wombat Park, Daylesford’ for the University of Melbourne’s Burnley Campus. The thesis contains all reference documents for this article other than the following:

- Hepburn Shire Council Women’s Honour Roll, <http://www.hepburn.vic.gov.au/womens-honour-roll/>.
- The Argus [Melbourne] 15 March 1944, p 3 ‘Obituary Mr H. M. S. Cox’, see <http://trove.nla.gov.au/>.

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Planting palette in the 'New Garden'



Miffy Gilbert

Detail of trimmed hedges.
Photo: Anne Vale

Wombat Park's New Garden took shape from

1910 to 1916. Sweeping curves, large lawn areas and perennial borders were made around the Arts & Crafts house. The tree list in the New Garden is just as impressive as the Old Garden, and reflects changes in taste as well as a broadening of the available plant palette. There is a shift from conifers dominating (*Pinus*, *Picea*, *Pseudotsuga* and *Cedrus*) to deciduous trees.

The deciduous forest displays the best species available at the time — oak (*Quercus*), beech (*Fagus*), tulip tree (*Liriodendron*), maple (*Acer*), *Prunus*, ash (*Fraxinus*) and hornbeam (*Carpinus*). The adjoining croquet lawn gives a fabulous view of the planting. From here you also get a magnificent vista going back to the towering conifers of the Old Garden. This area in the garden has three of the most exquisite examples of *Acer palmatum dissectum* 'Atropurpureum'.

Nursery catalogues from the family archives show Florence Cox as a keen plantswoman — with her notes in margins, and circled selections from around the world. From catalogues dated from 1912 to 1918 she ordered a vast array of trees, shrubs, perennials and bulbs to furnish her newly established garden. A Taylor & Sangster 1912 catalogue has *Rhododendron*, *Acer*, *Catalpa*, *Paulownia*, *Quercus*, *Ribes* and *Viburnum* all earmarked as additions to the planting scheme.

The tapestry hedges on the north and south curves of the driveway consist of a mix of evergreen plants pruned to 3 metres in height, with individual plants pruned to maintain their integrity. The scale of the

hedges is in keeping with the scale of the house and the huge spaces created by the teardrop lawn, horseshoe and north lawns. The positioning of the impressive tapestry hedges allows the viewer to gain a clear perspective of the house.

Plants in the tapestry hedges are *Viburnum tinus*, *Prunus laurocerasus*, *Ilex aquifolium* and variegated cultivars, *Prunus lusitanica* and the New Zealand imports *Pittosporum eugenioides*, *P. eugenioides* 'Variegata' and *P. tenuifolium* cv. There is also a fine example of *Cordyline indivisa* from New Zealand, a plant which Stuart Read considers a rarity in Australia because of the warmer climate, and one therefore more suitable to the elevated hill station environments such as Daylesford.

At the height of the New Garden's development four fulltime gardeners tended the formal area as well as the extensive vegetable and picking areas developed to the north. This harks back to a time when labour was inexpensive, and explains the lack of installed irrigation system.

There are so many elements to this garden, but if I have a favourite one, it is the beech trees (*Fagus sylvatica*, *F. sylvatica* 'Purpurea', *F. sylvatica* 'Tricolor' and *F. sylvatica* var. *heterophylla* 'Aspleniifolia') in all their glorious forms, that make the garden glow in autumn and generate cool breezes in summer. Where bean trees, poplars and *Paulownia* have fallen away, the beeches still fulfil the original designer's brief. They stand proudly and continue to contribute to the garden structure and framework — and look as though they will do so for as long as they are asked to.

Miffy Gilbert conducted a survey of the garden at Wombat Park in 1994. AGHS (Victoria) has commissioned Miffy to review and extend this survey.



John Viska

Reinstatement of a historic rose hedge at Guildford

On 25 September 2015 the fifth in a series of community plantings took place to reinstate a historic hedge of roses at Guildford in southwestern Western Australia. The restoration is an initiative of the Guildford Association and horticulture students from the Midland campus of Polytechnic West, in Perth's Swan Valley.

The hedge was originally planted in the 1850s along the embankment of the newly constructed Barker's (now Barkers) Bridge, which was built by Lieutenant Edmund Du Cane of the Royal Engineers and his men. The bridge crossed the Swan River at Guildford, linking the town with the Swan Valley.

In recent years the surviving roses in the historic hedge at Guildford were deemed environmental weeds. Although the plants were repeatedly slashed, butchered and sprayed by the shire council in an attempt to eradicate them, some fortunately survived because of their suckering habit.

Ironically, a similar hedge in the country town of Toodyay in Western Australia's Avon Valley is now a major tourist attraction. 'Drummond's hedge', now valued by the local community, was planted at about the time of the Guildford hedge by Scottish-born botanist and plant collector James Drummond, the colony's first government naturalist. It is growing along the roadside verge adjoining Drummond's now historic property Hawthornden.

Rosa x Manettii roses on the Caversham foreshore of Barkers Bridge.
Photo: B Dundas



Top: Roses at Barkers Bridge in 2005, after spraying.
Photo: B Dundas

Right: Horticulture students from the Midland campus of Polytechnic West planting roses on the Barkers Bridge embankment, Guildford.
Photo: D With



The rose selected for planting at Guildford in the 1850s was *Rosa x manettii*, an early hybrid developed in 1837 by a Dr Manetti at the botanical garden in Milan, Italy. This rose is locally known in Western Australia as the ‘Guildford Rambler’. It was the result of crossing a Chinese species introduced to the continent in the early 1800s with a European one. The resultant plant proved to be a robust hybrid, inheriting the best features of the two rose parents and — more importantly — being admirably suited to warmer climates.

It is described as a bush with reddish erect shoots and smooth pointed leaves. The semi-double light pink flowers are scented and about 5 cm in diameter; they are produced singly or in clusters. It was used as an understock in the Western Australian nursery trade until superseded by *Rosa x fortuniana* in the early 1900s.

This once-flowering rose is hardy and has been a part of Guildford’s history since the 1850s, when Lieutenant Du Cane noted (in 1854), ‘I have planted roses all along the embankment approaching my bridge — they have all shot and flowered already — and are splendid’. The statement suggests that by this time the plant was well established in the colony and able to provide sufficient propagating material for the

project. Rose growing has been an essential part of the garden history of the state, with some early nurseries located in the Guildford area, such as Harper and Price’s in the grounds of Woodbridge House (ca 1894 to 1915). AGHS members who attended the 2005 Perth national conference may recall visiting this property.

Rosa x manettii was successfully used as a bud stock by a Mr HA Bird of West Guildford, who stated in the *Swan Express* in 1918, ‘I have been experimenting during the past three years with our Guildford Rambler, found growing on the riverbanks and on the Caversham Road, as a stock upon which to graft and bud weaker growing varieties of roses, and I have found it to be highly satisfactory’. Charles Rhodes, another Guildford nurseryman who experimented with it, had similar results. The Guildford Rambler, with its inherent suckering habit, was an ideal choice to hold the embankments and arrest erosion. Such plantings on the embankments of newly constructed bridges were customary practice in the 19th century for these reasons.

When I presented a paper on the history of rose growing in Western Australia at the 1997 Heritage Roses national conference in Perth, the Manettii roses were flourishing on the Caversham approach to Barkers Bridge, but over succeeding years they suffered a massive decline.

Fortunately, examples of this rose could still be seen surviving in some of the town’s older gardens. Manettii had proven to be a hardy waterwise plant, able to survive without much care (except the repeated sprayings of herbicide!), as many extant examples throughout the state show.

The best conservation practices were followed by propagating the roses from original clonal material salvaged from the bridge site, to maintain the genetic makeup of the hybrid and give veracity to the project.

In an age where so many exotic plants are treated as aliens to be obliterated from the state’s historic landscapes, it was gratifying to see a project instigated to restore an important element of Guildford’s cultural history. The rose hedge is an example of how important the cultural landscape of Guildford is to Western Australia’s history. It has brought together aspects of history, civil engineering, botany and horticulture. Hopefully, with suitable interpretive signage it will become an important addition to Guildford’s heritage trail.

John Viska is chairman of the Western Australian branch of AGHS.



Richard Offen

What is heritage?

Our towns and cities, like much of our landscape, bear the marks of our predecessors' efforts to sustain themselves and develop their culture.

Everywhere which displays the interaction through time between people and the environment tells the story of humankind's endeavours: their successes and failures, their trials and tribulations, their attempts to commune with the supernatural and their forms of cultural expression through art and architecture. In fact, the whole gamut of human activity. In the case of Australia, this activity goes back more than 40,000 years and encompasses the oldest surviving culture on the planet — something to be very proud of.

Many parts of this historic environment are considered important by society as a whole, whilst other parts are of importance to smaller groups, but all merit some level of protection or consideration. These are our heritage assets, which are of priceless value and, as such, likely to be valued in a similar way by future generations.

The dictionary defines heritage as everything that has been inherited from our predecessors. It can be historic treasures in our museums, or our own family heirlooms passed down from generation to generation, and can also be intangible things such as our history, traditions, legends and language.

It was the popularity of late 17th and 18th century 'Grand Tour' of Europe, undertaken by young, upper-class gentlemen in search of art,

culture and the roots of Western civilisation, which slowly caused an awakening to the importance of historic buildings and artefacts in creating our sense of place and history.

In 19th century Britain, it was the writings of people like architect John Ruskin and the emergence of organisations such as the Society for the Protection of Ancient Buildings and the National Trust, which drew attention to the need to protect our historic sites as a community asset. Slowly, through the first decades of the 20th century, public interest in what were described in America as 'tangible remnants of the past and monuments to the national democratic heritage' increased. It inspired a fight to protect them which became vehement as the century moved on.

In the 1970s, the word 'heritage' gained its present more specialised usage as the name given to features of our environment and culture which we seek to conserve. As a result, the word became synonymous with the protection of places, objects, knowledge and skills that we now value not just for reasons of utility. Thanks to this heritage renaissance it has now been generally accepted by society that we have a responsibility to look after these assets and it is this which justifies a protection system for the historic environment. But what do we keep for the future and how do we assess it?

Australia's premier policy document on cultural heritage, the Burra Charter, sets out guiding principles for conservation of heritage and gives

View from King's Park over the Western Australian city of Perth, 1947.

Credit: National Archives, UK

four key characteristics that define what it terms 'the cultural heritage significance'. These characteristics are the aesthetic, historic, scientific, social or spiritual value of a place for past, present or future generations. The resultant value judgement manifests itself in the fabric, setting, use, associations, meanings and records of any given place, all of which can have different ranges of importance to different groups or individuals. What is considered to be a place of cultural heritage significance is inevitably a subjective judgment. In order to address concerns about this subjectivity, heritage practitioners have developed criteria to ensure that heritage value is rated on a broader basis than just simply the 'age of a place'.

Community opinion will always vary as to what is considered of heritage importance in their area, but it must be remembered that a place does not need to be important to everyone to be of cultural heritage significance and thus worthy of entry on a heritage register.

Assessing heritage significance is the process of identifying those aspects of the history of a place and its context (setting, use, associations, records, related places and related objects), which help us to understand how the past has shaped the present. Every example has a story to tell and

these stories are usually revealed by unravelling the archaeology of the place and working out a chronology for its development.

It must also be remembered that heritage significance is not limited to places or objects that are historically 'exceptional' or 'elite', nor to those which are 'old'. Phrases such as 'the last surviving', 'the only remaining', 'important surviving evidence' can apply just as well to a humble settler's cottage as they can to a grand civic building. We must also ensure that we retain a representative sample of our past, warts and all. If history does nothing else, it should inform our future and be a reminder, if necessary, 'never to build something like that again'.

Talk of 'heritage places' usually conjures up mental images of romantic castles or elegant country houses, but many forget gardens and landscapes also have a history, which significantly add to our heritage. They form the point where nature meets culture, helping to create that all important 'sense of place' ('genius loci'). In an urban setting, historic parks and gardens often contain important fragments of natural landscapes, bear witness to different historical fashions in design, and can be refuges for rare flora and fauna.

Classical style ruins,
location unknown
[Temple of Zeus,
Athens, looking back
from the southeast
corner at the
Acropolis with the
Parthenon temple
above], ca. 1900–1930.
State Library of Victoria
lantern slide H92.350/975





The Old Court House, Perth's oldest surviving public building. The court house is one of the city's rare examples of the work of Pisa-trained colonial civil engineer Henry Reveley, and one of the few remaining 19th century buildings in the classical Greek revival style.

Photo: Heritage Perth

By their very nature, historic parks and gardens are continually changing; growing, dying, evolving and, in the process, redefining themselves. This is why many tend to disregard them as important historic artefacts, when they are really a fragile and finite resource. They can be easily irreversibly damaged or completely lost. Even so, gardens and parks are an important part of our inheritance and, like our historic buildings, we have a duty to love and cherish them.

Today, the principle threats to cultural heritage sites are those of development, unsustainable tourism and insufficient or ineffective management. As a Department of the Environment website concedes:

Management and protection of Australia's heritage is under-resourced and, despite our internationally recognised processes, some of the systems used to manage our heritage are cumbersome. This is out of line with community perceptions of heritage value. Consequently, our heritage is at great risk from the impacts of climate change, threats arising from development and pressures that flow from population growth.

If the things we value from the past, both Aboriginal and colonial are to survive, we need to start thinking outside the box and become more flexible in our approach to heritage protection. The key to the future for Australia's heritage will depend on better resourcing and comprehensive assessments which are accepted by all levels of government and lead to adequate protection of what communities consider important to them.

The historic environment is more than just mere material remains, it is central to how we see ourselves and our identity as individuals, communities and as a nation. In a transient and rapidly changing world, interest in who we are and where we've come from is increasingly important. We must not stand by and idly let this important treasure slip through our fingers ... you only miss it when it's gone.

Richard Offen is Executive Director of Heritage Perth, which was set up to show the heritage of Perth in a positive light as a major social and economic asset. He is a popular lecturer, has been a regular broadcaster on both radio and television for many years and has recently written the text for a photo book, *Sanctuaries — the parks and gardens of central Perth*.



Patrick Quilty

The antarctic garden, 16 years on

The Antarctic garden at the Australian Antarctic Division in Kingston, Tasmania, 2015.

Photo: Glenn Jacobson
©Australian Antarctic Division

Wollemi pines have been planted in the antarctic garden established in 1997 in the grounds of the Australian Antarctic Division at Kingston, south of Hobart, Tasmania. Why were they selected? And what other plants have been chosen, or could be chosen, for this garden?

Sixteen years ago, I wrote about the origin and history of the antarctic garden at the Australian Antarctic Division headquarters in Kingston, Tasmania (‘A garden of antarctic delights’, *Australian Garden History* 11(1) 1999).

Since then, the garden has thrived and much has changed. Even so, the Parliamentary Secretary for the Antarctic, Senator Ian McDonald, who declared the garden open on 22 April 1997, is still in Federal Parliament at the time of writing this article!

The original idea was for a garden containing *living* Tasmanian species which were known to have ancient Antarctic relatives. When the garden was built, we made an exception for a tall, long-lived conifer *Fitzroya cupressoides*, the South American ‘alerce’, which is known from Tasmania as a fossil although it no longer grows there. (The scientific name honours Robert FitzRoy, captain of the *Beagle* during Charles Darwin’s voyage.)

In the 1999 article, I raised the possibility of planting a member of the Araucariaceae family — Norfolk Island pines and their relatives — in the antarctic garden. I suggested that the closest member of that family might be the newly discovered Wollemi pine, *Wollemia nobilis*. The planting of alerce provided a precedent that we have followed for the garden on just one occasion since, and yes, it is indeed the Wollemi pine.

What plants were in Antarctica?

How do we know what plants lived in Antarctica, and what scope is there for finding more evidence of past plant life there? We know most about a type of vegetation that was widespread in Antarctica just before a major cooling event about 34 million years ago, when the continent assumed its present glaciated state. This vegetation consisted of diverse *Nothofagus* (the southern beech), abundant *Podocarpaceae* (the southern conifers), some ferns and other shrubs including *Proteaceae* (the grevilleas and banksias). It resembled impoverished rainforest that grows today close to the treeline in Tasmania.

Antarctica now has only two species of vascular plants — the tuft-forming perennial grass *Deschampsia antarctica* and the pearlwort *Colobanthus quitensis*. These species survive in small areas at the northern end of the Antarctic Peninsula. It is likely that more species will invade this part of Antarctica as climate change opens up areas of the continent for colonisation.

Do Wollemi pines belong in Tasmania?

We now know a little of the Wollemi pine's history. A group of pollen grains (named *Dilwynites* because they were first described from the Dilwyn Clay, a sedimentary rock unit on the South Australian–Victoria border) was known from Tasmania, New Zealand and Antarctica. It was thought to have become extinct about 2 million years ago. Its affinities had not been determined until a group of pollen scientists (palynologists) examined the pollen of the Wollemi pine and showed that it belongs to the *Dilwynites* pollen group, and that its ancestors had lived in high latitude southern continents. Like *Fitzroya*, it is also now extinct in Tasmania.

Since the original article, ownership of the Antarctic Division property and land had been sold to Mr Robert Rockefeller's interests and leased back by government. Permission had to be obtained before anything could be done in the grounds. Prepared to buy and plant a Wollemi pine (for perhaps \$125), I approached Mr Rockefeller and met with one of his staff, who said something like, 'Robert thinks it is a good idea and is prepared to spend \$5000 on the project'! A major hurdle overcome. With due but limited pomp and ceremony, a Wollemi pine was planted in the antarctic garden. There are now three and they seem very happy. I don't know who planted the others.



Above: Lithograph *Drosera Dreaming* by artist and palynologist Elizabeth Truswell, who specialises in the study of Antarctic pollens and flora.

Collection of the artist

Left: A Tasmanian sundew, *Drosera spatulata*.

Photo: Greg Jordan

The main source of information about Antarctic plants comes from the study of spores and pollen in sedimentary rocks. As plants undergo their annual spring growth, abundant spores and pollen are produced and blown or washed into sediments, eventually to be incorporated into fine-grained sedimentary rocks such as shale or siltstone. Dissolving the rock releases the palynomorphs (as they are called) for study by specialist palynologists.

Though pollens are our main source of information about how and where plants lived, there are



Top: View of tree ferns (*Dicksonia antarctica*) and other southern plants in the Antarctic garden, 2015.

Bottom: A fruiting Wollemi pine in the Antarctic garden, 2015.

Photos: Glenn Jacobson
©Australian Antarctic Division



some lovely exceptions when leaves and twigs, roots, stems have been found. Scientists grab the information wherever it may be found. Samples of source rocks are taken by scientific drilling programs such as the International Ocean Drilling Program, or from sporadic, often unplanned, dredging or coring programs from ships such as the Antarctic Division's *Aurora Australis* when these programs produce unexpected results. Samples dredged as long ago as Douglas Mawson's 1914 expedition have produced useful pollen.

Before Antarctica became glaciated, the arrangement of the southern continents was different. There was no circumantarctic current; Australia, Antarctica and South America were much closer to each other; and there was scope for migration of plants from South America to Australia (and vice versa) via Antarctica. Thus there are marked similarities between what now grows in southern South America (Chile/Argentina) and Australia (particularly Tasmania). The search is on to discover the biological links to other species that lived on Antarctica.

One intriguing example of this — perhaps relevant to the case of the Wollemi pine — concerns debate about the oldest eucalypts. Both Chile and Tasmania make a claim to these, and it is clear that the earliest *Eucalyptus* occurs in both countries. The age, while not settled absolutely, is very similar in both, at about 55 million years ago. The Tasmanian material is from the margins of Macquarie Harbour on Tasmania's west coast. This suggests strongly that eucalypts migrated one way or the other between Australia and South America via Antarctica, but we have not yet found Antarctic eucalypt pollen. It should be there.

Another group whose pollen we would expect to see in Antarctica is the eucryphias, which include the source of Tasmania's distinctive leatherwood honey, *Eucryphia lucida*. Members of this group occur today in Tasmania and Chile/Argentina. The family Eucryphiaceae is known from pollen suites at Seymour Island on the Antarctic Peninsula. Thus we might expect that they were once widespread in Antarctica.

How widely should we spread the search for relatives which belong in the garden's plantings? If it is taken broadly, the garden could evolve into a jungle. What would Mr Rockefeller and the Antarctic Division think of that?

Patrick Quilty is a geologist. He was formerly chief scientist with the Australian Antarctic Division at Kingston, Tasmania, and was the driving force behind the establishment of the antarctic garden there.



Laurel Cheetham

The Berrima Bridge nurseries – a conservation and management plan

The cool climate gardens of the Southern Highlands are unique and greatly valued by residents and visitors. Much of the plant material that is mature and highly visible today was grown locally at nurseries which have now closed. Between 1943 and 2000 the most significant in terms of its influence on the landscape was Berrima Bridge Nurseries at Berrima, side-by-side retail and wholesale nurseries owned and operated by Claude and Isobel Crowe. Berrima Bridge Nurseries was the ‘place to go’ in the Southern Highlands for advice on what to grow and how to grow it. Most gardeners bought plants from this nursery and planted them in accordance with the instructions they received, often to a garden design prepared by Claude.

I first visited the nursery in 1981. I found this to be a very different experience from my visits

to Sydney nurseries. Mr Crowe wanted to know where I lived, and then what sort of plants I was interested in. He was most particular that the plants he sold would not only survive, but thrive. In fact, if one died he would deliver a replacement to my door (after first checking I had planted it in a suitable place). I was taken into a large field where deciduous trees were growing to choose the bare-rooted stock I wanted to order. A month or so later, I received a call from Mrs Crowe that my trees were ready for me to pick up. The roots were wrapped in straw and hessian, and tied up with string.

Claude Crowe designed and planted many of the parklands, streets, and other public spaces, including the grounds of the local hospital, council chambers, and many schools and churches in the nearby towns and villages, as well as commercial

Isobel and Claude Crowe at Berrima Bridge Nurseries.
Photo: Crowe Collection

sites such as Blue Circle Cement (now Boral) near Berrima.

The 'Crowe project' commenced in 2003, when the Southern Highlands Branch of AGHS became aware that extensive records and papers collected over the years were stored in the disused nursery office at Berrima. These records included docket books, ledgers, propagation lists, correspondence with suppliers and customers, diaries, catalogues, garden plans and garden books. The story of how these were transferred to the Caroline Simpson Library and Research Collection, Historic Houses Trust of New South Wales, and what these records revealed, is told by Chris and Charlotte Webb in *Australian Garden History* vol 23 no 4 (April 2012).

the nursery would be removed before it could be recorded and assessed for its heritage significance.

The branch commissioned heritage landscape consultants Chris and Charlotte Webb to record the nursery with its buildings, structures and plant material, document the practices and technologies used by the Crowes, and prepare a conservation management plan. The Crowe family gave permission for them to visit the nursery site, and a surveyor prepared a plan so that the structures and main plantings could be accurately recorded. It was hoped that a clearer picture would emerge of how the nursery was so successful post-war, on a site which floods frequently and where plants were propagated and prepared for sale with minimal use of herbicides and pesticides.



Left: Entrance sign for the Berrima Bridge Nurseries.
Photo: C Webb



Right: Claude Crowe's 'bookleaf' stone wall at the nurseries.
Photo: C Webb

In April 2011, the Southern Highlands Branch held an exhibition of plans, records and other information relevant to the nursery and its owners in Berrima. Over 200 people attended and reminisced. They listened to an oral history recording with Isobel Crowe and son Noel, and provided information on their connection with the Crowes and their nursery. Their comments were included in the branch newsletter *Inflorescence* over the next year.

Heritage provisions do not apply to the nursery property at 38 Jellore Street, Berrima, and when it was put on the market later in 2011, there was no conservation management plan or even a recording of what was there. Members of the Southern Highlands Branch were concerned that all traces of

Chris and Charlotte visited the site regularly to identify the plants growing there. In some cases examples had to be provided to overseas experts as the plants were considered to be unique occurrences in Australia. They also recorded the structures, such as the glasshouses, cold frame, stone walls and paths, and the swing, all made by Claude. They used the records in the Caroline Simpson Library to develop an overview of the development of the property, and assessed its cultural significance using the methods and terminology of the NSW Heritage Manual and the Burra Charter. They also investigated methods of construction of the glasshouses, the intact heating system and the irrigation system.

They determined that the main structures and 33 plants were of high or moderate significance, and that three of these were of exceptional significance because of their rarity and historical connections. Two of these are japonica camellias (Queen of Denmark and La Graciola). The third, *Acer palmatum dissectum* 'Berrima Bridge', unfortunately died after the report was completed, but grafts taken from this maple when Claude Crowe was alive ensure that the variety lives on.

Of particular interest was the discovery of a valuable living plant collection on the property. Cuttings were taken from the camellia japonicas and other plants still growing on the nursery site, and these were propagated by members of the Southern Highlands branch. Over 200

Maggi and Miniata were first included in Australian plant catalogues in the 1850s.

The report on the nursery was completed in 2014. While the Southern Highlands branch provided most of the funds, it was assisted with grants from the Royal Australian Historical Society and the Kindred Spirits Fund of the AGHS. There are long-term benefits of the report — an understanding of how a nursery business growing plants from seed and cuttings succeeded in the post-war period; an understanding of the importance of this nursery to the economy, community, and landscape of Berrima; a better chance for the survival of the rare and significant plant species growing there; and an increase in awareness by the community of the Crowes'



heritage camellias were distributed either to camellia collections such as Camden Park and Camellia Ark, or to heritage properties including Elizabeth Farm in Parramatta, Harper's Mansion and Retford Park in Berrima, and Riversdale in Goulburn. Some were sold locally, and a collection has been set aside for the Southern Highlands Botanic Gardens. At both Camden Park and Elizabeth Farm the camellias replaced old plants that had either died or were in poor health. Research revealed that many of the camellias had been grown by Claude Crowe from cuttings taken from camellias brought to Australia by William Macarthur at Camden Park. The camellias Queen of Denmark, La Graciola, Chandleri, Mrs H Boyce, Harriet Beecher Sheather, Paolina

influence on design and plant palettes in gardens in the Southern Highlands.

Copies of the conservation management report have been distributed to the local historical society, the National Trust, members of the Crowe family, the current owners, libraries and universities. They have also been lodged with the Wingecarribee Shire Council to add to its local history collection, and to support a request for listing 38 Jellore Street, Berrima, in the Wingecarribee Local Environmental Plan 2010 as an item of heritage significance. The present owners have indicated that they intend to keep the main structures and plantings, and work within the recommendations of the management plan.

The camellias Harriet Beecher Sheather, an Australian variety (left) and Queen of Denmark.
Photos: C Webb



The report makes recommendations for further work, both within the local area and on a broader scale. Further research may lead to the property being considered to have state heritage significance, and to the adoption of conservation measures to protect significant landscapes which exhibit the influence of the Crowes and their nursery.

Isobel Crowe once said, ‘The Southern Highlands is our landscape’. The Southern Highlands Branch is now compiling a list of private and public gardens and landscapes known to have been influenced by the Crowes. A list of the trees and shrubs Claude used in his garden designs has just been completed. As the July 2015 issue of *Australian Garden History* (vol 27 no 1) mentioned, the Berrima Bridge Nursery conservation management plan by Chris and Charlotte Webb commissioned by the Southern Highlands Branch of AGHS has won two awards — the ‘Research and Investigation: Community and Individuals’ award at the annual NSW National Trust Heritage Awards for 2015, and a Certificate of Recognition from Wingecarribee Shire Council. More recently, the National Trust invited the Southern Highlands Branch of the AGHS to stage the first non National Trust exhibition in its Harpers Mansion, just around the corner from the Berrima Bridge Nursery site in Berrima. More than 700 people visited Harpers Mansion in October 2015, and many of them spent some time at the exhibition.

Top: Garden design by Crowe for the Sydney Garden Festival 1948.

Photo: Crowe Collection

Bottom: Miniature garden design by Crowe for the Sydney Garden Festival 1948.

Photo: Crowe Collection

Laurel Cheetham has lived in the Southern Highlands for 35 years and is a member of the AGHS Southern Highlands Branch. She was instrumental in this branch's adoption of the Crowe investigations and conservation work as its major project from 2011 until 2015.



Stuart Read

'From garden to table: new perspectives in garden history'

South Australian AGHS branch members, coordinated by Ray Choate, organised a one-day symposium held on Thursday 15 October 2015 at the Barr Smith Library, University of Adelaide, before the annual conference of 16–17 October.

Shared love of and basic need for food is a tremendous opening to engage the 'other' in every society, particularly with increasing migration around the world and within countries. This symposium was a rich day full of intriguing papers (which AGHS will publish in some form). One of the day's themes was the value of historical records. There was Betsy Taylor's delightful diary-image of George Chapman eating chilled grapes from the ice box at 10.30 on a hot Adelaide evening. Jess Hood's dOCUMENTA videos of an Anglo-German poet reminiscing about friend Ted Hughes via a black Devonshire apple tree he'd grown from a pip

from an apple from Hughes. Digitised newspapers, letters, images such as paintings, photographs, sketches and etchings, Moghul miniature paintings. Publications such as yearbooks, magazines, books, nursery catalogues with their gobsmacking lists of lost varieties.

The day brought up the importance of assessing accuracy of sources, corroborating one source with another. Few paintings and photographs of gardens were done without an agenda — who commissioned or paid for them, to whom were they given?

What is garden history's subject: gardens, design, plants, cultivation of food and fibre, preservation, conservation, art, politics, society, cultures, immigration?

Many papers focused on gender and on why people garden — Annette Bainbridge's delicious portrayal of five Canterbury (NZ) women, all gardening for different reasons — as an outlet,

The palm house in the Adelaide Botanic Gardens was imported from Bremen in 1875. It was designed by German architect Gustav Runge, and is thought to be the only one of its kind still in existence. It has been painstakingly restored. It holds plants from Madagascar which (with Australia) was part of the supercontinent of Gondwana about 150 million years ago.
Photo: Peter Marquis-Kyle

an expression of public persona or projection, as political critique.

Engaging audience(s) was a theme touched on by many speakers – who is interested in reading or using garden, food or crop history? How do garden historians work with environmental history, art and culture studies, given climate change and shifting, dwindling supplies of water, good earth, and fertilisers?

No-one under 30 in an age of mobile phone/iPad infestation appears to absorb or engage except when information is electronic or transportable on a small screen. How best can we reach and engage new and wider audiences for ‘our’ areas of interest? Visual and aural media (film, video, sound clips, blogs, websites, twitter, facebook, instagram ...) are unavoidable now and offer new opportunities. A heated question and answer

exchange on the lofty language of art theory and on whether this discouraged everyday readers highlighted this. I’m delighted that art and image-making are a growing part of garden history symposiums like this – artists ask entirely different questions and can reach entirely different audiences. A radical patch of cabbages downtown in Wellington’s city belt, and the coleslaw party which followed this art installation, sparked a lot of interest.

The day showed that garden history can include all this, as well as covering basic needs of food provision (our first colonial gardens and most Aboriginal gardening is all about this) and shelter (the thorny hedges or walls around Persian and Moghul hunting parks and chahar bagh gardens). I found this symposium energising and very thought-provoking.

Bernadette Hince and Stuart Read

AGHS’s 2015 annual conference

‘Garden to table: productive garden history’ was the theme of the Australian Garden History Society’s 36th annual national conference, held in Adelaide on 16–18 October 2015, with garden visits which extended to 19 October. The conference took place at the National Wine Centre, which adjoins the Adelaide Botanic Gardens, and included (as it always does) a day and a half of visits to significant gardens. Aptly, it began on FAO’s World Food Day. Spectacular displays of fruit and vegetables in a huge heritage wheelbarrow graced the stage during the conference.

‘Our hearts beat because of light trapped during photosynthesis in plants’, said Stephen Forbes, director of the Botanic Gardens of South Australia. These were splendid opening words with which to welcome us. Stephen went on to speak of the original and continuing purpose of botanic gardens (as plant collections established for enquiry into plants), and of the differences between the needs of their many visitors — who are often motivated by a desire to escape organised activities — and those of administrators today, faced with the need for increased independent revenue-raising. He provided a good background to the papers which followed, by sketching the history of the Adelaide Botanic Gardens (which have occupied their present site since 1855) and their philosophical, commercial and cultural roles. By 1868 the gardens had a ‘flat

pack’ German-built iron-framed conservatory and a glasshouse to house Australia’s first specimen of the giant waterlily, *Victoria amazonica*. The Museum of Economic Botany, Australia’s only surviving example of such a museum and the best example of one anywhere, was built in 1881 and has now been brilliantly restored.

Later speakers told us of food production and consumption — fruit and vegetable growing at home in inner Perth (Prof. Andrea Gaynor), in schools (Louise Bird), and for restaurants (Chris March, founder of the Adelaide Hills restaurant The Locavore). Chris talked of some of the pointy practical decisions he makes on a daily basis — for him, this involves trying to source ingredients from within 100 miles, and if this is not possible, as for example with coffee and chocolate, then

(in order of his preference) choosing supplies from family farms, organic produce, and Fair Trade produce. ‘Know where your food comes from and what your food’s made of’, he said.

With her inspired talk on the vital role of insects such as native bees in pollination and her amazing close-up video clips of bees in action, Dr Katja Hogendoorn had us closely interested. Clive Blazey whisked us through tomato growing and eating, comparing the number of varieties of vegetables offered in a French Vilmorin seed catalogue of a century ago with those in a modern Digger’s Seeds catalogue. In almost all cases, the number of varieties available to growers has declined sharply — Vilmorin’s offered 186 potato varieties, for example, compared with 20 in the Digger’s catalogue. One exception to this trend is the tomato: there were 19 varieties of tomato seed listed in Vilmorin, and double that — 39 — in the Digger’s list. Clive gave a brief history of seed-saving and heritage varieties, raising the issues of the implications, both commercial and domestic, of the changes which have followed the introduction of genetically modified seed, and the tension between loss of biodiversity and need to feed the world’s population. His talk led on nicely to Graham Brookman’s description of setting up and running a permaculture-based farm in South Australia. Given the flow-on effects of both Diggers and the Brookmans’ farm into local communities and beyond, these were inspiring talks, pointing out practical actions we can all take.

Andrew Fielke spoke about familiarising Australian palettes with native food plants such as pigface (*Carpobrotus*) and sea parsley (*Apium prostratum*), and about cultivating these in commercial quantities. He gave us lemon myrtle (*Backhousia citriodora*) and native pepper (*Tasmannia lanceolata*) leaves to taste.

Dr Julie Tolley spoke engagingly about the diary of Barossa pioneer Anne Jacob. In the late 1830s Anne Jacob bought 500 acres of land. By 1840 she had 40 kinds of flowers growing — they are listed in her diary, now held by the State Library of South Australia. Merilyn Kuchel told us about Samuel and Margaret Davenport of ‘Beaumont House’ on ‘Gleeville’ farm, now a National Trust of South Australia property, which conference participants visited. Davenport arranged the planting of thousands of olives and grape cuttings, as well as figs and almonds. Stephanie Johnston spoke of the process involved in mounting a proposal to nominate the Mount Lofty Ranges region for World Heritage listing.

Garden visits offered conference participants a chance to see Anlaby at Kapunda in the Barossa. At Anlaby, home to generations of the Dutton family, there were elaborate grounds with garden houses built for very precise purposes — a heated cucumber house built in 1900, a mushroom house and an apple storage house. The Barossa Bush Garden is very different. The garden, an ambitious community-led project to re-inject some ‘nature’ back into the highly

Some exuberant participants of the Kangaroo Island post-conference tour.
Photo: Trisha Dixon



cleared and cultivated Barossa, was full of birds and scent, and many unusual species endemic to this region. With a recent infusion of funds and care, Seppeltsfield Winery dating from 1851 has impressive buildings and vineyards stretching into the distance, and sheltering gardens around the vigneron complex created by the matriarch chatelaine.

Some properties, most notably Carrick Hill, where an evening reception was held for us, had magnificent arrangements highlighting the vital role of cut flowers in Victorian society. Conference speaker Caroline Berlyn spoke of these in her talk about the history of floral art and decoration. Adelaide Hills gardens we visited were Sophie Thompson's Mount Barker Hamlyn Cottage, brimming with life, productivity and fun, Yantaringa, restored by garden designer Virginia

Kennett, Casuarina at Mylor, and Mandalay at Mount Barker, where blushing brides (*Serruria florida*) from South Africa caused some mystification.

Stephen Forbes provides this report's closing words, as well as its opening ones. 'We need to be advocates for beauty', he said, echoing the comment by new AGHS chairman Richard Heathcote in this edition's editorial about the inspiration we draw from gardens. Hearty thanks to all involved in planning, running and hosting a most enjoyable, stimulating and learned conference: a job very well done!

An impressive vegetable bed at National Trust of South Australia property 'Gleeville'.
Photo: Bernadette Hince

Stuart Read is a landscape architect, horticulturist and garden historian with an abiding love of plants. He is a former AGHS branch chair and a former national management committee member.



For the bookshelf

John Blay (2015) *On track: searching out the Bundian Way*, New South Publishing, Sydney, paperback, 328 pp, RRP \$39.99

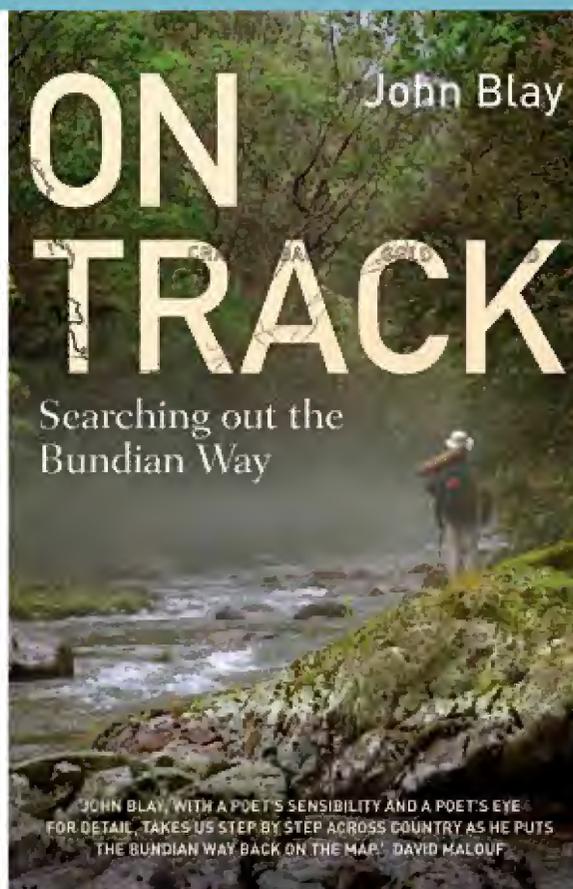
Pathways are as ancient as humanity. The Bundian Way is both ancient and rich, and its story in this book is an enriching one.

Author John Blay has been walking and writing for many years, and has worked with members of the local Eden Aboriginal community for an extensive period. This relationship saw him and local Kooris identify and explore a 380 kilometre Indigenous pathway between Mt Kosciuszko and Eden on NSW's south coast, now revealed as the Bundian Way.

The name Bundian comes from various historical sources, particularly the writings of the Reverend WB Clarke, who with a geologist's eye explored much of southern NSW in the 19th century. Clarke's writings, along with those of AW Howitt, GA Robinson and Oswald Brierly, and Mike Young's book on the Aborigines of the Monaro, are major sources for Blay, but he has also consulted a host of historical maps, other records and Aboriginal oral sources.

Blay's is not one but many journeys — he did various visits along parts of the track. The book mostly represents his first tentative exploration along 'the way', and is also informed by later journeys. He writes with poetic beauty of the country through which he passes and captures well the flora, fauna, landscapes and enchanting power of the route. The journey is scientific, cultural, historical and archaeological. The book is a walker's journal, a natural scientist's observation, and a historian's look at a black and a white past, for the pathway is a shared one.

I've walked or skied small parts of Blay's route and strongly identified with some of his experiences. The book rings true for anyone who has spent time in the bush. It is mostly free of typos and there are few minor annoyances. Chapter headings have lovely plant sketches by the author. Aboriginal use of fire is a major theme, though some comments lack clarity. A huge date of 140,000 years of Aboriginal presence is suggested at one point but needs substantiation.



Blay's project has seen the rediscovery of a significant pathway in southeastern NSW. Sometimes he was racked by uncertainty about his route, and at times I wondered whether the Bundian was 'the' path or 'a' path. But as the book unfolds, the route has a richness of Aboriginal sites, and makes so much sense as 'the' route that it warranted NSW heritage listing, which it received in 2013. Plans are afoot to open the Bundian Way as a long distance bushwalk for the public, providing Aboriginal employment and a route of reconciliation through shared place and story. *On track* is an engaging read about a magnificent journey, written with passion and perception.

Matthew Higgins is a Canberra-based historian and bushwalker.



James Blake (2015) *An introduction to landscape and garden design*, Ashgate, Farnham, Surrey UK, paperback, 422 pp, RRP £35

If you are about to set out on the journey of creating a garden, are thinking of engaging a professional designer or have trodden this path before, then this book will be a useful read. Although the author intends the book to be used primarily by garden practitioners and landscape students, it is written in a clear manner with a careful selection of illustrations and photographs that makes it easy for a non-professional reader to negotiate, although from a British perspective.

It starts with a very readable brief history of landscape and garden design, then progresses through a series of chapters that will interest a general reader. The chapter on design philosophy and aesthetic principles shows how a design for a specific mood can be developed by understanding the context, site, purpose, function, scale and space. Compositional principles are discussed as are the uses of hard and soft materials. There is a useful appendix on plants suitable for different purposes — but a word of warning: some recommended plants are weeds in Australia.

Some of the chapters, such as ‘Cost estimating’, ‘Contract documents’ and ‘Contract administration’, are quite technical and more suited to a professional audience. However, despite the professional focus of this book, it still provides useful insights for the garden designer and maker into the process of designing and implementing a well-designed garden.

Gordon Rowland Fraser (2015) *Landscape professional practice*, 2nd edition, Ashgate, Farnham, Surrey UK, hardback, 258 pp, RRP £65.

Landscape architecture is a relatively young profession in Australia, well behind the United States of America (1899) and Britain (1929). The Australian Institute of Landscape Architects, the official accrediting and registering body for landscape architects, was founded only in 1966.

The British Institute of Landscape Architects, now the Landscape Institute, aspires ‘to protect, conserve and enhance the natural and built environment for the benefit of the public by promoting the arts and sciences of Landscape Architecture’. Since 1988, practitioners and students have been using information presented

in Hugh Clamp’s original book, *Landscape professional practice*. Fraser has reviewed the material and has not only brought the standard information up to date, but has introduced a wide range of legal precedents relevant to the profession in the 21st century.

The ethics and law behind the arts and sciences in the practice of landscape architecture and design are made clear. Each chapter identifies an aim, legal points are captured in boxes and each chapter concludes with a summary of the key points. *Landscape professional practice* is an important reference guide for any landscape professional or for anyone interested in professional ethics and values of the landscape profession.

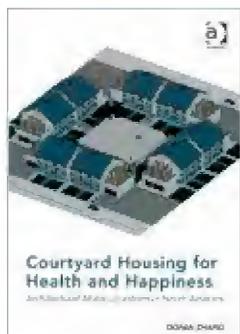
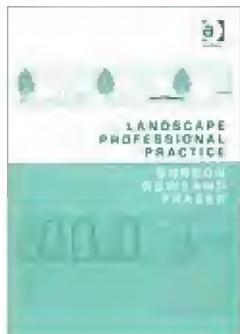
Donia Zhang (2015) *Courtyard housing for health and happiness*, Ashgate, Farnham, Surrey UK, hardback, 179 pp, RRP £60.

How important is health and happiness to the way we plan and design housing? The United Nations’ World Happiness Report of 2012 calls for happiness to be included as a criterion in all government policies. This book focuses on strategies for the planning and architecture of housing that will improve the health and happiness of residents, not only in the USA and Canada, but universally.

As an introduction, Zhang outlines four key themes in Chinese philosophy to promote health and happiness at home. Based on her research, and using diagrams, plans and photos, Zhang then presents the case that courtyard garden house design strategies that combine a sense of privacy with a feeling of community may hold the answer. Here the courtyard is defined as a pedestrian, communal, outdoor space enclosed on three or four sides by buildings or walls in which residents/tenants can sit, talk and socialise with one another. The social values of the garden are central to this strategy.

Courtyard housing for health and happiness gives us another way to think about how we want to live in a multicultural, multi-generational society such as Australia. Within the discourse of suburban green-field development versus urban renewal here is a model for medium density housing where the garden, in courtyard form, is central to the health and happiness of residents.

Dianne Firth is a landscape architect, researcher and heritage consultant.



Dialogue

Losing the Plot: food gardening in South Australia

The delightful exhibition 'Losing the Plot' at South Australia's Migration Museum in central Adelaide explores food growing across time and across South Australia, including Aboriginal food production, school and community gardens, the home garden and market gardens. It explores the influences of cultural diversity on our gardening practices, and the effects of urban sprawl and climate change.

Those attending the annual AGHS conference in Adelaide in October 2015 had a chance to see this exhibition. A local primary school has been helping to plant and maintain vegetable plots in the courtyard of the museum in association with the exhibition, which runs until 26 June 2016.



Students in the school garden, Rowland Flat, South Australia, 1945.

Photo: History SA
GN08962

Climate Change and Landscape Preservation

In 2011 the University of Pennsylvania Press began publishing the journal *Change Over Time: an International Journal of Conservation and the Built Environment*.

The theme of this journal's latest issue, vol 5 no 2, Fall 2015, is climate change and landscape preservation. The issue addresses ways in which our deepening understandings of climate change challenge our perceptions of landscapes — in some cases the environmental conditions that once supported particular landscapes no longer exist. Our understanding also affects how we assess, conserve, and manage the longevity of landscapes. Although the journal is US-based, it covers matters which are widely of interest. Contributors include landscape architect Robert Z Melnick, who writes on cultural and historic landscapes, and Patricia O'Donnell, who has worked on many cultural landscape preservation and sustainability projects, exploring the theoretical and philosophical implications of change on heritage conservation.

300th anniversary of the birth of Capability Brown

One of the many celebrations in the UK in 2016 for the tercentenary of the birth of Lancelot 'Capability' Brown (1716–83) is the conference, 'What Capability Brown did for ecology: the legacy for biodiversity, landscapes and nature conservation' at Sheffield Hallam University on 15–17 June 2016. It will consider issues around Brown's creations and ideas, whose legacy is still apparent in the UK's landscape today.

Details on the large number of celebratory events in 2016 are at www.capabilitybrown.org.



Profile: Camilla Stephens

The newest member of AGHS's national management committee, Queensland representative Camilla Stephens, joined the committee in December 2015.

Have you always been interested in gardens and plants?

I can't say that I inherited many gardening genes. It was all my father could do to maintain the grass on the 66 perch riverside block (almost 1700 square metres) in St Lucia, Brisbane, with its five terraces down to the river, using an electric mower with yards and yards of extension cords. His parents' house Kitawah in East Brisbane (designed by architect Robin Dods) still has what I would describe as a restrained garden.

Tell us about your work

After completing a town planning degree, my first job at the University of New England included working with the Botany staff to introduce native plants into campus landscaping. Later, at Glen Innes Council, I worked with an enthusiastic team on heritage works in the main street, before a move to Inverell (NSW), life with children and community engagement intervened.

With a group of like-minded people, the Inverell Branch of the National Trust was re-established. We researched and organised annual house tours, including the sites where artist Tom Roberts painted. This became a 10-day festival managed by the Inverell Cultural and Arts Council in 1996, 2001 and 2006. Unfortunately, the protection of his painting sites, particularly the natural sites, has never been properly addressed.

As a member and then as chair of the Inverell Cultural and Arts Council, I helped develop a festival program that collaborated with many organisations including the Historic Houses Trust of NSW (now Sydney Living Museums), supporting us with historic gardens seminars, conservation workshops and Lindy Kerr's photographic exhibition 'Homesteads of Western New England'.

My home in Inverell was the 1870s 'Fernhill'. It had a wonderful garden with a northern aspect and elevation that has allowed the growth of huge jacarandas, bauhinia, bougainvillea and black bean — and roses. Architect and historian James Broadbent gave advice on the interpretation of the terrace garden, the carriage drive and rose garden.



These were resurrected from the front lawn after my research located photographs of the garden in the 1920s. Landscape consultant Michael Lehane designed the interface between the old historic and the new back garden built with basalt walls and fountain.

The work was only partially completed when I sold my share in the property and moved back to Brisbane. I now have a small townhouse with a fern garden and balcony of peace lily *Spathiphyllum* and rhapsis palm

You have a lot of heritage experience?

As a member of the board of the National Trust of NSW for 10 years, I have been involved in considering the classifications of many historic sites and landscapes. I have recently finished a couple of years working on the conservation of Brisbane's oldest surviving home, Newstead House. I am a member of various other historical and heritage organisations, including ICOMOS and the Royal Historical Society of Queensland.

Influences?

The biggest influences on my garden experience have been

- a free and easy childhood on the Brisbane River
- the landscape of New England
- my mother in law, who, with a very large family, had to be virtually self-sufficient in a very tough and sandy granite soil at Wollomombi near Armidale, NSW
- the historic buildings and landscape of Newstead in the magnificent Macintyre Valley west of Inverell
- James Broadbent's garden at Mulgoa, which never fails to inspire me
- the truly breathtaking landscape and setting of Newstead House on the Brisbane River.



AGHS patron Sue Ebury (left), rose donor Catherine MacLean (centre), and chair of the rose garden subcommittee John Maurer, AGHS Northern NSW sub-branch (right), at the opening of the Saumarez rose garden. Photo: James White

Vale Sally Croft, AGHS pioneer

We are sorry to note the death of Sally Croft (1933–2015).

When Sally (later Lady Croft) and her husband Owen moved into Owen's family homestead at Salisbury Court, Armidale, Sally started gardening from scratch, using existing trees, the ha-ha and an Isabella grape as framework. The garden is one of the most significant historic gardens in New South Wales.

Sally and Owen Croft joined the Australian Garden History Society in the late 1980s. From the early 1990s she was also involved in the Northern NSW branch of Australia's Open Garden Scheme, as a selector and then (for ten years) as chair of the selectors.

When AGHS members in northern NSW decided to form a sub-branch, the group's first meeting was held at Salisbury Court, on 13 March 2005. Owen Croft became chair and Sally secretary of the small committee. Despite ill-health, Sally continued to be very supportive of the society and was particularly thrilled with the development of the Heritage Rose Garden at Saumarez Homestead.

Lynne Walker
AGHS Northern NSW sub-branch



Saumarez Homestead Heritage Rose Garden opening

On 31 October 2015 we were delighted that our dedicated AGHS Patron Sue Ebury, the Countess of Wilton, was able to travel to Armidale to open the Heritage Rose Garden at Saumarez Homestead. The opening ceremony was a very happy occasion, attended by the principal rose donor Miss Catherine MacLean and friends, a large number of local contractors who had worked on establishing the garden, and National Trust and AGHS members. The success of the day continued when the garden opening to the public for the first time the following day — more than 800 garden lovers attended. The National Trust generously waived the usual entrance fee, and all proceeds received from entry by donation that day went to the rose garden. A great time was had by all.

The rose garden is open to visitors to Saumarez Homestead, a National Trust property which also has a cottage garden, picking garden and outbuildings featuring 19th century tools and early farm equipment.

Robert Knopwood's kitchen garden 1804–24



Watercolour '*Malus domestica*—Reinette du Canada Apple'. The earliest record of the Reinette du Canada apple is in 1771. It is among the 103 apple varieties listed in the 1857 Catalogue of plants in the Royal Society's gardens, Queens Park Hobart Town.

Knopwood diary 20 November 1814 'Plumbs, peaches, apples and English currents in my garden.'

Artist: Carolyn Robinson

Although there are few remains of the first bountiful garden in Battery Point planted by the Reverend Robert Knopwood, it has been brought to life in a botanical exhibition now open at Narryna Heritage Museum in Hobart's Battery Point. The exhibition shows work by Botaniko, a group of artists who have studied under well-known Australian botanical artist Lauren Black. 'Knopwood's Kitchen Garden 1804–1824' is their second exhibition after 'Port Arthur: Exotic Garden — Unlocking the Botanical Journey', held earlier this year at Port Arthur. Their artworks include watercolour, mixed media and pencil.

Lieutenant-Governor David Collins arrived in Hobart in February 1804 to establish a settlement at Sullivan's Cove. Collins' chaplain Robert Knopwood established his home and productive garden Cottage Green on the slopes above today's Salamanca Place. Knopwood kept a detailed diary and meticulously recorded his progress. *The diary of the Reverend Robert Knopwood 1803–1838* (ed. Mary Nicholls) was published in 1977. His *Van Diemen's Land 1805–1808 diary*, held by the University of Tasmania Library, is available online (<http://eprints.utas.edu.au/9500/>).

Knopwood's first crop of potatoes was soon followed by a range of European fruit and vegetables to supplement the meagre official rations. These included apples, peaches, broad beans, carrots, raspberries and onions. The Cottage Green garden provided visitors respite from an alien landscape and yielded Knopwood many welcome gifts for his friends. The year 1815 — two hundred years ago — was a particularly good year, as indicated by the following quotations from Knopwood's diary:

Mon. 16 October: I cut 150 heads of asparagus.

Sund. 17 December: I gave Eliza Collins some fruit; her birthday, apples, raspberries and peaches.

Wed. 20 December: Mr. M'Carty, Mr. & Mrs. Whitehead dind with me; I gave them raspberries, currents and apples to make a pye.

When Knopwood's land was subdivided in 1824, part was bought by Captain Andrew Haig for his home, Narryna. Successive owners and tenants, including Captain Andrew Haig, George Washington Walker and members of the Peate family, have tended kitchen gardens.

It is planned to recreate Narryna's kitchen garden, growing plants recorded in Knopwood's diary and early 19th century nursery catalogues. The exhibition 'Knopwood's Kitchen Garden 1804–1824' will run until Sunday 15 May 2016.

Further reading

Mary Nicholls, ed. (1977) *The diary of the Reverend Robert Knopwood 1803–1838*. Tasmanian Historical Research Association, Sandy Bay [Hobart].



Watercolour '*Raphanus sativus*—Radish'. The radish is essentially a cool-climate crop which tolerates light winter frosts. In 1807 Knopwood sowed his crop the day after snow had covered the ground. Varieties such as Short Top, Long and Turnip-rooted were popular and are listed in Bunce's 1838 *Manual of practical gardening, adapted to the climate of Van Diemen's Land* (Hobart Town).

Knopwood diary 15 August 1807 'Sowd raddishes etc.'

Artist Debbie Collins

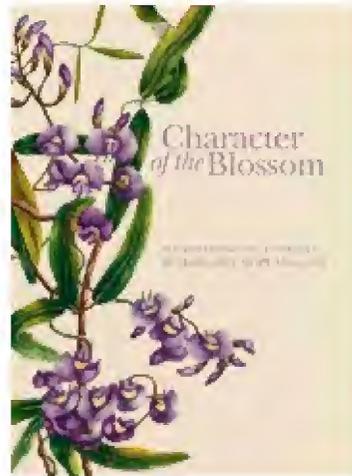
AGHS supports *Character of the blossom*



Character of the blossom: wildflowers of Tasmania by Margaret Hope 1848–1934 was published by the Allport Library and Museum of Fine Arts in 2015, with generous assistance from the Australian Garden History Society’s Tasmanian branch and its national committee. Though it is not actually called a florilegium (unlike the new Sydney florilegium featured on page 36 of this issue), the book is indeed a florilegium — which simply means a selection of flowers, or a book containing such a selection.

The book gives us access to the botanical illustrations of Tasmanian artist Margaret Anderson Hope, who painted during the rise of the Arts and Crafts movement. Hope used a level of realism considered unusual for the period, in a style similar to that of her friends Mary Morton Allport and Louisa Anne Meredith. She intended to publish her paintings, and prepared a title page and detailed index for them, but the book was not published during her lifetime.

Margaret Hope was an accomplished painter and exhibitor. As well as wildflowers, her work included ornamental tables, landscapes, drawings, plant illustrations for technical books jewellery and panelled screens. The Tasmanian Museum and Art Gallery holds a four-panelled screen of wildflowers painted in oils by Hope in 1896.



The introduction to *Character of the blossom* by Caitlin Sutton, curator at the Allport Library and Museum of Fine Arts, gives useful context to Hope’s illustrations and explains the curious story about the history of this folio of work, which was probably produced in the 1880s. The watercolours disappeared for a period before their existence in a private collection became known in the mid-1960s. The folio of watercolours was acquired by the Allport Library in 2014; the whereabouts of two plates is still unknown.

The Allport Library and Museum of Fine Arts’ publication of the book gives belated recognition to the considerable artistic talent of Margaret Hope. The high quality reproductions do justice to the beauty and detail of the plants depicted in her paintings, which include a rather eclectic range of species from coast to high-altitude, all native to Tasmania. The book is available through the Allport Library and Museum of Fine Arts in Hobart, where the accompanying exhibition ‘Character of the Blossom’ is open until 16 January 2016.

Jennie Whinam is a botanist specialising in alpine and subantarctic vegetation, and an amateur gardener.

Left: *Eucryphia lucida*, *Comesperma volubilis* [now *C. volubile*], *Hibbertia serpyllifolia*.

Watercolour in Hope album, Allport Library and Museum of Fine Arts

Centre: *Cyathodes oxycedrus*, Peach berry [now *Leptecophylla juniperina* subsp. *oxycedrus*].

Watercolour in Hope album, Allport Library and Museum of Fine Arts

Right: Tasmanian endemic *Telopea truncata*.

Watercolour in Hope album, Allport Library and Museum of Fine Arts

Diary dates

FEBRUARY 2016

Monday 8 Historic Rippon Lea garden tour and BYO picnic VICTORIA

6 pm Melway ref 67 F2. Head Gardener Justin Buckley will walk us through the grounds of this National Trust property in Elsternwick. Entry free to National Trust members, otherwise \$5 donation. To be followed by BYO picnic. Enquiries Lisa Tuck 0418 590 891, lisatuck1@bigpond.com.

Wednesday 24 National Insect Collection and Atlas of Living Australia ACT/MONARO/RIVERINA

1.45 pm Ecosystems Services Building, Clunies Ross Street, Acton. AGHS members only, \$10. Enquiries Helen Elliot 02 6284 4749, ellioth@bigpond.net.au.

Wednesday 24 'German Romantic gardens', talk by Jennifer Milam SYDNEY

6 pm for 7–8.30 pm, Annie Wyatt Room, National Trust Centre, Observatory Hill. Members \$20, guests \$30, includes light refreshments. Bookings and enquiries Jeanne@Villani.com. Please book before paying in case booked out.

Saturday 27 Jazz in the Garden at Sutton Forest SOUTHERN HIGHLANDS

4.30–7 pm with swing jazz band 'Next on the List'. Members \$40, non-members \$45, drinks included. BYO picnic, chairs and picnic rug. Bookings and enquiries aghs.sh.info@gmail.com.

MARCH 2016

Tuesday 15 'Quill and spade: pioneer garden writing in Australia' VICTORIA

6 pm talk by Greg Johnson, Mueller Hall, National Herbarium, Birdwood Ave, South Yarra. AGHS members \$20, non-members \$25, student card \$10. Book at www.trybooking.com/JVHV. Enquiries Anna Long 03 9820 8828, chris.long@internode.on.net.

Wednesday 16 'Gardens with history from Open Gardens Australia' SYDNEY

6 pm for 7–8.30 pm talk by Anne Smith, Annie Wyatt Room, National Trust Centre, Observatory Hill. Members \$20, guests \$30, includes light refreshments. Bookings and enquiries Jeanne@Villani.com. Please book before paying in case booked out.

Thursday 17 Visit to New Acton ACT/MONARO/RIVERINA

5.30 pm. Details on website when available. Enquiries Helen Elliot 02 6284 4749, ellioth@bigpond.net.au.

Saturday 19 Working bee at Medlow VICTORIA

For details contact Fran Faul 03 9853 1369, franfaul@gmail.com.

APRIL 2016

Tuesday 12 'Sustainable Landscapes', talk by landscape designer Phillip Johnson VICTORIA

6 pm Mueller Hall, National Herbarium, Birdwood Ave, South Yarra. AGHS members \$20, non-members \$25, student card \$10. Book at www.trybooking.com/JVHVW. Enquiries to Lisa Tuck 0418 590 891, lisatuck1@bigpond.com.

Saturday 16–Sunday 17 Toowoomba self-drive tour QUEENSLAND

Self-drive tour in Toowoomba district to gardens open in the Pittsworth Open Gardens. Details on website when available.

Tuesday 26–Friday 29 Autumn in the Monaro SOUTHERN HIGHLANDS

Coach tour to four historic gardens in the Monaro area — Bobundara, Erindale, Shirley and Curry Flat, all in their autumn glory. Only 40 places, non-members welcome, payment by 29 March 2016. Bookings and enquiries Ray Bradley 02 4861 4090, aghs.sh.info@gmail.com.

Friday 29 April–Sunday 1 May Autumn Garden Tour to Beechworth VICTORIA

3-day garden tour by coach through this beautiful region when autumn colours will be at their best. Details to follow on website. Enquiries and expression of interest to Lisa Tuck 0418 590 891, lisatuck1@bigpond.com.

Saturday 30 April – Sunday 1 May Self-drive South Coast tour ACT/MONARO/RIVERINA

Details on website when available.

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Phoebe LaGerche-Wijnsman

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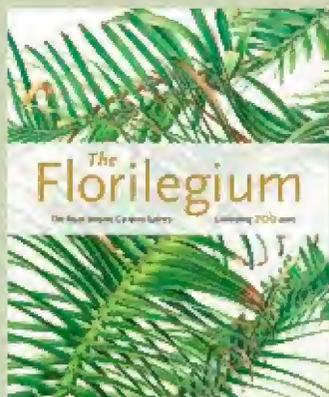
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Magnolia grandiflora. Illustrated by Jenny Phillips.



Ficus macrophylla. Illustrated by Kate Nolan.



An exciting new florilegium

In March 2016 the Royal Botanic Gardens Sydney will publish a set of contemporary botanical paintings of historically significant plants, as part of the celebrations of the bicentenary of the gardens. Distinguished longterm AGHS member Colleen Morris has written the historical text and botanist Louisa Murray the botanical text. The 87 paintings have full-colour plates with plant descriptions and text relating their place in the history of the gardens. Species chosen include plants collected by early superintendents Charles Fraser and Allan Cunningham, introductions under Charles Moore and JH Maiden, plants associated with late 20th century scientific work at the gardens, and with the establishment of the Blue Mountains Botanic Garden at Mt Tomah and the Australian Botanic Garden, Mt Annan.

Most of the artists are Australian, but others are from the UK, Japan, Korea, USA, Canada, France and New Zealand. The book will be released on 1 March 2016. In association with its publication, Colleen Morris is curating the exhibition 'Florilegium: Sydney's painted garden' at the Museum of Sydney from 30 July to 30 October 2016. The exhibition will explore the influence of the Royal Botanic Gardens Sydney on the private gardens, public parks and landscapes of New South Wales since 1816. The florilegium's publication has been generously supported by AGHS's Kindred Spirits fund and by contributions from the two NSW branches of AGHS —Sydney and Northern NSW, and the Southern Highlands. More about the book, exhibition and bicentenary in coming issues of this journal.



Banksia praemorsa. Illustrated by Margaret Pieroni.



Mission Statement

The Australian Garden History Society promotes awareness and conservation of significant gardens and cultural landscapes through engagement, research, advocacy and activities.