



GARDEN DESIGN STUDY GROUP

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Newsletter
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102

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ANPSA Garden Design Study Group Newsletter

Published bimonthly in February, April, June, August, October and December.

Copy Deadline: first day of the publication month, although earlier submissions will be welcomed by the Editor.

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Comments from GDSG Leader

Hello everyone! It is great to be able to communicate with so many of our members through this study group. Please don't think of me as 'the leader'! I consider myself as just one of the members willing to learn and to share experiences through GDSG so that we can all celebrate and share the wonderfully unique Australian flora with everyone who comes to visit our gardens. So I am looking forward to exchanging ideas, particularly as I am in the throes of establishing our new garden on 880 sq meters. This is a real challenge as our two previous home gardens have been large acreage properties, as have others I have planned for clients as a landscape architect.

Perhaps some of you would like to know - Who am I? Briefly I've been a member of SGAP now Native Plants Queensland NPQ since 1969 when I joined as a student of landscape architecture in Brisbane. Over the past 49 years (can you believe it?) I have been ANPSA President and Vice President, SGAP Queensland President (twice), NPQ Displays Officer and Chair of Pine Rivers NPQ. Throughout this time my career as a landscape architect has

been based around a strong personal belief in two major areas: the unique quality and value of the Australian environment; and the provision of quality open space facilities for the community. I've been very fortunate to have been responsible for the design of numerous major parks and open space projects like World Expo 88, Roma Street Parklands in Brisbane and 25 Regional Botanic Gardens mostly in Queensland. In recognition of my work with landscape design I've received the Order of Australia AM and the ANPSA Australian Plants Award. 'Design with Nature' has always been the philosophy that has driven my passion for landscape design.

Newsletter timing & Themes

Those attending the GDSG meeting at ANPSA Hobart suggested the use of a specific theme for each newsletter issue, and a number of subjects were suggested. In addition we canvassed the possibility of bimonthly (instead of quarterly) issues of smaller newsletters. I'm not sure if this will be possible or even more useful, but suggested that we could try this more frequent system for several issues and then gauge member's reaction.

So as a trial in 2018, the newsletter will be prepared and distributed during each alternate month from April. Each issue will have a suggested theme section to encourage member's related contributions, which will be grouped together. Please do not let the presence of a theme distract you from writing about any other garden matter. These are the proposed 2018 Newsletter dates and themes (subjects from the Hobart meeting):

<i>Issue</i>	<i>date</i>	<i>Theme</i>
101	February	already distributed by Ben
102	April	Garden arrival, welcome – first impressions
103	June	Water in the garden
104	August	Natives and exotics mixed together
105	October	Coastal gardens - sun, sand and wind
106	December	Framework trees and shrubs

Please ensure that your submissions reach the editor at least two weeks before the publication month.

Receiving the Newsletter – are your contact details current?

Membership of GDSG covers a period of twelve months from July 1 to June 30 - so the June 2018 Newsletter will be the final one prepared for 2017/2018. Please advise me if you do not want to remain a GDSG member or receive further Newsletters by email or by post. Also to ensure you keep on receiving the Newsletter please advise any changes to your contact details – post address / email / phone - as soon as they occur.

Extracts from Past Newsletters

Since accepting the challenge to manage the GDSG I have looked through my archives and find that as part of downsizing in moving house recently my past issues of the Newsletter have been disposed of!!! So Ben's suggestion in the last issue, that the index on the ANPSA website is a great way to find out specific ideas and recommendations for the garden is timely for me and I'll no doubt be using it quite regularly.

As your new Newsletter editor I decided (for inspiration) to delve though some back issues to gain an insight into what our members have been saying in relation to garden design over the years since the first Newsletter in May 1993. There are many gems of inspiration to be found in just the first four issues of the GDSG Newsletter, so I thought that the following excerpts were worth repeating as they are still as relevant today as they were when first published. If you are recent members or like me you may not recall or even have read the content. So, in each issue I'll continue to draw your attention to items of interest from another group of Newsletters.

Newsletter #1 - May 1993

The general aims of the ASGAP Garden Design Study Group, formulated at the preliminary meeting, are:

- *to carry out theoretical and practical investigation of garden design using Australian native plants
- *to develop resources for people who are interested in garden design with Australian plants
- *to encourage more successful use of Australian plants in gardens which the public can visit

"At last!... Design is the missing element in the movement to give native plants their rightful place in Australian gardens. Please count me in as a foundation member." Geoffrey Long (NSW)

"In my view, the development of a uniquely Australian garden design would be greatly assisted if overseas practices were jettisoned or at least greatly modified. This is partly forced on us because of the unusual characteristics - colour, form, etc. - of Australian plants." Geoff Simmons (Qld)

Newsletter #2 - July 1993

Classifying Garden Styles: The following main categories are proposed for classifying garden styles, within which are many sub-groups and possible crossovers between categories. The objective is to determine the essential groups and the main subgroups. From there, one may progress to particulars of content for each group.

- Naturalistic Gardens: Indigenous Garden, Natural Plant Community, Ethos Garden
- Formal Gardens: Classically Formal, Formalistic
- Theme Gardens: Collectors, Colour, Productive, Functional, Perfume, Wildflower, Water, Period, Cultural, Sculpture, Idiosyncratic
- Eclectic Garden: Integrated Eclectic, Segregated Eclectic

Aliki Zouliou, Paul Thompson and Diana Snape (Vic)

ED: refer to the original Newsletter for very interesting detail. What style is your garden?

Open Space, Grass and the Larger Garden - There are two important, usually interrelated elements well known in all Garden Design styles that are equally relevant when designing with Australian plants. One is the need for open space and the other the need for screens, walls or hedges to divide up the total space so that the whole area is not seen at first glance and separate compartments can be treated in different ways. These screens also provide a background which can enhance the values of plants in front of them. However as the description of the Joyce garden in this newsletter shows, experts can break the rules in the appropriate situation - in this case with tall trees funnelling the view to the large water area and the 'borrowed' landscape. Barbara Buchannan (???)

Newsletter #3 - October 1993

"I like to make good contrast of both leaf shape and colour; flowers seem to follow next. Beds are designed to complement existing trees and shrubs, walkways and driveway. Complete indigenous plantings seem a little boring. Experimenting with drainage and soils to grow other natives from all over Australia appeals to me. I mean God surely didn't create desert plants for just the animals to admire!" Robyn Hartley (Qld)

Colour a matter of proportion - The colour of flowers may be short-lived, but I think most of us are conscious of it and try to take it into account in our gardens. Foliage colour is there all year round (with some variations) and the proportion of foliage in the garden scene is high, whether we consider it as a background, a matrix or the principle component. Using foliage colours well - there's another challenge! Diana Snape (Vic)

Australian Design, Australian Plants or Both - The horse before the cart or vice versa? An Australian garden can be a design in which native plants are chosen for specific characteristics or a collection of native plants around which a design is based. In my opinion it does not matter which direction is chosen, as 'creative possibilities' is the name of the game where gardens are concerned. Mixing the two concepts may even be possible. Geoff Simmons (Qld)

Plant Lists – informative lists of reliable species: Daisies; and Melaleucas & Leptospermums for SEQ

Newsletter #4 - February 1994

"I would like to see more formal gardens as opposed to collector types as I feel this may help to better promote our native plants to more people." Tony Drylie (Vic) *ED: do you agree?*

The Essence of Garden Design - What makes a garden design? What is the element, the quality that makes a design work? One that is "alive", that satisfies people's emotional needs, improves the quality of the surroundings

and becomes an integral part of people's lives? It is hard to pinpoint one characteristic or formula that makes a good design. It is more than just a collection of plants. A good design is a series of different elements which, when put together, form a cohesive, emotionally satisfying and visually appealing environment

Finally, rather than looking at a garden or a landscape as a whole or as a collection of plants, dissect and analyse the environment. Consider the separate elements that go together to produce a cohesive and enjoyable environment that people will use, and how you can incorporate these elements into a successful garden design!
Nicole Lenffer (Vic) *ED: this article provides much food for thought and application too!*

Views of the Australian Landscape - Today we accept the Australian landscape for what it is - sometimes harsh and uncompromising, sometimes beautiful, shaped in many areas by the aboriginal practice of firing the land so that the plants have developed to live in harmony with fire. Yet to the first European observers, conditioned as they were to the "green and pleasant" lands of Europe, Australia was indeed an alien country. The west, northern and southern coasts they visited were mostly arid and barren; even the eastern coastline, clothed in great forests, was regarded as "dreary", "monotonous" and "depressing" by many explorers and early settlers.
Tony Cavanagh (Vic) *ED: very interesting and informative article to read in full.*

The importance of Australia's indigenous plants - Not directly concerned with garden design, it does however reflect my underlying philosophy. Diana Snape (Vic)
ED: be sure to read the full text of Diana's talk broadcast on Radio National's Ockham's Razor program April 1993.

Plant Lists – informative lists of hardy reliable species: for Sydney and Melbourne



Theme for Issue 102: 'Garden arrival, welcome – first impressions'.

There are many ways to say 'welcome' whether it be just a simple verbal greeting or some other special nonverbal way, perhaps like the irresistible aroma of freshly baked bread drifting out to guests at the front door. Similarly there are many ways to demonstrate a welcome to your garden and of these first impressions are very important because they are most lasting images that people remember. Since first reading the following story as a young landscape architect in the 1960's, I have never forgotten the lessons of careful design principles applied in this garden to maximise appreciation of the dramatically scenic site

overlooking the Inland Sea of Japan. For me this description defines so much about the importance of knowing a site in detail, applying sensitive site planning principles followed by skilful detail design, to structure the observer's progressive sense of arrival and welcome to accentuate the most important visual attribute.

A sensitive visual relationship - with the Inland Sea of Japan

"It has been told that near the village of Torno in Japan, a celebrated tea master planning to build a teahouse, purchased, after much deliberation, a parcel of land with a startlingly beautiful view of the idyllic Inland Sea. His friends were most curious to learn how this great artist would exhibit his scenic prize, but during the time of construction they were, of course, too polite to investigate, and waited to be invited.

On the day when the first guests finally arrived at the entrance gate, they could hardly contain their eagerness to see the fabulous ocean view as eloquently foreshadowed by the great artist. As they moved along the narrow stone pathway toward the teahouse, they were aware that the sea was teasingly hidden from sight by the alignment of the path through the thin bamboo clumps. At the door of the teahouse, they reasoned, the view would be opened to them in some highly sensitive enframement. They were more than a little perplexed at finding the view there to be effectively concealed by a shoulder of lichen rock and a simple panel of woven straw fencing.

As is the custom before entering a teahouse, they paused and bent over a stone basin brimming with water, to rinse their hands. As they raised their eyes from this bowed position they caught a glimpse, no more than a glimpse, between the great rock and a low dark branch of an ancient pine, of the shining sea below them. And as they looked they sensed with tingling comprehension the relationship of the mother sea and the cool water at their fingertips.



Inside on the mats of the teahouse with the paper screens closed around them they performed the simple ritualistic rites of the tea ceremony, still mindful of the lesson of the sea. Relaxed and refreshed at the ceremony's conclusion, the guests expectations were satisfied when their host rose quietly to slide back the screen walls of one side of the room, revealing in its perfect completeness the overwhelming beauty of a seascape that stretched from the edge of the grass floor mats at their feet to the farthest distant limits of the sky.”

Extract from the book 'Landscape Architecture' by John Ormsbee Simonds 1961

Three Native Gardens in Hobart

Words: Ros Walcott Photos: Ben Walcott, Canberra

As part of the ANPSA Conference in Hobart January 2018 these three notable native gardens were visited by conference participants. *ED: Ros has taken the opportunity in describing these gardens to specifically include reference to the theme of this issue - Garden arrival, welcome – first impressions.*

The Green Garden:



Hosts Pam and Tony Green garden in suburban Hobart is a relatively new, parts of the garden 8 years old and some only one year old. It is the first native garden made by the Greens and started when they were aged in their sixties. The total garden area is 1300 square metres. The altitude of the block is 60 metres above sea level and over the last nine years the rainfall has been 548mm annually. Supplementary watering is done using soaker hoses and sprinklers. The prevailing wind is up to 110km/hr and south-

easterly, westerly and northerly in equal proportions. Plants are staked to overcome both the winds and the slope of the block. There is a small part of the front garden which is exotic and a small food garden. Only three original plants remain in the garden *Eucalyptus tenuramis*, *Kunzea ambigua* and *Melaleuca citrinus*.

The soil type is mudstone, about 20-25cm deep. Planting holes are dug using a crowbar. No extra soil has been added, but some home made compost is added at planting time. Double-cut gum bark is used both as mulch and on the pathways. This material breaks down quickly and has improved the soil over time. All information about this garden is drawn directly from Pam's description of her garden.



Sense of arrival In the Green garden the sense of arrival is delayed as there is very little garden in front of the house. When you walk around the corner of the garage the full impact of this attractive bushy garden is evident. It is difficult to see how the delay in sense of arrival could be avoided in this garden, as the house is right at the front of the block and virtually all the garden slopes upward behind the house. One idea would be to heighten the importance of arrival in the garden by emphasising it with gates, a pergola, or a frame of significant plants. However, nothing can take away the pleasure of this well-tended garden full of thriving plants, including many terrific Tasmanian endemics and mounds of everybody's favourite *Scleranthus biflorus*, (Two Flowered Knawel or Canberra Grass).

Tasmanian Bushland Garden



An enthusiastic group of volunteers has created the Bushland Botanic Garden over a period of ten years. The original vision was to 'make a Regional Botanic Garden to showcase the native plants of south-east Tasmania'. The 22 acre old quarry site near Buckland was selected in 1999 and purchased with a generous donation from Glad Dodson. All funds have been donated to the garden from individuals and companies. No funds have been received from government or from large corporations and all labour has been voluntary.



In 2002 the breaking up of clay compacted over many years was begun - an excavator was used to rip and loosen the clay. Fencing out the rabbits and the wallabies was essential before beginning

planting the garden. A new entry from the highway and a new dam were built. Planting and landscaping were begun in 2004 and the new growth was very encouraging. Rocks and logs were used to mark beds. Brown dolerite gravel was spread and compacted to form the paths. The road was sealed and a carpark created in 2007. The quarry face had to be made safe and the picnic shelter and toilets were built in 2009.

The Grand Opening was in April 2010 and nearly 250 people watched Mayor Bertrand Cadart open the new gates and Senator Christine Milne unveil a plaque on a dolerite boulder to mark the occasion. All information about this garden is drawn directly from descriptions of the process from billboards in the garden.

Sense of arrival The sense of arrival at the Bushland Garden is also delayed. The wonderful gates, complete with frogs, provide one entrance point, but the full effect of the quarry face is hidden. Once again it is hard to see how this delay can be remedied. There is a short drive off the road and then visitors walk through the garden beds before reaching the spectacular dolerite wall. You can catch glimpses of the face, but the full effect is not felt until you are closer. Perhaps a view could be created from the gates to the quarry face to entice the visitor. There are many interesting Tasmanian plants growing well in this garden and it is well worth a visit.

Inverawe Native Gardens – Tasmania’s Largest Native Garden



Corymbia ficifolia allee down to the river.

Margaret and Bill Chestnut have built this 9.5 hectare garden over 16 years after taking early retirement in 2001. This garden is a sustainable, water wise, low chemical and low maintenance garden. Birds are part of the landscape, fertilising some plants and removing insects from others. 103 species of birds, including all 12 Tasmanian endemics have been seen here.

An enormous effort over several years controlled the weeds and was followed by planting of over 12,500 Australian native trees and shrubs. The soil is sandy, gravelly doleritic clay which forms potholes and underground channels which collapse to form gullies in the rain. The southern boundary of the property is North West Bay River, which used to carry much more water. Most of the water is now used for Hobart’s drinking water.

Original trees on the property were Black Gum (*Eucalyptus ovata*), White Peppermint (*Eucalyptus puchella*), Black Peppermint (*Eucalyptus amygdalina*), Tasmanian Blue Gum (*Eucalyptus golbulus*) and

White Gum or Manna Gum (*Eucalyptus viminalis*). A few other trees were present, some acacias, some shrubs and various grasses and other groundcovers. All information about this garden is drawn directly from pamphlets from Inverawe written by the Chestnuts.



River view from the garden

Sense of arrival At Inverawe the marvellous setting on the North West Bay River is hidden from the arriving visitor. Instead you come into a rather cramped entry way with no viable to w at all. The incomparable views could be opened up for an immediate grand vista which

would draw the visitor onward. The incredible devotion of the Chestnuts to this garden is evident everywhere. The amount of work that has been done over the years is impressive. The paths and steps have all been built by Bill over many years and, as he said, have improved in design and construction over time. Our visit was somewhat hampered by the drought that Tasmania has been experiencing. The garden was very dry indeed and the plants were suffering somewhat. I did not know that Hobart is Australia's second driest capital after Adelaide – only 570mm average rainfall. There are thousands of Tasmanian plants to see in this extensive garden.

Some more Garden Visits in Hobart

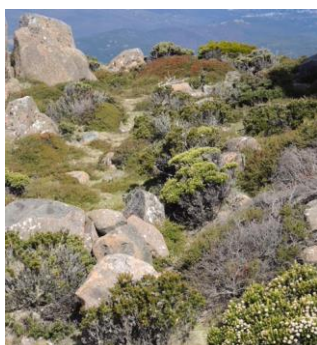
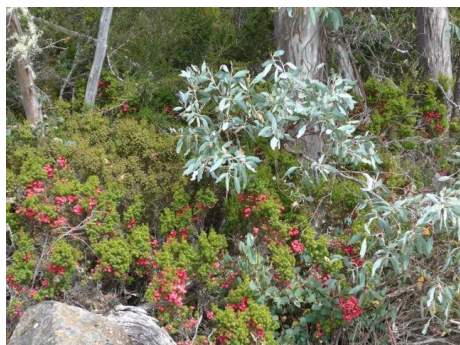
Words & Photos: Diana Snape

I found the Bicentennial Conference in Hobart in January most enjoyable, with excellent speakers in the mornings and interesting excursions in the afternoons. This arrangement worked very well, though it did limit the time available to travel far from Hobart.

Tasmanian Bushland Garden: Brian and I were very keen to see the Bushland Garden, about 50 km NE of Hobart, created and maintained by a relatively small group of APS enthusiasts. We first saw it just after its initial purchase, 19 years ago, and it has come a long way since then. Funded by donations and grants, the 20-hectare Garden and Nature Reserve is open free to the public.



There are the usual amenities in the Garden for parking, picnics and childrens' play. A central feature is a waterfall and pond created in an old quarry, with skilful use of rocks, including the use of excess local rocks to form a scree down one side. There are walking tracks between well-maintained garden beds and through bushland. In January, not many plants were in flower. However, there are a number of eye-catching sculptures by James Hanslow, large enough for the scale of the Garden and well sited. I thought they added gravitas and interest to the Garden.



Mount Wellington: this visit reminded me of the essence of garden design, with appropriate plants growing naturally in beautiful combinations.

ED: I agree we saw many wonderful natural gardens that inspire the use of small plants for small gardens and for urban courtyards.

Photo on right by Lawrie Smith



Inverawe: I had been looking forward to visiting one garden for a long time, as I had read and heard about Inverawe and seen earlier photos. I was sadly disappointed. It's a large garden, situated on a very steeply sloping block, so its owners must have carried out an enormous amount of work over the years building the paths and gardens. From some areas there are extensive views.

It was mid-summer and the garden was suffering from a dry spell but even so seemed to be in need of much pruning and renewal. I could picture it looking beautiful when it was a young garden. The kitsch ornaments and folksy sayings scattered through the garden didn't appeal to me. The garden looked as though it belonged back in the 1970s, which is a worry as it is a much advertised and visited "native garden".

Green Garden: We visited two other private gardens. Unfortunately I didn't have my camera for the first, a beautiful small garden on a sloping site belonging to Pam & Tony Green. I'm sure that other members recorded that garden in photos?



Champion Garden: The second small garden on another sloping site belonged to an old friend, Bruce Champion, and here I specially liked the entrance, with rocks, tufted plants, Allocasuarina and also the blocks of foliage colour in the back garden.

Garden Design Inspiration in Tasmania

The natural landscapes of Tasmania provided for me a wealth of inspiration for garden design, not so much the plant species but rather the inherent colours, textures, forms, associations and 'hard landscape' detail. These three 'natural gardens' could easily be reinterpreted anywhere in Australia with local species.



Simple massing of individually strong character species in three layers create a dramatic visual experience; dense contorted twiggy sapling trees; globular emerald green shrubs; foreground almost iridescent tufts



A variety of massed succulent matting plants create a colourful carpet each side of a sandy path that meanders between interesting focal point plant groups. Suggests potential to experiment in garden design?



Sculptural rock groups need low colourful shrubs and ground covers to scramble over and around to provide textural contrast and softening of the landscape. The larger the rocks the more distinctive in terms of scale.

Inspiration from the Queensland Art Gallery

Our GDSGQ February meeting 'garden' was the artworks in the Queensland Art Gallery and later the adjacent Southbank Parklands. This was an experiment to view the paintings through our eyes as garden designers to see what inspiration we could glean. I think it is true to say that we were all surprised by what we found as we viewed the selected artworks in some detail. As we progressed through the galleries we clustered together in front of works of interest and shared our observations, discussing the apparent relationship with landscape and garden design. The following comments are just a few of the many very interesting observations we made.

Indigenous Art Collection - Namatjira Story

The first section visited was the Namatjira Collection where Albert and other indigenous artists have captured the unique, clear colours of outback Australia, glowing so strongly in the intense sunlight. We learnt from this to carefully consider the sun to enhance the species selection and placement in our gardens. The ubiquitous Ghost Gums in the foreground of so many of the paintings, suggested the importance of carefully incorporating tree trunks, like tracery, to frame and enhance the depth perception of views into and across our gardens. These paintings also illustrated the opportunity to visually bring distant mountain scenery forward into the garden as 'borrowed landscapes' by careful location and height planning of tall shrubberies.

A very evocative painting "Night Landscape over Wetland" reminded us to consider how the night experience using moonlight, enlivens a garden and adds many more hours to the time for enjoyment. Surprisingly the reflections in the water were more alluring than the subject trees themselves! Through the contrast of light and dark in the composition, we were reminded that moonlight reflected off white flowers enhances their visual recognition.

Australian Collection

A huge stunning work 'Rainforest in the Mist', mounted high above the stair leading down to the Australian Art Collection, captured the afternoon light penetrating the deep rich shades of many greens. Your eyes were drawn to pan up from the ground level understory vegetation, past gnarled tree trunks, to and around the tree canopy, glimpsing patches of clouds, sky and far distant cliffs. This reminds us to look up when 'walking about' a garden to appreciate a very different visual aspect to what we usually see. The form and texture of the canopy of shade trees is a major design opportunity often overlooked.

The very small paintings by some of Australia's early artists like Roberts, Streeton, Conder and others, expertly caught the 'impression' of the Australian landscape, capturing the brilliant sunshine, the misty mountains, the stately gum trees and the soft fluffy Casuarina or Acacia foliage so well. These simple images define how in garden design, it is preferable to simplify a landscape by minimising differing forms, colours and textures to create a unified composition.



A large abstract work painted on fabric was suspended from the ceiling dividing the gallery. On first inspection it seemed to be a mass of unrelated lines and colours but it was intriguing and gently demanded that we stop and make a closer inspection. The longer we observed, the more detail elements were found throughout the complex patterns. There were surprises, and things that you don't expect - the more you look, the more you see. Our gardens should be like this! 'Gardens of discovery' inviting our visitors to explore and randomly find all of the hidden and obvious treasures both botanic and artistic, and even the functional elements.

Three expansive landscapes by Kenneth Macquenn, each painted in a different decade showed a rolling countryside of grassland, hillsides, forest patches and ploughed fields, all 'painted' by sunlight where cloud shadows gave diversity of tone to the varied ground surfaces. This triptic suggested that the use of landform and

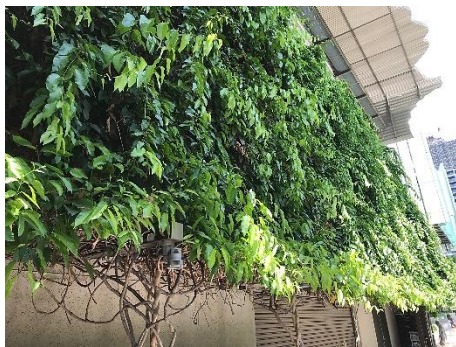
a knowledge of site microclimate, will allow the garden designer to invite nature to 'paint and change the garden' hour by hour through sunshine and shadow.



Sometimes we like to play with perceptions in the landscape and one large photograph misled us all! It looked like a cool, shady, rainforest pocket below some large tree trunks, with mossy rocks, scattered ferns and tufting plants. The sun dappled glade was covered by a carpet of fallen leaves – or so we thought! On closer inspection the surface mulch was indeed a 'real floral pattern woven carpet' so expertly laid as to be indistinguishable - unless you got up close and personal. We wondered, was this the ultimate 'weed mat' for a garden? It forcefully reminded us to consider if in our gardens, there is a place to deceive, to satirise or to distort reality – perhaps there is, but it will require special talents to avoid becoming 'Disney-esque'.

The Queensland Art Gallery is a timeless building where the outside is invited inside at every opportunity. There is rarely a space where at least a glimpse of external garden, water or sky is not part of the experience. We need in our gardens to invite people to 'come inside the outside' and blur the division between house and landscape - that was a major lesson we learnt today.

We enjoyed a lunch meeting in the cool shady terraces of the Riverside Café under the Gallery of Modern Art GOMA. We discussed the very successful GDSG meeting at ANPSA in Hobart and the 2018 program for GDGSQ was also finalised. Then it was off to circulate through the extensive landscape surrounds of the theatres and galleries of the Queensland Cultural Precinct and the Southbank Parklands. Although much of the vegetation of this extensive riverside area is exotic there are many examples of native species being used to great advantage. Our main topic of conversation as we walked was to discuss between us, what native species we would use to replace plants like *Tipuana tipu*, *Murraya exotica* and *Russelia equisetiformis* to name but three.



Without a doubt, the most significant native plant we saw basically covered the vast exposed four storey western wall of the Queensland State Library in a vertical carpet of shiny vivid green leaves, supported by a number of sculpturally intertwining stems, some thicker than your arm. This is *Faradaya splendida*, known as the Glory Vine, a liane that is found in tropical rainforest margins sometimes choking the first line of trees. In spring abundant clusters of large white, perfumed flowers adorn the foliage. Far too large for the average residential garden but here completely suitable for and in scale with, the dramatic monumental architecture of the Southbank's Cultural Centre along the Brisbane River.

It was agreed by those attending that this different approach to design appreciation was beneficial because it gave us all a new viewpoint and the resultant ideas would help us to be better garden designers.

Members Contributions

Native Habitat Garden at Yarranabbe Street, Mt Gravatt East Brisbane – Leanne Dunne



I look forward to sharing my garden with our GDSGQ members on 6th April this year.

This 607 square metre block has been our home since 1980 when we planted most of the taller native feature trees to be seen today. In 2011 I undertook to reduce the amount of lawn and create native habitat in our front garden and along the back fence boundaries to reflect our borrowed view of Chester Park Reserve on the ridge in the distance. This 5 hectare reserve comprises bush and park land and is undoubtedly the

home base for much of the local wildlife. I knew if I provided water, food, and shelter, it would draw them to our little garden. We frequently see Pale-headed Rosellas, Blue-faced Honeyeaters, Figbirds, Crested Pigeons, Laughing Kookaburras, Grey Butcher Birds and many more. I've also spotted a green tree snake, numerous skinks and legless lizards and of course possums and numerous Lorikeets. Of the hundred or so native plants, trees and shrubs which can be seen, there is something in the vicinity of sixty various species, many indigenous to our region. For further interest, I have added some rustic artefacts and a few of my own hand-made mosaic items.

TIMELINE: Stage 1 [1980] - Feature tree planting Stage 2 [2002] - Additional patio & upper deck
Stage 3 [2011] - New garden zones front and back yards with under-storey planting for mature trees.

From the Post Box

Dear Ben and Ros,

Thank you both for doing such a sterling job for so long.

I get to DAGS events as often as I can, although starting up Open Gardens Canberra occupied absolutely all my time for nearly two years! And catching up on the rest of my life has taken a further two years.

I hope you are both in reasonably good health and I look forward to seeing you at a DAGS event or an Open Garden soon. Best wishes, Shirley

ED: A nice tribute from Shirley Pipitone, who started the GDSG in Canberra

Ben and Ros,

Well done, you both have edited and produced a great NL. Have also bought it into the modern age.

Cheers Jeff Howes

Coming 'Garden' Events – check out the ANPSA Website for specific details and other events

Please send information for 'Garden events' in your region to add to the next Newsletter

New South Wales: Open Days, Illawarra Grevillea Park, Bulli - May 5, 6, 12 & 13; 10am to 4pm

Victoria: APS Maroondah Gardening Course – during April

South Australia: Spring Expo and Plant Sale – April 21 & 22

Tasmania: Garden Visit, Hobart - April 21, 2pm to 4pm

Western Australia: Alex George, My Wildflower Odyssey - June 12

Queensland: GDSGQ Dunn garden, Mt Gravatt east – April 6, 9.30am to 3.00pm

Treasurer's report

Cheque account: \$ 6,484.04

Term Deposit: \$ 26,706.58 (*renewed for 12 months January 26, 2018*)

TOTAL: \$ 33,190.62

MEMBERSHIP MATTERS

Welcome to new members

Doris Swarz Draper, Queensland

Membership year July 1 – June 30

Membership dues payable annually as follows:

Email Newsletter FREE

Paper Newsletter \$20.00

Concession paper Newsletter \$15.00 (for pensioners and full-time students only)

Payment by cheque or EFT to BSB 032-729, Account # 28-5385

ANPSA Garden Design Study Group Newsletter

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