



GARDEN DESIGN STUDY GROUP

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Newsletter Theme: 'Fire Risk and Garden Design'

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"Fire should not be regarded as unnatural or catastrophic, but rather as a recurring event which influences the nature of the Australian landscape and the adaptations of its unique flora and fauna"

ANPSA Garden Design Study Group Newsletter

Published quarterly in February, May, August and November.

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

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Receiving the Newsletter – are your contact details current?

Membership of GDSG covers a period of twelve months from July 1 to June 30

Please advise me if you wish to change your contact details, or how you wish to receive the Newsletter or to discontinue membership. Remember that membership for emailed Newsletters is **FREE!** However, **if you prefer a copy posted** there is an annual fee of \$20 to cover printing and postage.

Newsletter timing & Themes

These are the 2019/20 Newsletter dates and themes:

Issue	date	Theme	Issue	date	Theme
113	November	Fragrance & Aroma in Garden Design	115	May	'What's up Down Under?'
114	February	Time as a Design Constraint	116	August	'Pruning for Design'

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

The Editor Comments

Hello everyone!

This is the first Newsletter for the 2020/2021 financial year, so now is a good time for you to advise if you have an email address change or if you wish to discontinue membership. **For those who prefer to receive printed/posted copies your renewal subscription of \$20 is now due - otherwise this will be the last Newsletter you receive.**

What did you do in your garden during the Covid-19 pandemic?

Our lifestyles have certainly changed over the past months as we self-isolate and for the most part stay safely at home. In consequence I'm sure that our gardens are now weed free, well pruned, revitalised and even expanded to introduce those special botanic elements and design ideas that were waiting on the wish list. Share with us what you did in your garden or elsewhere while isolated to keep sane and healthy.

To keep in regular 'virtual' contact in the last few months many of our members in southeast Queensland participated in a weekly email 'task list' in which I posed three simple questions about garden design, plant selection or maintenance. The answers received were then assembled into one document and immediately sent back to all local members, together with three new questions for the following week. It was amazing to read the diversity of design suggestions, species selections and landscape experiences that were shared, details most likely far more comprehensive than is ever able to be provided in meetings or even walks with friends through a garden. There is no doubt that many of our members are translating the beauty and diversity of our flora very successfully and innovatively in their gardens through close analysis of natural landscapes and also experimentation as they plan, develop and manage home gardens. Subjects covered included:

- Name the five most unusual but successful species you have in your garden
- Name one special and unique plant that you simply must have but are still searching for.
- Name five plants that look absolutely great in the middle of winter (July).
- If you want to 'stitch' a sloping bank together against erosion with plant roots, what would you use?
- Share a favourite recipe for a bushfood that you grow?
- Name the worst invasive weed in your garden and how you deal with it successfully?
- What gentle, lightweight, attractive and manageable vines or scramblers do you use?
- How do you consider the seasonal microclimate of the garden when you plant new trees and shrubs?
- Which perennial species tolerate occasional mowing for a wildflower meadow?
- Which plants do you use to add floral fragrance or aroma to areas of your garden?

Garden Design Book or Fact Sheets?

Several members responded to the questions raised in the email which was distributed the May Newsletter #111, asking how we should utilise the invested proceeds from the book our study group published in 2002, *"The Australian Garden – designing with Australian Plants"*, by Diana Snape and four other members who co-authored. This collective response from members indicates that the preference is for the study group to progressively prepare a series of garden design 'fact sheets', as opposed to a traditional book on garden design.

To prepare fact sheets and distribute them online may seem to be a simpler solution than a book, however I doubt that the process is all that much different. Before the first sheet is commenced, considerable discussion and planning will need to be done to define: the structure and content of the series; how, where and when the fact sheets will be available; the online constraints and opportunities; if there should be a cost to view the fact sheets; and much much more.

We would immediately need a small group from the GDSG membership to spearhead, manage and keep the production process running smoothly over a number of years. In order to ensure the production of a uniform series of fact sheets by numerous authors, it will be necessary to first develop the graphic design for a template that ensures text, illustrations and photos can be added simply, resulting in a coordinated and 'user friendly' format. It will also be necessary to define an overall fact sheet index and reference system which groups the garden design issues covered under various classifications or subjects.

Are 'Fact Sheets' the solution?

Since writing the above comments I have come to the conclusion that, as it is our intention to encourage wider community use of native plants in garden design, then the 'fact sheets' alone may not be the ideal solution for sharing our combined knowledge and experience. The individual sheets could be designed to be compiled together to form the basis of a series of specialised 'picture books', say one for each of the Australian 'landscape regions' e.g. Tropical Qld; Central & Inland Qld; Subtropical Qld; and so on for all of the states. Each fact sheet would be prepared by a small local team guided by the agreed template, and using photos of appropriate native gardens of that region, including related design analysis and description for each garden illustrated.

Doug McIver VIC, suggested something similar in the Newsletter # 54 May 2006,

"Use of book royalty money: We could produce each year a booklet of pictures (with descriptive text) of a small selection of well-designed Australian plant gardens. . . . This way we would gradually build up our records as has been done in the 'Our Garden' series in 'Australian Plants' . . . the emphasis there is on plants rather than garden design (that GDSG would produce) . . . "

These thoughts were echoed recently by Heather Mills NSW in her comments.

"I have been thinking for a while that I'd like to create a book on Garden design with natives. I wanted to marry practical info with some lovely images (and gives me an excuse to go around the country taking photos of native gardens). I know a book is not something that the Study Group wants to do. But I was wondering if there is an opportunity to develop the fact sheets (for digital use), while at the same time, turning the fact sheets into a book either as a one off, or a very limited print run, to test whether it would be economic. It might be too ambitious a project (and of course, by suggesting this, I'm offering to do a bunch of the work) but I thought I'd run it by you to see what you think. I believe the author should be the Garden Design Study Group. I like the idea of a set of regionally based books (or alternately for climatic zones??), that could either be produced by region, then state, and/or nationally. I also wonder if the fact sheets - probably digital - as a smaller, abbreviated version of the books, enough to pique people's interests and encourage them to look deeper? Essentially they are promo documents. I guess if we think this is a goer, we probably should create a prototype or two."

Do members think that this modified approach is worth following up?

Obviously the big question is *'Are there any study group members who would be willing to be involved and contribute their experience, expertise and knowledge into any of the numerous factors that will be required?'* There is no need to offer long term assistance, although we do need a small management group for this, but just a short term time involvement to share your own specialised interest or subject would be invaluable. Together we could embark on this interesting, informative and invaluable process.

Suggestion to commence a prototype publication

The informal group of interested GDSG members – Chris Larkin Vic, Heather Miles NSW, Ros Walcott ACT and Lawrie Smith Qld - have been in discussion over recent months but have not reached any viable conclusion. One concern is whether a new GDSG publication could compete successfully with the numerous new books on the same theme seemingly in regular release? That is one reason why the 'fact sheet' format has been considered as perhaps a more useful, effective and manageable method to prepare for assist in the promotion and use of native flora in garden design for regional application. However the above members felt that for many reasons, now was not the time to embark on this potentially major publication exercise, but that the suggestion by Heather Miles to produce a prototype (outlined above) in readiness for release at the ANPSA Conference in 2021 could be an invaluable way to 'test the waters' and define how best to proceed.

This prototype document would effectively be organised under the GDSG. Research, writing and photography would primarily be by Heather with input from the informal committee and other interested members.

Please let me know if you have any comments or interest in participating with us - Lawrie.

Extracts from Past Newsletters (Issues 41 to 44)

The GDSG Newsletter index on the ANPSA website is a great way to search out specific ideas and recommendations offered by members in relation to garden design over the years since the first Newsletter in May 1993. There are many gems of inspiration similar to the following excerpts below that are worth repeating as they are still as relevant today as they were when first published.

Make sure you read the full article of these references as well as other articles on the GDSG Newsletter archives section of the ANPSA website. <http://anpsa.org.au/design/des-news.html>

In this issue I have decided not to refer you to articles in past Newsletters as in the following pages there are quite a few NL excerpts all related to the theme of 'fire'.

Newsletter #111 theme: 'Fire Risk and Garden Design'



LS: I have searched many of the past Newsletters for contributions about fire, gardens & design. Not surprisingly there is a wealth of information as it seems that on average, every third Newsletter deals with fire in some way. The following excerpts will undoubtedly offer some useful information for many of us who like to live surrounded by bush. However there is much much more to be found in the Newsletters in this invaluable GDSG resource.

[In the texts below bold print highlights the most relevant comments.]

A Garden Design with a Difference

Colleen Keena Qld

Extract from the GDSG Newsletter # 8 February 1995

Reflections on a visit to the garden of Geoff Simmons. Geoff has designed and constructed a large garden with a difference or, more accurately, a number of differences. While I could not do justice to a description of Geoff's design concept, my husband and I not only enjoyed the time spent in his garden but were left with some lasting impressions **in spite of the fact that large sections as well as collections had just been destroyed by the bushfire** that had devastated large tracts of the Sunshine Coast in September 1994.

Firstly, no lawn. I personally have never been able to understand the reasoning behind using scarce and expensive resources such as water and fertilizer only to have to expend yet more scarce and expensive resources in the form of fuel to remove what the water and fuel have nurtured. Moreover, **the fires had traversed neither the large brick patio in front of the house nor the gravelled areas surrounding the rest of the house. While it was incredible that Geoff still has a house, his use of large gravelled areas as an integral part of his garden design must have been a contributing factor** and will be a feature of any future garden we design, given our own recent close encounter with bushfires.

Secondly, local species were featured in the sections of the garden closest to the natural vegetation left by Geoff on his block. Two impressions remain. One, the rapid recovery from the fire of these truly indigenous species. Secondly, the variety of species growing naturally in that area. . . . While I believe that at least corridors of remnant vegetation should be retained wherever possible, I do not advocate that only local species should be used when designing a garden. . . .

Geoff's incorporation of his local species has not only provided a link to the areas he has left as "bush" but has also ensured that this section will need no replanting in spite of being directly in the path of the fire. I believe garden designs that do incorporate local varieties of vegetation offer a challenge to all involved in garden design, namely, how "native" should "native" be? My initial response to recent demands for only "local" species to be used was not exactly favourable. . . . I am now aware that if a local species will perform the function required, then it will cope with local conditions, even drought and fire, most efficiently, but that can only happen if I have the knowledge of the local species to make an informed choice. . . .

Plants Usage: Probably the other strong impression arising from a visit to Geoff's garden came from his usage of plants in "different" ways, as well as the effect derived from repetition of species. Miniature clipped hedges link areas of the garden Geoff has used *Graptophyllum excelsum* extensively to outline beds and this results in a feeling of continuity. The plantings in a number of beds was kept low with a single plant of a tree species, such as *Cassia* or *Bauhinia*, providing a focal point in the centre of these garden beds. The same tree was then repeated in the centre of adjacent areas. As well as repetition of the same species, related plants were placed in close proximity, e.g. two varieties of *Jasminium sp.* covered the ground on either side of the steps leading up to the patio, so the impact was greater than would have been achieved had not such closely related plants been used. Interesting effects were also obtained nearby by continuing the white of the *Jasminium sp.* through the inclusion of *Pandorea jasminoides* 'Lady Di' as a ground cover interspersed with the large red flowers of the trailing *Abelmoschus moschatus*. These large hibiscus-like flowers provided an attractive contrast to the smaller white flowers of the *pandorea* and *jasminium* species and harmonised with the red-brick backdrop of the low patio wall.

To sum up: Geoff's garden design challenges some of the features exemplified in so much of the garden design prevalent in south-east Queensland, particularly the mandatory inclusion of lawn areas and the total exclusion of "scrub". He also includes species used in different ways, such as his use of *Graptophyllum excelsum* and *Cassia marksiana*. Truly a design with a difference. Thank you, Geoff.

Recovering after bushfire

Geoff Simmons Qld

Extract from Geoff's letter in the GDSG Newsletter # 8 February 1995



"If you were to visit now, you would not notice much has changed in the immediate vicinity of the house, but further away affected trees and shrubs become more noticeable. In the hibiscus garden close behind the house, several plants were killed but three are showing regrowth. Colleen Keena brought me a magnificent batch of *hibiscus* and several allied species so that garden is truly a malvaceous area. Except for an attempt to link colours, there is not much design so it remains to be seen how effective it will be.

About one third of the plants in the tree garden were burnt and most have some damage.... The row of ***Pittosporum rhombifolium* on the northern side was completely destroyed** just when they were starting to serve their purpose of delineating the edge. I have replaced them with 5 *Austromyrtus hillii*. The ***Flindersia sp* were badly burnt** but I notice that one of them is shooting from ground level 14 weeks after the fire. The ***Doryanthes* were badly affected** but all except three are slowly coming back to shape. While almost all of the **self-sown small *casuarinas* were killed**, one larger male *casuarina* was hardly affected. I have now carved four boomerang shaped beds there. Within the beds I am leaving regrowth and germinating self-sown native species. These include *goodenia sp*, *hibbertia sp*, *Lomandra sp* and *Tricoryne sp* but I am trying to control grasses and weeds. Whether this is successful, time will tell. As one would expect there has been a **tremendous burst of seed germination ... not unexpectedly wattle seedlings are appearing in thousands**, reflecting the effect of heat on dormant seeds The **tree ferns and cycads grew new fronds very quickly** even though all the old ones were burnt off. I think the most depressing aspect is the failure of good rains since the fire in September."

#13 May 1996: Grey and Silver Plants in the Australian Garden

Doris Gunn Vic



There are other qualities of grey plants of which we could take advantage apart from the artistic ones. Two in particular are their qualities as fire retarders and as light reflectors at night.

Saltbush plants in the family of Chenopodiaceae have a high salt content in their tissues and this is the reason why they have a fire suppressing capacity. Several of the ornamental greys can be used for this purpose. *Atriplex sp* and *Rhagodia sp*, the true saltbushes, make particularly fine firebreaks.

#29 Apr/May 2000: In the Journal of SGAP Canberra Region, March 2000, there is a **5-page article on fire mitigation and fire retardant plants**. The long list of plants (almost 140) is largely taken from an earlier SGAP Canberra Region Journal (April 1996) and 'Grow What Where'.

#30 June 2000: Mulch in an arid area garden

Lynne Boladeras WA



I work at a mining village in the NE goldfields of WA. In my opinion mulch is extremely valuable in the arid areas - but you have to think of the fire risk too. I really **prefer the use of very low ground covers as a 'living mulch'**. Examples are: *Myoporum parvifolium* (a few types of these) (Creeping Myoporum) *Eremophila serpens* (Creeping Eremophila) & *E bisserata* (Prostrate Eremophila) *Grevillea obtusifolia* (*G. thelemanniana* ssp. *obtusifolia*) Lippia 'lawn' (not an Australian plant) with *Dichondra repens* (Kidney Weed) - in damper areas

#37 Feb 2002: Editorial comments

Diana Snape, Victoria

I hope that no NSW members were too closely affected by the terrible **bushfires** that raged during this summer. They certainly wrought devastation on many areas of the State and anyone living near bushland cannot avoid being aware of this potential hazard. People can take sensible precautions but, under the extreme conditions experienced this summer, much luck is needed too. **Fire can be so terribly unpredictable**. I remember Barbara Buchanan saying that she knew of an occasion when a **row of acacias shielded a weatherboard house** from a fire and actually saved it, while a brick one next door was destroyed. I think there's no doubt that **eucalypts, with their oil-rich leaves and heavy leaf and twig drop, are a recipe for disaster** if growing too close to a house.

#42 May 2003: Native grasses are very adaptable to cultivation, but **don't forget to mimic natural elements such as grazing kangaroos and bushfires and cut them back to ground level every three years to help them rejuvenate**.



#42 May 2003: Now for the 40,000 year forecast James Woodford, NSW

For Frances Bodkin, a traditional D'harawal Aboriginal descendant, the massive flowering of *Acacia decurrens* 18 mths ago was a terrible meteorological warning. According to the calendar of her ancestors Gadalung burara is the hottest and driest part of the cycle and is indicated by a **massive blooming of the Sydney wattle. Unless her ancestors began burning as soon as the wattle flowered they risked fires getting into the tree crowns**.

#44 Nov 2003: Fire Management - Cox's garden, Kenthurst

Ian & Tamara Cox, NSW

A regular Fire management regime has been incorporated into the garden maintenance program as the whole area is routinely affected by bushfires. **Parts of the managed bush are burnt and everything left standing after the burn is put through a shredder and used as mulch**, achieving a tidier regrowth which occurs almost instantaneously. Tamara pointed out that a **burn should occur in this area a minimum of 10 years and a maximum of 20 years apart** to ensure maximum regrowth and germination. Interestingly **Acacias have been found to have fire retardant properties** in this area.

#58 May 2007: My Garden Design

Thea McCarthy Vic

Overall the plan includes small eucalypts, hardy "living" ground covers, a tapestry garden and a lawn with native grasses. The garden beds to be mounded, perhaps even mounded and channelled as per John Hunt's book 'Creating an Australian Garden' for optimum water capture. **Gravel mulch for these beds is sensible for a fire prone area**. Perhaps crusher dust to be used in the pathways. The disadvantages of the last two items are the cost and we need to consider the environmental implications at the source site.

#58 May 2007: Mulch and fire

Barbara Buchanan Vic



Alan used to rake up leaf and twig litter from under the gums and cart it away. I used to sneak what I could back onto areas of the garden. I found it helped improve the soil and was especially valuable in newly planted areas even though I took care never to make the layer thick. Over the last few years I have come to realize why he was cleaning up; **So for fire risk areas, inorganics are the only answer.** I have been driven to wonder if the instantaneous death of a garden by fire is not better than the death by a thousand cuts drought brings.

Diana Snape: Barbara's article reminds us that inorganic mulch is the type to use in fire prone areas. **Gravel, pebbles and stones act in a similar way to coarse sand but may provide a more decorative surface.** . . . the garden has been **planned with fire-fighting access in mind** and a picturesque and **practical dam installed** at the bottom of the gently sloping garden.

#60 Nov 2007: Inorganic mulches

Barbara Buchanan Vic

I can only say that as we were waiting for the fires to arrive in January I was **extremely grateful that we had gravel mulches close to the house and only wished they were more extensive.** All plants will burn ultimately, admittedly some more fiercely and readily than others. It so happens that **I am not especially enamoured of some of the recommended fire-retardant ones, especially to have them in the important areas close to the house.**

A Marriage of Aesthetics and Ecology

Gordon Rowland, NSW

Extract from the GDSG Newsletter # 62 May 2008

A talk given at the ASGAP Biennial National Conference, Newcastle NSW October 2007

I'm a landscape designer with a passion for designing eco-friendly gardens in visual harmony with the natural landscape. I was born in England and during my early years, my twin passions were art and nature. . . . After my release from school and following a variety of jobs, I graduated as an osteopath and married an Aussie girl. We eventually settled in Australia with our three children, and I qualified, in 1991, in landscape design.

The first problem is bushfire. Of course, **bushfire has always been a huge problem, and global warming is likely to make it even more so.** How many people here live in a bushfire area? . . . **Are you familiar with plants that spread fire and those that retard fire?** . . . Do you know how best to use them? For native plant growers like ourselves, the good news is that **many Australian species that are in other ways worthy of garden cultivation, also have fire retardant properties.** These species therefore have a significant role to play in combating this dreadful problem. There's a lot more information about bushfires and fire-retardant plants you need to know, that I haven't got time to cover today. This includes a **list of fire retardant species indigenous to the greater Sydney region; that you can find on my web site: www.ilda.com.au.** On the main menu, click on 'Plants', and on the sub-menu, click on 'Fire retardant'. Wherever you live in Australia, there is sure to be an abundance of fire retardant species that occur naturally in your locality or bioregion. If you live beyond the Sydney region and haven't yet discovered them, you may need to do some research, because it could save the lives of your loved ones . . . and your property . . . and yourself.

The second problem is drought. As the world's driest continent, Australia is unsurprisingly home to an abundance of drought tolerant species. The good news is that these include many species of strong architectural form and high aesthetic value, plants that are well suited to garden cultivation. The full list of 260 species, appears on my website. . . . As you may be aware, drought stimulates seed formation and therefore the invasive weed risks of drought tolerant exotics. This represents a further benefit of drought tolerant natives, and a good reason for us all to congratulate ourselves as ASGAP members.

The third problem concerns ecology. Since the indigenous garden fosters biodiversity and guarantees ecological integrity, it naturally attracts a spectrum of desirable native songbirds and other wildlife. . . . By providing protective nesting habitat and an endless supply of natural food sources, the indigenous garden helps save these little creatures from possible extinction. An extra benefit is that the indigenous garden also attracts fewer sedentary, territorial birds that drive out these small endangered birds. Indigenous plants also eliminate the risks of exotics and artificial hybrids that provide a haphazard mix of nutrients and plants that may invade the natural environment. . . .

The fourth problem is about sustainability. I doubt it will come as a surprise to most of you, that flat manicured lawns, and gardens filled with exotics, bedding plants and artificial hybrids are unsustainable. Most need excessive water, fertiliser high in phosphorus and an assortment of chemical fungicides, herbicides and insecticides to keep them happy. . . . Conversely, the majority of carefully selected and practically situated Australian plants thrive without these nasties. They're also adapted to infertile, low-phosphorus soils, and respond well to small applications of low-phosphorus fertiliser or none at all. The well designed garden is thus a sustainable garden that looks after itself with minimal maintenance. . . .

The fifth problem, if it is a problem, concerns the aesthetics of garden design. Perhaps the greatest principle, and the one most lacking in the garden today, is a sense of unity. It is a quality found in all great landscapes. When we say that a landscape has been spoilt, we mean that it has lost this unity. . . . A predominance of indigenous plants in a garden will work their magic and help achieve a sense of unity. **So, as night follows day, the benefits of selected indigenous plants, as fire retarders, drought survivors, restorers of ecological balance, sustainability and aesthetics are clearly overwhelming.**

SGAP Queensland Region Conference at the Gold Coast

Extract from the GDSG Newsletter # 40 November 2002

Diana Snape, Vic



Fire ecology and biodiversity An excellent presentation on fire in bushland conservation was given one evening at the Conference, based on a booklet written by Penny Watson and Cuong Tran, Project Coordinators for the SEQ Fire and Biodiversity Consortium. This Consortium includes representatives from relevant local authorities throughout SE Qld. They have produced a helpful booklet for bushland conservation and for those **with "homes amongst the gum trees", though many such people seem to ignore the need to think about and plan for possible fires.**

The following are just a few of the points which were expanded and illustrated in the talk. There are four principal variable characteristics of bushfires:

- frequency (how often);
- extent (area covered); intensity (how hot);
- season (what time of year).

Fires may be planned or unplanned and both of these types of fires may bring benefits or disadvantages to different species of plants and animals. No one sort of fire can suit all. Different vegetation types need different fire frequencies and types. Some are obvious, some more subtle.

- For example, rainforest vegetation is not fire-adapted and therefore should not be burnt at all.
- Tall eucalypt forests and grassy woodlands each require specific fire management.
- A patch-burning or mosaic approach is generally recommended.

Other factors to consider include: breeding times of birds and animals insect dormancy the availability of seed.

A quote on the cover of the booklet reads: **"Fire should not be regarded as unnatural or catastrophic, but rather as a recurring event which influences the nature of the Australian landscape and the adaptations of its unique flora and fauna and which therefore offers enormous potential as a land management tool."**

#81 Feb 2013: Visit to a Country Garden

Roger Farrow and Christine Kendrick, Urila NSW

The shrubs are regularly trimmed and some, such as the Snowy River Wattle, *Acacia boormanii*, are cut to the ground every few years as they tend to get very "leggy", while the trees have their lower branches pruned as a fire prevention measure. A grass fire here would probably be preventable but not a crown fire.

#101 Feb 2018: The Marriott garden

Diana Snape, Vic.



The garden now has to be designed with the possibility of fire in mind. It is a **bad idea to grow eucalypts close to the house** (the *E. caesia* are within the house fire sprinklers). On the other hand, all **ferny-leaved wattles survive fire** and, Neil says, *Acacia mearnsii* (Black Wattle) is priceless as a medium sized, fire-resistant tree. *A. pycnantha* (Golden Wattle) and *A. implexa* (Lightwood) are also fire-resistant. It is essential that inorganic mulch such as gravel be used around the house.

Large areas of native grasses are seen as a bonus, not a problem, and are used, where possible to show off, and contrast with, the non-indigenous plants grown in the adjoining gardens. These grasses are mown close to the gardens and for access, with large areas left till the end of spring for wildlife to nest in and the grasses to drop their copious seed for the native birds. **Come early summer big areas are mown down for fire safety, although natural areas are still retained for wildlife.**

SUMMARY

Most of the recommendations for dealing with fire risk as a garden design tool are obviously well known and applied by most people who live in a fire prone locality. These are the principal items sorted from the above texts; this is not intended as a comprehensive list.

- Bushfire has always been a huge Australian problem, and global warming is likely to make it even more so.
- Fire should not be regarded as unnatural or catastrophic, but rather as a recurring event which influences the nature of the Australian landscape.
- Many people who build "homes amongst the gum trees" seem to ignore the need to think about and plan for possible fires.
- Bushland control burns should occur a minimum of 10 years and a maximum of 20 years apart, but this varies from place to place.
- Plan gardens with provision for fire-fighting access, consider incorporating a practical dam or water feature.
- Most respondents agree that it is essential that extensive areas of inorganic mulch such as gravel be used around the house and the garden to minimise fire risk.
- Are you familiar with native plants that spread fire and those that retard fire?
- There is considerable variation in the known fire retardant qualities of native species – research & select carefully for each specific locality or region.
- *Eucalypts*, with their oil-rich leaves and heavy leaf and twig drop, are a recipe for disaster close to a house.
- Regularly prune the lower branches of shrubby trees as a fire prevention measure.
- When Sydney Wattle flowered indigenous people began burning off to minimise tree crown fires.
- Many Ferny-leaved wattles survive fire; *Acacia mearnsii* (Black Wattle) is priceless as a medium sized, fire-resistant tree as are *A. pycnantha* (Golden Wattle) and *A. implexa* (Lightwood).
- Saltbushes have a high salt content in their tissues and consequently have a fire suppressing capacity.
- Low growing fleshy groundcover species are useful in fire mitigation at lower levels.
- Large areas of native grasses are seen as a bonus; in early summer selected areas are mown down for fire safety, and some natural areas are still retained for wildlife.

Vale Bert Uijtewaal. Many members of ANPSA will recall meeting Leisbeth Uijtewaal at our conferences that she has attended, most recently in Adelaide or read articles she has written about growing Australian native plants in the Netherlands. You will recall how successful she has been over many years in establishing them in the garden 'Merrigum' which she and husband Bert created. Unfortunately Bert lost his fight with cancer in late June and I thought that it would be appropriate to share some of my memories with you through this issue of the newsletter. Lawrie



Bert Uijtewaal of Merrigum

Dear Leisbeth,

What a wonderful legacy Bert has left in the garden of Merrigum. I only had the opportunity to visit you and Bert twice in the Netherlands, each time enjoying the warm and welcoming hospitality so freely offered by you both.

I thought that these few photos capture something of Bert's legacy – in the top one he gazes out over his masterpiece.

What a marvellous combination of talents you shared together, all so brilliantly demonstrated in Merrigum:

Bert - with his sensitive planning, design and implementation to create the amazing 'garden of rooms' which captures so much of his love and knowledge of botany and horticulture, as you walk from one to the next.

Liesbeth - your amazing knowledge of our Australian flora, and the expertise you freely shared in so successfully growing and displaying the many species each carefully located in Bert's appropriate garden rooms. The effort to move the collection into the glasshouse over winter each year is nothing short of remarkable.

As you know I have travelled widely around the world as a landscape architect and want you to know that it is rare to see such a sensitively designed garden as Bert's. It is obvious from the design of Merrigum that Bert had a deep understanding of the characteristic landscape components he used so successfully in the various 'garden rooms' – both the carefully selected species and the appropriate materials he used to create the special visual qualities.

Many people both local and international, have been inspired by visiting Merrigum and meeting you and Bert on garden open days.

I know you will have a huge void to fill in your life now, but please know that there are many 'Aussies' who will keep you in their thoughts.

Sincerely,

Lawrie and Carmel

Project Rocks Revealed, in Melbourne

Zicky Zanen, Boronia, Melbourne



With deference to the brilliant 'Australian Plants Revealed' exhibitions recently, my time at home has been filled with 'Project Rocks Revealed'. This was triggered when Lawrie Smith, the ANPSA Garden Design Study Group leader, came to Victoria during February from Queensland. We visited several members' gardens and some public ones during the 3 days he was in Melbourne. Lawrie took many photos and has written up his visits in the May Garden Design Study Group Newsletter.



We discussed the impact and usefulness of rocks, and most importantly, how they are placed. A terrific example of shocking placement, although the purpose of these rocks is obviously to deter people from driving on the nature strip, is near a roundabout in The Basin.



Anyway, in my own garden I was aghast to see most of my rocks were invisible, covered by plant growth that had gotten away over many years. The biggest culprit was *Einadia nutans* which has quietly been spreading out and completely hid rocks alongside a *Grevillea* and *Hypocalymma angustifolium*. Mind you, the grevillea also needed cutting back as did a nearby *eremophila*.

So the first couple of weeks of Covid19 isolation was easily filled with pruning and disposing of green material. It certainly makes a difference when you can see your rocks again. I am ever so grateful to have a garden. A place to 'leave' the house, if only for a cup of coffee under the pergola, or a place to spend a couple of hours weeding, pruning or planting.

Recently I bought a bendable brush that enables me to clear my gutters without having to stand on a ladder. The row of eucalypts and corymbias which give me so much pleasure, consistently drop branches, leaves and seed pods and in the past I have ignored this and got my gutters cleared twice a year. This is getting expensive and now armed with my new brush I can clear them every time leaves poke over the top of the gutters. Lately this has been just about every second week. The only thing is I have to stand amongst my plants. To lessen compacting the soil I thought it would be prudent to use stepping stones, so with a mission in mind, I visited a local rock supplier.

Wearing a high viz vest, I browsed the extensive piles to seek out a couple of flat smallish rocks. There was a lot of variety including Mud Rock, brown or pink, honeycomb, Colac, Colac flats, Coldstream, Castella and Daylesford. There were honeycomb rocks, slate, granite, and several other types. This centre also sells different sands, pavers, scoria and gabion kits. It was interesting to see the vast variety and where they come from. This brought me thinking about the different quarries we have scattered around us. Some have been turned into parks including Wilson Botanic Gardens and the Royal Botanic Gardens Cranbourne.

Did you know that the Berwick Quarry, now Wilson Botanic Park Berwick, is one of the southern hemisphere's premier fossil flora locations? Significant Macrofossil Flora Fossils dating back 22 million years were found in the park in 1902 by Australia's foremost Paleobotanist Henry Deane. Many of these represent some of the earliest examples of rainforest in the drying environment. This item was taken from a Victorian Field Naturalists Club excursion writeup in 1916 found on

<http://caseycardinalinkstourpast.blogspot.com/search/label/Wilson%20Botanic%20Park%20Berwick>.

The quarry was closed in 1978 and the owner, George Wilson and his wife Fay, donated the 50 acre quarry site to the residents of Berwick for use as a public park.

The Royal Botanic Gardens Cranbourne was used for sand mining as far back as 1820 up to the middle of the twentieth century. There is still a sand mine on the south side of Thompson Road in Cranbourne and in other parts of the region, especially around Lang Lang and Yannathan. While I was researching information on quarries a Facebook post arrived stating that Business Insider, a financial news website based in New York City, cited the RBG Cranbourne as one of the Top 25 Most Beautiful Gardens in the world. As an aside, the Butchart Gardens located in Victoria, Canada which is also a reclaimed quarry, is also in the Top 25.

Do you remember Lilydale Topping? We used this for our driveway in the 1970s. This is no longer available, but a similar product called Lilycan Toppings is sold by at least one garden supplier.

I was intrigued to learn that Dame Nelly Melba's father David Mitchell established the Cave Hill Marble and Limestone Quarry which was officially opened in 1878. The limestone quarry ceased operations in 2015 and select site components were added to the Victorian Register of historically significant sites including the quarry pit, associated structures and the limestone processing plant. The quarry is located next to Box Hill Institute's Lilydale Lakeside Campus.

So my 'Project Rocks Revealed' has led me around Victoria for a brief exploration, and set me thinking about the vandalism to our landscape to meet Society's needs for development, whether it be for our roads, buildings or even our own gardens. This is such a destructive industry to our landscape, and yet in some instances, ironically, we are benefitting from it, when you consider the parks and gardens being developed.

During one of my local forays I had a field day taking these pictures.



This is of a park in Herbert Street that was renovated by the Knox City Council, to reduce the storm water flow. The third photo is of a spectacular callistemon I passed nearby with these gorgeous flowers, taken at the end of March. It is planted on the fence line and almost hidden from the road. Could it be *Callistemon* sp. Injune?

More Topiary, more fun and contrast

Chris Larkin, Melbourne

Last issue I talked about how I have been using *Westringia* 'Milky Way' in the garden, this time I want to talk about dwarf *Acacia pravissima*. First of I want to talk about the word 'dwarf' in relation to plants. Or should I say a word of caution around the use of the term 'dwarf' in relation to plants. It has been my experience that the term more often than not refers to the plant being multi-stemmed but not necessarily all that small. This is definitely the case with *Acacia pravissima* 'dwarf'. The 'Encyclopaedia of Australian Plants' by Elliott and Jones says the normal sized plant can grow 4-8 meters and they mention a dwarf shrub about 0.5 meters tall. I really don't know how tall the dwarf plants might grow because by the time they have reached 2-3 meters I've cut them back because of where they are growing and the look I want. Recently I planted one on the fence line which I'll allow to get to full size whatever that may be. I'm hoping for 3-4 meters. Even bigger would be alright.



Acacia pravissima 'Little Nugget' photo from www

What often happens when purchasing and growing a plant is we work with a certain expectation which may not end up being the reality of how the plant performs over time. Variations in growth can be because the nursery trade is giving its best guess on how a plant might perform although maybe not thoroughly tested over a long period. We also know the final scale of a plant can be very dependent on the conditions in which it is grown. Whatever the cause of a plant not meeting our expectations there may arrive a time where we need to think about how we might intervene to get something closer to the outcome we were looking for in the first place.

In my garden three dwarf acacias were spaced a meter and 1.5 meters apart and originally under-planted with *Myoporum parvifolium*. As the acacias grew they became large shrubs, vegetated to the ground, squeezing out the myoporums underneath. They were just taking up too much space. It was a dull oppressive look. Ever expanding green blobs, joining up to produce a two meter high wall advancing towards the path. I could have chosen to hedge them to the path but I really don't like the feeling of being walled into the garden at any point. So what are the alternatives?



One alternative is to remove the plants. Another is to experiment with what can be achieved by pruning. Really what do you have to lose in opting to prune. You will either be happy with the result or decide it is best to remove the plants after all. I decided the low growth on the plants had to be removed so that ground covering plants could be re-established. Also some of the many multi-stems needed to be removed decreasing the width of the plants to give a decent amount of space between them. Finally I decided to give each plant a 'mop-top'. With this done I could turn my thinking to re-establishing plants that would grow under and between the somewhat topiaried acacias. This time I chose *Scaevola* 'Mauve Clusters' and *Chrysocephalum apiculatum* forms for more colour

and a longer flowering period. This solution has worked very well. Now I have reclaimed a feeling of space, increased the interest with this slight sense of formality and colourful ground-covering plants which also act as a great living mulch. One friend has said that part of the garden is a lovely surprise and a bit of fun. Another friend has said it is their favourite part of the garden. I do think these manicured shrubs provide a nice contrast without appearing too formal and they integrate surprisingly well into a broadly naturalistic garden.

Once again it is worth saying this sort of idea may appeal and be able to find a place in your garden where the plants you choose may of necessity or personal taste be different to the ones I have mentioned.

Chris Larkin – gardening in south eastern suburb of Melbourne.



Examples of pruning and topiary of native species to form formal hedges and focal elements in gardens
Adelaide Botanic Garden



Joan Zande garden, Sydney



Hedge Species, Mackay Botanic Garden

Plants collected in 1770 by Joseph Banks - in our garden

Lawrie Smith, Brisbane

An Amazing Botanic Endeavour

At the moment I am preparing the text and photos for the Summer 2020 edition of the Australian Plants Journal which recalls the voyage of the *HMS Endeavour* along the east coast of Australia in 1770. Using excerpts from Cooks Log and Banks Log, the text will describe many of the very interesting botanical and geographic facts observed as the *Endeavour* cruised by and landed twelve times in Queensland. Until I commenced this detail research I was not aware of the extensive and interesting observations that were made during the voyage. While going through Joseph Banks species list of the plants he collected along the coast in 1770, I was surprised at the number that I have unwittingly planted in my new garden! These include:

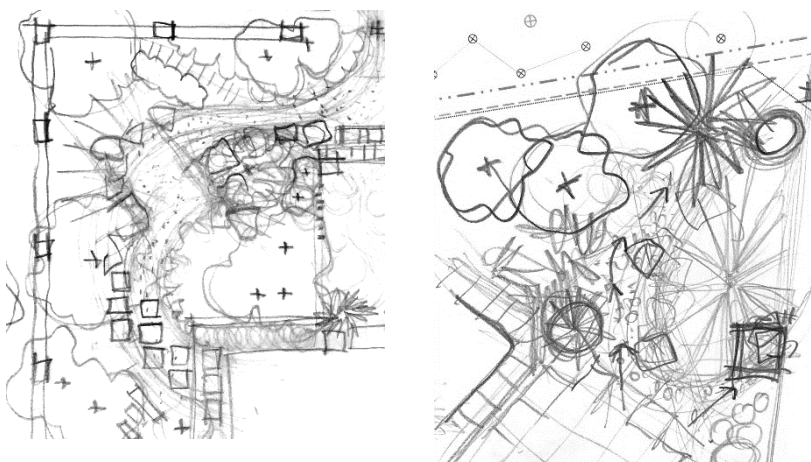
Ajuga australis, *Apowollastonia spilanthoides*, *Banksia integrifolia*, *Banksia serrata*, *Coronidium rupicola*, *Dendrobium discolor*, *Eustrephus latifolius* var. *latifolius*, *Goodenia ovata*, *Goodenia rotundifolia*, *Hardenbergia violacea*, *Hibbertia scandens*, *Hoya australis* subsp. *Australis*, *Ixora timorensis*, *Leptospermum polygalifolium*, *Lomandra longifolia*, *Lomandra multiflora*, *Lophostemon suaveolens*, *Macaranga tanarius*, *Mallotus philippensis*, *Melaleuca nodosa*, *Melaleuca quinquenervia*, *Melaleuca thymifolia*, *Melaleuca viminalis*, *Melaleuca viridiflora*, *Melastoma malabathricum* subsp. *Malabathricum*, *Pandorea pandorana*, *Philydrum lanuginosum*, *Piper mestonii*, *Pipturus argenteus*, *Plectranthus graveolens*, *Pratia purpurascens*, *Pseuderanthemum variabile*, *Scaevola calandulacea*, *Viola hederacea*, *Vitex rotundifolia*, *Wahlenbergia communis*, *Westringia fruticosa*, *Wollastonia biflora*, *Xanthorrhoea johnsonii*, *Xerochrysum bracteatum*.

'Shorty' my invaluable drafting assistant!

Lawrie Smith, Brisbane

A special design tool and techniques I use

'Shorty' has literally been at my side since 1990, unbelievably that is over thirty years! Not many people can put up with me for so long, but he does. Still today he helps me to heighten my design and artistic skills in preparing landscape designs by producing interesting, simple and descriptive graphics. I found 'Shorty' in an amazing five storey ultra-sophisticated version of 'Officeworks' in the Ginza, downtown Tokyo, and just had to have him! He is white, a hollow hexagon which measures only 100mm top to bottom. Sliding inside is a wonderfully soft but rigid graphite rod about 2mm diameter which, by using a black button at the top would extend or withdraw the rod from inside 'Shorty'. You just had to pick him up and fondle those hexagonal forms which gave full control over 'Shorty' as you swept him over the parchment pad beside him to see if you liked the 'feel'. 'Shorty' is a featherweight and easily glides over the paper surface at any angle you wish to do, or at any pressure you want to exert to change the width of the line or the intensity of it from black to light grey. 'Shorty' came complete with a pack of spare graphite rods all of the same diameter but also in red, blue, your choice. The basic black rods are most useful but the others can help to highlight, but buy two of 'Shorty's' brothers one for each colour! I've been back to Japan several times since I found him, and I'm soon due to go back to the Ginza again to replenish the graphite rods, because without those 'Shorty' is useless, and if he is useless, so am I!



I'd be lost without 'Shorty' as the garden sketches on the left illustrate. Over the years I have developed a small palette of drawing forms, textures and swirls to suggest landscape design elements in broad terms. I consider it is imperative that in the design process you do not get bogged down by detail, 'Shorty' knows that too, and he absolutely prohibits me from drawing any small details – you simply cannot do it with such a broad and soft drawing implement. That is great because the overall broad concept of

what you are designing takes precedence, and best of all in the sketch design you develop only sweeping shapes, areas and relationships for the massed foliage and the hard landscape elements you are working with. Later, much later, when you pick up a finer drawing tool to prepare the detail design drawings, is the time to select the species to suit the form, space and size of what 'Shorty' has created through your fingers.

One of the most useful attributes of your work with 'Shorty' is the fact that the broad pencil lines he makes are indicative, and easily changed, so your sketch design will be flexible allowing you to make modifications to final design and construction as you go! You probably won't find a 'Shorty' in your shopping centre but a nice thick pencil from the 'B' range (for blackness) 6B - 9B will be almost as good! Just remember don't use pencils in the 'H' range (for hardness) as they are like drawing with a nail and do absolutely nothing to help your design skills!!

PLANTS IN DESIGN

Two plants that work well in my garden

Bev Fox, Melbourne



Some of my favourite garden plants are the ones used for edging a garden to stop the Black Birds throwing mulch on my paths. I have attached a copy of two I use a lot of *Acacia lasiocarpa* prostrate and various *Scaevola* species.

Acacia lasiocarpa is a very decorative prostrate low spreading ground-cover with dense small fresh lime green foliage and masses of golden flowers in winter and spring. A versatile plant for full sun to part shade but will flower more profusely in the sun. Will grow happily in coastal dune environments, as this is one of its native habitats in Western Australia.

A tropical tree that is 'magic' in every way!

Lawrie Smith, Brisbane

Dillenia alata - Red Beech; Golden Guinea Tree

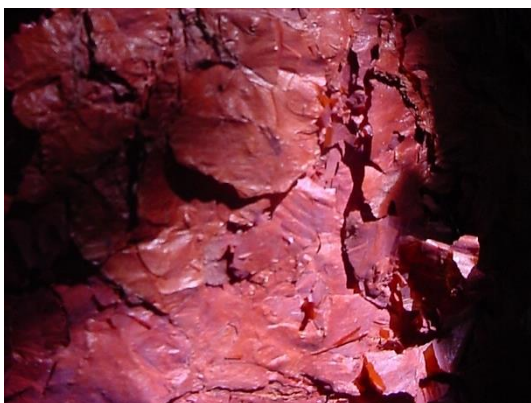
Family: Dilleniaceae

Derivation:

Dillenia...after John James Dillenius (1687 – 1747), German botanist who spent the last 25 years of his life in Oxford and London. Linnaeus commemorated him with the genus *Dillenia*.

alata.... bearing a flattened, wing-like structure, referring to the winged petioles of the leaf stalk.

Dillenia alata is a very attractive tree from the wet tropic rainforests of Queensland, coastal islands, Cape York also found in the Northern Territory and New Guinea. Virtually all parts of this plant are physically distinctive and it is difficult to walk past a specimen without stopping to admire its attractive and unique physiography. The common names are very appropriate and descriptive.



In the Daintree, its natural rainforest environment, it is impossible to miss the often gnarled and twisted trunks and branches, highlighted and textured by the fine almost translucent sheets of red tissue bark in flaky patterns. When illuminated by a shaft of sun the edges of the red flakes glow against the rich deep mahogany tones of the trunk.

Looking up into the canopy the large emerald green glossy leaves up to 20cm x 10cm, also glow against the sun in a dramatic lime green with dark green veins, in contrast with the maroon branches. New leaves continue the colour scheme by emerging in a reddish brown.



Sprinkled over the leaf canopy are large brilliant yellow five petal flowers up to 7cm diameter, similar to *Hibbertia scandens* (which are in the same family). Pink and red styles, anthers and staminodes are



clustered centrally as a distinctive focus. Although the flowers last only one day, they are replaced daily over a period of two months in late spring and summer.

The show continues with the development of green fruits which open to reveal a rosette of seven capsules about the same size as the flowers, with distinctive bright red inside surface and black seeds nearly covered by a white aril. Yet another attractive feature of the plant which compliments the flowers, the dense green foliage and the red paper bark.



Without question *Dillenia alata* which varies from 6 to 10 metres in height, sometimes smaller, is one of the more spectacular small trees of the north Queensland rainforest. It grows from sea level to 600m and most

abundantly in the tropical coastal lowlands often in swampy sandy depressions. Although it prefers a sandy moist soil, once established it has proven suitable for cultivation in other soils and will tolerate limited periods of dryness. It is frost tender away from the tropics but specimens are known to perform well in more protected gardens south to Brisbane.

In Cairns, Townsville and other northern towns Red Beech is commonly used in urban landscape particularly along foreshores and esplanades, taking advantage of its long term aesthetic attraction as an individual specimen and suitability as a street tree. I first 'discovered' the Red Beech when in Far North Queensland in the 1980's and was so impressed that I acquired and planted one at the time in our acreage garden at Whiteside (northern Brisbane). It grew quickly in a new rainforest area established in clay loam on the top of a well-drained hillside and by the time we left the property some thirty+ years later it was thriving and flowering in fact doing everything it could to make us stay!! It seems that wherever I go *Dillenia alata* is there – obviously in the Daintree beach dune swales 'where the rainforest meets the sea'; shade trees along the Townsville esplanade; specimens in Cairns Botanic Gardens; found them in the Eubangee Swamp near Innisfail; and I included a grove in the Mackay Regional Botanic Gardens. It is such a distinctive tree that it cannot be overlooked!

The Golden Guinea Tree is really is a 'must have' species for inclusion in most tropical and sub-tropical gardens. I'd be very interested to know if any of our members outside the tropics, have this specimen in their gardens or if they have seen it in a nearby Botanic Garden or other parkland.

Notes from Members

My Favourite Colour!

Rhonda Daniels, Sydney

Following on from garden design in courtyards, colour is also important in courtyard design in a very contained space.

I have a favourite flower colour (yellow) and do feature this, but another way to include favourite colours in the garden is with coloured ceramic pots. Two issues are matching the plant and pot colour, and matching pot colour with the broader garden and other materials, where "matching" means in harmony rather than the same. Most of my pots are ceramic in earthy colours for a more natural look, but I do have a few smaller pots in brighter colours in prominent spots. These are good when plants are not in flower or for particularly showy but short-flowering plants, such as small orchids.

I have never been very successful at designing mixed plantings to feature flower colours, as even if plants flower at the same time, they often flower for different lengths of time, and the effect of fading flower colour needs to be considered. I'm thinking of kangaroo paws, which I have in pots, where a bright initial orange may fade away completely over time.

One colour design issue I also find difficult is how to combine plants of blueish-grey foliage with those of brighter green foliage.

Colour means different things to people, even when a particular colour is visually perceived as the same colour, which usually doesn't happen. One person's happy and sunny yellow is someone else's gaudy gold.

My Garden Changes Colour!

Nicky Zanen, Boronia Melbourne

The theme for the last newsletter was 'Planning for Garden Colour'. Because I am not a proper designer a lot of my purchases and decisions are compulsive, but I notice that for summer and autumn my garden looks to be predominantly blue with repeat plantings of *Brachyscome multifida*, *Veronica arenaria* and *Wahlenbergia gracilis* & *W. stricta*. Now it is winter my correas hold their own so I have a mix of red, orange and green flowers. This will soon change as the late winter and spring flowering starts, when it will be a mish mash of all colours.

The highlight of the May 2020 Newsletter for me was the exploration of the Kimberley trips that were done. Oh I wish I was travelling there again this year. However, the trips mentioned now 40 years later, sounded fantastic. Is there any appetite for these to be repeated again? I suspect not – too difficult and those key organizers have moved on. A great newsletter, thanks Lawrie.



Early winter in the Bunya Mountains of southeast Queensland

MEMBERSHIP MATTERS

Coming 'Garden' Events – check out the ANPSA Website for specific details and other garden activities
Please send any information for 'Garden events' in your region to promote in the next Newsletter

Warm welcome to new members – we look forward to your active participation in the study group

Diana McDonald, Sunshine Coast Qld; Wilma Garnham, Melbourne (reinstated); Enrico Rizzon Mornington Vic;
Walter Stanish, Sydney; Erica Richardson, Harlin SEQld;

Current Membership: 181 - including 4 posted Newsletters & 174 email Newsletters

Treasurer's Report – June 30, 2020

General account: \$ 4,302.06

Expenses: Newsletter 111 costs - \$ 220.72

Term Deposit: \$ 27,949.21 (incl interest of \$628.38 - reinvested for 12 months to January 25, 2021)

TOTAL: \$ 32,251.27

Membership year	July 1 – June 30	<i>Membership dues payable annually as follows:</i>
Email Newsletter	FREE	Posted Paper Newsletter \$20.00 per annum

Payment by cheque or EFT to: ANPSA Garden Design Study Group BSB 032-729, Account 285 385

PLEASE ENSURE THAT YOUR NAME IS CLEARLY ENTERED ON THE ELECTRONIC TRANSFER DETAILS

ANPSA Garden Design Study Group Newsletter

Published quarterly in February, May, August and November.

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

Newsletter Editor: Lawrie Smith, 38 Sandpiper Avenue NORTH LAKES Q 4509

Phone: 0411 228 900 Email: displays@npq.org.au

“Fragrance and Aroma in Garden Design” the theme for the next Newsletter (November)

Backhousia citriodora or Lemon Myrtle is one of the most attractive, useful and commercially valuable of our native species to meet the criteria of aroma and fragrance. The massed sprays of attractive cream flowers provide a pleasing all-pervading honey aroma throughout the garden. The foliage has the highest percentage of citronella oil of any plant and emits copious quantities of lemon scent when crushed – a very useful garden specimen to keep mosses away, now used in other medicinal products. It can be readily clipped to any height and form to make an excellent screen or hedge. Farmed commercially in extensive plantations of clipped hedges managed like tea, it is second in dollar value to the Macadamia nut. **Share your 'sensory' story with us all!**



STOP PRESS Artistic Endeavour

GDSG members from around southeast Queensland last week attended the wonderful exhibition of artworks by the Botanical Artists' Society of Queensland - "**Artistic Endeavour: Contemporary botanical artists' response to the legacy of Banks, Solander and Parkinson**".

The exhibition is currently open at the Redcliffe Museum from Saturday 13 June to Sunday 6 September before setting off on a journey around other galleries throughout Australia.

THIS IS AN EXHIBITION THAT YOU SIMPLY MUST NOT MISS!

Our group was welcomed to the gallery by Dr Nita Lester President of the Botanical Artists Society of Queensland and Kath Kerswell the Exhibition Coordinator, both gave us a comprehensive introduction to the background story of Joseph Banks, Daniel Solander and Sydney Parkinson, how they collected, identified, sketched, painted and stored the specimens collected during the voyage in 1770. We learnt many things for the first time from their descriptive presentation as we circulated around the display of artworks.

The exhibition was arranged in a number of groupings which really explained so much of the botany and specifically the various artwork methods used to portray this amazing collection of images. No wonder that, on the return of the Endeavour to England, the world was astounded at the diversity of the unique Australian flora!

Artistic Endeavour:

Contemporary botanical artists' response to the legacy of Banks, Solander and Parkinson marks the 250th anniversary of the HMB *Endeavour's* voyage along the east coast of Australia. Scientists Joseph Banks and Daniel Solander, together with illustrator Sydney Parkinson, gathered and recorded many "... curious plants [they] met with on shore".

Showcasing new works by members of the Botanical Artists' Society of Queensland, the exhibition is an innovative exploration of the artistic, scientific, environmental and cultural significance of this chapter in Queensland's botanical heritage. Curators: Beth Jackson and Dr Nita C Lester.

A national tour, managed by Museums & Galleries Queensland, will commence in September 2020 and continue to the end of 2022. If you would like to see images of the artworks and more information on each of the plants in *Artistic Endeavour*, they are available on the Botanical Artists' Society of Queensland's website. See the exhibition tour itinerary below.

Artistic Endeavour is an initiative of the Botanical Artists' Society of Queensland in partnership with Museums & Galleries Queensland. This project has been assisted by the Australian Government's Visions of Australia program; the Queensland Government through the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments; and the Regional Arts Development Fund, a partnership between the Queensland Government and Moreton Bay Regional Council to support local arts and culture in regional Queensland.



Tour Dates 2020

Lockyer Valley Art Gallery, Gatton, QLD: 18 September – 15 November 2020
Redland Art Gallery, Cleveland, QLD: 13 December 2020 – 31 January 2021

Tour Dates 2021

Banana Shire Regional Art Gallery, Biloela, QLD: 12 February – 1 April 2021
Warwick Art Gallery, QLD: 22 April – 29 May 2021
Tweed Regional Gallery & Margaret Olley Art Centre, NSW: 16 July – 19 September 2021
The Old Ambulance Station, Nambour, QLD: 1 October – 7 November 2021
Tamworth Regional Gallery, NSW: 27 November 2021 – 6 February 2022

Tour Dates 2022

Hawkesbury Regional Gallery, NSW: 10 June – 31 July 2022
Bega Valley Regional Gallery, NSW: 5 August – 24 September 2022
Gympie Regional Gallery, QLD: 5 October – 26 November 2022