



GARDEN DESIGN STUDY GROUP

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Newsletter Theme: 'Diversity or Uniformity?'

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A bouquet to apologise!

The theme initially proposed for this Newsletter 'Diversity or Uniformity' has been transferred to the March 2023 issue – read all about why on pages 2 & 3.

ANPSA Garden Design Study Group Newsletter

Newsletter timing & Themes

Issue	date	Theme
122	March	'Diversity or Uniformity'
123	July	"Garden Focal Points"
124	November	"Microclimate & Design"
125	March	"Garden Peace & Tranquillity"

Membership of GDSG is free . . . Newsletters are distributed to all members only by email.

Please advise if you wish to change your contact details or to discontinue membership.

Please ensure to send your Newsletter submissions at least two weeks before the publication month.

EDITORIAL

GDSG at ANPSA 2022, Kiama

From all reports the conference was a resounding success and our members found the conference very beneficial. It was really disappointing for me to be unexpectedly forced at the last minute, to miss being there, however with the help of Chris, Shelly and other members, our Study Group made quite a valuable contribution. Through technology, I managed to be there 'digitally' to give the presentation as GDSG leader (*view at npq.org.au website*); a display of members garden photos was mounted and gained us new members; Chris conducted the five 30 minute Chat Rooms expertly sharing her knowledge and experience of garden design with many – all very much appreciated!

A huge thank you to Chris and Nicky for managing the Study Group Meeting, guiding discussion and taking the minutes.

GDSG Meeting – Minutes

September 13, 2022 5.24 – 6.00pm

Attendance

Chris Larkin, Pamela Finger, Erica Richardson, Leena Gronroos, Malle & David Eden, Ray & Wendy Benfer, Bev Fox, Samantha Newton, Carol Guard, Glenda Browne, Shelley Gage, Jo Green, Margaret Lane, James Middleton, Julie Nimmo, Maree McCarthy, Roslyn Steel, John D Steel, Nicky Zanen, Lynne Bruce (new member), Barry Jahnke (Observer)

Membership matters

1. Attendees were asked to check the membership list, especially the email addresses, on the GDSG stand for accuracy.
2. It was noted there has been a growth in membership since 2019 from 139 to 213. Increase of 74.

Financial matters

1. Membership of GDSG is free since 2018
2. Current finances: General Acc: \$3,733.91. Term Deposit: \$28,000 from sale of earlier publication.
3. Term deposit earning only \$70.85 per year.

4. It was noted that we may need to have information/details on the accounts and how they can be operated. Usual practice is for 2 people to be authorised to 'sign' for payments.

'Fact Sheets'

1. Past discussion has been around the publication of another book or an eBook based on 'Fact Sheets'. Brian Walters, who manages the website where the newsletters are archived, did not think it would be a simple or perhaps even cheap option to use the website for publishing eBook/fact sheets, as the ANSPA website would need to be expanded.
2. The meeting suggested we trial a proforma to be used in responding to the newsletter topic. The proforma would attach to each newsletter with a view to it be used by authors to guide preparation of text for the upcoming topic. Any member writing on the topic should think of their text being read by a broad audience, and how they would best express themselves if writing for a magazine or book. This approach might tease out whether members can tailor what they have to say to any audience interested in learning about different aspects of garden design. These 'Fact Sheets' would then be subject to editing by two people where necessary. Could the 'Fact Sheets' be listed with the Newsletter on the web index pages?

Newsletter matters

1. No comment/criticism about format of 2 columns
2. Agreement on moving to 3 issues a year instead of 4
3. Some concern was expressed about the size of the newsletter, including that it has too many pages. (Note: the newsletter has generally been around 20 pages since early days.)
4. It was felt extracts from previous issues were interesting but generally did not entice people to go back to the old newsletters. Desirably the extracts should not be more than a page in total. It was suggested that extracts could be chosen when relevant to the topic. (Note:

this isn't helpful unless the extracts concern the next topic as opposed to the current one)

5. A different topic for each newsletter was still thought to be useful. Future theme suggestions were: *'Bringing nature home'*, *'Designing for a sustainable garden'*, *Recycling topics*.

GDSG local chapters

Queensland going well. *Canberra Group meets monthly - (late news)*

GDSG Photo Search

Photos keep being added. We need to ensure the quality of the photograph is good and each photo should have a paragraph outlining the design issues.

Assistant Leader

Lawrie is looking for a second in command. Currently Chris Larkin is filling this role to some extent. It was suggested that this needs to be formalised.

Editorial Team

Suggestion that a 'volunteer' from each state is identified so there is a team of people to act as an editorial team.

RESPONSE FROM LAWRIE

The Study Group meeting was obviously of great value, and I make the following comments on aspects of the minutes:

1. Hopefully next year it will be possible to suitably reinvest the Term Deposit to attract a realistic interest percentage!
2. The bank account will remain with Westpac but shifted to 'both to sign' for payments. Leader will be one signatory and a second one will be sought.
3. As from 2023, the NL will be issued three times a year (thank you!) March, July & November. It is possible that fewer pages be used, but this relates to quantity of submissions received from members.
4. The use of a topic or theme for each Newsletter will continue as previously.
5. However, as from the March 2023 Newsletter, the introduction to each theme, will be included in the preceding issue.

6. As suggested in the meeting, a 'check list' will be available as an option for members in responding to the theme, or other articles, and will be trialled as from the November 2022 Newsletter.
7. Photos and related text descriptions submitted are currently stored in my IT system – it is intended to progressively have them added to the website.
8. Appointing a volunteer Leader from each state is an excellent idea! **Please submit your name to me if you are interested.**
9. I hope that other states attempt to commence local meetings - even one per year will be extremely beneficial!
10. Chris has been a great help to me over the past years and she has since agreed to continue her support. Chris it's great to know that I still have your expertise available to discuss GDSG matters!

Theme, Fact Sheets & Check List

The idea of introducing such guidance is an attempt to gain a more informative approach in responding to the Newsletter theme, and to encourage a writing style able to address a broader readership. This will be a trial which may or may not provide us with the basis to prepare a store of 'Fact Sheets' on different topics, depending on responses

Members do NOT have to use the 'check list' if they would prefer their responses to be a regular part of the newsletter as in the past. After all, the main business of the newsletter is to allow ideas and information to be freely exchanged amongst the GDSG members

Therefore, commencing with the March 2023 Newsletter, the introduction to each theme, will have been included in the preceding issue (in this case November 2022) which will give four months to encourage members to prepare their own texts in response.

Consequently, my usual introduction to the themes, in this case - *'Diversity or Uniformity'*, which also includes a selection of related extracts from past issues of the Newsletter, are included on the next three pages to inform and stimulate members in preparing responses for the March issue.

THEME

'Diversity or Uniformity?'

for next Newsletter #122 March 2023

A matter of Choice?

Lawrie comments

There are many ways to consider and interpret this theme relative to garden design:

Diversity or Uniformity
Repetition or Sameness
Disorder or Order
Discord or Harmony
Messy or Neat
Variety or Harmony
Colour or Monotone
Exciting or Boring
Asymmetric or Symmetrical
Random or Stylised
Untidy or Tidy
Complex or Simple
Interest or Monotony

Each of these statements compare and contrast opposing aspects, that if applied to garden design, will be viewed differently by each garden designer, and also by those who view the gardens. For the most part, either of the two opposing viewpoints could be considered to be correct, but the end result will be a very different garden design and character. It is said '*Beauty is in the eye of the beholder*'.

My ethos as landscape architect over the past 50+ years has been '*Design With Nature*'. These are my initial thoughts, observations and questions suggested by this theme:

What does nature do? We can we learn many lessons from closely observing and understanding natural environments. So many of the natural landscapes we appreciate are composed of apparently countless diverse species, seemingly massed together indiscriminately, but they still make a unified and dramatic 'picture' or landscape to inspire and experience. Why is this so?

Are these displays of massed species really indiscriminate?

Perhaps there is a physical influence that causes the diversity of species?

Is it possible to discern any aesthetic structure of visual influence?

Throughout our continent there are numerous memorable examples of natural landscapes with seemingly countless, diverse species massed together, that collectively provide a dramatic but unified visual landscape.



Multiple species make a dramatic landscape

Equally, there are many other natural areas, that although composed almost entirely of specimens of one or few species, also create a visually uniform, stylised but aesthetically memorable landscape.



Three species make a uniform landscape

Instead of trying to 'reinvent the wheel' by personally expanding the subject further, I scoured through past Newsletters to find references by our members that relate to this theme. As always, I find this a wonderful, comprehensive resource, full of inspiration. These are some of the references which relate to the theme – the most relevant words of the statements have highlighted in ***bold italics***:

'Cities, Towns and Natural Processes'

NL 38 page 14 Prof Michael Hough

"The exotic vegetation that replaces indigenous plant communities in urbanising regions disassociates us from the **rhythm and diversity** of the natural landscape and a **sense of the place**, and we are the poorer because of it."

Landscaping our parks, gardens & roadsides for habitat value

NL 11 page 6 Danie Ondinea NSW

A Brisbane study carried out in 1991/92, suggests that, to encourage bushland bird communities back into suburbs, we need to create shrub layers with similar proportions of plant species as those found in undisturbed areas, as well as increase the size of plantings, reduce human disturbance and predators. Despite some differences in the importance given to mixed or all native plantings, all writers in this area agree that to attract the greatest variety of birds to a vegetated area you must provide a well-developed shrub and herb layer as well as a range of tree species so as to offer as much surface area for wildlife use as possible. This is known as **structural diversity and is considered much more important than floristic diversity** (or the range of plant species)

Principles of garden design

NL 24 pages 5, 6 Gordon Rowland NSW

Garden design is about balance, colour, form, harmony, pattern, scale, space division, style, texture, time, unity. It is also about working within the constraints imposed by the site and sometimes by the budget. **The most important principle of design is unity because it embraces all the others.**

Unity also depends on the choice, design, pattern, finish and repetition of hard materials such as stone, brick and timber. It is **enhanced when materials and finishes are in harmony with one another and with the exteriors** of adjacent buildings and surrounding vegetation.

I like to **aim for style and simplicity, emphasising form before colour.** Growing many different species with only one or two specimens of each will make any garden look fussy and contrived. You will **achieve a sense of unity more easily by repeating a limited**

number of visually compatible species at each level, adding a few accents of specimen plants, selected and placed with care. When **using plants in repetition, planting them in drifts** and at varying distances from one another gives a pleasing and natural appearance.

If you prefer a formal garden, position your plants equidistant and of course in straight rows.

Tidy or untidy?

NL 24 page 5, 6 Diana Snape Vic

Many people see a 'bush garden' as untidy and therefore unattractive, just as they see 'the bush' as untidy. However, many of us (and even more of the general public) like a certain degree of tidiness in our gardens, so I'm interested in how a smaller garden can be created which satisfies both desires simultaneously - **to be tidy and yet untidy enough to provide habitat and shelter.**

Obviously, it helps to include a variety of plants, many recognized as providing different types of food for birds, and also prickly shrubs to shelter small birds. Depending on the size of the garden, trees are a valuable addition to the range of plants. In any garden, ground flora including grasses, sedges, rushes, lilies and iris extend the scope.

Planning for appearance or collection

NL 24 page 6 Geoff Simmons Qld

Whether private native plant gardens will ever receive general acclaim as beautiful gardens compared with those making use of the world-wide supply of thousands of exotic species and cultivars is a moot point.

Several years ago, a visit to a private garden of an Australian plant enthusiast revealed a number of beds containing a good selection of Australian plants, without any apparent design or arrangement to form a display. **Such a no-design garden would not suit persons who like to see a 'pretty' garden irrespective how neat and tidy.** In this type of garden only individual plants in flower would be attractive.

At the other extreme are gardeners who plan garden paths and beds with meticulous detail including the names of plants to go into each

spot. Colour and foliage combinations are prime considerations to produce a desired scene.

In between there are large groups of gardeners who employ some design element but may retain the desire to have some expression of plant selection for particular types of plants. The result is that these gardens contain collections such as grevilleas, bottlebrushes or grasses. **For these gardeners an attractive outcome is muted by the desire to exhibit special groups. This type of garden means greater difficulty in design.**

As exotic species may be absent or in minimal numbers in all three categories, this **limiting factor necessitates a much greater skill and knowledge of design** than is the case when exotics are used, as then the gardener can draw upon countless examples of gardens seen either locally or overseas or portrayed in books.

Gardeners using Australian plants to express their thoughts and feelings as Australians may not strive for a prize-winning garden but, whatever the outcome, the aims are admirable and lift the designer to a special level of expertise.

Garden Design using Australian Plants

NL 11 pages 13,14 Gordon Rowland NSW

Lack of unity creates a sense of discord, although a lack of variety creates a sense of boredom. **What we have to do is achieve a balance in which unity and variety can coexist.** For people like ourselves with an interest in growing native plants, a lack of variety is not likely to be the problem. It's **much more likely that we'll be tempted to use too many different species**, with one of this and two of another, which is fine of course if you're a plant collector but definitely to be avoided if you're **aiming for unity and a satisfying overall garden design.**

If I'm designing a garden in the vicinity of bushland, I use mostly indigenous plants, so that the garden is able to blend with the bush, which also increases its apparent size.

I'd like to add a few words about colour in the garden. Although there's something to be said for the advice to **"take care of form and let**

colour take care of itself", most successful designs use one of three methods of dealing with colour.

- The first is to use a background of green or blue-green highlighted with a simple colour scheme;
- another is to use colour as a painter does, to create a picture using the colours of plants like a palette;
- and the third is to observe and adapt the methods of nature, using a mosaic of scattered colours as nature often does.

Never use blocks of solid colour like those you see in the flower beds of municipal parks or you'll probably end up with the same disastrous effect!

As the eye is led straight to hot colours, especially bright red, avoid using this where it can be seen in the distance or at the far end of the garden or a vista, because it will have the effect of foreshortening the garden and making it appear smaller. Red and other hot colours like orange and yellow are best as foreground colours.

Blues are excellent mixers and they combine well with most other colours. Pale blues are particularly good at the far end of the garden, where they may blend with the sky and induce a sense of mystery and distance, which makes the garden appear larger than it really is.

Pinks and yellows tend to clash with one another so these two colours should preferably be kept apart or buffered with blue or violet, which go well with both of them. As the sun makes colours appear lighter, pale colours and white look best in shade and they also help lighten a shady corner, although too much white mixed in with other colours tends to weaken their impact.

In conclusion, if you want a unified garden rather than a garden of individual specimens, I would urge you to **simplify your design and resist the temptation to have 'one of this and two of that'**. Instead, go for one or two dominant species of trees, preferably indigenous trees, and plant several of each. Add to these a limited number of specimen trees, if you have the space, and also use

repetition of shrubs and ground-cover plants in appropriate positions throughout the site.

And if you want to grow some favourite plants which might look out of place in the garden, try growing them in a pot or tub on the veranda or somewhere close to the house. Or, if you have a large garden, screen them from the main part of the garden.

Finally, whatever you decide to do, I'm sure you won't go too far wrong so long as you continue to take your inspiration from our beautiful Australian bush.

Hopefully these various contributions from members over past years, will stimulate your thoughts on this subject and encourage you to write them down for publication in the next Newsletter due in March 2023.



Nature creates a distinctive mosaic pattern

The Past informs the Present and Future.

Janette Wilson, Victoria

Hi Lawrie, I got a bit fired up and wrote a response to your request for talking points for Kiama, The Past Informs the Present and the Future. I hope you like it; would love to know what you think. Would love to come along to Kiama, and will try, but probably think it's out of my reach. Regards, Janette Wilson

Janette sent me her thoughts on the subject in June and I thought that members would be interested - I certainly found it helpful as I prepared the presentation for the conference. Lawrie

Those that fail to learn from history are doomed to repeat it. Winston Churchill

I am pretty sure Winston Churchill was not referring to Australian botanical exploration and preservation when he delivered this gem, but it does fit nicely doesn't it, even if it is a little cliché?

Our knowledge of Australian native plants has grown over a relatively short space of time. 250 years on since European settlement, we have only just begun to understand the medicinal and nutritional potential of our flora.

Australia is not unique in this deficiency, the world's botanists and scientists are still discovering new species of plants and animals in every environment in the world and how they might benefit humans through science. 240 years ago, in Australia we could have had a head start on this knowledge through Aboriginal culture and experience, but stubbornly stuck to European agriculture to the detriment of many early colonists. Books like Dark Emu by Brian Pascoe and the sharing of cultural knowledge are helping spread this information.

There are now many examples of small-scale agriculture start-ups dedicated to native plants and despite the scale of the businesses they can still be lucrative. Normalising Australian 'Bush Food' into our culture would certainly make food garden design much more interesting. Many of us incorporate native food plants into our gardens already; the Lemon Myrtle, *Backhousia citriodora*, is one common example which is often considered a decorative rather than a culinary plant. Native Lime trees are now becoming popular with boutique chefs and more readily available to the home gardener at retail nurseries too. Rainforest plants like the aromatic *Backhousia* family could easily form the canopy of a native food forest in most climates and create a microclimate for the understory food plants like the *Citrus australasica* (Finger Lime) and *Rubus parvifolius* (Native Raspberry). I grow all of these plants in my garden, some as specimens and some alongside more familiar vegetables in my food garden. As our climate changes, food security could be challenged

and finding food plants that can thrive in the new conditions will become important.

Dedicated people who work tirelessly to bring native fauna back from the brink of extinction may potentially be saving flora that is associated with that species too, through the distribution of seeds that rely on that animal. Recently a farmer in Yellingbo, Victoria, donated a tract of land adjacent to the endangered Helmeted Honeyeater habitat. In doing so he has provided an expanded haven for the endangered bird and at the same time preserving a piece of farmland that has the potential to regenerate and regrow significant flora.

Although these are wild environments, not landscaped gardens there are lessons being learned now that will have an impact on the future. Providing habitat, corridors and preserving natural bushland by excluding or eradicating feral pests, means that more of our native flora can survive through the dispersal and preservation of both flora and fauna. In turn, some of this flora has the potential to become valuable landscape plants. The Woollemi pine project is a good example of preserving an endangered species for use in landscaped environments; it's win-win, preserving a bank of genetic material for this tree in landscaped gardens across the country.

No one knows exactly how our climate will change or how our plants' requirements will be affected. We can base our design decisions on past knowledge, current observation and listening to the science to make future predictions. Using the right plant in the right place will always be the best place to start. Australian plants will become more popular through necessity as gardens become more hostile to plants that thrive in a European climate and demand copious amounts of water and care to keep them looking healthy.

Nurseries, in my opinion, are the ultimate chicken and egg argument: do they grow what sells best or do they sell what grows easily and drive the demand on availability? Sadly, I think it's often the latter. Growing what survives best will probably become a necessity so we should be ensuring that what is grown is not detrimental to our environment. Specialist

native plant nurseries have a strong public following but exotic, and undoubtedly robust plants like Buxus and Pittosporum, seem to drive the landscape industry and many landscapers do not yet seem to consider many Australian plants robust. The weed potential of some plants, including natives, should also be an industry-wide consideration at the production stage, given the cost of weed eradication and the rampant mess we have made of our pristine environment in such a short time. We all understand the consequences of invasive weeds now but they continue to be sold around the country.

It has been my experience that customers are generally very happy to be advised which plants should be in their gardens so the Landscape industry must drive the demand for the plants that nurseries grow and sell. Native wholesalers, like some of our native fauna, are endangered and as landscape designers, we should focus on preserving native plant growers as much as possible to ensure their future. Changing our plant palette can and will change what is available in mainstream nurseries. Because Australia has such a diverse range of climates there will be plenty of scope for the nursery and the landscaper to adapt their selections to plants from various climates, but those choices will still, of course, be restricted by soil conditions and plant resilience.

Plants live and thrive best in a diverse environment and diversity supports life – including our own. The future is in preserving diversity, protecting endangered species of all kinds, understanding the interdependence of flora and fauna, and learning more about the potential of our native species. Projects that preserve what we have and prevent the loss of endangered species are undoubtedly one of the most important investments in our future and the future of our gardens. If we can learn from mistakes already made, listen to nature's heroes today and work together for a wholistic future with a diverse environment we can make a difference and shape the elements available to us to design our gardens for resilience.

That's something we can act on now!

MEMBERS STORIES

My Southern Tablelands Garden

Anne Keaney, Reidsdale NSW

Anne said she found writing about her garden “to be a very useful exercise in terms of clarifying my thinking around what I am trying to do with my garden”. Hopefully many more members will take up their camera and keyboard and share! Lawrie

My rural property in Reidsdale south of Braidwood NSW sits in open farmland between several large sheep and cattle properties. Approximately 1.2 hectare (3 acres) have been set aside for the garden. The soil is variable with some parts enjoying a rich friable chocolate loam but with most areas showing the effects of overgrazing with only the clay subsoil remaining. Drainage is insufficient for many Australian natives.

This part of the Southern Tablelands experiences dry windy cold winters with frequent frosts which can be severe. The summers are mild and wetter but overall rainfall is erratic.



Mature *Eucalyptus* provide the frame for the garden

As the garden is not in a bush setting, it mostly follows the style of many country gardens with formal garden beds and lawns rather than bush plantings and winding paths. There are a number of large mature *Eucalyptus viminalis* throughout the garden.



The garden a rural setting, comprises formal beds & lawns

My six years of gardening here has involved a steep learning curve on plant selection. Given the scale of the garden it is only practical in terms of cost and time to plant those plants that allow for the conditions. In particular, little is done to improve drainage, provide frost or wind protection or supplementary watering. The garden has many cultivars but no grafted plants.

The garden does not feature plants that are individually beautiful but relies on plants that look healthy and fit the overall garden design. The result is that I am increasingly drawing from a fairly small palate of plants and am constantly searching for handsome hardy plants of local provenance, although these are often hard to source.



The garden a rural setting, comprises formal beds & lawns

Daviesia mimosoides and *Olearia erubescens* are two that grow naturally on the property and do very well in the garden. Keeping with this theme the waratah garden contains a number of *Telopea mungaensis* (the property on is on

Monga Lane) and otherwise mainly contains the well-known cultivar Braidwood Brilliant, named after our local town.



Rhagodia spinescens and *Westringia sp* were hardy to the frost but have not enjoyed a wet winter

To give the garden continuity *Westringia sp* tightly pruned as well as *Rhagodia spinescens* have been repeat planted. Unfortunately, both of these appear to hate cold wet feet and have been badly damaged across the garden during the wet 2022 winter. Many other plants however, such as *Veronica perfoliata* and certain *Correa sp* have proved extremely reliable and so it just comes back to best plant selection.

My thinking about the garden is constantly evolving so that the actual garden is always two or three steps behind where I want it to be. Plans for this summer include planting out a very large area with ornamental grasses with *Eucalyptus lacrimans*, a small spindly eucalypt, dotted throughout. These eucalypts come from around Adaminaby where they grow on flat poorly drained ground and experience frost, snow, frozen ground and heavy mist.

In another area I have decided to stop cutting back the *Acacia melanoxylon* that sprout abundantly and grow vigorously across the property but allow them to grow naturally and underplant with species of *Lomatia*, *Phebalium* and *Philothea*.

Last summer the lawns outside the front gates were replaced with a simple mass planting of *Rhagodia spinescens*, *Correa glabra* and *Westringia glabra* deep purple. So far so good despite the wet winter. I am hoping these will all thrive and my farmer neighbors much

attached to their iceberg roses, birch trees and *Agapanthas* will be wowed and amazed by how beautiful an Australian native garden can be.

Wartook Gardens - the Grampians

Royce & Jeanne Raleigh, Grampians Vic

Hi Lawrie, I have just seen a copy of your latest newsletter, August 2022 – and would like to congratulate you on such a great series of articles. I am not quite sure why we had not applied to join your study group before, but we would like to be able to contribute something to your group. We do not know a lot about design, but we do know a lot about the plants that we are propagating, growing and trying to grow. I am including a summary of some of our history which I did for the Pea Seminar in October. Royce and Jeanne

Wartook Gardens

We live on the western side of the Grampians National Park where the rainfall is now down to about 550 mm per year (in 1973 it was nearer 750 mm per year). The soils are duplex clay loams, sand areas, and some of buckshot gravel. Ph is about 5.5 to 7. We have granite from about 2m down and it is at least 300m deep – so drainage can be a big problem. All garden beds (69) are surrounded by drains, paths are dug down to also act a drains and garden beds are log edged and the garden is mulched with scoria. All drains lead to a large dam on the north side of the house and we look to the Asses Ears part of the Grampians to the south.



Royce and Jeanne Raleigh first joined the Maroondah Group of the then SGAP in the 1960's and Royce became an active propagator. Jeanne's avid interest in native

plants came later and since the late 1970's she has done most of the propagation.

Royce and Jeanne purchased 70 acres of open farmland in 1973 and built their own home in 1974. They initially rabbit-proofed a 100-metre square to begin a garden. Planting began in 1975 with over 600 plants carted up from Melbourne. Their aim was to create a garden that would show off plants to visitors, using paths and grassed areas between beds.

They were foundation members of the Wimmera Growers of Australian Plants in 1976 with Fred Rogers as President and Royce as Secretary. Royce has spent many years as an office bearer – President, Secretary and Newsletter editor- while Jeanne has been a long-time committee member and they have supplied plant material for Wimmera Growers many shows.



In the 1990's Royce spent 3 years as State President of APS Victoria and is now an Honorary Life Member. He is currently leader of the Goodeniaceae Study group and spends time visiting various groups to talk on the many aspects of Australian Plants. Jeanne has been awarded an Imprensa Award for Outstanding Service to Australian Plants by APS Victoria.

In the garden they gradually created areas where they could attempt to grow a wide range of plants, including peas, from all over Australia. It didn't take long before the garden was extended to cover the 5 acres it is today. This area has been rabbit, and kangaroo-proofed with fencing.

Over the years, water-logging, drought, storms, climate change and fires have taken their toll on the garden, but all of these problems have been a tremendous learning experience for them. They now feel that they can successfully grow a much greater range of plant species than they even dreamed of in the 1970's.



With many trips to parts of eastern and western Australia, as well as many visits to nurseries, and to APS member's gardens, they have sourced a large range of plants. Today they grow many species that are simply not available in most nurseries. The garden has around 2,000 species of Australian plants growing, most of which they have propagated themselves.



Royce and Jeanne started growing Hakeas from seed in the late 1960's, as Fred Rogers assured them that they were a 'reliable' plant'. In 1995, as Fred, Royce and Paul Kennedy all had the interest in Hakeas, they planned a large seminar on the Hakea genus. Royce wrote a booklet on Hakeas for the Seminar. This Seminar was later given the Status by APS Victoria of the first F.J.C. Rogers Seminar, which since then has continued on a

regular basis. These Seminars have been responsible for greatly increasing our knowledge of Australian Plants, and the availability of plants for our native gardens.

In his presentation, Royce will talk about the cultivation and horticulture of pea plants, with particular reference to their experiences at Wartook Gardens. He will provide an insight to the trials undertaken to grow many pea species, and the issues involved with keeping them alive in the garden.

John Elton's Garden, Kiama

Jane Fountain, Brisbane, Qld

Jane was impressed by John Elton's Garden, one of several visited during the Kiama Conference excursions, located south of Kiama, just below Coolangatta Mountain. John is employed at and propagates for the Illawarra Grevillea Garden, as you can see from some of the photos.



The curve of the dry laid sandstone front wall reflects the form of Coolangatta Mountain



This garden for the birds' screens views to neighbors and again the mountain is reflected in the curving garden edges.



Northern exposure provides ideal exposure for optimum flowering of Grevillea's



The massing of tufting species of various size creates a dramatic contrasting focal point



Varied constructed sculptural elements define and welcome entry to the fruit tree orchard



Distant landscapes are glimpsed over one of the Grevillea beds.

CRITIQUE

Look Critically at Your Garden

This section provides a continuing opportunity in each Newsletter issue to encourage GDSG members to look critically at their garden, or any other garden, in order to gain an understanding of what design issues have been used and their success in creating a memorable garden.

Anne Keaney's Garden Assessment

Chris Larkin, Lysterfield, Vic

I really enjoyed reading Anne's two articles on her garden in the last Newsletter. She has given us a window into her thinking about different parts of her garden. She might not be able to do anything about those deciduous trees, but she can make changes to her newish woodland garden and she has put forward several ideas on how to go about improving the way it looks. Isn't this what we are doing all the time in the garden – looking critically at what we can do to make the garden more appealing.

Garden Critique – Renewing a section of the garden

Chris Larkin, Lysterfield, Vic

Background

Around twelve months ago I decided to remove an old, woody, very large (1.5hx4w) grevillea and a couple of adjacent plants. It was so long ago when the grevillea was planted, I was unsure what would be revealed after it was removed. Would I find the severe slope did not have enough rock work to hold soil and mulch, provide planting pockets and stop water being shed too quickly? Well, the answer was yes – I would definitely need to add in some hard landscape elements.

Site Location and Conditions

The garden is south-east of Melbourne on the edge of the Lysterfield hills. North facing, strong slope, little shade., clay soil. Area of 7m x5m which is a small section, between a

driveway and path, of a much larger garden bed running along the slope. What about the hard landscape elements? I installed several red gum sleepers - 4 x 900mm and 1x 1200mm - and some additional rocks to hold the soil and mulch as well as help slow down water run-off and create some useful planting pockets. Luckily the changes fitted visually with an existing sleeper retaining wall while merely adding a bit more to the rockwork.

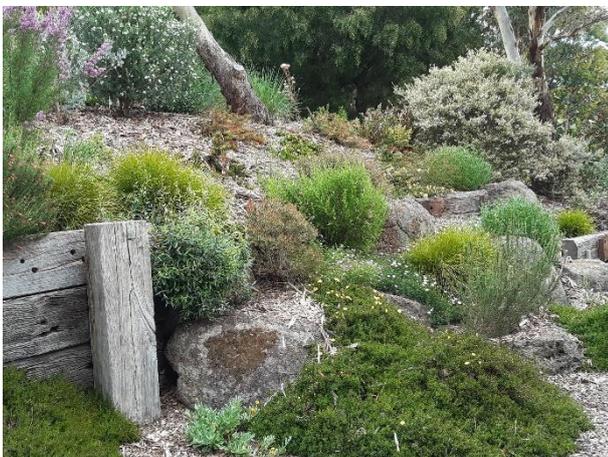
What did I want to achieve with the change?



Firstly, I wanted to see over this section of the garden to the garden and view beyond. This meant choosing ground covering plants high on the slope and low shrubs in the planting pockets or where they could take advantage of a cool root run. Any bulkier plants have been planted off to the side. In other words, I was ensuring I had a through view. The ground covering plants cascade down the slope and in time will act as a living mulch, while the few strategically placed small shrubs add interest and give depth to the design. The sleeper retaining walls will be softened by the plants or even disappear from view.



Secondly, I wanted to scale down the plants I used so there would be more visual interest than previously. There are more than fifteen plants in the same area now.



Thirdly, I needed this piece of garden to connect with the gardens on either side. This meant repeating a few plants in the existing garden so in time there would be a visual flow across this whole garden section.

Conclusion

The garden is coming along nicely. There is plenty of colour and interest but the complete, mature picture is a few years off yet. In the meanwhile, I have tackled several other areas of the garden so far this year. A gardener's work is never done.

PHOTO FILE

Your garden is the subject!!

In recent Newsletters members were encouraged to take and send a recent photo of parts of their garden to be added to the study group archives on the ANPSA website. Some photos have been received, thank you, however, I am sure that there are many other wonderful gardens that members would like to share. Some of you may need to wait for a particular season to capture the most appropriate image – this is really a continuing opportunity over months to come.

So please keep snapping those images!!

Most importantly be sure to add a short descriptive paragraph outlining the site location, microclimate, garden aspect and soils etc, and particularly how the image illustrates your garden design intent.

Ben & Ros Walcott's Canberra Garden



PLANTS IN DESIGN

A time for Everything!

Lawrie Smith, Brisbane

Each month I write a page in a magazine that circulates where we live in the city of Moreton Bay (north of Brisbane), in an effort to engage the interest of local residents in using native plants in their gardens. Sadly, these are predominantly exotic, despite the fact that we are surrounded by extensive environmental reserves, as well as parks and streetscapes displaying dominantly Aussie natives. I wrote the following article after my sojourn in hospital.

When you are recovering from a life-threatening event, your mind focusses acutely on the things that really matter. For each of us that is something different and possibly unique. Obviously, the value of family comes up tops, but there are other things that also matter. For me, it is also the forever rotating seasons of the plant kingdom that regularly paint the surrounding landscape and gardens, sometimes for only a short time, with vivid colours, interesting shapes and fragrances. In some cases, the flowers are small and ephemeral, and make a huge difference for just a short period of time. That is the magic of planting a garden of diverse plants, whether they be native or exotic, the effect is the same.

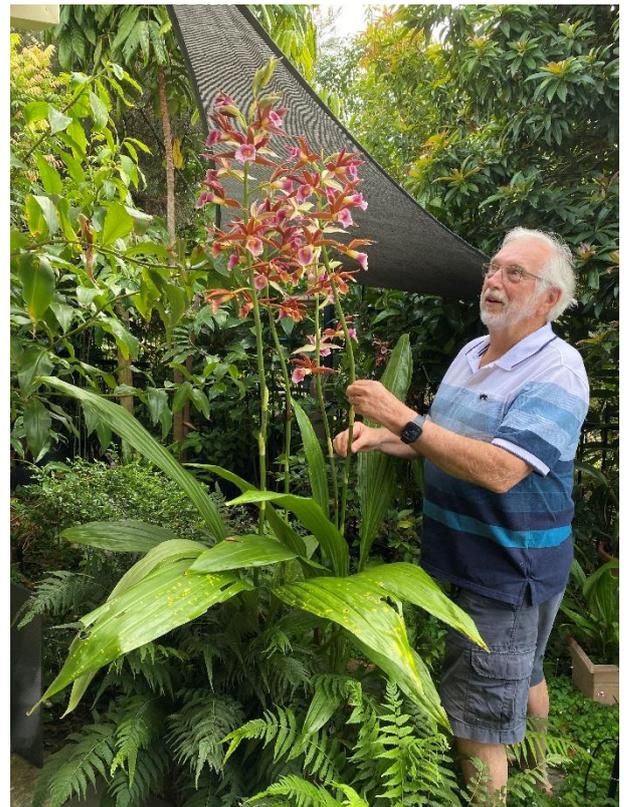
For me particularly, it is the uniqueness of the Australian flora that lifts my spirits almost every day, as I look around the garden and nearby parks. Because, apart from their visual interest these plants are providing wildlife habitat that provides a never-ending source of colour, interest and movement through the antics of birds as they feed, the lizards as they forage and the bees as they collect the nectar. A well planted diverse native garden is never dull or boring, and you reap the benefits of being surrounded by a constantly changing seasonal landscape throughout the year. This month if you take the time to search closely, you may be lucky to discover three very distinctive native plants – a small flowering tree, a dense low shrub and a rare terrestrial orchid, that flower once only at the same time each year for a short



period, but in different situations. These were the species.

'Little Kurrajong' - *Brachychiton bidwillii*

This is a variable species which may sometimes develop as a small tree to 4 metres or an open shrub about 2 metres tall. Deciduous just before flowering, these attractive species are among the most beautiful of native shrubs and are prized for



their bell flowers in tones of pink to orange. They flower best in full sun, despite being 'dry rainforest' plants.

'Swamp Orchid' - *Phaius australis*

The Swamp Orchid of the south-eastern coastal moist lands is an easily grown robust plant, with broad elongated strap leaves up to a metre long, and flowering stems which may reach 2 metres.

(I'm 5ft 10in or 1.8m.) The flowers are the largest of any Australian orchid and occur dramatically along the stems in clusters of between four and twelve. The attractive individual flowers are about 100mm diameter and reddish brown & white in colour. It does best in semi-shade, planted in a large container with high humus content potting mix.

This specimen has been in the pot for more than ten years and flowers each year in September with the display lasting for up to two months!



'Rocky Rambler' - *Melaleuca pearsonii*

'Rocky Rambler' is a dwarf shrub, growing to around half a metre high and wide with fine soft and dense foliage. It flowers prolifically with bright red brushes, attractively gold tipped, and attracts birds and butterflies. Tip prune once or twice a year to encourage a dense habit and to tidy up old flowers. Likes sun to part shade and adapts to most soils. The ground covering dense habit gives shelter to small wildlife such as lizards.

'Terra Australis' at the National Arboretum

Ros Walcott, Canberra, ACT

You will recall that six years ago ANPSA was invited to create a garden as part of the 'Gallery of Gardens' at the National Arboretum in Canberra. Each of the seven gardens were established on an oval shaped site 24m long by 20m wide, located along the events terrace above the amphitheatre. As GDSG Leader I was asked to prepare the planning and design, in conjunction with Ben and Ros Walcott. Together we planned the garden to represent the most iconic botanic elements of Australia, so that as the pathways are traversed, the observer can gain a sense of the diversity and uniqueness of the Australian flora.

Eleven physiographic regions of the country were identified to inform the design process. Each 'garden room' is closely related to the particular physical characteristics of the regional geology and landform, within which the specific related plant communities are established. The garden was opened in November 2018 and since then has become progressively established in conformity with the design concept. Ros keeps us informed about progress in regular reports and photographs, and her most recent illustrates how well 'Terra Australis' is developing. Lawrie

Ben and I are very thrilled that the horticultural staff at the National Arboretum, Canberra, led by Owen Bolitho, have devoted themselves to looking after the 'Terra Australis' (Great Southern Land) Garden. They have weeded, mulched with new pebbles, put in aluminium mulch dividers and generally done a terrific job.



We had a planting day there last week and put in a reasonably mature *Brachychiton rupestris*, rows of Angus' Kangaroo paws, three *Kunzea ambigua* to shield the water feature from the public, another *Callistemon* 'Brogo Overflow', ten *Rhodanthe anthemoides*, two more *Phebalium squamulosum*, three *Banksia menziesii* dwarf, one *Calothamnus quadrifidus* 'Pencil Form', five more *Chamelaucium* 'Paddy's Pink', five



Grevillea 'Pink Lady' and seeded appropriate areas with *Rhodanthe chlorocephala* subsp. *rosea*. We have a couple more plants to add to the collection in the future.

The wattles were in flower, all looking terrific, *Acacia acinacea*, *A. verniciflua*, *A. fimbriata*, and *A. covenyi*.

The *Allocasuarina duncanii* has grown beautifully to 3m high, as has *Allocasuarina littoralis*.



Chrysocephalum ramosissimum is poking through the new mulch, *Phebalium squamulosum* is flowering freely with fluffy lemon flowers and *Leptospermum* 'Mesmer Eyes' is in full bud.

All the eucalypts look fine and both the Daintree Pines and Mt. Spurgeon Black Pines are hanging in there against all odds.



We had the five horticultural staff to our garden last week - all young and keen. They took two hours to get around the garden and photographed many plants. They will come back for cuttings in the future. I think all our ANPSA members would be really pleased to see the progress at the 'Terra Australis' Garden.

John Elton's Wetlands, Kiama

Jane Fountain, Brisbane, Qld

This is a wonderful example of how to make a positive garden element from a negative impact and in so doing add a completely new opportunity for adding to the plant collections established elsewhere in the garden.



The wetlands came about because John found that there was a drain coming from the road into his property and the water made its way into the creek below the house. So, he created the wetlands by digging trenches to collect, conserve and filter the water before it entered the creek, and built up 'island' areas with excavated soil.



By the boardwalk is *Baloksion tetraphyllum* - Tassel Cord Rush, while other water-loving plants grow in the wetland depressions, there is a carpet of yellow ground cover in lower areas and the 'islands' are defined with mown grass.

Subtropical Garden Design

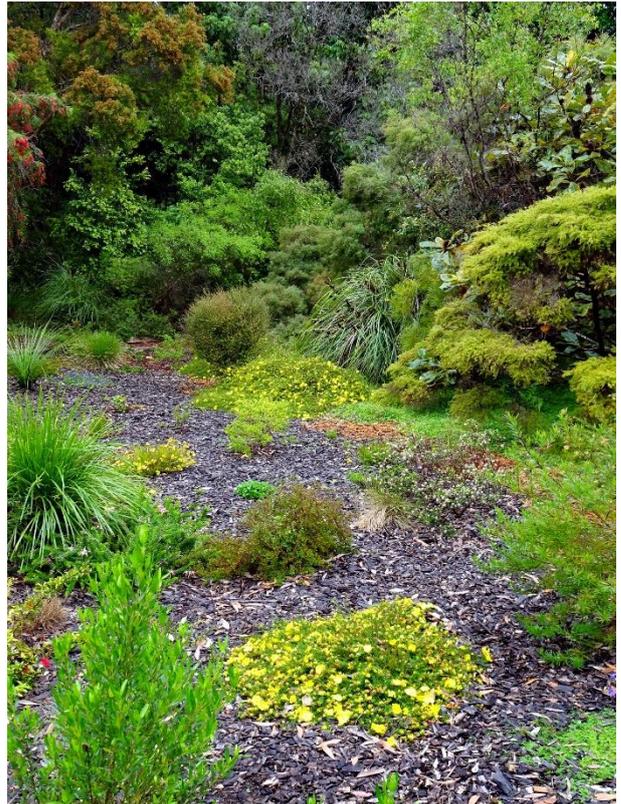
Joan Dillon, Sunshine Coast, Qld



Dendrobium kingianum and other orchids occupy a relatively narrow space which provides early sun, dappled shade and good air flow. Most grow happily on rocks or old bits of tree branches, have plenty of bark/leaf litter at ground level and share the area with ferns, mostly.



The multi-flowering *Dendrobium speciosum* grows on a lump of old timber mounted on a wire frame at eye level between the branches of a paperbark. It's beside the main path to the house. It was placed there originally to be out of reach of the wallabies but we like the mid-level seasonal display.



Our latest garden creation is intended to be low level and colourful, viewed from the front veranda but also connect with the older layered garden. As always diversity and density for the wildlife was a parallel design criterion.



The path backed by *Melaleuca sp* (*Callistemon*) meanders back to the driveway, hidden from view. Bark underfoot is in keeping with the overall 'natural' feel of the garden and much appreciated by the bandicoots.

BOOKS etc

This is a new section for the Newsletter. If you find an old or a new book or other publication that would interest our members let's know by writing a review.

“Spirit of the Garden”

A book by Trisha Dixon, Southern Tablelands NSW

Carmel just found this new ‘coffee table’ book in our local library and thought that I might find it interesting. She was correct, this is a book filled with emotive full-page photos of gardens and landscapes, interspersed between pages of text that delves thoughtfully and in inspirational detail with many of the aspects of design that contribute to giving gardens aesthetic spirit and life. The eloquent text can sometimes be complex, even philosophical as could be expected, and it is necessary to reread some sections several times to understand the full meaning. There are many excellent statements by the author and quotes from many well-known designers; a selection of those that specifically caught my attention are reproduced below.

‘Joy of Discovery’

The joyfulness in finding a hidden place is perhaps instinctive - even in the gardens of others, if it is a garden unknown, or little visited, in some way an enigma, inviting discovery. The delicate work of uncovering more than surface beauty is the joy of discovery in a garden, be it in others’ gardens or in your own creation.

‘Simplicity’

Both Gertrude Jeckyll and Sylvia Crowe echoed these sentiments, stating: *“A collection of choice plants does not make a garden any more than a selection of choice words, a poem.”* It is the editing out of what we see rather than the adding in, that can have such a calmative effect. So hard to do in a garden, but so important.

‘The Poetics of Space’

Edna Walling’s gardens were all about space. More about space than plants, which were always chosen for their simplicity, not for their ‘look at me’ attributes. She eschewed all

variegated or specimen types in favour of simple plantings, and preferred to use a mass of just one species, rather than a statement that that would focus the eye.

‘Spaces for Living and Enjoyment’

Edna Walling transformed gardening in Australia, shifting its perception from the total domination of nature, to the creation of spaces to be lived in, to be enjoyed, rather than just slaved over. In her work she had a strong vision of manipulation of space and a love of borrowed landscape.

‘Perceiving Garden Space’

Often the best way to understand the concept of space is to look carefully at the plans of great designers. Edna Walling, *“By concealing boundaries, and creating defined areas of space within the overall space, you can totally change the perceived size of a garden.”*

‘Mood, Atmosphere and Tranquillity’

Creating an atmosphere is more important than simply buying and setting out plants: tranquillity has as much to do with the light, the absence of glaringly obvious features, and the interplay between tangible and emotive elements. A space that provides a sense of enclosure, while keeping its boundaries ‘blurred’ and undefined, will create mood and atmosphere invoking our innate love of the natural environment.

‘Lessons from the Landscape’

Great landscapes or gardens are those which reinforce nature, where a deep understanding of natural topography and ecologies is evident. In Australia the same principle applies, as Philip Cox said *“Although the botanic vocabulary is different, the principles of sky, trees, water and herbage remain the same, it is the delight and rapture, of how they are presented, that makes them great.”*

‘Spirit of the Garden’

Gordon Ford was one of the Australian pioneers of the natural style of gardening. It was his deeper engagement with the environment, and his sensitivity and respect for site and place, that made his gardens resonate. *“Gardens offer us something beyond our material world – they provide a spiritual component allowing us to participate in the wonder and mystery of creation”*

Archives

Issues 69 to 72

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 for these references as well as other articles on GDSG Newsletter archives section of the ANPSA website.

<http://anpsa.org.au/design/des-news.html>

Newsletter #69 February 2010

Face to Face Meetings Valued!

Pages 14-16

Please review this schedule of GDSG garden visits and meetings planned in Victoria and NSW in 2010. You will see details of the many interesting garden visits planned by groups of local members. I wish I could add a similar list of Australia wide GDSG activities in each issue of the Newsletter. So, as I keep saying PLEASE get together with members in your area and learn from one another's gardens – then let me know the details!

Informal gardens – natural by design

Diana Snape, Vic

..... So, people may assume that lovely informal gardens are not designed - they just happen. This is particularly true for naturalistic gardens, which aim to look natural. If the design succeeds, the garden is assumed to be natural. I think it's really more of a challenge to design a beautiful informal garden than a formal one, as there are no set rules and "beauty is in the eye of the beholder".

A Discussion on The Bush Garden ...

Barbara Buchannan Vic

..... There has been a lot written about recreating a bit of bush in the backyard, going to the bush for inspiration, trying to reproduce nature, but this has always seemed misplaced to me. Some small vignettes can be copied maybe, but not the whole scene. We do talk poetically about natural gardens in the bush, but a garden by definition is man-made and a Bush Garden a contradiction in terms.

Newsletter #70

May 2010

Heat Tolerant Plants

Ivan Halliday, SA

Wherever gardeners live they should identify the plants, in the categories below, and their soil in the localized area, when very hot and dry summers prevail. All plants fall into these categories:

1. Those tolerant to heat & drought
2. Those tolerant to heat but not drought
3. Those tolerant to drought but not heat
4. Those not tolerant to heat or drought

Native Trees for Nature Strips & Streets

Bruce Schroder, Vic

..... A street tree needs to be more than just drought hardy, it needs to be of consistent form well shaped ornamentally appealing readily pruned to conform to a myriad of clearances and standards, have non-invasive roots and to top it off never drop leaves branches twigs nuts or berries or be a nuisance in any way shape or form!!!

Pruning Again!

Chris Larkin, Vic

..... When I look back now it seems the kind of pruning, I was doing was timid and blinkered and certainly not always the most valuable for the plants or for the appearance of my garden. Does the result of pruning always look immediately good? The answer is sometimes yes and sometimes no. Even when not doing a radical prune there may be a need to steel yourself for a less than attractive look in the short term but the rewards will come if everything goes to plan.

Newsletter #71 August 2010

THE BOOK(S)

Barbara Buchanan, Vic

Personally I would like a practical guide to garden design for people already interested in/growing Australian plants a simple inexpensive B&W production there will always be a steady stream of newcomers wondering how best to organise their new native plant gardens. Collecting the right illustrative photos is also another amount of work and time. Sticking to diagrams gets away from the instinctive urge to concentrate on individual plant choices a line drawing which includes the distinguishing features of a plant beats a photo.

Propagation, repetition and design

Diana Snape, Vic

Repetition of plant species is, I think, important in good garden design, whether formal or naturalistic. Formal gardens have obvious repetition, but it is less so in naturalistic gardens. However, no matter where you go in the natural environment, the local species of plants are repeated in greater or lesser numbers to give that particular area a distinctive 'sense of place'.

Change and redesign to recapture garden peace

Pam Yarra, Vic

In the May newsletter Nicky Zanan asked "what created a feeling of peace in a garden"? We have always had a feeling of peace in our garden but had not thought to analyse why, until we realized that we had lost it to a large degree. I believe that trees & birds are contributing 12 factors but it is more than that. It is also the relationship with the surrounding environment which can include people.

Newsletter #72 November 2010

Guidelines for Selecting & Recording Gardens

Chris Larkin and the Vic Group

In Newsletter No 71 Jo Hambrett suggested that in embarking on the task of recording important native gardens we should agree on a set of appropriate guidelines or criteria. In response to this, Diana drew up a set of criteria for the Melbourne meeting to discuss. To start with, for greater flexibility, the group

agreed that there should be 'guidelines' rather than 'criteria' for selecting and recording gardens. These guidelines would include:

Grevilleas in Garden Design

Diana Snape, Vic

Grevilleas can be shrubs of all sizes, groundcover plants, or even trees. It's worth considering them in regard to the different roles plants can play in garden design, as framework, feature, ornamental and infill. I think grevilleas can fill most of these roles, at least to some extent.

Our Garden at Whiteside

Lawrie Smith, Qld

Almost forty years ago we acquired section of an old dairy farm at Whiteside, twenty-five kilometres north of Brisbane along the banks of the North Pine River, straddling the remains of the first road north of Brisbane last used in the mid 1800's. I always think of our place as being somewhat like a botanic garden where over the years many species of native plants have been trialled in varying site locations to ensure that when used in client projects, they will succeed in achieving the design intention. If a particular plant does not come up to expectation, then it is unceremoniously removed. Over the years I have trialled many species and all of these have been recorded in a database to provide an excellent reference for their response to cultivation and any potential uses or misuses.

Wow this article brings back many memories!!! And I sometimes still wonder why we left this idyllic place 10 years ago? Lawrie



MEMBERSHIP MATTERS

A warm welcome to all our new members

We look forward to your active participation in your study group

- Ros McGarry, The Gap Qld
- Dean Roberts, Mildura Vic
- Christine Duran, Ryde NSW
- Vivien Fletcher, Quialigo NSW
- Jess Virgona, Clifton Hill, Vic
- Philip Kleinschmidt, Red Hill, Qld
- Royce & Jeanne Raleigh, Grampians, Vic
- Beth McRobert, Jamboree Heights, Qld
- Fiona-Marie Parkin, Montmorency, Vic

Joined at ANPSA Kiama

- Lynne Bruce, Hampton NSW
- Kathleen Beckenham, Bombaderry NSW
- Chris Clarke, Thornbury Vic
- Jo Green, Wanganui NSW
- Narelle Smith, Pennant Hills, NSW
- Jocelyn Clarkson, Graceville, Qld

Current Membership: 227

Treasurer's Report – October 30, 2022

General account: \$ 3,453.47
Less ANPSA Kiama Expenses:
Display printing \$ 300.44
Term Deposit: \$ 28,412.42
(incl interest \$70.85 - reinvested for 12 mths to 25/01/23)
TOTAL: \$ 31,865.89

Membership of GDSG is free ...

The Garden Design Study Group Newsletter is published three times each year in March, July and November

Newsletters are distributed only by email.

Copy Deadline: two weeks before the publication month, earlier submissions will be most warmly welcomed by the Editor.

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Phone: 0411 228 900
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Local GDSG Meetings could happen by Zoom!

As you know in the Newsletter, I regularly encourage members in other states to get together in a garden, either regularly or from time to time, to gain personal knowledge by observation, and particularly from interaction with other members – it is a very rewarding thing to do, as found by Queensland and Canberra members.

Our Study Group Coordinator, Jane Fountain in her address to the Biennial Conference in Kiama, made a great suggestion to possibly enable this to happen! She reminded us that by using 'Zoom' technology, it would be possible for large or small groups to meet together by technology through individual computer screens. While this would never replace face to face meetings, it would certainly promote questions, answers and discussions between those participants. Or if you prefer you could just view the screen and listen rather than participating.

Another real benefit would be that you could pose questions and have them answered immediately, instead of waiting months until the next Newsletter!

While this suggestion is aimed squarely at local state meetings, it is possible that occasional Zoom meetings with all interested GDSG members participating, might also be possible. However, I don't know the logistics of say 100+ members' all wanting to attend!!

However, I will investigate how we would set this up and report through the next newsletter, or possibly prior to that, by direct email to members, so that 'Local Zoom meetings' could happen if you want. In the meantime, if you think that this is something that you would like to do, please register your interest with me, and I'll coordinate the groups state by state and advise each group how to begin.

Thanks, Jane, for this suggestion!

CHECK LIST

The GDSG meeting in Kiama 2022, suggested that a contents guide be prepared to assist the writing of more complete and informative articles generally, and in responses to the Newsletter topic particularly.

The following check list may be useful as a reference as you write, to ensure that readers are informed of the main physical issues that have influenced the design of your garden.

Resulting articles written on the Newsletter theme or on other topics, when reformatted as 'Fact Sheets', may also be more suitable for a broader readership, once potentially available through the ANPSA website.

The Newsletter is the forum to allow ideas and information to be exchanged amongst the GDSG members; this will remain unchanged, but enhanced by referring to this check list.

An excellent example to follow:

In their article on page 10 of this Newsletter, Royce and Jeanne Raleigh have used the following description to introduce their garden. Don't feel constrained to follow this format exactly, but ensure within your own texts to mention the main formative physical site components that have influenced the design.

Wartook Gardens

We live on the western side of the Grampians National Park where the rainfall is now down to about 550 mm per year (in 1973 it was nearer 750 mm per year). The soils are duplex clay loams, sand areas, and some of buckshot gravel. Ph is about 5.5 to 7. We have granite from about 2m down and it is at least 300m deep – so drainage can be a big problem. All garden beds (69) are surrounded by drains, paths are dug down to also act a drains and garden beds are log edged and the garden is mulched with scoria. All drains lead to a large dam on the north side of the house and we look to the Asses Ears part of the Grampians to the south.

Potential site influences:

(Other items of influence may also need to be considered)

Topic:

Nominate the Newsletter theme, or alternatively another subject

Author:

Name and preferred contact details

Site location:

Town or city, street address, State

North:

Aspect, influence of sun and shade, microclimate

Climatic Zone:

Tropical, sub-tropical, temperate, mediterranean, arid, etc

Topography:

Coastal, riverine, plain, foothills, tableland, montane, etc

Slopes:

Level, gentle slope, steep slope, undulating,

Soil Profile:

Subsoil type & depth; Topsoil type & depth, pH

Geological:

Local rock type: sandstone, limestone, granite, basalt, other . . .

Drainage:

Surface & subsurface; seasonally dry, occasionally moist, always wet, etc

Environment:

Special botanic or ecological site relationships

Consider which physical elements are most appropriate when writing about your garden.

Photographs:

Send as separate high-resolution attachments, not embedded in the text - Maximum resolution 2 - 3 MB; Add a caption to each photograph if necessary, or otherwise state No Caption.