

Friends of the Royal Botanic Gardens Melbourne

Number 3, February 1983

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FROM THE DIRECTOR...

The Honourable Rod Mackenzie, Minister of Lands provided an energetic lead as well as continued support for the 'Save the Lake Appeal' which has now (4th February 83) passed the \$148,000 mark. His message to the Friends is conveyed in full below. The support of the Friends is very much appreciated by everyone in the Gardens.

The Appeal would not have been possible without the commitment of Sir Keith Macpherson, Chairman and Chief Executive of The Herald and Weekly Times, and the daily support from his outstanding dedicated team of staff led by Keith Mattingley, reporter Michael Prain, and photographers John Casamanta, Peter Cox, and Ian McPherson.

Through the Appeal, *The Sun* has notified the world of the existence of the Friends and some of the work that they are doing to help the Gardens.

Work on the Lake is scheduled to begin in May so that every drop of this insufficient volume of water in the Lake can be conserved for use on the Gardens during the summer drought.

It was a pleasant respite in these serious times to enjoy the Gumnut Picnic; the Gardens providing an oasis for a happy integrated family day and children stimulated and absorbed in creative activities with plants.

DAVID CHURCHILL

Director and Government Botanist

FROM THE MINISTER...

I would like to take this opportunity of mentioning my very considerable pleasure at the way in which the Friends of the Royal Botanic Gardens have rallied to help conduct the 'Save the Lake' appeal.

I am very pleased that thousands of visitors to the Gardens have been given the opportunity of contributing towards the restoration of the Lake, and I am naturally delighted at the success of the appeal to date.

On behalf of the State Government, I would like to most sincerely thank the

Friends for their unstinting work in support of this very worthy cause.

R.A. MACKENZIE
Minister of Lands

FROM THE CONVENOR...

New Year greetings to you all. My hope for 1983 is that you as foundation members will be able to influence others to make a positive contribution to the preservation of our Gardens.

We have an exciting program outlined in this issue to celebrate the publication of the first of three volumes on the Banksias. We are holding this festival in conjunction with the National Gallery Society so you will need to be early with your bookings.

My thanks to all Committee members who have given so freely of their time over the past year and particularly to Dianna McClellan and Joan Nesbit, our newly appointed joint editors.

'Friends', in accordance with legal requirements, have become an independent body and we thank the Plant Craft Cottage Group for their support in our formative year. Together we are able to provide a diverse range of interests and opportunities for the people of Melbourne to enjoy and support the Royal Botanic Gardens and National Herbarium.

BETH HIGGS
Convenor

FRIENDS' MEMBERSHIP RENEWAL

Just a reminder that membership renewals for Friends of the Royal Botanic Gardens, Melbourne, are due on March 1, 1983. A separate subscription form has been enclosed with this newsletter.

COFFEE MORNING AT THE ASTRONOMER'S RESIDENCE

You are invited to morning coffee to meet with "Friends", see our headquarters and learn about our future plans, on Thursday, March 10 at 10.30 a.m. (The Astronomer's Residence is the two-storied red brick building, facing Birdwood Avenue, near LaTrobe's Cottage.)

RSVP 7th March Beth Higgs, 850 5908
 Sylvia Churchill, 63 3564

SPECIAL BENEFITS TO FRIENDS

Inserted in this newsletter is a list of reciprocal benefits available to our Friends at other gardens, galleries and museums which are members of the Australian Federation of Galleries and Museums. Please retain for future reference.

BANKSIA FESTIVAL

The 'Banksia Festival' activities feature a tribute to the magnificent work *The Banksias*, watercolour drawings by Celia Rosser, text by Alex George and being published by Academic Press in association with Monash University. The following background information is given about the book and its authors. For details of the Friends' activities see page 5.

The Banksias: Volume 1 published 1981.

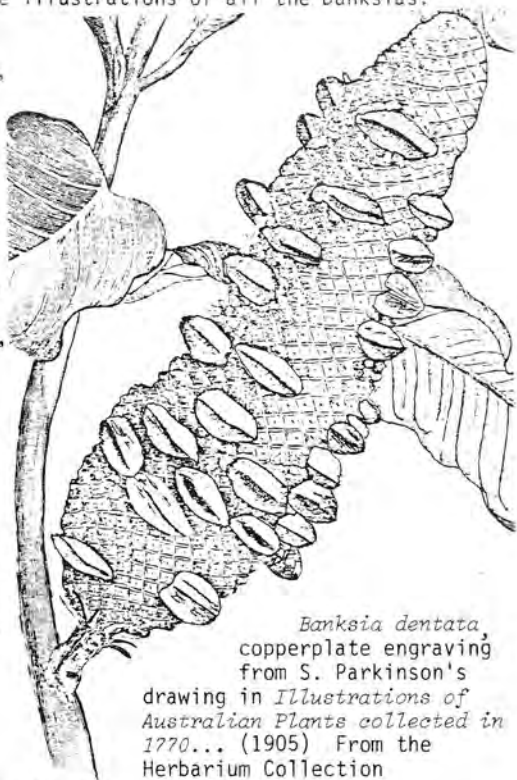
Monash University initiated work on this remarkable book aiming to create the definitive taxonomic work on the Banksias and at the same time producing accurate and beautiful life-size illustrations of all the Banksias. The largeness of the Banksia flower has dictated the size of the book - 770mm (30in) by 550mm (22in). Volume 1, covering 24 species of Banksias, weighs 18kg (40lbs). It is a limited edition of 720 copies, and a portfolio edition limited to 50 sets of plates plus introductory text.

Both Celia and Alex have received acclaim for this impressive work. There have been separate launchings in London, Melbourne and Sydney. Last October, at Government House, Canberra, Prime Minister, Mr. Fraser presented the Queen with a copy of *The Banksias* on behalf of the people of Australia. Celia, Alex and Professor Martin, Vice-Chancellor of Monash University were present.

Publication of the first volume of *The Banksias* coincided with the XIII International Botanical Congress held in Sydney, August 1981. The second volume is scheduled for publication in 1985 and the third and final volume before 1990.

Celia Rosser: the artist of *The Banksias*.

Celia's love of painting wildflowers led to the publication of her book *Wildflowers of Victoria* by Jacaranda Press in 1967. This same year the Maud Gibson Trust commissioned her to paint the six Victorian species of the genus *Banksia* for the National Herbarium of Victoria. For the Cook Bicentenary her painting of *B. serrata* was presented to the Royal Society in London by the Australian Academy of Science. In 1970 Celia accepted the position of Artist to the Faculty of Science at Monash University and in 1972 Celia was seconded to draw the illustrations for Scott, G. *Mosses of Southern Australia*, London, Academic Press, 1976. It was towards the end of her detailed microscopic work on mosses that Celia was commissioned



by Monash University to paint the *Banksia* species in watercolour. The publication of volume 1 of *The Banksias* in 1981 was the result of the first six years' work on this projected three volume publication, and contains 24 illustrations. Celia paints at 'Banksia House', a small room adjoining the botany laboratory at Monash. For her painting the artist uses only *Banksia* specimens she has seen growing and collected herself. Some have been taken from the site at which the species were originally discovered by Joseph Banks or by collectors who followed him. Some flower heads contain hundreds of florets and paintings take at least 10 weeks to complete. Celia's dedication, genius and contribution to science was acknowledged by Monash University in December 1981 when she was awarded an honorary Master of Science degree.

Alex George: the botanist and researcher of *The Banksias*.

Alex spent his childhood and youth in Western Australia, home of 80 per cent of Australia's *Banksias*. In 1959, after graduating from the University of Western Australia he was appointed to the staff of the Western Australian Herbarium. Alex became especially interested in the family of plants called the Proteaceae and in particular the genus *Banksia* (a specific group of plants within the Proteaceae family) on which he soon came to be the recognized authority. In 1968 Alex was given the enriching opportunity of working at the Kew Botanic Gardens, London, as the Australian Botanical Liaison Officer. Early in 1981 he left the Western Australian Herbarium to join the Australian Bureau of Flora and Fauna as executive editor to the new *Flora of Australia*.

Alex undertook field work and research through publications and unpublished manuscripts in more than 40 botanical institutions in Australia and overseas. As a result, 11 new species and 9 new varieties have been described and 2 other species renamed to meet international nomenclature rules. Of course, as the number of known *Banksias* have increased, so has Celia's work.

Dianna McClellan

SAVE THE LAKE TRAM

On Friday, November 12, 1982, the Transport Minister, Steve Crabb, launched a tram with a huge greenish swan skeleton on a black background to promote the 'Save the Lake' Campaign. The swan skeleton is representative of the plight of wildlife in our once beautiful Botanic Gardens Lake. It is very encouraging to have the support of the MMTB in the fund raising campaign. The tram, which cost \$5,000 was decorated in three weeks. No doubt many of you have seen this stark reminder of the state of our Lake, perhaps shining in the night, trundling through Melbourne's city streets.



THE BANKSIA FESTIVAL PROGRAM

Sunday 10th April:

2.30 p.m. Herbarium Auditorium,
Birdwood Avenue, South Yarra.

An illustrated lecture by Alex George, the author of *The Banksias*. This will be accompanied by an exhibition of historic prints, drawings and paintings of Banksias from the Herbarium Collection.

Saturday 23rd April:

2.30 p.m. 3rd Floor Theatrette,
National Gallery, St. Kilda Road,
Melbourne.

An opportunity to meet the artist of *The Banksias*, Celia Rosser. She will discuss her preparation for the books and display working drawings and the completed publication.

This talk will be repeated at The National Gallery on Wednesday, 27th April at 6.00 p.m.

Sunday 1st May:

12.00 noon McClelland Gallery,
McClelland Drive, Langwarrin.
1.30-2.00 p.m. Cranbourne Annexe,
Ballarto Road, Cranbourne.

A visit to the McClelland Gallery to view a contemporary botanical exhibition, lunch in the grounds and then visit the Botanic Gardens, Cranbourne Annexe to see the new native garden and Banksia plantings.

Total cost of the three sessions to 'Friends' and Gallery Society members is \$6.00 (\$7.50 to non-members).

RSVP Mrs. Lorna Gooding,
18th March 5 Sara Avenue,
 East Brighton, 3187.
 Telephone: 592 7129

Banksia serrata, wood engraving in
Histoire des Plantes, Vol. 2 (1869)
From the Herbarium Collection



SIR JOSEPH BANKS AND AUSTRALIAN BOTANY

Joseph Banks (1743-1820), Daniel Solander (1733-1782) naturalists and Sydney Parkinson (1745?-1771) natural history artist, left Plymouth, England 26th August 1768 on Captain James Cook's voyage of the *Endeavour*. The voyage was organised for the astronomical observation of the Transit of Venus at Tahiti, 3rd June 1769. Cook also received secret instructions to seek the great southern continent *Terra Australis*. Initially no interest

was shown by the Royal Society or the British Government in the expedition's possible natural history results. At his own expense, Banks made the *Endeavour* voyage the first organised and thoroughly equipped for biological exploration, with a fine natural history library and equipment for collecting and preserving specimens.



Banksia serrata,
copperplate engraving in *De Fructibus
et Seminibus
Plantarum* (1788)
From the Herbarium
Collection

29th April 1770 is a notable day for Australian botany. The first plants were collected by Banks and Solander at Botany Bay, so named by Cook because of 'The great quantity of New Plants etc., Mr. Banks and Dr. Solander collected in this place'. In six days they collected about 3,000 specimens. These represented over 200 species of mostly undescribed genera. It is known that the *Banksia* was among the particularly rich collection of plants made several days later on 3rd May. Banks detailed in his journal the conditions under which he worked to preserve these valuable specimens.

'Our collection of Plants was now grown so immensely large that it was necessary that some extraordinary care should be taken of them lest they should spoil in the books. I therefore devoted this day to that business and carried all the drying paper, near 200

Quires of which the larger part was full, ashore and spreading them upon a sail in the sun kept them in this manner exposed the whole day, often turning them and sometimes turning the Quires in which were plants inside out. By this means they came on board at night in very good condition'. 1

1. Sir Joseph Banks, *The Endeavour journal of Joseph Banks 1768-1771*. Edited by J.C. Beaglehole. 2d ed. Sydney, The Trustees of the Public Library of NSW in Association with Angus and Robertson 1963 vol II, p. 58.

After leaving Botany Bay the *Endeavour* sailed up north and Banks and Solander continued to make large collections of plant specimens, especially in the north-east tropical regions of Australia near Endeavour River where the ship was damaged on a coral reef.

While Banks supervised the drying of the enormous plant collection, Solander classified the plants according to the Linnean system and maintained a detailed catalogue of specimens and descriptions. Parkinson quickly sketched the plants before they wilted, then partially coloured the sketch and made notes on the back of the sheet so that a more detailed water-colour could be completed later. Parkinson died at sea from dysentery on 26th January 1771 by which time he had made 955 botanical drawings of the entire *Endeavour* voyage.

Finally, the *Endeavour* returned to England with its rich scientific cargo on 15th July 1771. Between 1771 and 1784, under the supervision of Banks, and at a cost to him of £7,000, copperplates were made from these drawings by eighteen engravers. However, for reasons not clear, Banks failed to have these drawings and the botanical results of the voyage published, although he made them freely available to other scientists. The plants became part of Banks' herbarium, which during his life-time constituted a centre of plant taxonomic research unequalled in the world at that time. The herbarium was bequeathed to Robert Brown on the condition it would then go to the British Museum. Brown moved the herbarium to the British Museum in 1827.

It is thought that during the time John Joseph Bennett was Keeper at the British Museum (Natural History), Department of Botany 1859-70 (he was Assistant Keeper prior to this from 1827) duplicate specimens from Cook's voyage were distributed for incorporation into the herbaria at Melbourne and Sydney*. It is estimated that the Melbourne Herbarium has over 100* of the original specimens collected at Botany Bay and Endeavour River by Banks and Solander, such as *Helichrysum apiculatum* D.C. the common Everlasting, and *Banksia ericifolia* L.f. the Heath Banksia.



Banksia coccinea,
copperplate engraving
in *Florae Novae
Hollandiae* (1813)
From the Herbarium
Collection

*personal communication Dr. J.H. Willis, January 1983.

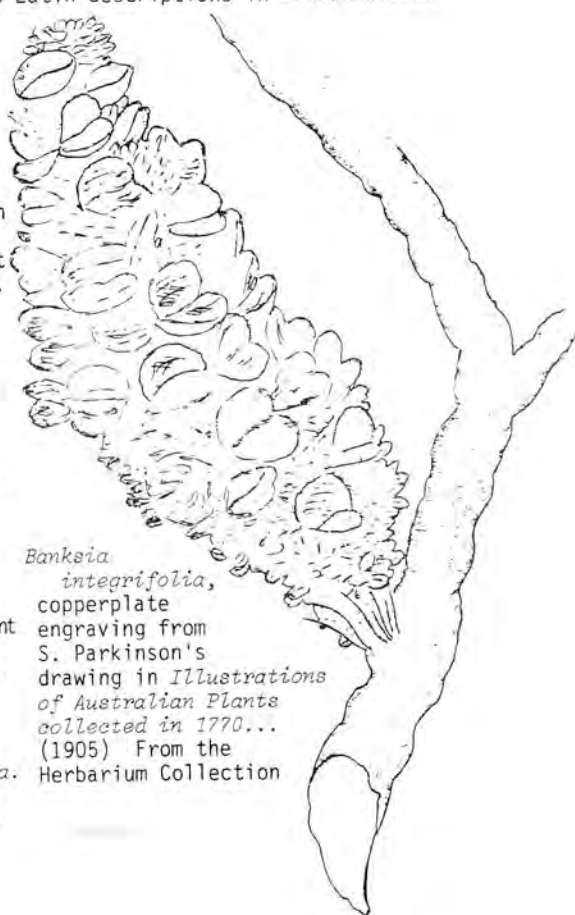
Apart from original *Endeavour* plant specimens in England and Australia, according to Lanjouw & Stafleu in *Regnum vegetabile* 11, 2(1954) 53 there are 40 Australian specimens at the Botanisches Museum, Berlin-Dahlem, Germany and 338 Australian specimens at the U.S. National Museum, Smithsonian Institution.

In 1772 Banks accepted the honorary directorship of the scientific operation of Kew, the King's Garden and called by Banks 'the first botanic garden in Europe'. This position enabled Banks to explore the flora of the southern hemisphere, both by himself and by collectors sent out on behalf of Kew. At Kew, Banks was able to help the infant colony at New South Wales, with cases and seeds of useful plants being sent to the antipodes, while cases were returned to England with seed and living plants for the Royal Garden. It is thought that Banks was the principal adviser of Governor Phillip in the introduction of economic plants on the foundation of New South Wales.

Some of Banks' copperplates of Parkinson's drawings prepared for his grand botanical work on his *Endeavour* voyage were published 1900-1905 as black line drawings together with Solander's Latin descriptions in *Illustrations of Australian plants collected in 1770 during Captain Cook's voyage round the world in H.M.S. Endeavour...* with determinations by James Britten. Today, over 200 years since Banks attempted the publication of the botanical drawings of the *Endeavour* voyage, Alec Historical Editions, London in association with the British Museum (Natural History) are publishing Banks' *florilegium*, a complete set of engravings of Parkinson's drawings. The engravings are being printed in colour for the first time from the original copperplates, now in the possession of the British Museum (Natural History). The edition will consist of 738 engravings, 337 of these being of Australian species. The long term plan is for publication to be complete in 1986.

The Library of the Royal Botanic Gardens and National Herbarium, Melbourne is fortunate to have the Australian plants from this magnificent undertaking, with the other plates of this set being housed at the La Trobe Library, Swanston Street, Melbourne.

It is indeed fitting that Sir Joseph Banks is honoured by the genus *Banksia*. It is primarily an Australian genus, and was described and named after him by Carl Linnaeus the younger.



Banksia integrifolia, copperplate engraving from S. Parkinson's drawing in *Illustrations of Australian Plants collected in 1770...* (1905) From the Herbarium Collection

Linnaeus was so enthusiastic about the plants brought back on the *Endeavour* that he suggested the southern continent (Australia) should be named Banksia. This is an interesting thought and indeed Banks' association with Australia is most significant for he sponsored a life-long patronage of Australian botanical exploration and endeavour.

Acknowledgements:

I should like to thank the following people associated with the National Herbarium, Melbourne for their assistance:

Dr. J.H. Willis, for information supplied and Miss H. Aston, Mr. B. Muir and Miss H. Cohn.

Dianna McClellan

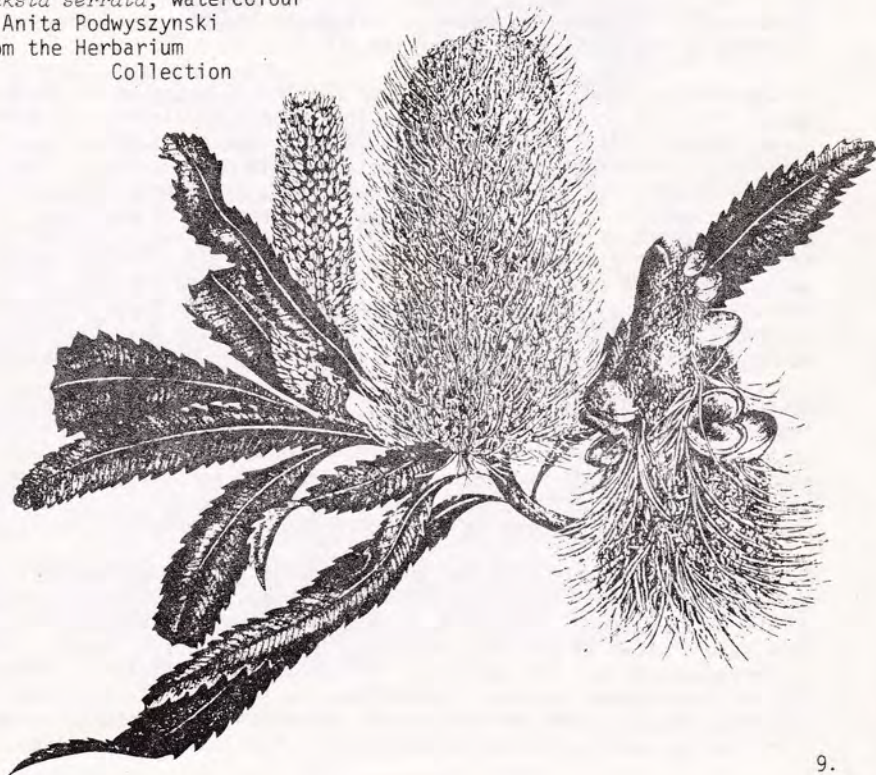
Many references have been used in writing this article; suggested additional reading has been restricted to the following two titles:

Cameron, H.C. *Sir Joseph Banks*. Melbourne, Angus and Robertson, 1952.

Stearn, W.T. 'Sir Joseph Banks (1743-1820) and Australian botany'.

Records of the Australian Academy of Science 2(4):7-24, 1973 (1974).

Banksia serrata, watercolour
by Anita Podwyszynski
From the Herbarium
Collection



EIGHTEENTH CENTURY ENGLISH LANDSCAPE - Lecture, Sunday, 14th November, 1982.

John Patrick, Lecturer, Amenity Horticulture at Burnley Horticultural College, presented a very interesting talk, beautifully illustrated by coloured slides. The following abridgement of an article published by John in the *Journal of the Australian Institute of Horticulture* 3(11): 12-24, 1981 highlights the origins of the 18th century English garden which was to influence the design of Melbourne's Botanic Gardens.

THE ENGLISH LANDSCAPE MOVEMENT; its origins and development by John Patrick, abridged by Dianna McClellan.

In garden history, the English Landscape Movement (ELM) appeals more to the senses than does classical art, and forms a link between the classical and romantic styles. The influence of this landscape was felt throughout the world, firstly by its direct imitation in gardens in Europe and secondly as the source of the inspiration for the design of many of the great parks and gardens of the Victorian period.

English Gardens pre-1700

As is the case with most art forms, there was no sudden change from one garden style to another. Numerous influences brought about changes which resulted in the full flowering of the ELM.

It was inevitable that after 1665 when Charles II returned to the English throne from the Continent that there should be a development in English garden design reflecting the Continental influences. Today these influences are still widely evident in those English gardens where formal French avenues remain, cut through English woodlands, and formal canals which form portions of later English landscape gardens, as at Wrest in Buckinghamshire, or show through the close cropped grass of an English landscape as they did at Stowe in the dry summer of 1976. Perhaps Melbourne Hall, Derbyshire and Bramham Park, Yorkshire, provide the most complete remaining picture, although in both these gardens the house is offset to one corner of the garden, a feature which would never have been accepted in France where the house formed the centre of the overall landscape.

George London (d.1714) and Henry Wise (1653-1738) are credited with the interpretation in England of the French style. London visited France and on his return he opened his Brampton Park nursery on a 100 acre site. Wise joined London in 1687 and while Wise managed the nursery, producing clipped box and yew for direct planting into the garden, London travelled the country on horseback covering 50 to 60 miles a day between commissions.

At this time the Dutch also influenced English gardens as exemplified by Westbury Court in Gloucestershire, which reveals the domestic character of the Dutch garden. A third Continental influence is the Italian Renaissance shown to greatest advantage in the gardens at Powis Castle in Montgomeryshire. The terraces, reflecting the character of the great Italian Renaissance gardens, tumble down the steep cliff-side from the sandstone castle above and reflect the principle of ordered splendour within, which contrasts with the unimproved wild landscape outside.

John Evelyn also had a great influence prior to the ELM. The publication of his book *Sylva, or a discourse of forest trees and the propagation of timber*.... London, Jo Martyn, 1664, advocated the planting of trees on large estates to help replace those which had been removed for housing, ship building and fuel for blast-furnaces. Evelyn's work brought tree-planting into fashion in England and prepared his countrymen for the efforts of the landscapers which arose in the next century. While Evelyn's trees were largely natives, he was also eager to employ seed of new material introduced from overseas.

The origins of the English Landscape Movement (ELM)

ELM evolved as the result of a large number of contributory factors. The English amateur eccentrics were the first to take up the cry of the Movement, to accept the ideals and nurture them to develop the style into that which was later successfully applied by 'Capability Brown'. These men were often learned, well-travelled and well read and so the influences reflected by the ELM are numerous and the style is best seen in gardens of the first half of the 18th century.

Some of these aspects of the 17th and 18th century which led to the development of the Movement were discussed as follows.

During the reign of Elizabeth I the Grand Tour originated and was an opportunity for young diplomats, public servants and soldiers to learn the languages and customs of overseas countries. In the 17th century this was seen as an essential element in the education of a young man. The route of the Tour was fairly well mapped. Italy was the most important goal travelling through France, Switzerland and as far south as Naples, then home via Germany and the Low Countries. The traveller was exposed to music in Italy, painting in Paris, Florence, Dresden and Dusseldorf, architecture in Vicenza and Rome and the universality of beauty everywhere. Large quantities of paintings by Canaletto, Zuccarelli, Poussin, Claude and Salvator Rosa were brought home to the British Isles.

It was these artists who influenced the development of the English landscape style providing many admirers with their concept of composition and the features of foreground, middleground and distance; light and shade; application of laws of perspective; asymmetrical balance and focal points. It made the Englishman aware that landscape was a subject worthy of both study and portrayal.

Transference from a two dimensional representation (painting) to a three dimensional representation (landscape) cannot have been simple. Stage design was important in the transfer and the origins of the ELM style. William Kent (1685-1748) visited Italy and on his return to England he developed his garden design practice using stage sets to provide inspiration for at least two of his garden designs. Kent's patron Richard Boyle, third Earl of Burlington (1695-1753) influenced the ELM style. He had a great impact on architecture and 'in that art set a fashion which was followed in England for two or three generations'.

Expensive English battles led to a reduction in maintenance costs of royal palaces and gardens. This affected the development of the ELM. In 1709 Old Woodstock Manor was retained as an historic feature in the

landscape, to be viewed from Blenheim. Not only did this create a satisfactory 'picture' but also resulted in a saving of £1000. It is said that this incident foreshadowed recognition of visual value and of the picturesque aesthetic in relation to landscape making. The development from the garden to the landscape was also fostered by the need to facilitate sport within the landscape. For example, the change from stag hunting to fox hunting required a change from straight rides to an open style of landscape with turf and coverts.

There was also a new confidence in nature which reflected the developments in scientific knowledge of the period. The work of Newton, Hooke and their contemporaries revealed a scientific order. Man became more certain of his standing in 'nature'. The garden wall was no longer seen as necessary, the landscape was opened and this was further encouraged by the fact that the English landscape was largely free from lawlessness earlier than elsewhere.

However, beyond these artistic and natural factors there were political factors at play which had a considerable effect on the development of the philosophy behind the ELM. While the French style of garden centred upon the house in a way which expressed the autocratic nature of the French aristocracy, the British aristocracy looked upon themselves as upholders of democratic traditions. When in 1712, through political upheaval, the Whigs were returned to their estates they were able to contemplate the development of their gardens and eagerly accepted the new Landscape Movement. In 1714 the Whigs were returned to political power, position and favour, and were in a position to exert a greater influence on developing the ELM.

Of the great gardens developed in this period it is perhaps Stowe which best reflects the political nature of gardens. The ha-ha, the sunken fence, first used in England at Stowe by Bridgeman, is a legacy of the ELM. It was this feature which allowed the whole estate to become a garden.

Writers and poets of the period, such as Pope, recorded in words the ideas and philosophies so important to the Movement. They expressed an increasing love of nature, which in itself helped to create a favourable climate for the emergence of the new form of garden. It is interesting to contemplate Pope's lines written to illustrate the connection between gardening and landscape painting. 'All gardening is landscape painting - just like a landscape hung up ... You may distance things by describing them and by narrowing the plantation more and more toward the end, in the same manner as they do in the painting.'



DAY'S JOURNEY TO 'MAWALLOK'

10,000 gallons of water every hour, 24 hours a day, welling into the water race, feeding the lake and watering the complex known as 'Mawallok'. The water is pure with no noticeable chemical content, but the drought and sun have taken their toll, feeding the water weed drifting so elegantly on the lake, tainting the trout with their taste. Gazing into the serenely lapping depths we are momentarily transported back in time, to envisage how it must have been in the beginning. Who first discovered the spring? How long has it been flowing? Where is its source? Its secrets are well hidden, as are the sources of the two other springs on the property.

Refreshed by our lunch on the spacious green lawns and by the beautiful day, we accompany our hostess, Mrs. J. Mitchell, on a tour of the property, encircling the lake and enjoying the scents and sounds of the countryside: kookaburras laughing in nearby trees, magpies warbling their pleasure at the warm sun, sweet sweet briar roses spilling their fragrance. Framed in grey-green poplars we again see 'Mawallok', viewed this time over an expanse of faintly rippling lake. The hand of the master, Guilfoyle, is discernible in the vista of rolling green lawns and ancient trees so beautifully positioned, the house, traditional English country style, evoking visions of a gracious era that still has power to enthrall.

We were delighted that so many Friends chose to join us - over 100 in all - signifying your approval of our choice of outing and auguring well for other pleasurable excursions in the future. We thank you all for your attendance, and our kindly hostess once again for her hospitality.

J.L.N.

ADDENDUM: 'Mawallok'

Mr. and Mrs. Peter Mitchell, the present owners of 'Mawallok', ended the Russell family reign over the property, and not Mr. and Mrs. David Johnstone as we stated in our last newsletter. We apologise for the misleading information which was extracted from documents dated 1980.

The Mitchells are undertaking careful alteration to their garden to bring it closer to the original Guilfoyle design and character.

The serpentine paths have already been restored and some of the early plant material replaced.

D.McC.



AFFGM OCTOBER GENERAL MEETING

The Friends joined the Australian Federation of Friends of Galleries and Museums (AFFGM) in March 1982. In October Jill Jones attended the AFFGM's general meeting in Sydney as our representative. Here is her report.

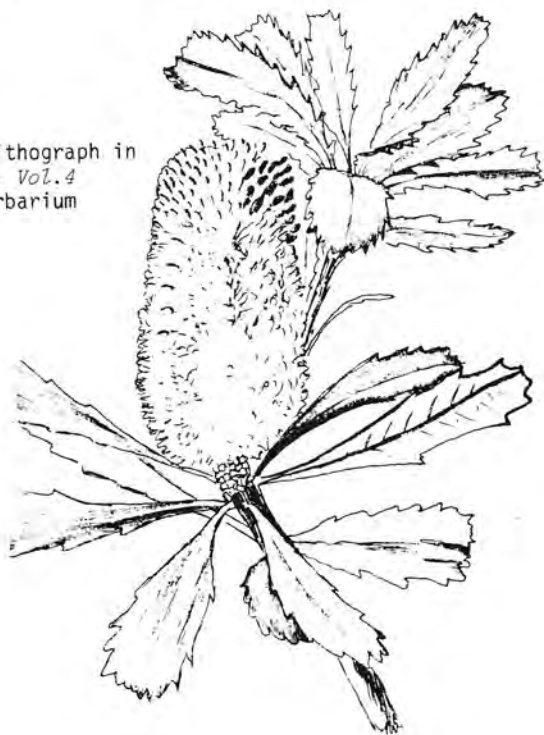
The AFFGM has contributed to many areas of museum and gallery awareness and preservation. Members share their experiences twice yearly at conferences; a newsletter is published quarterly and a committee elected every two years. The first Reciprocity List is included in this newsletter. Many representatives from galleries and museums from throughout Australia attended the General Meeting in the superbly restored New Power House Museum. The theme was "Stop Reacting Start Initiating!" Nadine Birch for the Australian National Gallery gave a lively lunch-time lecture and there were valuable discussions on fundraising, working committees and the importance of introducing children to galleries, museums and gardens. Delegates agreed to document the financial aid and voluntary support their organisations have given to their institutes over the last year.

The following Office Bearers were elected for 1983-84:

Carol Seventy - Immediate Past President
Marcus Beresford (Adelaide) - President
Merryl Robson (Hamilton) - Vice President

As your representative in Sydney for the General Meeting and workshop, I was more than rewarded.

Banksia paludosa, lithograph in
Botanical Cabinet... Vol. 4
(1819) From the Herbarium
Collection



WHAT A LOVELY DAY!

Small boys turning into spider-man right before our eyes, brown-painted faces beautifully etched with cobwebby lines; smiling little girls delicately holding small faces immobile for comment and compliments, cheeks painted with lovely red hearts scattered over with sparkling sequins by the same talented hands; clown faces appearing atop poppets bursting with pleasure at their moment of importance. Elsewhere various other small fry either stood, leant, straddled, or lay full length on a specially placed blue mat, making delectable collages from woodland bits and pieces; a very serious business this, entailing much pondering and deep thought. Some helped to paint fascinating murals, others went seriously on safari.



Right on the witching hour a lovely lady appeared and amid a chorus of helpful advice from the younger members of the audience, with clever fingers, colourful creams, and entertaining patter, she too became a clown; and finally, and in the eyes of the older members at least, the piece de resistance, the Flautist, playing his sweet cadences for our pure enjoyment. All were part of the magic scenario devised for our Gumnut Family Picnic on October 24, deemed a resounding success and the first we trust of many such get-togethers.

Merran Barnes is to be congratulated on the overall organisation, which was excellent. Thank you also committee members, available husbands, and



numerous helpers, who worked so strenuously to help make the day a success. Our warmest thanks too to Sparkles the Clown of Australian Uniting Foods, and to our Flautist, Andrew Richardson, who so kindly donated their services. (Andrew's new record 'Sally & Dive' incidentally is now available at Allans. We look forward to just such another lovely day in the not too distant future.

J.L.N.

(Sketches: Olive Rosewine)

PLANT CRAFT COTTAGE NEWS

The Voluntary Guides Group provide a guide each Thursday at the Cottage (near H gate) for a walk in the Royal Botanic Gardens beginning from the Cottage at 11 a.m. All are welcome; bookings are not necessary. Guided tours for groups at other times can be arranged by contacting Lesley Clark, ph. 277 3984.

Natural Dyeing: A natural dye workshop for beginners will be conducted by Lorna Archer at the Plant Craft Cottage on Saturday 26th and Sunday 27th March, 1983, from 10 a.m. - 3 p.m. (to raise money for equipment for the Dye Group). Enquiries: Send S.A.E. to - Lorna Archer,
34 St. Andrews Ave.,
Rosanna 3084. Ph. 459 2843

BOOK REVIEW

WALTERS, S.M. *The shaping of Cambridge botany.* Cambridge, Cambridge University Press, 1981. [Pp 121 with numerous illustrations.] Price \$40.00 Aust.

The 150th anniversary of the establishment of the most recent Cambridge University Botanic Garden, or as it was known 'Henslow's New Botanic Garden', saw the publication of this scholarly and highly readable volume written by Dr. Max Walters, the present Director of the Botanic Garden. He traces the history of whole-plant botany in Cambridge from the time of John Ray into the present century and clearly outlines the role of the Botanic Garden in relation to the development of botanical teaching.

In 1982 the world remembered the 100th anniversary of the death of Charles Darwin. It was John Henslow, Professor of Botany at Cambridge University who recognized and nurtured the talent of Darwin, and directed him onto a path of distinction as a naturalist. As Dr. Walters remarks 'Without Henslows there are no Darwins'.

Dr. Walters' book is attractively produced with a water-colour frontispiece of the rose *Rosa* 'Cantabrigiensis' so named after the Cambridge Botanic Garden. It is unfortunate that many of the illustrations have been reduced in size to such a degree as to lose the detail necessary for close study, especially the plans of buildings and gardens and the faces of people.

There is no doubt that anyone interested in the history of horticulture and the development of botany as a science will read this book with great delight.

D.McC.

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'BROCHURE KITS' containing eight different brochures about the Gardens (including four seasonal walks) are now on sale at the Kiosk and the Herbarium. The brochure sets, in a convenient folder, are priced \$2.00.

Don't forget that Fryer's Nursery, 589 Glenferrie Road, Hawthorn, offers special discounts to Friends on the production of their membership card.

