

A detailed painting of a garden landscape. In the foreground, a pond with several swans is visible. A large, leafy tree stands prominently in the middle ground. In the background, there are various garden structures, including a domed building and a pavilion. The sky is filled with soft, colorful clouds.

# Garden Pleasures

Exploring and collecting among the byways of gardens and gardening

## TREVOR NOTTLE

*With contributions from garden experts, garden writers,  
plant and garden lovers, collectors, food writers, chefs,  
artists, gallery curators and antiquarians.*





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## Foreword

Gardeners as a species tend to be bower birds, with passions ranging from plants and tools, to books, porcelain, art and craft. The list is, like the pleasures in this book, endless. On a visit to Carrick Hill, my covetous eye was seized by the fabulous collection of porcelain tulip vases (tulips and crocuses being a particular love of mine), and here they are in all their beauty.

There is something here to intrigue all gardeners (even the perennial species ‘armchair’): collectors, cooks, dreamers, builders, travellers, killers, pruners, breeders or cultivators. Whether one admires ‘high culture’ ‘good taste’ or the frankly kitsch, Trevor and his contributors have winkled out an example and placed it in its horticultural context.

The book is, of course, a celebration of the magnificent collection of antique gardening tools and ephemera housed at Carrick Hill and now available in the museum for all to examine – much of it proving that garden tools are common to all ages and cultures.

Recently, in Guangxi, I saw yokes being used by patient Chinese gardeners, swaying from side to side to spray the liquid contents of their watering cans on their immaculate rows of vegetables. Yokes and buckets were of wood, only the spray attachment being metal; rakes and shovels employed elsewhere in the village were also wood – no different from European examples sought out as decoration on the walls or in the hall.

I regret the lack of a rabbit trap (now outlawed) in this compendium but particularly admire a mantrap, a fearsome garden security system – essential for anyone nervous about the safety of their very desirable Coalbrookdale seat, accompanied by the advice that the seat needs to be chained and bolted to concrete in order to foil the burglars; the instructions on how to build a bee hotel; the wonderful rainy day recipe for preserving the wooden handles of my traditional forged iron tools, from The Old Mole, and a dandelion screw which looked to me suspiciously like a torturer’s instrument!

I have been a long-time admirer of Trevor Nottle and *Endless Pleasure* will entertain me during winter days when I retreat from inclement gardening weather on top of Mount Macedon to my fireside, clutching trails of wayward roses.

SUE EBURY

*Countess of Wilton and Patron, Australian Garden History Society*

OPPOSITE PAGE:

Collection of tulip vases, hand-painted bone china or earthenware, various Staffordshire potteries, England, 19th century. The purpose of these small decorative vases is rather obscure – they have been variously described as spill vases or ice cream cups. Collection of the Carrick Hill Trust, Adelaide; Hayward Bequest.



# Chapter 1

## THE FIRST PART OF THE JOURNEY

Spades, forks, rakes and other useful garden tools

*With snippets by  
Sophie Thomson, Winnie Pelz,  
Michael Keelan, Stephen Hailstone and Ian Powell  
on their favourite garden implement*





A remarkable number of the seventeenth-century gardening tools in John Evelyn's manuscript are easily recognised by gardeners of today. The four-poster bed was designed to protect delicate flowers from the ravages of wild weather. The nosegays on each corner, where ostrich feathers were normally placed, suggest that Evelyn had a very definite sense of humour.



PREVIOUS PAGE:

Grace Cossington Smith (Australia 1898–1964), *Gardening Tools*, Hillmont, Thomleigh (1911). *Sketchbook of Still Life and Various Subjects*. Black pencil on paper, 28.8 x 22.8 cm. Collection: National Gallery of Australia, Canberra; Purchased 1976. Reproduced courtesy of the estate of Grace Cossington Smith NGA 76 705.1.23A.

RIGHT: Hand-drawn sketches reproduced from Evelyn's manuscript for *Elysium Britannicum*, c. 1659.

## MY FAVOURITE GARDENING TOOL

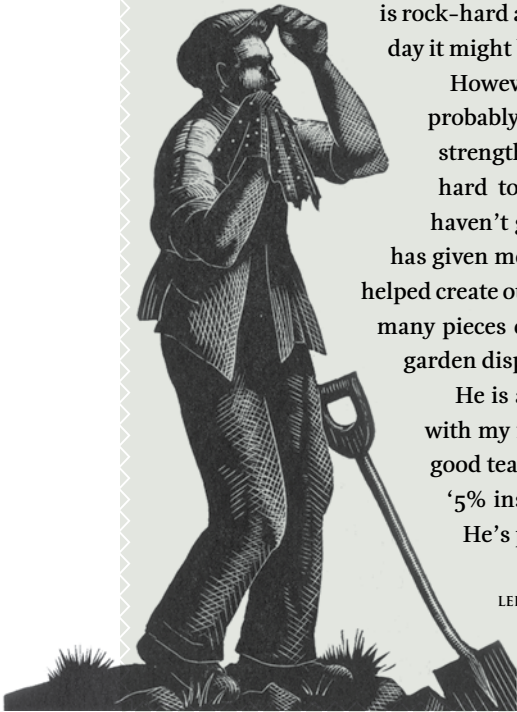
Sophie Thomson, Carrick Hill Gardens and Grounds committee, ABC TV presenter and author, writes about her favourite gardening tool

I think asking a gardener to tell you their favourite tool is a bit like asking them to tell you their favourite plant or flower . . . or a mother of five her favourite child, which varies from moment to moment, incident to incident, and day to day (only kidding!). For me it would be the tool I used last that got the job done easily – the way I want it. One day it might be secateurs; however, if I'm using them to lop a large branch (because the loppers are in the garden shed at the other end of the garden and I can't be bothered getting them), they might cause me absolute frustration. At times it might be a long-handled garden fork . . . until it starts to bend at the neck when the ground is rock-hard and the plant's roots have a stronger grip than I thought. Another day it might be the blue-handled hand hoe, for hacking out weeds . . .

However, if I was to think long and hard, there is one tool that would probably stand out. When it works well, it is amazing, leveraging my strength and ability many times over. When it is not working well, it's hard to get started, blunt, off-target and doesn't listen. In case you haven't guessed it, my favourite tool is my husband, Richard Elston. He has given me endless pleasure, he's the father of my tribe of five, and he has helped create our home and garden, 'Hamlyn Cottage'. Together we have created many pieces of garden art, which adorn our property and have been used in garden displays.

He is also a master of practical 'how to', often becoming so frustrated with my feeble attempts, that he jumps in and does it for me. We make a good team, Richard and me. He likes to say that in every creation there is '5% inspiration and 95% perspiration' and that he provides the latter. He's probably right!

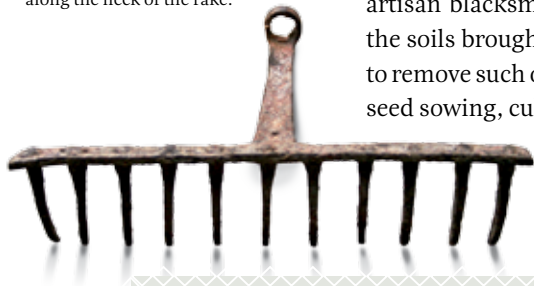
LEFT: Clare Leighton (England/USA 1898–1989), *Warm Weather Coming* (1935), wood engraving, from *Four Hedges: A gardener's chronicle*, Victor Gollanz Limited, London, 1935. Reproduced courtesy of the artist's estate.



## *Clearing Implements*

Barossa Deutsch farmers practised a form of mixed farming, a form they had known and used in Prussia and Silesia. Growing vegetables was an important part of their transplanted food culture. Cabbages, cauliflower, gherkins, onions, pumpkins, beets, potatoes, and other root vegetables offered self-sufficiency as well as items for barter. Pickled, salted, dried or fresh vegetables and herbs such as mint and dill enabled their traditional dishes to be maintained, alongside a variety of smoked, salted, potted and fresh meats. By comparison, Anglo settlers had a pretty dull time of it, with a staple diet

Hand-forged iron stone rake, Barossa  
Deutsch, Australia, 19th century.  
Private collection, Adelaide Hills.  
Notice the ring by which a strong  
wooden handle was attached to the rake  
head, its position indicating that the  
handle was slid through the ring and  
along the neck of the rake.



of mutton, potatoes, flour and suet dumplings, onions and pumpkin, with treacle pudding to follow.

The settlers, who grew their vegetables on river flats and creek banks, had to deal with soils that hadn't been cultivated before. While the soils were generally rich and deep, they were also marked by deposits of river pebbles and stones, which were removed by means of heavy-duty iron rakes, forged by the artisan blacksmiths among the German colonists. The annual cultivation of the soils brought to the surface more pebbles and stones, thus making raking to remove such obstacles a regular part of the seasonal cycle of soil preparation, seed sowing, cultivation, watering and harvesting.

### THE BUMMIEKNOCKER

Winnie Pelz, artist and gardener, describes her favourite gardening tool.

No gardener should be without a bummielknocker, but it's with selfish delight that I claim to have the only one in Australia. The world, perhaps?

It's been invaluable for hoeing weeds, chopping out roots, removing sods of turf, digging furrows and even beheading rats. I'm sure with imagination I could find a myriad of other uses, but that list of accomplishments will suffice.

My bummielknocker was made for me by a man who has been my friend since I was eleven years old. Colin Burchett is now in his late 80s and is a craftsman extraordinaire: of the old school, as they say.

Colin trained as a boat builder in Whyalla and learnt every wood and metal craft there was to learn. He excelled in all of them and became a furniture-maker, a woodcarver, a ceramist, a painter, a teacher. He is an artist. He carved the Archbishop's Throne in St Peter's Cathedral and he sculpted the wooden Australian Coat of Arms in the Great Hall of Parliament House, Canberra.

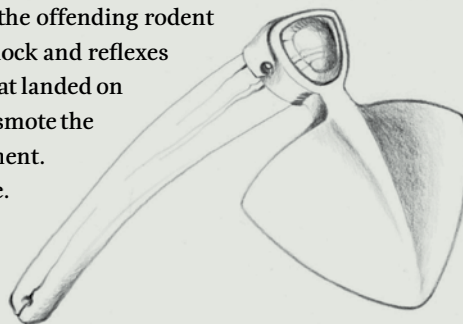
And he made my bummielknocker. Ever resourceful and disdainful of waste, Colin's been a lifelong creative recycler. The bummielknocker's head is an old ploughshare and the handle is made from hand-carved oak. It fits beautifully into my hand and when I swing it, the full leverage of an outstretched arm gives it great strength and force – which was very useful when I encountered the rat.

I was putting the bummielknocker to yet another purpose – using the edge of the ploughshare to cut the twine on a hay-bale – when the offending rodent leapt out of the bales and almost landed on my chest. Shock and reflexes combined gave me the speed to whirl around just as the rat landed on the ground, and my arm with bummielknocker extended smote the blow that beheaded the rat. It was a Shakespearean moment.

I then used the bummielknocker to dig the rat's grave.

Such a versatile implement. And one much loved.

RIGHT: Winnie Pelz, 'Bummielknocker', 2015, with the artist's kind permission.





# Digging Implements

## MATTOCKS, DRAGS AND DIGGERS

In common with many other field implements, economy in the use of materials and efficiency in their usage ensured that tools were manufactured with a double purpose. Double-ended tools were often made to enable two parts of the same task to be done without changing tools. Hence pickaxes, used for breaking up rough ground, often had a mattock blade forged at the other end, so that the lumps of dirt generated by the pickaxe end could be further broken down to a finer tilth without having to trudge back to the shed to get another tool. The metal parts of the tools were forged with a ring or socket that allowed a handle to be fitted.

Handles were made from hard-wearing timber or bamboo and were smoothed with a spoke-shave and almost polished, by a combination of applied oil finishes and many hours of use. Sometimes fire-hardened woods were used to increase durability.

Mend-and-make-do pragmatism saw to it that handles could easily be replaced by farmers and gardeners when they broke, with a rustic replacement handle cut from a conveniently shaped length of tree branch found and fitted.



LEFT: Multi-purpose tools, hand-forged: drag cultivator, clod breaker, potato diggers, Barossa Deutsch, Australia, late 19th century. Private collection, Adelaide Hills.

A good many garden tools, such as those illustrated above, were used for multiple purposes, even though some may have been sold by their makers for a specific purpose. Above all else, gardeners and horticulturalists were pragmatic and thrifty. If a tool could be used to perform several tasks why would a cash-strapped and economy-minded grower buy separate tools for each similar task? They didn't.

Before they could plant their first crops the early settlers had to prepare ground that had never been worked by a plough or spade. In effect they had dirt but not soil. The dirt had to be broken up, aerated, and reduced to a workable tilth before any planting could commence. Rocks and roots had to be removed

THIS PAGE:

1. Beet fork with ten forged metal basket tines and 'T'-shaped wooden handle, maker unknown, England, early-mid 20th century. Used for lifting root vegetables.
2. Potato fork with five forged steel tines and 'D'-shaped wooden handle, manufactured by W. Savage & Co., Sydney, NSW, 1940s-1960s.



1.



2.



3.



4.



5.

3. Mule spade with steel head and 'D'-shaped wooden handle, manufactured by C. T. Skelton & Co. Ltd., Sheffield, England, early 20th century. This is a hybrid spade/fork but is most useful for digging sticky, wet soil.
4. Malian mattock, 20th century. Private collection.
5. Drain or silage cutter with steel head and cylindrical wooden handgrip, maker unknown, probably made in England, early 1900s.



ABOVE: Heavy-duty drag cultivator/clod breaker, hand-forged, Barossa Deutsch, Australia, 19th century. Private collection, Adelaide Hills. The unusual way the tine head is attached to the handle makes us wonder whether the blacksmith lacked the necessary skills or tools to fabricate the more conventional socket.

BELOW: Hand-forged two-prong digger grubber, Barossa Deutsch, Australia, 19th century. Private collection.



to a depth sufficient for the roots of wheat, barley, oats, beans and vegetables to penetrate easily.

Some nineteenth- and early twentieth-century trade catalogues refer to implements of this shape (see left) as ‘drags’, suggesting that they were dragged from behind by field workers and gardeners, which seems contrary to the manner in which they are deployed nowadays. It is by far more common for these tools to be used in a downward swinging, chopping motion rather than being simply dragged across the surface of a roughly ploughed field.

Made in two parts and joined by three rivets, this implement (see bottom left), which has never been used, must have had a definite use, although it is now almost impossible to be certain what its purpose was. Cultivating between rows of grapes or vegetables perhaps, or maybe to grub up unwanted tree roots and blackberry brambles? It seems unnecessarily strong for a weeding tool and the positioning of the ring by which a handle is attached suggests its being used in a downward swinging movement as in a grubber. If it is a grubber, then it seems too small. Could it have been used to harvest deep-rooted vegetables like horseradish? Alternatively, could it have been used in a rhubarb patch to extract the crowns of the plants for subdivision and replanting? The possibilities are endless.

Heavy-duty clay digging forks such as this example (see no. 1, p. 9) are distinguished by the broad flattened tine ends, which gave them the gripping power to lift solid lumps of clay from the fields being cultivated and from clay pits.

A clay-breaking fork (see no. 3, p. 9) has a different style of construction, being altogether more chunky than the former example but, in truth, it is probably stronger, as the tines and the collar into which the handle slots are fabricated from one piece of steel, whereas the first example has a weld at the junction of the tines and collar, a site for potential breakage.

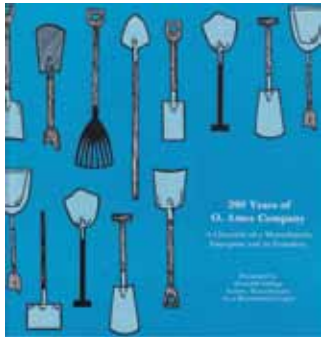
## FORKS

It seems likely from surviving archaeological evidence that the first fork-type implements were the discarded antlers of the larger kinds of deer, and that they were used to scratch and poke the soil prior to seed crops such as spelt, millet, oats, barley and wheat being sown. Attaching a long handle to provide extra leverage might have occurred to early cultivators, but breakages must have been high and the effort very tiring. Fire-hardened digging sticks have a very long history too, perhaps emerging in regions where deer were absent and human ingenuity found another means of tilling the soil. While the use of antlers seems to have died out, digging sticks are still commonly used in parts of Africa, Peru, Mexico, Papua New Guinea, Polynesia and Southeast Asia, although everywhere these traditional tools are eagerly tossed aside the minute a power-driven rotovator becomes affordable. Still, forks are favoured for small domestic gardens, especially those where root crops such as potatoes, leeks, onions and the like are grown.



THIS PAGE:

1. Vegetable garden fork with three splayed metal tines and 'D'-shaped wooden handle, maker unknown, manufactured in Sheffield, England, 1900–1920s. Used for breaking up clay soils or lifting vegetables as the flattened tines save root crops from damage.
2. Garden fork with six steel tines with 'T'-shaped wooden handle, maker and place unknown, 1940s–1960s.
3. Garden fork with three cast iron tines and 'T'-shaped wooden handle, maker unknown, probably England, late 19th century. Suitable for breaking up heavy clay soils.
4. Garden fork with three forged steel tines and replaced 'T'-shaped wooden handle, maker and place unknown late 19th to early 20th century. Probably a ladies' fork.
5. Garden fork with four steel tines and 'T'-shaped wooden handle, Trojan brand, place unknown, 1950s–1960s.



ABOVE: Cover page from O. Ames Company catalogue, Stonehill College, Massachusetts, 1974.

## SPADES

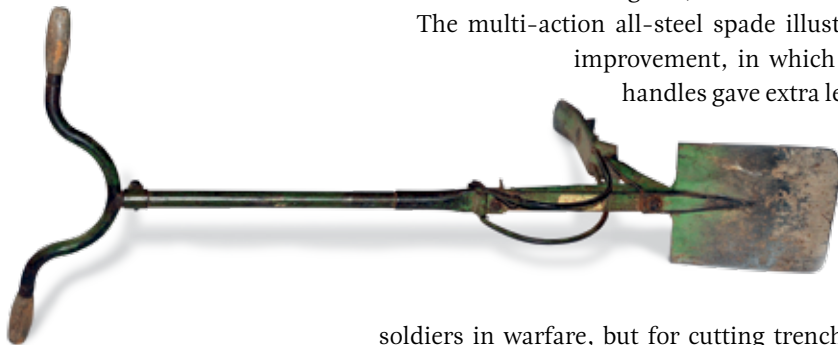
From 1774 until the late 1950s O. Ames Company produced a great variety of spades designed for the needs of farmers and gardeners in the United States. The company left behind a very large archive detailing its numerous designs and developments in shovel technology.

Spades are heavy working tools designed to work all kinds of soils, from wet clay or solid loam, to sandy. In earlier times different kinds of spades were produced for different soil conditions.

The first spades were made from wood, following the pattern of earlier digging and trenching tools. Since wood is not particularly hard-wearing, early spades were often fitted with iron cladding to preserve the edge, save on wear and generally strengthen the whole implement.

One of the examples illustrate how the problems of breakages and durability have been addressed by the use of steel in the blade's construction and in the strong housing which joined the handle to the blade with rivets (no. 5, p. 11). The construction was a considerable improvement on wooden spades. This spade has been specifically manufactured to cope with heavy clay soils; its skeletonised version enabled the clay to be penetrated easily and its minimal surface meant that less clay 'stuck' to it, slowing the work. The open work of the blade also made it lighter, which was important when working heavy soils.

The multi-action all-steel spade illustrated to the left is a later design improvement, in which both the foot plate and the twin handles gave extra leverage to the user as clods of earth were turned.



ABOVE: Multi-action steel garden spade with wooden handgrips, wood, manufactured by Terrex, England, mid 20th century. This type of spade is made for disabled or elderly gardeners.

The narrow-bladed spade (no. 2, p. 11) was an implement developed with a specific role in mind – trenching, not a trenching tool as used by foot

soldiers in warfare, but for cutting trenches in fields and gardens to drain excess water. Trenching of another kind was done to curb the spread of tree and shrub roots. The narrow-bladed spade could also be used for root pruning.

Although having a spade shape, the gravel, sand or coal shovel is used to move these heavy materials (no. 6, p. 11). The pointed blade cut through the materials to be shifted while its curved shape gave it extra strength for carrying heavy loads. The foot rests may have been added to convert it into a multi-use tool, although the T-handle, designed for pushing into loads, seems to suggest otherwise.

The blade of ash or compost shovel (no. 1, p. 11) has a broad flared rim, which was designed to contain loose light materials such as ash, cinders or compost. The comparatively short D-handle suggests its use in a confined arc of lifting and swinging, such as might be employed moving material from a bin or ash box into a wheelbarrow.



THIS PAGE:

1. Coal or ash or compost shovel with steel head, short 'D'-shaped wood and steel handle, manufactured by Tulloch Phoenix, England, 1940s–1960s. This type of shovel also used for shovelling coal into heated greenhouse boilers.
2. Trenching spade with forged and cast steel head and 'T'-shaped Ash wood handle, maker unknown, probably England, 1920s–1940s.
3. Hodding spade with steel head and repaired blade and 'T'-shaped wooden handle, manufactured by Wisbech, England, mid–late 19th century. The sharp edge of this spade was used to cut vegetation in ditches in Lincoln land reclamation.
4. Bulb spud with steel head and replaced Ash wood handle, maker unknown, Australia, early 20th century. A local blacksmith probably made the head of this spud during the Depression era.
5. Clay spade with cast and forged metal head and 'D'-shaped wooden handle, maker unknown, probably England, late 19th to early 20th century. Used for lifting or turning sticky wet soil.
6. Garden spade with boot treads, steel head and 'T'-shaped wooden handle, maker unknown, Australia, 1914–1945.

*Chapter 4*

ZUCCHINIS  
AND OTHER  
PROBLEMS

Recipes for dealing with superabundance

*With recipes by  
Dianne Hall, Elizabeth Ganguly,  
Maggie Beer, Holly Kerr Forsyth, Rosa Matto,  
Chris Stephan and Allison Reynolds*





As newcomers to the growing of edible things, we probably won't have come across this culinary challenge before unless our fathers-in-law are of Greek or Italian heritage and grow them with much enthusiasm and HUGE success. Zucchini flowers are pretty easy to grow and are often among the first summer veg to be tried by new gardeners. It won't be very long before you realise six plants were four too many. Off-loading excess zucchini flowers will be a novel experience for you. In fact you will almost certainly feel so blessed with the superabundance that you will just love being able to give them to admiring members of your extended family. Be prepared for a massive shock.

No matter to which of the furthest members of your family you try to give zucchini flowers, they will universally spurn your munificence. Some might even screw up their faces and shut the door in your face. You are flogging a dead horse, or a dead zucchini, as the case may be.

Oh dear, such a wonderful crop, such splendid productivity, such amazing ingratitude, such appalling waste. The things keep growing at an astonishing pace too, so the pressure is on to do something, anything with them before they overrun your garden and turn into trombone marrowfs!

Since no self-respecting author writes anything without giving away 'authentic' recipes nowadays, here are a few of mine for dealing with these pesky zucchini flowers.

## Recipes

### Zucchini fiori ripieni

This dish is fiddly but not hard. However, the consumers of the dish must be close to the kitchen as the zucchini flowers must be served hot and crisp and are therefore best eaten at the kitchen table.

Why would you cook zucchini flowers? They taste great! They look great too. By picking the flowers the actual zucchini underneath can't grow so you won't have the problem of finding homes for an excessive crop.

You'll need a piping, or forcing, bag with a medium, plain nozzle and a deep fryer/wok or deep frying pan to make these delights.

#### INGREDIENTS

2 *absolutely fresh* zucchini flowers per person (although your guests will want more)

#### PREVIOUS PAGE:

(detail) E. Beck, lithographer, *Pumpkins & Marrows, Die Planz* (1899), hand-coloured lithograph, published by Anton Hartinger & Sohn, Vienna. Private collection.



125 g ricotta, drained  
25 g toasted pine nuts  
generous pinch of nutmeg  
cooking oil, according to your taste and preference, to deep-fry the stuffed zucchinis  
cooking batter: 1 packet of tempura mix  
or 125 g rice flour, 1 egg, 250 ml cold water

#### METHOD

Mix the tempura batter and stand aside. (Follow the directions on the packet or combine rice flour, egg and cold water.)

In another bowl *lightly* mix the ricotta, nutmeg, pine nuts and nutmeg.

Pick over each zucchini flower, making sure there are no insects or grubs inside. Some prefer to remove the stigmas from inside the 'female' flowers to make more room for the stuffing. (This looks like a furry five-pointed star at the bottom of the bloom.)

Fill the piping bag with the ricotta mixture.

Handling the flowers carefully, pipe a neat dollop of mix into each.

Gently twist the petals of each flower so it holds and encloses the mix inside.

BELOW: Clare Leighton (England/USA 1898–1989), *Vegetable Marrows* (1935), wood engraving, from *Four Hedges: A gardener's chronicle*, Victor Gollanz Limited, London, 1935. Reproduced courtesy of the artist's estate.



Heat cooking oil and test the heat by dropping in a small piece of the batter; if it sizzles on contact, the oil is hot enough to begin cooking.

Working quickly, but carefully, dunk each prepared flower into the batter and allow the excess to drip off and then place in the hot oil to cook.

The flowers will sizzle and gradually turn golden brown. At this point use kitchen tongs to lift them out of the oil and rest them on kitchen paper to drain.

Do not overcrowd the cooking pan, fry zucchini flowers in batches of four.

Keep the cooked flowers hot in the oven until all are done.

Serve on a platter with fresh kitchen paper underneath.

NOTE: Sometimes a chilli-flavoured dipping sauce is served alongside the stuffed zucchini flowers. I recommend a zingy gremolata\* instead.

\* Gremolata is a mixture in equal quantities of grated lemon zest, finely chopped garlic and flat-leaved Italian parsley.



## orta di zucchini

---

This is a delicious zucchini cake.

### INGREDIENTS

4 medium sized zucchinis, yellow are sweeter than green

1 medium carrot

1 cup semi-dried fruit – choose from golden raisins, cherries, cranberries, but only one variety

1/2 cup lightly toasted pine nuts

3 fresh eggs

1 cup of milk

3/4 cup of rice bran oil

2 cups caster sugar

2 1/2 cups '000' plain hard wheat or pizza flour

1 1/2 teaspoons baking powder

1 teaspoon baking soda

3/4 teaspoons each of nutmeg and cinnamon

1 teaspoon of pure vanilla extract

fine-grade confectioners' dusting sugar

### METHOD

Grease the cake pan.

Set oven to heat at 160°C (fan forced) or 180°C (standard oven).

Grate the zucchini and carrot.

Place all grated veg in a clean tea towel and gently twist to squeeze out excess moisture. There's no need to mangle it dry.

Put grated veg, semi-dried fruit and pine nuts in a mixing bowl.

Mix eggs, oil and caster sugar in a large bowl using hand-held beaters on a high setting.

*Chapter 9*

GARDENS IN  
PRINT AND  
ON PAPER

Books, bookplates, prints, photographs

*With a contribution from Allan Campbell*





## TRADE CATALOGUES, SEED PACKETS AND MORE

Commercial horticultural interests have long found expression in trade catalogues, marketing posters, sales brochures, plant lists, seed stands and promotional materials. As examples of period design, they are as good as any in demonstrating the flair, confidence, restraint and even austerity which pervaded the industry and society in general from time to time.

## PHOTOS

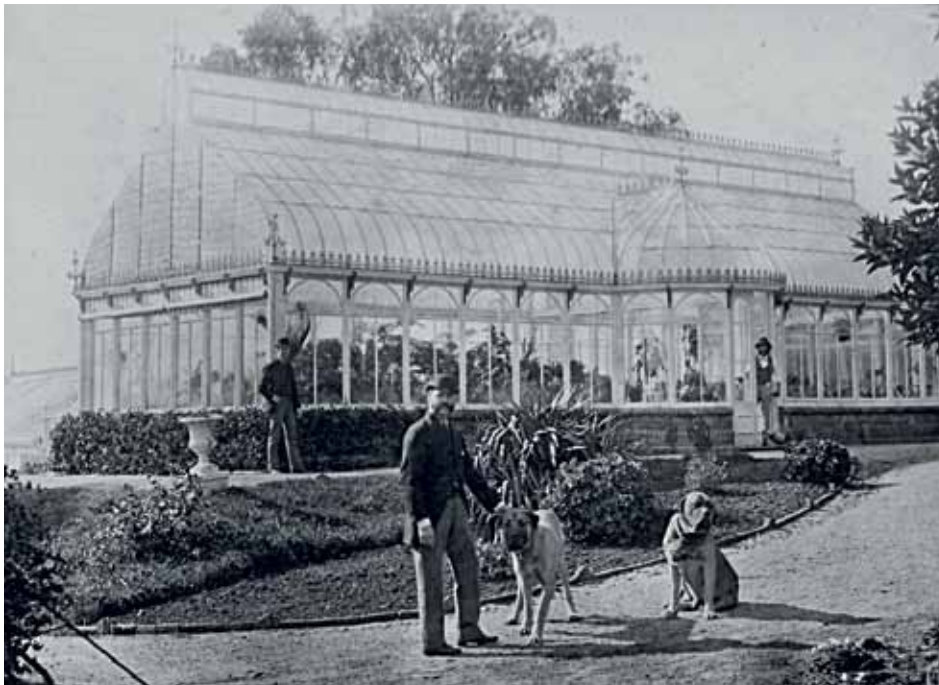
Old photographs of gardens and gardeners are to be treasured and treated kindly, kept away from bright light and mounted on acid-free paper if they are to be displayed, or stored away from heat, damp and light, laid flat and interleaved with acid-free paper. More often than not they are tossed out by thoughtless owners wanting to downsize their homes and minimise their accretions of 'stuff'. Occasionally photographs of old gardens appear in junk shops and opportunity shops. The trick is to recognise their true value and rescue them before they end up in the incinerator or tip.

'Anlaby' is a large sheep stud near Eudunda in South Australia. It was developed and owned for many years by the Dutton family. In its heyday in the early 1900s, fourteen gardeners and six indoor staff were employed, as well as many shepherds, stockmen and rouseabouts. The family recorded much of their life in photographs. Gardening and agricultural activities played a prominent part in their lives, with many of the photographs showing the greenhouses, grape house, conservatory, pelargonium house, cucumber house, apple store, and the rose gardens, the latter at the time said to be the largest anywhere in the Southern Hemisphere.

BELOW: Edna Walling, Australian landscape designer, studio portrait.



BELOW: Glasshouse conservatory, Birksgate, Adelaide, from a family photograph album, reproduced courtesy of the Barr Smith family. Although Birksgate was demolished in 1971 the conservatory has since been re-assembled in a private garden in the Adelaide Hills.



## CARTOONS

The rare and large satirical cartoon illustrated to the left lampoons a very famous figure at the English court. Joseph Banks accompanied Captain James Cook on his voyage into the Pacific to observe the Transit of Venus off the shores of Hawaii. Along the way Cook famously landed in Australia, claiming it for the English Crown.

Banks went along as a private gentleman – botanist and scientist, paying his own way, but his retinue of personal servants and scientists, and the space they occupied on the small ship, HMAS *Endeavour*, made the whole party very unpopular with the naval crew. When Banks returned to England he was made a Member of the Order of the Bath by King George III and was a leading member of the court and President of the Royal Society. Nonetheless, Banks attracted a great deal of criticism and gossip, particularly over the manner in which he jilted his long-suffering fiancé and for his overbearing pomposity and massive ego.

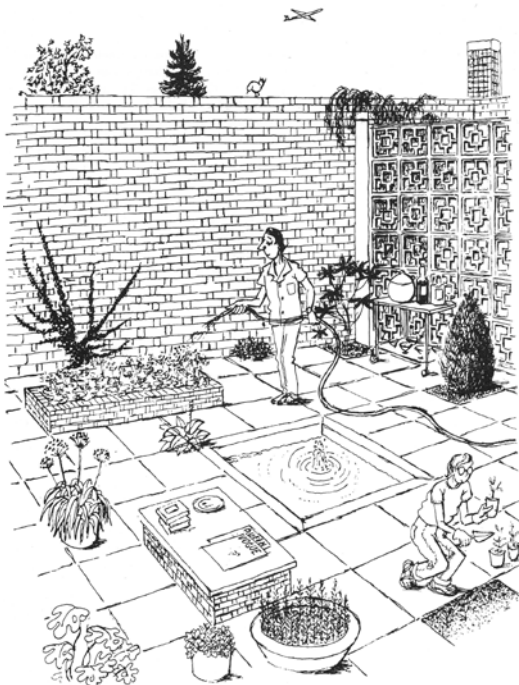
Cartoons such as this were sold by their publishers and street hawkers, who advertised their wares as ‘tuppence coloured, penny plain’, referring to the fact that publishers also kept studio workshops with young female painters on standby to finish the printed work in colour should the purchaser pay the extra penny.

Ross Bateup, a well-known Australian cartoonist, made the image of this writer as part of a project to produce a light-hearted book about garden making (see bottom right). The project came to nothing but the fine cartoons remain and represent an interesting area of collecting: unpublished manuscripts and illustrations. He was demonstrating, in a witty way, that reading instructions, specifically for gardening, is always important.

TOP: James Gilray, ‘The great South Seas Caterpillar transform’d into a Bath Butterfly . . .’, cartoon, 1795. Private collection. The cartoon depicts the botanist, Sir Joseph Banks.

LEFT: Anne Scott-James and Osbert Lancaster, *The Pleasure Garden*, Frances Lincoln, 1997. Private collection. A husband and wife collaboration making a witty statement about postmodern patio gardens.

RIGHT: Ross Bateup, cartoon of Trevor Nottle, 2014. Private collection.

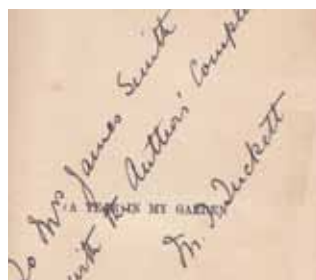
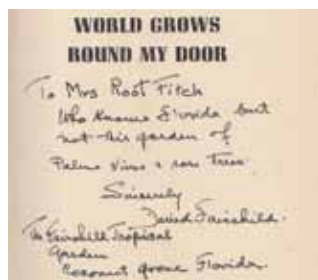


## AUTOGRAPHS

Collecting the signatures of well-known personalities harks back to a much earlier period than that of film stars, rock singers and infamous politicians. Early examples of inscriptions and signatures of great gardeners are expensive and keenly sought, particularly by teaching institutions with substantial archival collections of the manuscripts, designs, plans, invoices and correspondence generated by gardeners of historic importance.

Autographs, in particular, are the trade of specialist dealers, who maintain established networks of both buyers and sellers. However, there are many signed books bought every year at launches and signings, when a new gardening book is published, so there is no shortage of examples of modern authors and their hastily scribbled signatures. These can be bought directly from the author, found in the shops of many second-hand booksellers or via the internet.

Books with dedications and a signature are less common, but nowadays nearly every book buyer wants a personalised message from their favourite television or radio gardener, and even from gardening writers with a lower public profile.

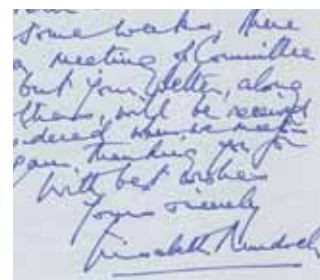


BELOW FROM LEFT: Presentation copy of E.H. Wilson's book *Plant Hunting*, 1927, Stratford Co., Boston. Private collection. This was given to the Forests Department of Western Australia in recognition of the assistance given while Wilson was in Western Australia researching the trees and forests of the region in preparation for the book.

David Fairchild, a great American plant hunter too little recognised nowadays. Private collection.

Mrs Arthur Tuckett, an early Australian garden writer. Private collection.

Dame Elisabeth Murdoch, former patron of the Australian Garden History Society and owner of 'Cruden Farm'. Private collection.



Presentation copies are a step removed from signatures and dedications as they were intended as a gesture of thanks and appreciation for assistance given during the author's preparations for their book. Some have a specially printed and inserted page on which the author can inscribe their thanks and sign.

## POSTCARDS

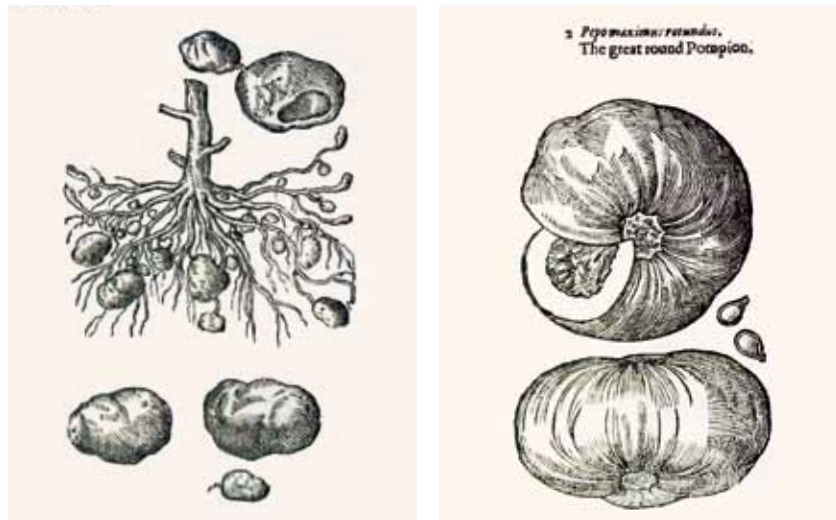
The years 1900 to 1914 were postcard heyday and a time during which they were collected in large bound volumes and displayed proudly on drawing room tables as evidence of travels and holidays. Millions of them were printed to illustrate all kinds of holiday themes; some were bawdy, others soppily romantic, yet others promoted health spas and sanatoria, while exotic destinations such as Palestine, Egypt and India were commonplace. These days no one sends postcards. Killed off by smart phones, digital cameras, video cameras and economics, they languish in old shoe boxes on trash-and-treasure shop counters and at car boot sales and swap meets. It is relatively easy to assemble a pleasing collection on some related theme such as botanic gardens, wild flowers, national parks and famous gardens.

BELOW: Mme Ganna Walksa's Lotusland estate, Montecito, California, 1960s. Private collection.



## ENGRAVINGS

John Gerard's, *The Herball or Generall Historie of Plants* (edited by Thomas Johnson) of 1633 was the first gardening book to illustrate the vegetables newly arrived from the Americas via Spain and Italy. In it pumpkin squash and tomatoes are introduced to English gardeners. Images such as these displayed below are very much in favour with interior decorators, and buyers should be aware that many of those sold as individual prints have been taken out of books that may have been deliberately 'broken'. Prints from this era, especially those that were published in book form, were never coloured by the printer–publisher and *may* have been done so by the purchaser for their own pleasure. In this case the colouring could have been undertaken by a paid watercolourist, or by the daughters of the household as an extension of their ladylike occupations.



ABOVE RIGHT: Gerard's *Herball* of 1633 was one of the first to include illustrations of vegetables introduced from the Americas – potatoes, tomatoes, chillies, capsicums, pumpkins, squash, sweet corn and tobacco. Private library collection.

RIGHT: *Christmas in Australia* from the picture by G.G Kilburne, published in *The Graphic* illustrated British newspaper, Christmas number 1881, p23. Private collection.

OPPOSITE PAGE: *Westbury Court, the seat of Maynard Colchester, Esq.* engraved by J. Kipp and L. Knyff, 1608, England. Private collection.

