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"TROPICALIA: gardens with tropical attitude"

By Jeannie Sim.

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What is tropicalia? It's a garden that looks tropical. Hawaiian landscape architect Richard C. Tongg explained in 1960, 'developing gardens on the theme of "tropicalia", [means] making gardens in the tropics look the part, instead of being pale copies of other styles.'¹ So what makes a garden look tropical? Earlier in the 1930s, Richard Tongg with garden writer Loraine E. Kuck provided the first clues to defining tropical garden character – three essential characteristics. I have argued there are other telltales from my research into early Queensland garden history.² A summary of the qualities that distinguish tropical garden or landscape character is offered here:

- a lush jungle-like density of planting ('massed, crowded effects');
- 'the selection of large-leaved plants' (macrophyll-type leaves typical in rainforests);
- 'the enveloping growth of great-leaved creepers' scrambling up tree trunks;³
- components of the 'Exotic Aspect' (especially tropical-flavour plants and materials with visually striking (unusual) forms, and the use of bold, bright colours) including:
 - certain iconic tropical species such as palms, bamboo, tropical fig trees, epiphytes (staghorn ferns, orchids, bird's nest ferns, etc.), and rainforest vines (lianes);
 - combining traditionally ecologically disparate species (e.g. pines and palms);
 - plant types that provide masses of colourful flowers and/or foliage (e.g. poinciana, *Jacaranda*, *Acalypha*, crotons, etc.);
 - bold colour combinations (e.g. orange, hot pink and bluey-purple as in the flower of *Strelitzia reginae*, Bird of Paradise);
 - typical tropical shade gardening practices such as verandah, bush-house and fernery gardening; and,
- possible components of the 'Bizarre Aspect' as found in Queensland, included garden ornaments such as rustic constructions using giant clamshells and/or coral-stone, whalebones as giant arches, and *objets trouvés* (especially seaside flotsam/jetsam, such as glass buoys).

While the tropicalia of Kuck and Tongg, which mimics natural rainforest planting,³ falls into a category of garden design dominated by irregularity or informality, several of the components of the 'Exotic Aspect' can be arranged in irregular or regular (formal) approaches, or even can be present in a Minimalist design and still remain as tropicalia. This claim has become more evident recently as garden designers and writers from cooler climates offer ideas about creating tropical gardens outside the tropics.

Tropicalia for all climates! Exotic gardens and Bali gardens are also used to describe this current trend in tropical garden design. All this excitement is really only the latest phase in a long-held European and North American fascination with tropical plants and places. There are also earlier precedents and originators of tropical gardening to explore. In reality, the people in ancient American, Asian, and African cultures have been gardening in the tropics for millennia. These ancient and ongoing creations and attitudes of the people indigenous to tropical parts of the world have yet to be adequately included in this history of gardens. While there has been work by some by ethno-botanists in this arena, it has yet to be adequately utilized by garden historians. Additionally, from the 17th century, colonial and post-colonial settlers have gardened using the traditional experiences and aesthetic values from Europe combined with the possibilities and challenges of tropical climates. Tropical gardens are not new. It's just that they haven't been studied or written about very much.

The major purpose of this essay is to explore some of the written accounts of the 19th and 20th century from around the world in an effort to confront the idea of tropicalia. Describing the historical context of these publications provides the groundwork towards a global history of tropical garden design, but also reveals the extent of research yet undone.

19th century Tropical gardens in cooler climates

The first European publications about tropical plants were the botanists' accounts of their discoveries from India, Australia, Asia, Africa and America. From the mid-late 19th century, many of the plants of the tropical world were introduced to Europe and North America.⁴ From the 1830s, 'Wardian cases' allowed the effective transportation of difficult plants (where seeds were not feasible).⁵ Successful cultivation of these plants in Europe was made possible by the breakthroughs in building technology that enabled heated glasshouses to be effective climate changers. These hothouses or stove houses kept the temperatures warm enough in winter to maintain 'tender' (frost-sensitive) plants and to fast track the propagation of annuals for planting outside. Thus bedding out schemes were possible – using tender plants in colourful displays during the warmer months of the year.

One variation of bedding out schemes was called subtropical gardening. This fashion involved a fascination with foliage (a kind of 'phyllomania') rather than flowers. Among the first to play with subtropical bedding in the 1860s was Jean-Pierre Barillet-Deschamp (1824-75) who experimented '... in the Paris parks, using not merely *Canna* and *Coleus* but *Caladium*, *Dieffenbachia*, *Philodendron*, shrubby solanums, and bananas.'⁶ British horticulturist and writer William Robinson (1838-1935) visited Paris in 1867 and his fascination with subtropical gardening appears in at least three of his subsequent books.⁷ British garden writer (James) Shirley Hibberd (1825-90) also wrote about foliage and tropical

plants at this time.⁸ Such publications made their way back to Australia and thus informed local garden designers. British head gardeners such as John Gibson (of Battersea Park and several London public parks) and John Fleming (of Cliveden private estate) were acclaimed exponents of the subtropical idiom. While this fashion remained popular until the 1890s, there were voices criticizing the use of non-hardy plants in Britain towards the end, and they included Robinson and Hibberd.⁹

Replicating jungly tropical plantings in the heated glasshouses of public botanic gardens or large private estates enthralled visitors and residents, and inspired an extension to the living areas of private houses called glazed conservatories. Unlike public glasshouses, conservatories were places for human activities: to sit and read, to take tea and talk to visitors or whatever, all in a setting of lush tropical planting. As part of the Victorian fascination with natural history and collecting, glasshouses were soon overflowing with extraordinary plants from around the world. The botanical illustrations in *Curtis's Botanical Magazine* and similar publications further encouraged gardeners to grow these exotic beauties. Similarly Marianne North (1830-1890) travelled to Australia and New Zealand in the 1870s and 1880s and eventually donated her botanical paintings to establish a gallery in the Royal Botanic Gardens, Kew.¹⁰

Further impetus for sub/tropical gardening was the climatic peculiarity of the British Isles. Direct from the Caribbean, the Gulf Stream warms the southwestern extremities of Britain: including the Scilly Isles, Cornwall, even SW Scotland. Gardeners from the 19th century onwards in these areas boast of being able to create 'subtropical' gardens outside – albeit using hardier plants – but tropical looking none-the-less, e.g. *Dicksonia antartica* tree ferns, *Cordyline australis*, *Trachycarpus fortunei* (Chusan palm) and the frost-hardy species with giant leaves of the *Gunnera manicata*.¹¹

From the 1880s a garden design movement associated with the Arts and Crafts design style, developed in Britain and spread. This movement has been called variously, the English cottage gardens or Surrey School and is associated with 'wild' gardening, as described by William Robinson.¹² Between Robinson, Gertrude Jekyll and William Morris, the exploration of native British plants rivaled subtropical gardening for a time. Similarly, in the first decades of the 1900s in North America, garden designers were acting on a strong enthusiasm for the local environment, now called the Prairie School centered around Wilhelm Miller, Jens Jenson and Frank Lloyd Wright.¹³ This approach involved using native plants generally arranged as nature does it. Of course there are differences between these British and American movements, but they share at least one thing: they are not concerned overtly with

creating tropicalia. Indirectly, these ideas about appreciating native plants and naturalistic planting arrangements were enthusiastically absorbed by garden designers in the tropics.

19th century Tropical gardens in warmer climes

Meanwhile, in the colonies of Australasia and the Pacific, Anglo-European migrants were busy investigating the possibilities of growing and designing truly tropical gardens. The collecting mania was present here and was abetted by the development of shade-houses to simulate the shady conditions of rainforests. Governments and private individuals also experimented with the possibilities from India, Ceylon (Peradeniya BG), Southeast Asia (Bogor BG in Dutch East Indies, Singapore BG), to Hawaii and other Pacific islands, to the Caribbean islands, South America and over to South and tropical Africa and Madagascar. The process of acclimatising gardeners and designers to these unfamiliar climatic conditions has been described as involving four phases:¹⁴

1. observation and experimentation
2. adaptation and refinement
3. innovation
4. consolidation and acceptance.

As a result of this acclimatisation, numerous tropicalian creations in garden design are evident, including innovations in wild gardening¹⁵ and shade gardening practices, novel planting arrangements, and novel garden constructions. To help explain tropicalia, some of the shade gardening ideas are presented here.

Shade gardening in the sub/tropics reflects the natural vegetation structures found in rainforests, which are also called closed (canopy) forests. Creating the shade required for suitable herbaceous plants to thrive can be achieved by underplanting established trees or using pots and in-ground planting within especially constructed buildings. These structures are called 'bush-houses' in Australia.¹⁶ Leading Australian horticulturist R.G. Edwards made this claim in 1950:

In the early days of Australian settlement somebody hit upon the idea of imitating the English glass- or green-house by substituting what is known today as the bush-house or fernery. This is really the only valuable addition to the gardening world that Australia has provided in our brief period of settlement. While some of our rock gardens are the envy of the world, the bush-house is the only typically Australian touch added to horticulture.¹⁷

From the evidence uncovered through the recent *Oxford Companion to Australian Gardens* project, this claim about bush-houses appears reasonable.¹⁸

The decoration of the Queensland Courts at International Exhibitions in Australia provided a valuable high-profile promotional opportunity to encourage immigration to the colony. By the late 19th century, decorations for these sorts of exhibitions developed into high-quality

examples of tropicalian gardening. In London, the Colonial and Indian Exhibition of 1886 provided an opportunity for a tropical conservatory for the Queensland court, decorated with over 375 pairs of giant clamshells from the Great Barrier Reef off Cooktown.¹⁹ In Melbourne, for the 1888 Centennial International Exhibition (Queensland court), F.M. Bailey arranged and catalogued the gold medal winning contents of the glazed conservatory '...and personally supervised its installation.'²⁰ These glasshouses were based on established bush-house practices described in accompanying catalogues. Theodore Wright wrote:

Where in Great Britain and on the Continent there are conservatories, there are less costly but quite as attractive structures in Queensland called "bush" or shade houses. These are made in various styles, and generally of very inexpensive materials, for simply creating permanent shade and thereby reducing the soil heat. ...These structures are very frequently called ferneries ; and with taste and skill in arrangement it is quite surprising what an attraction they can become.²¹

In the leading public gardens in Queensland (Brisbane Botanic Gardens and Bowen Park), bush-houses were created to enthrall visitors and house collections of exotic and native plants. The Queensland Acclimatisation Society's gardens at Bowen Park contained a bush-house and a glass-house. Curator Philip MacMahon created a new shade-house in the Brisbane Botanic Gardens in 1890 to great acclaim:

There, where vines overarching embower, where orchids, lycopods, and tender mosses on their rocky ledges jostle one and another in charming confusion: where cyclamens cease their troubling and caladiums and begonias are at rest; where coolness and the goddess of greenery reign in joint supremacy;²²

However, the most extraordinary of these kinds of structures is arguably the one built in 1897 for the Queensland Colonial and Indian Exhibition in Brisbane. This large bush-house connected the main Exhibition Building and the annexes, and was greatly admired, described as a '...perfect dream of greenery, an enchanted bower of ferns, palms and orchids, so artistically arranged, so tastefully interwoven, that one can hardly credit that it was erected by human hands in the space of a few short weeks. It is nature made perfect.'²³ This bush-house perfection was the creation of William Soutter, curator of nearby Bowen Park, which also supplied much of the plant stock. 'Covering the walls and pillars of the bush-house were more than 3000 staghorn, bird's nest and elkhorn ferns collected from the Blackall Range, and filling its rockeries were some 9550 potted plants and 'many thousands' of other plants.'²⁴ The exhibition guide also extolled the splendour of this bush-house where Queenslanders 'could gain 'a more vivid idea than ever before' of the 'unequaled luxuriance' of their scrubs.'²⁵ These horticultural displays marked both local pride and individuality, and promoted the use of native plants and bush-houses in gardens. Soutter's bush-house won a gold medal and was widely acclaimed as one of the best features of the exhibition.

The knowledge and experience of professional landscape gardeners like MacMahon and Soutter were made available to Australian readers through the media of local newspapers and journals, especially *The Queenslander* (published weekly 1866-1939) and the monthly *Queensland Agricultural Journal* (begun 1897).²⁶

Another important version of tropicalian shade gardening was verandah gardening.²⁷ Gardening activities on the verandah include potted plants and trellised plants. The use and decoration of the verandah changed with the fashions in interior design and social or 'lifestyle' trends. Gardening in pots, either free-standing, on stepped framework or 'hanging baskets' from the rafters of the verandah, provided both decoration for the living spaces and a 'virtual' bush-house effect for the plants. The bush-house provided a continuous supply of these potted plants in peak condition. When their vigour waned, these plants were returned to the bush-house or garden 'to rest' and recuperate or be repotted. The verandah was the public showcase for the gardener's bush-house skills.

Early 20th Century Tropical Gardening

The Queenslander continued into the 20th century providing an important voice on garden practice and design. The major writers of its garden column were 'Coolibar' (William Soutter) 1900-1925 and 'Chloris' (Beryl Llywelyn Lucas) 1928-1937. Local publications by Treloar or Deans did not advance the cause of tropicalia as such.²⁸ Ongoing government enthusiasm for better agricultural enterprises meant that publications about tropical fruit growing and market gardening were published at this time.²⁹ Mangoes, bananas, rosellas, passionfruit and pawpaws add to the imagery of an edible tropicalian paradise, but vegetable gardens remained European species, even when cultivated by Chinese market gardeners.

An early horticultural guide from Hawaii was from botanist Joseph F. Rock.³⁰ The spread of Queensland/Australian plants to the Pacific isles is very evident in this work including, Araucarias, palms, rainforest trees and gums described and photographed growing in Hawaiian gardens. No overt garden design advice is contained in Rock's book.

Several influential publications on tropical gardening from Ceylon and Hawaii were generated in the 1910s-1930s. Hugh Fraser Macmillan (1869-1948) was Curator of the Royal Botanic Gardens, Peradeniya, Ceylon (now Sri Lanka) from 1895 to 1925. He published widely on the design of the botanic gardens on Ceylon, their experimental programs and horticulture generally, for the tropics. He was trained in horticulture in Scotland, Wales and at the RBG, Kew.³¹ In 1935, Macmillan's 4th edition of *Tropical Planting and Gardening* was published internationally.³² In the sixth edition (1991), the relative worth of the publication is noted for the 'planters, gardeners and botanists, both amateur and professional not only in S.E. Asia, but in the tropics generally.'³³ Remaining in print for such a long time is the real test of the book's usefulness. Macmillan mainly provided reliable horticultural information, but also presented some important tropical design insights including 'plant-houses' (shade houses),

'verandah-gardening', laying out gardens (rockeries, ferneries, flower gardens, lawns and hedges), railway and school gardens, and shade trees for streets and parks.

In Hawaii, the partnership between an American woman (Lorraine E. Kuck) and a Chinese-American man (Richard C. Tongg) provides the first book found about tropical garden design. Kuck studied at the College of Agriculture, University of California, but worked as a journalist and author, who lived for several years in Japan, finally settling in Hawaii.³⁴ She wrote several authoritative works on Japanese gardening.³⁵ Richard Choy Tongg was trained in the USA mainland as a landscape architect in the 1920s and returned to Hawaii to practice and encourage a truly tropical gardening and design culture.³⁶ Kuck and Tongg first published through Macmillan of New York *The Tropical Garden: Its design, horticulture and plant materials* in July 1936.³⁷ A subsequent edition was called *The Modern Tropical Garden: Its Design, Plant Materials and Horticulture* published in 1960. The 1930s edition provided considerable insight into American professional landscape design within a tropical milieu at that time. The post war book featured the results of 'years of additional experience in growing tropical plants and making gardens [which] have greatly broadened it.' The authors also acknowledge their

...appreciation and the help received from Garret Eckbo's book, 'Landscape for Living,' with its inspiring outline of the new thinking which has swept over the world of landscape planning in recent years... Probably the most important new thing [about the new edition] is its emphasis on making the garden a livable extension of the house. Our earlier work gave some thought to this which was a rather new thing – even for tropical gardens. Today, it is the main trend everywhere in garden planning.³⁸

The important issue here is that these authors wrote from the vantage point of landscape architects and about 'tropical' garden design.³⁹ They also provide the first known attempt to define tropicalian gardens, as mentioned previously.⁴⁰ The full extent and depth of design ideas contained in both editions of Kuck and Tongg is beyond the limits of reviewing in this essay.

In the subtropical USA comes evidence of a landscape architect designing in the tropical idiom. William Lyman Phillips (1885-1966) played a seminal role in landscape design in Florida from 1924, contributing to the development of all the public parks in the south of the state, plus numerous large private estates and other commissions, and especially for designing the world-famous Fairchild Tropical Garden in Miami (begun in 1938).⁴¹ This botanic garden-cum-commercial pleasure garden was developed as a partnership between county government and private enterprise. Phillips described the rationale behind his design for the Fairchild Tropical Garden:

The plan of the Garden aims at presenting the trees and other plants as botanical species, and, at the same time, as elements of garden scenery, "informal" for the most part, "formal" in certain passages, but not necessarily naturalistic. The area has been divided and subdivided to the end of producing a great extent of walk and lawn borders, and shores, along which specimens can be disposed and viewed. Variety of

conditions for plant life has been sought, and variety, constant change of scene for the visitor. The policy is to form collections (groups) based on the plant families, but no attempt is made to arrange the groups according to any botanical system. Other groupings are made for horticultural characteristics – vines, groundcovers, etc.⁴²

Despite the extent of this localized influence, Phillips did not contribute to the garden literature during his lifetime and that would have promulgated his ideas even further. While the recent biography on Phillips is important, there is more to be investigated and revealed about the design work of this landscape architect, and his place in tropical garden design in a global context.

Postwar Tropical Gardens

Another reference on tropical horticulture from Hawaii was published in 1948.⁴³ Marie C. Neal's *In Gardens in Hawaii* combined botanical descriptions and plant keys with stories and uses from the original countries and from traditional Hawaiian sources. Kuck and Tongg used it as a horticultural reference in their 1960s book. Neal's book had no garden design advice.

During the Interwar period, little professional garden writing was found coming from Queensland authors. After WW2, local stirrings in the garden writing world can be seen with the works of D.A. Herbert and Harry Oakman.

Desmond Albert Herbert (1898-1976), botanist, educator and author, was born in Melbourne, educated there and appointed government botanist to Western Australia in 1918, and began lecturing in agricultural botany at the University of WA. Accepting the post of professor at the University of the Philippines in 1921, he there married Vera McNeilance but moved to The University of Queensland in 1924 as lecturer in botany. He remained as Foundation Professor of Botany from 1948-65. His influence on agricultural and botanical students and the development of Queensland agriculture was significant. His interest in the influence of climate on plant geographical distribution was first expressed in his doctoral thesis and recurred in several publications. He was a vital and well-liked member of several local scientific groups including the Queensland Naturalists' Club, Horticultural and Orchid Societies of Queensland, ANZAAS, and Qld Branch of the Australian Institute of Agricultural Science. As part of the war effort, Herbert wrote *Friendly Fruits and Vegetables* (1943), an early 'bush food' manual for the RAAF, with C.T. White and R.E.P. Dwyer. His genial nature and skill at communicating were in great demand: he lectured on horticulture for the ABC, wrote garden advice for the *Sunday Mail* and his book *Gardening in Warm Climates* (1952) was compiled from these articles. This book had a specific target readership that had long been ignored by garden writers:⁴⁴

"Warm climates" means, here, those sub-tropical regions of the world that have a summer rainfall and mild, comparatively frost-free winters. But this book, though it deals primarily with the cultivated plants of that belt of the Australian coast lying between Gloucester, NSW, and Mackay, Qld, has really a much wider reference. ...

many of the species that flourish in sub-tropical climates belong rightly to cooler or warmer regions; gardeners in more southerly parts of Australia, for instance, will recognize many favourites... Elsewhere the book applies to Natal, Brazil, Florida and the Gulf states of the United States of America, Mexico, South China, India, Egypt, Northern and Southern Rhodesia, Hawaii, New Caledonia, and the north of the North Island of New Zealand.

However, the design component of this garden manual was scant, with vital clues to contemporary Queensland practice provided by the photographic illustrations by J.R. Bailey, then Curator of the Brisbane Botanic Gardens.

Harry Oakman (1906-2001), landscape architect, writer and photographer, is widely known in Queensland as the author of *Tropical and Subtropical Gardening* (1975), previously published as *Gardening in Queensland* (1958).⁴⁵ Following initial training for agricultural work in Sydney, Oakman worked at a Pennant Hills flower nursery. This led to gardening work with Kuring-gai Municipal Council, laying the foundations for a career in local government service. While there, he attended the Sydney Technical College at night and obtained diplomas in Agriculture and Horticulture. In 1939, he moved to Newcastle City Council, as second in charge of Parks. Oakman came to Brisbane in 1946 to manage the Parks Department of Brisbane City Council, a position he held until 1963. He gained membership of the (British) Institute of Landscape Architects in 1947, making him the first landscape architect employed by any government in Queensland. Postwar Brisbane grew rapidly, and Oakman's distinctive tropical design treatments in designing, building and maintaining ornamental parks, sporting fields, cemeteries and street trees, made an enduring contribution to the character of the city. Most of the city's older parkland received the Oakman treatment (including Newstead, New Farm, Wickham, Bowen Parks and Brisbane Botanic Gardens) as well as Queens Gardens (Brisbane) and Queens Park (Townsville). Typically, this involved bright colours (foliage and flowers), massed plantings of shrubs or small trees (*Acalypha*, hibiscus, frangipani, bauhinia), curvilinear beds and paths and sometimes 'rockeries' of boulders (as major earth retaining structures). Often a formal hedge (e.g. burgundy-coloured *Acalypha compacta*) was used as a backdrop to flowering annuals. After Brisbane, Oakman became Director of Landscape with the National Capital Development Commission (Canberra) until his retirement in 1972. Returning to Brisbane, Oakman resided beside the Brisbane River at Moggill, experimenting in his garden and writing more books. His extensive range of publications, typically featuring his own photographs, includes: *Colourful Trees for Australian Gardens* (1967), *Landscape Trees in Australia* (1979), and *Shrubs for Tropical and Subtropical Gardens* (1990).

Since the late 1950s descriptions and images of tropical plants have come from the pictorial books by Alfred Byrd Graf, including: *Exotica* (1957-) and *Tropica* (1978-).⁴⁶ These lush encyclopedic works provide gardeners with a huge range of species and varieties. While they

do not delve into tropical garden design overtly, some design possibilities are provided by his images of potted plants displays, interior gardens and exotic plants in their indigenous growing situations. Graf's texts are primarily to feed the temperate climate gardeners' fascination with indoor plants and so many of today's texts on tropical herbaceous plants have 'houseplants' in the title.

Another set of Hawaiian publications provides further guidance in using tropical plants in visually exciting ways. Horace F. Clay and James C. Hubbard's *Trees for Hawaiian Gardens* (1962) was the first in a series.⁴⁷ Owing much to their natty modern designed book layout, these well illustrated works (self-proclaimed pictorial essays) show how Modernism was not the only design influence in Hawaii: Japanese and Chinese garden approaches are also featured, with the fusion of all of these approaches resulting in the 'Hawaiian garden'.

Modernism and tropicalia in Brazil

One of the most influential landscape architects of the 20th century was Brazilian, Roberto Burle Marx (1909-1994). He is held up rightly as an innovative Modernist. The 'quirky' geometries often found in his landscape designs are a reminder of his artistic skills – Modern abstract and figurative painting, tapestries designs, and so on. His milieu of plants in landscape design – the bold and brassy natives of South American jungles and savannahs – is completely exotic to the typical European and North American experience. In another guise, as botanist and explorer, Dr Burle Marx hunted out plants from the rainforests and bought them into cultivation, where his brilliant horticultural skills sustained them further. There are several plants that bear his name, and over 3,500 cultivated specimens were handed over to the State upon his death when his home-base – house, studio, garden and working nursery – was donated to the people of Brazil for safekeeping.

There is no doubt that Burle Marx was an exciting designer – but big bold patterns, astounding plant forms and dazzling colours mixes are only part of the story. He was also innovative with how to use or where to grow plants, thereby pushing the limits of horticulture as well as design. He made living columns and walls of bromeliads and other epiphytes. This he derived from the natural environment where nature had devised ways of growing plants on all surfaces (horizontal, vertical and inclined) and on varied levels within a rainforest. Burle Marx is also well known for using dry-tolerant plants in full sun – with decorative rockeries full of yuccas and succulents.⁴⁸ These rockeries are visually striking and very different from the soft and delicate foliage and floral gardens of the temperate climes. He also used shade-loving plants – typical of the rainforest understorey – as potted decorations on verandahs or as interior gardens for Modernist highrise office buildings.

The major published works of Burle Marx reveal very little of his involvement in shade-house gardening, at least not overtly. In one of the earliest English publications promoting Marx's designs, there are some wonderfully evocative close-ups of verdant tropical plant life – creepers with roots extending down tree trunks, monster bromeliads and orchids all reeking of exotic tropicalian connotations. Tucked away is one telling view of a fellow working in a shade house.⁴⁹ This same working nursery supplied the famous landscapes that Marx designed and built and maintained. But this structure is not like the timber-lath bush-houses of Australia. It has small branches (roughly hewn twigs) spanning the light metal framework, creating patterns of shade on the ground that are reminiscent of the abstract paving or planting patterns that Marx loved. A later publication depicts Marx himself in the plant house with the same distinctive twig shade patterns.⁵⁰ There are further clues that he dabbled in shade gardening design. The drawing for a proposed garden in a public park in Venezuela shows an intriguing light-weight draped structure using fine timber laths (the sort used in traditional plaster walling).⁵¹ Such a contrivance covering activity space in a park reveals the importance of shade in tropical regions for people. Another example of tropical shade-gardening by Burle Marx shows his own home and verandah planting. Here is the plant enthusiast displaying his treasures when they are at their best and being able to remove them back to the 'plant house' to rest and recover before the next showing. This is verandah gardening and bush-house gardening in perfect harmony.⁵²

It appears a major aspect in Burle Marx's story has been missing thus far – namely, his contribution to maintaining tropical horticultural traditions and adding innovations in shade-gardening.

For that ephemeral but seminal event, Expo 88, local landscape architect Lawrence (Laurie) Smith, designed epiphytic columns for the rainforest garden. These were purposely in the tradition of Burle Marx and made instant exotic-looking, tropicalia in South Brisbane. However, they had a distinctive Queensland twist, achieved by incorporating local bird's nest ferns, staghorn and elkhorn ferns and well as the typical bromeliads.⁵³ Roma Street Parkland, Brisbane provides a feast of subtropical garden design explorations created under the influence of Smith and Landplan Studios. Suitable publications are needed to effectively promote Smiths' innovations to a wider audience. One similar source is a recent publication from New Zealanders Hanly and Walker, who explain tropicalia in the subtropics:⁵⁴

The subtropical garden is a garden of luxuriant foliage, dramatic form, and vibrant colour. Lush in undergrowth, it is spiked above with palm and tree fern fronds, punctuated by suspended epiphytes, with a backdrop of climbing vines and a foreground of blazing bromeliads. In its drier areas it flaunts sword-like plants in bold clumps, thick-fleshed aloes and swollen succulents. It is a dynamic, year-round garden, where warmth makes for rapid growth.

Southeast Asian Tropicalia – from the 1990s

Several publications became available in the 1990s on tropical gardens in Southeast Asia that have highlighted how picturesque and photogenic tropicalia can be.⁵⁵ These books by writer William Warren and photographer Luca Invernizzi Tettoni are exuberant records of contemporary tropical design in the tropics of the Asian-Pacific region. Born in the United States, Warren has lived in Thailand since 1960, designing several major gardens in Thailand and Hawaii. Tettoni has been a professional photographer in the region for over twenty years.⁵⁶ The places featured in their books reveal a mixture of well pruned, ordered, regular gardens and wilder, jungle-like creations. From Thailand to Bali, tropicalian gardens can be perceived in formal and informal arrangements. It is interesting to note that these books still contain passages that are designed to explain tropical plants to a temperate climate reader, thereby increasing possible market share, it is presumed.

One of the leading landscape designers in this region is an expatriate Australian Michael White, who uses the Balinese name of Made Wijaya. Wijaya is also a garden writer and landscape building and maintenance contractor who has lived in Bali (Indonesia) since 1971 and operates throughout Southeast Asia. Under the pen name 'Stranger in Paradise', Wijaya (meaning 'victory') described his tropical gardening experiences writing for the *Sunday Bali Post*. Based on his newspaper column, he recently published a book on tropical gardening entitled *Tropical Garden Design*.⁵⁷ His book contains many tropicalian design insights and ideas that reveal Warren and Tettoni's books more as pictorial essays. Wijaya's home Villa Bebek, established in Sanur in 1988, is an experimental ground for his designs and has been featured in several design journals.⁵⁸ Wijaya combines tropical plants, Bali gardening and spiritual traditions with English cottage gardens to make a unique design approach, which he calls an 'ordered jungle'. An entrepreneurial skill, artistic talent and genuine appreciation of Balinese culture have resulted in over 350 gardens. His major commissions include hotels (Bali Hyatt, Oberoi, Four Seasons, Amandoroi) and private residences (David Bowie's Caribbean house on Mustique).

21st century Tropicalia: Tropical Gardens in Temperate Climes

Other recent publications on tropical garden design and tropical plants have come from an unexpected source: places that get quite cool during winter. These luxuriantly illustrated books from Britain and USA have abetted the resurgence in popularity of tropicalia worldwide. A brief review of three books reveals text as lush and paradisiacal as the gardens. From Britain, writer and subtropical gardener Will Giles' *The New Exotic Garden* (2000), shows due respect to 19th century efforts and the seductive quality of colour photography. His book and his garden in Norwich, Norfolk attest to successful tropicalia in temperate lands.⁵⁹

A revolution in gardening has seen many adventurous gardeners move away from the restraint of the English-style garden in favour of vibrant colour, dramatic architectural shapes and lush planting. The exotic-style garden, first favoured by bolder Victorians, has been rediscovered. 'Hot look' plants such as dahlias and cannas have been reclaimed, alongside tropical plants, such as vast arching banana palms [sic] and primeval tree ferns.

Americans Roth and Schrader wrote *Hot Plants for Cool Climates* in 2000, Roth having completed numerous other home garden manuals. Their publisher explains:⁶⁰

The most exciting new trend in garden design is the lush look of the tropics – no matter where you live! If, like so many gardeners you're a little bored with pastel flowers and rigid borders, welcome to the jungle garden, where the plants have huge shiny leaves, boldly colored foliage, ferny textures, and flame-colored flowers... Whether you want to go the whole way and turn your suburban yard into a jungle paradise or simply want to grow a few tropical plants in containers, you'll add pizzazz to your garden and your gardening experience by indulging in these exciting new plants.

The most inspiring for the tropical gardener in this set, is Richard R. Iversen's *The Exotic Garden* (1999), perhaps because the author originally worked and gardened in Barbados. Moving north, he created the Tropical Garden (part of the Ornamental Horticultural Display Gardens) assisted by horticultural students at the State University of New York, Farmingdale. Iversen draws on the 'formal' traditions of the 19th century and sound horticultural expertise. His publisher states:⁶¹

Palm trees in Pittsburgh? Bougainvillea in Boise? Hard to believe, but you don't have to live in the tropics to grow lush tropical plants outdoors. Horticulturalist Richard Iversen shows you how to turn your tired garden into an exotic paradise that will dazzle your senses no matter how far from the equator you live.

Conclusion

When the 'Exotic Aspect' and sometimes bizarre attributes are present in either utilitarian, formal or informal arrangements, a tropical landscape character (tropicalia) results. While the exotic quality in design varies as to whom is perceiving the landscape, the essential aspect of the exotic is strangeness; resident viewers can become very familiar with or accustomed to landscape components that other intermittent, non-resident viewers consider 'exotic'. The duality in being glamorous and barbarous, foreign yet fascinating, is a key aspect in the 'Exotic Aspect'. The 'Bizarre Aspect' includes the whimsical eccentricities of using found objects as garden ornaments (e.g. giant clam shells) and the contrived strangeness of Spanish castles in the rainforest (e.g. Paronella Park, far north Queensland).⁶²

Tropical garden design history and theory has been under-explored to date and appears worthy of further investigation. The preliminary overview provided in this essay has revealed a variety of design forms (regular, irregular or utilitarian arrangements) that can still contain an essential quality of tropicalia. The imagery and meanings attached to these tropical garden creations appear as prime targets for investigation by cultural landscape scholars. Meanwhile, landscape and garden designers can reveal in the possibilities for innovation and daring that tropicalia afford, wherever they reside.

ENDNOTES:

- ¹ Dust-jacket publisher's blurb, in Loraine E. Kuck, and Richard C. Tongg, *The Modern Tropical Garden: its design, plant materials and horticulture* (Honolulu: Tongg Publishing Co., 1960). Tongg's use of the word in 1960 appears to be the first application regarding garden character. The word '**tropicalian**' is defined in the *Oxford English Dictionary* 2nd edn (1989), as 'Belonging to the marine region called *Tropicalia*, comprising the seas between the isocrymes of 68° F. [meteorological lines of similar mean daily maximum of 20° C. during the coldest months] on each side of the equator.' It seems quite reasonable to appropriate the word to apply to the garden character typical of a similar climatic region on land.
- ² Refer to Chapter 7 'The Tropical Genre of Landscape Design' in J.C.R. Sim, 'Designed Landscapes in Queensland, 1859-1939: experimentation – adaptation – innovation', unpublished PhD thesis, Queensland University of Technology, 1999.
- ³ The first three of these points were taken from the ideas of Loraine E. Kuck and Richard C. Tongg, *The Tropical Garden* (New York: Macmillan, 1939), 2 and 5.
- ⁴ W.T. Stearn, 'Sources of information about botanic gardens and herbaria', *Biological Journal of the Linnaean Society* 3, (1971): 225-33. Also useful: W.T. Stearn, 'The origin and later development of cultivated plants', *Jl. R. Hort. Soc.* 90 (1965): 279-291, 322-340.
- ⁵ Similar to a miniature glasshouse enclosing airspace and soil to retain moisture, refer Nottle, Trevor (2002) 'Wardian Case' in Richard Aitken and Michael Looker, eds., *Oxford Companion to Australian Gardens* (Melbourne: Oxford University Press, 2002), 627-8.
- ⁶ Reported in *Gardeners Chronicle* (1864): 703 and cited in Brent Elliott, *Victorian Gardens* (London: BT Batsford Ltd., 1986), 153.
- ⁷ William Robinson: 1868 *Gleanings from French Gardens*; 1869 *The Parks, Promenades, and Gardens of Paris*; and, 1871 *The Subtropical Garden; or, Beauty of Form in the Flower Garden*. Source: Mea Allan, *William Robinson 1838-1935: Father of the English Flower Garden* (London: Faber and Faber, 1982).
- ⁸ Shirley Hibberd, *New and Rare Beautiful-leaved Plants; containing illustrations and descriptions of the most ornamental-foliaged plants not hitherto noticed in any work on the subject* (London: Bell and Daldy, 1870).
- ⁹ Brent Elliott, *Victorian Gardens* (London: BT Batsford Ltd., 1986), 156.
- ¹⁰ Helen Hewson, (2002). 'North, Marianne' in Richard Aitken and Michael Looker, eds., *Oxford Companion to Australian Gardens* (Melbourne: Oxford University Press, 2002), 442-3.
- ¹¹ For examples refer to (1) **Logan Botanic Garden**, Rhinns of Galloway: 'Scotland's most exotic garden'; 'Logan lies at the south-western tip of Scotland, and it is unrivalled as the country's most exotic garden. Because of the influence of the Gulf Stream, a remarkable collection of bizarre and beautiful plants flourishes outside, making this Garden a plantsman's paradise'. <<http://www.rbge.org.uk/rbge/web/visiting/lbg.jsp>> accessed 3 June 2003; (2) **Abbey Garden, Tresco**, Isles of Scilly: 'Throw out the rule-book. Set aside your preconceptions about what can and cannot be grown in frost-cursed, rain-soaked Britain. These Abbey Gardens are a glorious exception – a perennial Kew without the glass – shrugging off salt spray and Atlantic gales to host 20,000 exotic plants', <http://www.tresco.co.uk/the_abbey_garden/default.asp> accessed 3 June 2003; (3) **Heligan**, a Cornish exotic plant collection: Tim Smit, *Lost Gardens of Heligan* (London: Victor Gollancz, 1997).
- ¹² William Robinson [Illustrated by Alfred Parsons], *The wild garden, or, The naturalization and natural grouping of hardy exotic plants / with a chapter on the garden of British wild flowers*, 4th edn. (London: Scholar Press, 1977, first published 1870).
- ¹³ Wilhelm Miller and Christopher Vernon [Introduction], *The Prairie Spirit in Landscape Gardening* (American Society of Landscape Architects Centennial Reprints series. Amherst, MA: Univ. of Massachusetts Press, 2002).
- ¹⁴ This acclimatisation process was a major argument (contribution) in my PhD thesis. Refer to Chapter 6 'The Landscape Design Evolution Model', in J.C.R. Sim, 'Designed Landscapes in Queensland, 1859-1939: experimentation – adaptation – innovation', unpublished PhD thesis, Queensland University of Technology, 1999; and, Jeannie Sim, 'Tropical Gardens' in Richard Aitken and Michael Looker, eds., *Oxford Companion to Australian Gardens* (Melbourne: Oxford University Press, 2002), 604-5.
- ¹⁵ These include Walter Hill's Fern Island at the Brisbane Botanic Gardens and William Guilfoyle's Fern Gully in the RBG, Melbourne both in the 1860s.
- ¹⁶ The first publication solely devoted to the art of bush-house gardening is: A.E. Cole ('Bouquet'), *Half-Hours in the Bush-House* (Sydney: Angus & Robertson, 1922). Reference is also made to building and stocking shade house ferneries in W.A. Shum, ed., *Australian Gardening of To-day* (Melbourne: Sun News-Pictorial, c.1939).
- ¹⁷ Reginald George Edwards, *The Australian Garden Book: With practical hints on the culture of all the principal flowers, bulbs, shrubs, trees, fruits, and vegetables*. (Sydney: Angus & Robertson, 1950), 309.
- ¹⁸ Richard Aitken and Michael Looker, eds., *Oxford Companion to Australian Gardens* (Melbourne: Oxford University Press, 2002).
- ¹⁹ J.M. McKay, 'A Good Show: Colonial Queensland at International Exhibitions', *Memoirs of the Queensland Museum, Cultural Heritage Series* 1, (1998): 175-343, pg. 227.
- ²⁰ J.M. McKay, 'A Good Show: Colonial Queensland at International Exhibitions', *Memoirs of the Queensland Museum, Cultural Heritage Series* 1, (1998): 175-343, pg. 222; and, F. Manson Bailey, *A Sketch of the Economic Plants of Queensland* (Brisbane: James C. Beal, Government Printer, 1888).

- ²¹ T. Wright, 'Horticulture', In Fletcher Price, ed., *Colonial and Indian Exhibition, 1886. Queensland: Its Resources and Institutions, Essays* (London: William Clowes & Sons, 1886), 3-12, pp. 8-9.
- ²² 'F.D.' [author], "Sketcher", *Queenslander*, 6 June 1896: 1077; Illustration titled 'A Beautanic Gardener' *Queenslander*, 19 June 1897: 1344.
- ²⁴ *Queenslander*, 15 May 1897: 1066, cited in J.M. McKay, "A Good Show': Colonial Queensland at International Exhibitions', *Memoirs of the Queensland Museum, Cultural Heritage Series 1*, (1998): 175-343, pg. 224. Within this bush-house was 'an octagonal structure designed by the exhibition's architect Leslie Gordon Corrie to show the beauty and versatility of native barks and timbers.'
- ²⁵ Charles Schaefer Rutledge, *Guide to Queensland and the International Exhibition* (Brisbane: W.H. Wendt & Co., 1897), 193, cited in J.M. McKay, "A Good Show': Colonial Queensland at International Exhibitions', *Memoirs of the Queensland Museum, Cultural Heritage Series 1*, (1998): 175-343, pg. 224.
- ²⁶ Refer to Chapter 4 'Garden Literature in Queensland' in J.C.R. Sim, 'Designed Landscapes in Queensland, 1859-1939: experimentation – adaptation – innovation', unpublished PhD thesis, Queensland University of Technology, 1999.
- ²⁷ An 'essential feature of horticulture in the tropics is what may be called verandah-gardening' wrote H.F. Macmillan, *Tropical Planting and Gardening*, 4th edn. (London: Macmillan and Co., 1935), 77.
- ²⁸ Henry Treloar, *Cottage Gardening in Queensland*, 3rd edn. (Townsville/Brisbane: T. Wilmet & Sons/Geo. H. Barker, 1915); and Henry Treloar, *Cottage Gardening in Queensland*, 5th edn. (Brisbane: George H. Barker, 1920); William C. Deans, *Queensland Fruit Culture* (1913); and, William C. Deans, *The Australian Flower Garden: a simple guide to the cultivation of flowers in Australia* (Brisbane: published by the author, 1928).
- ²⁹ Albert H. Benson, *Fruits of Queensland* (Brisbane: Anthony J. Cumming, Government Printer, 1914); and A.J. Boyd, *Market Gardening In Queensland*, 2nd edn. (Brisbane: Anthony James Cumming, Government Printer, 1910).
- ³⁰ Joseph F. Rock, *The Ornamental Trees of Hawaii* (Honolulu, HI: Author under patronage, 1917).
- ³¹ Macmillan, H.F., revised by H.S. Barlow, I. Enoch, and R.A. Russell (1991). *Tropical Planting and Gardening*, 6th ed. Kuala Lumpur: Malayan Nature Society, "Introduction to sixth edition," pg. vii. Macmillan was described on the title page of the 5th edition as F.L.S. and A.R.H.S.: Fellow of the Linnaean Society and Associate of the Royal Horticultural Society.
- ³² The first three editions were published in Ceylon (1910, 1914 and 1925) but it finally reached a wider audience with the fourth edition, published by Macmillan and Co, London in 1935. A fifth edition was published in 1943 and reprinted in 1946. The long-standing authority of this work is further exemplified by the republication (with only minor changes) in 1991 of a sixth edition. Source: Macmillan, H.F., revised by H.S. Barlow, I. Enoch, and R.A. Russell (1991). *Tropical Planting and Gardening*, 6th ed. Kuala Lumpur: Malayan Nature Society, pg. iv.
- ³³ Macmillan, H.F., revised by H.S. Barlow, I. Enoch, and R.A. Russell (1991). *Tropical Planting and Gardening*, 6th ed. Kuala Lumpur: Malayan Nature Society, pg. vii
- ³⁴ Publisher's blurb on dust jacket in Loraine E. Kuck and Richard C. Tongg, *Hawaiian Flowers & Flowering Trees: A Guide to Tropical & Semitropical Flora* (Rutland, Vermont/Tokyo, Japan: Charles E Tuttle, 1980). First published 1958.
- ³⁵ Loraine Kuck, *The World of the Japanese Garden, From Chinese Origins to Modern Landscape Art* (New York/Tokyo: Weatherhill, 1989). First edition in 1968. Her earlier book was called *The Art of the Japanese Garden* (1941).
- ³⁶ Loraine E. Kuck and Richard C. Tongg, *The Modern Tropical Garden: Its Design, Plant Materials and Horticulture* (Honolulu: HI: Tongg Publishing Company, 1970), 10. Further biographical background material on these authors was not uncovered in the research and their non-appearance in recent American landscape histories appears an oversight.
- ³⁷ Loraine E Kuck and Richard C Tongg, *The Tropical Garden: Its design, horticulture and plant materials* (New York: Macmillan, 1939). First published 1936.
- ³⁸ Loraine E. Kuck and Richard C. Tongg, *The Modern Tropical Garden: Its Design, Plant Materials and Horticulture* (Honolulu: HI: Tongg Publishing Company, 1970), Preface. First published 1960. While Kuck and Tongg play homage to Eckbo (a leading exponent of the Californian School of Modernist landscape design), their 1930s book already contained significant insight into the tropical outdoor lifestyle typical of Hawaii.
- ³⁹ Also found by these authors on these topics: Loraine E. Kuck and Richard C. Tongg, 'A New Garden Style: contemporary Hawaiian gardens in the tropical manner', *Landscape Architecture* 31 (1) (1941), 7-8; and, Loraine E. Kuck and Richard C. Tongg, *Hawaiian Flowers and Flowering Trees: A Guide to Tropical and Semitropical Flora* (Rutland, Vermont/Tokyo, Japan: Charles E Tuttle, 1980, 1st published 1958).
- ⁴⁰ According to Kuck and Tongg, tropical-looking herbaceous species include: A'pes (*Alocasia* spp.); Taros (*Calocasia* spp.); Caladiums and *Zantedeschia* spp. (Calla lilies); Anthuriums, Bananas and related plants (Musa, Heliconia, Ravenala, Strelitzia); Cordylines (Ti plants in Hawaiian) and Dracaenas; Gingers (*Alpinia* spp.) and Hedychiums and Zingibers; Pandanus, 'Spider Lilies' (Crinums, Hymenocallis, Pancratium); Exotic Vines (Monstera, Pothos etc); Bamboos and other large grasses, Begonias, and others (Aglaonemas, Asparagus, Calathea, Chlorophytum, Coleus, Dieffenbachia, Iresine, Macaranga, Philodendron, Rhoec, Vriesea and Tillandsia, etc.). To these can be added certain other vines – peppers, hoyas, climbing maidenhair. Many of these plants are in the ARACEAE family (Pothos, Monstera, Anthurium, Calla, Arum, Spathiphyllum, Philodendron, Caladium, taros, etc.) or the ZINGERBERACEAE (Ginger) family. See Loraine E. Kuck and Richard C. Tongg, *The Tropical Garden* (New York: Macmillan, 1939), 255-283.
- ⁴¹ Faith Reyher Jackson, *Pioneer of Tropical Landscape Architecture: William Lyman Phillips in Florida* (Gainesville, FL: University of Florida, 1997).
- ⁴² Faith Reyher Jackson, *Pioneer of Tropical Landscape Architecture: William Lyman Phillips in Florida* (Gainesville, FL: University of Florida, 1997), 175.
- ⁴³ Marie C. Neal, *In Gardens in Hawaii*. Special Publication 40 (Honolulu, HI: Bernice P. Bishop Museum, 1948). Continuing in this ethno-botanical approach is Angela Kay Kepler, *Hawaiian Heritage Plants*, Revised second edition (Honolulu, HI: University of Hawai'i Press, 1998, first published in 1984) and Angela K. Kepler, *Exotic Tropicals of Hawaii: Heliconias, Gingers, Anthuriums & Decorative Foliage* (Honolulu, HI: Mutual publishing, 1996).
- ⁴⁴ Publisher's blurb, dust jacket of D.A. Herbert, *Gardening in Warm Climates*. (Sydney: Angus and Robertson, 1952).

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- ⁴⁵ Harry Oakman, *Gardening in Queensland* (Brisbane: Jacaranda, 1958); Harry Oakman, *Tropical and Subtropical Gardening*, 1st edn (Milton, Brisbane: Jacaranda, 1975). This work has seen three editions and was still in print in 1998.
- ⁴⁶ Alfred Byrd Graf, *Exotic House Plants: All the Best in Indoor Plants*, 10th edn. (East Rutherford, NJ: Roehrs Co., 1976); Alfred Byrd Graf, (1985). *Exotica, Series 4 International: pictorial cyclopedía of exotic plants from tropical and near-tropical regions*, 12th ed. (East Rutherford, NJ, USA: Roehrs Co., 1985, first published 1957).; and Alfred Byrd Graf, (1992). *Tropica: color cyclopedía of exotic plants and trees for warm-region horticultural, in cool climate, the summer-garden, or sheltered indoors*, 4th ed. East Rutherford, NJ: Roehrs Co., 1992, first published 1978). This publisher Roehrs is still operating a tropical plant nursery in New Jersey, see <<http://www.juliusroehrs.com/>> (accessed 30 May 2003).
- ⁴⁷ Horace F. Clay and James C. Hubbard, *Trees for Hawaiian Gardens*, Cooperative Extension Service Bulletin 67 (Honolulu: University of Hawaii, 1962). Subsequent publications from these authors include: Horace F. Clay and James C. Hubbard, *Tropical Shrubs* (Honolulu: University of Hawaii, c.1977); Horace F. Clay and James C. Hubbard, *Tropical Exotics* (Honolulu: University of Hawaii, c.1977).
- ⁴⁸ While these creations are less in the tropicalian (hot-wet) mode and related more to the hot-dry context, they still embody the 'Exotic Aspect', and perhaps even some of the 'Bizarre Aspect'.
- ⁴⁹ Plant House or Nursery, Roberto Burle Marx's own propagating house at his farm (Sítio) called Santo Antonio da Bica, in Guaratiba, Brazil. Source: P.M. Bardi, *The Tropical Gardens of Burle Marx* (London: Architectural Press, 1964), 25 & 81.
- ⁵⁰ 'Roberto Burle Marx in his greenhouse at the *sítio* (Archives of the Sítio Burle Marx)'. Source: Rossana Vaccarino, ed., *Roberto Burle Marx: Landscape Reflected* (New York: Princeton Architectural Press with Harvard University GSD, 2000), 57.
- ⁵¹ 'Drawing by Burle Marx, 1960, of a lathwork structure for undergrowth flora, planned for the Caracas Parque de Este, Venezuela'. Source: P.M. Bardi, *The Tropical Gardens of Burle Marx* (London: Architectural Press, 1964), 62.
- ⁵² 'Orchids in bloom are bought from the planthouse. Yellow trusses of *Dendrobium densiflorum* attract attention. Small bromeliads, *Neoregelia pauciflora*, form a pattern against the wall'. Source: Sima Eliovson, *The Gardens of Roberto Burle Marx* (Portland, OR: Sagapress/Timber Press, 1991), 37.
- ⁵³ Photographic reminders of these features in the 'Queensland Epiphyte Forest' (since removed and dismantled) were located in the brochure Lawrence Smith, *World Expo '88 Landscape* (Brisbane: Australian Print Brokers, c.1988), 14.
- ⁵⁴ Publisher's blurb, dust jacket of Gil Hanly and Jacqueline Walker, *The Subtropical Garden* (Milsons Point, NSW: Random House, 1992).
- ⁵⁵ These recent publications include: William Warren, *The Tropical Garden* (London: Thames and Hudson, 1991); William Warren and Luca Invernizzi Tettoni, *Thai Garden Style* (Singapore: Periplus, 1996); and, William Warren and Luca Invernizzi Tettoni, *Balinese Gardens*. 2nd edn (Singapore: Periplus, 1997, first published 1995).
- ⁵⁶ Publisher's blurb on dust-jacket, William Warren and Luca Invernizzi Tettoni, *Tropical Garden Plants* (London: Thames and Hudson, 1997).
- ⁵⁷ Made Wijaya, *Tropical Garden Design* (London: Thames and Hudson, 1999).
- ⁵⁸ Steven Bunk, 'Hollywood and Vine', *Good Weekend*, 25 September 1995, 45, 47-49.
- ⁵⁹ Publisher's blurb, dust jacket of Will Giles, *The New Exotic Garden* (London: Mitchell Beazley, 2000).
- ⁶⁰ Publisher's blurb, dust jacket of Susan A. Roth and Dennis Schrader, *Hot Plants for Cool Climates: Gardening with Tropical Plants in Temperate Zones*. (Boston: Houghton Mifflin Co., 2000).
- ⁶¹ Publisher's blurb, dust jacket of Richard R. Iversen, *The Exotic Garden: Designing with tropical plants in almost any climate* (Newtown, CT: Taunton Press, 1999).
- ⁶² Dena Leighton, *The Spanish Dreamer – A Biography of Jose Paronella*. (Wollongong, NSW: Rosemont Press, 1997).