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Australian Garden HISTORY



'Dorothea and Dinah' from Gertrude Jekyll's *Children and Gardens*
Courtesy: La Trobe Collection, State Library of Victoria.



CONTINUING THE STORY

Restoring the Garden at Nutcote

The Children's Garden at Rippon Lea

With Mirrors & Rainbows – Part 2

Charles Bogue Luffinan – the Final Years

AUSTRALIAN HISTORY GARDEN SOCIETY

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The Australian Garden History Society will be the leader in concern for and conservation of significant cultural landscapes and gardens through committed, relevant and sustainable action.

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(from L.) Liz, Rodger and Ann chat with Jocelyn and Howard.



The Murray River at Ned's Corner.



In the garden at Ned's Corner.



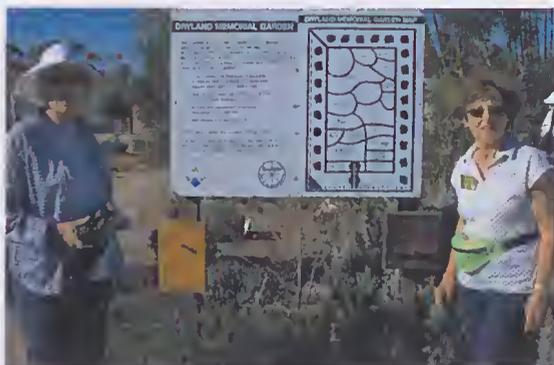
The memorable Walls of China at Lake Mungo.

A BOTANICAL TRIBUTE TO SARAH KING ON HER BIRTHDAY

(during the AGHS trip to Lake Mungo in April 2003)

Our Sarah fairer far is
Than *Melaleuca armillaris*.
And as graceful as *Acacia wilhelmiana*
Is our lovely *sexagenaria*.
Acacia stenophylla
With due respect cannot outstyle her.
Oh she is fair as she is sweet
As the Sugar Gums at Ned's Retreat!
Oh! *Eucalyptus cladocalyx*
Grant our Sarah love's elix –
-ir. And as the *Alyogyne huegelii*
Like her spreads its bounties freely
So *Eremophila maculata*
And the sweet *divaricata*
Run riot but cannot outsmart her!
Myoponun parvifolium, oh foolish
Creeping Boobiella
Don't try to vie with cluey Sarah!

Greetings Sarah from Jasmine



(from L.) Sue and Pam at the Mallee Garden, Walpeup.



A misty dawn at Lake Mungo.

Pens, sketchbooks and cameras recorded the AGHS trip to the Mallee, Mildura, and Lake Mungo. A full account of the excursion will appear in a later issue. These contributions, from Jasmine Brunner, Sue Keon-Cohen and Ann Miller, offer a preview of things to come.

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Above: View over Neutral Bay to North Sydney from Nutcote balcony. October 2002. Courtesy: Yvonne Hyde.

Right: View of Nutcote looking towards Neutral Bay and Sydney Harbour from the Lower Lawn with its iris rondel, caterpillar hedge and rose arbour (LH side). September 2002. Courtesy: Yvonne Hyde.

RESTORING A GARDEN IN THE IMAGE OF ITS CREATOR

BY HELEN WOOD

NUTCOTE, A HOUSE AND GARDEN MUSEUM, SITS ON THE FORESHORES OF SYDNEY HARBOUR AT NEUTRAL BAY. IT WAS THE HOME OF ITS CREATOR MAY GIBBS (1877 - 1969) AND HER HUSBAND JAMES OSSOLI KELLY (1868 - 1939), GENERALLY KNOWN AS J.O. MAY LIVED AND WORKED AT NUTCOTE FOR OVER FORTY YEARS, UNTIL 1969.

May Gibbs was born in Surrey, England, but the family came to live briefly in Adelaide when she was aged four, and then settled in the Harvey District of Western Australia, and later in Perth. May was a talented artist from the beginning, encouraged by her father Herbert W. Gibbs, a proficient watercolour and newspaper cartoon artist employed by the Western Australian Lands Department.

As most Australians will know, May is famous as writer and illustrator of characters drawn from the Australian bush – the Gumnut Babies, Snugglepot and Cuddlepie, Little Ragged Blossom, the Big Bad Banksia Men – and many other ‘bush and garden’ folk. There was also the underwater world with its characters Little Obelia, Ann Chovey and John Dory. Perhaps not so well known are the characters in May’s last book *Prince Dande Lion, a Garden Whim-Wham* (1953). So it would appear that May gained her inspiration from her immediate environment.



Right: The original path leading through the rose arbour to the house showing the old planting of hydrangeas. September 2002. Courtesy Yvonne Hyde.

NUTCOTE 1925-1969

May and J.O. built and moved into Nutcote in 1925. With their family of Scottie dogs they would undertake long camping trips in their 1927 Dodge Tourer, May affectionately calling the vehicle 'The Dodg'em'. Together they explored coastal and country environs, and May later put those personal experiences into her prolific work. It is well known that May always spent her daylight hours in the garden, notepad and pencil in her apron pocket to jot down notes, observations and inspiration. She would then move into her Studio (overlooking the harbour's comings and goings) and work until late into the night.

So we see a middle to late aged couple enjoying similar interests and hobbies in their life at Nutcote, in particular the garden and their family of Scottie dogs. A gardener (Bill) was always employed to work with May and J.O., and they grew all their annuals from seeds. Extracts from J.O.'s letters and diaries make interesting reading:

- 1935 Planted roses on the trellis. Planted privet hedge, roses on waterfront, waterfront re-construction - large boulders and fernery under the rocks.
- 1936 September: Roses broke forth. Huge round bed of Irises mostly white, some purple. House was painted; lemon and plmn trees.
- 1936 October: Liquid manure in the making. Lady Hillingdon is preparing to burst forth.
- 1937 January: Phlox drum on the other side, portulaca on edge. Phlox drum - 500 in every shade and colour down whole side path from road to house and waterfront borders, asters and zinnias too.
- 1937 June: Lemon tree 100 ripe lemons, cunquat - 1000. Roses very wet. Poor garden looks so sad, depressed - cold. Starting another border on the waterfront, having a quantity of excellent soil. Liquid manuring - according to Hazelwood's instructions. 'Etoile de Hollande' and another exquisite pink rose are a joy. Hazelwood's nursery at Epping for roses.
- 1937 September: Stocks over now - borders dug up. Barring the snapdragons, rose, sweet peas, and nemesias. Poplars in full leaf and looking fine.

An excerpt by Beatrice Lilley, from *Woman* dated 29 January 1943, refers to May and her garden:

Her chief joy she finds now in her garden, which tellingly reflects her personality. It is delightfully informal, colourful and friendly, and it seemed only logical that there should be a gum tree there, two boards combining with its twisted limbs to form a garden seat. Exactly the sort of gum tree one would expect to find in May Gibbs' garden.

SAVED FROM DEMOLITION

Nutcote, designed by architect B.J. Waterhouse, was saved from the demolishing developers in 1990 and restoration work began in 1992. The house was run down but fortunately no 'modern' alterations had been made to it. The garden was overgrown with weeds, however a few gallant garden plants survived and were listed:

Hydrangeas

Roses - 'Dorothy Perkins' (1901) and 'Lady Hillingdon' (1917)

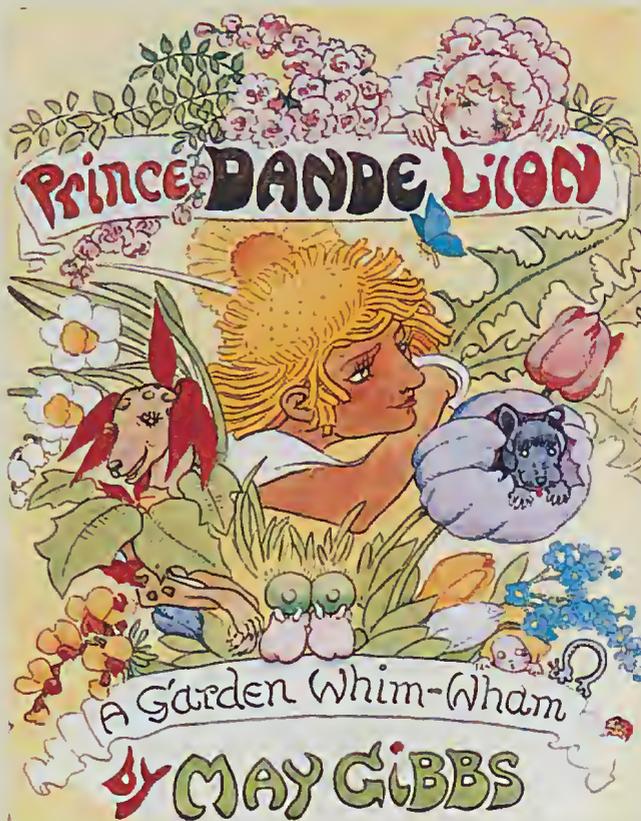
Banksia integrifolia (circa 1850)

Ancient *Casuarinas*

Port Jackson Fig

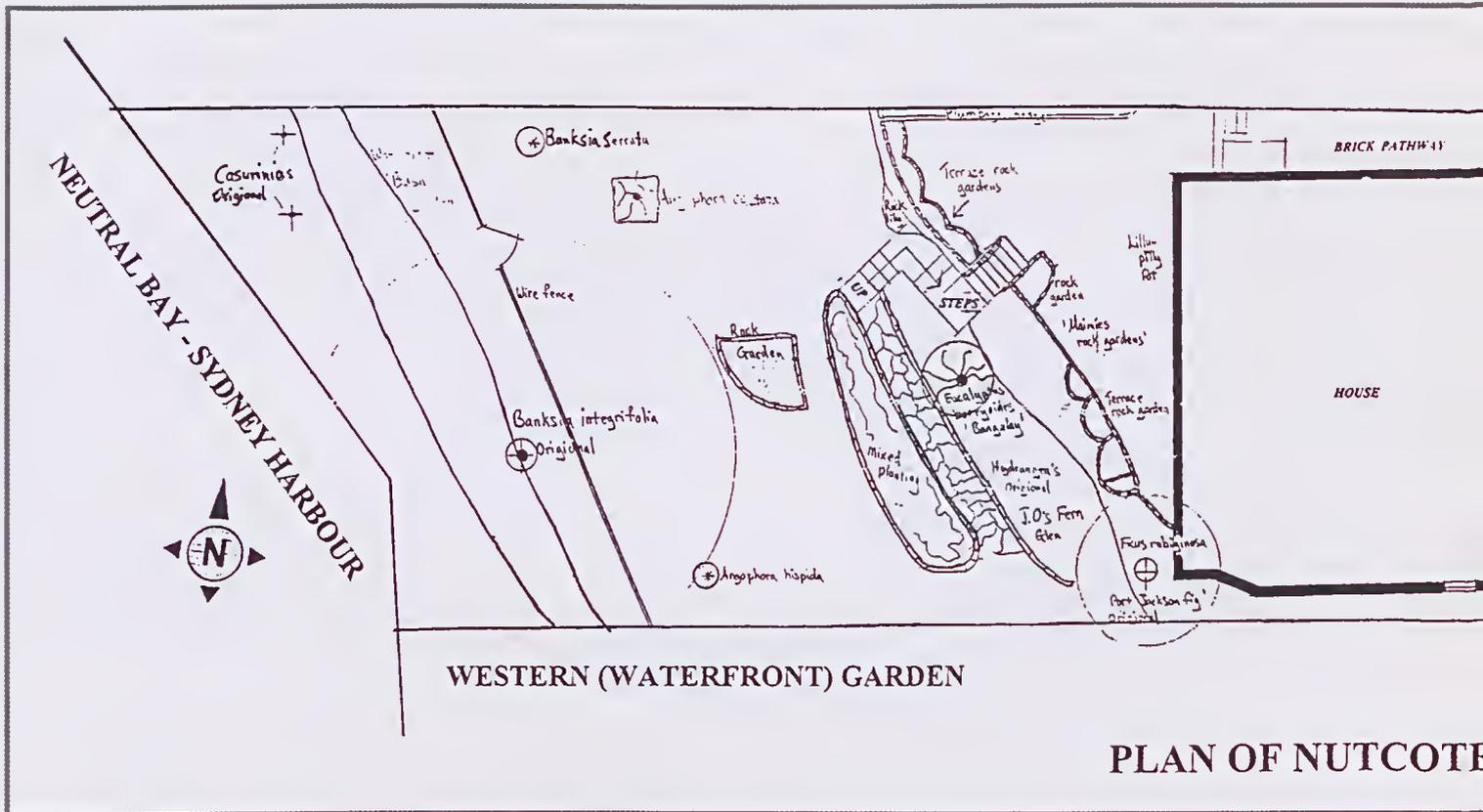
Poplar (borer infested and later replaced with a *Magnolia grandiflora*)

May's Gum, the Bangalay, *Eucalyptus botryoides* (originally growing from sandstone crevices and replaced in 1996 because of white ant infestation)



After 18 years of neglect Nutcote finally opened to the public in 1994. Original structures still surviving are the all important brick garden path leading from gate to front door, cement terracing and pocket rock garden borders along the sandstone-edged garden beds on the waterfront, and rough stone path and steps. With the restoration of the house, the original double garage was converted to a shop and admittance area incorporating a tearoom, terrace, and toilet facilities for public comfort. At this time the Nutcote Trust commissioned a landscape plan.

May Gibbs' cover design for the first edition of *Prince Dande Lion*.
Courtesy: Nutcote Archives.



Plan of Nutcote Garden
 Courtesy: Helen Wood

This involved changing the gentle sloping site, on the street side, into three terraced levels, with an iris rondel surrounded by sandstone flagging, lawns and the reinstatement of a collection of old roses planted along the brick path. The shade border on the northern boundary was started with permanent plantings of Murrays, Azaleas and Anemones. I have since added Sasanqua Camellias, old Fuchsias, species Iris, Viburnum, Philadelphus, deciduous Magnolia, and as stated earlier, the central focus and great screening plant, *Magnolia grandiflora*, now the dominant feature of the of the 'shade border'. Today all are maturing well, adding a voluptuous feel to this backdrop. With the initial structural work complete, funds dried up and any ongoing work ceased temporarily.

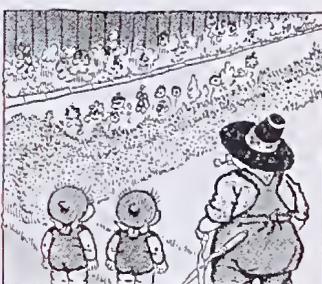
VOLUNTEERS IN THE GARDEN

I became involved with the garden when I was studying Horticulture, and there was nobody available and no budget for garden development. The house was by now open to the public, and

visitors expected to see a well-maintained garden, reflecting May's life and time. Many visitors went away, loving the restored house and contents, but disappointed with the garden. As an initial supporter of 'Save Nutcote for the Nation' I had a strong motivation to redress this situation. I voluntarily undertook the coordination of the garden and did so for over six years - a one to two day commitment each week, along with two or three other volunteers, usually retired women who worked most diligently. Now the garden is overseen by the Honorary Archivist and volunteer gardener, Yvonne Hyde, helped by more voluntary labour that is always most welcome.

I widened the pathway garden beds to 2.5 metres in 1995 and planted a box hedge as backdrop for the extensive and intensive cultivated annuals that were planted twice a year, with the Summer planting boosted by Dahlias to give an 'over-blown' feeling when walking to the house. The hedge was intended to introduce some whimsy back into the garden by shaping it

This cartoon strip, c. 1930s or 1940s, was Helen Wood's inspiration for the 'caterpillar' hedge.
 Courtesy: Nutcote Archives.



Said Tig, "This hedge keeps growing so fast, I think it will break my back at last."



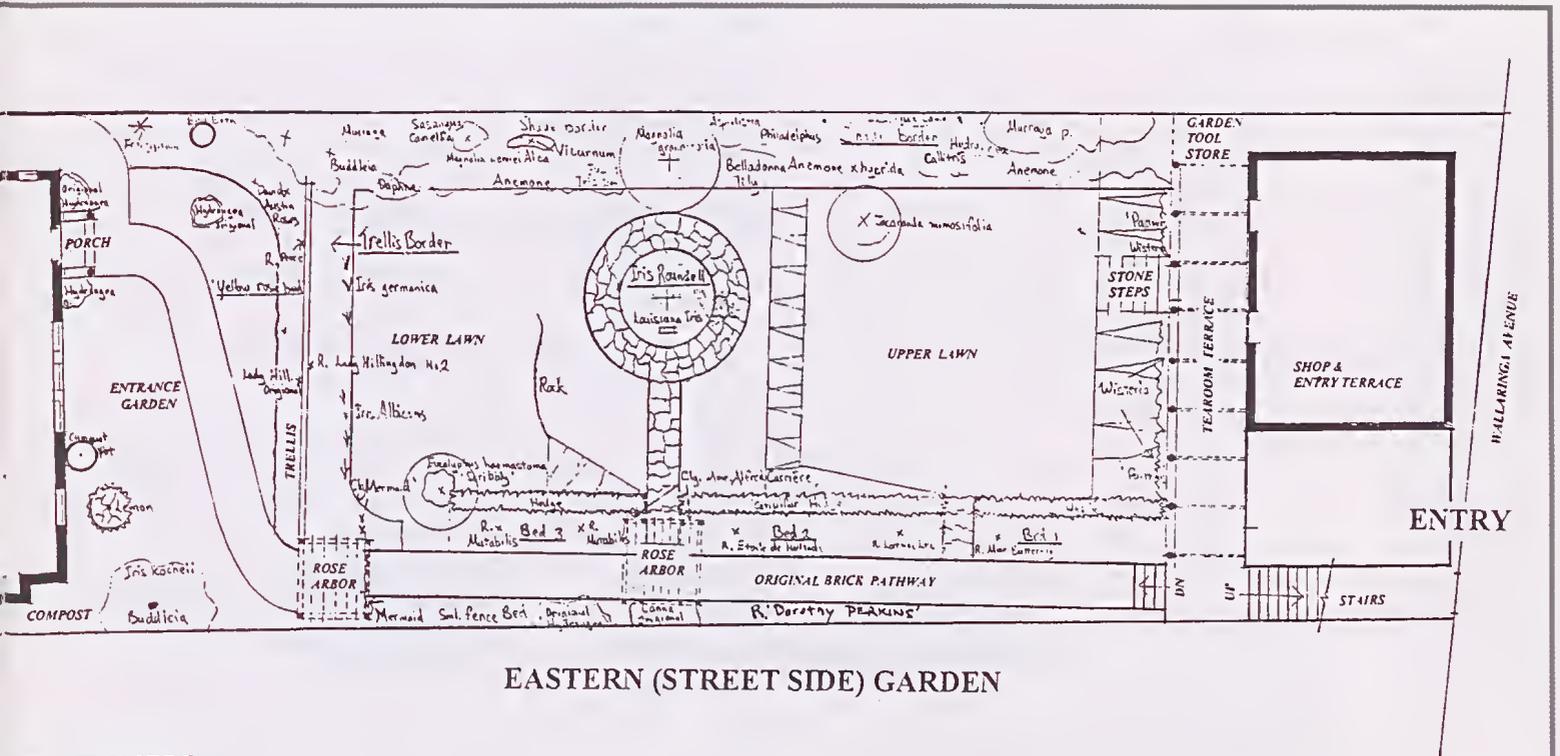
"No matter how hard I pull it away, it's all grown again on the very next day."



Said Bib, "It looks like a big caterpillar." Said Tig, "So it does, my little lella."



"Touchwood!" cried Tig. "A caterpillar be And eat down all the lawn for me."



EASTERN (STREET SIDE) GARDEN

GARDEN



into a 'caterpillar' hedge, with smooth ripples up the slope, with its many legs (trunks) and its head kicked up for good measure. It has taken a while to 'show' but now looks as familiar as when May illustrated a garden caterpillar in a comic strip.

The original Dorothy Perkins rambling rose on the southern boundary fence is a joy to behold in early spring. Dorothy Perkins is a character in 'Prince Dande Lion', and she is kept trimmed by the resident possum community. Wild life is

welcome in the spirit of May's memory, together with the handsome Dande-Lions. Along with the Dorothy Perkins rose, lovely old hydrangeas are originals that have survived. The year 1996 saw the installation of a much-needed watering system and the re-instatement of the wooden trellis in front of the house to accommodate an original 'Lady Hillingdon' climbing Tea Rose, and also the annual show of Busby sweet peas in the only sunny patch in the winter. Near the trellis in

May Gibbs at the bottom of the garden path, looking toward the street c. 1961. Note the English annuals, the rose covered arbour, the hedge lining the flower bed on the lawn side of the path – and May's Scottie dogs.
 Courtesy: Yvonne Hyde.

'Mr Bear was fast asleep' from *Mr & Mrs Bear & Friends*. A very domestic, suburban scene. There is a lot of May in Mrs Bear's character. The picture shows May's bedroom window at Nutcote and the lemon tree. May's husband wrote a letter in the 1930s saying this was his favourite spot to sit, and perhaps May was thinking of that when she wrote this book, published in 1943. Note also that the discarded newspaper is the *Daily Bark*.
 Courtesy: Nutcote Archives.



May's second cousin, Marian Shand, with her daughters walking up the garden path from the house to the street in 1961.
 Courtesy: Yvonne Hyde.



1995 I planted a *Eucalyptus haematoma* (the Scribbly Gum - or the 'Daily Bark' to May). This autumn it has shown the first of its characteristic 'scribbles'.

Of interest is a photograph, circa 1960s, that shows May with Scotties standing in the shade of a 'gum'. May's former bedroom window features in her book *Mr. & Mrs. Bear & Friends* (1943), and J.O. records sitting under the lemon tree. We

re-instated a lemon tree in the exact same spot that May sketched in her picture.

The Iris rondel was showing signs of discontent with the *Iris germanica* in purple and white, obtained from an old farm garden. Sydney was just too humid for the Irises and as 30% were disappearing each year, I decided to replace them with *Iris louisiana* - deep purple in the centre of the bed, blue in the mid-centre, frothy white around the edge, and a fringing of *Lobelia* and white *Alyssum*.

The waterfront garden slopes towards the sandstone foreshore, and displays the original sandstone edged garden beds, path and steps, with a sloping lawn. Here the original Port Jackson Fig, under-planted with ferns, is keeping company with one of the most precious remaining original *Banksia integrifolia* c.1850. Next to it are some ancient *Casuarinas*. In keeping with the indigenous plants I instigated smaller species native to the Sydney Harbour foreshores for the bank. They tumble down to the water's edge. Two *Angophoras*- *A. costata* (1995) and *A. hispidata* (1999)- and the 'bad' *Banksia*, *Banksia serrata* (1998), were added to this area.

As initially I sought to re-create the atmosphere of May's garden as closely as possible, I had first to come to know its creators by reading diary entries, personal correspondence to family and friends, by closely examining photographs and May's imaginative works in paintings, books and cartoons. These archives are most invaluable. Her work was always my primary inspiration for ongoing planting schemes on a seasonal basis, though it was never my intention to slavishly 'preserve'. That opportunity was eliminated with earlier site works. However the spirit of its creators, May and J.O., continues to inspire Nutcote's evolving garden.

I invite you to visit and enjoy this small but unique house and garden museum. Feel free to be swept into a 'moment in time' with colours, perfumes and a sense of being in an old friend's garden.



Helen Wood is a horticultural designer who was garden curator at Nutcote from 1996 until 2001. She works with her husband as an environmental planner.

Nutcote: 5 Wallaringa Ave. Neutral Bay
 Ph. (02) 9953 4453.

Opening times:

Wednesday to Sunday 11.00am-3.00pm.

Australian Open Garden Scheme:

Saturday 15 and Sunday 16 November 2003,
 10am-4pm.

Web-site: www.maygibbs.com/nutcoat.html



Yesterday's Gardens for Today's Children



By NINA CRONE

WITH CONTRIBUTIONS FROM HELEN BOTHAM,
RICHARD HEATHCOTE,
DUGALD NOYES, PHIL TULK AND ... GERTRUDE JEKYLL.

In her memoirs Clara Webster (né Sargood) wrote about the fun that she and her three brothers had in the first garden at Rippon Lea in the 1870s:

From bare paddock and surroundings under the guiding hand of father, the garden began to grow, trees were planted, lawns were laid down and soon there was a croquet lawn, on which we children fought many a game of croquet; if we could get no companion it was immaterial, one person could play in turn with all the balls, taking sides quite impartially.

Educated at home by a governess, the Sargood children were actively involved in the garden and the natural world, spending their free time bird-nesting, fishing and, in summer, tending their animals and their own gardens, encouraged by their mother, Marian, the first Mrs Sargood.

We had our rabbits, pigeons, and gardens, which we had to look after ourselves, from the gardens we sold our poor little vegetables to Mother who always gave us praise for our labours.

It was this last recollection that inspired the re-creation of the children's garden at Rippon Lea in 1998. Clara's chance remark about the garden was not followed up with sufficient detail to identify the exact location of the children's garden, but other comments captured the spirit of the children's life in the wider garden at Rippon Lea.

By and by the orangery became a favourite place for our games. This was planned as a circle – a centre bed with a path round – a bed all round that, and

another path, then a bed, a path, and all surrounded by orange, citrons, shaddock and lemon trees.

This circle framed at either end with a path. Outside one opening was a grass circle in the middle of which was a tree, which served as "home" when we played hide and seek, and many a chase we had round those beds.

THE CHILDREN'S GARDEN AT RIPPON LEA

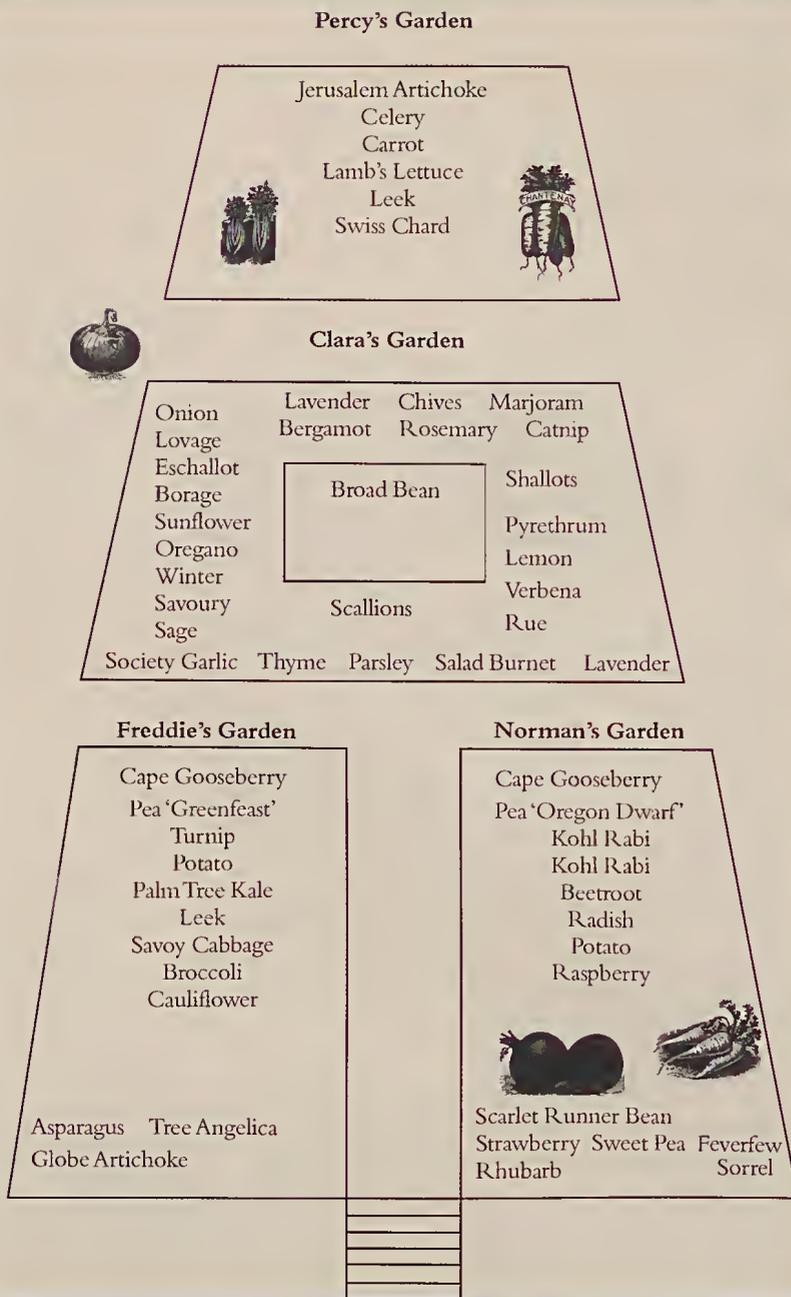
To-day's Children's Garden at Rippon Lea occupies a triangular area at the southern end of the orchard, just beyond the remnant metal base plate of the former windmill. 'The Chase' where the Jones children rode their bicycles 60 years after the Sargoods had played in the orangery, runs along its western boundary.

At the end of the current Children's Garden is a fine old Mahogany Gum which Clara described:

Here was a large red gum, up which we were fond of climbing and sad to say many a bird's nest was robbed. My brothers sending me up when the nest was in too high and difficult a position for them to risk their limbs.

The design of the Children's Garden was dependent on the imagination and creativity of a young gardener in the late 1990s. In Brian Worsley Rippon Lea found someone sympathetic to the project. He designed and built the distinctive lychgate at the entrance to the garden, as well as the bush-house cum cubby-house and the gangly scarecrow that sits outside it

PLAN OF CHILDREN'S GARDEN AT RIPPON LEA



in the centre. This is an interesting legacy from a lecture-workshop given at Rippon Lea in 2001 by French architects Patrice Taravella and Sonia Lesot, known for their recreation of a medieval monastery garden at the prieuré Notre Dame d'Orsan, in Berry, France.

Freddy's and Norman's gardens are devoted to heritage vegetables grown from seed from Clive Blazey's Digger's Collection at Heronswood at Dromana. The varieties grown vary from season to season and year to year. The palm-tree kale always attracts attention and one year there was much interest in the aerial radish planted at the suggestion of Sally Williams, a visitor from Boston. It was duly harvested and served with smoked salmon.

The youngest Sargood child gardener was Percy whom Clara chastised for his untidiness. Richard Heathcote, the National Trust of Victoria's Director of Development, says Percy's garden has always been a challenge to professional gardeners for whom untidiness is anathema.

The re-establishment of a Children's Garden at Rippon Lea has added another dimension to the National Trust site - children's play to stimulate historical imagination. Whereas a set program of display through conducted tours and interpretive signs is used inside the Rippon Lea mansion,

to enjoy the last of the autumn sun after his summer duties are done. Brian's successor, Dugald Noyes, has brought specialist knowledge of vegetable gardening, experience in working with children, and great enthusiasm to his tasks in the garden.

The cubby-house effectively cuts off the apex of the triangular site to provide an excellent place for the rabbit hutch and for billy tea under the tall gum tree that Clara mentioned in her memoirs.

In front of the cubby-house are four separate gardens named for the Sargood children - Percy, Clara, Freddie and Norman. Clara, the eldest and apparently the most enthusiastic gardener, has a garden full of vegetables, herbs and flowers. The largest garden, it has a low, woven boundary fence



the Children's Garden offers a more open-ended experience with seasonally changing gardens, Billy the scarecrow, a bush-house and appropriate tools.

THE EDWARDIAN CONTRIBUTION

Much of the thinking behind the Children's Garden at Rippon Lea was gathered from Gertrude Jekyll's delightful book *Children and Gardens* that still reads as well as it did when published in 1907, long after the Sargood children had grown up. The text is generally as relevant today, nearly a century after it was written, but the photographs of children, like the cover photo of this issue, are staged - but wonderfully evocative of the Edwardian days of peace and plenty that prevailed in England before the First World War.

Jekyll recalled the things from the natural world that made a great impression on her as a child - 'the difficulty in making daisy-chains . . . the scent of mown grass' and explained how the 'Dandelion remains with me as a London Smell.'

A thoroughgoing artisan from her steel-framed spectacles to her sturdy boots, and a considerable force in the Arts and Crafts movement, Jekyll believed that:

. . . children should be taught the use of tools. There is always a vacant spot in the kitchen garden where they can practise, under careful teaching, the three most important operations - hoeing, digging and raking.

Further, she enumerated the tools children should be given for cultivating their own garden:

. . . spade, rake, hoe, a little wooden trug basket, and a blunt weeding knife; a good cutting knife, a trowel, a hand-fork and a little barrow . . . there will also be wanted some raffia, for tying . . .

The weeding knife was defined very precisely: 'a short strong knife with a smooth, horn handle that costs sevenpence.'

A CHILDREN'S PLAYHOUSE

Jekyll details a plan for a playhouse and its garden. This is far more formal than a bush 'cubby' that the Sargood children might have known. Jekyll's playhouse garden was intended to produce vegetables and herbs that could be used by children to prepare quite sophisticated dishes like Soupe Bonne Femme, French Julienne Soup or simpler things like scrambled eggs.

It makes an interesting comparison with colonial Clara Sargood's account:

There was the great gravel heap and alongside it the swings and the summer house, where later we girls were given a small stove on which on a Saturday morning we made many weird dishes.

From the order and control of the playhouse area, Jekyll takes children further afield encouraging them to observe, to handle plants and create things like cowslip and primrose balls recalling that she herself made 'an immense cowslip ball two feet in diameter'. When talking of serrate leaves she explains that the name Dandelion is really Dent-de-Lion because of the lion's tooth shape of the edge of its leaf. This leads into quite formal botanical discussion in Chapter 7, before the next chapter describes the garden that she and her sister, Carry, made.

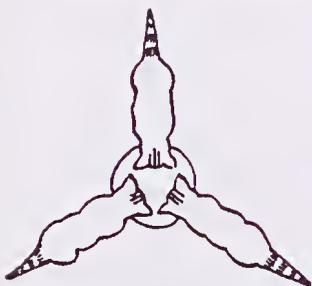
Left: The lychgate entrance to the Children's Garden
Courtesy: Rippon Lea Archives

Right: Inside the Children's Garden at Rippon Lea
Courtesy: Rippon Lea Archives



Above: Billy the Scarecrow takes time off.

Top: Detail of Clara's Garden showing wickerwork

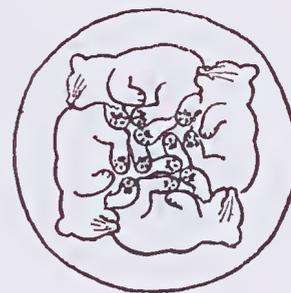
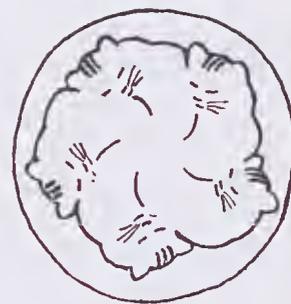


'A equilateral triangle'

This section is full of practical information offering lots of activities for youngsters. Instructions on making plans, elevations and cross sections, suggestions for bedding plants that can be 'begged from the gardener', and advising that 'a few tufts of Daffodils, Crocuses and Snowdrops' will give variety to planting. Jekyll warns that a sharp watch must be maintained for weeds as 'one year's seeding making seven years' weeding'.

OBSERVATION, CONSERVATION AND IMAGINATION

Jekyll encouraged children to go barefoot (after putting shoes and stockings tidily away on a bench), to make sandcastles, collect fir cones, make fern pegs, build picnic fires and bury any



Above: 'Like a pigeon pie'

Top: 'Like cutlets in a dish'

Gertrude Jekyll's view of kittens
From: *Children and Gardens*

rubbish or take it home. 'Bits of paper go back into the picnic baskets and not even a chicken bone must be left on the ground'.

'Pussies in the Garden', the final chapter, shows what empathy Jekyll had with children and animals. It evidences her sense of fun and her creative and imaginative approach to play, to observation and to language as she relates how a little girl described a kitten purring as 'Puss has got the flutter-mill going'. And her artist's eye sets a wonderful example to children when she writes:

It is amusing to see the different patterns that kittens lying in a round basket will sometimes get into. I have seen five kittens almost symmetrically arranged like cutlets in a dish, and four with their little paws all up in the air in the middle like a pigeon pie. It is almost impossible to believe that only four small people could have so many little toes. Three kittens at nearly equal distances round a saucer of milk make quite a pretty pattern. The architect [a reference to her friend Edward Lutyens] says it was an equilateral triangle!

Before you visit the Children's Garden at Rippon Lea, you should read Gertrude Jekyll's *Children and Gardens*.





PLANT LIST FOR THE CHILDREN'S GARDEN AT RIPPON LEA

FROM DUGALD G. NOYES



ANNUAL VEGETABLES (WINTER)

Allium cepa 'White Lisbon'
Allium cepa
Allium cepa var. *Aggregatum*
Allium cepa 'Paris Silverskin'
Apium graveolens var. *dulce*
Beta vulgaris
Beta vulgaris var. *cicla*
Brassica oleracea var. *acephala*
Brassica oleracea var. *botrytis*
Brassica oleracea var. *capitata* 'Savoy King'
Brassica oleracea var. *gongyolodes* 'Purple Vienna'
Brassica oleracea var. *italica*
Brassica rapa 'Purple Top White Globe'
Daucus carota 'Chatenay Red Cored'
Pisum sativum 'Greenfeast'
Pisum sativum 'Oregon Dwarf'
Raphanus sativus 'Scarlet Globe'
Solanum tuberosum 'Pink Fir Apple'
Solanum tuberosum 'Rippon Lea Phoenix'
Valerianella locusta
Vicia faba 'Cole's Early Dwarf'

HERBS

Allium schoenoprasum
Aloysia triphylla
Artemisia abrotanum
Borago officinalis
Calendula officinalis
Chrysanthemum cinerariifolium
Chrysanthemum parthenium
Foeniculum vulgare 'Purpureum'
Helianthus annuus 'Italian White'
Lavandula dentata
Levisticum officinale
Melanosolanum dicipiens
Mentha cordifolia
Mentha suaveolens
Monarda didyma
Nepeta cataria
Origanum vulgare
Origanum vulgare 'Aureum'
Petroselinum crispum var. *Neopolitanum*
Rosmarinus officinalis
Ruta graveolens
Salvia doisiana
Salvia officinalis
Sanguisorba minor
Satureja montana
Thymus serpyllum
Trapaedum majus 'Peach Melba'
Tulbaghia violacea

PERENNIAL VEGETABLES AND FRUITS

Acta sellowiana
Asparagus officinalis
Cynara scolymus
Eriobotrya japonica
Fragaria x ananassa 'Red Gauntlet'

Scallions
 Shallot
 Eschallot
 Pickling Onion
 Celery
 Beetroot
 Swiss Chard
 Palm Tree Kale
 Cauliflower
 Cabbage
 Kohl Rabi
 Broccoli
 Turnip
 Carrot
 Pea
 Pea
 Radish
 Potato
 Potato
 Lamb's Lettuce
 Broad Beans

Chives
 Lemon Verbena
 Southernwood
 Borage
 Pot Marigold
 Pyrethrum
 Feverfew
 Bronze Fennel
 Sunflower
 French Lavender
 Lovage
 Tree Angelica
 Common Mint
 Apple Mint
 Bergamot
 Cat Mint
 Oregano
 Golden Marjoram
 Italian Parsley
 Rosemary
 Rue
 Fruit Salad Sage
 Sage
 Salad Burnet
 Winter Savoury
 Thyme
 Nasturtium
 Society Garlic

Feijoa
 Asparagus
 Globe artichoke
 Loquat
 Strawberry

Fragaria vesca
Helianthus tuberosus
Phaseolus coccineus
Physalis peruviana
Rheum rhabarbarum
Ribes nigrum
Ribes rubrum
Ribes uva-crispa
Rubus idaeus
Rumex scutatus

FLOWERING PLANTS

Annuals and Biennials
Alyssum sp. (white)
Antirrhinum majus
Campanula medium
Centaurea cyanus
Chrysanthemum pulchellum
Digitalis purpurea (white and apricot)
Lathyrus odoratus
Lunaria annua (white)
Viola tricolor

BULBS AND CORMS

Delphinium sp.
Freesia x hybrida (orange)
Galanthus nivalis
Gladiolus sp. (pink)
Hyacinthoides hispanica
Hyacinthus sp. (blue)
Narcissus sp.
Narcissus jonquilla
Tulipa sp. (red)

PERENNIALS

Aleca rosa
Aquilegia sp.
Dianthus deltoides
Dietes grandiflora
Echium candicans
Geranium sp. (red, pink and white)
Gypsophila elegans
Heuchera 'Cathedral Windows'
Myosotis sylvatica
Nemesia foetans 'Vanilla Mist'
Passiflora incarnata
Penstemon 'Osprey'
Tagetes lemmonii

VIOLA cornuta

HEDGES

Ligustrum ovalifolium
Muehlenbeckia complexa

TREES

Eucalyptus botryoides

Alpine Strawberry
 Jerusalem Artichoke
 Scarlet Runner Bean
 Cape Gooseberry
 Rhubarb
 Black Currant
 Red Currant
 Gooseberry
 Raspberry
 French Sorrel

Sweet Alice
 Snapdragon
 Canterbury Bells
 Cornflower
 Chrysanthemum
 Foxglove
 Sweet Pea
 Honesty
 Wild Pansy

Delphinium
 Freesia
 Snowdrop
 Gladioli
 Bluebells
 Hyacinth
 Dwarf Daffodil
 Jonquil
 Rock Tulip

Hollyhock
 Columbine
 Carnation
 Wild Iris
 Bee Flower
 Geranium
 Baby's Breath
 Coral Bells
 Chinese Forget-Me-Not
 Nemesia
 Passion Flower
 Penstemon
 Lemon Scented
 Marigold
 Horned Violet

Privet
 Muehlenbeckia

Mahogany Gum



WITH MIRRORS AND RAINBOWS

Part 2

KEN DUXBURY CONTINUES THE STORY OF EDWARD WILLIAM COLE WITH AN ACCOUNT OF HIS PUBLICATIONS AND HIS OWN GARDEN AT EARLSBRAE HALL IN ESSENDON.



Above: Edward William Cole (1832-1918)

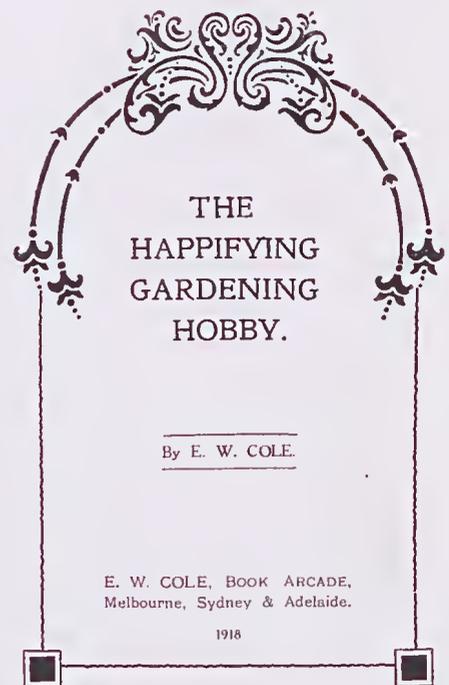
THE HAPPIFYING GARDEN HOBBY

The first edition of the book generally known as *The Happifying Garden Hobby* was published in 1902, under the overall title of *Garden Lover's Book of Gems*. It reflects its origin as a compilation of snippets gathered from a wide variety of sources (generally non-Australian) – a sort of horticultural version of Cole's *Funny Picture Book*. A lengthy introductory essay written by E. W. Cole carries the 'chapter heading' of 'The Happifying Garden Hobby' and the compilation section of the book carries the same title as a running page heading.

For some reason this original edition of the book is very rare, and surprisingly little known. The only copy I have been able to track down resides in the rare books section of the La Trobe Library in Melbourne. Although the first edition bears no print date, it can be dated fairly accurately by an advertisement for the 1902 edition of *One and All Gardening Annual*, by references to the 'Lord Rous' daffodil as 'being new this season' (1902), and by references to Cole's childhood 'sixty years ago'. It is an attractive production of 216 pages (and 24 preliminaries), measuring 22 x 10cm. with coloured decoration of stylised flowers, good quality paper, solid cloth binding, and very well-produced photographic illustrations.

Cole's introductory essay is of great interest, and is worth quoting at some length. Cole began by describing the composition of his book:

It consists mainly of 200 pieces and poems in praise of gardening and flowers, [written by] eminent personages who have seen and felt the great value of the gardening hobby to mankind, morally, physically and socially. Gardening is one of the best hobbies we have, for it brings knowledge, and health, and happiness in many ways.



He continues to amplify the various benefits of gardening:

It brings us health in a most satisfactory manner . . .

It is, as good an exercise for health as general gymnastics, and gives more lasting satisfaction; and it gives us all this pleasant exercise and recreation close to our home, and turns to profitable account the very act of beautifying the home.

Flowers bring refined pleasure and, consequently, happiness . . . Flowers smell the sweetest and look the loveliest of all earthly things, and most men and women throughout the world dearly love them; and the cherished wish of nearly all mankind is to go to a world beyond the grave where everlasting spring abides and never-withering flowers . . .

Flowers bring happiness in other ways. They bring solace to the sick, beautify the house, adorn the hall

and the altar, and deck the bride and the grave . . . Perhaps the most valuable effect of a garden, especially a flower garden, is to make a happy home. The people who live in houses with gardens of their own planting are nearly always happier, all other things being equal, than those who live in houses without gardens.

Cole describes his childhood memories of flowers and gardens and laments the fact that despite his love of flowers, circumstances had always prevented him from indulging in a garden. He goes on to describe some of the features of the ideal garden:

A garden, if possible, should have a summer-house, covered with beautiful creepers, or vines, or passionfruit; also creepers over every unsightly fence, wall, etc.; one or more plots of grass; and a small pond to grow aquatic plants and hold a few tame fish, and perhaps a tame frog or two, to sing 'bollop', if such is the choice.

He concludes with the warning:

Do not have a large garden unless you can afford a gardener, or have plenty of leisure time on your hands, it would cause you too much trouble. Make gardening a pleasant recreation, a labour of love, not a slavery and a worry.

In 1918, a new edition of the book was brought out as part of what appears to have been a standard uniform edition of Cole's works, and



Anyone can Grow their own Mushrooms if they choose.
From *The Happifying Garden Hobby*

this entire book (451pp) bears the title *The Happifying Garden Hobby*. This is the edition that is widely known today. However as Victor Crittenden notes: 'Many of the quotations and illustrations are the same [as in *The Garden Lover's Book of Gems*]. Most of the Australian

references have been removed including Cole's interesting long introduction.'

The extracts which make up most of the work are so miscellaneous that they are virtually impossible to summarise, except that very little of the material seems to be of Australian origin – perhaps because of copyright laws or the likelihood of their being enforced. The section on the language of flowers is more comprehensive than the list in the *Funny Picture Book* and includes flower dialogues. There is also a section on the way more complex – and sometimes rather nasty – messages can be conveyed, for example:

Your frivolity and malevolence will cause you to be forsaken by all.

1 Frivolity . . . London Pride

2 Malevolence . . . Lobelia

3 Forsaken . . . Laburnum

The flowers should be bound together with a fading leaf.

OTHER GARDENING PUBLICATIONS

About 1905, Cole edited a booklet entitled *Cotton growing: the coming leading industry in Australia*. He believed that Australia was ideally suited for growing cotton because:

It has got the finest climate in the world and the largest and best territory in the world for growing cotton . . . But in this vast tropical region, the un-acclimatised, white-skinned man cannot work. He can plan and superintend, and find the necessary capital to raise products, and find markets for them when produced, but he will not and cannot do the labouring work. And here comes in our fortunate position with respect to a splendid supply of suitable coloured labour (in India, China, Japan and Java).

E.W. Cole published the second edition of *The Fruitgrower's Handbook* by Hamilton McEwin in 1913. The book contains 226 pages (plus index) and deals with the commercial growing of a wide range of fruit including apples, pears, apricots, peaches, citrus fruits, grapes, raspberries, currants, passionfruit and strawberries. There are several photographic illustrations of tropical fruit such as bananas and pineapples, but these are not mentioned in the text that mainly deals with conditions in Tasmania, where McEwin lived, and Victoria.

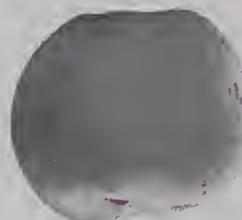
There are four full-colour photographic illustrations of different varieties of apples – including Jonathan, 'The favourite eating Apple of Australia', and Newton Pippin, 'The favourite Apple of America'. The illustrations soon found their way into editions of Cole's *Funny Picture Book No. 2* as a two-page spread, bordered by apple leaves and blossom and with the text



The Apple is the Best Fruit in the World



Apples refresh Man and make Him Healthy



From E. W. Cole, *The Happifying Garden Hobby*,
E.W. Cole Book Arcade,
Melbourne 1918.



E.W. Cole in the garden at Earlsbrae Hall, Essendon c. 1916, showing the rainbow bed and palms.

commentary: 'Apples, the Best Fruit in the World. The best kinds should be plentifully grown and eaten by everybody, every day, for health's sake read Apples and Tobacco – All Booksellers.'

The spread is preceded by a page headed 'Funny History of the Apple' which includes a paragraph headed 'What Little Boys and Girls should Do'. It runs as follows:

Little boys and girls should always have plenty of apples to eat, and all little boys and little girls should frequently, but respectfully, try to impress this upon the minds of their parents; and that their parents should eat them too.

Little boys and girls should always ask their parents to plant some nice kinds of apple trees in the garden; and whether they have a garden or not, to keep some apples, fresh or preserved, in the house, to eat for health and pleasure's sake.

These days of course, children are far more likely to frequently, but not always respectfully, impress upon the minds of their parents the need

to visit McDonald's – and not for the roof-of-the-mouth-burning 'Apple Pies' either.

While preparing this article I noticed for the first time, that the colour plates used to show the apples in *The Fruitgrower's Handbook* were also used in the *Funny Picture Book*. It is quite likely that the *Funny Picture Book* was seen as a good opportunity to recycle these plates – which would have been expensive to prepare – and which would have been readily available at Cole's own printery in the Book Arcade. It is possible that the existing illustrations of the very appetising looking apples implied the apple section of the *Funny Picture Book*, much as the *Pickwick Papers* were initially written around some pre-existing illustration owned by the publisher. It is also possible that Cole's enthusiasm for apples implied both the decision to include colour plates of apples in the *Fruitgrower's Handbook* (where no other fruits are illustrated in colour) and also the *Funny Picture Book* No. 2



article on apples. In any case this episode illustrates the way in which Cole's activities were closely interconnected, and also his great skill at recycling and repackaging material and for 'cross promotion'.

In 1914, E.W. Cole, Book Arcade, Melbourne published another important gardening book. It was written by A.E. Cole, incorrectly referred to on the title page and cover as A.F. Cole, and entitled *The Bouquet: Australian flower gardening*. A.E. Cole was a practical gardener based in Sydney. He does not appear to be related to E.W. Cole.

The book was available in both cloth and paper covered issues with the covers referring to the book as *A Bouquet: Australian Flower Garden Handbook* – Cole's books are indeed a great trial to the bibliographer! The book has 176 pages and contains a large number of illustrations and diagrams. Crittenden's bibliography notes that:

A number of line drawings explaining the

layout of a garden, the preparation of soil, path making, tree and shrub planting. There are also some amusing plans for garden lay out with winding paths and star shaped flower beds, also a lawn in the shape of Australia – a popular device at the time of Federation.

This book is probably the best contemporary description reflecting the distinctive, characteristic Australian garden style that might be called Federation Gardenesque.

About two years later, Cole published a second work by A.E. Cole, entitled *The Australian Floral Almanac*. One hundred and twenty-six pages in length with an illustrated paper wrapper, it appears to have been published by the Sydney branch of the Book Arcade and E.W. Cole may have had little or no direct involvement in its publication. Crittenden describes this work as 'An enjoyable book giving the monthly garden information in a light-hearted fashion . . . His remarks are mainly about annuals, with some

2002 – Earlsbrae Hall, now Lowther Hall Anglican Grammar School. The arc of the rainbow has gone to accommodate off-street parking but much of the front lawn remains. The palms too, have gone but the native trees have been maintained.

Courtesy: Lowther Hall Anglican Grammar School Archives.

bush-house notes and information on roses and chrysanthemums.' A.E. Cole was later to write a small book *Half-Hours in the Bush House*, published by Angus and Robertson in 1922.

THE MOVE TO ESSENDON

Cole's wife died on 15 March 1911. Until that time Cole and his family had lived in a flat at the Arcade probably because Mrs Cole preferred city living. Shortly after his wife's death, and when his health was failing at the age of 79, Cole's life underwent a dramatic change. He purchased Earlsbrae Hall, in Leslie Street, Essendon, then a sparsely settled suburb six miles to the north of Melbourne.

Earlsbrae Hall had been built during the 1880's land boom by Collier McCracken, a brewer, and had reputedly cost £35,000 to build. The façade was dramatised by 16 Corinthian columns, creating a sort of 'land boom Parthenon' character. The house contained 27 rooms and stood on 2½ acres or slightly more than one hectare of land. A photograph taken of Earlsbrae Hall in 1899, when the McCracken family occupied it, shows a typical Victorian 'mansion garden' with palm, cordylines and circular flowerbeds.

Cole purchased the property for £6,000 after it had been tenanted, and occasionally unoccupied, for several years. The house and garden were in poor condition and needed a lot of attention. Cole appears to have retained the general character of the garden as a photograph of his family taken in 1916 from almost the same location and angle as the 1899 photograph shows little change.

It is likely, however, that the garden was somewhat simplified and that some of the elaborate floral displays would have been converted to lawn, probably before Cole's occupancy and possibly during the later stages of the McCracken's occupancy when their financial problems became increasingly pressing. Cole appears to have found the property more than he could easily cope with. His daughter, Mrs Ivy Rudd recalled that:

It was simply too large, too expensive, and too dilapidated. The sewerage system was malfunctioning, the garden needed tending and the fences mending. In our time, we too found the upkeep eventually impossible.

Despite these challenges Cole soon made his own unique and idiosyncratic contribution to the house and garden, so that they became almost as much a reflection and extension of his personality as his *Book Arcade*. The property was rapidly transformed into a sort of Xanadu of the intellect. It soon became known, somewhat predictably, as King Cole's Castle.

Most famously, Cole, or his gardeners, planted a giant 75foot long rainbow in front of his house alongside the curving driveway. A highly evocative photograph of the aged, white-bearded, Cole sitting in a chair and enjoying the sun beside his flowerbed is included in the pictorial biography of Cole prepared by his grandson, Cole Turnley. Cole also devised a complicated, periscope-like system of mirrors so that he could view the rainbow bed and other parts of his garden from his bedroom. In one gesture Cole had combined his lifelong interest in flowers and gardens with the almost obsessive preoccupation with rainbows and mirrors that had created the memorable character of his *Book Arcade*.

Cole also established a remarkable menagerie at Earlsbrae Hall. It included a gigantic aviary with birds 'of notable voice to enhance the song of the local birds in the trees'; several of Cole's favourite monkeys, 'small, gentle marmosets who could be trusted to run around the grounds without trying to escape' as well as a half-breed British bulldog, a tame kangaroo named Ivy, (perhaps after Cole's daughter), and a young cheetah named Leo who was soon passed on to the Melbourne Zoo.

THE CONTEXT OF COLE'S RAINBOW GARDEN BED

Despite its unique character, Cole's rainbow bed was not altogether outside the garden design fashion of the day - what might be termed 'Federation Gardenesque'. Melbourne already had the star-shaped garden bed, in Alexandra Gardens adjacent to Princes Bridge, which appears to represent the six-pointed Federation Star. And a garden bed in the Carlton Gardens, adjacent to the Exhibition Building, took the form of the Australian coat of arms, the old unofficial version, surmounted by a rising sun.

The *Bouquet*: Australian flower gardening contains illustrations showing a great variety of novel, decoratively-shaped flower beds and garden features. A lawn in the shape of Australia and Tasmania, girt by gravel. A garden featuring a circular flowerbed and one shaped like a Maltese Cross with a circular centre. A garden with two flowerbeds shaped like an 'exploding star' with four long and four shorter points. And a page showing six different flower bed designs including a lily and a shamrock.

One of the illustrations in *Garden Gems* (1902), but better known from the 1918 edition retitled *The Happifying Gardening Hobby*, shows a 'curious garden' with garden beds in the shape of two dogs (or possibly a dog and a cat), a duck, (or possibly a chicken), a man with outstretched arms spreadeagled on the ground and two giant



footprints. The garden also features two giant topiary hands and what appears to be a topiary watering can.

THE FINAL YEARS

Cole remained mentally active – occupying much of his time bringing out a collected unified edition of the books he had written and compiled, printing some of them at a printing press set up at Earlsbrae Hall. He also made regular visits to the Book Arcade, accompanied by one of his daughters and a marmoset monkey who had free range of their brougham coach.

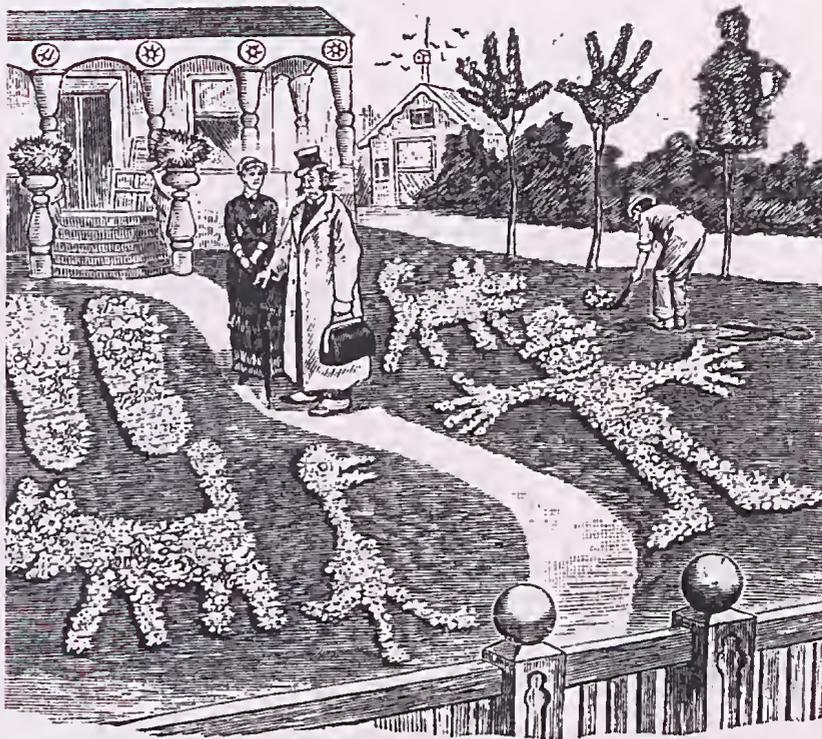
Edward Cole died at Earlsbrae Hall on 16 December 1918, aged 86. He was buried in a Church of England compartment at Boroondara Cemetery where his gravestone is an open book. It could be a bible, one of the many books written, compiled or published by Cole – *The Real Place in History of Jesus and Paul* or some other religious or philosophical tract – or perhaps *The Happifying Garden Hobby*, or even the *Funny Picture Book*. Or perhaps the book is intended to be an anonymous representative of each and every one of the millions of books sold by Cole at his Book Arcade. The stone book bears the simple inscription:

FATHER EDWARD WILLIAM COLE
 BORN 4TH JANUARY 1832
 PASSED AWAY 16TH DEC
 1918

AFTERMATH

Shortly after Cole's death Earlsbrae Hall was sold to the Church of England and became Lowther Hall, an Anglican Girls' School. The property has not been subdivided and the main building remains substantially intact, at least externally. Generally the garden has been engulfed by buildings, but the original driveway, and much of the front garden still remain, although the rainbow flowerbed, and most of the palms, cordylines, and other Victorian style plantings have long since disappeared.

The Book Arcade foundered through inadequate management: leases were not renewed, the old Fernery was converted into a stationery department, and the first financial losses ever recorded since the inception of the Arcade led to the winding up of the business in 1929 when the freehold properties were auctioned. The best of the monkeys were given to the Melbourne Zoo and the remainder were destroyed – a sad tale indeed for 'the animal next to man'! As for the distorting mirrors, once the major attraction of Wonderland, they were sold to



Luna Park and can be seen today in the Body and Mind section of the new Melbourne Museum.

A 'curious garden'.
 From *The Happifying Garden Hobby*.

The building in Collins Street was also soon demolished. However, the old bluestone building in Little Collins Street remains remarkably intact, and pedestrians walking along Howey Place are still sheltered from the elements by the steel and frosted-glass roof erected by Cole. And, visiting the site while researching this article, I looked up at the roof and beheld – incorporated into the ornamental ironwork, painted rusty brown but still unmistakable – a RAINBOW.



Ken Duxbury has a Master of Landscape Architecture from the University of Melbourne. He has worked in urban and environmental planning and as a consultant on historic gardens. Among his interests are antiquarian books and collecting historic postcards.

Charles Bogue Luffman

PART THREE: LECTURES AND LATER LIFE



SANDRA PULLMAN CONCLUDES HER STUDY OF THE WORK AND LIFE OF LUFFMAN BY DISCUSSING THE LECTURE HE GAVE IN 1901 ON THE PROPOSED DESIGN OF THE NATIONAL CAPITAL CITY, THE PAPER HE GAVE CHALLENGING THE DESIGN IDEAS OF WALTER BUTLER, HIS GARDEN DESIGN AT KILLAMONT AND HIS LATER LIFE.

IDEAS FOR A NATIONAL CAPITAL

In 1901 Luffman was invited to speak at a congress of architects and engineers in Melbourne on the design for the new federal capital. Later published as *The Agricultural, Horticultural and Sylvan Features of a Federal Capital*¹ it concentrated on presenting the options of what a city needs to make it an attractive and pleasant residential place. Luffman believed that choosing the right site was of cardinal importance. It needed to be undulating surfaces, permanent streams, and 'one or more fine sweeps of hills, or deeply groined mountain side.' He continued to stress the need for a source of water for all agricultural industries and a good depth of soil to reduce the cost of construction and maintenance of sites. Luffman also believed that the native timber and naturally occurring features should be maintained.

One interesting idea he put forward was that farming areas should break up the suburban development. In effect he was suggesting the creation of 'green belts'. He also considered that Australia should use its native flora as symbols of the nation rather than copying the symbols of other countries.²

He understood that Australia's climate and flora were unique and in 1903 he published a book written for Australian conditions. Based on a series of six lectures he had given, *The principles of gardening for Australia* was one of the first books to draw attention to the special features of the Australian environment and its application to horticulture. It is a practical book, giving good advice on designing and preparing a site for a garden. Its writing is somewhat romantic in tone, although not to the extent of *A vagabond in Spain*, rather it is informative language giving the reader things to think about. The book covers topics such as:

*The Principles of Garden Architecture,
Designing Gardens to Meet Local Conditions,
Materials Available and the Practical Work of
Making the Garden,
The Selection and Arrangement of Permanent
Plants in Garden Schemes,*

Planning, Forming and Maintaining

Small Gardens,

Garden Management and a Rose Garden.

LUFFMAN AND BUTLER

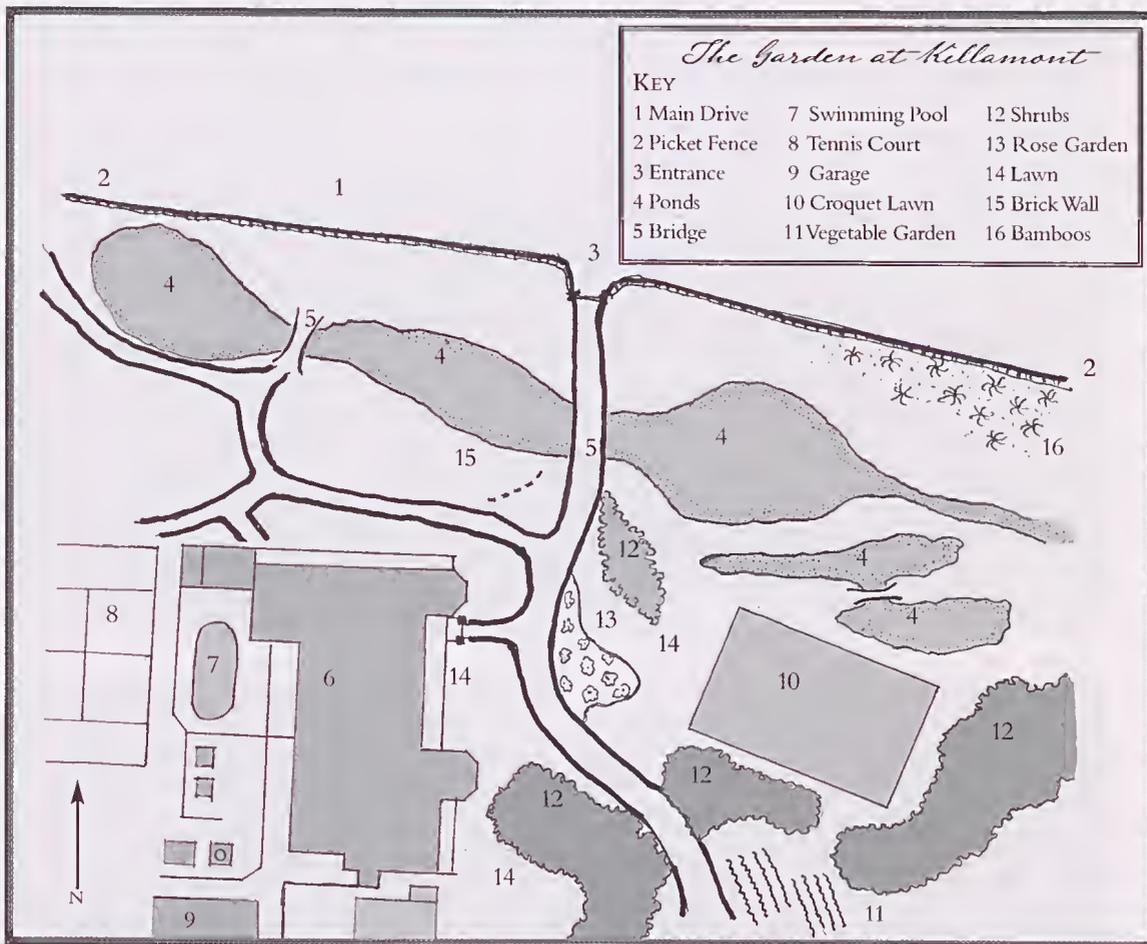
Together with Walter Richmond Butler, Luffman was supposed to give a lecture to members of the Royal Victorian Institute of Architects (the RVIA) on 30 June 1903. Unfortunately on that particular night Luffman was ill and only Butler's paper was presented. Luffman delivered his paper on 26 April 1904, nearly a year later. Had it taken place as originally planned it would have been an interesting meeting between these two men who had opposing philosophies.

Butler was an English-trained architect who had been involved with the Arts and Crafts Movement in England and had been influenced by William Morris and Reginald Blomfield. He believed that the architect should design the garden because the garden was not part of the natural environment any more than the house was, and therefore, like the house, the garden should be a work of art.³ It was Butler's opinion that the house and garden were inseparable and that there should be unity between the inside and the outside of the house.

Luffman spoke of the design of the garden and of the importance of doing it properly in its own right. He tried to build a bridge between the architect and landscape gardeners.⁴ He talked about designing in accordance with nature, climate, depth of soil, style of house and surface form. He believed that the natural soil level of a particular area is rarely sufficient and soil must be brought in. He believed very strongly in preparing the site by trenching for planting and said 'We make our gardens with too much haste.' He also talked about the gardener's input into the design suggesting the gardener should appear early on the scene, when plans were being discussed with the architect. Luffman raised the question as to whether a homeowner was prepared 'to keep a good gardener, or only a man?' He then went on to talk about the size and architecture of the house suggesting that small



Charles Bogue Luffman
Courtesy: Archives, Burnley
Campus, The University of
Melbourne.



houses should not have tiny lawns or grass borders. Finally he spoke of the costs of good design and preparation suggesting that a small investment of 2-5% on the garden could add 12-20% value to the cost of the property.

Marilyn McBriar discusses Luffman's and Butler's contributions to garden design in her article 'A Edwardian Discussion, Formal or Natural Gardens for Australia?' In this paper she says Luffman did not reject the formal garden completely, but that he believed that architecture, position and financial resources determined the style of the garden.⁵ McBriar also stated that Luffman believed that the informal garden suited Australia better than the formal style. It was because the Australian use of dark red brick with very dark wood, gables and strongly marked windows and doorways topped with an over-awning of red tiled roofs gave a heavy and sombre appearance that Luffman argued was a Gothic style. He said the Gothic style was all vertical and graceful curves and these were present in nature.⁶

THE YEARS AFTER BURNLEY 1908-1920

After finishing his work for the Metropolitan Golf Club in Melbourne⁷ Luffman returned to Spain to work and also to hone the notes he had submitted to the publisher John Murray in 1904. These were an account of his earlier travels in Spain and were published in 1910 as *Quiet Days in Spain*.

The appeal of citrus fruit drew Luffman to Florida and he later visited Japan on behalf of the United States of America. He investigated the Japanese orange industry reporting back to the USA on how the Japanese managed to control disease problems in citrus orchards. This experience led to his next book *The Harvest of Japan*⁸, published in 1920. In it Luffman describes the Japanese as 'nature worshippers, gardeners, artists and handicraft's people' and he regarded them as superior to Europeans. What he felt stood out about the Japanese is not their ability to replicate nature on a small scale, but their understanding and subtle knowledge of all the elements and phenomena of tree growth.⁹

During the First World War and the last year of his life Luffman was working as a gardener at Wyke Regis, Dorset in England with his apprentice Agnes Sleet. He was also lecturing on gardening to the returned servicemen. Sadly on 6 May 1920 he died of cancer in a rented room at Babbacombe in Devon.

KILLAMONT

The only known garden left by Luffman, on a property in the Western Goulburn Valley near Kyabram, is Killamont. In 1896 James Finlay bought the property from James McNee. It dates back to 1869 when the original kitchen of the homestead was built.¹⁰



Top: Killamont, looking across the flower garden to the homestead.

Bottom: Looking across the croquet lawn between the shrubberies.

James Finlay married Eleanor Affleck in 1898 and she lived at Killamont until she died in 1969. When the final additions to the house were done in 1904-5, Eleanor turned her attention to the garden that was used extensively for recreation and enjoyment to entertain friends and family. There was a tennis court and croquet lawn. James also kept an aviary filled with exotic birds.

How Luffman became involved is unknown, but as Mathews points out he was the Principal of Burnley Horticultural College and that would have given him some status. Before Luffman redesigned the garden it was a simple, formal, symmetrical garden with 'wide straight paths around the house edged with terra cotta edging tiles.'¹¹ After Luffman redesigned it, it became a garden of tranquillity and peace.

The garden is approximately two hectares, regular in shape except for the northern section that juts out on an angle. There is a picket fence, a curvilinear driveway and one of Luffman's signature features, a pond large enough to accommodate boating.

The garden was a series of spaces with distinct features but all spaces interconnect with each other. Popular trees of the time were English Oak (*Quercus robur*), the Peppercorn (*Schinus arcina*) and the Coral Tree (*Erythrina crista-galli*). There was also a shrubbery and an orchard – very important in the early days as properties had to be self-sufficient. The garden was designed to provide interest throughout the year, with use of French hawthorn (*crataegus x lavalleyi*) that has good autumn colour. Crepe myrtles (*Lagerstroemia indica*) added their interesting

bark and there were colourful flowers and autumn foliage as the garden was well planted with bulbs, perennials and annuals.

The present owners of Killamont, Neville and Wendy Varcoe have carefully restored the garden as they were fortunate to find old photographs, the original garden plan and notes by Luffman on how to establish it.

Charles Luffman was a good practitioner and communicator. His success was his ability to educate. He well understood how to establish an orchard and dry fruit industry. Unfortunately his tendency to be hot-blooded probably actually held him back because he was too difficult to deal with and thus he may have lost opportunities that could have furthered his career. Luffman was a promoter of the natural landscape and of ideas on how to achieve it. He was not as well known as his contemporary, William Guilfoyle, because he did not design many landscapes. Instead he wrote and lectured.



Sandra Pullman, an undergraduate student at Burnley College, University of Melbourne is a member of the Landscape Committee of the National Trust (Victoria). She contributes articles on garden history to the Age and is particularly interested in the work of early Burnley graduates.

- 1 C.B. Luffman, *The Agricultural, Horticultural and Sylvan Features of a Federal Capital*, J.C. Stephens, Melbourne 1901.
- 2 *ibid.* pp.1-3.
- 3 M. McBriar, 'An Edwardian Discussion, Formal or Natural Gardens for Australia?', *Australian Garden History*, Vol. 1, No. 6, 1990, AGHS, Melbourne, p.6.
- 4 C.B. Luffman, 'Garden Design in Accord with Local Needs', *Journal of Proceedings Royal Victorian Institute of Architects*, Vol.2, No. 2, 1904-5, p. 44.
- 5 M. McBriar, *op. cit.* p. 9.
- 6 *ibid.* p.10
- 7 See Sandra Pullman, 'Charles Bogue Luffman, Part Two: the Burnley Years', *Australian Garden History*, Vol. 14, No. 5, May/June 2003, pp. 16 and 18
- 8 C.B. Luffman, *The Harvest of Japan*, T.C. and E.C. Jack Ltd, 35 Paternoster Row, London, 1920.
- 9 *ibid.*
- 10 D. Mathews, *Killamont Conservation: Analysis of the Historic Garden of Killamont*, 1991. Final Project (unpublished), Royal Melbourne Institute of Technology.
- 11 *ibid.*

ACKNOWLEDGMENTS

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BOOKSHELF

AUSTRALIAN PLANTING DESIGN

Paul Thompson

Lothian Books, 2002

ISBN: 0 7344 0438 7

RRP: \$65.00

REVIEWED BY MARION PENNICUIK

Australian Planting Design is passionately written by the acknowledged expert on Australian planting design, Paul Thompson. A renowned landscape architect often called upon for his detail in planting design, Paul has been involved in a number of significant public planting projects, including the 25ha Australian Garden at the Royal Botanic Gardens, Cranbourne where he worked with landscape architects Taylor Cullity Lethlean.

Thompson pays homage to Glen Wilson, the Australian plant guru of the 1960s and 1970s, but his book is contemporary. He is a member of the Design Study Group of the Australian Plants Society. His book is quite different from that of the convener of the group, Diana Snape, whose *The Australian Garden* is aimed firmly at the domestic garden designer.

Paul's book is ambitious, aimed at an audience that includes both domestic-scale and, particularly, larger developments. He includes detailed information on soils and earth form, manipulation of space, light, water, structures and vegetation. His knowledge of plants is excellent and his bias is towards local Australian plants, particularly trees.

Paul covers the components of a garden, planting design, and garden management over time. He emphasises that gardens are not static, and that planting designs must be reassessed at regular intervals, with plants replaced as they become senescent or obsolete when neighbouring plants mature. He cites patterns of change in the Australian bush, the effects of fire and drought, and includes numerous design case studies to illustrate his arguments. His line drawings illustrate his arguments well.

Australian Planting Design includes extensive footnotes, further reading lists, a general index and a botanical index to both common and scientific names. The dust-jacket design is evocative of the bush, the outback, the light, the texture and the colour that is Australia. Paul mentions texture only fleetingly, yet the stunning images that illustrate his ideas are alive with texture!

Exceptional and contemporary, *Australian Planting Design* encapsulates the design emphasis that the landscape profession has brought to the notion of indigenous planting. An essential reference for all landscape architects.



Marion Pennicuik currently edits 'The Spirit of Progress' for the Art Deco Society.

LILACS FOR THE GARDEN

Jennifer Bennett

Firefly Books 2002

Distributed in Australia & New Zealand by

Florilegium

ISBN: 1552975622

RRP: \$39.95

REVIEWED BY NINA CRONE

Apart from Colette who wrote of its 'toxic aroma of prussic acid', lilac has received good press - from Amy Lowell, Vita Sackville West, Eleanor Perenyi, Joan Law-Smith and, most recently, Lynne Strahan - yet it is often thought of as old-fashioned. Jennifer Bennett's *Lilacs for the garden* puts a sound argument for its place in the contemporary landscape as 'a shrub for today, tomorrow and yesterday.'

In the first book on lilacs for the gardener for nearly 80 years, Bennett describes how the common lilac (*Syringa vulgaris*) migrated from the Balkans across Europe and the Atlantic to America. It found particular favour in France where three generations of the Lemoine family

persevered with hybridisation to produce the double lilacs and *hyanthiflora* hybrids. She traces the successive arrivals of the Chinese varieties into 19th century Europe and the later evolution of the great lilac collections in St Petersburg, Paris, Kew Gardens and at the Arnold Arboretum in Massachusetts. Her account of the work of Isabella Preston, John Fiala and Freek Vrugtman brings the story up to date.

Although the book is strongly oriented to the American market, it contains valuable and interesting material for an antipodean lilac lover. A Canadian, Bennett considers lilacs 'the chain letters of horticulture . . . you simply pried a rooted shoot from the base of a shrub and planted it somewhere else', just as George Washington did at Mount Vernon.

The major part of the book is devoted to growing lilacs including their place in the landscape (as specimen shrubs, in formal and informal groupings and in beds of perennials). There are pages on companion planting, hedging with lilacs, growing them in containers and as cut flowers. Most helpful is a comprehensive listing of the common cultivars as well as more uncommon varieties 'for the connoisseur'.

Well-indexed and enticingly illustrated the book makes pleasurable reading. It lists mail-order nurseries and public collections, albeit American. The web-sites given include www.lilacs-freeservers.com for the International Lilac Society and www.lewisriver.com/lilacs.html, a somewhat folksy site introducing the Hulda Klager Lilac Gardens.

PEOPLE AND PLANTS

A History of Gardening in Victoria

Mary Ellis 2003

Distribution: Mary Ellis

P.O. Box 67, Fish Creek, Victoria 3959

ISBN 0 975033 40 9

\$48 plus \$7 p & p

REVIEWED BY NINA CRONE

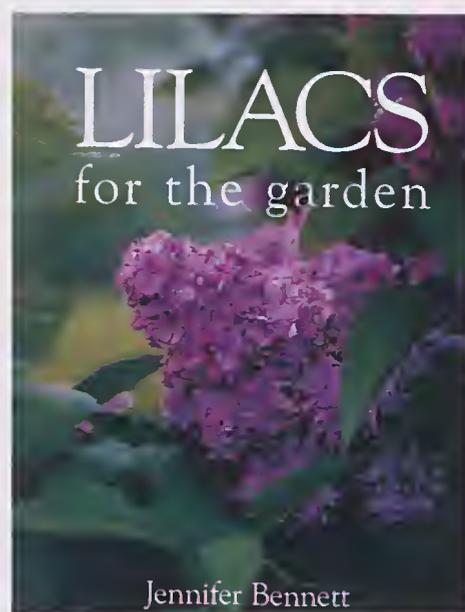
Mary Ellis uses an interesting method of arranging material gathered during six years of research into Victoria's garden history. Throughout her book people and places are associated with particular plants. The birthplace of Victorian horticulture, Churchill Island, leads to *Araucaria heterophylla* (Norfolk Island Pine) and *Melaleuca*, notably *M. lanceolata* (Moonah), the biographical note on Alex Jessep prompts consideration of camellias, Clement Hodgkinson is followed by a discussion of elms, Jean Galbraith heralds *Correa* and so on. Although this framework takes some getting used to, it proves

an effective means of linking seemingly disparate material.

Inevitably some readers will ponder the inclusions and exclusions. Why is Margaret Stones not given equal weight with Ellis Rowan and Celia Rosser in the section on botanical artists, or Carl Nobelius not included with the Brunnings and Tesselaars in the chapter on the horticultural industry? The temptation to cross-reference Ellis's material with the *Oxford Companion to Australian Gardens* is irresistible. Ellis includes additional subject matter pertinent to Victoria and her accounts of the 'Eucy' men, Maud Gibson, Moomba and the work of Lyle and Elvie Williams make enjoyable reading. There are some slight discrepancies between the two publications on the birth date of some people and further editing would have strengthened Ellis's work.

Compared with a lavishly illustrated coffee table book on a single subject - Leo Schofield's *The Garden at Bronte* for instance - *Plants and People* is a 'no frills' publication and needs to find its own niche market. This niggled for a time as the writing is somewhat uneven and in parts too discursive, yet there is much valuable factual material and a warm humanity in the biographical essays. The quality of some photographs is poor but Pat Dale's line drawings and those from *Thompson's Gardener's Assistant*, published in 1907, redeem the illustrations.

Plants and People will prove an invaluable resource for secondary school VET and TAFE students of horticulture and associated studies. The language is direct and much of the material should appeal to the older adolescent. It could be a most useful textbook offering an excellent springboard for discussion on contemporary issues such as developing sustainable gardens, seed saving, hydroponics, roadside planting and plant variety rights, as well as giving an introduction to the fascinating subject of Victoria's garden history.



ITEMS of INTEREST



NOTICE OF ANNUAL GENERAL MEETING

The 23rd Annual General Meeting of the Australian Garden History Society will be held in Mueller Hall at the Herbarium, Melbourne, on Monday 13 October 2003 at 7pm.

Items for inclusion on the Agenda should be posted to the Secretary, Helen Page, c/- AGHS Office, Gate Lodge, 100 Birdwood Avenue, Melbourne, 3004 by 22 August 2003. Branches should also nominate their representative for the National Management Committee by this date and forward the name to Helen Page.

There will be one vacancy on the National Management Committee. Current Chairman, Peter Watts, is standing down due to work commitments. Nominations to the National Management Committee open on 28 July and close on 2 September 2003. To obtain a nomination form contact Jackie Courmadias on 03 9650 5043 or Toll Free 1800 678 446.

Elections offer an opportunity for members to participate in the management of the Society. Each year the NMC holds three face-to-face, full-day meetings, which are interspersed by three meetings of one-hour duration via a telephone link-up.

Elected members of the National Management Committee serve a 3-year term and are

eligible for re-election for a maximum of one additional term of 3 years. An allowance, to assist with travel cost for meetings in Sydney and Melbourne, is available if required.

E-COMMERCE FOR AGHS

One of the benefits of upgrading www.gardenhistorysociety.org.au is that the society has entered the world of e-commerce. As this will be a secure site, members will be able to subscribe or renew subscriptions, book for the annual national conference and purchase merchandising items on-line. Much more information is being added to the site. Abstracts of articles in past issues of the journal will be gradually added to the publication pages. Branch pages will have a similar format but will allow for individual arrangement and inclusion of material. The aim is to have a clear, informative and interactive site.

OUR VALUED PACKERS

Sincere thanks to Di Ellerton, Jane Johnson, John Joyce, Ann Miller, Sandi Pullman, Kaye and Mike Stokes and Sandra and John Torpey for their help in packing the last issue of the journal.

DIARY DATES

JULY

16 Wednesday

Victoria, East Melbourne – Working Bee at Bishopscourt Helen Page (03) 9397 2260.

20 Sunday

New South Wales, Rouse Hill Estate – Rose Pruning and Propagation Workshop. An intensive three-hour workshop to learn how to prune and grow modern and species roses. Enjoy a Devonshire tea with rose-hip jam and take home potted rose cuttings. Bring secateurs, a hat and sensible shoes. Cost: General \$20, Concessions/Members \$15. Bookings: (02) 9518 6866.

26 Saturday & 27 Sunday

Victoria, Castlemaine – Working Bees – Tute's Cottage (Saturday – Vicroads 287 7O) and *Buda* (Sunday – Vicroads 287 4Q). Helen Page (03) 9397 2260.

27 Sunday

Western Australia, Gosnells – AGM Day – a visit to a pioneer cemetery at Kenwick, lunch and AGM at Gosnells Hotel followed by a visit to the **Wilkinson Homestead** (formerly the Orange Tree Farm Museum) in Gosnells.



AUGUST

5 Tuesday

Sydney & Northern NSW – AGM – 7pm. Light refreshments will be available from 6pm, followed by a short meeting and election of office bearers at 7pm, and then an illustrated talk. **Venue:** History House, 133 Macquarie Street, Sydney. No charge but please confirm you are attending with Malcolm Wilson on (02) 9810 7803.

7 Thursday

Victoria, Melbourne – AGM Victorian Branch at 7.15pm followed by a **Lecture** 'The Getty Garden: the Garden, the Art Museum and the Death of Art' given by Associate Professor

David Marshall of the Art History Program of the School of Fine Arts, Classical Studies and Archaeology, University of Melbourne. **Venue:** Mueller Hall, Birdwood Avenue South Yarra. **Time:** 8pm. Cost: \$12 (\$16 non-members). Helen Page (03) 9397 2260.

9 Saturday

Tasmania, Launceston – 10.30am **AGM and Guest Speaker** Greg Leong an international and local artist who will present an interesting insight on the 'Chinese Connection'. **Venue:** Queen Victoria Museum, Wellington Street, Launceston. Lunch will be followed by a visit to the corner of Charles and Canning Streets where stone from the Great Wall of China is incorporated into a seat and the footpath. Acceptances to Deidre Pearson (03) 6225 3084 and Monica Harris (03) 6331 3679.

Sydney, Vacluse House – **Up the Garden Path** – 'In the Fountain Garden with Dave'. From 9-11am join Dave Gray and the Vacluse House gardening team to dig up, design and replant a section of the circular flower bed around the fountain. Get some valuable tips while helping and enjoy a ploughman's lunch afterwards. Cost: General \$20, Concession/Members \$15. Bookings (02) 9518 6866.

10 Sunday

Southern Highlands, Exeter – AGM and Speaker. Dr James Broadbent Will speak on 'The "How and Why" of conserving and/or restoring an Historic Garden'. **Time:** Registration 10.30am followed by Lecture, AGM, Lunch and a Garden Visit. **Venue:** Exeter Community Hall. Further details from Ros Craig (02) 4862 2535 or Kate Madden (02) 4861 6845

10 Sunday

Sydney & Northern NSW, Harris Park (near Parramatta) **Heritage Garden Tool Show.** 10am-4pm at Experiment Farm Cottage. An exhibition of old tools, talks on their history and design, and maintenance workshops. Also house and garden tours, water divining and stalls selling quality tools, plants, books and food. Entry \$10 (\$5 for members and children). Held in association with the National Trust (NSW). For information contact Silas Clefford-Smith (02) 9569 3417 or Malcolm Wilson (02) 9810 7803.

20 Wednesday

Victoria, East Melbourne – **Working Bee at Bishopscourt.** Helen Page (03) 9397 2260.

24 Sunday

Friends of the Royal Botanic Gardens Cranbourne – **Winter Lecture Day** at the Frankston Fire Station (Melways 102 D3). Dr Rachel Webster, astrophysicist, will speak about Global Warming and Climate Change: the local impact, and Doug Evans, author of *Indigenous Plants of the Sandbelt* will speak on the use of indigenous plants for domestic gardens. Cost (includes lunch) Members \$18 Others \$25. For bookings, phone 5990 2200.

30-31 Saturday & Sunday

Victoria, Birregurra – **Working Bees at Mooleric** (Saturday – Vicroads 92 6E) and **Turkeith** (Sunday – Vicroads 92 6E). Helen Page (03) 9397 2260.

SEPTEMBER

13 Saturday to 21 Sunday week

Throughout New South Wales – **History Week 2003: 'Minding the Past'** will explore the complex processes of remembering and forgetting, the fine balance of conserving, managing and accessing history, and the necessity of

engaging with the past for our future. Further information from Roslyn Burge on (02) 9385 1070 or on the web-site: www.historycouncilnsw.org.au.

17 Wednesday

Victoria, East Melbourne – **Working Bee at Bishopscourt.** Helen Page (03) 9397 2260.

Victoria, Melbourne – **Edna Walling Forum** – See AGHS web-site and Letter to Victorian Members. Helen Page (03) 9397 2260.

27 Saturday

Victoria, Bulla – **Working Bee at Glenara** (Melways 177 C9). Helen Page (03) 9397 2260.

ADVANCE NOTICE

OCTOBER

5 Sunday

Victoria, Colac & Birregurra – **Mooleric and Turkeith** – a visit to these two great Guilfoyle gardens. Travel by car, meeting at the Colac Botanic Gardens at 9.00am. Further details Helen Page (03) 9397 2260.

13 Monday

Victoria, Melbourne **National AGM** 7.00pm, followed by a **Lecture** 'Walter and Marion Burley Griffin and their Melbourne Influences' given by **Christopher Vernon** from the Faculty of Landscape and Visual Arts, University of Western Australia. **Venue:** Mueller Hall, South Yarra. **Time:** 8pm. Cost \$12 (\$16 non-members). Details: Helen Page (03) 9397 2260.



Spend a night in Edna Walling's favourite garden



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Described by Edna Walling as a 'symphony of steps and trees', the majority of the gardens at 'Mawarra' remain as they were when Edna designed them in 1927.

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