A 'NEW' EDNA WALLING GARDEN?

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BY TIM GATEHOUSE

bare hillside at Elliminyt on the southern edge of Colac, looking north over the town, was the site chosen for their house and garden by Dr. Graham Brown and his wife Joan in 1950. Dr. Brown was the third generation of his family to practise as a doctor in Colac. His grandfather Dr. William Henry Brown commenced practice there in 1891. His son Arthur was born in 1889, studied medicine at Cambridge and served in the Royal Army Medical Corps in the First World War, returning to Colac in 1919 to join his father's practice. Arthur's son Graham also studied at Cambridge. In 1946 he married Joan Frecheville who had been educated in America and England and worked in the film industry before marriage. They arrived in Colac in 1947 and Graham joined his father's practice. With her cosmopolitan background, Joan did not fit comfortably into Colac and with the care of four children and the later onset of a long illness which eventually led to her premature death, her life became difficult.

Their house which was named Narroghid was designed by architects Yuncken, Freeman Brothers, Griffith and Simpson in their characteristic modified Georgian style. It was built to the highest standards; the walls were constructed of Mt. Gambier limestone which required special training for the builders to handle, and even the tiles in the kitchen were painted by Neil Douglas at the AMB (Arthur Merric Boyd) Pottery. The built-in bookcases in the long corridors reflected the family's love of reading. Narroghid was furnished with antique pieces from Joan's family.

Gardening was another enthusiasm. Except for a few existing fruit trees, photographs taken during the construction of the house in 1950 show it rising in a bare paddock, indicating that the mature garden which exists today was grown from scratch. Joan and Graham were both hardworking, hands-on gardeners for as long as Joan's health permitted. In a letter to a friend in 1966 she wrote, 'My garden I am afraid has had to be let go. With all the expenses of me we cannot afford a gardener ... But the general layout is still pleasant. The two acres of trees we planted are now a fine forest, or to be correct, bush.' Joan died in 1967 and Graham's health declined to the extent that he had to retire in 1971, after which Narroghid was sold. Graham died in 1982.







Given the care and expense which were lavished on the house, was there also a master hand responsible for the design of the garden? Family memories transmitted to subsequent owners credited Edna Walling with the design. Amongst her papers is a reference to 'Garden Sketch for Dr. Brown', but no other documentary evidence was available until a few years ago a daughter of Joan and Graham Brown called unexpectedly on the present owners and gave them a plant list and garden plans. They did not include water colour plans of the type produced by Edna Walling, but the pen and ink plans are characteristic of her style, as is the plant list. The plans comprise three sheets. The first is a sketch plan of the area immediately surrounding the house, showing its footprint and other features like the semi-circular driveway, potting shed and clothes drying yard. Although the positions of many plants are indicated, few are named. The locations of the doors and windows of the house are included, which may indicate a wish to maximise the views of the garden.

The second sheet is a sketch plan of the site showing the footprint of the house, the driveway to the south of the house and the terrace and lawn to the north. To the east are existing fruit trees and to the west the





kitchen garden and chook run. The remainder of the plan is taken up by roughly drawn outlines of areas of tree plantings, each numbered in Arabic numerals and labelled with generic names of the trees planted in each area, for example messmates, red gums and tea-trees.

The third sketch plan is on graph paper showing the footprint of the house and the outlines of each area of planting. These correspond in shape roughly with those on the second plan, as do the numbers, although rather confusingly the numbers on this plan are in Roman numerals. However, on this plan each outlined area of planting contains the positions of the trees, each with a number. This plan was drawn by Graham Brown to facilitate the planting of the garden in accordance with Edna Walling's design.

The numbers on this plan correspond with the plant list which includes over three hundred names. The list is arranged by number, corresponding to the numbers on the third sketch plan and includes the specific name of the tree, the Roman numeral of the outlined area on the plan in which it was planted, the

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origin of the tree, (for example the Forests Commission or Turkeith, the garden of a friend), and the date on which it was planted. The dates were inserted by Graham Brown to record the gradual implementation of the Walling plan. They range from 1950 to 1954 which accord with the year in which the house was built, 1950.

The plans are not signed but bear a striking similarity to other known plans by Edna Walling. They are referred to in her records as 'sketch plans' which would imply lack of completeness, which may explain the absence of her usual water colour plans. These may have existed but been lost or may have been omitted on instructions from the Browns who had overreached themselves in the building of the house. However, the meticulous recording of the location of each tree and



the date on which it was planted would indicate how carefully the plans were followed.

Graham Brown and Edna Walling would have had much in common. Graham Brown had grown up with a love of the bush and the natural world and his main interest apart from medicine was ornithology. He was a member of many ornithological organisations and led field trips throughout Australia. Edna Walling's love of the bush and native plants came later in life but with no less enthusiasm. The garden has grown to maturity largely along the lines of the plans and the 'bush' referred to by Joan has achieved a naturalistic beauty, accessed by steep winding paths. In the light of its background history and the fortuitous discovery of the plans, the attribution of the garden's design to Edna Walling would appear to be quite reasonable.



I would like to record my thanks to Mr. Richard Riordan MP and Mrs. Catherine Riordan for inviting me to visit their house and garden, to Dr. Dan McGannon for telling me about them, and to Ms. Anna Wolf for her design work on these pages.

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Sources:

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