

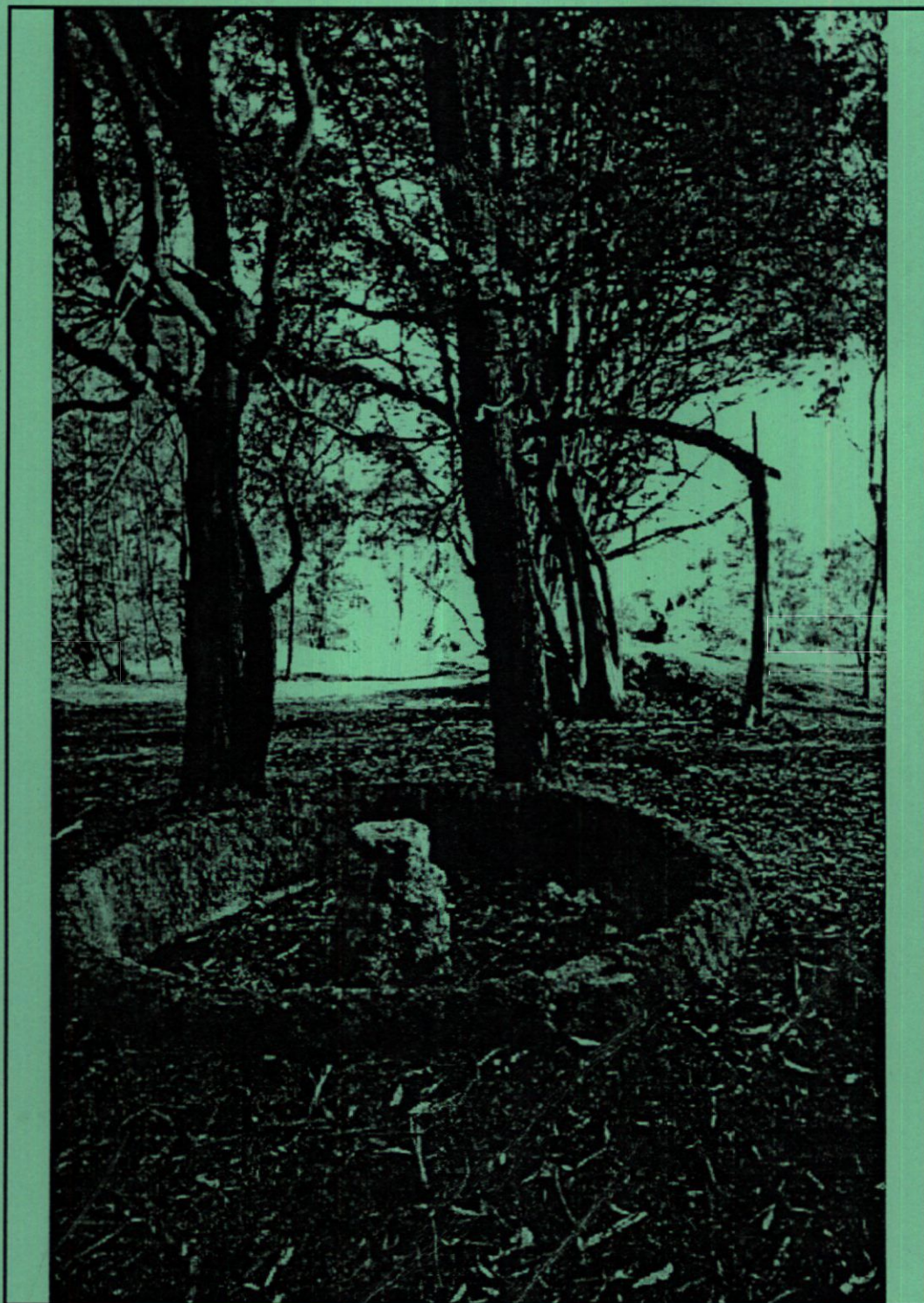
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Frankston City (East) Heritage Study Stage Two



Graeme Butler & Associates, 1997
Volume Three-Significant Sites

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Mossbank Park

Cranbourne Frankston Road, Langwarrin

SITE NUMBER: 180

STUDY GRADING: regional significance (Frankston City)

TYPE(S): house; trees; garden

CONSTRUCTION DATE(S): 1944c-

MELWAY MAP: 103 H5

ASSOCIATIONS: Adderly, Douglas and Ida

HISTORICAL THEME(S): 6.4.2 6.4.4

Rural retreats.

Mature gardens and trees associated with houses or house sites.



CITATION:

History

The Adderlys, a well-known district family, was associated with the present large Tudoresque clinker brick house which replaced an earlier home on the site destroyed by fire in 1944. The earlier house was occupied at first by Alfred Ernest Adderly, who came from England in 1913 and settled at Langwarrin in 1914. The Adderlys also owned a small store located near the corner of the Cranbourne- Frankston Road and

John Street. The house and store were surrounded by the early rural landscape that once distinguished the area. According to an Adderly descendant: 'Behind the house was virgin bush with echidnas, many kangaroos, wallabies and koalas. There were greenhood orchids, spider and tiger orchids and at times the purple orchids would be a blaze of colour through the bush.'¹

In 1926 Douglas Adderly, Alfred's son, married Ida Allen, who taught at the Langwarrin State School, at first in the 1920s, later in the mid-1940s, 1950s and the early 1960s.

Douglas and Ida's children were called Margaret, Allen and Ian. Allen became a pharmacist and Ian a town planner and surveyor.²

From about 1930 Douglas and Ida were rated as the owner/occupiers of the house on about 13 acres in Crown Allotment 49A, Parish of Langwarrin. Douglas was described as a carrier.³

Douglas, who was also said to be a builder, built the group of shops opposite his home.⁴ In 1944, when a huge fire swept through Langwarrin, the Adderlys house was one of 11 burnt to the ground. For a year they lived in a caravan and tents, before the house that stands today was built. For many years it was just a shell without internal walls.⁵ Ida returned to teaching in 1944, remaining there until the early 1960s.⁶

The Adderlys donated the land where the Long Street kindergarten stands. Their contributions to the district's early development is commemorated in the choice of Adderly family names, Margaret, Allen and Ian, for local street names. Moate was Douglas Adderly's mother's maiden name and Glazebury was named after a house the family occupied in England.⁷

Description

At the south-east corner of John Street, this large Tudoresque, clinker brick house with its pitched and tiled roofs, and half-timbered gables is a distinctive part of the area because of its contrasting form and the maturity of its garden. It is surrounded by a large number of mature exotics and there is some early garden structure.

Garden

This is a garden with some mature trees, entered at a gate and fence [both recent] on the Cranbourne Frankston Rd. The John Street timber (castellated) paling fence is thought to date from 1940s. A curving semi-circular driveway winds past the house to the rear garden.

The garden at the front of the house has elements dating from 1940s and later which include a mixture of native and exotic planting and some new brickwork and bluestone hard landscape construction. Plantings in the front and side garden are from c 1940s period include 'Livistona' sp. , , 'Cupressus macrocarpa' (golden cultivar), 'Phoenix canariensis', 'Populus

1 Parkin:29

2 Ibid.

3 Shire of Cranbourne RB 1930-31, Tooradin Riding, No.726

4 Cyril Hope : Pers. Comm.

5 Parkin: 27. Story provided by Ian Adderly

6 Ibid

7 Ibid

nigra' 'Italica', 'Cupressus macrocarpa' -large tree near front gate, 'Cordlyine australis', 'Magnolia grandiflora', 'Cedrus' sp., and 'Cinnamomum camphora'.

Various gums. pittosporum and wattle probably date from the 1970s and later. Rear garden contains mature 'Cupressus glabra'. 'Agonis flexuosa' and native gums.

Condition

The house appears substantially externally intact with some changes to the garden and front fence.

Context

The house and garden combination is prominent in an area fast being overtaken with recent housing and shopping development. However, to the west are two other residual former farm properties, with mature trees, which relate to this house's representation of a past era.

Significance

The house is architecturally significant within the city as a large almost city-like house of a distinctive size and style (Tudor revival or Old English), formerly set in a rural environment but now within a mature and locally notable garden, with mature trees.

Mossbank Park, built after the Second World War to replace an earlier First World War house, has historical significance as an example of the lifestyle of successful families who came to live in this prosperous farming and orcharding district during these years.

The garden layout is altered but mature trees date from approximate period of the house construction date: of local (contributory to house) significance.

Boundaries:

Extent of current allotment, including the front garden, cited trees, fence and house exterior.

Cruden Farm

Cranbourne Frankston Road, Langwarrin

SITE NUMBER: 96

STUDY GRADING: national significance

TYPE(S): house; trees; garden; landscape

CONSTRUCTION DATE(S): 1928-9, 1930-32c

MELWAY MAP: 103 E6

ASSOCIATIONS: Murdoch, Sir Keith; Murdoch, Dame Elizabeth

HISTORICAL THEME(S): 6.4. 2.1.4 6.4.5

Rural retreats.

Hobby farms.

Prominent residents



CITATION:

History

In 1927-28 Keith Arthur Murdoch, (later Sir Keith Murdoch), managing editor of *The Herald* newspaper, purchased the Cruden Farm property from Mrs. M.E. Payne of Langwarrin. The old farmhouse on about 85 acres

was situated on the Cranbourne Road within Crown Allotments 50A and 50 B, Parish of Langwarrin.¹

Murdoch had already purchased a town residence at 225 Walsh Street, South Yarra. It is thought that he then commissioned one of Melbourne's best architects, Harold Desbrowe Annear, to carry out the remodelling of both his South Yarra and Langwarrin houses.² Geoffrey Serle writes in the 'Australian Dictionary of Biography' (ADB) that Annear designed renovations for both Murdoch houses and Miles Lewis repeats this in his unpublished work, 'Miegunyah' 1986 (p.55) but without specifying references. Dame Elisabeth Murdoch confirms Annear's involvement in Cruden Farm but not in the renovations of the South Yarra house³. If true, this reflects a pattern in Annear's work of designing both town and country houses for some clients. With the Lindsay's Mulberry Hill, Fairbairns' Netherplace, and Grimwade's Westerfield, Cruden Farm is one of a number of houses commissioned from Annear in the Baxter/Langwarrin/Frankston areas in the 1920s for some of Melbourne's most prominent families. These families also formed a circle of close personal friends.

Murdoch's acquisition of Cruden Farm coincided with his marriage on 6 June 1928 to the 19 year old Elisabeth Greene, daughter of a Melbourne merchant.⁴

According to their friend, Joan Lindsay of Mulberry Hill, the Murdoch's 'lived most of the year at Heathfield- 'a splendid boom-time mansion, where they did their formal entertaining (but) it was at Cruden Farm that the whole family had their fullest flowering...The Murdochs out riding on Sunday mornings made an unforgettable spectacle- a sort of medieval cavalcade of children, servants, horses and dogs,- along the rough tree-lined roads of Baxter and Langwarrin. At the head... rides Keith, mounted on a massive charger,...'⁵.

The Murdochs had four children. Dame Elisabeth Murdoch, who still occupies Cruden Farm, reminisced recently how 'the original cottage, built over one hundred years ago, had already been altered,' when it was acquired by the Murdochs⁶. This old house was added to in 1928-9 to designs by the architect, Desbrowe Annear apparently based on a photograph Murdoch had given Annear 10 years earlier.⁷

A stables and dairy block was designed in the early 1930s by the architect, Percy Meldrum, of Stephenson and Meldrum, and, according to Dame Elisabeth, was built by 'a remarkable Guernsey Islander, Old Black Tom.' Dame Elisabeth holds the original drawings for these stables⁸. The

1 Shire of Cranbourne RB 1927-28 Tooradin Riding No. 1294 NAV £115
2 Serle, G in 'Australian Dictionary of Biography' (ADB) vol.10, p.624
3 E Murdoch, 1997
4 Serle
5 Joan Lindsay, 'Time Without Clocks', p.214
6 E Murdoch, 1997
7 see National Trust File; E Murdoch, 1997
8 E Murdoch 1997 drawings not seen

stone came from the Moorooduc Quarry and the ironwork inside the stables from a demolished stable in Caulfield, which 'had come out from England in the early days.'¹

The Melbourne University Architects Index cites work for Sir Keith Murdoch (thought by Elisabeth Murdoch to have been the addition of a couple of rooms) designed by the firm, Stephenson & Meldrum, in 1937 as renovations to a previous design of 1932: the property cited was Home Farm in Frankston. Dame Elisabeth Murdoch confirms that this was Cruden Farm and that she believes that the stables project was Meldrum's first after leaving the firm Stephenson & Meldrum.

Following these changes, by 1933 (the year in which Murdoch was knighted), the valuation of Cruden Farm had risen to £224.² By the end of the decade, Sir Keith and Lady Murdoch were rated for a 'weatherboard 3 storey and single storey mansion (17 rooms); a weatherboard manager's residence (3 rooms) and stone and brick stables,' valued at £250, and with a capital value of £5,000 - a considerable sum in those days.³

Murdoch also owned a wattle and daub and weatherboard house on 13 acres in nearby allotments occupied by Thomas Myers Renshaw (see Blaby, North Road)⁴. He also held a 20 year lease (taken out eight years earlier) for 530 acres in the Military Reserve for which he paid £35 per year and the rates.⁵ This was for grazing purposes and Dame Elizabeth recalls that it was mainly grassland and has since reverted to native forest. Another major event in the development of the property was the bushfire in 1944 which took part of the garden and the house on the adjoining property to the south, also owned by the Murdochs (q.v.).

The Garden

In 1929-30. the Cruden Farm garden was remodelled with designs from the notable Edna Walling although Desbrowe Annear had provided an elaborate Italianate style garden plan to suit his additions which was not favoured by Mrs Murdoch⁶.

E& K Murdoch married in 1928 and developed the house and main garden at Cruden Farm soon after with some extensive later developments. Keith Murdoch commissioned a plan by Edna Walling who wrote for one of the Herald stable periodicals ('The Australian Home Builder' later 'Australian Home Beautiful'). Much of this plan was implemented however a portion was lost in the 1944 fires. The avenue of lemon-scented gums (estimated at 129 in number when added to the NTA Significant Tree Register) and the walled gardens to the south west of the house remain as the key elements from Walling's design.

Walling's plan included two walled gardens (one a rose garden which is now a swimming pool), the round lawn and the garden to the side of the lawn. The two Italian cypress in one of the wall gardens and an espaliered

1 Ibid
2 RB 1933-34 No.1357
3 RB 1929-40 No.1373
4 RB No.1575
5 Ibid No.1576
6 E. Murdoch, 1997

tree are among the original plantings. The use of walled gardens is rare in Victoria. In addition, Walling may have prepared plans for an avenue of Lemon Scented Gums along the main driveway of the house. Dame Elisabeth planted these herself in 1929 but does not recall any Walling involvement¹. Garden features added in 1930 included Douglas Stephen's sculpture of dolphins sited behind the earlier side of the garden wall, and Leslie Bowles sculpture of the Dancing Brolga over the entrance to the walled garden.

The Cruden Farm garden is also noted for the Macedon Oak (National Trust Significant Tree). This unusual tree came from Hon. William Baillieu's Sefton at Mt. Macedon, taking on the name of the Macedon nursey government forester, Firth ('*Quercus firthii*'). It was planted at Cruden Farm in the 1930s when Baillieu was convalescing there². The avenue of gums and this oak are regarded by the National Trust as of State significance.³ Two Monterey pines at the gate and a camphor laurel near the house are among the trees surviving from the pre Murdoch era.

Changes were made to the garden to the north-east after the 1944 fires which swept through the property, very close to either side of the house. Fortunately, although the lemon scented gums along the drive were burnt black, about three-quarters survived, and the lost gums were replaced. Several years later, the garden to the east was extended. Further additions were made to the garden in c1980, 1988 and in 1992 improvements included a new drive from Cranhaven Road.⁴

On the night of 4-5 October 1952, Sir Keith Murdoch, who had been suffering from cancer, died in his sleep of a heart attack at Cruden Farm.⁵ After his death his widow took up permanent residence at Cruden Farm.

Sir Keith Murdoch (1885-1952)

Born the second son, and the third of seven children of the Rev. Patrick John Murdoch, Presbyterian Minister, Keith Arthur grew up in semi-rural Camberwell. His family had arrived there from Scotland the year before his birth. Keith was educated at Camberwell State School and Camberwell Grammar School of which he was dux. Despite his father's wish for him to go to University, Keith chose a career in journalism. He worked at first for Syme's Age, went overseas in 1908, and during the First World War worked for the United Cable Service of the Sun and Herald. His war reports were often controversial and he became well-known as a journalist during these years.

By 1920 Murdoch had become chairman of the Herald and Weekly Times and in January 1921 was chief editor of Melbourne's evening Herald. Murdoch remodelled the paper and employed young journalists on good salaries, and engaged the popular poet C.J. Dennis. His success

1 E Murdoch, 1997
 2 *ibid.*
 3 National Trust file
 4 *ibid.*
 5 'ADB', p.626

continued and in 1926 he was appointed director and in 1928 became the managing director. His 'interstate empire' dated from this time and by 1935 Murdoch and the Herald also had interests in eleven out of 65 commercial radio stations. During the Second World War, the Menzies Government appointed him Director-General of Information.

Murdoch, who was knighted in 1933, had a major private interest in the arts and art politics. He was a close personal friend of Daryl Lindsay and reputedly helped him gain the position of Director of the National Gallery in Melbourne. They are credited with together reinvigorating Melbourne's artistic world. Murdoch sponsored a number of important exhibitions and was a trustee of the Public Library and National Gallery. In 1939 the *Herald* arranged an exhibition of French and British modern art which was a turning-point in Australian art appreciation. Murdoch was also the founder of the *Herald* chair of Fine Arts at the University of Melbourne.¹

The Murdochs were prominent Langwarrin residents and regarded as important within the Frankston region. They both gave generously to local causes. Murdoch is remembered for his gift of a second-hand *Herald* delivery van which became Langwarrin's first fire truck² while Dame Elisabeth launched a 1986 appeal for new cottages at the Brotherhood Settlement (q.v.) with a gift of \$50000, among many other charitable works.³

When Sir Keith died in 1952 he left an estate worth £400,000. Summing up his life, historian Geoffrey Serle (ADB) concludes that he was 'an able journalist, a brilliant editor in his youth, and a remarkable entrepreneur and organiser of his industry.'⁴

Description

The property is entered via a curving lemon scented gum avenue from a recent but period-style timber gate, with two mature Monterey pines at the street frontage. The house is obscured from the road but some outbuildings are visible on the hill. The drive is lined on the west with some early post and rail fencing (sections renewed to match the 1930s originals) and Hawthorn hedges. Along the main driveway, behind the avenue of lemon-scented gums is a section of low stone walling near the walled garden.

The house which is sited at the end of the drive facing a carriage sweep, has a giant-order Colonial Georgian revival colonnade in the manner of Clarendon Terrace (East Melbourne) and its namesake Clarendon House (Tasmania). The colonnade is also similar to the north face of the Grimwade Malvern house, Miegunyah, which used the same combination of architects, Desbrowe Annear and Stephenson & Meldrum. As with

1 'ADB', pp.622-627

2 Parkin: 15

3 'G.K. Tucker Settlement. A Historical Record 1935-1995', pp.61-62

4 'ADB', p.627

Cruden farm, Edna Walling also worked on the Grimwade Malvern garden.

At the rear of the grand main house is the former weatherboard farm house which now forms the rear service wing for the main house.

Although the gum entry avenue is a reminder of similar avenues at both Westerfield (Annear for Russell & Mabel Grimwade, 1924) and Mulberry Hill (Lindsays), the architecture seen at the former is a sharp contrast to the classicism of Cruden Farm and Mulberry Hill both of which have an American Colonial Georgian revival character.

However the extent of the out-buildings (particularly the stone and brick stable) and the walled and informal gardens at Cruden farm extends well beyond the scope of the other examples, both on the peninsula and in the city. The Moorooduc rubble stone stable complex is extensive with a number of wings and associated yards.

Garden

The walls of the enclosed garden are made of Moorooduc rubble stone, as used in the stables complex. Sculptural pieces feature over the wall entrance to the east walled garden. A double herbaceous border lines a central lawn area which terminates in a small circular pond (cast cement with a pair of koalas in the centre of the bowl) which is paved with irregular stones, the focal point being at the southern end beneath a mature Japanese cherry. Behind the pond, two mature 'Cupressus sempervirens' are planted at each end of the wall. An espaliered apple tree, the two cypress, Japanese cherry and two camellias are the major remnants in the walled garden from the original Walling planting scheme. Much of the planting is now devoted to perennials, bulbs and herbaceous plants.

The western walled garden, originally designed by Walling as a rose garden but too hot to allow for good growth has been altered recently to include a semi-circular swimming pool, edged with squared bluestone blocks and the margin paved in red brick. Steps of irregular stone paving lead up to the east walled garden through a gateway in the wall.

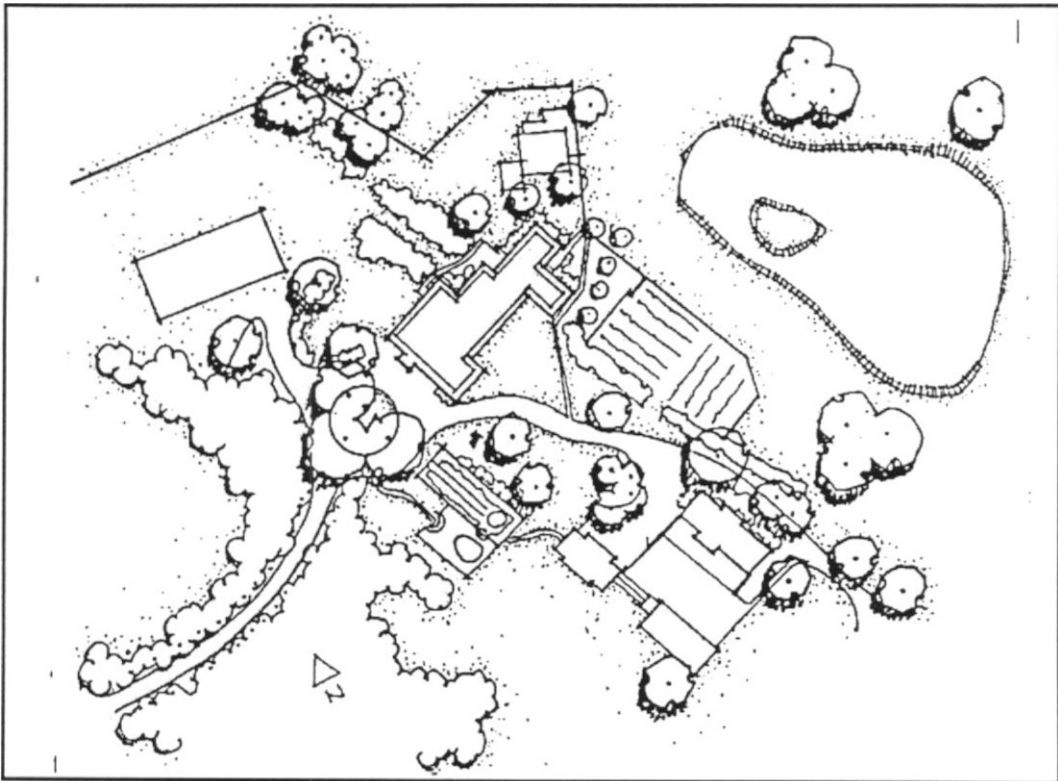
The large upright hybrid weeping Macedon oak, 'Quercus Firthii', is at the front (north) of the house. It is rare and was only positively identified in recent years by the Kew Gardens, UK. Much of the garden to the north side of the house was laid out by Edna Walling in c1929-30s. It was more formal than the present irregular shaped curving garden beds and lawn areas. A small remnant shrubbery contains clipped box and a section of irregular paved path, but much of this part of the garden was lost in the 1944 fire. The area was redesigned and planted by Dame Elisabeth in an informal style. There is also a mature Norfolk Island hibiscus and 'Cupressus torulosa'.

Other mature trees include a weeping elm and a second 'Quercus' 'Firthii' in the central lawn of the driveway circle. A camphor laurel near the north west corner of the house (much reduced in size), is the only tree to predate the Murdochs, other than seedling 'Pinus radiata', two mature

elms, and a group of mature 'Melaleuca styphelioides' separates this driveway area from the beds and lawn to the north.

Behind the house is a large and mature lillypilly, oaks, copper beech (planted c1952), distinctive native gums with white trunks which contrast with the stone of the stables, and 'Eucalyptus ficifolia'. On the stable's wall is a climbing oak-leaved hydrangea and a bed of mixed rhododendrons and mollis azaleas.

The roses from the walled garden were transplanted to a picking garden in the 1980s where an area was fenced off and fruit trees and asparagus planted. This now features many different vegetables and herbs, an olive,

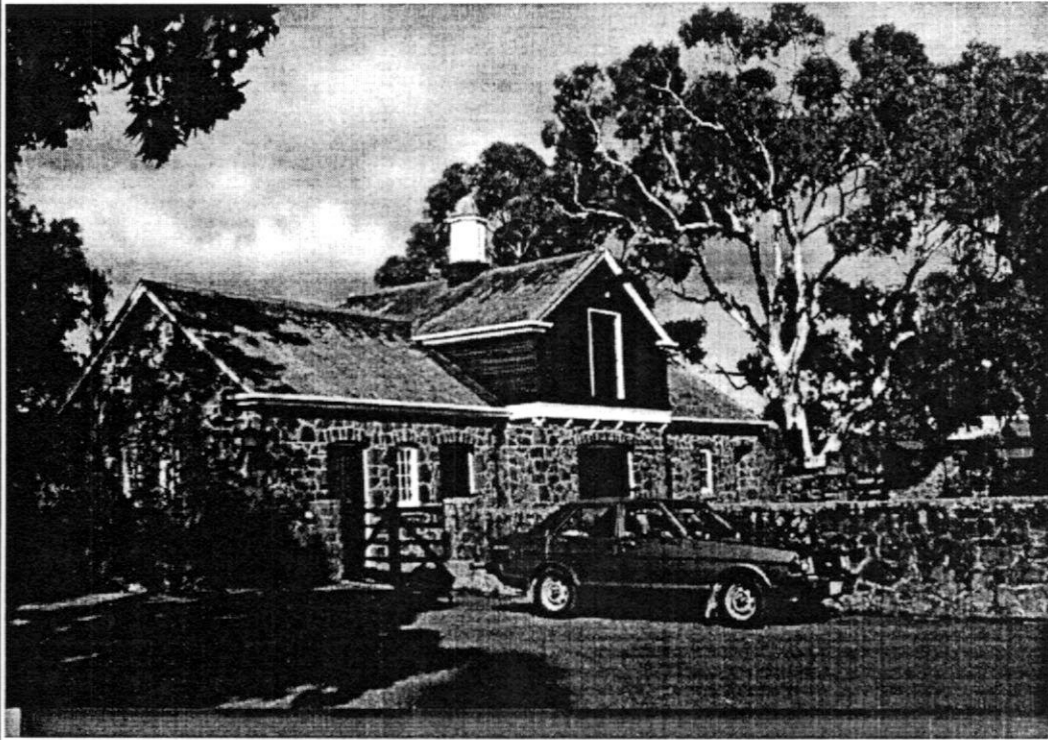


Plan of house, stables & garden being the core conservation area, from Patrick 'Gardens of Victoria' 1988-9 (ABC): 79

bay laurel and walnut tree. This is backed by a tall tea tree ('Leptospermum' sp.) formally clipped hedge which lines the drive to the stables. The other side of the picking garden has a lower squared [clipped] 'Lonicera nitida' hedge.

About twenty five years ago Dame Elisabeth started to enlarge the garden. At some distance away is a large ornamental lake with a small island planted with willows, created in 1987 to form a continuous lake, edged in part with plants such as gunnera and arum lilies. The garden is tended by Dame Elisabeth and her gardener, Michael Morrison. Dame Elisabeth believes strongly in the value and care of trees.

Integrity



Stables

The house has been extended as cited above, with each stage readily visible. The other outbuildings are near intact with new structures located at a distance from the complex. The garden has been enlarged under the direction of Dame Elizabeth Murdoch over the last 25 years, the vegetable and herb garden converted to a picking garden, and the rose garden relocated c1980 to what is now a lakeside site south of the house.

Context

The site is opposite the Elizabeth Murdoch arboretum which until recently has been maintained and planted by the Cranbourne Shire (now Frankston City). Residual trees and vegetation in the area suggest the period when the major stages of the farm were created but recent development is apparent. Large undulating pasture areas are to the south.

Significance

Cruden Farm is of National historical significance as a superb example of the small number of country houses in the Baxter/Langwarrin/ Frankston area acquired by members of some of Melbourne's (and then Australia's) most prominent families and remodelled by the well-known architect, H.D. Annear. Both the house and garden(originally planned by the notable Edna Walling) are of State and possibly National historical significance for their associations with Sir Keith Murdoch, remarkable Australian

newspaper entrepreneur, and his wife, Dame Elisabeth, charity worker and philanthropist.

Each of the built elements from c1929-37 is also of high architectural significance, the house as an extensive and well-executed example of Annear's classical (American Colonial Georgian Revival) style while the stables also follow American prototypes with elaborate planning and detail but with local reference through the use of Moorooduc stone. Each has been well maintained and preserved. Similarly the walled gardens and associated planting (and possibly the drive planting) are full and well-preserved expression of Walling's design themes of that time.

Boundaries:

Extent of current allotment, including the front and side garden and trees, Macedon oak, the walled gardens, stable and yard, drive, drive tree planting and fence and the house, including the rear service wing; all interiors and exteriors. A curtilage should include all that land with views to and from the house, including land from the ridge line of CA49 (marked by the drive planting on that allotment) to the front fence line of Cruden Farm and the side gardens to nominally 500m either side of the house and stables.

Lloyd's house

31 Cranhaven Road, Langwarrin

SITE NUMBER: 179

STUDY GRADING: regional significance (Frankston City)

TYPE(S): house; trees

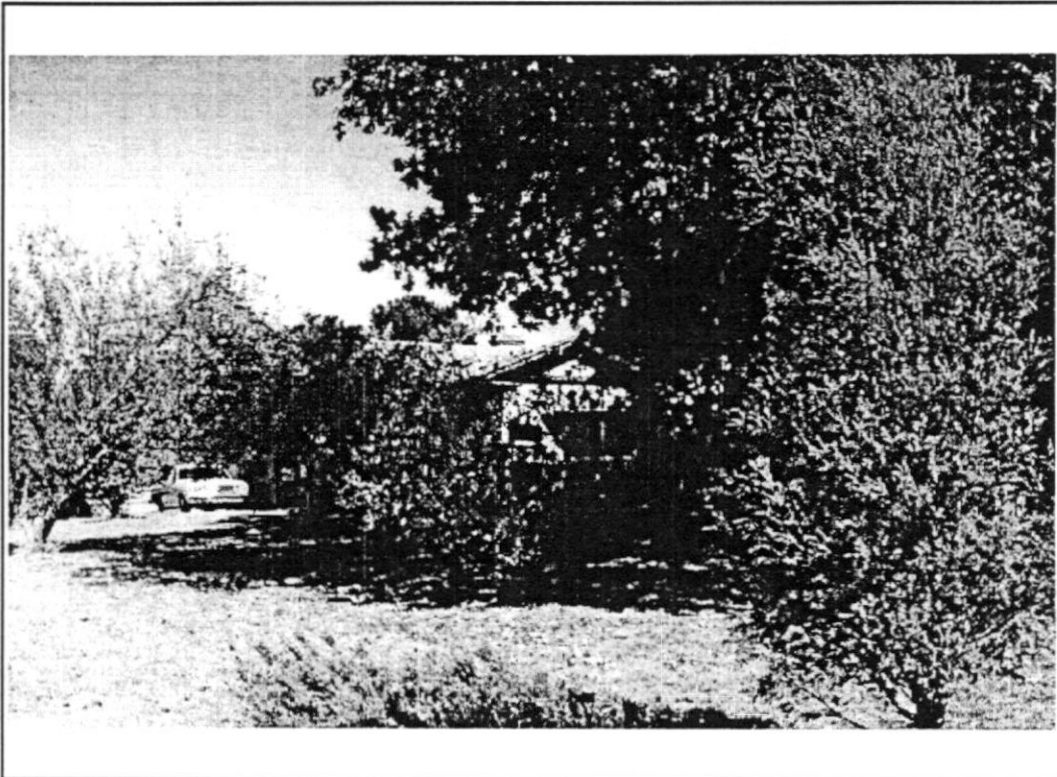
CONSTRUCTION DATE(S): 1920s

MELWAY MAP: 103 G6

ASSOCIATIONS: Lloyd, Harry H

HISTORICAL THEME(S): 2.1 2.1.2

Farming



Poultry farms.

CITATION:

History

Harry H. Lloyd, bacon-curer, was the owner in 1923-24 of a house on 5 acres of land in Lot 23 of Crown allotment 49A, Parish of Langwarrin, the site of the present house at 31 Cranhaven Road.¹ The Lloyd house was described in the 1939-40 rate records as a fibro-cement, weatherboard

¹ RB 1923-24 Tooradin Riding No.997 NAV £15 . LP 3362

and cast iron house of seven rooms. By this time it stood on seven acres in Lots 23 and 24.¹

During the inter-war period the Lloyd family, J.L. Lloyd and Sons, who came to the area in 1900, was responsible for the establishment of two major district industries- bacon- curing and poultry farming. Lloyd's Bacon Factory and the Cranhaven Poultry Farm (run by Sydney N.Lloyd), were both in Cranbourne Road. The Lloyd family, who came from Hampshire, built up their businesses and constructed their homes on Allotments 49A and 50A purchased from the Crown Grantee, W.Henderson.²

The bacon-curing factory at Langwarrin was described in the 'Standard' newspaper in 1926 as containing ' its own killing chamber and with a sausage vat that cooked 1000 tons of sausages at a time. The factory had its own electricity generating plant and a fleet of delivery vans. The wages bill was in excess of £2000 a year, making it probably the major factory in the region at the time'.³

John Lloyd reputedly ' used to pick up pigs everywhere, and drove a horse in a four-wheeled wagon for years to buy them'.⁴ Sydney Lloyd's poultry farm provided 'free-range eggs' and dressed poultry. His delivery van was a familiar district sight.⁵

Harry Lloyd represented Langwarrin Riding on the Shire Council from 1928 until 1945.⁶ The Lloyds purchased the Memorial Hall from the Army Reserve in 1944 and moved it to the bacon factory.⁷

Description

This is a weatherboarded Californian Bungalow-style house, with brick verandah piers and 2 large oaks with lesser examples and other mature exotics in the front garden such as a cordyline and fruit trees; there is also some Moorooduc stone edging to the drive. It appears by its siting to be a residual farm house. It is on the south-west corner of Tweed Crt. and has a Monterey pine row at the rear (may have once been in the property).

Condition

The house is close to its original form externally.

Context

Set on a corner, the house and its mature garden relates visually to Mossbank Park, as former large properties in the once semi-rural area. The house and its mature garden may also have a historical connection with the oak avenue entrance to the nearby 'Nine Oaks'.

1 RB 1939-40 No.1434 NAV £30
2 Parkin: 30
3 quoted in M.Jones, ' Frankston-Resort to City'. Sydney 1989,p.262.
4 Gunson: 123
5 Parkin: 30
6 Ibid
7 Ibid

Significance

This house and garden are of regional historical significance as the home of Harry A. Lloyd, bacon-curer, and member of a local family which set up two major district industries. The bacon factory, set up in the 1920s, was said to be the foremost factory in the region at the time. As a well-preserved house surrounded by mature trees and in a popular style of the 1920s-30s, the house is also distinguishable historically as one of the older houses in an area which has been largely redeveloped.

Boundaries:

Extent of current allotment, including the front garden, mature trees including the two oaks, cordyline, and house exterior.

Methodist Church, now Chapel Gallery

1167? Frankston Dandenong Road, Carrum Downs

SITE NUMBER: 117

STUDY GRADING: local significance)

TYPE(S): church

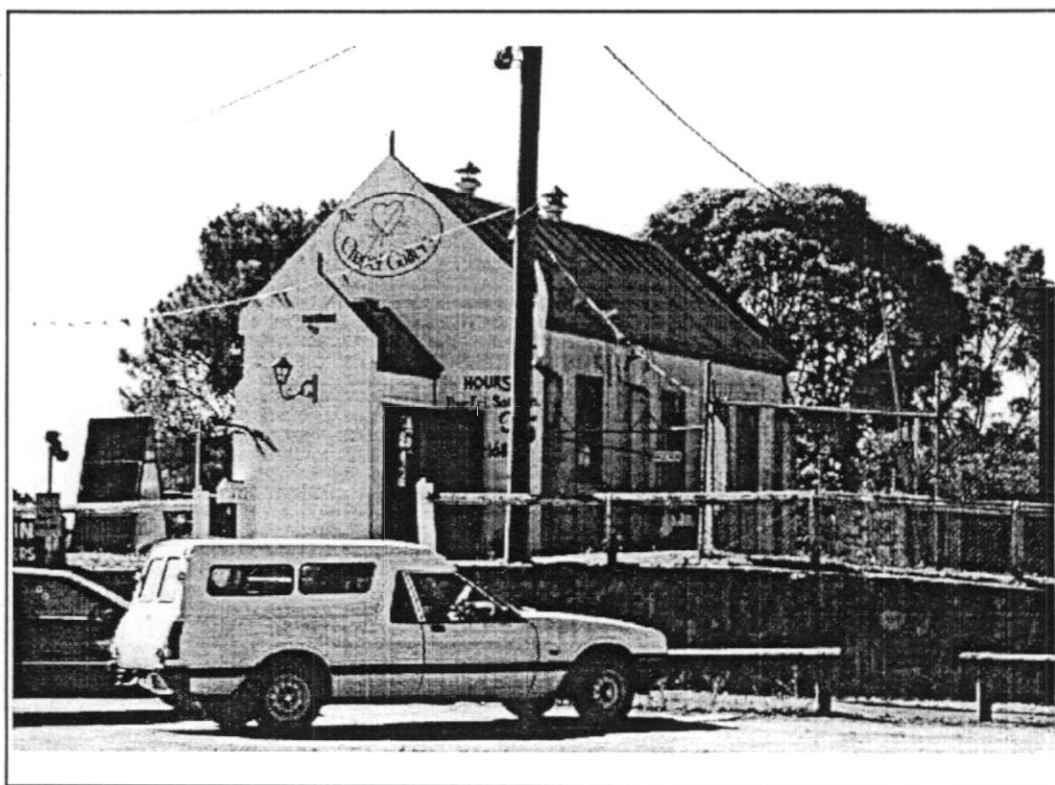
CONSTRUCTION DATE(S): 1934

MELWAY MAP: 98 F12

ASSOCIATIONS: Methodist Church.

HISTORICAL THEME(S): 6.2

Churches (PAHT 8.6)



CITATION:

History

The Chapel Gallery was built as a Methodist Church in 1934 on part of the Hope family property in Crown Allotment 30, Parish of Lyndhurst. Before this, Methodist Church services were held in the school and then in the Memorial Hall. The bricks used in the construction of the former church were made by hand. Later, the building was sold and is currently being used as a business.¹

1 Cyril Hop: Pers. Comm.

Description

This stuccoed and gabled building, with its gabled entry porch, pilasters and corrugated-iron clad roof, is recognisable as a public building built in a form which has been used in both the nineteenth century and twentieth centuries. The church use is underscored by the pointed arches to the side windows and the gable finials presumably once were crosses. Although in a traditional conservative church form, the building expresses little of its own era (1930s).

Condition

Externally the church appears little changed, with the addition of a coach lamp on the porch and signs being the only obvious changes. The church would have presumably had a yard fence.

Context

The former church is set facing a busy main road as the former social centre of Carrum Downs community. It is near the public hall, opposite the school site, and is visually linked to the school by mature and unusual pines (cluster pines?) on the school yard boundary and in the median between the two sites. These elements reinforce the sense of an established civic centre which includes this place.

Significance

This former Methodist Church has historical significance to the Carrum Downs locality as a long-term, externally well-preserved and relatively early public building. It survives as one of a small number of churches built in the inter-war period in the various farming townships on the eastern side of Frankston. Architecturally it is typical of this simple type and belies its age.

Boundaries:

Extent of current allotment, including the building interior and exterior and public views to the building.

Carrum Downs Memorial Hall

1187? Frankston Dandenong Road, Carrum Downs

SITE NUMBER: 90

STUDY GRADING: regional significance (Frankston City)

TYPE(S): hall

CONSTRUCTION DATE(S): 1926

MELWAY MAP: 98 F12

ASSOCIATIONS: Allan and Lovell; Cranbourne Shire?

HISTORICAL THEME(S): 3.1 3.2

Village townships (PAHT 4.1)

Developing township services (PAHT 4.2)



CITATION:

History

In 1926 tenders were called for a Carrum Downs Memorial Hall, one of a number built in rural townships throughout Victoria after the First World War in memory of local soldiers. The successful tenderers for the Carrum Downs Hall were Allan and Lovell, Dandenong builders. It cost £500 and

was completed in 1928. It is notable for its "beautiful Jarrah floor", said to be among the best in the district, and finished by hand for £60. This hall became an important community meeting-place and was used for a variety of social activities including dances, church services, and family celebrations.¹

Description

This is a weatherboarded and cement sheet clad hall with symmetrically arranged multi-pane glazing and a gabled porch. The hall is typical of public halls of its era but is well preserved externally.

Condition

Generally externally original.

Context

The hall is set facing a busy main road as the former social centre of Carrum Downs community. It is opposite the school site, with associated mature trees at the school and in the median, and is close to the former Methodist church.

Significance

This hall has regional historical significance as a township community centre established in memory of First World War servicemen and used for a variety of district social activities. Architecturally, although typical of rural hall designs of that era, it is one of the few intact public buildings in the city from the 1920s-30s.

Boundaries:

Extent of current allotment, including the building interior and exterior, and public views to the building.

1 Cyril Hope: pers. comm.

GK Tucker Brotherhood of St Laurence Settlement

1195 Frankston Dandenong Road, Carrum Downs

SITE NUMBER: 91

STUDY GRADING: regional significance (Frankston City)

TYPE(S): township, private

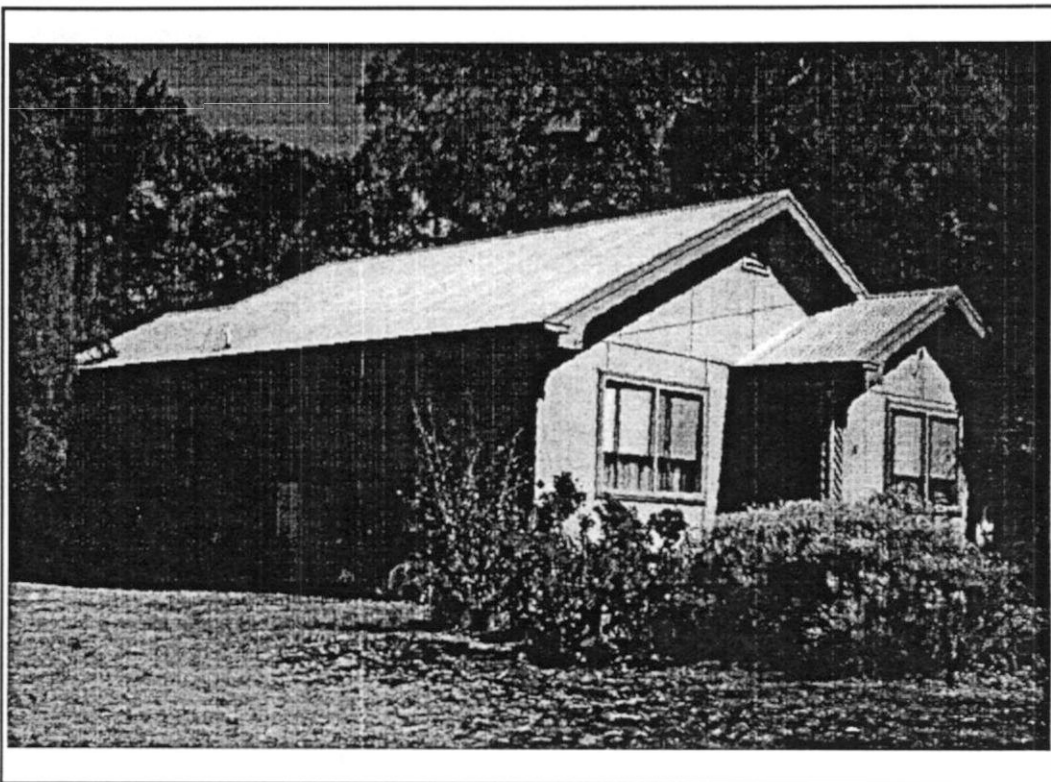
CONSTRUCTION DATE(S): 1930c-

MELWAY MAP: 100 F1

ASSOCIATIONS: Brotherhood of St Laurence

HISTORICAL THEME(S): 3.3.1

Carrum Downs Settlement for the unemployed.



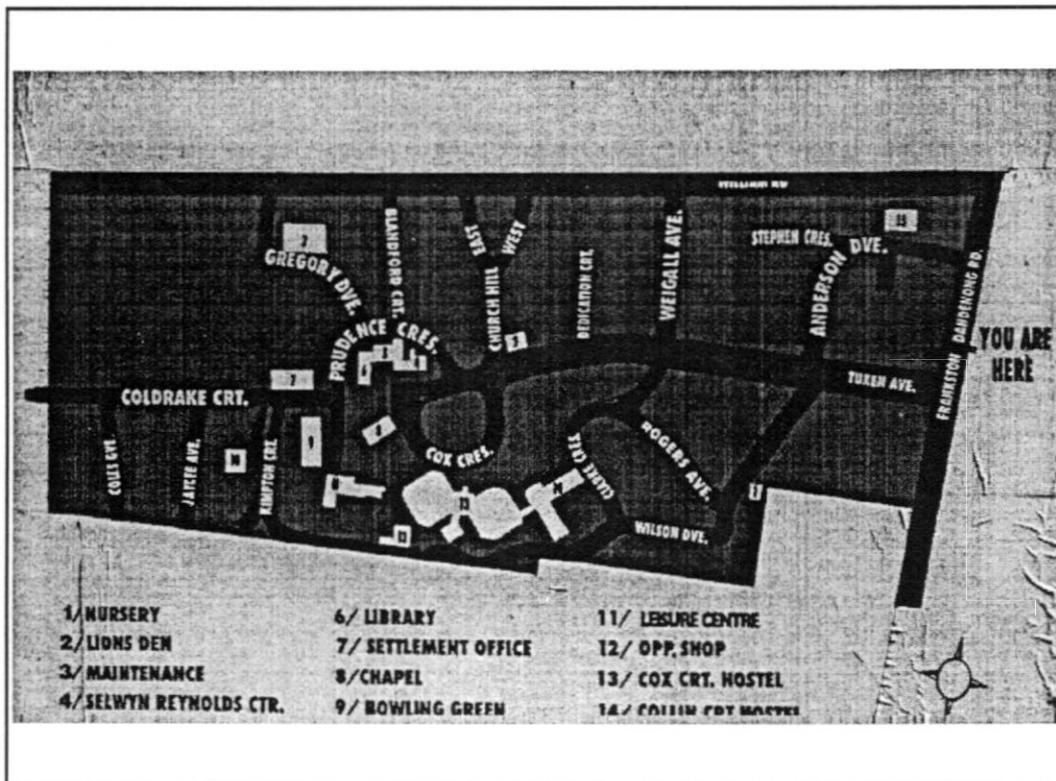
Bungalow form cottage from the 1930s-40s.

CITATION:

History

Father Gerard Kennedy Tucker, founder of the Brotherhood of St Laurence (a brotherhood of Anglican priests dedicated to community work among the poor), purchased the site of this settlement in 1935. It comprised 45 acres of farm land with a farmhouse at Carrum Downs on Crown Allotment 51, Parish of Lyndhurst. The Brotherhood was assisted in the purchase by a gift of £500 from the businessman, G.J.Coles. Coles Grove in the Settlement is named in his honour. Tucker's intention was to build cottages as low-cost housing for the inner-city unemployed in a

healthier rural environment. It is thought that his scheme for a community farm was derived from the Tucker Village Settlements established by his father, Canon Tucker, with Dr.Strong of the Australian Church.¹



Plan of settlement

Cranbourne rate records of 1935-36 confirm that in that year the Brotherhood of St Laurence, through their superior, the Rev. Tucker, was the owner/occupier of a building on Crown Allotment 51 and about 40 acres of land.² The title for this land was secured on 24 October 1935.³

Work on the settlement began in March 1935 when six unemployed men worked with a lay brother to clear the land. The first bungalows for student priests were made of packing cases and faced a rectangular lawn with a small chapel at one end. Photos of the original bungalows and the 1935 chapel have survived.⁴ A first Carrum Downs store was later built on the other side of Dandenong Road.⁵

By 1939-40 Cranbourne rate records confirm that the St. Laurence Trust owned 14 leased tenements and other buildings housing 40 persons on a closed private street. A note in the rate book explains that the "nominal valuation" was on account of the "low rentals received." by this "charitable and religious organisation."⁶

1 I.R.Carter, 'God and Three Shillings. The Story of the Brotherhood of St.Laurence', Melb.,1967,pp.38-39
 2 RB 1935-36 Nos. 100,103
 3 "G.K.Tucker Settlement. An Historical Record.1935-1995", ed. Ben. Bennett, 1995,p.5
 4 Ibid.pp.7,8
 5 Ibid.pp.8-9.photo
 6 RB 1939-40 No.673 NAV £25

The design of the settlement was the work of Saxil Tuxen, engineer, surveyor and town planner, who had a long involvement with the Brotherhood. This dated from the time when he was a member of the Brotherhood Advisory Council of outside businessmen in Fitzroy to assist the Brotherhood with its financial problems. Before this, Tuxen who could not find work in his profession, had worked up a scheme to establish farms for the unemployed on abandoned holdings in the Gippsland area. When this scheme failed, Tuxen offered his services to Tucker and began a life-long association with the Brotherhood.¹ Tuxen's original plan survives showing The Avenue(now Tuxen Avenue) extending east from Dandenong Road As well as house blocks, the plan made provision for park areas.²

The story of the settlement is told in some detail in a recent history edited by Ben Bennetts. In the mid-1940s, in the post-Second World War years, a number of Single Men's Units were built, each with a bed sitting room, kitchen and bathroom.³ A chapel was built in 1946, a meeting hall, shop and welfare centre. Altogether 18 houses and five bungalows were built. At this time, there was no electricity, gas, or a sewerage system at the settlement.⁴

By 1951, 50 people were living there with a caretaker at No1.Tuxen Avenue. The caretaker's house looks much the same today, as can be seen by viewing earlier photographs and sketches.⁵

Homes for the aged

As well as providing low-cost housing for the poor, the settlement was innovative in its provision of low-cost homes for the aged poor, a forerunner of today's retirement villages. The first homes for the aged in Collins Court were planned in 1951. Each had a bed sitting room, kitchenette and toilet. With the help of a government grant eight cottages were built and a Peace Memorial Garden was established. A new chapel was built at the same time, which was later re-sited.⁶ Alterations to this chapel were made in 1972 by the architect Ivan Anderson. These were completed in 1973 when a re-dedication service was held.⁷

During the 1950s a number of other new buildings were constructed. In 1953-54 a Community Centre was built to cope with a congregation that was often too big for the chapel. This centre included a kitchen and dining room. A maintenance workshop was built in 1955. And, in 1958 the prototype for a Single Unit Besser Brick Cottage with its flat or gabled roof

1 Bennett:32
 2 Ibid: 54
 3 Ibid:11,and photo
 4 Ibid
 5 Ibid pp.11.12
 6 Ibid, p.15
 7 Ibid, pp.18,48



'Packing case' cottage of c1930, the only one surviving of the original cottages

was developed. A number of examples of these cottages may be seen today along Tuxen Avenue. The first was occupied on 3 May 1958.¹

In 1960 four new brick veneer cottages were built while in 1963 the Betterway Cottages scheme was launched. Designed by Ivan Anderson, these cottages were financed from donations from bereaved friends or relatives, rather than providing floral tributes. Twelve such cottages were completed in that year.²

Another innovative scheme was the building of Cox and Collins Court. The latter was a 30-flat personal care unit to replace the old Collins Court. Work commenced in 1970 and both schemes were completed by 1984. Where vacancies occurred at either, they were first filled from settlement residents.³

More recently, between 1986 and 1988, a Cottage Appeal was opened to erect 22 additional houses. The appeal was launched by a benefactor, Dame Elisabeth Murdoch, with a donation of £50,000.⁴

1 Ibid: 34,36,39 with photo
2 Ibid: 40,43 with sketch
3 Ibid: 47,59,96,98
4 Ibid: 61-62

Fr.G.Tucker (1885-1974.)

Gerard Kennedy Tucker was the fifth child and third son of Canon Horace Finn Tucker, Vicar of Christ Church, South Yarra. He was educated at Hamilton College in the Western District and at Melbourne Grammar. He trained as a priest at St.John's College in East St.Kilda. The idea of forming a religious brotherhood of men, who lived a celibate life for a number of years in which they would work together for the disadvantaged, was one that Tucker shared with Maurice Kelly, a fellow student, as early as 1909. During the First World War Tucker joined the Ambulance Corps and went overseas.

After the war, Tucker became a curate at Adamstown, five miles from Newcastle. It was here that he formed the Brotherhood of St Laurence on 7 December 1930s. During the early 1930s, Tucker was associated with the opening of the Brotherhood house in Fitzroy. On 14 June 1934, a three-storied former restaurant and boarding house in Gertrude Street, Fitzroy was opened by Dr.Shields, Minister for Sustenance. Problems with the Brotherhood's finances resulted in the formation of the Advisory Council .

In 1935 Tucker secured the land and funding for the establishment of the Carrum Downs Settlement. Although he continued his work in Fitzroy, Tucker lived at Carrum Downs from 1948 until his death in 1974. ¹

Description

Many fibrous cement sheet clad gabled cottages from the 1940s-50s are grouped among brick cottages of the 1980s, with some mature native and exotic landscape.

One of the c1930 'packing case' cottages survives in the south-west corner of the site, next to 1 Stephen St where there is the 'Foundation Tree'. Other examples of distinct if simple unassuming building types in the complex include the Op Shop in Wilson Dr., house at 3 Coaldrake St, and the chapel off Church Cr.

Landscape

Plantings of maturity include two 'Agathis robusta', two 'Trachycarpus fortuneii', loquat, 'Eucalyptus ficifolia', 'Phoenix canariensis', 'Araucaria heterophylla', 'Stenocarpus sinuatus', 'Photinia serrulata', 'Pinus radiata' -all near the office. There are also ' Trachycarpus fortuneii', an 'Araucaria' sp., 'Populus nigra' "Italica", lillypilly, 'Magnolia grandiflora' and many native trees, such as gums, probably planted rather than indigenous. Most of these trees appear to have been planted in the 1930s in terms of the development of the site but are species more commonly associated with older gardens of the late 1920s. They may have been part of an older garden (?). Some of the oldest planting is near the timber chapel and 'packing case' cottage.

1 Bennett and Carter

Some trees are individually of social importance and have plaques such as the "Tree of industry and commerce", a 'Quercus robur' which is the "Tree of the church",

Condition

The complex has grown through distinct phases and these are still recognisable in the built form and some of the landscape.

Context

The complex is only slightly removed from the Carrum Downs Community centre (hall, school) and still has some links with semi-rural vegetation on the east.

Significance

The Carrum Downs Settlement has Regional historical significance as an important and successful charitable complex providing low-cost housing for the unemployed in the 1930s and from the 1950s for the aged poor. It compares well with other charitable complexes on the peninsula which were more likely to be by the sea for health reasons (see former Caldwell house at Mornington).

The complex has significance, too, for its associations with the Rev. Tucker, founder of the Brotherhood of St Laurence and of the Carrum Downs Settlement. These associations are expressed through some of the surviving buildings (chapel, 'packing case' cottage), the layout, small detached cottage character and the mature ornamental plantings.

Boundaries:

Extent of current allotment, the original layout, typical detached cottage character, the 'packing case house' and 'Foundation Tree' at 1 Stephen Street., the chapel, and mature exotic planting which includes the palms, silky oaks, etc.

Rahilly trees & stables, former outbuildings

1275 Frankston Dandenong Road, Carrum Downs

SITE NUMBER: 125

STUDY GRADING: regional significance (Frankston City) - stone pines

TYPE(S): trees; outbuildings

CONSTRUCTION DATE(S): 1868c-

MELWAY MAP: 100 D3

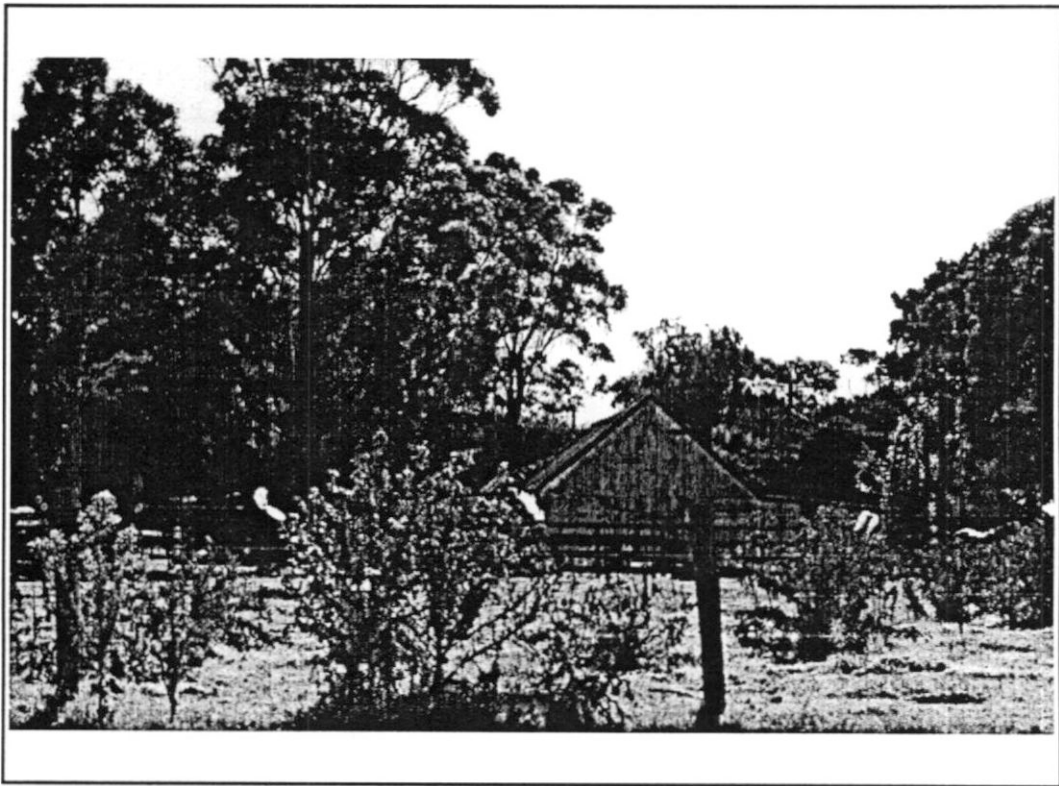
ASSOCIATIONS: Rossiter, Thomas (stables?); Broderick family (stone pines?)

HISTORICAL THEME(S): 2.1 2.1.3 6.4.4

Farming

Dairying.

Mature gardens and trees associated with houses or house sites.



Stables facing Broderick Rd.

CITATION:

History

The earliest iron clad buildings on the former extent of this property may date from an early phase in its history when in 1867 its site in Crown Allotment 54, Parish of Lyndhurst, was transferred from Mercy Wedge to

Thomas Rossiter. Then part of a large acreage of 1751 acres, the property included Crown Allotments 55,56,57 and 58.¹ A farmhouse was rated on the property the following year.²

Mercy Rossiter had become the wife of Henry Wedge. In 1852 the large Wedge holdings were subdivided. Charles took Bangam and John and Henry had the lease for Ballymarang. The brothers purchased large sections of their original squatting runs. The Rossiters were a Somersetshire family who arrived in colonial Victoria in 1842.³

John Wedge and Thomas Rossiter (holder of Crown Allotment 54 in 1867) were among leading breeders of draught stock who captured the market from Van Diemens Land (Tasmania). Thomas Rossiter also played a leading role in the Cranbourne district and was among the founders of the district's annual shows.⁴



Stone pines and former house site on hilltop

Later history of the property

More recently, from the 1920s, the Broderick family have been associated with this property. In 1922, John Broderick, a Cranbourne farmer, owned 130 acres in Crown Allotment 54, part of the original 611 acre property owned by J and H Wedge.⁵ The building on Broderick's land is said to

1 District RB Cranbourne 1867 No.383 NAV £220
2 Ibid 1868 No.388. NAV £220
3 Gunson: 52
4 Ibid:118,180
5 RB 1922-23 Cranbourne Riding No.55 NAV £40

relate to the site of 1275 Frankston-Dandenong Road.¹ By 1927 the owner was Mrs John Broderick, when the valuation had increased slightly.² Mrs Broderick owned the property still in 1938-39 and in 1939-40. By then her house was described as a six-roomed wattle and daub house.³

An inspection of subdivisional plans is needed to determine if the Brodricks were the owners of the property at 1275 Frankston-Dandenong Road. In addition, there would need to be an close investigation of the fabric of the iron clad building to determine whether could date from the 1860s.

Description

The distinctive aspect of this property is the mature trees at the hilltop next to a recent house (c1966), including two mature but typical Monterey pines and what are thought to be four rare stone pines ('*Pinus pinea*'). They are on the former Broderick property (CA 54) and may date to their 1920s occupation or earlier. Other planting of note includes a row of '*Cupressus macrocarpa*', possibly the 1920s; what may be mature peppercorns ('*Schinus molle*' var. '*areira*'), and a very tall succulent near the latter tree group.

Two steeply gabled corrugated iron clad outbuildings facing Broderick Rd. (part of 85 Broderick Road but once part of this property) appear to be earlier and are now used as stables. They may date from the Rossiter tenure.

Condition

Although probably planted by the Brodericks after 1920, the trees may be all that survives from the house site and the outbuildings appear externally near original.

Context

The hill is prominent in the area, for its semi-rural character and its elevation, also its mature trees. The outbuildings, facing to the south are also in a semi-rural setting, as they would have been in earlier times.

Significance

The four stone pines are rare in the City and, with the more common Monterey pines, they mark the spot by their maturity and rarity, of a prominently sited local farm house which was built on the hill in the 1860s and remained there until at least World War Two. The site, if not the trees, has associations with the locally important Rossiter & Wedge families. The corrugated-iron clad stables have *potential* regional historical significance if an 1860s date of construction could be confirmed, also

1 Clive Hope: Pers.Comm.
2 RB 1927-28 No.54 NAV £70
3 RB 1938-39 No.58 NAV £65 ; 1939-40 No.61

linking them to the Rossiter and Wedge families, pioneering district squatters (internal inspection required).

Boundaries:

Extent of current allotments at 1275 Frankston Dandenong Road and 85 Broderick Road, including the 4 stone pines on the former with a nominal margin of land 5m either side, an

St Pauls Anglican School, Woodleigh campus

Golf Links Road, Baxter

SITE NUMBER: 157

STUDY GRADING: regional significance (Frankston City)

TYPE(S): school

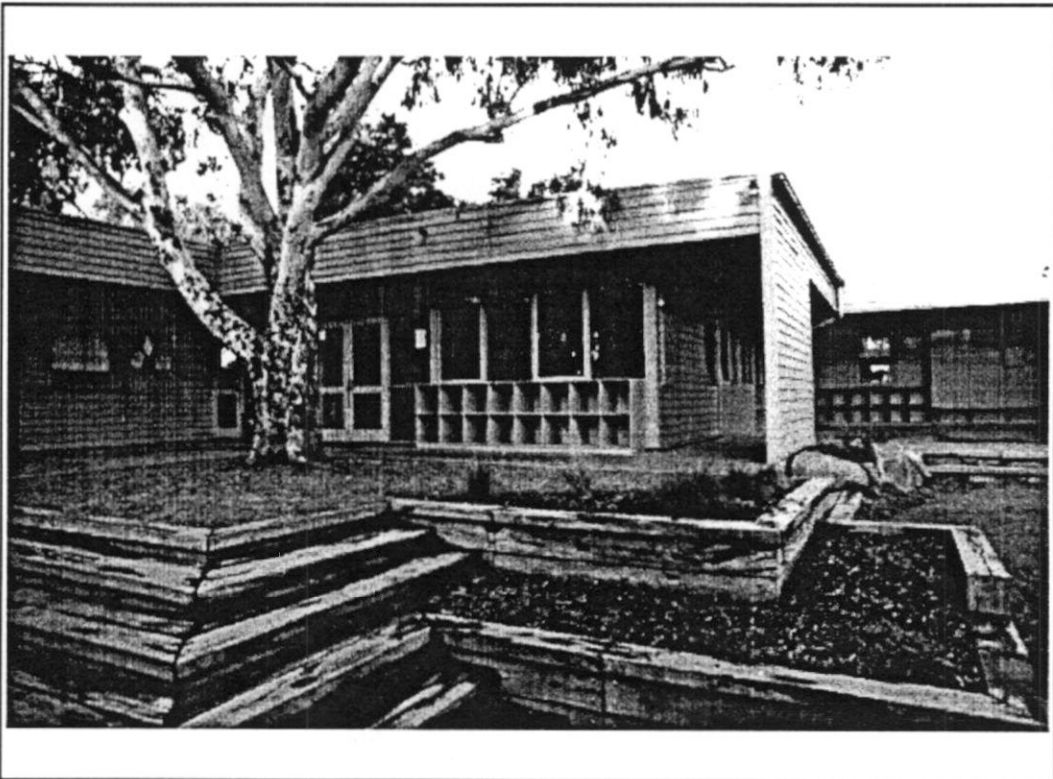
CONSTRUCTION DATE(S): 1976c-

MELWAY MAP: 107 E3

ASSOCIATIONS: Woodleigh Anglican School; Daryl Jackson and Evan Walker;

HISTORICAL THEME(S): 4.2

Other schools



CITATION:

(to be revised)

History

History of the complex

The architectural firm of Daryl Jackson and Evan Walker won a Royal Australian Institute of Architects (Vic) Community Design Award in 1976 for their design of school buildings for Woodleigh, St. Paul's Church of

England Senior College at Golflinks Road, Baxter. These buildings are located on the corner of Golflinks and Barretts Road.¹

The Rotex Cinema in Montmorency won the bronze medal in that category but has since been defaced. Similarly the work of Brian Carter in South Melbourne and the Milgate Park Design in Bulleen won a citation in the category. The judges were Miles Lewis, John Cuthbert, Ross King, Bill Lutterall, Phyllis Murphy and Tim Colebatch, most being notable for one aspect or another in later life.

In the same period the RAlA developed a policy on the 'Preservation of Buildings and Urban Areas' (1975) which, among other things, noted the role of the awards programme as recognition of 'what work is excellent by contemporary standards'. The Chapter proposed to 'take a continuing interest in those buildings which have received awards, to collate and retain any information upon them which becomes available, to maintain and updated list accessible to the public, and in due course as these buildings become eligible for classification to co-operate with and make all material available to the National Trust'.

History of the school

According to Cheryl Vivian, Development Officer at the college, a St.Paul's School commenced in 1856 in a building still at the rear of St.Paul's Anglican Church in Frankston.

In 1970, it was decided to relocate the school away from the church. Land was bought in Seaview Road in Frankston and the Junior School moved there in 1972. A senior class began there in 1974 but plans were made to locate a new senior school elsewhere. The present Woodleigh site was obtained. The new senior school of St Paul's Church of England College opened as a co-educational school on the Golflinks Road site in 1975. It is thought to be of importance as one of the earliest co-educational independent schools in the State.²

The property has great heritage value for its 'semi-rural surrounds' as part of a Baxter landscape of 'small pastures and wooded areas where trees shelter well-established residences.'³

An aerial photograph shows the complex as it was immediately after the award was made. The teaching areas were set out as pavilion class rooms called 'Homesteads'. There were six built at that time, one of which has been replaced since in a related pavilion form and a seventh built to the original design. The north section of the administration building, the art and science blocks, basket ball and tennis courts, the hall and canteen were also built by the end of 1977. Other brick buildings have been added to the south of the complex to another design but relate in general scale and form.

Reputedly noted architect Greg Burgess was the project architect for the complex working for Jackson & Walker.

¹ 'Twentieth Century Architecture Register of Royal Australian Institute of Architects.'

² C.Vivian: Pers.Comm.

³ Calder: 4,12

Description

This award winning architect designed school complex (Jackson, Daryl & Walker, Evan Architects P/L) is typical of the many notable school designs executed by this architectural firm, although not in concrete block as was typical for them. It may be compared with the contemporary but Brutalist inspired Princes Hill High School and the Methodist Ladies College library which suit their urban setting, in contrast to the timbered rural character of this design, well integrated in its native landscaping setting. There are still the rearing skillion steel-deck clad roof forms with their highlight windows which were trademarks of this firm at that time. The Jackson & Walker wings of the school are externally well-executed examples of an idiom which this firm perfected over an extended period.

Condition

This c1976l wings of the complex appear externally near original with later but related additions to the south of the complex.

Context

Set in native landscaping which alludes to its semi-rural domain.

Significance

Woodleigh has local historical significance as an example of a well-established district school which was an early example of a co-educational independent schooling in Victoria, this innovatory path being reflected in the school's adoption of the progressive nature of the Jackson & Walker architecture.

Architecturally the Jackson & Walker wing has strong associations with the firm, as one of the State's most respected design firms, and particularly the recognition given to the building by their peers, the Royal Australian Institute of Architects (Vic) in 1976 for a field of architecture which encompassed community needs in its design. This was only the second year of this category of award, evoking the rising community awareness of architects in that era. The RAIA conservation policy adopted at the same time was also a reflection of a heightened community responsibility.

Boundaries:

The extent of the c1976 wings exteriors and nominally 5m from their perimeter.

Mulberry Hill

Golf Links Road, Baxter

SITE NUMBER: 159

STUDY GRADING: national significance

TYPE(S): house; garden; trees

CONSTRUCTION DATE(S): 1920-30s

MELWAY MAP: 107 C2

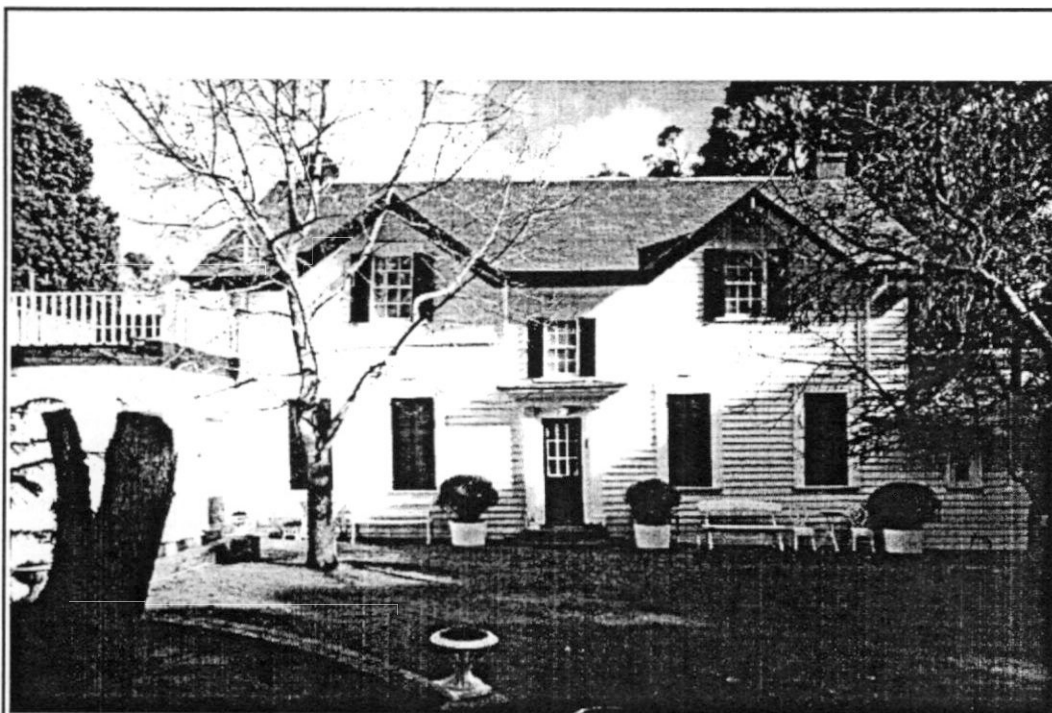
ASSOCIATIONS: Lindsay, Daryl & Joan

HISTORICAL THEME(S): 6.4.2 6.4.3 6.4.4

Rural retreats.

Museum houses.

Mature gardens and trees associated with houses or house sites.



East face of house with mulberry on the right

CITATION:

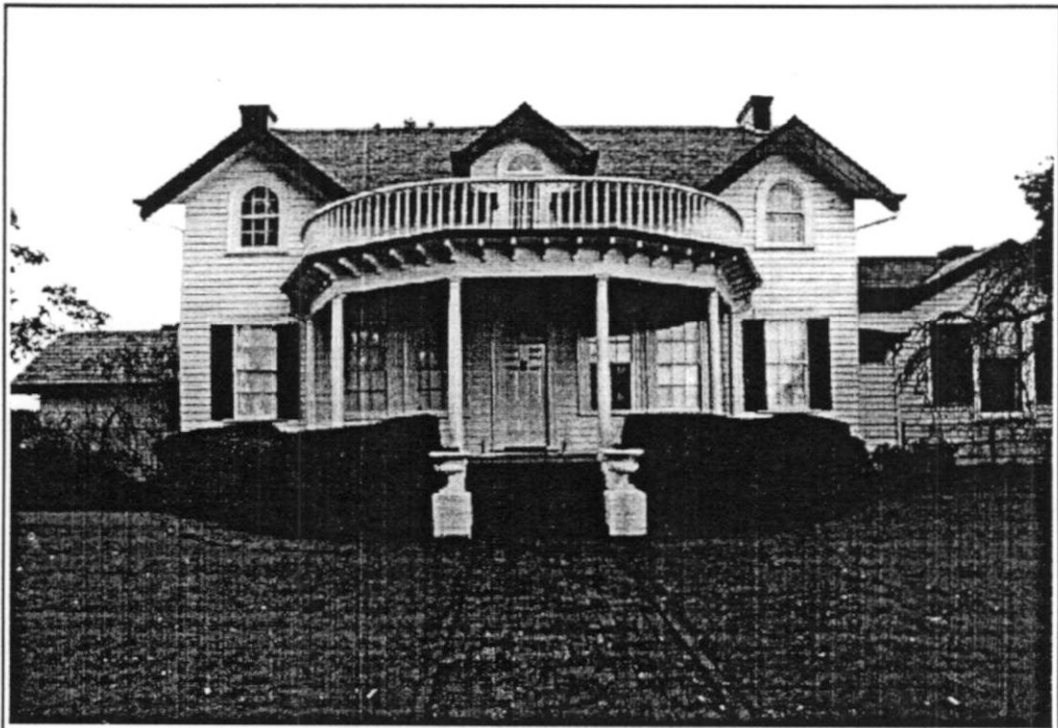
History

Daryl (later Sir Daryl) Lindsay, artist, purchased the old farmhouse on the Mulberry Hill site from the Baxter farmer, James L. McCubbin, in about 1924.¹ This followed his marriage in London on 14 February 1922 to the writer, Joan a'Beckett.²

¹ RB 1924-25 No.1130 NAV E22
² 'ADB', vol.7, p.114

Joan Lindsay, in 'Time Without Clocks', written at Mulberry Hill, tells of the Lindsays' first view of the McCubbin house, a four-roomed weatherboard cottage at Baxter. It seemed the answer to their dreams of a country home. It was located next to a little wooden school on part of the original McCubbin property. According to Joan Lindsay, after they had purchased the house,

'Daryl was spending hours at his drawing board working out the plans for a simple wooden house to be incorporated with the existing four rooms of the McCubbin cottage. First priorities for the new Mulberry Hill were two items that most people can do without: somewhere to paint and somewhere to stable at least one horse. Tearing off the flimsy McCubbin verandah and knocking out the walls of the narrow passage gave us light



West face of house

and air and a fair-sized studio facing out over the orchard. The stable, wooden to match the house, had a roomy loft with a little iron horse from Normandy nailed on the door...The kitchen was left in its original white-washed simplicity with its one big window looking into Vince's orchard next door. A semi-circular porch with slender white columns and long wooden shutters gave character to the front elevation and facing onto a small courtyard at the back was the little green door ...shadowed by the mulberry tree.' ¹.

¹ Lindsay, pp.46-47

The McCubbins' huge mulberry tree had attracted the Lindsays from the start.¹ Like the Murdochs did four years later at Cruden Farm, the Lindsays employed their friend H.Desbrowe Annear to remodel their country cottage. Joan Lindsay describes him as 'at this time the most expensive and most sought after architect in Melbourne- probably in Australia.'² Joan tells how Annear argued that 'well off people in Melbourne or the wealthy Western District squatters could afford to live in elaborately decorated houses', designed by him. After 'suggesting a few minor alterations in Daryl's plans,' Annear offered to personally supervise the building at Mulberry Hill.³

For the roof of their new home the Lindsays bought from Whelan the Wrecker 'slates the colour of over-ripe grapes', and 'slender balustrades for the balcony porch and somebody's old cedar staircase'⁴. At a later date the Montsalvat Artists Colony at Eltham purchased old materials from Whelan.

The Mulberry Hill garden was also remodelled, using the services of the Grimwades' gardener. Daryl always loved to paint in this garden with its 'fuchsias and daisies, lilies and lilacs, phlox and petunias,' but never roses, which Daryl considered unpaintable.⁵

Cranbourne rate records confirm that extensive alterations were made to the Baxter cottage with its valuation soaring from its original £22, when they took it over, to £110 in 1926-27.⁶ It remained at that level until the outbreak of the Second World War when it rose to £125.⁷ At that time it was described as a weatherboard two storey and single storey house of nine rooms.

During the 1930s the Lindsays returned to Europe, letting Mulberry Hill to the Misses MacIntosh, three Scottish sisters, who looked after the Lindsay dogs while they were away.⁸ After their return, in 1939 Lindsay was appointed keeper of the prints at the National Gallery of Victoria and, in 1941, became its Director.⁹

During the following years, while Daryl painted at Mulberry Hill and Joan wrote 'Picnic at Hanging Rock' and 'Time Without Clocks' there, the house became a place where artists and writers, politicians and diplomats were entertained, including many other Frankston/Baxter/Langwarrin residents who had become close friends. Guests included the Murdochs, Daryl's brother, the artist Lionel Lindsay; the Grimwades and Bruces, Rupert

1 Ibid, p.43
 2 Ibid: 47
 3 Ibid: 47-49
 4 Ibid: 49
 5 Ibid: 97-99
 6 RB 1926-27 No.1149
 7 Ibid: 1939-40 No.1430
 8 Ibid: 110-11
 9 'ADB' vol.7, p.114

Bunny, the poet Banjo Patterson and the artist Blamire Young. Politician Robert Menzies often dined at Mulberry Hill.¹

Sir Daryl had been a co-founder of the National Trust in 1956. The couple had no children, so, after his death in 1976, and hers in 1984, the house and its entire contents, including paintings, furniture and personal items, were left to the National Trust to be preserved for future generations.²

Sir Daryl Lindsay (1889-1976).

Ernest Daryl Lindsay was born the sixth son and the ninth child of Robert and Jane Lindsay. He joined the English, Scottish and Australian Bank as a junior clerk at 17. Later he worked as a jackaroo on a number of Queensland properties and became overseer at the historic Ercildoune property and then at Trawalla near Ballarat.

During the First World War, Daryl enlisted as a driver with the Australian Army Service Corps, served in France, and became batman to his brother-in-law, Will Dyson. He was encouraged to make drawings of trench life and portraits of diggers by Dyson. In 1918 Lindsay became friendly with Henry Tonks, head of the Slade School of Fine Art, and subsequently studied there.

Back in Australia in June 1919, Lindsay received a number of commissions for watercolours and drawings. However he returned to London where, in 1922, he married Joan a'Beckett, daughter of Theyre a'Beckett Weigall, barrister. On returning to Melbourne the pair lived at St.Kilda and Toorak before making a permanent home at Mulberry Farm.

In the late 1930s Lindsay became a close friend of Sir Keith Murdoch and encouraged him to collect and take an active interest in art. In 1939, on Murdoch's advice, Lindsay applied for and became keeper of prints at the National Gallery of Victoria and then its director. Under Lindsay the Gallery broadened its general appeal and abandoned its traditional hostility to modern art. Lindsay retired as director in December 1956 and was knighted for his services to Australian art in 1957.

Lindsay was a member of the Commonwealth Art Advisory Board from 1953-73 and its chairman from 1960-69 and was co-founder and first president of the National Trust.³

Joan Lindsay (1896-1984)

Born Joan a'Beckett Weigall and educated at Clyde Girls Grammar, she was related to the Boyd family and joined the Lindsay family when she married Daryl in 1922⁴. Her experience at Clyde later inspired the notion of Appleyard College in her successful novel 'Picnic at Hanging Rock'

1 Lindsay, 'Time Without Clocks', pp.201-214

2 National Trust file

3 'ADB', vol.7 pp.113-115

4 Wilde, et al. 'The Oxford Companion to Australian Literature', Melbourne 1985: 419

which she wrote in 1967 and which was made into a popular film in 1975.



North face

She went on to study at the National Gallery School but soon turned to writing, with her first book a satirical work, 'Through Darkest Pondelayo' published in 1936. Many years later she wrote the autobiographical works, 'Time Without Clocks' and 'Facts Soft and Hard' ¹.

Description

Like other contemporary properties on the peninsula, Mulberry Hill is entered via a curving and notable gum avenue.

The weatherboarded house which is sited to one side of the drive, has a massive pentagonal Colonial Georgian revival porch as the focus of the main elevation, with its similarly Georgian fanlight and multi-paned glazing. The porch has a colonnade in the manner of Miegunyah, the Grimwade Malvern house which used the same architect, Desbrowe Annear (and Stephenson & Meldrum), but in this case supporting a typically American open balcony above. Like Cruden farm, the columns are of Oregon, painted. The symmetrically placed roof gablets are also distinctive.

The house which existed on the property prior to the Lindsay ownership is now absorbed into the main house on the south side where some architrave mouldings and other details such as the 4 panel door, indicate the earlier house. A multi-paned and shuttered Palladian window faces

¹ *ibid.*

west from this section. A Bungalow style weatherboard house (1920s?) is located to the south-west of the house and a small stable block (damaged by termites) is to the north-east (complete with metal horse). These were not part of the Annear design

Major garden elements include an incomplete (burnt 1944?) semi-circular cypress hedge with rockery under (a planting device written about by Edna Walling in the 1920s to cover dry under-growth), the associated brick garden wall with cast cement urns (rebuilt? bricks painted, some urns gone), Italian cypress, pathways and hedges on the south, an axial brick-paved walk focused on a sundial (damaged) with a carved basalt shaft (similar device used in the Walling plan for Durrol, Mt. Macedon) and an enclosing garden wall at the rear (propped) made from slop-moulded bricks plus one brick taken from 'Captain Cook's Cottage' as a gift from Russell Grimwade.

Although the gum entry avenue is a reminder of similar avenues at both Westerfield (Annear for Russell & Mabel Grimwade, 1924) and Cruden Farm (Walling for the Murdochs), the architecture seen at the former is sharp contrast to the classicism of Cruden Farm and Mulberry Hill both of which have an American Colonial Georgian revival character. However the scale and extent of the Cruden Farm house and out-buildings (particularly the stone and brick stable) and the walled and informal gardens extend well beyond that of Mulberry Hill.

The house and surrounding landscape at Mulberry Hill has been recorded by the National Trust with the following citation:

A house of no architectural distinction but epitomising a phase of Australian culture due to having been frequented by many figures of the local and international art world and still containing a range of Australian paintings selected by or presented to Sir Daryl and Lady Lindsay'.

Garden

Planting in the rear (stable) yard area contains an old hawthorn, tea tree and elm trees. The side drive has white timber angle-rail fencing in poor condition. Planted groups include at the front of the house include mixed species of mature gums, mass planted underneath with agapanthus; a single large 'Eucalyptus citriodora' at the pedestrian entrance gate (white timber picket) near the main road and a tall tea tree hedge along the edge of a brick-edged path.

The front garden has a mature cypress hedge (section missing replaced with inconsistent oleander). There is a 'Cupressus sempervirens' beyond the hedge and an unpainted timber lattice archway at the side, with slender iron vine support for a wisteria. There is a formal semicircular clipped privet hedge at the front porch, a weeping elm, large 'Arbutus unedo' and statuary.

At the side there is a mature clipped privet hedge, large loquat and small mulberry, reputedly planted 5 or 6 years before Mrs. Lindsay died. There are also mature 'Cupressus torulosa' in various parts of garden.

The rear house garden has the old mulberry ('*Morus alba*' or '*Morus nigra*' not in leaf) in the paved garden area which is one of the most individually significant plantings on the property but is in very poor condition and requires urgent assessment by an experienced and qualified arborist. A row of tall '*Camellia japonica*' are planted along the side brick garden wall, tubs of privet at the rear of the house, one mature '*Cupressus sempervirens*' surrounded by a paved area of red coloured 'crazy-pattern' cement, planted with ferns.

The adjacent house planting includes mature cordyline, lillypilly and '*Viburnum burkwoodii*'.

Condition

The house is externally (and reputedly internally) original to the date of the Lindsay's departure. The garden setting also appears little changed since that time although elements and outbuildings are in poor repair or damaged (see above).

Context

The complex is still in a semi-rural environs, aided by the retention of vegetation on its own block and those adjoining. This aids in expressing the property's role as a country retreat.

Significance

Mulberry Hill has State and possibly National architectural and historical significance as one of the notable houses set in equally notable gardens in the Baxter/Langwarrin/Frankston area owned by members of prominent Melbourne families and remodelled by the architect, H. Desbrowe Annear, during the 1920s. The property has significance for its associations with Sir Daryl Lindsay, Australian artist and Director of the National Gallery of Victoria, and his wife, Joan, well-known author, who made their home there. It is significant, also, for the guests entertained by the Lindsays who included many prominent Australian artists, writers and politicians, such as Lionel Lindsay and Blamire Young, Banjo Patterson and Sir Robert Menzies, and the newspaper entrepreneur, Sir Keith Murdoch, a close personal friend.

Architecturally the house expresses the skill of Annear in adapting traditional or popular houses styles towards a distinctive design outcome. The garden and drive planting are also highly complementary to the design as well as having individually notable elements. The garden is of regional significance, given what is currently known of its origin (unless plans show it to be derived from HD Annear's original design or work by Edna Walling).

Boundaries:

Extent of current allotment, including the front, rear and side gardens with paving, walling and planting, the sundial and associated walk with planting, all trees and landscape classified by the National Trust of

Australia (Vic), the stable, stable yard between it and the house, and the house exterior and interior.

Tomaque or Tongola PR

410 Hall Road, Skye

SITE NUMBER: 189

STUDY GRADING: local significance

TYPE(S): pre-emptive right site

CONSTRUCTION DATE(S): 1853-

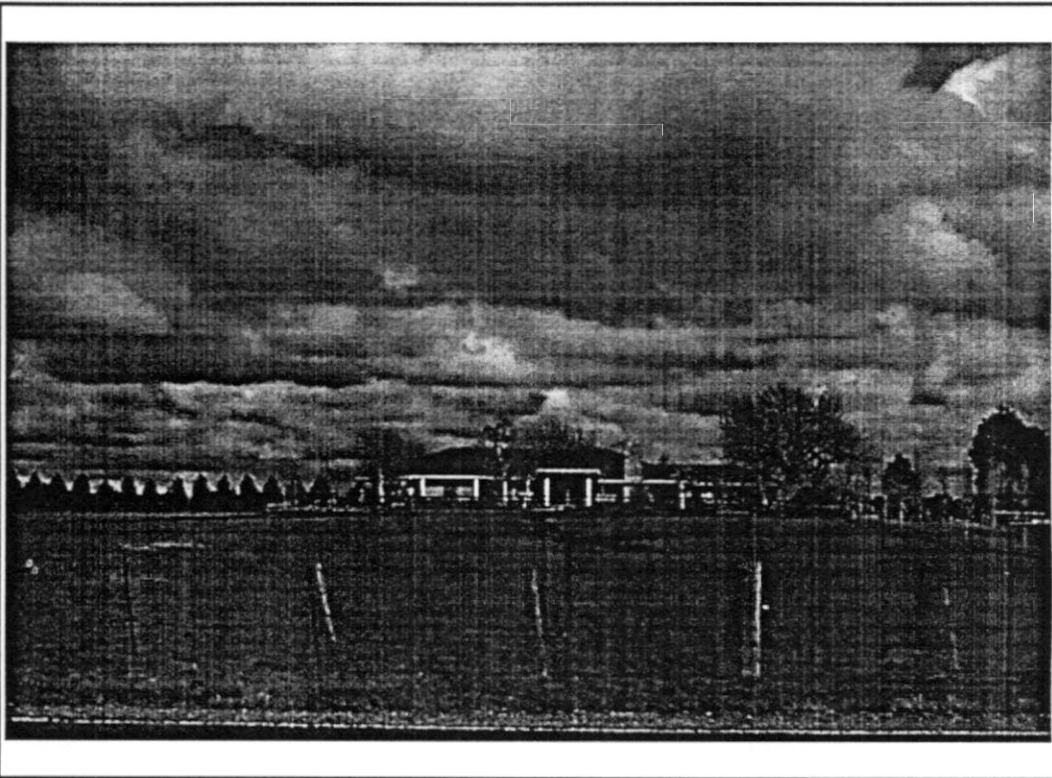
MELWAY MAP: 132 G5

ASSOCIATIONS: Ruffy brothers; Butchart and Blois

HISTORICAL THEME(S): 1.2.2 2.1

Pre-emptive Right properties.

Farming



CITATION:

History

This pre-emptive right site was once part of the large Tomaque pastoral run taken up in 1836 by the five Ruffy brothers, district pioneers.¹ It was

¹ Gunson: 19.

later known as Tongala, or Tongola. The latter name was adopted because of confusion with another run on the Goulburn River near Echuca called Tongala.¹

Lands Department records show that on 3 January 1851 A. Linton transferred his lease of the Western Port run, used for sheep depasturing, to John Blois and James Butchart. The run was listed as Tongala in this correspondence.² Butchart and Blois secured the pre-emptive right to the homestead block of this run on 16 June 1853.³ This block was south-east of the Skye township.

Although no physical evidence remains of structures associated with this early run, some landscape elements relating to early pastoral use of the area may be discerned. This may warrant an archaeological investigation of the site

Description

Currently occupied by a 20th century farmhouse; the Hawthorn hedges and stone pines opposite suggest the earlier occupancy but nothing is evident on this site which links with its history except its use as grazing land.

Condition

The site today has little to suggest its former historic role, with new buildings, pasture grasses and tree plantings: although it still supports farming.

Context

The site adjoins other rural properties in the flat terrain typical of the area; Hawthorn hedges line fences across the road and stone pines are used as driveway planting, all suggesting earlier times.

Significance

This site has local historical significance as an example of early pastoral land use in the district and the only pre-emptive right in the study area. The site has potential for archaeological investigation because of its long period of occupation.

Boundaries:

Extent of pre-emptive right boundaries and public sight lines to those boundaries; its archaeological potential; and the grazing use for 50% or over of the land area.

¹ Billis & Kenyon: 290.

² Tongala run file 1285, PROV.

³ Marjorie Morgan, ed., 'Crown Lands Pre-Emptive Right Applications: Victoria 1850-1854', p.18.

Langwarrin Flora & Fauna Reserve

McClelland Drive, Langwarrin

SITE NUMBER: 186

STUDY GRADING: regional significance (Frankston City)

TYPE(S): reserve, military

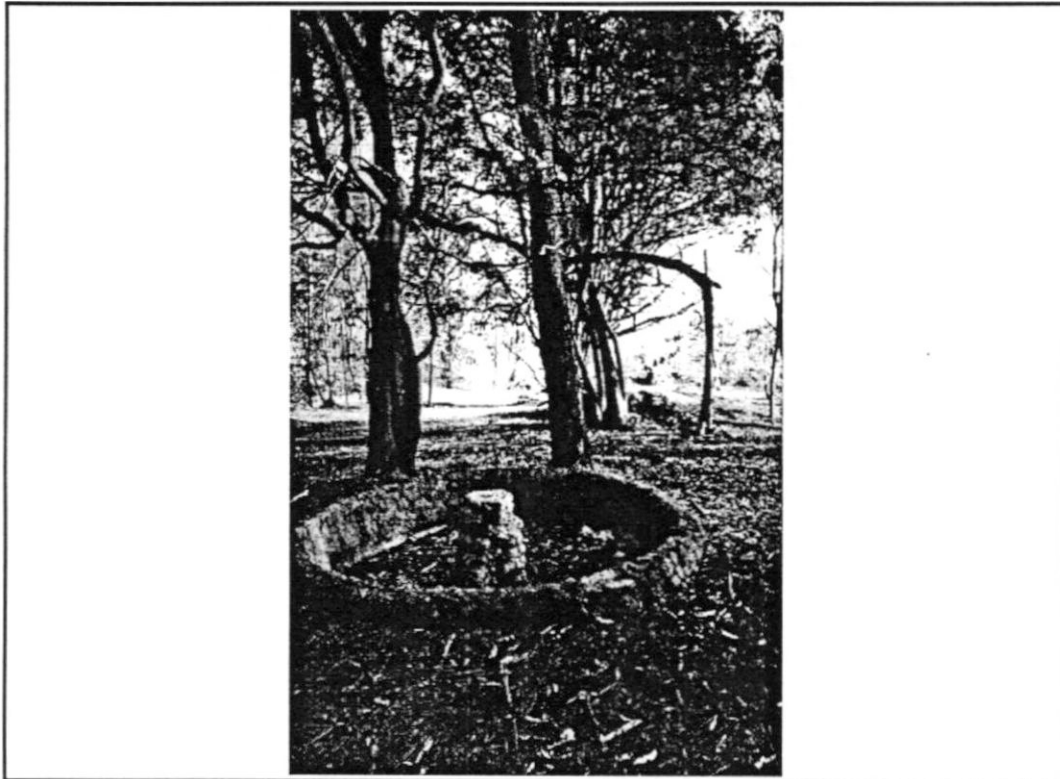
CONSTRUCTION DATE(S): 1880s-

MELWAY MAP: 103 D10

ASSOCIATIONS: Victorian Colonial Government

HISTORICAL THEME(S): 5.4 6.1.3

Military establishments.



Fountain base of former camp building

CITATION:

History

This site is one of the most important within Frankston City as the location from the 1880s until c1979 of the Langwarrin Army Camp and as a "unique island of indigenous flora and fauna, largely surrounded by cleared land".¹

¹ Calder: 2.

It was the site of one of a number of important military establishments opened in the 1880s on the Mornington Peninsula area for the defence of Melbourne. In December 1886 a 109 acre site was permanently reserved as a military camp at Langwarrin. After three more transfers, the Military Reserve on Crown Allotments 51 and 51C, Parish of Langwarrin, was extended to its present 509 acres. An irregular site, it extended to Taylor (now North) Road on the north, along Camp Road (now McClelland Drive) on the west, to Warrandyte Road on the east, and down to Robinsons Road on the south.¹

From Easter 1887 the Victorian Government used the Reserve for a variety of military purposes. An 1887 Mornington Peninsula map shows the Langwarrin Army Camp with its parade ground and roads "named for military purposes only". Some of these new names included Napoleon, Wellington and Marlborough, and the names of popular colonial Governors Darling, Barkly and Hotham.²

The Military Reserve became an important district landmark and tourist site, and attracted development in the vicinity. A railway station was built on the other side of Camp Road and a school was opened within the Defence Ground. There was an attempt in March 1888 to establish "Aldershot... a New Military Township... immediately facing the Permanent Camp of the Victoria Forces. An advertisement in 'The Age' offered 451 business and villa sites "with the railway station on the land". It was pointed out that the Victorian Government had most carefully chosen a site with "a central and commanding position" to "protect the capital in a vulnerable point".³

At first water supply was in short supply, however, wells were sunk and in 1889 the reservoir was constructed. Areas were drained to make them suitable for military drill purposes. By 1890 a commissariat shed for food supply and a caretaker's quarters formed a standing camp. At Federation in 1901, the military reserve passed under the control of the Commonwealth Government.

In late 1914, a detention centre for German prisoners-of-war was established and, in 1915, part of the camp was redesigned as a military hospital for venereal disease patients. During the war period improved facilities included a better water supply, additional roads and drains, a butcher's shop and post office, and a steam pumping station at the reservoir which included a boiler and pump, coke filter beds and underground tanks.

1 M/Def. 65, 1891, CPOV.

2 M/Def. 74, 1887, CPOV.

3 'The Age', 10 March 1888.

After the war, all military structures were removed, the prisoners were transferred for repatriation, and the use of the hospital for military venereal disease treatment ceased in 1920.

The Military Reserve was used for defence purposes during the Second World War and up until the late 1970s. From early 1974 it was managed by the former Balcombe Military Camp and used for part-time military training and various non-military activities. It was a valuable area for training metropolitan Reserve units, and was used by the Army Reserve, school cadets, and the Balcombe Army Apprentices' School.¹ The Murdochs leased this land for grazing in the 1920s and in the memory of Elisabeth Murdoch it was then cleared grazing land which has since regenerated.

In January 1980 the Commonwealth Minister for Administrative Services leased the Reserve to the Victorian Minister for Conservation, for the purpose of protecting conservation values, as a flora and fauna reserve to be managed by the National Parks Service.² The State Government purchased the Reserve from the Commonwealth Government on 28 June 1982 for the sum of \$330,000. Studies have been undertaken to identify the natural resources contained in the Reserve, following Winty Calder's 1975 study which documented both natural and historical features. f Ibid: 1, 2.

Historic sites identified include the old Military Camp Hospital which includes the fountain, the last remaining intact structure from military occupation, and mature non-indigenous tree species; the reservoir and associated structures built by the Defence Department and fed by a natural spring; and the stop butt (site 44), part of the rifle range.³

Planting

The site's vegetation during the major development stages differed from its present revegetated state which appears to be unrelated to the cultural aspects of the place. A detailed history, description and list of introduced exotic plants at this site is provided by W. Calder in her report Langwarrin Military Reserve Ecological evaluation for the Shire of Cranbourne (1975). Calder says that in 1921 a lease to the Langwarrin Progress Association was approved to use the site of the former camp as a recreation reserve. Many improvements were carried out including garden plots, shrubberies, pathways and a Red Cross building⁴. Some of the activities on this site are reputed to have been related to other nearby sites such as the cottage and kiln on the Joseph Church site: the bricks are thought to have been baked on the Flora & Fauna Reserve site.

The site is a NTA recorded landscape and of significance as a native flora and fauna reserve. It was considered in the 1970s as an annexe to the Royal Botanical Gardens, Melbourne [Calder, 1975.

1 'Langwarrin Flora and Fauna Reserve Management Plan', Victoria, June 1994, pp.10-11.

2 Ibid: 1.

3 Ibid: 12.

4 Calder, 1975, p14

Description

Externally this reserve is perceived as native forest but with some mature exotics visible and with great archaeological potential, this reserve has many sites within its boundaries from the army or associated occupation. These include:

the old camp site, with a circular concrete fountain base (last structure remaining from the army occupation) and associated but later mature exotic trees such as Monterey cypress and other species; the unusual and notable rectangular reservoir (horse watering?), with its dressed basalt capping to the concrete wall, and associated reservoirs (also with basalt capping) and other works fed by a spring; and earthen target pits and butts, used for army training in World War One.

The location of 'Pinus radiata' pines and other exotics is described in Calder (1975) and shown on her Map 5, Patterns of Indigenous Plant Communities. There were about 8 major groups or clusters of trees said by Calder to have been planted c1900. The list of exotic species was quite extensive and included many introduced native trees such as 'Acacia baileyana' - some of which may still remain. Exotic species planted on the old camp site had developed by 1975 into an arboretum. Further detailed investigation may be able to identify these for cultural assessment.

Condition

The complex owned by Telecom is an unrelated incursion into the reserve on the north-west. The identified sites have all been changed with the exception of the stone-capped reservoirs which appear to be in good condition. Mature exotic (and native) planting has been disturbed or cut down. Only dead stumps of 'Pinus radiata' have been surveyed (others not apparent); there are no live specimens located of any types of pine or other cypress except for two cypress specimens including a golden Monterey cypress. Note that some introduced species may have weed potential.

Context

The native planting relates to other native vegetation to the south and the reserve offers a buffer for other rural holdings nearby.

Significance

This site has regional historical significance as the location of an important military establishment, one of a number on the Mornington Peninsula opened during the colonial era as strategic military outposts. The elements within the site which are of individual note include the stone-capped reservoirs in the north part of the site while the fountain base is also of note as a remnant of the camp.

The remnant introduced planting is of potential regional significance: golden cypress tree 'Cupressus macrocarpa' which may be associated with the fountain (army occupation period) or more likely, the 1921 or later

improvements by the Langwarrin Progress Association (further research beyond the scope of this brief).

The site is a National Trust of Australia classified landscape substantially for its natural values and considered by the Trust to be of state significance.

Boundaries:

Extent of current reserve with all identified artefacts and land with nominally 5m of the perimeter of each and any associated mature exotic planting such as the two Monterey cypress at the fountain.

McClelland Gallery

McClelland Drive, Langwarrin

SITE NUMBER: 94

STUDY GRADING: regional significance (Frankston City)

TYPE(S): gallery, art; garden

CONSTRUCTION DATE(S): 1971

MELWAY MAP: 103 E3

ASSOCIATIONS: McClelland, Harry

HISTORICAL THEME(S): 6.3 2.1

Art galleries etc. (PAHT 8.10)



McClelland's studio

Farming

CITATION:

History

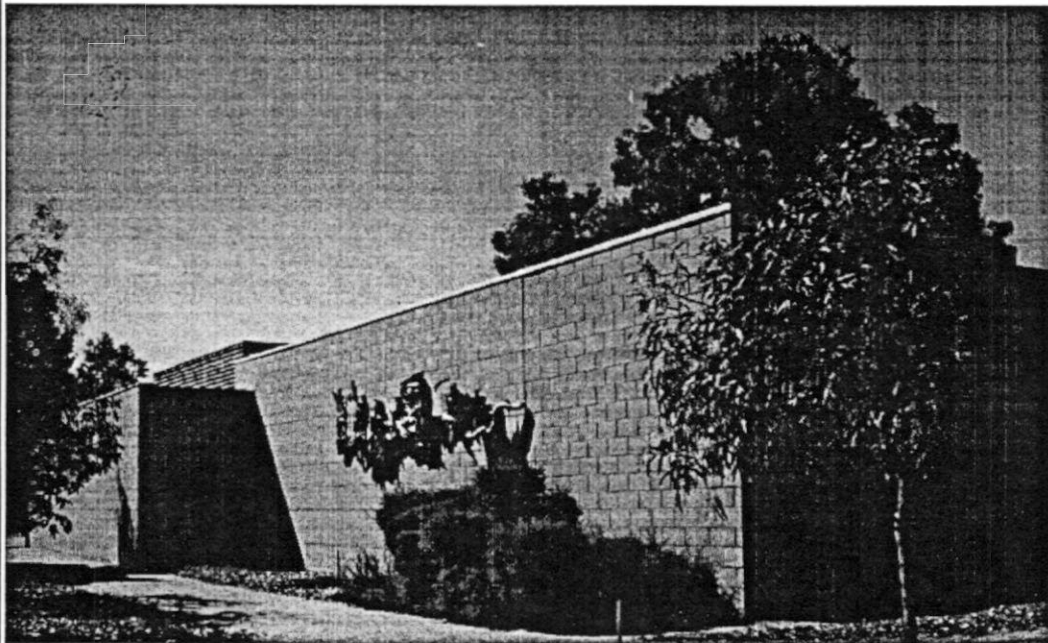
McClelland Art Gallery

The McClelland Art Gallery in McClelland Drive was opened on 3 May 1971 by the Premier of Victoria, Sir Henry Bolte. This art gallery and Studio Park were gifts of Miss A.M.(Nan) McClelland in memory of her brother, the artist Harry McClelland who once owned this property. Her will provided for 20 acres to be managed by Trustees as the site for the

construction of an art gallery and a further 20 acres to be handed over to the Cranbourne Shire on the condition that the Shire constructed playing fields ¹.

The foundation stone was laid 12 October 1969 by Sir Daryl Lindsay of Mulberry Hill, the builders were SW & J Gardiner P/L of Frankston, the tender was \$83,600 and the architects were art gallery specialists, Colin Munro & Phillip Sargeant ². An unusual element in the interior design was a mezzanine area which replicated in form a domestic character space in one of the McClelland buildings (the Barn?) at Long Island, complete with a non-functioning fire place. Changes are proposed for this space ³. Colin Munro has spoken on the design philosophy surrounding the gallery design, as 'a collection of well-lit walls' with as much natural light as possible ⁴.

The gallery, although privately owned, is funded by State and Council grants, bequests and donations. As well as rotating displays, practical classes in various art forms have been held in adjacent annexes. ⁵



Subsequently added gallery space was provided in the form of the Graham & Harrison Wing (opened 29 May 1988). It was designed by the same architects but with the aim to exclude natural light to protect the

1 S Close 1997

2 Foundation stone plaque

3 S Close 1997

4 The McClelland Gallery Society Bi-centennial Bulletin' May 1988 (various authors)

5 Hooper: 37-38

prints and water colours from fading¹. The naming of the wing honours the founding trustees James F Graham, Mary C Graham OAM and William A Harrison OAM. This wing blends well with the original design. A major part of this wing was the Walter French Watercolour Gallery using donations by Mrs Blanche French and State Government funding, also opened by the hon. John Cain, Premier of Victoria, 29 May 1988.

Another change (not designed by the original architects) was the glazing-in of the rear terrace to provide a larger function space which communicated with the garden; this included new commercial pattern terrazzo tiling to the terrace and is called the Graham Terrace as a tribute to the work for the gallery of Molly Graham. It was opened by her son Aiden James Graham, 9 December, in the year of her death, 1990. Other changes include changes to, and a boiler room addition at, the former loading bay.

The Studio and Studio Park

Harry McClelland had a barn and studio at Long Island, Frankston, from the Edwardian-era but only the house (The Barn) from this unusual complex of buildings remains.² In 1930 McClelland, a well-known local artist wanted to turn the Frankston Mechanics Institute into a cultural centre. He gained the support of local property owners, W.B. McInnes, Director of the National Gallery, and Paul Montford, a sculptor. However, the scheme was unsuccessful but was to be eventually materialised as the McClelland Gallery³.

Harry purchased this 40 acres from the Corlett orchard property (part CA 40A, Langwarrin parish) in McClelland Drive and built the studio there in the 1920s, aided by Charles Cerchi and a Mr. Chapman. There he was visited by numbers of his artist and writer friends. These included W.B. McInnes, Archie Colquhoun, Allan Sumner and Vance Palmer.⁴ This studio was recently refurbished by the Cranbourne Shire Council 1988 and opened on 4 December by Cranbourne. A Wren; the project was partly funded by the Australian Bicentennial Authority.

However it was Nan McClelland who willed that the Studio Park should become a centre of art and learning and left its realisation after her death, in 1961, to old family friends, Molly & Jim Graham and her bank manager, Bill Harrison as trustees⁵. The trustees personally carried out work on the site to prepare it for the gallery to come, with Jim and Bill clearing and landscaping over the following 9 years.

Description

The focus of this complex is an understated Modernist concrete block, flat-roofed architect designed gallery complex, set in extensive parklands with some mature trees (Monterey pine, gums) from the earlier occupation

1 Foundation stone

2 Ian Jones, 'Frankston Resort to City', p.247. photo of complex c 1935

3 Jones: 269

4 Simon Klose, 1997: plaque on studio

5 'The McClelland Gallery Society Bic-centennial Bulletin' May 1988 (various authors)

and more recent landscaping which provides a setting for numerous sculptures. The complex is entered via wrought-iron gates and an associated wall which appear to be part of the original design.

The external massing of the design is a combination of overlapping rectangular forms of differing height and length. It compares with other galleries built at the time such as Munro & Sargeant's Benalla Gallery as well as the Heide gallery cum house and some residential commissions by Neil Clerehan. It contrasts with the more mannered designs pursued by architects such as Jackson & Walker in the same era for public buildings.

The interior consists of an entry and administration area, a series of galleries with neutral white plaster finishes and limited glazing to the outside, focusing on selected garden views and with no potential for direct sunlight. There were also storage and workshop areas. The terrace on the north has been glazed in but provides the link between a function room and the surrounding landscape.

In the McClelland Room, the mezzanine replication of one of the residential spaces in McClelland's Long Island house is an unusual part of the gallery, but offering limited display space. This area has timber lining to the mezzanine balustrade and a low simple fireplace.

At the rear of the site is the small gabled studio which has a rough-cast stucco external wall finish over concrete blocks made on site, a tiled roof and imposition of some rough timberwork in the manner of Long Island at the openings. Various cement masks and figurines survive there from the McClelland era as do the stoutly constructed easels inside the studio, with easel rests built into the dado, two tables, a patterned concrete floor (over the living half), some furnishings and the rubble stone fireplace, with its applied ornament in the form of fossilised shells and other natural elements. Rooflighting as well as limited window areas lights the studio. The interior was divided into two spaces, presumably one for painting and the other for living. Some works by McClelland depicting aboriginal themes survive here, as does some stained timberwork. A garden once existed on the east side of the studio, now overgrown, and a disused track communicates with McClelland Drive.

A gabled Bungalow style farm house from the 1920s (Corlett's) is on the south boundary, with rough-cast stucco wall finish applied over cement sheeting, and is used as the residence for the director. This house, originally much smaller and once used for a horse trainer, has been altered and extended.

Further to the east are metal clad recently erected artists' workshops.

Planting

The grounds of 20 acres (or 8 hectares) are largely planted with native trees and shrubs of more recent origin. Coastal scrub was reputedly

cleared from the site the trustees after Nan's death although some mature gums and blackwoods have been retained.

The landscape design for the forecourt, carpark and access road was to a design by Sally Freedman in 1988. Most of this area was planted in c1988 although a mature 'Cupressus macrocarpa' dates from the 1930s and is possibly associated with the McClellands. A lake at the front of the gallery was designed by Dame Elisabeth Murdoch as a major element in the sculpture park which benefited from the establishment of the Elisabeth Murdoch Sculpture Foundation in 1989¹. There is also a small circular pond at the front courtyard.

The 'Pinus radiata' and agapanthus along the now disused internal road are said to have been planted by Harry McClelland². A large 'Pinus radiata', proposed to be removed in a future gallery extension is also thought to have been planted by Harry McClelland³. The pines and cypress may be associated with McClelland or be remnants or seedlings from the former Corlett orchard property of which Studio Park is a part.

Near Harry McClelland's studio is a creek where he built a waterfall and bridge (now overgrown and bridge removed). At the door off the studio is a wormwood bush. Harry also built a dam near the studio. There is a mature apple tree from the 1920s in the garden of the Graham's former house.

Condition

The gallery appears externally original, with minor additions in character with the original (see above). The designed landscape has been added over time, along with the carpark areas.

Context

The complex is surrounded by a mature landscape and relates to the former orchard, Warcock, to the south.

Significance

This gallery has regional historical significance as an illustration of Frankston City's artistic heritage and for its associations with the prominent district artist, Harry McClelland. The gallery also has architectural merit for the execution and detailing within the Modernist stylistic context of its era.

Elements of the planting are of local importance for their association with the McClelland family or as remnants of orchard activity here in the 1920s-30s.

Boundaries:

The extent of the 20 acres of the holding set aside for the gallery, the gallery interior and exterior, with the extensions designed by Munro & Sargeant, the studio interior and exterior and land within nominally 5m

1 Dorothy Murphy, 'McClelland Gallery Society 21st Anniversary Bulletin May 1971 to May 1993', n.p.
2 S Klose, pers. com. 1997
3 ibid.

from the perimeter of each; and the open landscape character of the present grounds .

Warcock

56 McClelland Drive, Langwarrin

SITE NUMBER: 95

STUDY GRADING: local significance

TYPE(S): house

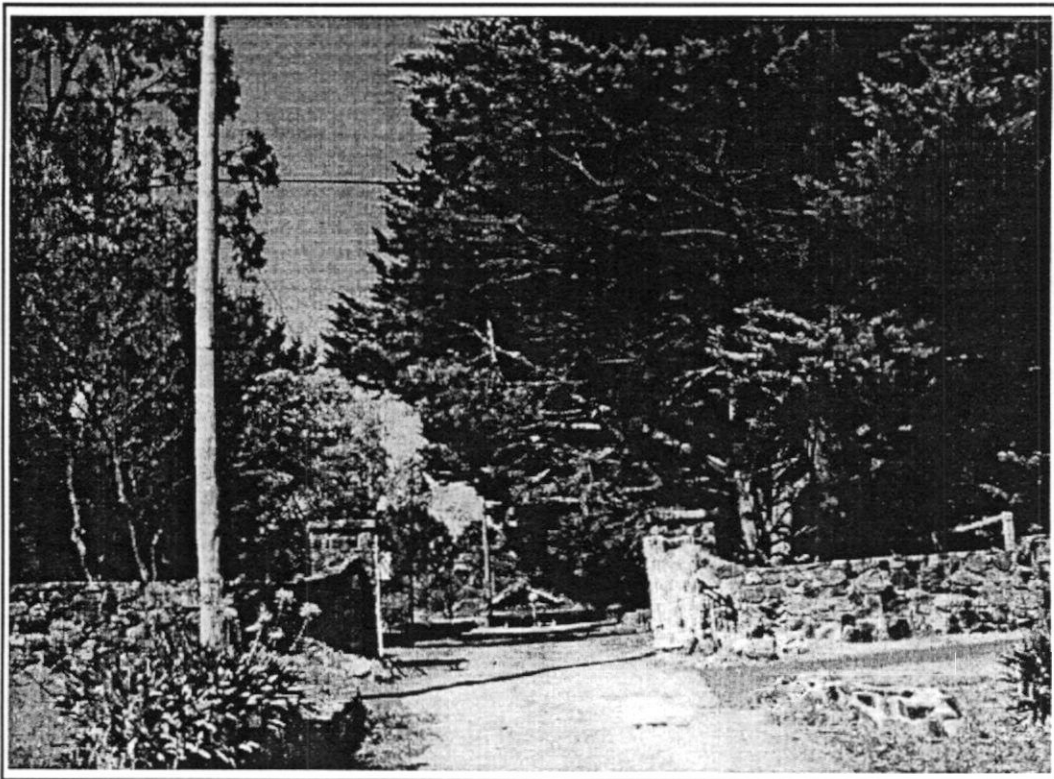
CONSTRUCTION DATE(S): c1947

MELWAY MAP: 103 E4

ASSOCIATIONS: Lawton, Walter & Ellen ; Corlett, John family

HISTORICAL THEME(S): 2.1.1

Orchards (PAHT 3.4), Farming.



CITATION:

(to be revised)

History

This property has associations with the Corletts, prominent district orchardists, who owned the site in Crown Allotment 40A, Parish of Langwarrin, from 1882.¹ The house has associations with Walter & Ellen Lawton who appears to have had it built in c1947².

¹ Parish Plan
² Text of Footnote

John James Corlett, born in 1840 at Douglas on the Isle of Man, migrated to Australia in July 1864 after his marriage to Jane Allen. They arrived in Melbourne on 17 October and shortly after Corlett became manager of Ballam Park, building a small cottage of handmade bricks on the property. John and Jane had eight children, three sons and five daughters.¹

Corlett became the registered owner of 320 acres of land in Crown Allotments 40A and 41A, bounded by McClelland Drive and the Cranbourne- Frankston Road, in 1882. He built a wattle and daub house in 1909, which was still there in 1990. (It is not known if it is there still). The first district Methodist meetings were held in Corlett's house.² A large 'Pinus radiata', proposed to be removed in a future gallery extension is also thought to have been planted by Harry McClelland³. The pines and cypress may be associated with McClelland or be remnants or seedlings from the former Corlett property of which Studio Park is a part 1920s-30s.

In 1921 JJ Corlett, aged 81, died and his property was divided between his three sons, John, Allan and Caesar(known as Steve). They 'planted an orchard and, while waiting for the trees to grow, cut and sold wood, carting it away for sale by horse and car t. fruit was later packed in cases and sent to the Melbourne market, via trains from Langwarrin station'⁴.

The Corletts, with other Langwarrin residents, helped to form McClelland Drive. A n early photograph shows work on the road prior to 1921 . John Corlett, senior, and his son, Steve, are shown in this photo.⁵

John, who did not marry, shared the homestead (now known as Warcock) with his sister, May.⁶ In 1921-22 John Corlett, farmer, was rated for a house, while his brothers were rated for two other houses, all on Crown Allotments 40A and 41A.⁷ By 1928-29 the three brothers, listed as orchardists from 1923, were rated for houses on properties valued at £38, £48 and £37 .(Ibid.1928-29 Nos.852,853,854. As Steve Corlett's house was reputedly located next to the site of the present McClelland Gallery⁸, it seems that John's would have been the middle property with the highest valuation of £48. Part of the Corlett property has since become Studio Park (McClelland Gallery, q.v.) after acquisition of 40 acres by Harry & Nan McClelland in the 1920s.

Allan, a carpenter, built his own house, where he lived with his wife, Louise, and their family. He helped to build the brick church in Warrandyte Road, later burnt in a fire. He was superintendent of the Sunday School. Steve served in the Boer War and the First World War and was a 'popular organiser of socials and dances'.⁹

1 Parkin: 28

2 Ibid

3 Ibid.

4 Ibid

5 Ibid :29

6 Ibid:28

7 RB 1921-22 Nos.807,808,809

8 Parkin:28

In 1945-46, John James Corlett, Jun., orchardist, was the owner/occupier of the house on 113 acres in Crown Allotments 40A and 41A, valued at £40.¹

The Corlett family was followed in the early 1940s by a dairyman, Walter & Ellen Lawton who had the house rebuilt or built c1947. Lawton had a high community profile during his occupation.² More recently, Warcock was the home of Mrs Molly Graham, a friend of Nan McClelland, sister of the artist Harry McClelland. Molly's son owned the local quarry.³

Description

This red brick and Marseilles tiled house is in a common Bungalow form of the 1920-1930s but appears to have been built much later, with timber window mullions forming typical decorative patterns of that era. The house is set well back beyond a related rubble stone gateway, with wrought iron gates, stone garden edging and a mature Monterey cypress hedge. There are brick and timber outbuildings at the rear which served its use as a dairy farm.

Condition

The house appears close to its original form (new windows, added wing?), supported by what appear to be contemporary plantings.

Context

The nearby McClelland Gallery complex, with its landscaping, helps promote the original rural environs in which this house once stood.

Significance

Warcock has local historical significance as the home of a prominent district dairy farmer and the site of one of the area's best known orchards. It illustrates, by the size and construction of the house and some of the plantings, the life style of a successful dairy farmer in the Langwarrin area during the immediate post-war years.

Boundaries:

Extent of current allotment, including the Monterey cypress row, stone fence and gate, and house exterior.

10 Ibid:28
1 RB 1945-46 vol.1 No.1120
2 verbal from current owners
3 Cyril Hope: Pers. Comm.

Church's House, former

600 McClelland Drive, Langwarrin

SITE NUMBER: 194

STUDY GRADING: local significance

TYPE(S): House

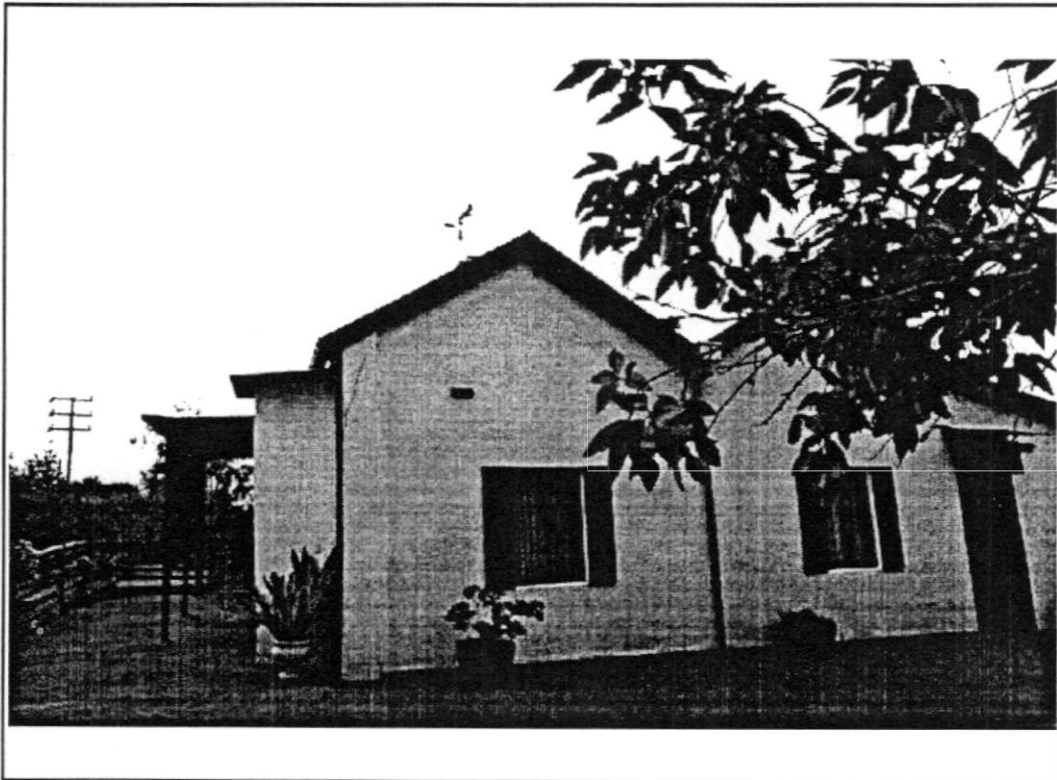
CONSTRUCTION DATE(S): 1884c

MELWAY MAP: 103 D7

ASSOCIATIONS: Church, Joseph

HISTORICAL THEME(S): 2

Developing Local and Regional Economies (PAHT 3)



View from south

CITATION:

History

Joseph Church, a brickmaker, became the registered owner in 1887 of the site of this house in Crown Allotment 51A, Parish of Langwarrin. He also owned an adjacent 36 acre site from 1886.¹ Earlier, in 1884-85 Joseph was rated for a brick house and kiln on Allotment 51A, valued at £40.² Joseph's brick house on 57 acres was rated to him still in 1891.³

¹ Langwarrin Parish Plan.
² RB 1884-85 Yallock Riding No.368
³ Ibid 1891 No.487 NAV £20

However, by the turn of the century, Francis Church, brickmaker was recorded as the owner and occupier.¹

The valuation of the brick house had declined to £16 in 1910-11 when Francis Church, farmer, was rated.² By the 1930s, when Isabella and Annie Church occupied it, the house's valuation was only eleven pounds.³

Description

This property has been described as a double-gabled brick house with an associated kiln site but since the bricks have been rendered over, the windows replaced in aluminium, the chimneys rebuilt with machine made coloured bricks, the window bays reshaped and reroofed and a new verandah added. These changes have been confirmed by the present owner.

The rear out-buildings have also been changed and there is now no indication of any kiln. Mature Monterey pines are at the frontage.

Condition

The exterior of the house has been almost completely changed with only the double-gabled form surviving (see above).

Context

The house is on the west of Cruden Farm and just north of the Langwarrin Flora & Fauna reserve and shares some of its rural character. The house is located close to a main road.

Significance

Church's house has local historical interest as the home last century of a family of local brickmakers but the changes to the fabric are so great as to make the house symbolic only of the Church family's occupancy and occupation.

Boundaries:

This property should be removed from the planning scheme because of reduced integrity; the Monterey pines are mature but only typical of many in the City and are now without a built association.

1 Ibid 1901-2 No.641
2 Ibid 1910-11 Tooradin Riding No.614
3 Ibid 1930-31 No.900

Blairlogie Training Centre

Newton Avenue, Baxter

SITE NUMBER: 152

STUDY GRADING: regional significance (Frankston City)

TYPE(S): house; camp complex

CONSTRUCTION DATE(S): 1926c

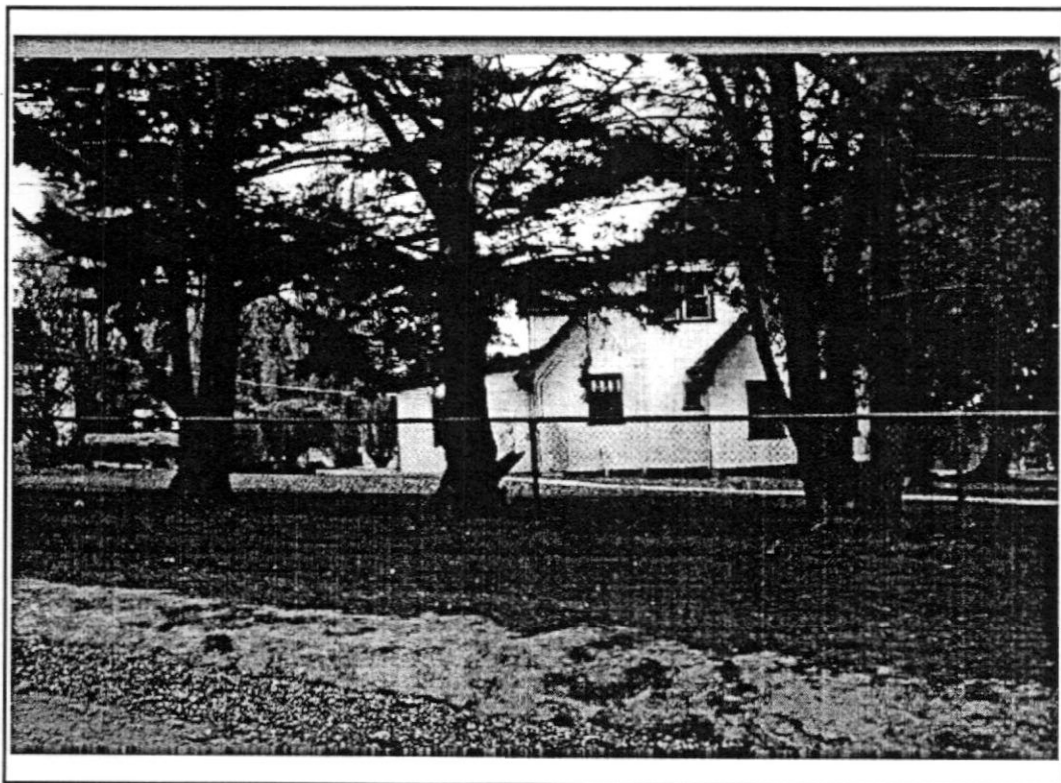
MELWAY MAP: 107 H3

ASSOCIATIONS: Holdsworth, Newton

HISTORICAL THEME(S): 2.1 6.4.2

Farming

Rural retreats.



CITATION:

History

As early as 1904 Henry Toombs, a seaman, was rated as the owner of a building on 96 acres in Crown Allotments 73B and part of 73A, Parish of Langwarrin.¹ Toombs was shown as the registered owner of 73A in

¹ RB 1904-5 Tooradin Riding No.994 NAV £10

1905.¹ However 73B, the site of the Blairlogie Training Centre, another selection block, was owned in 1886 by the Universal Permanent Building and Investment Company.²

From about 1908, Henry Toombs was rated as the owner of the wooden house on Allotments 73A and 73B, occupied then by Charles Toombs, farmer.³ Charles Toombs was there still in the early 1920s when he was both owner and occupier.⁴

The site of Blairlogie in Allotment 73B was sold in 1926 by Albert Henry Toombs of Ascot Vale.⁵ From that time and into the early 1930s, following a subdivision, Newton C. Holdsworth of Bayswater owned the former Toombs property, together with Allotment 74.⁶ Newton Avenue may have been created at this time.

According to Rod Puls, the executive officer of the Blairlogie Training Centre, the present occupier of the site, the property was bought in the 1980s by Greg. Campbell, the Centre's benefactor. He leased the site to a society established by the parents of a group of intellectually disabled children. They opened the Centre in 1986 on the present eleven acre site. It provides training in living and vocational skills for a group of intellectually disabled adults. Activities include gardening and recreation. As well as the 2-storey house, the property also contains a number of small structures, said to be dog kennels. The Centre will move to another location soon.⁷

Description

This attic style stuccoed house has a gabled roof, associated garage and is surrounded with Monterey cypress and other mature plantings on its hillside siting. The house is simply styled in the English cottage manner typical of the 1920s-30s but may include an earlier house. Beyond the house is an extensive number of skillion roof (reputedly) dog houses, most clad with fibrous cement sheet which are from another era of development.

Condition

The house appears close to the form of its last major renovation.

Context

The house and trees are sited on the top of a pasture-covered hillside, with recent subdivision to the north.

1 Parish Plan
2 Ibid
3 RB 1908-9 No.952 NAV £14
4 Ibid: 1921-22 No.1424 NAV £15
5 Ibid 1926-27 No.1441
6 Ibid 1930-31 No.1213 NAV £25
7 Rod Puls: Pers.Comm.

Significance

This house, which appears to date from just after the First World War period and is well-preserved externally, has local historical significance for its good representation of the now disappearing large farm houses built in the district early this century and, later, as an example of the continuing choice of a rural location within the south and eastern part of Frankston City for welfare housing.

Boundaries:

Extent of current allotment, including the Monterey cypress row, front fence and house exterior.

Bunya bunyas (2) at Blaby

North Road, Langwarrin

SITE NUMBER: 140

STUDY GRADING: regional significance (Frankston City)

TYPE(S): trees

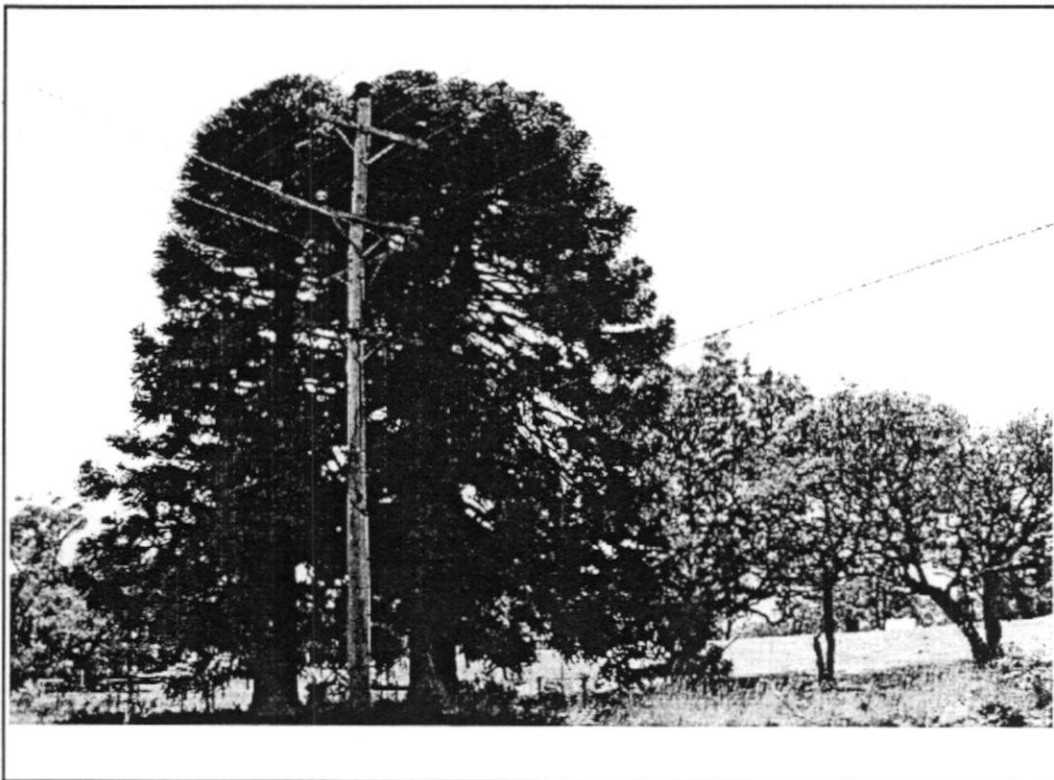
CONSTRUCTION DATE(S): 1890s?

MELWAY MAP: 103 F7

ASSOCIATIONS: Clarke, Richard J

HISTORICAL THEME(S): 6.4.4 2.1

Mature gardens and trees associated with houses or house sites.



Farming

CITATION:

(to be revised)

History

Richard J Clarke selected 94 acres at this site and was granted the freehold in 1891; Gunson notes him among others as Langwarrin pioneers¹. Clark was dead by c1901 and his large land holdings were divided among family members. These bunyas are probably linked with

1 Gunson: 123

his tenure and hence planted in the late 1880s or early 1890s. The newspaper proprietor, Keith Murdoch, was rated in the 1920s as owning part of this allotment described then as a wattle and daub and weatherboard house on 13 acres, occupied by Thomas Myers Renshaw¹. Renshaw is remembered by Dame Elisabeth Murdoch as the occupier of the house on what was a long-term family property. She is sure that the trees were not planted during their tenure: the name 'Blaby' has family origins².

Description

Two well formed, large and rare bunya bnyas ('*Araucaria bidwilli*') are set either side of a gate to a long drive leading to a c1944-5 fibrous cement sheet house sited on a hill (now part of Murdoch's Cruden Farm), with Monterey cypress and other mature exotics (oaks?) near the house. The driveway is lined with mature but small '*Pittosporum undulatum*'. Other plantings near the house are of the 1920s and include '*Grevillea robusta*', '*Cupressus macrocarpa*', '*Eucalyptus citriodora*' and '*Quercus* sp.'.

Condition

The trees are in good condition but some of the branches have been trimmed for the addition of overhead wires, resulting in tree canopy imbalance. Consideration should be given to use of aerial bundle conductors (ABC) or placing the wires underground near the trees.

Context

This property adjoins Cruden Farm (q.v.) and occupies a large area of hillside pasture facing the road.

Significance

The trees are significant within the City for their maturity and rarity. There is also possible local historical significance, if the trees were associated with the Clarke farming family, as an unusual exemplar of ornamental planting by local farmers late last century.

Boundaries:

Extent of two bunya bnyas and land within a radius of 10m from each tree, public views to and from the trees, and associated drive planting.

¹ RB No.1575
² E Murdoch 1997

Bungalow & Canary Island date palm

140 North Road, Langwarrin

SITE NUMBER: 141

STUDY GRADING: regional significance (Frankston City)

TYPE(S): house; garden; tree

CONSTRUCTION DATE(S): 1923c

MELWAY MAP: 103 D7

ASSOCIATIONS: Aisbett, William

HISTORICAL THEME(S): 2.1 6.4.4

Farming

Mature gardens and trees associated with houses or house sites.



CITATION:

History

The present bungalow-style house probably dates from about 1923 when William Aisbett, farmer, was rated for a building valued at £25 on a five acre block, part of Crown Allotment 52A, Parish of Langwarrin.¹

The site was originally part of an 84 acre allotment owned by Richard J.Clark in 1891. Clark also owned the adjacent Allotments 49 and 52B.²

1 RB 1923-24 Tooradin Riding No.568

Description

This typical Californian Bungalow-style house, with its stained timber shingles to the gables, is set in dense native and exotic garden with a mature and probably contemporary Canary Island date palm to east in open pasture.

The garden around the house contains some plantings more typical of late nineteenth century as well as those which relate to the 1920s (as visible from the road). These include 'Buddleja sp.', coprosma and a tea tree hedge which obscures the house from view. There are two oaks, 'Quercus sp'. at the side of the house which may relate to an earlier drive.

Condition

The house appears particularly well preserved, particularly given the survival of the stained finish.

Context

Adjoins recent subdivision on the west and open pasture on the east, thus still retaining its farming setting.

Significance

This property has local historical significance as a particularly well-preserved example of the lifestyle, as represented by a house and garden, of district farmers during the early decades of this century. This is reinforced by some of the garden elements and the adjacent Canary Island date palm which is a signature tree of the era. Farm houses from this era are now rare in the City and those which survive are frequently changed.

Boundaries:

Extent of current allotment, including the front garden, fence and house and the Canary Island date palm, land within 10m radius of its trunk, and the public view to it..

Kudala, now Kelly's Dairy Farm

320 Taylors Road, Carrum Downs

SITE NUMBER: 102

STUDY GRADING: local significance

TYPE(S): house, farm

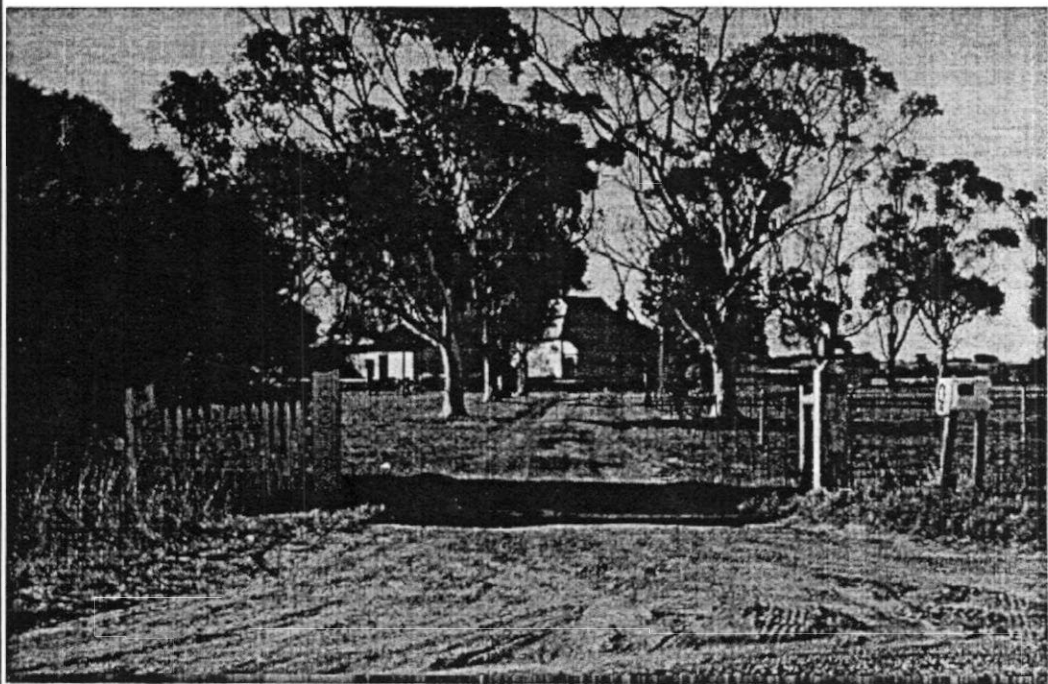
CONSTRUCTION DATE(S): 1923c

MELWAY MAP: 128 E12

ASSOCIATIONS: Hall, Ernest W

HISTORICAL THEME(S): 2.1.3

Dairying.



CITATION:

History

Ernest W. Hall, grazier, was rated in 1923-24 for a building on the 261 acres in Crown Allotment 40 and part of Crown Allotment 33, Parish of Lyndhurst.¹ The previous year it had been vacant land.² Ernest Hall was there until 1927 when Benjamin Bayley, grazier, was recorded as the new owner.³

¹ RB 1923-24 No.222 NAV £200
² Ibid 1922-23 No.296. NAV £75
³ Ibid 1926-27 No.243

From 1928 until at least the late 1930s, the property was associated with the Colclough family. In 1928 H.G.Colclough of Queen Street, Melbourne, was recorded as the owner of the property occupied by Salmon, Colclough and Dossiter.¹ In the late 1930s, when H.G.Colclough was the owner still, the occupiers were Muriel Daphne Colclough, May Dossiter and Marjorie Salmon. The main building on the property, named Kudala, was identified as a 7-roomed weatherboard house on Crown Allotment 40 and part of 33.

More research into the history of this property is needed to understand the nature of this property, presumably run by three women, an unusual kind of management at the time. A search of later records is needed also to discover when the property became known as Kellys dairy farm.

Description

This weatherboarded, verandahed farm house has a distinctive tea-house Dutch-hipped roof form, corbelled red brick chimneys and a decorative slatted frieze to the verandah. The house is set at an angle, rather than facing the frontage as is typical, and there are near contemporary weatherboard out-buildings close by. The drive has some mature sugar gums and the gate is flanked by early timber posts and pickets. The house, although simple, is an unusual design for medium sized farm houses of the area.

Condition

The house appears externally original.

Context

The complex is set in flat pasture facing a gravelled road, typical of most road surfacing in the area until relatively recently.

Significance

This weatherboard clad farm house and out-buildings at Carrum Downs is of local historical significance as a well-preserved example of its type, with some landscape and out-buildings enhancing the sense of period of the complex. The house is architecturally distinctive among other farm houses of the same era in the area for its ornamental roof form and angled siting.

Boundaries:

Extent of current allotment, including the gum drive planting, public view to the house from the drive entry, and the house and out-building exteriors.

1 Ibid 1928-29 No 34 NAV 210

St Thomas Anglican Church

Warrandyte Road, Langwarrin

SITE NUMBER: 97

STUDY GRADING: regional significance (Frankston City)

TYPE(S): church; hall

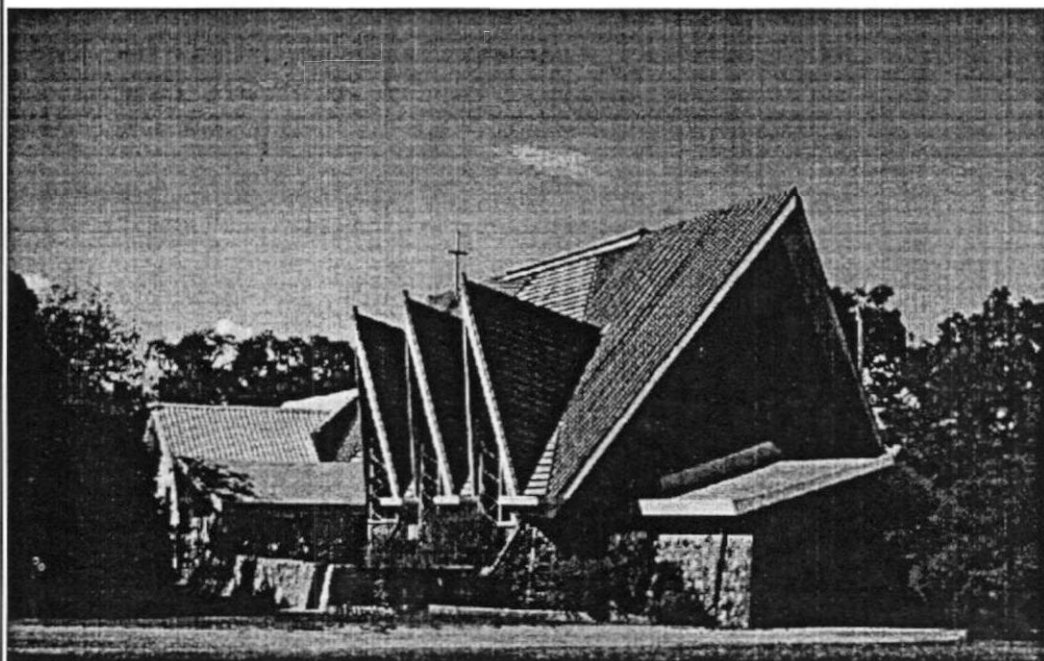
CONSTRUCTION DATE(S): 1963

MELWAY MAP: 103 H8

ASSOCIATIONS: Church of England

HISTORICAL THEME(S): 6.2

Churches (PAHT 8.6)



Church with hall at rear

CITATION:

History

The early history of St. Thomas was associated with the establishment of the new township of Langwarrin near the railway station in the 1880s and with the nearby Langwarrin Military Camp. In 1915 Anglican services at the new township were held in the Langwarrin State School. In that year five acres of land were purchased on the north-east corner of Warrandyte and North Roads. This is the site of the present St. Thomas Church. In 1918, it was proposed to move a building, the Church Hall at the Military Reserve, on to the Warrandyte Road site. Anglican services had

been conducted at the camp in this League of Soldiers Friends Church Hall since 1915.

A Langwarrin parishioner in 1959, Dr Neville Shute Norway, the well-known novelist, was particularly interested in the Camp and the Anglican Church's associations with it. In April 1919, the Church Hall was taken down and sections of it stored on the Warrandyte Road site. This small hall (27 x 18 feet) was re-erected and dedicated on 2 November 1920 as the Church of St. Thomas. Modifications to the original building were considerable: "the entire structure was re-lined, more appropriate windows were installed, and every effort made to provide a building suitable for its purpose".¹

This building now serves as the Sunday School for the new Church of St. Thomas the Apostle which was dedicated on 29 August 1964 by the Most Rev. Frank Woods, Archbishop of Melbourne. The architect was Wiston Widdows. The vicar at the time was the Rev. P.D. Kissock.²

Description

This is an unusual church design but characteristic of its era, exhibiting some Frank Lloyd Wright inspired characteristics which were also favoured by local architects, Chancellor & Patrick, but also showing a marked resemblance to some South-East Asian ethnic hut designs. Inspirations from both Wright and Asian vernacular architecture were fashionable in the 1960s but in this case paralleled with the desire by church designers to break from the constrictions of conservative Gothic Revival forms which had dominated church architecture until past the Second War. The walls are clad with a Moorooduc rubble stone set in a matrix of cement, with the steel deck roof shaped in a particularly mannered form.

The weatherboard hall at the rear has been altered but retains its traditional form.

The foundation stone notes that the architects (in association) were Wiston Widdows and David Caldwell while the builder was John Walt. The stone was laid 8.9.1963.

Condition

The hall has been altered but the church remains externally near intact.

Context

The church is located at a major corner in Langwarrin, adjacent to new housing and shopping developments.

¹ Valda Cole, 'Western Port Pioneers and Preachers', 1975, pp.229-234.
² Ibid: 235.

Significance

Because of its elaborate design, St. Thomas Church is historically significant as an example of the importance of the Anglican Church within the Langwarrin district. The hall also has early associations of the First World War era of the Langwarrin Military Camp, now the Langwarrin Flora and Fauna Reserve.

The church has Regional architectural significance as a highly mannered Modernist church design from an era which meant a rebirth in hitherto very conservative church architecture throughout the country. The use of local stone in the church walls and an almost Fijian or south-east Asian hut form followed the styles of the period which often focused on ethnic sources for their designs. This emphasis relates to the parallel Frank Lloyd Wright inspirations among peninsula architects such as Chancellor & Patrick which also drew on simple ethnic building forms.

Boundaries:

Extent of current allotment, including the church interior and exterior, the hall exterior, and public views to both buildings.

Fleece & Spindle Craft Gallery

185 Warrandyte Road, Langwarrin

SITE NUMBER:144

STUDY GRADING:local significance

TYPE(S):store?; outbuildings

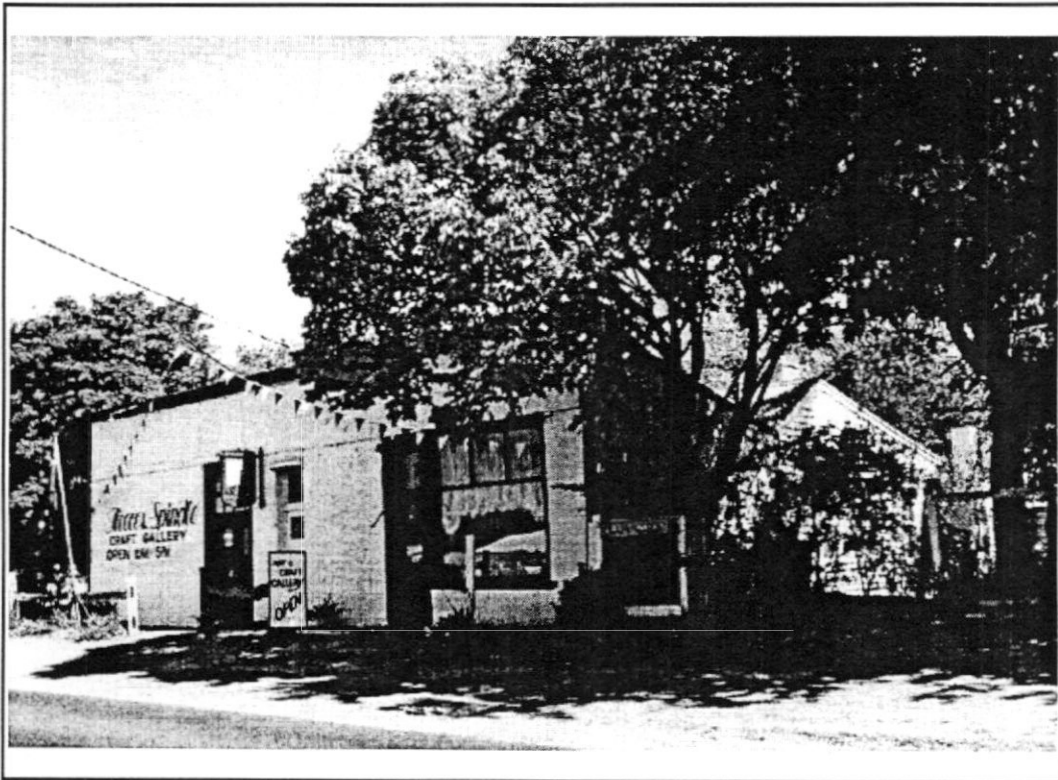
CONSTRUCTION DATE(S):1890s?, 1920s?

MELWAY MAP: 103 H9

ASSOCIATIONS:George J. Wickes?

HISTORICAL THEME(S): 3.1

Village townships (PAHT 4.1)



CITATION:

History

During the 1920s George J. Wickes, storekeeper, was rated for a brick store on 16½ acres of land in Crown Allotment 52B, Parish of Langwarrin.¹ This was part of a 50-acre allotment owned by R.J. Clark in 1891 (Parish of Langwarrin. Parish Plan) and subsequently subdivided. This store was on the site of the present Odds & Ends shop.

1 Shire of Cranbourne RB 1923-24 Tooradin Riding No. 1449. NAV £47.

By the mid-1920s Wickes was leasing his brick store to Harry Haughton and Stanley John Chester.¹ Wickes "store and building" was rated at £20 in 1936-37.²

During the 1930s it is said that dances were held in a hall in Warrandyte Road, located alongside the Langwarrin store. At this time Langwarrin was mainly a farming, dairying and orcharding area.³ The former store subsequently became a craft shop.

An earlier Langwarrin store with a residence was run by Edward C. Berry during the First World War period. This building was located on 15 acres in Crown Allotment 49, an allotment in Warrandyte Road, north of North Road.⁴

Berry was one of the pioneer settlers in the new Langwarrin village established in the vicinity of the railway station. By the end of the century Berry had built a post office and store 1½ miles east of the station. Berry was appointed post master in 1913 and was a Shire representative from 1919-1921.⁵

George Wickes was rated for the former Berry store in Crown Allotment 49 in 1921 and 1922.⁶

It is thought that remnants of a much earlier store exist within the present Odds and Ends Shop. This might be confirmed by a physical examination of the fabric or further rate book searching in the nineteenth century.

Description

This building is reputed to be the remains of an early weatherboarded house and former general store behind the added/altered brick front. The age of the place is not directly apparent externally but is reputed to be evident by the low doorways and ceilings in parts of the interior. There is some mature exotic planting on the land to the north.

Condition

Both the brick and timber sections have been altered and added to; the bricks have been painted.

Context

Set in semi-rural environs on the west side of the road facing large school complexes and housing on the east side.

1 Shire of Cranbourne RB 1926-27 No. 1035 NAV £47
2 Ibid No. 1690.
3 Collection of the late Mrs. Carmen Tomlinson, Frankston Historical Society.
4 Shire of Cranbourne RB 1917-18 No. 649. NAV £25.
5 Parkin: 29, 32, 42.
6 Shire of Cranbourne RB 1921-22 No. 1467; 1922-23 No. 1499.

Significance

Given the earliest known date of occupation of this building as a store is the 1920s, this former Langwarrin store has local historical significance as an important part of the Langwarrin village settlement, during an era when farming and orcharding flourished throughout the district. It has been recognised in the community as one of the landmarks of the area as reflected by its recording by the National Trust.

Boundaries:

The brick and timber sections of the building, with associated land.

APPENDIX

1. Australian Heritage Commission Criteria

Australian Heritage Commission Criteria
Cultural Sites

AHC Sub-criteria	Key Themes	Cultural Parameters
A3	Cultural or historic richness and diversity	Places with a variety of features relating to a particular historic theme such as a street containing every era of building in an urban area.
		places with cultural features which demonstrate different themes of history, technology or lifestyle
		places with an unusual diversity of richness of archaeological or above ground remains
		cultural landscapes showing diversity of texture and pattern relating to land use and living places which display an array of features demonstrating changing patterns of living and use
A4	Human occupation and evolution	places which are associated with important historic events or phases of development important in national, regional or local history
		places and transport routes associated with exploration and trade
		places important to the consolidation and expansion of the region or locality
		places which demonstrate uncommon human endeavour relating to settlement, land use or living places which clearly demonstrate phases of land use and life style
B2	Distinctive, lost or exceptional places	places which possess cultural features, technological aspects, design or stylistic traits, lifestyle, land use, resource exploitation- which were once typical of an area but are now poorly represented, or are of exceptional quality or clarity of expression
		places in remote environments where access was difficult and the creation of these places exceptionally difficult
		sites containing uncommon or rare elements
		intact places in areas which have been otherwise radically changed
C2	Cultural environment and history	dated sites (known age of creation)
		bench mark sites (sites marking turning points in history)
		places important to the history of scientific research
		known sites of assembly
		places which illustrate and educate on the evolution of social history and lifestyle
D2	Historic Places	places which show clearly historical themes, design, stylistic expression and technology
		sites which represent their type well
		places which contain representative sites whether as a complex, precinct or landscape
		scenes and places popularly depicted in art, poetry and literature
E1	Aesthetic characteristics	landscapes of outstanding scenic and evocative qualities
		scenes and places depicted in the art, poetry and literature of the area
		places which show clearly design and stylistic expression of an era or area
F1	Creative or technological achievement	places showing a high degree of innovation in exploitation of a resource or manufacture or one showing artistic achievement
		places publicly acknowledged as possessing high degree of innovation in exploitation of a resource or manufacture or one showing artistic achievement
		places which offer information on a process of technological or artistic achievement

AHC Sub-criteria	Key Themes	Cultural Parameters
G1	Community values	places important for community recreation or gathering places
		natural places to which communities or social groups have a strong collective attachment
		cultural or "man-made" places to which communities or social groups have a strong collective attachment
		places which have a strong history of social interaction or conflict
		places with education values
		burial or spiritual places such as churches or cemeteries
H1	Significant individuals	places associated with persons prominent in local, regional, state or national history
		Sites associated with human endeavour, new technology or artistic achievement where an individual played an important role