



# CITY OF FRANKSTON

## HERITAGE STUDY DISCUSSION PAPER

To conserve our cultural heritage

*"fosters a sense of personal, local and national identity - a feeling that this place is different from other places, that it belongs to us and we to it, and that we have a role in handing it on to the next generation, as it has had a role in enhancing the life and experience of this one"*

National Trust of Australia (Victoria), *Victoria Heritage Strategy: An Alternative to Victoria's Heritage - A Future For the Past* 1984)

## **CONTENTS**

1. Introduction.
2. The why and how of a heritage study, commonly asked questions.
3. A summary of comments made in response to the heritage study.
4. The next steps.

References

## 1. INTRODUCTION

This discussion paper has been prepared to provide a concise background to the Frankston Heritage Study and to present the comments received during consultation with property owners of places identified in the draft Frankston Heritage Study.

The City of Frankston commissioned a Heritage Study in \*\* 1990. A heritage study is an inventory of those places that may be of importance to the community and to future generations. The heritage study will promote an awareness in the community of Frankston's history and development and will provide Council with comprehensive information for future planning and decision making. By identifying places of significance, Council and the community can assess the importance of these places and decide how to best conserve Frankston's heritage.

Heritage planning is an important component of Council's overall responsibilities, as specified on the Planning and Environment Act 1987. Objectives of planning in Victoria are given in Section 4, part 1(d) states,

"conserve and enhance those buildings, areas or other places which are of specific, aesthetic, architectural or historical interest, or otherwise of special cultural significance"

A heritage study is only the first step in a ongoing process to identify and maintain our heritage. The receipt of this study is the beginning of an ongoing program to understand and conserve our heritage assets.

## 2. THE WHY AND HOW OF A HERITAGE STUDY, COMMONLY ASKED QUESTIONS.

### What is Heritage?

The City of Frankston Heritage Study examines our post-contact cultural heritage. This is defined as those places that humans have created, and are given special meaning in the community since first contact between Aboriginal and non-Aboriginal people.

### Why Undertake a Heritage Study?

A heritage study will identify, assess and document places of heritage significance in Frankston. Significant places may include churches, dwellings, gardens, bridges and urban areas. Once documented it is possible for the community to understand their cultural heritage and to determine priorities for maintaining Frankston's Heritage.

The Planning and Environment Act 1987 requires all councils to implement Victoria's planning objectives. The conservation and enhancement of our cultural heritage is one such objective. The heritage study will enable Council and the community to fulfil this objective.

### What other Councils have undertaken a heritage study?

Over \*\* Councils have undertaken heritage studies in Victoria alone, they range from country locations such as Bairnsdale to urban locations such as Brunswick.

### Who undertook the City of Frankston Heritage Study?

Graeme Butler, Architectural Historian was appointed as Consultant to the heritage study. Graeme has extensive experience in heritage studies throughout Victoria. Overseeing the study is The Building Preservation Advisory Committee. Established in 1988, in response to a variety of issues confronting the City of Frankston and the protection of significant buildings, this committee comprises;

His Worship the Mayor, M. Fuller  
Cr Mike Phillips  
Cr. Bruce Aitken  
Doug Moore, Development and Amenity Control Manager  
Richard Head, Town Planner  
Dorothy Murphy, Frankston Historical Society  
Ian Armstrong, Community Representative  
John Fisher, Architect

### What did it cost and who paid?

The total budget for the heritage study was \$30,000. The Australian Heritage Commission, Historic Building Council (Victoria) and Frankston Council each contributed \$10,000.

### What are the main findings of the study?

The study is divided into three sections. Part One describes the environmental/development history of Frankston. Part Two describes the seventy places which have been identified by the study to have State, Regional or Local significance. Part Three provides the consultants recommendations and guidelines for conservation of heritage assets.

How do you determine cultural significance?

A significant place may have a combination of all of the following values or may represent only one of them;

Aesthetic Value  
Historic Value  
Scientific Value  
Architectural Value  
Social Value

— These values are derived from the Planning and Environment Act 1987 and the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter). Further details can be obtained from Town Planning.

Can I read or purchase the study?

Where can I get further information?

Further information regarding The Frankston Heritage Study can be obtained from Town Planning, upper level of the Civic Centre, Davey Street, Frankston. Please contact Richard Head, Town Planner on 784 \*\*\*\*, Chris Berry, Strategic Planner on 784 \*\*\*\* or Carole Sweatman, Conservation Officer on 784 1004.

**3. A SUMMARY OF COMMENTS MADE IN RESPONSE TO THE HERITAGE STUDY.**

Public comment has been sought throughout the study process to help determine appropriate sites for investigation. The consultant and council staff attended meetings of the \*\*\* and \*\*\*

In receipt of a first draft, all property owners have been notified of the inclusion of their property in the draft study and asked to comment via questionnaire and later, at workshops. Comments received during both processes have been carefully documented. The purpose of this section is too provide a summary of these comments.

# CITY OF FRANKSTON HERITAGE STUDY

## SIGNIFICANT SITES Volume Three

prepared by Graeme Butler & Associates in conjunction with Dr.  
Chris McConville, Francine Gilfedder and Diane Morrison



*Lord Bruce's Pinehill*

*(jointly funded by the Australian Heritage Commission and the City of Frankston)*

- some page numbers missing from contents page, review numbering system, rewrite contents page

## Significant Sites Table of Contents

### Introduction ..... i

### Sites

<i>St. Anne's Catholic Church,</i> 84 Austin Road, Seaford .....	1
<i>McArthur's Farm House, now West Oaks,</i> Baxter-Tooradin Road.....	3
<i>Frankston Oval Grandstand</i> Bay Street, Frankston South (no citation).....	
<i>St. Paul's Anglican Church,</i> Bay Street, Frankston South .....	4
<i>Tellilya,</i> 25 Bembridge Avenue, Frankston .....	6
<i>Tower View, now Tower House,</i> 11 Bentick Street, Frankston.....	8
<i>House,</i> 7 Bunangib Court, Frankston .....	10
<i>Inverell House, Canadian Bay Road, Mt. Eliza.....</i>	11
<i>Canadian Bay Yacht Clubhouse,</i> Canadian Bay Road, Mount Eliza.....	12
<i>Trade Winds,</i> 5 Canadian Bay Road, Mount Eliza.....	13
<i>Cliff Lodge Flats,</i> 44 Cliff Road, Frankston.....	15
<i>Ballam Park,</i> Cranbourne Road, Frankston.....	16
<i>The Lofis,</i> 20 Davey Street, Frankston .....	20
<i>Frankston State School, No. 1464,</i> 36 Davey Street, Frankston .....	22
<i>Frankston State School, No. 1464,</i> 36 Davey Street, Frankston .....	24
<i>Peck bungalow</i> Davey's Bay foreshore, Mt Eliza.....	26
<i>Cliff House &amp; Summer House</i> 4 Elm Court, Mt. Eliza (27A)	
<i>Lavender Lane,</i> 13 Fenton Crescent, Frankston.....	30
<i>Frankston Golf Course</i> Golf Links Road, Baxter <sup>1</sup>	
<i>St. Mirins,</i> 140-150 Golf Links Road, Baxter .....	33
<i>Costerton,</i> 149-177 Golf Links Road .....	36
<i>Bennett House,</i> 30 Gould Street, Frankston.....	38
<i>Tarraleah,</i> 95 Gould Street, Frankston.....	40
<i>House,</i> part 1 Gulls Way, Frankston .....	42

<i>Polperro,</i> 6 Gulls Way, Frankston.....	45
<i>Tilba Tilba,</i> 14 Gulls Way, Frankston.....	46
<i>Garden,</i> 17 Gulls Way.....	48
<i>House,</i> 6 Handley Court, Frankston .....	50
<i>Storm Haven,</i> 3 Harleston Road, Mount Eliza .....	51
<i>Nedloh,</i> 8 Harleston Road, Mount Eliza .....	52A
<i>Tokai,</i> 15 Harleston Road, Mount Eliza .....	54
<i>House,</i> 6 Hillside Grove, Frankston .....	55
<i>St Andrew's Presbyterian Church,</i> 18 High Street, Frankston (no citation)	
<i>Treetops, formerly Seaview,</i> 22 Jackson's Road, Mount Eliza .....	56
<i>House,</i> 1 James Brad Court, Mount Eliza .....	59
<i>Kallara,</i> 7 Kars Street, Frankston .....	60
<i>House,</i> 106 Kars Street, Frankston .....	61
<i>Cora Lynn, House,</i> 10 Lewis Street, Frankston .....	62
<i>Johnstone House,</i> 17 Lowe Street, Mount Eliza.....	63
<i>Marathon,</i> 12 Marathon Drive, Mount Eliza .....	65
<i>Marathon Cottage,</i> 15 Marathon Drive, Mount Eliza (no citation)	
<i>Struan,</i> McMahon's Road, Frankston .....	70
<i>House,</i> 50 Nepean Highway, Seaford .....	72
<i>Baida,</i> 67 Nepean Highway, Seaford .....	73
<i>Markalia,</i> 273 Nepean Highway, Seaford.....	74
<i>Flats,</i> 278 Nepean Highway, Seaford .....	75
<i>Stokesay,</i> 288-9 Nepean Highway, Seaford.....	76
<i>Grimwade Clock Tower,</i> near 480 Nepean Highway, Frankston (no citation)	
<i>Frankston Post Office, former</i> 501 Nepean Highway, Frankston (no citation)	
<i>House,</i> 581 Nepean Highway, Frankston.....	78

insert pages 14, 14a Cassinobuy



<i>The Gumnuts,</i> 619 Nepean Highway, Oliver's Hill.....	80
<i>White Lodge,</i> 638 Nepean Highway, Frankston .....	82
<i>Kahala</i> 644 Nepean Highway, Frankston (no citation) <i>Hopkins House,</i> 648 Nepean Highway, Frankston .....	84
<i>Yamala Lodge,</i> 652 Nepean Highway, Frankston (see Yamala, 16 Yamala Drive) <i>Yamala Gateway,</i> 652A Nepean Highway, Frankston (see Yamala, 16 Yamala Drive) <i>House,</i> 660 Nepean Highway, Frankston .....	85
<i>Houston House,</i> 675 Nepean Highway, Frankston .....	86
<i>Netherplace,</i> 16-18 Netherplace Drive, Frankston.....	87
<i>Toorak College,</i> Old Mornington Road, Mount Eliza.....	89
<i>Misty Hill House,</i> 22 Old Mornington Road, Mount Eliza.....	91
<i>Hendra, former</i> 49 Old Mornington Road, Mount Eliza.....	93
<i>The Barn,</i> 1A Palm Court (off), Frankston.....	96
<i>House,</i> 8 Palm Court, Frankston.....	99
<i>Green Gables,</i> 10 Palm Court, Frankston .....	101
<i>Pinehill, later Bruce Manor,</i> 34 Pinehill Drive, Frankston.....	103
<i>Portland Lodge,</i> 1 Plummer Avenue, Frankston.....	106
<i>Seaford D.C. Substation,</i> Railway Parade, Seaford (no citation) <i>Westerfield,</i> 86-96 Robinson's Road, Baxter.....	107
<i>Westerfield Water Tank,</i> 86-96 Robinson's Road, Baxter (see Westerfield) <i>House,</i> 3 Thornton Road, Mount Eliza .....	112
<i>House,</i> 6 Ti-tree Lane, Mt. Eliza (no citation) <i>House,</i> 15 Violet Street, Frankston.....	114
<i>Koh-i-nor,</i> 42 Warringa Road, Frankston.....	116
<i>Kalamunda,</i> 50 Warringa Road, Frankston.....	117
<i>Rubra,</i> 42 Watts Parade, Mt. Eliza.....	118
<i>Bache House,</i> 6 Waveney Road, Mount Eliza.....	123
<i>Hendra,</i> Williams Road, Frankston .....	125

<i>George Pentland Botanical Gardens,</i> Williams Street, Frankston <sup>1</sup> <i>House,</i> 56 Woodland Grove, Mount Eliza.....	129
<i>House,</i> 6 Yamala Drive, Mount Eliza.....	130
<i>Yamala</i> (including gates and gate house, 652 & 652A Nepean Highway; former stable block, 22 Yamala Drive), 16 Yamala Drive, Frankston.....	132

## APPENDICES

1. Index
2. Site Schedule

# Frankston Heritage Study- Significant Sites

## 1991

### General Introduction

Frankston is distinguished by its bayside location and the type of architecture which this inspired throughout both the 19th and 20th centuries. Where other bayside suburbs have been swallowed by suburban development, Frankston has escaped on its southern and eastern extremities. Beside the 19th century summer houses in Mt. Eliza and southern Frankston, the new post-war Modernist equivalents have taken their place, providing for a sometimes diverse streetscape which is in most cases softened by the surviving landscaped grounds of the old houses (ie. Yamala) and the semi-rural roadside vegetation located next to both types (ie. Harleston Road). Hence this section of the study is the most important, as a catalogue of the diverse responses to seaside architecture over 120 years and a cross-section of what makes Frankston unique in the metropolitan area.

### Selection Criteria

The following preamble to the site citations outlines the criteria and processes used in this study for identifying and evaluating individually significant sites. They are not necessarily those used by any particular heritage listing agency.

#### Aspects of the Man-made Built Environment.

Sites may illustrate:

1. Technological achievement.
2. Creative achievement.
3. A particular use.
4. The cultural choice of many, i.e. fashion.
5. The cultural choice of a few, (the life style of prominent persons).
6. Setting for prominent events.

#### Evaluation of these Aspects.

Evaluation leads to further assessment of the above aspects in the light of the following absolute and qualified criteria:

- a. First or early examples of.
- b. Most or more prominent examples of.
- c. Last survivor of (i.e. rarity).
- d. The most commonly seen example of.
- e. Best or better example of (qualified or subjective choice).

#### Examples

For example, having identified the expression of a particular use (as in 3) or industry associated with a site (i.e. vineyard/winery), its importance may be measured by the above criteria. Was it the first example of this use? Is it prominent or easily visible within the study area? Has it always been so? Is it the last expression of this use in the locality or does it best exemplify a common use within

the area? Has it always been thought by the community as the best example of its type (public perception)?

#### Integrity.

The expression of any of the above cultural themes depends on the integrity of the site to the period identified as lending the site significance. This is usually seen as the date when the site was created but might relate to a period of occupancy by a prominent person or the occurrence of an important historical event at some other date. High integrity to the creation date of either the initial works or later perceivable changes, will allow a better expression of the period concerned and thus a better understanding by the public for which the site is to be conserved.

#### Heritage Values and Field of Comparison.

Use of comparative criteria (i.e. the biggest or the best) requires a field, group or area in which the comparison is made; this is typically taken as the immediate locality (i.e. the municipality), or the region, or the State of Victoria. Hence the terms local, regional or State importance have been applied to each of the sites in the significance statements.

#### State Importance (Value A):

considered culturally valuable when compared to a similar type or style of site taken from across the State

#### Regional Importance (Value B):

considered highly important compared to examples taken from across the Metropolitan Area

#### Regional Interest & Local Importance (Value C):

considered distinctive when compared to examples taken from across the Metropolitan Area and in the City of Frankston.

#### Representative Sites (Value D):

considered valuable only as good examples of common site types within the municipality with potential to form streetscapes or precincts or stand alone as faithfully preserved examples of a common type.

#### Altered Sites (Value E):

as for D but altered with potential for restoration but currently none for streetscape contribution.

### SITE CITATIONS

#### Introduction

The following sites were identified as having potential State or Metropolitan importance (A or B graded). Some of these sites have been found to be of Local Importance after further analysis. The initial selection was based substantially on the site's architectural value as viewed from the street but the analysis which followed includes all of the above aspects of cultural importance including the connection the place has with historically

The following headings are used:

**History-** provides the first and major owners of each site, together with other occupants if known, and its creation date plus the date of major changes. The persons established as having a close link with the site's history have been checked against biographical indexes<sup>1</sup> for their historical significance. In addition, the histories were sent to the present property owners for any further data they might have possessed. In many cases their responses greatly added to the citations.

**Description-** gives external materials, scale, form and stylistic influences plus siting characteristics. There were some opportunities for inspections inside the property boundaries but in most cases the assessment had to be done from the street.

**External Integrity-** notes visible changes to the site.

**Context** -describes the site's relationship to its built context.

**Significance-** sums up the above information, stating what makes the site important.

#### Footnotes

The following abbreviations have been used in the footnotes:

ADB *Australian Dictionary of Biography*

BA Building Application

BWWA *Business Who's Who of Australia*

D Victorian Directories (Sands & MacDougall)

ER Electoral Rolls

Frost Frost, R., *Frankston and Mt. Eliza Sketchbook*,

Jones Jones, M., *Frankston Resort to City*,

LP Lodged Plan (VTO)

MUAI Melbourne University Architects Index compiled by M. Lewis

NTA National Trust Of Australia (Vic) files

PWD Public Works Department contract drawings.

RB Rate Books held at the council offices

SLV State Library of Victoria picture and La Trobe collections

SN Search note (VTO)

VTO Victorian Titles Office

WWA *Who's Who in Australia* (Herald & Weekly Times Ltd.)

## **St. Anne's Catholic Church, 84 Austin Road, Seaford**

### **History**

Built: 1981-2

In May, 1951, Father Joseph Kealy moved to Frankston to become the Parish Priest of the Frankston parish. In the same year he purchased various blocks of land for the Roman Catholic Church, one of which was 5 acres in Austin Road, Seaford.<sup>1</sup> St. Anne's Church Hall was built here in 1962.<sup>2</sup>

The Roman Catholic Trust of East Melbourne commissioned Frankston builders, S.W. & J. Gardiner, to erect a church on Lot 77, Austin Street, in 1981.<sup>3</sup> The architect was Denis Payne and the engineers, B J O'Neill & Assoc.. The 600 square metre church was to seat 500, was estimated to cost £500,000 (final cost \$650,000) and was called St. Anne's.<sup>4</sup> The roof membrane was supplied by Environmental Structures (Aust.) Pty. Ltd., the crucifix created by Mrs. Leopoldine Mimovich and the tabernacle by Ernest Fries.<sup>5</sup> The church was dedicated by Most Rev. T F Little 25 July 1982.<sup>6</sup> The church was built for celebration of the Eucharist and liturgical prayer as well as providing a chapel-meeting room for the parish. The tent form of the church was liturgically-based with reference to *Exodus* (33:10) where Moses encountered the Lord Yahweh in a tent while in the New Testament St. John noted that 'The Word was made flesh and pitched his tent among us..'.<sup>7</sup> The twelve masts supporting the tent symbolized the twelve apostles while the cable network radiating from the cross resembled the influence of Jesus Christ.

### **Description**

The most recent structure investigated in this study, this church is too striking a concept to ignore in any appraisal of the city's architecture. It was also possibly the first use of teflon fibre-glass in Australia to roof a conventional permanent building.<sup>8</sup>

A fan-shaped plan is a perfect vehicle for the hyperbolic paraboloid, translucent white teflon fibre-glass roof which appears tent-like when viewed externally, held down by cable guys. Internally, the tan brick wall provides the visual solid, while the roof disappears as if an overcast sky. Light membrane roofs are as yet uncommon in the southern states, in other than external canopy use, (i.e., Westgate Freeway service station canopies). This example followed American precedents and was promoted by the roof material distributor, Chemfab, and its manufacturer, Dupont.

### **External Integrity**

Generally original.

### **Context**

Isolated from any surrounding context, but distinguished as a public building.

### **Significance**

Architecturally, this church illustrates a use of distinctive building material and its resulting free architectural form. Judged among any building type the outcome is unusual and is particularly suited for a church, both from an inspirational and functional viewpoint: of local and regional importance.

1 *Parish of St. Francis Xavier Frankston, 1889-1989*, p.17  
2 *ibid.*, p.18  
3 BA1981. 37758  
4 *ibid.*  
5 St. Anne's dedication programme. copy held  
6 *ibid.*  
7 cited in dedication programme  
8 D. Payne  
9 *ibid.*

Historically, the church as yet is without long associations in the community, but it is already a vehicle for public gatherings. It is one of the earliest of a new style of Catholic church designs and the fan-shaped plan was a response to liturgical changes in the church and changing ideas about the relation of laity to clergy. As a result of the Vatican II 'Reformation' of Catholicism, the design of this church is an historic early response to these great changes: of local importance and regional interest.

## McArthur's Farm House, now West Oaks, Baxter-Tooradin Road

### History

Built: c1896-9

This house was first cited in municipal rate books of 1899 as the property of an orchardist, William McArthur, and located on about 42 acres taken from the original 52 acre 1885 crown grant (CA 29E/6). Purchased by Elizabeth Jackson from William Rowe, in 1888, the house site was eventually placed in the name of Elizabeth McArthur (1896) in the era when the locality was known as Mornington Junction.<sup>1</sup> McArthur resided there until c1914 when Mrs. Henrietta Emmaline Roberts of Malvern was listed as occupying the property.<sup>2</sup> Reputedly Elizabeth McArthur had since died, leaving the title in William's name and he had resold to George Keast, a Somerville storekeeper. Henrietta Roberts became the owner for a brief period in c1918<sup>3</sup>. During that time, the rate of £35 per annum in 1897-8 remained unchanged until 1915-16, when it increased to £45 per annum.<sup>4</sup> By c1919 George A. Collett, an orchardist, and Alice Jane Minnie Collett occupied the property, remaining there until dairyman, Douglas R. Jamieson took up residence in the mid 1940s.<sup>5</sup> Jamieson lived there into the 1960s, running a dairy herd of around 50 cows.<sup>6</sup> The house was sold on a 12 acre lot after subdivision in 1969.

### Description

This, a hip-roofed and weatherboarded farm house, with encircling post-supported verandah in a skillion-roof form. Typical of the period, the verandah posts and brackets are shaped simply in timber and little other ornament is visible, except perhaps at the side entry to the house, where it is probable that a half-timbered gable has been centred above the entrance.<sup>7</sup> A large brick-lined underground water tank lies under the former rear courtyard (now built over), along with a dome-top well<sup>8</sup>.

### External Integrity

Generally original in the street view. Dairy buildings have been removed.

### Context

Identifiable as one of the area's remnant early farmhouses, still set in open fields, which used as orchards by the McArthur and Collett families. The surrounding mature oaks and pines are signposts to the building's age.

### Significance

Architecturally, this is a typical (if larger than normal) farmhouse of the era and area and is architecturally unpretentious. However, with its mature landscape setting it represents this dwindling building type well: of local importance.

Historically, it is symbolic as early and agricultural activities within the city, which have been disappearing with increasing urbanization of the peninsula. Orchards were once a common land use in the city and orchardists a significant local group. This complex is one of the few survivors of that era in local history: of local importance.

1 RB1897-98, 371 NAV £35 no house cited; RB1898-99, 347 NAV £35 but house cited; comments on draft by present owner-title data  
 2 RB1913-14, 718; RB1914-15, 748  
 3 comments on draft by present owner-title data  
 4 RB1897-98, 371; RB1914-15, 748; RB1915-16, 1186  
 5 RB1940-41, 3461; RB1945-46, 3798; ER1936  
 6 comments on draft by present owner-title data; RB1953-54, 4161  
 7 Detailed inspection required  
 8 comments on draft by present owner-title data

no citation .

## St. Paul's Anglican Church, Bay Street, Frankston South

### History

Built: 1933-,1959

The first St. Paul's Anglican Church was built in 1886-7 at an estimated cost of £474.<sup>1</sup> It opened in February 1887.<sup>2</sup> With the support of Frankston pioneer, William O'Grady, the church's debt was only £70 by 1890.<sup>3</sup>

The foundation stone of a new St. Paul's Anglican Church was laid on December 16th, 1933.<sup>4</sup> The Archbishop of Melbourne, the Most Reverend F.W. Head, laid the foundation stone and addresses were given by Archbishop Head, General H.W. Grimwade and Reverend P.B. Hayman, the vicar.<sup>5</sup> Designed by Louis R. Williams, the new building incorporated the nave of the old church. An imposing tower at the western end was included in the plans but was to be built at a later date.<sup>6</sup> Contractor, T.D. Barrett, built the church at an estimated cost of £3,500.<sup>6</sup>

The church jubilee was celebrated in 1937 with festivities in the mechanics hall being the main activity. Maj. Gen. & Mrs. Grimwade attended along with Bishop and Mrs. Booth. The future form of the church was depicted on the front of the programme as a reminder of Williams' sketch design of December 1932.<sup>8</sup>

After a fire, builders, S.W. & J. Gardener were contracted to extend and reinstate the church in January 1959, based on a revision of the original design made by Louis Williams.<sup>9</sup> Estimated to cost £96,000, St. Paul's was to be of 3,800 square feet. The original side chapel and sanctuary, main sanctuary, crossing, chancel and vestries were retained but the 1887 section of the nave was demolished and the 1933 line of the nave extended sideways and towards Bay Street, with a larger tower and porches included.<sup>10</sup> The old nave was replaced with extensive multi-gabled glazed chapels on both sides. All of this was achieved in matching brickwork and detail to that of the retained east end of the church.

Stained glass designs by the noted artists, Napier and Christian Waller, and John Ferguson and Derek Pearse are represented there.<sup>11</sup>

### Description

The architect, Louis Williams, claimed to have introduced the fashionable but rugged clinker brickwork to church architecture in line with his philosophy of simple and meaningful ecclesiastical architecture rather than the mock Gothic decoration still applied to many churches contemporary to this one. Terra-cotta roof shingling underscores the emphasis of the architect or display of natural materials. The church plan is typically cruciform.

Beyond the choice of materials is the bold form of the design, with its squat Norman bell-tower centred on the sea-ward elevation. Viewed from the foreshore, the tower and surrounding bays are prominent elements in the skyline and would have dominated Frankston in the years up until the post-Second War redevelopment of the town centre. Another vantage point is from the adjoining oval, where the multi-gabled (added) side chapels with their extensive stained glass are displayed to good advantage, as they are when viewed from High Street. Lancet-like windows at the tower base contain early glass designs in the Pre-Raphaelite manner of Waller.

- 
- 1 *Frankston Standard*. 16/12/1933, p.4  
 2 jubilee programme  
 3 Jones, M.. *Frankston Resort to City*. p.109  
 4 *Frankston Standard*, 16/12/33, p.4  
 5 *ibid.*  
 6 *ibid.*  
 7 jubilee programme 6.2.37 (SLV)  
 8 *ibid.*  
 9 SLV Picture Collection Louis Williams collection: BA1959. 4170  
 10 *ibid.*  
 11 comments provided by owner 11.91



Williams was a prolific designer of churches through many eras, but his emphasis, pre-Second War, was on the Arts & Crafts approach to church design. Use of simple well-proportioned and simplified traditional forms, combined with a love of natural materials, such as brick and terra-cotta and use of hand-crafted fittings and glass, make many of his churches outstanding Arts & Crafts exemplars. Given the philosophy was otherwise only fully applied to a small group of large houses designed in that period, Williams' church designs are valuable.

Other good examples include Anglican chapels or churches at Gardenvale, Ivanhoe (hall), Parkville, Darebin and South Melbourne: all except Parkville designed in the 1920s, early 1930s. The mature Cypress setting is of the period.

#### **External Integrity**

Given the staged construction described above, the original design is still apparent, despite the addition of the side chapels to the concept. Minor changes to the original concept include the concrete masonry screen wall, pipe handrails and chain-wire side fence.

#### **Context**

The church is sited near to other public buildings such as the sports pavilion, and the former Mechanics Institute in Bay Street, the churches in High Street and the school and police complexes in Davey Street. It is also clearly visible from the opposite water's edge and elsewhere.

#### **Significance**

Architecturally, this is an interesting example of Williams' work, given that he adhered to the original concept in the reinstatement, and is expressive of his Arts & Crafts preoccupations also it is a prominently-sited building visible from many places in the township: of regional interest and local importance.

Historically, valuable to the Frankston community as a long-term meeting place and holder of many residents' past associations also a built contribution to an area and site which were at the heart of local community life for more than 100 years. St. Paul's is one of the few Frankston religious buildings surviving (in part) from before the Second World War. The alterations and additions reflect the continuing role of the church as an important local symbol: of local importance.

## Tellilya, 25 Bembridge Avenue, Frankston

### History

Built: 1949

William H. Raleigh, an architect, of Grange Road, Frankston, owned Lots 25 & 26 Bembridge Avenue in the Grange Estate in 1946.<sup>1</sup> Geoffrey Wescott and Joan Goodes, of Gould Street, Frankston, purchased Lot 26 from Raleigh and applied for a permit to build a permanent residence here in 1949, using the notable architect, Roy (later Sir Roy) Grounds.<sup>2</sup> The original design was arranged around five large gums, with the front set-back of the house minimized and the service areas facing the street. Typically for Grounds, the living areas were directed towards both the garden and the north aspect (and hence the sun)<sup>3</sup>. Large windows looked into the garden (protected by a pergola) and the plan was open, resulting in the rear garden views being evident from the entry hall. Grounds reputedly first opted for eight feet high ceilings but capitulated under official pressure from the building surveyor. The builder was N A Echberg of Frankston, this being the first time this notable combination of builder and architect worked together (see second Henty house, Nepean Highway).

In 1959, they commissioned John M. Rosenthal, of Oliver's Hill, Frankston, to design alterations and additions to the house now named Tellilya.<sup>4</sup> Echberg also constructed the additions and alterations at an estimated cost of £1,600.<sup>5</sup> Geoffrey, a merchant, and Joan Goodes owned and occupied Tellilya until after 1960.<sup>6</sup>

The noted botanist, Leon Costermans, leased the attached flat during the preparation of his book *Native Trees and Shrubs of South-eastern Australia*, published by Rigby in 1981<sup>7</sup>. He was lecturing at Chisholm Institute of Technology, Frankston. Costermans also wrote *Trees of Victoria* in 1966 after a long involvement with the bush, bush walking, teaching and the scout movement.

### Description

Set behind a mature garden frontage, the house is Modernist or 'contemporary' in design with gently sloping skillion roof forms, broad brick chimney expressed at one end, stained (sump oil) vertical boarding and painted timber-framed window walls, like Ground's own house on the nearby Ranelagh estate. Stage one is among the earliest Modernist designs in the area.

Internally the cork floor tiles are original.

### External Integrity

Given two construction stages, generally original.

### Context

Contributes to overall Bembridge Avenue character where mainly 'contemporary' architecture is sited in a blend of mature native and exotic planting.

### Significance

Architecturally, this is a simple early Modernist house which was designed by the noted residential architect, Roy Grounds, in the bush/beach house

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1 RB1945- 46, 6435; ER1943  
2 pers.com. present owner; RB1948- 49, 5421; BA1949, 2600  
3 pers.com. owner  
4 BA1959, 5497  
5 ibid.: sitting room, dressing and bathroom added east end  
6 RB1958, 2677; ER1960  
7 pers.com. owner

tradition, to blend with the valuable exotic and native landscaping, both on the site and in the street generally, and maximize the site usage and sun penetration to the house in winter: of regional and local importance. Historically, a good and early example of the work of prominent local builder, N.A. Echberg, working for the first time with Grounds, also of interest as an appropriate setting for the preparation of the botanist's native flora bible, *Native Trees and Shrubs of South-eastern Australia*: of local importance.

## Tower View, now Tower House, 11 Bentick Street, Frankston

### History

Built: 1926-7

Robert Sanderson of Yaralla, Waverly Road, East Caulfield, owned Lots 10 & 11 of Crown Allotment 1, Sections 1 and 2, in the early 1920s.<sup>1</sup> Sanderson sold the property to John R. Brennan in 1926.<sup>2</sup> Whilst the Net Annual Value (NAV) of £32 on the property did not increase in that year the 1926-27 rate book shows a house there for the first time.<sup>3</sup> In 1927-28 the NAV decreased to £11 but increased enormously to £125 in 1928-29.<sup>4</sup>

John Brennan owned Brennan Safety Headlights Pty. Ltd. and was a partner in Brennan & Marshall Pty. Ltd., of 25 King Street, Melbourne, in 1930.<sup>5</sup> By 1935 he had moved to Earls Court, the Esplanade, St. Kilda.<sup>6</sup> It has been claimed he was a skating rink owner, and his address in 1935 was a few doors away from St. Moritz Skating Rink.

Brennan owned Tower House until the early 1940s.<sup>8</sup> Ralph and G. Aston owned and occupied the property by 1945.<sup>9</sup> Leonard Jewson, an agent, and Alma Jewson, both of Darling Avenue, Burwood, had bought Tower View (so named in the electoral roll) by 1952 and still owned the property in 1961.<sup>10</sup>

### Description

Two storeys and of stuccoed brick, the house was among the first to perch on the slopes overlooking this part of Port Phillip Bay, earlier houses being content to sit at the base of the incline.<sup>11</sup> Stylistically, the house appears at first to be earlier than its date, given the lookout tower, with cupola over, on the north side. This type of tower is more commonly seen in late Edwardian era shopping strips,<sup>12</sup> overlooking street crossings and housing occasional brass bands or as gazebos on Queen Anne style houses. Similarly, rotundas in public parks also take on this form, (see Edinburgh Gardens rotunda, Fitzroy North, 1924). However, the architectural simplicity of the tower and house, combined with the broad attic-gable commonly seen in Bungalow style houses, anchor the house firmly in the 1920s stylistically. In addition, there is the deep open verandah which extends on two levels in a faceted, bayed form under a vast hipped and slated roof. The Bungalow gable is seen best on the south side of the house and repeats as the rear end of the main roof. Typical Bungalow-era carved rafter ends also fan-out around the verandah bay at first-floor level, while cedar-like shingling is used in large panels and over a window bay (rear).

Given the elevated and prominent siting of the house, the design takes full advantage of its exposure by use of picturesque but integrated forms, massing and void, and level changes. The look-out or tower is common among the larger sea-side late 19th-early 20th century houses, to capture sea views and breezes.

### External Integrity

The roofing may be new (but empathetic to the construction era) and the verandah has been glazed-in.

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- 1 LP7179; RB1921-22, 1117; RB1925-26, 4044
  - 2 RB1926-27, 4033
  - 3 ibid.: RB1925-26, 4044
  - 4 RB1927-28, 3940; RB1928-29, 4046
  - 5 D1930
  - 6 D1935
  - 7 D1935: *The Age*, 8/9/90, p.35
  - 8 RB1940-41, 5039; *The Age*, 8/9/90, p.35
  - 9 RB1945-46, 6033
  - 10 ER1961: RB1952-53
  - 11 Jones, pp.147, 151, 154, photos
  - 12 see Whitehorse and Balwyn Roads corner, North Balwyn

**Context**

Some period landscape exists around the house, but a major contributing factor to its prominence and three-dimensional expression is the relatively large building-free area around and behind the house, allowing unfettered views to it from many vantage points. The flats, in Cliff Street (q.v.), sit above this site, providing related materials and roof forms.

**Significance**

Architecturally, this house is an unusual and successful blend of the prevailing domestic Bungalow style combined with the picturesque look-out forms associated with sea-side or recreational sites, also it is prominently sited, allowing these forms, to be viewed from within a near 270 viewing cone: of regional importance.

Historically, it was connected with Brennan who appears to have had associations with other sea-side localities and the motor trade which brought a new wave of settlement to Frankston: of local interest.

## House, 7 Bunangib Court, Frankston

### History

Built: 1958

A building application was made in 1956 for the construction of a house on Lot 9, Bunangib Court, to the design of B.J.E. Rieb, a Hawthorn architect.<sup>1</sup> Leonard Henry Gillam, the owner, built the brick and timber dwelling himself.<sup>2</sup> Estimated to cost £7,000, the two-storey residence was completed in 1958.<sup>3</sup> Leonard Gillam, a manager, occupied the property with Edith Harriet Gillam, possibly his wife.<sup>4</sup>

### Description

Drawings, dated October 1955, depict this timber and brick house as: (ground floor) 'entrance (to a stair hall), laundry, shower, guest bedrooms and workshop; (first floor) open dining-living, kitchen, bedroom, bath and dressing rooms.' A 'verandah' and 'open terrace' abutted first and ground floor levels on the north side.<sup>5</sup>

The main design aspect was, however, the exposed triangulated timber portal frame (two 2" x 2") at 14 feet centres, which (when viewed in sections) rested on two points and supported shaped plywood 'girders' at the roof (like the Myer Pelican house) and a pergola sun screen and a timber floor at first level. Timber-framed window walls enclosed the spaces and a sparse metal balustrade, the first floor verandah. The original roof was built-up felt membranes laid in 'hot bitumen' over tongue and grooved boarding. The house occupied a small part of a large L-shape block which already held a studio on the west side.

The expression of triangulated structure was a fixation of the period, whether, in detail elements such as Boyd's Kireep Road, North Balwyn, house or main structure such as Chancellor & Patrick's Atunga Way, Mount Martha, house. Both are from a similar era to this house. Other examples include the Ken McIntyre house and Blackfriars Close, Toorak, house by Boyd.

### External Integrity

Generally original.

### Context

Sited at the end of a court, it has some affinity to the other generally-later houses therein.

### Significance

Architecturally, this is one of a small group of notable 1950s house designs, which boldly revealed their structural frame on the outside as a show of the great enthusiasm felt by architects for structure-born design: of regional importance and State interest.

Historically, a superior example of the architect-designed houses found in parts of Frankston, but uncommon in many of the new suburbs of the 1950s. These houses distinguish Frankston as especially important in the 1950s suburban boom: of regional interest.

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1 BA1956, 1561  
2 ibid.  
3 ibid.: RB1958, 2612  
4 ER1960  
5 BP1561

## **Inverell House, Canadian Bay Road, Mt. Eliza**

### **History**

Built: c1870-4, c1876-81

John T. Smith was reputedly the first owner of this initially two-room brick cottage when it was built, between 1871 and 1874.<sup>1</sup>

Smith arrived in Australia in 1849, aged seven, eventually moving with his family to a hut built by his father in Mt. Eliza where he had commenced a fruit and vegetable garden c1860<sup>2</sup>. About six years after commencing the first two rooms of Inverell House, Smith married Harriett Morris of Tasmania in 1877, leading to two extra rooms on the house to accommodate their first child, Ethel<sup>3</sup>. John died in 1921 and Harriett a year later.

Ethel and her husband Albert McIlroy lived here until its sale to a Mrs. Howell in c1939. After its acquisition by Michael and Louise Linton in c1985, it was reputedly restored to close to its original condition<sup>4</sup>. The roof and verandah were replaced (the original posts were matched), and the internal pine lining was sand-blasted. The Hawthorn hedge was retained and trimmed and the front garden created as an empathetic period garden.

### **Description**

Now part of a large retail nursery complex (Linton's), the cottage supports its history with its twin-gabled form (one gable steeper than the other), dog-toothed chimney cornices which were typical of the era, and the Colonial bonded brickwork which were reputedly made locally and were probably slop-moulded but have a distinctive colour blend from differential burning. The cottage has a corrugated-iron roof, a simple skillion-form verandah roof and new stop-chamfered verandah posts and bressumer beam.

### **External Integrity**

Front fence has been replaced, along with redevelopment of the house yard generally. The verandah has been renewed. Most rooms appear to have remained close to their original condition.

### **Context**

Now concealed by a high fence and surrounded by a large commercial complex, the house retains some of its former historic significance, as a farm house for an orchard, from the maintenance of a landscaped/planted environs.

### **Significance**

Architecturally, the house is representative of an early period in the city's built history, being among the oldest group of houses in the area: of high local importance and regional interest.

Historically, although in part dislocated from a direct historical context by the proximity of the nursery, the house illustrates inside and out the form of early permanent accommodation in the city: of high local importance.

1 NTA file 3821. nomination form cites ratebooks and Mrs. Ward-Anderson, granddaughter of J.T. Smith  
2 'Inverell' typescript supplied by owners  
3 ibid.  
4 ibid.

## Canadian Bay Yacht Clubhouse, Canadian Bay Road, Mount Eliza

### History

Built: 1960

The name Canadian Bay originated from three Canadians who cut and shipped firewood, principally she-oak and wattle, from the beach of Canadian Bay to Sandridge, (now known as Port Melbourne) for the Melbourne markets.<sup>1</sup> It is thought that the main use for the wood was to fire bakers' ovens.

A group of local residents formed the Canadian Bay Club in 1958, using a small boat shed which housed about twenty boats.<sup>2</sup> Scenes from the film *On the Beach* (starring Ava Gardner and Gregory Peck) were shot at Canadian Bay boat shed in January 1960.<sup>3</sup>

The current building was designed by John Fisher who had designed many notable hospitals across Australia for the firm Stephenson & Turner. He formed a close association with Sir Laurence Hartnett of Rubra (q.v.) who was the first commodore of the club. Fisher and Hartnett were two of the seven founders of the club; Sir Laurence being known for his role in development of the Holden, Australia's car.<sup>4</sup>

### Description

A simple unequal gabled structure, the clubhouse rests on a jetty (with boat storage under), has vertical boarding to its walls and a north-facing window wall with a shading roof extension. A large terrace extends northward, connecting with a ramp and jetties. Related skillion-roof buildings, used for boat storage, lie to the west of the ramp. Early drawings of the complex show the main (rear) skillion-roof structure in the western group as the first stage of the complex, acting as the club house with a sail room and dinghy racks. The second stage, the present club house with its boat storage under, replaced private boat sheds.<sup>5</sup>

### External Integrity

Original.

### Context

It resembles the contemporary Davey's Bay Yacht Club house and by its siting and form suggests the jetties built along the coast since the mid-19th century.

### Significance

Architecturally, the building is a simple Modern design and hence both appropriate to the location and prevailing architectural treatment of beach structures or houses. Judged as a yacht club, it has few exact equals and the Fisher association lends significance: of regional interest and local importance.

Historically, it is a relatively young yacht club for the bay, but it is associated with the residents of the Glen Shian Lane Estate. It is also important as a community building for Mt. Eliza. In an exclusive waterfront retreat, the yacht club filled a role which elsewhere fell to the local shire hall, pub, or sports ground grandstand: of regional interest and local importance.

1 SLV. Biographical File, *Early History of Mount Eliza*, p.5., Frost, R., *Frankston and Mt. Eliza Sketchbook*, p.38  
2 ibid.  
3 ibid.  
4 typescript supplied by the club, letter dated 8.11.91: see WWA 1968, p.402  
5 see FCC drawing F3/3D, 'proposed Mt. Eliza Marine Club, Canadian Bay, Mt. Eliza,' n.d.



**Trade Winds,  
5 Canadian Bay Road, Mount Eliza**

Grade D

**History**

Built: 1960

Ronald Quigley and Allan Gillam commissioned architect, Neil Clerehan, to design a residence for Lot 9, Canadian Bay Road.<sup>1</sup> Frankston builder, A. Moore, constructed the dwelling of 2628 square feet, estimated to cost £8,000 in 1960.<sup>2</sup> A swimming pool estimated to cost £1,400<sup>3</sup> was added to the property by the builder, A. Moore, in the same year.<sup>3</sup> Quigley, a salesman, and Gillam, a clerk, operated the Quigley-Gillam gift shop at 125 Toorak Road, South Yarra, in the 1960s.<sup>4</sup> This house is one of three designed by the same architect for Gillam & Quigley, in Frankston.

**Description**

The original design was near symmetrical, the plan consisting of bedrooms (2) either side of a large combined kitchen and living room. A 'screened porch (Vimet insect screens)' extended north from the sliding glazed living room doors. Its equivalent on the south side was a carport, on axis.

Central to the southern edge of the living area was a broad masonry fireplace which, with adjoining 7 feet high fitments, provided the division between the living and kitchen areas.

Most external walls were clad with vertical boards (except for the masonry east and west 'porch' walls) and the roof with Brownbuilt steel decking.

Windows were timber-framed and either slot-shaped, on the south kitchen wall, or slits, as on the west wall, or squares for the east wall. The design was classically simple and symmetrical, with subtle visual tension being created by changes in window shape.

**External Integrity**

5

Generally original.

**Context**

Set in a mature landscape and related to other contemporary houses in this road and the adjacent Ranelagh Estate.

**Significance**

Architecturally, this is an assured demonstration of 'less is more,' with simplicity of external form matched by large open internal living spaces which interflow with the surrounding landscape via the archetypical sliding glazed doors and full-height glazing to the north: all attributes of the immediate post-War Modernist era: of regional importance.

Historically, a good example of the distinctive character of building in Mt. Eliza after the Second World War also a good example of the work of prolific local builder, A. Moore: of local importance.

Farm House, former, 4 Cassiobury Avenue, Mt. Eliza

**History**

Thought to have been the farm house for Harold Grimwade's Almond Farm, the recent history of the house confirms the Grimwade ownership at least as far back as the 1930s<sup>6</sup>. In that period the main occupier of the house and about seven allotments was Rupert Fraser, preceded by one William Alp<sup>7</sup>.

- 1 RB1960-61, 303;
- 2 BA1960. 6157
- 3 BA1960. 6074
- 4 D1962; ER1961
- 5 Inspection needed
- 6 RB1931-2. 4747
- 7 ibid.; RB1952-3, 1987; RB 1938-9,6001; more work needed

The Grimwades owned land in the area since their purchase of the Angels Rest and Marathon (q.v.) properties in c1909 and c1911, respectively. Another holding was Marathon cottage (15 Marathon Drive) which, like this house, preceded the Grimwade ownership.

**Description**

Designed simply after the Gothic revival manner, with weatherboarded walls and corrugated iron roofing, the steeply gabled attic form and scalloped gable barge boards of the house are typical of the style (see also Ballam Park house) and the rural house designs of the 1870-80s. Similarly the brick chimney appears old and shows two possible stages of development, one and two-storey, with the placement of the two string courses. The verandah also looks early but its siting along one side of the two skillion additions(?) is unusual, being more typically terminated at the end of the two storey section.

**External Integrity**

Skillion-form rooms appear to have been added to the ends of the two-storey section and the verandah extended across them. The gabled porch(?) also appears to be an addition, albeit in harmony with the original.

**Context**

Placed on a corner, the house is prominent in the area and recognizable among the 1950s and later housing as a precursor of the subdivision.

**Significance**

Architecturally the house shows some stylistic pretensions, given its rural setting, and may be significant because of the age of parts of the building: of high local importance.

Historically, the house is obvious as a precursor to the surrounding development and also most of Frankston generally. It is among the oldest group of houses in the area and possibly one of the two oldest timber houses in Frankston. It was also linked with the Grimwade family over a long period: of high local importance.

where does this belong,  
and what about significance  
description for "Trade Winds"

## **Marathon Farm House, former, 4 Cassiobury Avenue, Mt. Eliza**

### **History**

Thought to have been the farm house for Harold Grimwade's Almond Farm, the recent history of the house confirms the Grimwade ownership at least as far back as the 1930s<sup>1</sup>. In that period the main occupier of the house and about seven allotments was Rupert Fraser, preceded by one William Alp<sup>2</sup>. The Grimwades owned land in the area since their purchase of the Angels Rest and Marathon (q.v.) properties in c1909 and c1911, respectively. Another holding was Marathon cottage (15 Marathon Drive) which, like this house, preceded the Grimwade ownership.

### **Description**

Designed after the Gothic revival manner, with weatherboarded walls and corrugated iron roofing, the steeply gabled attic form and scalloped gable barge boards of the house are typical of the style (see also Ballam Park house) and the rural house designs of the 1870-80s. Similarly the brick chimney appears old and shows two possible stages of development, one and two-storey, with the placement of the two string courses. The verandah also looks early but its siting along one side of the two skillion additions(?) is unusual, being more typically terminated at the end of the two storey section.

### **External Integrity**

Skillion-form rooms appear to have been added to the ends of the two-storey section and the verandah extended across them. The gabled porch(?) also appears to be an addition, albeit in harmony with the original.

### **Context**

Placed on a corner, the house is prominent in the area and recognizable among the 1950s and later housing as a precursor of the subdivision.

### **Significance**

Architecturally the house shows some stylistic pretensions, given its rural setting, and may be significant because of the age of parts of the building: of high local importance.

Historically, the house is obvious as a precursor to the surrounding development and also most of Frankston generally. It is among the oldest group of houses in the area and possibly one of the two oldest timber houses in Frankston. It was also linked with the Grimwade family over a long period: of high local importance.

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<sup>1</sup> RB1931-2, 4747  
<sup>2</sup> *ibid.*; RB1952-3, 1987; RB 1938-9,6001; more work needed

## Cliff Lodge Flats, 44 Cliff Road, Frankston

### History

Built: 1935

In the 1934-5 rate book, W. Marsh of Orrong Road, Toorak, was listed as owner of a partly constructed house on Lot 15, Cliff Road.<sup>1</sup> By 1936 the house was listed and rated as two flats.<sup>2</sup> W. Marsh owned the flats until the mid- 1940s, when Bert Reginald Marsh, a builder, of Edna Street, Frankston, became the owner.<sup>3</sup> By 1967 Reginald, an aircraft worker, and Sydney Marsh, a builder, owned the flats.<sup>4</sup>

### Description

Representing a rare accommodation form for the era and area, these two-storey stuccoed flats take on an English domestic revival style in the Arts & Crafts manner. The steep attic gabled-roof forms (clad with two colours of slate), shingling in the gable ends, and the flared shingled balconettes under the upper windows, are all elements similar to those used by English Arts & Crafts designers such as C.F.A. Voysey and M.K. Baillie-Scott, albeit erected some 30 years after their buildings.<sup>5</sup>

A rubble stone front fence, with hedges, are typical of the era's landscape treatment.

### External Integrity

Generally original.

### Context

Sited near the hilltop, the two-storey flats are prominent. Some contemporary houses are in the area.

### Significance

Architecturally, the Cliff Lodge is unusual for the area as 1930s flats, and stylistically similar only to a few large Frankston houses, built in the 1920s, (ie. Cob Cottage, Marathon, Westerfield). It is also an unusual style-use combination for the State, although very late in the style's application: of high local importance and regional interest.

Historically, this is an unusual building type for Frankston, which missed the metropolitan flat boom of the 1930s and was only lightly touched by the spread of flats during the 1960s.

1 RB1934-35, 4244

2 RB1935-36, 4245

3 RB1945-46, 6095; ER1960

4 ER1960; RB1967, 425, 424

5 see Service, *Edwardian Architecture*, p.101 (*Waterlow Court, London*), p.94, (*Letchworth Garden City Cottages*), p.93, (*The Orchard, Chorley Ward, Hertfordshire*)

## Ballam Park, Cranbourne Road, Frankston

### History<sup>1</sup>

#### Ballam Pastoral Lease?

The Frankston district was originally named Ballam-Ballam, an aboriginal word for muddy or yellow waters.<sup>2</sup> Ballam Park is believed to be so called because of the many springs on the property.<sup>3</sup>

Like the waters, the early Liardet occupation of the area has also been somewhat obscured. Billis & Kenyon note Frank Liardet (born Sussex, 1822-1889) as the lessee of the Ballam Park (Frankston) pastoral lease September 1843 to April 1850<sup>4</sup>. Smythe's 1841 survey of this area showed a 'scrubby plain' only in that location; Windsor's 1855 plan of the parishes of Frankston and Moorooduc showed Liardet's 320 acre crown allotment 3 of section 6 (gazetted 1855) with no improvements (but nothing is shown on the nearby pre-emptive rights either); the Foot survey of 1855 notes 'old cultivation' across the house site; the squatters directories of 1849 and 1854 do not list Liardet and the 1851 directory of Victoria lists him at the Pier Hotel, Sandridge only; but the Mt. Eliza & District Roads Board's 1861 rate book notes 2500 acres leased from the crown, evidently with no precise location and outside of the period noted by Billis & Kenyon<sup>5</sup>. Evidence suggests that, unlike the district's pastoral lessees who sought and gained pre-emptive rights around their improvements, Liardet purchased his freehold at government land sales, free of any built improvements.<sup>6</sup>

#### Ballam Park House

Sarah Jagger, sister of Liardet's neighbour, Carr, wrote that Liardet's house was built by her future husband, Thomas Allchin, after she went to the block with her brother (1856), John Carr, and before she married Allchin (1857)<sup>7</sup>. The *Argus* (27.12.55) however noted that Liardet was involved with others in 'agricultural efforts' at Ballam<sup>8</sup>.

Hence the first Ballam Park house was built around 1856 for Frederick Evelyn Liardet by Thomas Allchin. It was claimed as the first brick house in the area, being reputedly constructed of bricks hand-made on the property. The builder, Allchin, also had a clay pit and brick-making machine at Mornington<sup>10</sup>. Other materials for the house were brought from Port Melbourne by boat and bullock dray.<sup>11</sup> Liardet was one of those who, in 1859, promoted the building of a pier at Frankston<sup>12</sup>.

#### Rutter Long

After leasing allotments 2 and 3 to James Petrie (q.v.) from 1861, Liardet sold them to the noted Melbourne pharmacist Daniel Rutter Long in 1863<sup>13</sup>. Daniel Long's business was in Bourke Street and his home was in Hampden Road, Armadale<sup>14</sup>. Hence his sons, Thomas and Daniel Long,<sup>15</sup> worked Ballam Park as a farm with occasional visits from their father<sup>15</sup>. When the Long's purchased Ballam Park it was described in rate books as a five room brick house, with garden, outbuildings and 525 acres<sup>16</sup>. Of the other rate entries, only James Davey possessed a larger house and a more

1 refer to R. Peterson Ballam Park Homestead and Ballam Park Conservation Analysis, 1989

2 Rutherford, A., *The Victoria Story*, p.14

3 NTA FN1403

4 Billis & Kenyon, *Pastoral Pioneers of Port Phillip*, p.97

5 Peterson op.cit. p.11

6 District Roads Board

7 Peterson op. cit. p.15: cites Mrs. Thomas Allchin's recollections quoted in Leslie Moorhead's *Mornington in the Wake of Flinders* p.57

8 Peterson op. cit. p.15

9 Frost, R., *Frankston and Mount Eliza Sketchbook*, p.10

10 Peterson op.cit. p.16 cites Moorhead op.cit.

11 ibid.

12 Peterson op.cit. p.16

13 Peterson, op.cit. p.17

14 see NTA file Duncraig/Hampden Villa, Hampden Road, Armadale

15 Peterson op.cit. p.17

16 Peterson, p.19

valuable property than Ballam Park<sup>1</sup>. By 1876 the room number had increased to eight with a cottage added to the description along with stables and outbuildings<sup>2</sup>. This corresponds with increases in the Thomas Long family itself. After Daniel Long Snr. died in 1886, Ballam Park was owned by the Trustees Executors & Agency Ltd.<sup>3</sup> and the property was leased to various persons such as Kemp, Sheehan, Jenkins, Ross and Despard in the period 1890-1901. Reputedly, cypress were planted along the drive to the Cranbourne Road in 1886, some of which have been recently removed. Tenders were called by Thomas Watts & Sons in 1888 for the erection of stables and a barn at 'Balm and Balm Park' for the executors of the late D.R. Long<sup>4</sup>

#### **Gower-Williams**

A subdivision of allotment 2 followed in 1902, leaving the original Liardet block whole<sup>5</sup>. However in the same year, Cyril Gower-Williams of Toorak purchased the property from the Longs<sup>6</sup>.

It is believed Mr. Justice Higgins of the High Court drafted part of the (Sunshine) Harvester Judgment, the first conciliation and arbitration judgment, whilst a guest at Ballam Park in 1907.<sup>7</sup> However some doubt has been cast on this because Higgins' property Heronswood was nearby, obviating the need for accommodation.

#### **Charles Dennis**

Dr. Charles Dennis and his wife, Alice, leased Ballam Park after 1928, eventually purchasing it in 1946 and subdividing the land further<sup>8</sup>. After a period of leasing the property out, the Dennis family sold Ballam Park house and 60 acres in 1964 to the Melbourne Metropolitan Board of Works for use as public open space<sup>10</sup>. Frankston Council was to purchase the property from the Board over 7 year period and has since developed it as a recreation area.

The house was leased to the Frankston Historical Society, from 1967, who are maintaining it and using the house as its headquarters.<sup>11</sup>

#### **F E Liardet**

Frederick Evelyn Liardet was born in 1823 or 1824, the second son of Wilbraham Frederick Evelyn and Carolina Frederica Liardet. He and his eight siblings sailed with their parents aboard the *William Metcalfe* from Plymouth on 24th July, 1839, arriving in Hobson's Bay on the 15th November, 1839.<sup>12</sup> The Liardets had brought tents with them and set up camp on the east bank of the mouth of the Yarra River which, unlike Point Gellibrand on the south bank, was uninhabited apart from two fishermen.<sup>13</sup>

'The Beach,' later known as Liardet's Beach and still later known as Port Melbourne, was not the busy landing place that it was in later years. Melbourne's major deep-water port was at Williamstown.<sup>14</sup> The father and older Liardet boys set about opening a track to Melbourne and establishing communication with the town.<sup>15</sup> They also constructed a rough jetty of tea-tree poles.<sup>16</sup> They conveyed the mails ashore from the shipping,

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- 1 Peterson, op.cit. p.20 cites 1863 rate books  
 2 ibid.  
 3 ibid.  
 4 MUA1 cites *Australian Builder and Contractors News* 26.5.1888  
 5 Peterson cites LP4325  
 6 ibid.  
 7 ibid.  
 8 Peterson, op.cit. p.21  
 9 ibid.  
 10 ibid.  
 11 Peterson, op.cit. p.23  
 12 *The Victorian Historical Magazine*, Vol. V, No.1, March. 1916. pp.2-3  
 13 ibid.. pp.3-4  
 14 ibid.. p.4  
 15 ibid.. p.5; Hall Press Cuttings. V.4. p.58  
 16 *The Victorian Historical Magazine*, op.cit., p.5

free of charge, and in August, 1840 'announced that a mail-cart would run between the beach and the town three times daily.'<sup>1</sup> In October, 1840, W.F.E. Liardet obtained a licence for his Brighton Pier Hotel and began conveying passengers to Melbourne later that year.<sup>2</sup>

In later years the mail business, which secured contracts from the government, was carried by Frederick and his older brother, Frank.<sup>3</sup> Frank managed the boating part of the business and Frederick the coaching department. Frederick also took up a run in the vicinity of Brighton.<sup>4</sup> In the early 1850s the business prospered with the advent of gold-seekers and seven or eight coaches were running for the conveyance of passengers, while the whale-boats previously used for water transport were replaced by several small streamers.<sup>5</sup> The competition of the Melbourne and Hobson's Bay Railway, opened in September, 1854, seems to have affected the Liardet's coach line and many of its carriages were sold in 1856.<sup>6</sup>

Frederick Evelyn Liardet purchased 320 acres at Frankston in late 1855 and had built the Ballam Park house by c1856, paralleling with his brothers, Frank and Hector, retiring from their Sandridge coaching business. By 1863 he was back in Port Melbourne as licensee of the Marine Hotel, Nott Street.<sup>8</sup> However, after about two years he sold his Melbourne interests and sailed to Raratonga to become a planter, but 'his speculation was unfortunate' and he returned to Australia to become station-master at Muralen later Macdonald Town, New South Wales, where he died some years later, possibly in 1886.<sup>10</sup>

#### Description

Originally the house was two levels on a T-shaped plan comprising five or six main rooms. The entrance faced north and possessed timber post-supported verandah along that face. On the ground floor the likely room disposition was: dining room on the west, drawing or sitting room on the east and kitchen at the rear of the hall with a service verandah across the entry. Bedrooms were upstairs. Added rooms at the rear ground-level (1870s) absorbed the T-plan. Later work (c1930-) divided the rear upstairs room and built-in furniture was added mainly in the rear service rooms. The original elevation was simple: a steeply gabled main roof with exposed rafter-ends, a gabled dormer and verandah gablet (with trellis and quatrefoil motif) both centred on the front door, the skillion profile verandah with its slender chamfered posts, the two three-sided hipped-roof window bays at each end with attic window casements placed above them, and the chimneys placed discretely at the rear. The walls are stuccoed slop-moulded triple brickwork (ruled as stone) on rubble ironstone footings, with a string course at the first floor level. The roof is clad with corrugated iron but batten spacing suggests that shingles were once used. Detail included the trellised panels formed around the verandah gablet and ends, the verandah post capitals which appear to have been subtly moulded, the surviving 18-pane casements to the rear wing, and the door case with its narrow side and top lights.<sup>11</sup>

Comparison to other early Gothic revival houses would include: the Hawthornes, Hawthorn; Banyule (1st wing), Heidelberg; Wattle House, St. Kilda; Heronswood, Dromana; and Avoca, South Yarra. Early ecclesiastical

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1    ibid., p.7  
2    ibid., p.7  
3    ibid., p.10  
4    ibid.  
5    ibid., p.11  
6    ibid., p.12  
7    Peterson,op.cit.p.73  
8    Peterson,op.cit.p.74  
9    ibid.  
10   The Victorian Historical Magazine, Vol. V, No.1, March, 1916, p.12, p.1  
11   Peterson,op.cit.p.99

residences such as that at the Lonsdale Street Wesley church are also applicable.

#### External Integrity

It is possible that the stucco to walls and chimneys was applied later (1870s?); timber additions have been made to the rear and the rooms there redivided; the service verandah has been enclosed; window casements replaced with double-hung sashes; lead lighting has replaced the previous glazing; and glazing installed into part of the verandah.

#### Landscape<sup>1</sup>

Some of the following information<sup>2</sup> is based on the garden and landscape assessment by Marilyn McBriar.

McBriar comments that the evidence available is too inconclusive and therefore impossible to give a firm assessment of the cultural significance of the existing garden and grounds at Ballam Park. No statement of significance is included in the report for the park and garden.

The different elements of the garden are discussed separately by McBriar and these are summarized below.

The present garden south of the path or drive and to the west of the homestead was a garden during the time of the Longs and most probably is that of the Liardets. The two carob trees, the cypress, the cordyline, oak, row of olive trees, and many of the fruit trees date from this period (c1856?).

The drive outside the garden may date from c1856 and the front drive dates from c1856, the building of the house. The present entrance and drive were made by the Frankston Council since the property's acquisition in 1964. Today, the Ballam Park Homestead forms about a quarter of the original farm as established by Liardet in 1856.

The present grounds of the homestead fall roughly into two sections. On the south is the park-like section of grass and trees with a tree-lined drive on the west. The formal garden lies largely to the north of the house with a smaller area on the west side.

At the back of the house and in the parkland on the east, old fruit trees, a line of old olive trees and remnants of *Pinus radiata* windbreaks are remnants of the former farm layout.

The formal garden area comprises sloping areas of lawn and predominantly exotic trees with a few ornamental garden beds.

Three trees are classified/recorded on the National Trust Register of Significant Trees. These are a:

*Ceratonia siliqua* x 2 recorded<sup>3</sup>

*Quercus robur* recorded

*Olea europea*, row (7+1) recorded

At nomination, the estimated age of these trees was 130 years.

Other plantings of note listed by McBriar are *Cupressus sempervirens* 'Stricta' x 4, *Cordyline ? australis* (not identified), *Arbutus unedo*, *Pinus pinea* (group), various fruit trees (not identified), *Pinus radiata* (numerous specimens).

#### Layout

The present layout of drives and paths is simple and limited in extent. The site context is unusual in that the early homestead, although now surrounded by suburbia, is still surrounded by open space which contributes to the farmland character of the site.

To the east of the homestead, in Ballam Park, is an extensive children's playground and to the north, are playing fields and associated recreational buildings.

<sup>1</sup> [Peter Watts Gardens study - not listed (not visited).

<sup>2</sup> Peterson, R., Ballam Park Homestead and Ballam Park Conservation Plan, 1990 carried out for the Frankston City Council

<sup>3</sup> require tree surgery



Various structures (not individually described by McBriar) are remnants of the former farm.

**Context**

Some mature landscape includes the English oak on the east, olive row, Carob trees, Italian cypress, Cordyline, stone pines and various aged fruit trees but otherwise the intermediate grassed setting is unrelated to the age of the complex<sup>1</sup> although the vacant grasslands around the house enhance the sense of its original rural setting.

**Significance**

Historically, the house is exceptional for its reflection of the life of a Port Phillip pioneering family (Liardet) and the later long occupation by the noted Rutter Long family in what is now metropolitan Melbourne; it is the only substantial memorial to an important and colourful family in early Port Phillip society and one who established the sandridge settlement and its expanding role with bay shipping: of State significance.

It is also a local landmark in the development of the peninsula and Frankston, illustrating by its age and surviving vacant land surrounding it, the rural beginnings of the area: of local and regional importance.

Architecturally, it is among the earliest houses in the state and by its brick two-storey construction illustrates the riches won from gold by the Liardet family; it is the earliest known house of this construction and scale on the peninsula: of regional significance.

Landscape: Ballam Park, dating from 1856 and continuously maintained as a private garden associated with a farm is of local (D) significance:

-as a reserve for significant exotic species, particularly those listed on the National Trust Register of Significant Trees;

-for its role in providing passive recreation to citizens of Frankston and neighbouring areas;

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<sup>1</sup> see landscape assessment

## The Lofts, 20 Davey Street, Frankston

### History

Built: 1900

Situated on land Plowman had purchased in the 1890s on the corner of Davey and Young Street, Dr. Sidney Plowman's house, The Lofts, was designed by Melbourne architects Blackett and Rankin in 1900.<sup>1</sup> Blackett and Rankin,<sup>2</sup> called for tenders for a two-storey residence and outbuildings in May, 1900.<sup>2</sup> J.C. Cameron, of High Street, Terang, accepted the tender of £2,219 for construction of the residence.<sup>3</sup> The Lofts was used by Plowman as a residence, surgery and private hospital.<sup>4</sup> He continued to practice there until the outbreak of World War I, when his son, Dr. Sidney Plowman Junior, took over the practice.<sup>5</sup> Dr. Plowman, Jr., practised there until, joining the Army in World War II, he left the practice in other hands until the end of the War.<sup>6</sup> Plowman, Jr., sold The Lofts in the early 1950s to the Returned Serviceman's League and retired to the country in north-east Victoria.

Born 1853 at Boston, Lincolnshire, England, Sydney Plowman was educated at a local grammar school and apprenticed to a chemist and druggist in Boston, Sawyer, T. and Nelson, I., at the age of 16.<sup>8</sup> Within five years he had passed the minor examination of the Pharmacy Society of Great Britain. Awarded a scholarship he transferred to London where he passed the major exam in 1873 and gained the highest student award, the Pereira Medal.<sup>10</sup> Plowman was appointed apothecary lecturer in pharmacy and tutor in *materia medica* at St. Thomas's Hospital, London, in 1876.

The Pharmaceutical Society, in 1889, invited Plowman to take up the position of Director of the Pharmacy School of Melbourne.<sup>11</sup> He took up the appointment in 1890. He taught practical pharmacy and sought to improve the course and the study conditions for students. Plowman became ill with pneumonia and because of continued bad health resigned in 1895.<sup>12</sup>

In 1893 Plowman opened his first surgery in Frankston, at Skirbeck in High Street.<sup>13</sup> He continued his practice at The Lofts when it was built in 1900. In 1903, when the University of Melbourne Medical School and College of Pharmacy continued their *materia medica* courses, Plowman again lectured in the subject.<sup>14</sup> At the outbreak of World War I, Plowman handed over his practice to his son and lectured on a full-time basis at Melbourne University until he retired in 1919.<sup>15</sup>

Dr. Plowman married a Scottish nurse, Mary Ewanson, in 1894.<sup>16</sup> He was elected to the Frankston and Hastings Shire Council as representative for the North Riding from 1912 to 1917. He was the founder of the Frankston Branch of the National Federation, Honorary Medical Officer for the Ragged Boys' Home, Honorary Treasurer and Secretary of the

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- 1 Graham Molly for Frankston Historical Society, 6/5/88, NTA FN5954
  - 2 *Cazaly's Contract Reporter*, 1 May 1900, p.65
  - 3 *Building, Engineering and Mining Journal*, 19/5/1900, supp.
  - 4 Sawyer, T. & Nelson, I., Heritage Section, Federal Ministry of Housing and Construction, *Interim Heritage Assessment*, Feb. 1986, p.2
  - 5 *ibid.*
  - 6 *ibid.*, p.3
  - 7 *ibid.*, Graham Molly, op.cit.
  - 8 *op.cit.*, p.2
  - 9 *ibid.*
  - 10 *ibid.*
  - 11 *The Melbourne Medical School 1862-1962*, Russell, K.F., p.93
  - 12 Sawyer, T., and Nelson, I., *op.cit.*, p.2
  - 13 *ibid.*
  - 14 *ibid.*
  - 15 *ibid.*
  - 16 *ibid.*, p.3

Westernport Progress Association and Treasurer of the Frankston Agricultural Society.<sup>1</sup> Plowman died on 28th April, 1932, at The Lofts.<sup>2</sup> The architect, William Arthur Mordey Blackett, was born in 1873 at Fitzroy, Victoria, and educated at Scotch College, Melbourne. He had an extensive and continuous practice from 1899 to the early 1940s. He was in partnership with T.H.P. Rankin from 1900 to 1903. His cousin, William Blackett Forster, joined him in partnership in 1914-32 and they received the Royal Victorian Institute of Architects medal in 1929.<sup>3</sup> Blackett was noted for his house remodeling, publishing a number of articles on house design, and as a designer of interior decorations and fittings. He had a particular interest in the design of the two-storey house. Blackett had a long and distinguished association with both the Royal Victorian Institute of Architects and later the Royal Australian Institute of Architects, of which he was a founder and first president in 1930. He died 2 June, 1962.<sup>4</sup>

#### Description

Most of this formerly large Queen Anne style brick and rough-cast stuccoed house has been replaced with a modern office block, removing the extensive return verandah overlooking the bay and the high pyramid-form, slated roof above it.<sup>5</sup> The surviving room bays have hip and Dutch-hip roofs, an expressed ornamented chimney shaft on the west face and a timber, two-level post-supported verandah on the east. Stepped brick buttresses angle out from the northernmost corners of the house and red-rubbed bricks are used in the adjacent archways as highlights against the brown body brickwork. There is notched shingle-like boarding forming the lower verandah frieze, but no frieze is used at the upper level, with columns finishing in simple capitals.

The mature trees to the north of the house are notable.

#### External Integrity

Over half the house has been replaced with a visually unrelated and massive office block. Of the remaining, many details have been renewed and how much of the original joinery survives is uncertain.

#### Context

Once isolated on the Davey Street hill, the house adjoins the unrelated new office development (to the south and east) and the usually compatible 18 Davey Street (c1930) on the west which, in turn, relates to further development to the west, all united by the notable Norfolk Island Pine avenue in Davey Street. The mature landscape fronting the house is also notable.

#### Landscape

*Araucaria heterophylla*, *Ficus macrophylla*, *Quercus sp.(robur?)* are the main elements in a former period garden, recently compromised by unsympathetic landscaping: the grey pavers are likely to cause compaction of the tree roots as well as being unrelated to the period; the new native bed planting is also unrelated.

#### Significance

Architecturally, this is only a remnant of a formerly notable house design by the prominent Melbourne firm of Blackett & Rankin, which consequently no longer provides a complete design concept and, given recent renewal of the fabric, nor are the surviving details guaranteed to be

1    ibid.. p.2

2    ibid.. p.3

3    *Australian Dictionary of Biography*, p.314

4    ibid.

5    see post card in Jones

original. The surviving adjacent public and private landscape is notable: of local importance.

Historically, the remaining part of a house is a reminder of Plowman, who was important within the State and local context, but without its original extent and interior has only a limited role in illustrating his life-style: It is also one the few Edwardian buildings in central Frankston: of State interest and local importance.

**Frankston State School, No. 1464, 36 Davey Street  
1889 Wing**

**History**

Mrs. Grace McComb, a Frankston pioneer having settled in the Frankston area in 1852, led residents in petitioning the Government for the grant of allotments 5, 6, 7, 8, 9 & 10 of Section 4 of the village of Frankston, Port Phillip Bay, for state school purposes. The application for the 3 acres was made on October 28th, 1873.<sup>1</sup> The land was gazetted as temporarily reserved for state school purposes on November 11th, 1873.<sup>2</sup> By the end of October, 1874, a timber building large enough to accommodate 60 pupils was completed.<sup>3</sup>

Frankston State School opened on November 1st, 1874, with an enrollment of 45 children and Alexander Allan as headteacher and Augusta S. Petrie as workmistress.<sup>4</sup> A three-roomed residence was attached to the school, possibly the result of the Education Department calling tenders for additions to the school in timber during 1880.<sup>5</sup>

By mid-1889, because the school's enrollment had risen to 250, the residence had been converted into a classroom and brick classroom added.<sup>6</sup> Extensive alterations and additions were made to the school between 1913 and 1924 and the names of former pupils who enlisted in World War I were inscribed on bronze plates around the War Memorial, which was erected in front of the school.

The school's enrollment continued to increase and by 1923 the Masonic Hall supper room had to be hired. Grades 7 & 8 transferred to the High School when it opened there in 1928. By 1929 enrollments had reached 350.<sup>7</sup> In 1937 three new brick classrooms were erected some distance from the original buildings and these classrooms and the new office, staffrooms and a shelter shed also built then formed the nucleus of the future school.<sup>8</sup> Increasing enrollments meant overcrowding continued to plague the school during the early 1940s, despite the addition of a fourth brick building in 1941.<sup>9</sup> A two-storied wing comprising six brick classrooms, built in 1945, relieved overcrowded conditions for a time, but Frankston continued to develop rapidly and by 1950 an enrollment of 905 meant overcrowding was again a problem, with halls and sheltersheds being utilized as classrooms.<sup>10</sup> The Education Department's policy in the 1950s of building new schools away from the business centre relieved the situation. In 1959 Frankston was proclaimed a training school for future teachers. A Rural Training School was established in 1962 to train teachers for small country schools. A central library was built and opened by the Hon. L.H.S. Thompson, MLC, on August 1st, 1969. Headteachers who served for long periods at Frankston State School include Alexander Allan (1874-77), Thomas S. Robinson (1882-92), William H. Richardson (1907- 17), James P. Jennings (1917-28) and William A. Shakespeare (1961-68).

**Description**

The oldest surviving wing of this school appears to be the detached polychrome brick classrooms located on the west of the main classroom. The main roof is hipped and slated (two-colours), with gabled roof vents, and the entry porch is gabled with timber trussing in the gable end. Decorative window hoods exist over most windows, supported on

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1 Letter to Assistant Commissioner of Lands, dated 28/10/1873, in File RS6972  
2 ibid.  
3 Education Department of Victoria, *Vision & Realization*, V3, 1973, p.340  
4 ibid.  
5 MUAJ cites *Argus* 25.9.1880 p.10  
6 ibid.  
7 ibid.  
8 ibid., p.341  
9 ibid.  
10 ibid.

triangulated timber brackets. Some have a fretted valance; another is set into the main roof, breaking the fascia line. Cream and black brick striping has been used at floor, sill and impost levels, following the Italian Romanesque/Gothic revival manner, then popular in Britain. This approach to school design had been current since the 'model school' designs initiated by the new Education Department's competition in the early 1870s, (see West Melbourne school, Eades Place). As a single detached classroom in this style, it is unusual.

**External Integrity**

Unrelated detail elements such as new lights and bubblers have been added and the surrounding paving changed. Presumably the former timber classrooms would have been linked to this building.

**Context**

Much of the school ground and environs has changed dramatically since the 1880s. Only the mature perimeter trees (c1920s?) suggest that the site is an old one.

**Significance**

Architecturally, this is typical of government school designs in the late 19th century, except for its diminutive size. The oldest public building in Frankston: of local importance.

Historically, a public building over a long period in the city's history and hence the vehicle for many personal associations and family histories. It is one of the oldest surviving public structures of Frankston and one of the few reminders of the character of central Frankston in the 19th century.

**Frankston State School, No. 1464, 36 Davey Street**  
1937-45 Wing

**History**

**Built: 1937-1945**

Mrs. Grace McComb, a Frankston pioneer having settled in the Frankston area in 1852, led residents in petitioning the Government for the grant of allotments 5, 6, 7, 8, 9 & 10 of Section 4 of the village of Frankston, Port Phillip Bay, for state school purposes. The application for the 3 acres was made on October 28th, 1873.<sup>1</sup> The land was gazetted as temporarily reserved for state school purposes on November 11th, 1873.<sup>2</sup> By the end of October, 1874, a timber building large enough to accommodate 60 pupils was completed.<sup>3</sup>

Frankston State School opened on November 1st, 1874, with an enrollment of 45 children and Alexander Allan as headteacher and Augusta S. Petrie as workmistress.<sup>4</sup> A three-roomed residence was attached to the school. By mid-1889, because the school's enrollment had risen to 250, the residence had been converted into a classroom and brick classroom added.<sup>5</sup> Extensive alterations and additions were made to the school between 1913 and 1924 and the names of former pupils who enlisted in World War I were inscribed on bronze plates around the War Memorial, which was erected in front of the school.

The school's enrollment continued to increase and by 1923 the Masonic Hall supper room had to be hired. Grades 7 & 8 transferred to the High School when it opened there in 1928. By 1929 enrollments had reached 350.<sup>6</sup> In 1937 three new brick classrooms were erected some distance from the original buildings and these classrooms and the new office, staffrooms, and a shelter shed also built then formed the nucleus of the future school.<sup>7</sup> Increasing enrollments meant overcrowding continued to plague the school during the early 1940s, despite the addition of a fourth brick building in 1941.<sup>8</sup> A two-storied wing comprising six brick classrooms, built in 1945, relieved overcrowded conditions for a time, but Frankston continued to develop rapidly and by 1950 an enrollment of 905 meant overcrowding was again a problem, with halls and sheltersheds being utilized as classrooms. The Education Department's policy in the 1950s of building new schools away from the business centre relieved the situation. In 1959 Frankston was proclaimed a training school for future teachers. A Rural Training School was established in 1962 to train teachers for small country schools. A central library was built and opened by the Hon. L.H.S. Thompson, MLC, on August 1st, 1969. Headteachers who served for long periods at Frankston State School include Alexander Allan (1874-77), Thomas S. Robinson (1882-92), William H. Richardson (1907-17), James P. Jennings (1917-28) and William A. Shakespeare (1961-68).

**Description**

The first wing appears to have been the central single-level face-brick and rendered building. Setting the streamlined Moderne stylism for the later stage, this building has sweeping curves, taking in the entry canopy, window hoods and end room bays. Windows also have major and minor horizontal glazing bars and the rendered parapet deep horizontal grooves, accentuating the horizontality of the design.

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1 Letter to Assistant Commissioner of Lands, dated 28/10/1873. in File RS6972  
2 *ibid.*  
3 Education Department of Victoria, *Vision & Realization*, V3, 1973, p.340  
4 *ibid.*  
5 *ibid.*  
6 *ibid.*  
7 *ibid.*, p.341  
8 *ibid.*  
9 *ibid.*

The second stage are two-storey but takes on similar finishes and fenestration to the first. Concrete hoods also cantilever over strategic windows. The form is stepped in height and plan, but provides rectangular counterpoint to the curves of the first. The mature cypress row at the yard boundary presumably was commenced with the first stage, if not earlier.

The design compares with the Drouin government school and an earlier design by Seabrook & Fildes for the MacRobertson Girls' High School, Albert Park, 1934.

**External Integrity**

Generally original.

**Context**

As an isolated public building complex, which is made more distinguishable by its mature Cypress hedge row, so typical of the era.

**Significance**

Architecturally, both stages of the school show a skillful Moderne/Modern design which utilizes both the functionalist arguments of the European Modernists and the more extravagant curved forms of Moderne practitioners: of regional importance.

Historically, like the earlier wing, it has formed an association with Frankston residents over three generations. The combined stages of building provide an educational context for the city which spans over 120 years: of local importance.



## Peck bungalow Davey's Bay foreshore, Mt Eliza

### History

Built: c1901

Hugh Peck, issued tokens during the gold era cash shortage and hence has left tangible evidence of his beginnings in the colony<sup>1</sup>. Peck's estate agency was established in 1853 and at the time of the token issue, his address was in Little Collins Street east<sup>2</sup>. He speculated heavily in workingmans housing estates during the 1880s land boom but lost most of his wealth with the financial crash of the early 1890s<sup>3</sup>.

Arthur Peck, Hugh's only son and an architect, was the first owner of this bungalow and was the principal founder of the Davey's Bay yacht club in 1909<sup>4</sup>. He was also for many years the commodore of the Royal Yacht Club of Victoria which he joined in 1888 and has the greater credit of establishing the Victorian Yacht Racing Association in 1892<sup>5</sup>. His sailing expeditions took him to various camp sites along the bay and eventually led to the acquisition of this site and the construction of a one-room 'fisherman's hut' with verandah<sup>6</sup>. The hut was prefabricated in Caulfield to solve the transport shortcomings. It has been added to since but the original section has remained largely unchanged.

Arthur Peck was equally adept on land. He enjoyed fox hunting at Mornington, stabling his steeplechasers at Caulfield<sup>7</sup>. He rode in the Findon Harris' Cup steeplechase, Caulfield just before 1900<sup>8</sup>. He also designed houses in the Mount Eliza area, including the Hamer house in Gulls Way and another for the civil servant, Sir Harry Wolliston<sup>9</sup>.

The partnership, Arthur & Hugh (Jnr.<sup>10</sup>) Peck, practised architecture in Melbourne during the period c1920-40, Arthur having practised alone since the 1880s<sup>11</sup>.

The bungalow is still owned and occupied by the Peck family, specifically the brothers, Tony (an engineer) and Nigel Peck<sup>12</sup>. Hugh Peck Jnr. was their father and the last architect of the family, practising into the 1940s as Hugh Peck & Associates.

Beach huts or bungalows, such as this, were publicized early this century as a new simpler way of rural living. They formed part of the promotion of sunshine and fresh air as health-giving aspects of the environment to be enjoyed by all, popularized in America. Their designs were also written of as a natural building response to the bushland environment, following the then prevailing Arts & Crafts theory of design compatibility with the place<sup>13</sup>.

### Description

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This is a simple gabled-roof weatherboarded bungalow with a corrugated iron roof and stained wall finish. It has no road access and traditionally was approached from the beach where the Peck yacht would be moored.

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- 1 see Armstrong token collection
  - 2 ibid.
  - 3 ibid.
  - 4 Tony Peck pers.com.; Frost, *Frankston & Mt Eliza Sketchbook*, p.30
  - 5 Neale *Jolly Dogs Are We*, p.319
  - 6 ibid., land transfer 1903
  - 7 Tony Peck pers.com.
  - 8 Peck, *Memoirs of a Stockman*, p.160
  - 9 ibid.
  - 10 born 1888
  - 11 Lewis, *Architectural Survey*., 1977, p.76
  - 12 Tony Peck pers. com.
  - 13 see *Building* articles 1912
  - 14 inspection required

**External Integrity**

A room has been added to the east side but otherwise the original building is said to be generally as it has always been.

**Context**

Set in a small clearing among native bush, it resembles the simple holiday huts depicted in Brody's Frankston series of c1900-5<sup>1</sup>

**Significance**

Architecturally (although altered and architecturally unpretentious) it is prototypical of early bungalows built in the Australian bush which helped reinforce the foundation of the widespread public adoption of the post-war suburban bungalow.

Historically, it represents the first informal beach huts apart from the farm buildings and large villas which had gone before. In that role, it is linked with Arthur Peck, founder of the local yacht club and a major force in Victorian yachting generally.

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<sup>1</sup> Armstrong collection

include label

which view?



**Ellendale, later Cliff House, and The Summer House  
4 Elm Court, Mt. Eliza**

**History**

Built/Renovated: c1884, c1924

Isabella E Harriman purchased lot 4 of the 1886 Watts & Stephen subdivision of Davey's property in 1887<sup>1</sup>. Despite this, a law clerk, B.C. Harriman, is listed in rate books as owning 7 acres prior to 1884<sup>2</sup>. Harriman, then described in rate books as a Crown lawyer, had a dwelling constructed on the property in 1884-85.<sup>3</sup> Harriman owned and occupied property with his wife, Isabella, until his death in 1904.<sup>4</sup> During that time the property was named Ellendale and its acreage increased from 7 to 15 acres in 1887-88.<sup>5</sup> The architect, Robert Guyon Purchas, called tenders for a two-storey residence at Frankston in 1884: the first stage of this house could have been to his design<sup>6</sup>. After Benjamin Harriman's death, ownership of the property passed to a Mrs. J.B. Harriman whose address was care of W.R. Heywood (Benjamin Harriman's son-in-law), of East Malvern, in 1905 and at Oakleigh Park, Dandenong, in 1906-08.<sup>7</sup> One Phillip Heywood was also connected with both Rubra and Ellendale c1888<sup>8</sup>.

The property's acreage decreased from 15 to 12 acres in 1906-07 and was occupied by Mrs. E.H. Baxter in 1907-08.<sup>9</sup>

Ellendale was renamed Cliff House by its new owner, Dr. W. Atkinson Wood, M.D., of Garmock, Toorak Road, South Yarra, in 1909.<sup>10</sup>

Sir Norman and Dame Mabel Brookes purchased the property as a summer holiday house in 1924.<sup>11</sup> Although advised to pull the old dwelling down, the Brookes, liking the property and its established garden, decided to improve the house instead.<sup>12</sup> As evidence of these improvements, the rated value of the house and 12 acres jumped from £45 to £225 during the period 1923-24.<sup>13</sup> Sir Norman and Dame Mabel Brookes owned the property until after 1960.<sup>14</sup>

**Benjamin Harriman**

Benjamin Cosway Harriman was born at Tiverton, Devon, England on the 17th November, 1830, and educated at two public schools, Chilcott's and Blundell's grammar schools.<sup>15</sup> In 1854, Harriman arrived in Melbourne and was shortly after appointed to the clerical branch of the Police Department, when Sir Charles Hotham was Governor of the colony.<sup>16</sup> In the first half of its nineteenth century existence, Melbourne University was run on the formal principles of Oxford and Cambridge Universities, making it difficult for working men to obtain a degree. Harriman took a prominent part in instigating and maintaining what was then called the Mechanic's Institute Lectures, which were designed to assist those going up for University examinations. This resulted in liberalizing the University and benefiting many, including Harriman, who continued his studies and took honours in law.<sup>17</sup> In 1860 Harriman was transferred to the Law Department and in

- 1 VTO LP1128
- 2 RB1883-84, 177; see Rubra: Frost, R., *Frankston and Mount Eliza Sketchbook*, p.28
- 3 RB1884-86, 177
- 4 RB1889-90, 261; RB1900-01, 240; *Argus* 30/5/1904, p.1
- 5 RB1887-88, 199
- 6 MUA1 cites *Argus* 25.6.1884, p.3
- 7 *Argus*, 30/5/1904, p.1; RB1905-06, 244; RB1906-07, 237; RB1907-08, 231
- 8 RB1889-90, 270
- 9 *ibid.*: RB1906-7, 237
- 10 RB1909-10, 245
- 11 RB1923-24, 3369; Frost R., *op.cit.*, p.28
- 12 *ibid.*
- 13 RB1922-3, 3055; 1923-4, 3369
- 14 RB1958-59, 3901
- 15 *Men of the Time*, Victorian Series, 1878, pp.82-3
- 16 *ibid.*, *The Leader*, 15/2/1890, p.5
- 17 *ibid.*, *Men of the Time*, Victorian Series, 1878, pp.82-3

law.<sup>1</sup> In 1860 Harriman was transferred to the Law Department and in 1870 he became Secretary of the Law Department. He retired from the Public Service in 1890.<sup>2</sup>

In 1858 Benjamin Harriman married Miss Isabella Ellen Webb, daughter of Mr. James Hemming Webb, a government shorthand writer and brother of Mr. Justice Webb.<sup>3</sup> The Harrimans had six children, three sons and three daughters. The eldest daughter was married to Mr. W.J. Duffy, C.E., Hobart, Tasmania, and the second and third daughters were married to Mr. P.I. Heywood of Ordleigh Park, Dandenong, and Mr. W.E. Heywood, employed in the Victorian Government Shorthand Writers Department, respectively.<sup>4</sup> Harriman died in 1904.<sup>5</sup>

#### Norman Brookes

Norman Everard Brookes was born in 1877 in Melbourne and educated at Melbourne Church of England Grammar School.<sup>6</sup> He became a world tennis champion, winning singles, doubles and mixed double championships at Wimbledon in 1907 and represented Australia in the Davis Cup for many years. Brookes was also a champion golfer, winning the Royal Melbourne Golf singles championships three times.<sup>8</sup> Norman Brookes married Mabel Emmerton in April, 1911. He was involved in the British Red Cross, a director of many companies, chairman of the Australian Paper & Pulp Company, president of the Lawn Tennis Association of Australia from 1926 to 1955 and partner in W. Brookes and Company, graziers.<sup>7</sup> Sir Norman Brookes was knighted in 1939. Sir Norman and Dame Mabel Brookes had three daughters. He died in 1968.

#### Description

10<sup>7</sup>

The property consists of two houses: The Summer House, a much altered and extended bungalow sited on the cliff's edge and the other, Cliff House, set central to the block and two storey (obscured).

The Summer House is built on rock foundations at the very edge of a cliff overlooking Davey's Bay. Reputedly this is the spot where the Aborigines watched for shoals of fish coming into Davey's Bay.<sup>11</sup> Still perched on the cliff edge, it is publicly visible as corrugated-iron multi-gabled roofs above an open terrace.

Cliff House, the main two-level house, may have been built or substantially renovated in c1924. It possesses the typical Bungalow-era gabled roof form (with louvred vent), clad in painted weatherboards to walls and roofed with corrugated-iron. However the brick chimneys (painted) have cornices/cappings which suggest an earlier period as do the architraves around openings. The gabled form can also be compared with Rubra which was built in the 1880s (q.v.). Both houses are set in mature landscape arising from various periods and types of plants.

#### External Integrity

A large skillion addition appears to have been made to the Cliff House, on the south to the upper level, and reputedly many other alterations have been made, presumably mainly by the Brookes family. Bricks in the chimneys have been painted.

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- 1    *ibid.*, *Men of the Time*, Victorian Series, 1878, pp.82-3
  - 2    *Table Talk*, 24/1/1890, p.6
  - 3    *ibid.*
  - 4    *ibid.*
  - 5    *Argus*, 30/5/1904, p.1
  - 6    WWA 1962, p.120
  - 7    *ibid.*
  - 8    *ibid.*
  - 9    *ibid.*
  - 10   inspection required
  - 11   Frost, R., *op.cit.*, p.28

The Summer House has numerous new openings and additions, bearing little resemblance to its original state.

**Context**

Isolated from its immediate surrounding development in character and scale, but parallels with other large coastal houses of the era, such as Marathon (q.v.) and earlier.

**Significance**

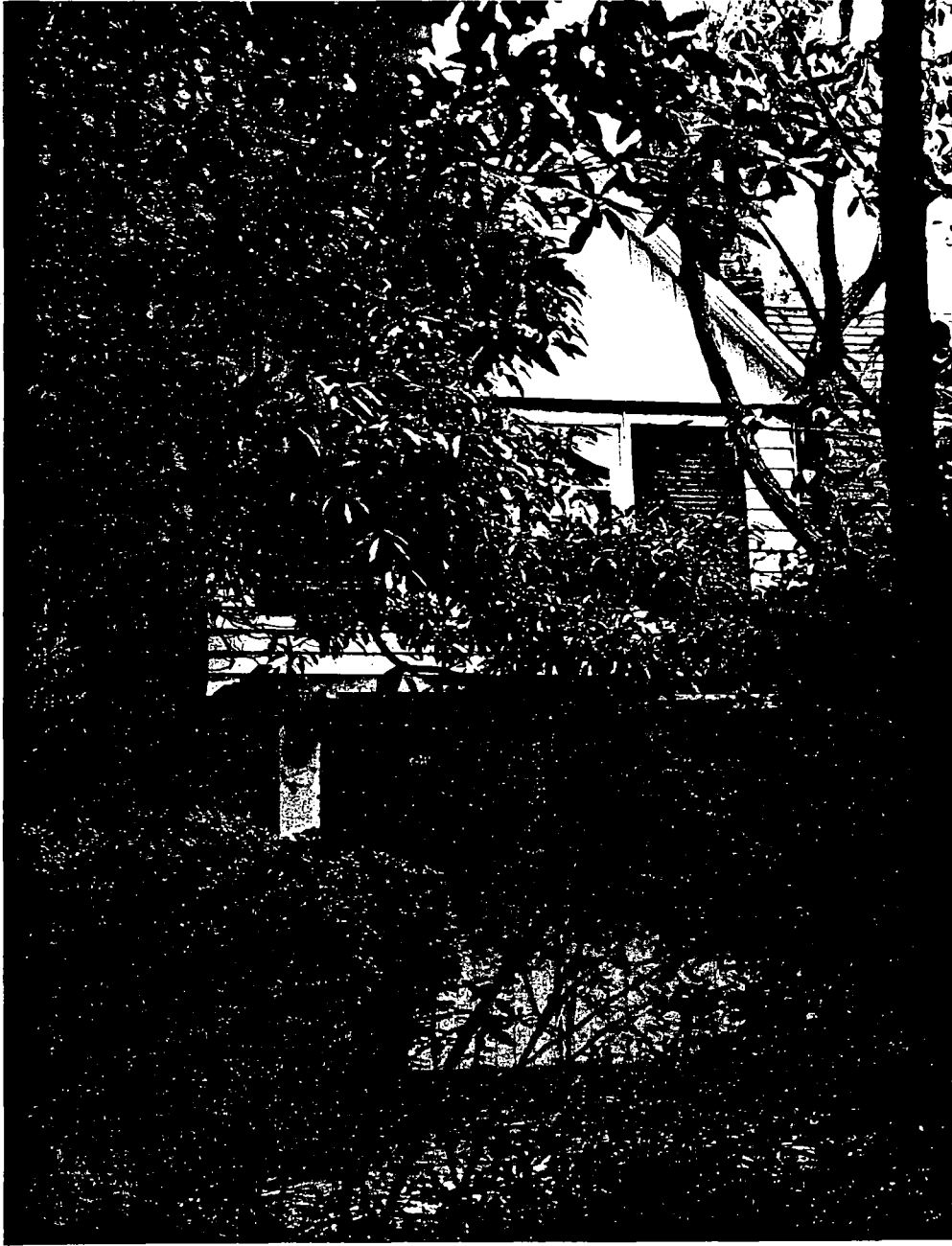
Architecturally, both houses appear to be extensively altered examples of their types: an inspection is needed.

Historically, potentially both houses may still represent the prominent persons who owned them; the Cliff House representing its occupation by the important Brookes family and possibly B.J. Harriman, a figure of regional importance.

Norman Brookes was a sporting figure of international significance; Mabel Brookes was a woman of importance in Victorian public affairs: both buildings are potentially of regional importance<sup>1</sup>.

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<sup>1</sup> further inspection needed



include label,  
description of photograph.

**Lavender Lane,  
13 Fenton Crescent, Frankston**

**History**

Built: 1936-7

Robert Timms, the younger, the founder of the famous firm of coffee and tea merchants, bought Lots 18, 19, 20 & 21 from Harold Elliott, a Melbourne solicitor, in 1933. The four lots had a Net Annual Value of £20.<sup>1</sup>

Robert and Veda Timms, an ardent admirer of the celebrated landscape gardener Edna Walling, visited Walling at Mooroolbark to ask her to draw up plans for their property in Frankston.<sup>2</sup> A builder, Eric Hammond, worked for Walling from 1924 and the two had a close working relationship. Walling would draw up sketch plans, then visit the site with Hammond, where they set out the design on the ground. Hammond and his team would then build the dwelling.<sup>3</sup> The Timms had the cottage constructed in 1936-7 by Hammond on Lot 18, which was located on the corner of Fenton Crescent (formerly Campbell Crescent) and Liddlesdale Avenue.<sup>4</sup>

Lavender Lane was built as a weekender or holiday home and has retained the charm of a small English-type cottage. It is believed to be the only known example of a Walling-designed cottage outside Bickleigh Vale village.<sup>5</sup>

An English couple, George and Pamela Walsh, bought Lavender Lane from Robert Timms in 1967.<sup>6</sup> Pamela Walsh had spent part of her childhood at Wimbourne in Bickleigh Vale, England, and was delighted to learn that the cottage and gardens were Walling designs.<sup>7</sup> After her death in 1988, her ashes were scattered in the garden she had tendered so lovingly. George Walsh was a television and stage actor, who had formerly lived in a castle. On his death in the late 1980s, the property was sold at auction. Subdivision has substantially reduced the size of the original garden.<sup>8</sup>

**Robert Timms**

Robert Timms was born in Hobart, Australia, in 1908.<sup>9</sup> The son of a general manager of a large grocery chain, he later moved to Auburn in Victoria and worked as a grocery boy in Burke Road, Camberwell. His father believed 'starting at the bottom' would teach his son perseverance, respect for customers and the value of hard work.<sup>10</sup>

About 1938, Timms began the Associated Tea Company and later took over Gibsons Teas Pty. Ltd., changing the name of the firm to bear his own name in the 1950s. It was one of the first sponsors on Graham Kennedy's *In Melbourne Tonight* and the company prospered. It took over a few companies, roasted coffee in every city except Sydney, and employed 100 employees who were encouraged to buy shares in the company. The firm had a reputation for producing top quality coffee all over Australia and supplied the Queen during her 1954 Royal Tour of Australia. In 1969 the firm was taken over by an American company. Robert Timms still lives in Frankston.<sup>11</sup>

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1 NTA FN6012, p.1  
 2 NTA FN6012, p.2  
 3 *ibid.*  
 4 *loc.cit.* Research by S. Sagazio, 10/8/1989. cites Shire of Frankston & Hastings rate books, RB1936-7, 5383, also RB1940-1, 5230; RB1937-8, 5159 noted NAV change 1940 typical for Frankston generally  
 5 *ibid.*, p.1  
 6 *ibid.*  
 7 *ibid.*  
 8 *ibid.*, p.2  
 9 *ibid.*, p.4  
 10 *ibid.*  
 11 *ibid.*, pp.4-5



### Edna Walling

Edna Walling was born in England in 1898 and spent most of her formative years in a small village called Bickleigh, in Devon. She emigrated to New Zealand in 1911 and then to Melbourne three years later, where she studied horticulture at Burnley College.<sup>1</sup> In the early 1920s she began a garden design practice. Influenced by her love for simple stone cottages and their gardens, developed in her formative years in Bickleigh, she designed a village of sixteen cottages at Mooroolbark, named Bickleigh. Through her garden designs and numerous books and magazine articles, Walling became one of the most influential Australian garden designers and conservationists. She dominated the garden design scene from the 1920s to the 1950s and designed many gardens for clients living in Melbourne's wealthy suburbs and the hill stations of the Dandenong and Macedon ranges. Walling moved to Buderim, Queensland, and died there on 8 August, 1973.<sup>2</sup>

Edna Walling included the property in *Cottage and Garden*, which featured photographs and sketch plans. She stressed that cottages should be simple but comfortable, and that there should be a harmonious relationship between house and garden. Local materials should be favoured in the construction and the house should blend into the landscape by the use of walls, terraces and pergolas.<sup>(13)</sup> Walling wrote of Lavender Lane:

*'STONE, weatherboard, and shingles are ever a pleasing combination and have a setting of grey-green foliage of Coastal Tea-tree ('Leptospermum laevigatum'), and English Rosemary, is seen as example. With the exception of one or two stones, which have been placed on end instead of flat, the stonework in the chimney on the opposite page is good. The joints are well broken and not too deeply raked. The windows in the room pictured above are low enough to see the landscape whilst still seated... The modern trend for windows to the floor is not fitting to all houses, and a little disconcerting to those who enjoy a feeling of privacy and protection... I am with those who like their landscape or garden views broken up by the fine glazing bars of well proportioned windows... to feel that when I'm inside I AM inside, and when I'm out I'M OUT!'* (14)

### Description

Recent descriptions and photographs show the two-bedroom house as clad with painted weatherboard, with gabled roof forms and shingle roof cladding. Like the both Bungalow and English Domestic Revival cottage-style, the roof dominates the design with gables on all but the east elevation. Instead of the half-timbering or shingling of the above styles, vertical boarding has been used in the gables; presumably this was originally stained. Typically for Walling, the windows were six-pane casements, timber-framed. Rubble stonework adds rustic charm in the form of a broad, tapering chimney serving the living room, which merges with a stone 'crazy paved' terrace at the west side.

Pergolas at ground and 'basement' levels were placed on the north and west, the latter presumably as a carport - in front of the garage under.<sup>3</sup>

Original planting appears to have been both native and exotic, with lavender, rosemary and coastal tea-tree. Inside, the entrance hall was large, (perhaps to take a future stair?), with two bedrooms opening from it, along with a bathroom via an angled lobby, and a large living room. This, in turn, opened into the kitchen and on to a northern terrace, sheltered by a pergola: a gesture to the sun/s orientation and its control.

### External Integrity

Timms reputedly added a 'sunroom' in the style of the house in the 1940s, replacing the pergola, which now possesses a multi-paned bay window. The

<sup>1</sup> *ibid.*, p.5  
<sup>2</sup> *ibid.*, pp.3-4  
<sup>3</sup> see house plans in Dixon & Churchill, *Gardens in Time...* (1988), p.82f, app.

Walsh family extended one of the bedrooms, adding a sympathetically designed toilet and store to the east end of the house in 1974 (builder G & M Sweeney)<sup>1</sup>. Subdivision has substantially reduced the garden area. Other added elements (compared to the original plan) is a gabled porch over the kitchen entry and a pergola (with roof and tank) on the east.

**Context**

2

The house is obscured from the street view.

**Significance**

Architecturally, this is the only Walling house and garden design outside Bickleigh Vale, Mooroolbark, and hence a special work from this nationally important landscape designer, albeit in a style which was by then unrelated to mainstream house design: of regional importance and national interest. Historically, associated with both Walling and the Timms family: Robert Timms, tea retailer, being a household name in Australian tea-drinking circles and others (because of his sponsorship of 'In Melbourne Tonight' (a possible connection with Graham Kennedy's residence in Frankston) and close to other Walling landscape successes such as the Murdoch Cruden Farm: of State importance.

Historically, especially significant for its connections with the Timms family and with the work of Edna Walling. A contribution to a group of sites (houses and gardens) for this era in Frankston. The connection with 'In Melbourne Tonight' is of local interest because of Graham Kennedy's residence in Frankston.

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1 BA20671  
2 Inspection needed

## St. Mirins, Golf Links Road, Baxter

### History

Built: c1920?, c1934, c1949, ..

Hilda and Herbert Stott, an orchardist, of Mornington Junction, owned a residence on 70 acres of land at this location soon after the First War.<sup>1</sup> Stott's Lane runs along the west side of the property today, albeit on a slightly altered route, passing what is reputed to be Stott's former house (Yalverton), now much extended<sup>2</sup>. In 1920 Stott sold 30 acres of the land to a Dr. Hood, keeping the residence and 40 acres<sup>3</sup>. Dr. Hood had a house built there in that year.<sup>4</sup> Hood owned the property until, in 1929-30, it passed to a Mrs. Evelyn Hood, care of Perpetual Executors, Hunter Street, Sydney, which suggests that Dr. Hood had died.<sup>5</sup>

### Cook Tenure

James Cowan Cook, a broker, of 500 Collins Street, Melbourne, and his wife, Elizabeth Cook, purchased the residence with 31 acres by 1933.<sup>6</sup> At that time he commissioned architects, Bates Smart & McCutcheon to design an extensive house surrounded by landscaped gardens: the first stage of this design appears to have been built c1934.<sup>7</sup> The architect, Oswald McCutcheon, was related to the Cook family<sup>8</sup>.

### The Garden

Another well known figure linked with the property was garden designer Edna Walling, albeit in a tenuous way when reputedly she helped lay out the drive (with a hose). The 1930s garden was originally that of a simple farmhouse, with orchards (including the olive trees), grass paddocks and native trees. Some of these old fruit trees have been removed since the Cooks left St. Mirins<sup>10</sup>.

A full-time gardener (Arthur Battrick?) was employed on developing the garden in the 1940s, reputedly sharing an interest in native flora with the neighbours, Jim Swanson and Russell Grimwade.

As another design device in the garden, a guest, one Donald Smith, envisaged a ha-ha which was built to invisibly separate the 'goose paddock' from the side lawn in the late 1950s<sup>11</sup>. The Cooks were also very interested in horticulture..

### 1948-50 Additions

The rate valuation continued to climb with a 75% increase in the years 1948-1950, verifying the addition of upper-level bedrooms to the house, better service rooms on the west side of the courtyard and extension of the sunroom c1949.<sup>12</sup> Part of this extension was a stair tower fashioned as a pigeon loft. Post-war restrictions on private house construction appear not to have hindered the addition. A bedroom was added to the south end of the house in the 1950s, probably under the supervision of local architect, John Butler<sup>13</sup>. A further addition on the west end was reputedly carried out c1985.

1 RB1919-20, 1765; ER1912

2 present owner, pers.com

3 RB1920-21, 1870

4 ibid.

5 RB1929-30, 2199

6 RB1933-34, 3070; Harriet Lester (nee Cook) pers.com.; ER1937

7 RB1935-6, 3050, £25 NAV increase (50%); pers.com. Rollo Moore agent for present owner- BSM do not have drawings; Harriet Lester (nee Cook) pers.com.

8 ibid.

9 Harriet Lester pers.com.

10 ibid.

11 ibid.

12 RB1950-1,3691; RB1949-50,5856; RB1948-9,3076 ref. to permit: RB1947-8,5113; RB1952-3, 3822

13 Harriet Lester pers.com.

### James Cook

James Cook started out with his father in the paper business but soon commenced his own business with the agency for Heidelberg printing presses and Stihl machinery. He also started a small company which dealt with hand-made paper. His business went public as the company, Aldus Ltd. in the early 1950s<sup>1</sup>. Cook was the managing director along with the board which included his son-in-law, G E Limb and another Frankston name, K. Henty-Wilson<sup>2</sup>.

The Cooks named the property St. Mirins and retained ownership until after 1973.<sup>3</sup> Janet and Harriet Cook (daughters), lived there also, although both had left by the 1960s.<sup>4</sup>

### Description

Resembling an American east-coast country house, inspired by the American Colonial Revival, St. Mirins parallels with both the American Georgian revival and ranch-style house designs used here from the 1930s.

Built in white (painted) brick and weatherboards, and roofed in slate, the house (in its various stages) stands to both sides of a large graveled and enclosed service yard which is entered through a basket-arched opening set below a louvred and cupola-capped weather vane in the roof. The roof itself consists of multiple intersecting gables and dormers (created c1949).

Multi-paned sash, casement and French windows are used profusely on all elevations, the sash type being accompanied with decorative shutters which underscore the Georgian revival character of the complex.

Quoining is implied by brick coursing at exposed corners<sup>5</sup>.

The house is entered from this courtyard via a marquee<sup>6</sup> which partially obscures the dentil detailing around the broad architraves, the detailing also extending under the eaves. The door itself is three-panel, with knocker.

Attached to the south end of the east wing is a hipped roof stair-tower which holds dove-cote-like perching recesses in two rows under its eaves. Further to the south, with its own yard, is a contemporary workshop/garage with, between the house and garage, a swimming pool and later cabana.

The house compares with the Grounds' Portland House, Plummer Avenue design which also takes up the American influence and the long narrow plan set under a simply gabled roof.

### Landscape

The impressive and extensive garden envelopes the complex connecting, via a long curving graveled drive, to the Golf Links Road. Mature plantings include olive trees next to the pool (see Westerfield, Ballam Park), magnolias, medlar trees and Algerian oaks. Groves of sugar and blue gums stand to the west and south-west (south of the tennis court) of the house, respectively. Plantings from the Stott era or earlier may have to have survived in the oaks.

The house yard has *Prunus serrulata* (Japanese Flowering Cherry), wisteria, large poplar and Lemon Scented gum plus an Italian Cypress as its main elements.

On axis with the main living rooms on the north side is a walk linked to a Pan statue, backed by an avenue of Italian cypress. Extending to the east is a curving Corinthian order cast-cement colonnade which may have served to train roses or vines. This leads to the extensive lawn on the east of the house. Near the house, on the north, are: a silver birch copse, the oaks, an old hawthorn and a holly -leading to the curving graveled drive. Along the drive

1 Harriet Lester pers.com.

2 BWWA 1974 p.66

3 RB1953-4, 4123; ER1973

4 ER1967, ER1973

5 although this was not perpetuated by John Butler's 1950s extension design

6 added c1961 for the wedding of a Cook daughter

are variegated pittosporum, wax bush, Mexican sage with the frequency of native planting increasing in the north and west directions.

To the east of the house is an extensive terraced lawn extending east to a ha-ha which conceals the fence securing the stock in the distant paddock. Planting around the lawn perimeter includes yew, poplar and a chestnut tree

**Context**

Part of a group of large houses in rural and extensively landscaped settings which emanated from the period 1920-40s.

**Significance**

Architecturally, this is a large rural complex which falls essentially within one concept, apparently influenced by new American house design trends brought to Australia by traveling architects such as Oswald McCutcheon. It has few equals, given the size, courtyard layout, conceptual integrity and era of the complex and, in particular, its notable landscape setting: of regional importance.

Historically, occupied by two exemplars of Frankston's history, an orchardist family and that of a wealthy Melbourne-based professional: of local importance and regional interest.

## **Frankston Golf Club, (Public/Private Golf Course) Golf Links Road**

### **History**

Information is based on the description of the development of the golf course in the Record Books of the Frankston Golf Ltd. held at the Frankston Golf Club house and discussions with Mr Wagstaff, former Curator.<sup>1</sup>

Herbert Sargood put forward the idea of a private golf course in the Frankston area as early as 1911. In 1912 a syndicate was formed which purchased 240 acres of land from J Harkins and partner at a price of four pound per acre. The nine hole golf course was constructed on about half this land and the rest remained unused and was sold in 1968.

The first works were commenced in 1915 comprising fencing, clearing of land and planting, building a dam and curator's house, and installing reticulation pipes.

In 1917 and 1918, rabbits caused heavy losses of many plantings and hundreds of netting guards were introduced to reduce the loss. By late 1918, the stand of sugar gums between the club house and the front gate had been planted and the on site nursery was producing thousands of seedlings for use around the property.

A Plantation Committee directed the works and five of the proposed shrubberies at the tees had been planted. The planting at the tee at the 8th hole survives in a relatively intact form today.

In 1918. Russell Grimwade planted five seedlings of *Thryptomene* ?sp. (syn. *Thryptomene mitchelliana*) grown from seed collected in the Grampians. These were planted next to the 8th tee and, over the next few years, many hundreds of cuttings were grown on and exchanged with nurserymen for other Australian plants.

In 1925, the directors recognized the uniqueness of the course and reaffirmed their objectives to keep the course a simple site with minimal developments. Consequently, the initial plan to develop an 18 hole golf course was shelved.

Throughout the 1920s and 30s an extensive planting program was continued. Plants were raised in the nursery and many exchanges were made with other growers - eg. the Grimwade garden at Harleston; two young flowering gums, raised from seed of the tree at the Metropolitan Golf Club, were planted between the clubhouse and the ninth green. In 1922 the club house was extended.

The site was affected by the 1939 fires but only marginally compared to the disastrous bush fires of January 1944 . The course was closed for some time and the financial burden reduced by the sale of firewood, the growing of vegetables and the fattening of pigs.

Many self-sown seedlings had emerged after the fires and extensive clearing and remaking of the greens ensued, followed by the transplanting of seedlings.

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1 see audio tape of former Curator (1931-55) Jim Swanston to be transcribed.

In September 1947, Russell Grimwade invited the curator Jim Swanston to join him on an expedition of naturalists to Western Australia. He returned with seed and seedlings which were propagated and planted throughout the course. Throughout the 1950s and 60s works were continued to reduce the undergrowth and dead wood, allowing the existing trees and shrubs to develop to maturity.

In 1968 a new Plantation Committee was formed which embarked on an extensive program of replanting

**Description**

The original area of land purchased was approx. 250 ac.; now reduced to 100ac.

The nine hole course is attractively laid out and planted with an extensive collection of mature specimens of Australian trees and shrubs. Australian trees and shrubs.

Of particular interest is the large specimen of *Banksia grandis* at the end of the second fairway. The site is also important for its birdlife.

The club house dates from c1945; the red brick steps of the original club house (1922) also survive. The complex is owned by the Frankston Golf Club (1970) Ltd.

**Significance**

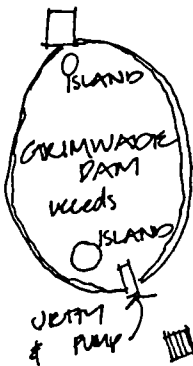
Frankston Golf Club, dating from 1913 and continuously maintained as a **private** golf course, is of regional significance:

- as a reserve for significant native species;
- for its role in providing active recreation to citizens of Frankston and neighbouring areas;
- for its association with the development of interest, enthusiasm and collection and use in the public landscape of native flora;
- for its association with notable persons.

ROAD

ROBINSONS

MIXED  
EUCALYPTUS  
FOREST



MIXED  
EUCALYPTUS  
FOREST

DANKSIA  
GRANDIS  
X 3  
NEW  
ORCHARD

CUPRESSUS  
SEMPERVIRENS  
X 2

EUCALYPTUS SPP.

SUMMER  
HOUSE

BORTHWICK  
DAM

PACKING  
SHED  
(GRIMWADE)

MIXED  
EUCALYPTUS SPP.  
FOREST.

PILLARS  
AT  
ENTRANCE  
WINOMILL  
SITE  
(approx.)

DYEING  
SHED  
(GRIMWADE)

EUCALYPTUS  
OVER  
(GRIMWADE)

WESTERFIELD  
GARAGE  
CATERERS  
HOUSE  
LOSTERTON

AVIARY

SUNNY SOUTH  
ROSES  
(GRIMWADE)

Avenue of  
ROBINIA PSEUDOACACIA  
(alternating pink & white)  
LOSTERTON &  
WESTERFIELD.  
September 1991

--- approximate  
boundary  
line



## Costerton, 149-177 Golf Links Road

### History

Built: 1960-1

Once the south part of W. Russell Grimwade's Westerfield (q.v.), this property (lots 6-9) was purchased by South Australians, Thomas & Wendy A. Borthwick, in c1957 from a subdivision of allotments 30 A&B, Crown Section 6, made for David Knox in c1956-7<sup>1</sup>. The present house was erected 1960-1 for the Borthwicks to the design of Yuncken Freeman Brothers Griffiths & Simpson.<sup>2</sup> It was built by Arthur Moore of Frankston and presumably designed by one of the Freeman brothers.

The original drawings show a hall, nursery, sitting and dining rooms, kitchen and laundry,<sup>3</sup> on the ground level, and four bedrooms plus a bathroom on the first<sup>3</sup> Today there are two bathrooms on the upper level<sup>4</sup>. Contrary to all modernist principles, most of the sitting room windows faced south, away from the sun, with French doors to the west and east terraces, presumably to allow views of an established landscape.

Further work included the addition of a garage to the north end in 1962 and its extension and conversion to guest bedrooms, service rooms and a playroom in 1968 to the design of Palliser & Associates<sup>5</sup>.

T.M. Borthwick was one of the ten directors of Thomas Borthwick & Sons (Australia) Ltd., meat packers, wholesale butchers, exporters of frozen meats, hides, tallow and fertilizers<sup>6</sup>. Established in 1905, the Australian firm had branches in all States and an affiliation with Thomas Borthwick & Sons' firms in America, France and Canada. The parent company was British-based and, in the 1970s, had a nominal capital of £750,000 (stg.) and employed 4,500 in Australia.

### Description

The house design illustrates both the versatility of the architects who were able to design Colonial Georgian revival buildings such as this and turn their skills to Modernist schemes such as the Dr. Geoffrey Smith house, Toorak, built nearly 20 years earlier. The house is two-storey, of painted brick (typical of the era) and equipped with a concave-roof verandah, trimmed against a projecting room bay (nursery) on the front elevation. Shutters are fitted to the major ground-level windows and the roof is tiled. A deep well to the north of the house takes roof water and provides the house supply.

Structures dotted around the property include a 19th century (?) slate-roofed octagon-shaped summer-house, moved from another property by the Borthwicks to beside the lake, a hoop-form iron-framed aviary also removed from elsewhere on the peninsula and one of Russell Grimwade's weatherboarded sheds (in disrepair) reputed to be the first structure he erected when he occupied Westerfield in 1920 and subsequently used as a packing and drying shed. The iron vats which once were set in the ground near one end of this shed have been removed.

### Landscape

Other Grimwade legacies include Westerfield's former service driveway to Golf Links Road, bordered by alternating plantings of white and pink flowering Locust trees (*Robinia pseudoacacia* (Black Locust) and *X. ambigua* (cultivated form), one olive tree and Grimwade's dam system (2

1 RB1956-7.4134; RB1957-8.4134

2 BA 1384; BA 10051. 9.5.1962- drawings dated 6.60: D1962:RB1947- 8,5116 new house noted in rate books when still Grimwade's-used by Borthwick's before this house built: pers.com. D Moore -worked on it for his father

3 ibid.

4 comments to Frankston Council on the draft citation from the present owners

5 BA4370

6 BWWA 1971

7 ibid.

dams in Costerton, one in Westerfield) with a flowering gum grove beside the first built<sup>1</sup>. Roses (*Rosa* 'Sunny South') bred by Alister Clark, the noted hybridist of Glenara, still grow in the fields as remnants from the perfume farm run by Grimwade. Much of the landscaping of the grounds, such as the perennial border and around the dams, is of recent origin but is sympathetic to the setting.

**External Integrity**

Single-storey addition to north end of house, and conversion of the former garage for habitation.

**Context**

One of three large houses set in extensive grounds and dating from the 1920s-50s period, all in close proximity (Westerfield, Costerton, St. Mirins), and related in turn to the Mulberry Hill, Cruden Farm and Netherplace properties through the type and social exchange of the occupiers and the scale of the house and original land area of each.

**Significance**

Architecturally, the house is a conservative and undistinguished design by a prominent architectural firm.

The former Grimwade shed is valuable for its connection with the Westerfield property: of local importance and regional interest.

As a landscape, it contains representative elements from the important adjoining Grimwade property (driveway, avenue and lily pond): of local importance and regional interest.

Historically, the property is connected by its architecture with the nationally known Borthwick company and by its setting to the noted Grimwade family also a contribution to a group of elite residences in the area: of local importance and regional interest.

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<sup>1</sup> pers.com. Mr. & Mrs. Welsh, Mr. Miller

## Bennett House, 30 Gould Street, Frankston

### History

Built: 1956

Most of Long Island, an area of waterfront between the bay and Kananook Creek, was sold in the 1870-72 period when Frankston was depressed and desperate to attract settlers.<sup>1</sup> This area close to the central areas and bounded by the bay on one side and the creek on the other was crammed with houses wanting to be close to town and the sea.<sup>2</sup>

Dr. Gershon Bennett, a well known dentist, and his wife, Bertha (nee Monash), had bought a house on Long Island in the late 1920s.<sup>3</sup> In 1952 the Bennetts purchased Long Island land with beach frontage on the corner of Gould Street and Allawah Avenue, possibly from Christopher Proctor.<sup>4</sup> At that time the Bennetts lived at Iona, 33 St. Georges Road, Toorak, a property Bertha Bennett had inherited from her father, Sir John Monash.<sup>5</sup> Sir John Monash was one of Australia's greatest soldiers and a pioneer of reinforced concrete construction in Australia.

In 1953, Dr. Bennett had what is described in the rate books as a 'bungalow and garage' built on their land.<sup>6</sup> Gershon Bennett died in 1955.<sup>7</sup> Mrs. Bertha Bennett applied for a building permit to erect a residence at this address in 1956.<sup>8</sup> Designed by Frankston architects, Chancellor & Patrick, the residence was estimated to cost £9,850.<sup>9</sup> Arthur Moore, a Frankston builder who later built Trade Winds in Canadian Bay Road, constructed the dwelling.<sup>10</sup> Mrs. Bertha Bennett owned and occupied the property until after 1967.<sup>11</sup> She died in 1979, after a life of public service.<sup>12</sup>

Gershon Bennett (1892-1955) married Bertha Monash (1893-1979), the only child of the nationally known Sir John Monash. Both were close to Monash up until his death in 1931, when Bertha was bequeathed most of his estate.<sup>13</sup> Paralleling with the construction of this house and the death of Gershon Bennett, the Monash family home, Iona, was demolished in 1955, with Bertha living on at St. Georges Road, Toorak, for another 24 years, '...after a life of widespread public service.'<sup>14</sup>

Bertha's son, Colin Bennett, would have been 27 when the house was built and it is assumed he also spent summers in there. Colin was for a long time film critic for *The Age* and cited as instrumental in promoting the Australian film industry to its rebirth in the 1960s.<sup>15</sup>

### Description

Distinctively Chancellor & Patrick in design, the house's gentle gabled roof sails out well beyond the window wall, achieving support from exposed timber purlins. Whether conscious or not, this roof form suggests Burley Griffin's house designs, such as the Carter house (Illinois, 1920), Ricker house (Iowa, 1911), Griffin house (Illinois, 1909) and Hurd Comstock house (Illinois, 1912).<sup>16</sup> Another possible inspiration is the Japanese house form which had inspired Griffin and Wright originally. Most of the firm's houses

- 1 Jones, M., *Frankston Resort To City*, 1989, p.253
- 2 *ibid.*
- 3 Serle, Geoffrey, *John Monash A Biography*, p.487
- 4 RB1945-46, 2155; RB1952-53, 178
- 5 Serle, G., *op.cit.*, p.533
- 6 RB1953-54, 4337
- 7 Serle, Geoffrey, *op.cit.*, p.533
- 8 BA1678, 14.9.56; RB1958-59, 4337
- 9 BA1956, 1678
- 10 *ibid.*: BA1960, 6157
- 11 ER1967
- 12 Serle, G., *op.cit.*
- 13 *op.cit.*, p.533
- 14 *ibid.*
- 15 *op.cit.*, p.533
- 16 see Johnson, *The Architecture of Walter Burley Griffin*, p.41f

followed this form into, early 1960s, arising in c1954 with the Kiddle house, Harleston Road (q.v.).<sup>1</sup> They were not the only architects to adopt this form, as demonstrated by overseas publications on 'vacation architecture': George V. Russell and George Matsumoto were among them.<sup>2</sup>

The Chancellor & Patrick oeuvre set a fashion among young architects and promoted a peninsula style which is unmatched by other beach house styles (if they exist) from any other seaside area or era in the State.

The walls are in cream brick and expressed as piers on the west (seaward) elevation. From the piers, the outrigger purlins cantilever for the deep roof overhangs and, between the piers, window walls fill the trapezoidal voids. The familiar wide horizontal boarding acts as both walling and balustrading on an upper level projecting room, which rests miraculously on slim rectangular columns, over a ground-level terrace adjoining full-height glazing.

#### External Integrity

Generally original.

#### Context

Viewed from the beach, the house's extended cantilevering roofline appears to hover over surrounding dense planting (*Coprosma repens*) and hence evokes its seaside siting. The house is perhaps the best of the many 1950s-60s houses on Long Island, an area noted for this era of holiday house development.

#### Significance

Architecturally, the house is a near original and successfully designed example of the highly distinctive era of Wright/Griffin-influenced Chancellor & Patrick peninsula houses and, with its beach frontage, particularly suited to its environs also a contributing part of the Long Island precinct which has achieved fame for its 'contemporary' beach housing (although this character has been since depleted by recent unrelated development): of Regional importance.

Historically, the house was closely associated over a long period with the nationally famous Monash and Bennett names and, apart from lifestyle expression, is of interest for its location, use and choice of architect, an aspect which distinguished Frankston from other established seaside suburbs in the 1950s: of regional importance and national interest.

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<sup>1</sup> see W. Callister, Chancellor & Patrick Work on the Peninsula, project list, 1991  
<sup>2</sup> see Hennessey, *Vacation houses*, New York, 1962

## Tarraleah, 95 Gould Street, Frankston

### History

Built: 1960

Allotment 11, Gould Street, was owned by William Godwin Bailey of 97 Gould Street, in 1953.<sup>1</sup> The land measured 50 feet by 152 feet and backed onto Kananook Creek.<sup>2</sup> In March, 1960, Bailey, a painter, applied for a permit to remove a one-storey house of 1350 square feet<sup>3</sup> and applied for a building permit, in April 1960, to replace it with a 'double fronted brick veneer residence'.<sup>4</sup> The architect was Ian Banner (who was then 20 and later worked for Chancellor & Patrick) and the contractor, J.A. Austin of Seaford. The house, at 1760 square feet in area, was estimated to cost £6,000 but eventually cost £7500.<sup>5</sup> Beryl and Russell Bailey also lived here in 1960.<sup>6</sup>

The house appeared in *House and Garden, Australian Kitchens & Bathrooms* and *House & Garden Annual*.

### Description

A salmon pink brick and timber flat-roof house containing two bedrooms, a large north-facing living area, office, study, kitchen, bathroom and other service rooms. On the opposite side to the entrance a double pergola-covered carport faces Gould Street, connecting via a wide drive to a garage at the rear. With its flat multi-level overhanging roof planes, resulting highlight windows, masonry walls extended from inside the house to beyond the roof overhang and expressed masonry chimneys, the house is a good example of its era, paralleling with the work of other Victorian architects such as Neil Clerehan and Graham Gunn.

Overseas precedents include the Wright house designs of the mid- 1930s onwards (typically the Kaufmann house, 1936) and even the classically inspired houses of Van der Rohe (Farnsworth, 1946- 50).

To the disgust of traditionalists like Edna Walling (see Lavender Lane), the aims of these designers were to allow the 'flow of space' from one type of room occupation to another, preferably (as with the Japanese house) without the hindrance of walls. Similarly, the house landscaping was not only on view from inside the house, it also became part of the inside, by sliding back the big glazed doors and communing with the garden courtyard under the cover of a pergola or extended rafters/purlins comprised of stained and sizable timber beams. @HEADLINE 4 = Landscape

Of note is the large coastal tea-tree specimen on the adjoining nature strip, apparently a remnant of the indigenous landscape which once prevailed along Gould Street and in this case preserved by the house owner<sup>8</sup>.

### External Integrity

Original<sup>9</sup>.

### Significance

Architecturally, the design is successful within the concepts favoured by leading house designers of the time and a perpetuation of the 'contemporary' or Modernist approach, once epitomized by Long Island's post-War development with designs such as this one, 30 Gould Street and

1 RB1953-54, 4232  
 2 LP8114  
 3 BA1960, 6017; ER1960  
 4 BA1960, 6174  
 5 ibid.: Net Annual Value (NAV) increased from £159 in 1960-61 to £359 in 1961-62, RB1960- 61 and 1961-62, 4232; comments received from Russell Bailey  
 6 ER1960  
 7 Bailey loc.cit. copies held by Bailey  
 8 Bailey loc.cit.  
 9 ibid.

an earlier house by Roy Grounds (demolished): of regional interest and local importance.  
Historically, a good example of the Modernist architectural character prominent in Long Island after World War II.

## Chancellor House, former, 1 Gulls Way,

### History

Built: c1953-4<sup>1</sup>

*Australian Home Beautiful* publicized this house in December, 1954, as a 'New slant on design,' the south wall of the house and the 'verandah' supports both sloped inwards, '...two young architects who have turned their backs on the city are successfully tackling the cost factor in building, by using the newest techniques in construction.' The two architects were David Chancellor and partner, W.R. Patrick. The theory was reduction of roof area (and cost) for the same usable floor area, particularly as the service rooms and storage in the house extended along the sloping side.

The house had other innovations. The dining table rested on two cantilevering lengths of pipe built into the rough Moorooduc stone chimney in the living room. The result was no table legs and even more usable space. The house was only 8 squares, but open planning gave an impression of space, particularly so given the wide terrace and full-height glazed doors which opened onto it. Then the view focused down the Kackeraboite Creek towards Davey's Bay, unobstructed by today's lush growth. It was on Lot 24 of the 1929 Yamala Beach Estate<sup>2</sup> which William D. Chancellor (student) and Phylis Holder (teacher) had purchased in 1950.<sup>3</sup>

The roof was a skillion form and clad with corrugated asbestos sheet<sup>4</sup>: it was likened to a 'tent fly' because of its reverse slope to 7'6" clearance at the front of the house. The walls were Conite or cement render on chicken wire fastened to sheeting made of compressed timber shavings and cement which was fixed to a timber frame. One precaution in this method was to separate the chicken wire from the sheeting by nailing through bottle tops, thus allowing the two materials to move independently of the other.

On the inside, 4 feet wide Masonite butt-jointed sheets were fixed to wall studs set at 2 feet centres, rather than the normal 1'6", to prevent waste. Full-height vertical jointing and beveling of the Masonite edges allowed the designers to dispense with architraves. On the ceiling and sloping wall were lacquered hardwood boards and white-painted beams. Other natural finishes such as bamboo and stone pervaded.

External colours were typically striking: timber joinery was bright red, iron pipe standards dark grey, the roofing and rear wall 'a strong lime yellow' and the other walls, grey.<sup>5</sup>

There was apparently no provision for ceiling lighting in the house and the water supply pipes were embedded in the concrete floor slab<sup>6</sup>.

David and Phylis Chancellor lived there until Richard & Jean Langdon purchased the house by 1957; the Langdon's living there permanently from c1960, after being at Haverback Road, Malvern.<sup>7</sup> After purchasing the house, the Langdons commissioned Chancellor & Patrick to add to the house in 1957: a laundry and upper-level 'car shelter' were added, next to the formerly detached study on the north-east corner of the house, and a new bedroom placed at the north side of the former 'Bedroom 2' (sun battens reused) with a dressing room (shower and toilet) already added on its south side.<sup>8</sup>

A later stage of the property development was a major two-storey extension by Robin & Rohan Mason, made ten years after their purchase from Mrs. Langdon in 1976<sup>9</sup>. This replaced the external studio and laundry. The

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1 RB1953-4, 2747 - 1st house mentioned  
 2 LP12897  
 3 RB1949-50, 7665  
 4 reputedly the original roofing was documented as tarred canvas and Malthoid was installed on the 1957 extensions (comments to Frankston Council on the draft citation from R & R Mason)  
 5 AHB 12/1954, p.12f  
 6 comments to Frankston Council on the draft citation from R & R Mason  
 7 RB1960; RB1958, 3387  
 8 BA3686  
 9 comments to Frankston Council on the draft citation from R & R Mason

original verandah was extended to the west and south around the bedrooms, which were themselves also extended, making the total house area around four times that of the first house on the site<sup>1</sup>.

**Description**

(See History)

Today, given the substantial additions made to the house and site, the original house is remarkably unchanged externally, albeit in poor condition. The bright red of the joinery is now a maroon colour and the roofing returned to its natural grey, but the stone base, unusual form, sliding glass doors, steel, balustrade and pipe columns are as they were. Ironically, one of few discordant added elements to the original house is the 1957 weatherboarded bedroom extension which encroaches on the unusual wedge-shape at one end and introduces a foreign wall material overlapping the stone base.

The original vertical board cladding is visible on the addition undercroft. The addition is not readily visible from the street view. The carport or shelter is detached and its exposed roof members have the shaped ends of the firm's later work.

Unlike the mainstream Chancellor & Patrick Wright-influenced designs, this house resembled closely a design by Americans Slater & Chait (sloping walls), published locally, also Peter McIntyre's Stargazer House, North Balwyn (1952-3): both structure-influenced designs.

**External Integrity**

Generally original, except for the carport and bedroom additions (designed by Chancellor & Patrick).

**Context**

A contributing and early part of a valuable Modernist house precinct<sup>2</sup>.

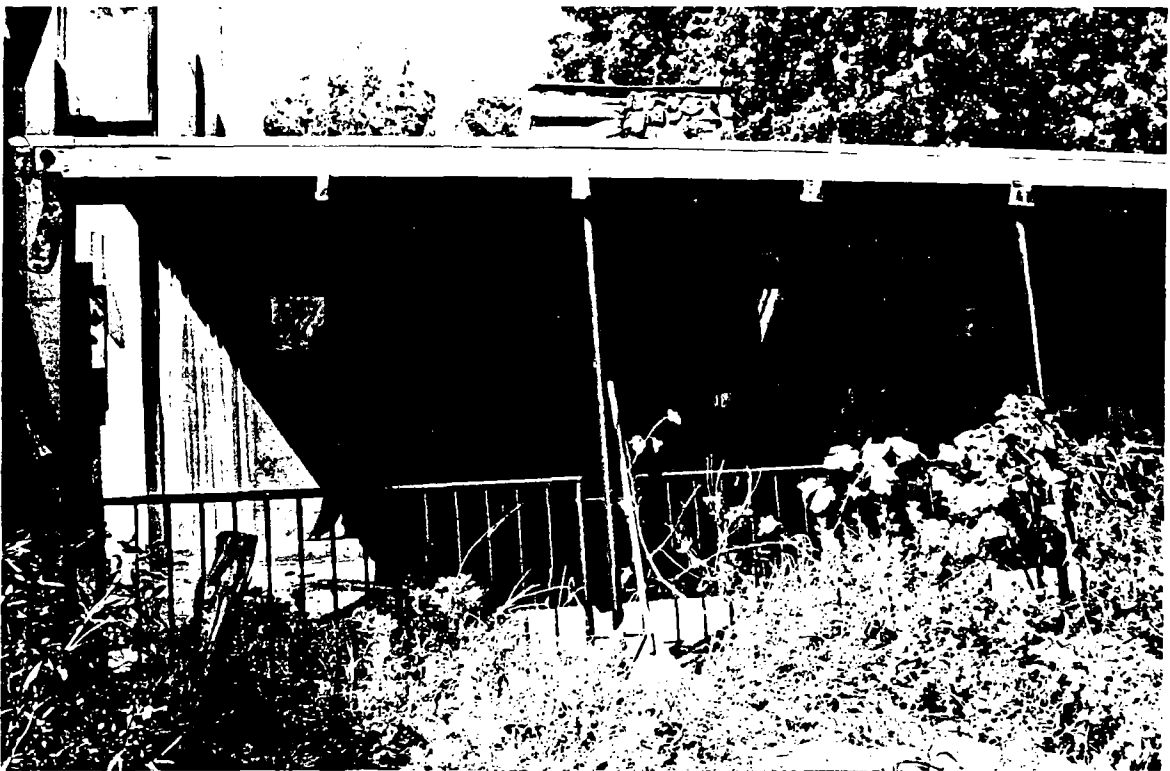
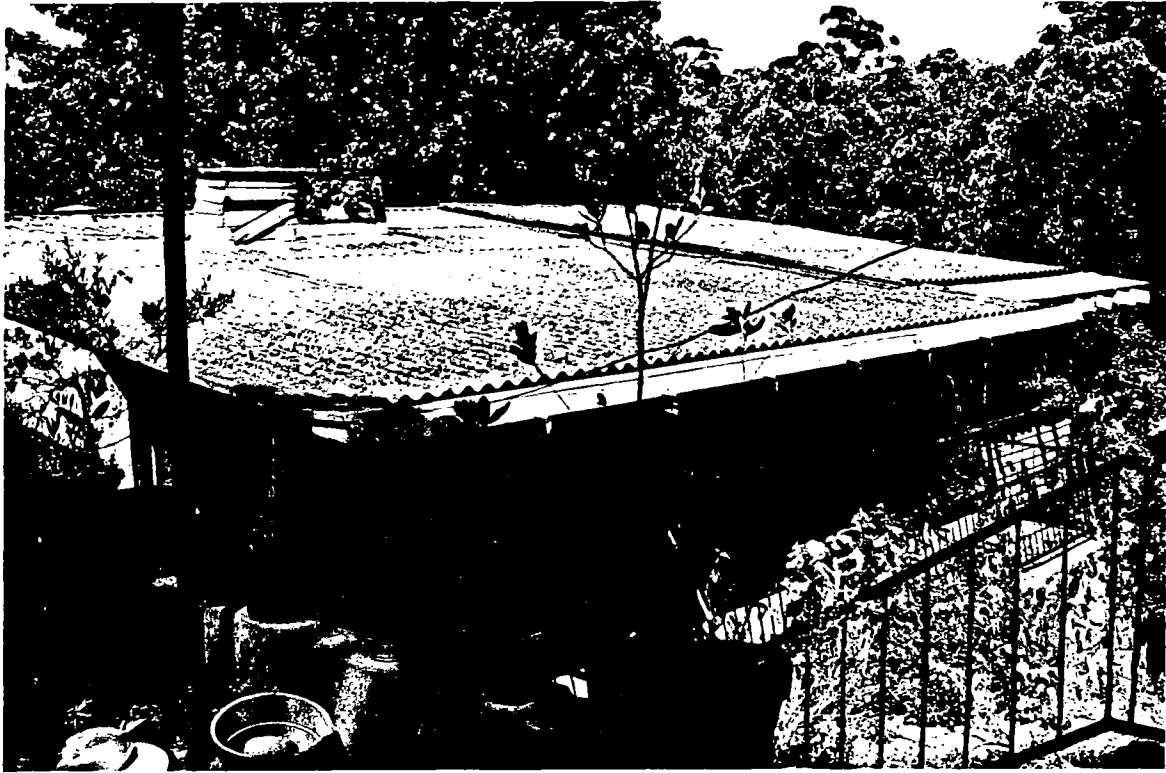
**Significance**

Architecturally, the house is an unusual response to post-War materials, shortages and inflated costs, but designed in a way which paralleled the innovations of other architects such as McIntyre (Stargazer House, North Balwyn) where rationalist experimentation with new forms and materials was part of a new architectural era also, the first of a large number of successful house designs by a prominent early firm in post-War residential work and a contributor to the Gulls Way residential precinct: of regional importance. Historically, valuable for its reflection of the lifestyle and design principles of one of the key figures in shaping a distinctive Frankston building character.

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<sup>1</sup> ibid.  
<sup>2</sup> note that the steep terrain and surrounding mature vegetation hinders visibility over the property





label photographs.

**Polperro,  
6 Gulls Way, Frankston**

**History**

Built: c1958, 1975

A resident of South Yarra, Duncan J. Riddle, owned Lot 39, Gulls Way, in 1953.<sup>1</sup> By 1958, a Mrs. Agnes Johnston of Hawthorn had purchased the allotment and had a dwelling built on it to the design of Chancellor & Patrick. Mr. Johnston was reputedly chairman of the Stock Exchange.<sup>2</sup> The Net Annual Value increased in that year to £395 from £35 the previous year.<sup>3</sup> A larger laundry and garage were added to the residence in 1975 for Stanley Mitchell, the owner-occupier at the time.<sup>4</sup> The additions were estimated to cost \$3,000.<sup>5</sup>

**Description**

This is an elevated masonry house with a gently gabled roof; the terra-cotta tiling being uncharacteristic of Chancellor & Patrick's work. The L-plan is in evidence (see also Waveney Road) and full-height glazing to the terrace achieved with French doors. Atypically for the era, the bedroom wing of the L receives most of the sun (faces north-east) while the large living area on the other leg of the L achieved only an oblique north aspect, presumably in favour of the bay views. Three bedrooms and a shower room occupied the former wing and a kitchen, garage, laundry and living room, the latter. Internally,

**External Integrity**

The 1975 addition forms a new block on the L-plan's corner but is set back from the street view. Given that part of the addition roof is a skillion form and hence differs from the hip-roof profile of the original, it is fortunate that this section faces the rear of the site.

**Context**

Contributing and early part of a valuable Modernist house precinct.

**Landscape**

The rockwork edging to the drive steps and garden beds relate to the period with a row of mature *Pinus radiata* along the frontage; the stone paving to the driveway is new.

**Significance**

Architecturally, this house is important as part of the distinctive architectural output of the noted peninsula house designers, Chancellor & Patrick, also a contributor to an important residential 1950s precinct: of local importance and regional interest.

Historically the house contributes to a group of buildings which is distinguished by its shared 'Modernist' character. This area also reflects the distinctive appeal of Frankston in the expansion of the 1950s: of local importance.

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1 RB1953-54, 2761  
2 RB1958-59, 2761  
3 RB1957-58 and 1958-59, 2761  
4 BA1975, 22960  
5 *ibid.*

## Tilba Tilba, 14 Gulls Way, Frankston

### History

Built: 1956

Harry & Dorothy Hone of Callantina Road, Hawthorn, owned Lot 10 Gulls Way, in 1953.<sup>1</sup> By 1956 Eric (a salesman) & Nellie Bond, of Hornsby Street, Beaumaris, had purchased the allotment and in c1956 had a dwelling erected there to the design of Chancellor & Patrick.<sup>2</sup> The NAV increased to £200 in 1956-57 and £273 in 1957-58.<sup>3</sup> The Bonds owned and occupied Tilba until after 1960.<sup>4</sup>

During the job Bond traveled overseas, leaving some money in the bank to pay the bills. This was the ideal type of client for an architect, but was seldom experienced then or now.<sup>5</sup> Reputedly Colin Jones worked on the documentation of this house in the Chancellor & Patrick office.<sup>6</sup>

The design included natural stone, 'quarried four miles from the site' (Moorooduc quarry) and other natural materials used for internal wall linings. The unusual plan, based on intersecting hexagons for inside and outside spaces, followed natural contours, embraced the bay views and provided a private elevated terrace.<sup>7</sup> The geometrical complexity of the planning resembles the Yarra Street, Kew design by G & R Block but with less effect on the elevations which follow the typical gabled Chancellor & Patrick approach.

Mrs. A Mackay and Miss Dentry purchased the house from the Bonds in 1968.<sup>8</sup> A fire gutted the house in May 1989, leaving most of the external fabric.<sup>9</sup> The house was reinstated to its original external appearance by local builder, W McIntosh, July 1991.<sup>10</sup>

### Description

(Refer to 30 Gould Street for design themes)

Recently reinstated after a fire, the house still displays its former excellence.

The house plan was based on the hexagon to allow bed and living rooms to better address the westerly bay view while service and utility rooms lay on the opposite side, facing east. The gable eaves were angled (Griffin-like) and the Moorooduc rubble stone chimney and adjacent weatherboarded walls were also angled in plan. Even the terrace fell within the plan angles, with planter boxes, a hexagonal pool and a low stone barbecue at each of the angle intersections. Concealed from the street view in the living area, the radiating rafters are clearly seen in the open car shelter. The same rafters were expressed inside, along with lacquered vertical boarding. The stone fireplace hovered over the hearth in the living area, jutting as a wedge-shaped stonework from the hall, while the characteristic open plan with dining alcove, split-floor levels and kitchen off, via a servery, was still visible. Astra hardware and Beco lighting were used as the contemporary architects' choice for door furniture and custom lighting. The roof is currently steel decking, with the Brownbuilt fascia gutter, but may have been Malthoid originally.

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1 RB1953-54, 2764 land Net Annual Value (NAV) £35  
 2 RB1957-58, 2764  
 3 RB1956-57 and 1957-58, 2764  
 4 ER1960  
 5 pers. com. D. Chancellor, March 1991  
 6 W. Callister, from D. Chancellor  
 7 see *Architecture and the Arts* Jan. 1957 p.24f  
 8 comments on draft received from present owner's agent  
 9 *ibid.*; see photos held  
 10 *ibid.*

**External Integrity**

Generally as original: the recent reinstatement appears to have faithfully followed the original form. The interior has not been inspected since reinstatement.

**Context**

A major contributor to an important Modernist beach-house precinct of the 1950s.

**Landscape**

The rock edging to garden beds is consistent with the house materials and the era, with remnant planting of *Prunus sp.*, camellias, and succulents. The garden structure is largely intact.

**Significance**

Architecturally, this house is among the most important examples among the distinctive output of the noted peninsula house designers, Chancellor & Patrick, and illustrates well the prevailing obsession with expressed structure and geometry in house plans and forms while still achieving purely functional goals, also a major contributor to an important residential 1950s precinct: of State importance.

Historically the house contributes to a group of buildings which is distinguished by its shared 'Modernist' character. This area also reflects the distinctive appeal of Frankston in the expansion of the 1950s: of local importance and regional interest.

## Garden, 17 Gulls Way

### History

Designed: 1927

The garden (and possibly the house) was designed by the landscape architect, Edna Walling, for Mrs. H.R. Hamer of Toorak<sup>1</sup>. The timber Bungalow-type house and garden remained a beach house until 1960, making the survival of the garden one of its notable aspects (apparently due to a live-in caretaker).

Walling wrote of the garden in *A Gardener's Log*:

*The plants were nice and thick, the ground was well covered, and there was an air of wilderness about the garden. It was the sort of garden in which you could garden if you wanted to but if you didn't it would not matter.*<sup>2</sup>

Hubert R. Hamer was a solicitor and his sons, David and Rupert, achieved fame in law, defence and political circles: they would have been aged four and eleven respectively when this garden was created<sup>3</sup>. Mrs. Elizabeth Anne Hamer (Hubert's wife from 1915) was awarded an O.B.E. for her work with the Queen Victoria Hospital management committee<sup>4</sup>.

### Garden Description/Integrity

Although many of the plant species of the extant garden are inconsistent with those indicated on the original Edna Walling 1927 plan which emphasized the use of Australian natives in an ornamental setting, the layout of curving beds of ornamental plants and lawn has been retained. The garden is notable as one of the early works of Edna Walling, one of Victoria's best known landscape designers of the nineteen twenties to fifties.

The steep site slopes away from Gulls Way down to the Kackeraboite Creek and the plan shows an opening to the lower slopes, although the creek is not a feature. Today, much of this area beyond the formal garden has become overgrown with environmental weeds such as fennel, Arum lily and *Vince*, but the end of the garden is defined by a row of poplars. This may have been part of Walling's traditional 'wild' gardens. Planting in the rear of the site includes *Prunus serrulata* c.v., roses, *Pittosporum undulatum* 'Variegatum' and numerous perennials.

The boundary fencing of tea-tree (without capping) is another of Walling's traditional elements and may be original, although it is also a common fence type from the 1950s. Planting along the street frontage is largely mature and overgrown bush and climbing roses and camellias. The informal stepping stone paths have been retained, although there have been some alterations (compared with the 1927 plan) to the paved area next to the garage and the patio area at the rear of the house.

### House Description/Integrity

A weatherboarded house which appears to have originally been in a gabled Bungalow form, so typical of the beach houses of the 1920s. It has been generally altered and extended using similar materials.

### Context

The earliest house in Gulls Way and the garden verge is contributory to the public landscape.

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<sup>1</sup> see Dixon & Churchill, *Gardens in Time* p.22 plan published  
<sup>2</sup> *ibid.* quoted  
<sup>3</sup> WWA 1971 p.429f  
<sup>4</sup> *ibid.*

**Significance**

Architecturally the house is undistinguished but still has some historical associations with the prominent Hamer family: of regional interest. The Landscape still bears the mark of Walling's original design and, because of her fame, takes on an extra significance: of regional importance.

## House, 6 Handley Court, Frankston

### History

Built: 1961

A.L. Scoble, Junior, was owner of Lot 9 in 1953, when its Net Annual Value (NAV) was £5.<sup>1</sup> By early 1959, Robert George Ellis, a builder, had acquired the property which now had a NAV of £16.<sup>2</sup> In April, 1959, Ellis applied for a building permit to erect on the site a brick and timber dwelling to the design of Mt. Eliza architect, John E. Rouse.<sup>3</sup> Ellis built the 2000 square feet house himself at an estimated cost of £4,000.<sup>4</sup> He completed the house in 1961, when the property's NAV rose to £223.<sup>5</sup> Robert and Lois Ellis owned and occupied the property until the late 1970s, when Robert became the sole occupier.<sup>6</sup>

### Description

Looking remarkably like a Chancellor & Patrick design, this house has the gently gabled roof form, extended Japanese style on massive purlins which are supported over two-levels by exposed timber columns.

Visually independent of this structure, on the south-west corner, is a balcony which extends westward from under the roof line towards the sea and rests on deep cross-beams supported by the above columns. An open pergola continues the rafter-line over the balcony.

The balustrade is of horizontal boarding, again as used by Chancellor & Patrick and Featherstone, in Gulls Way, and continues as walling until it abuts the typical masonry wall cladding. The concrete masonry veneer used expresses the house's later construction date, compared with the Gulls Way examples, particularly along the Court frontage where large areas of masonry are seen on the elevation below the highlight strip windows. Inside there were two upper-level bedrooms and living kitchen and dining areas wrapped around the stair hall.

### External Integrity

Generally original.

### Context

Mixed mainly post-War housing, but occupies a corner site and is two-storey: hence it is prominent.

### Significance

The house is:

- a remarkably successful design within a recognizable peninsula design theme developed by Chancellor & Patrick;
- it has Japanese form and detail inspirations, but also, in the balcony treatment, achieves a dynamic interplay of structure and form;
- it is in externally near-original condition;
- is of local historical interest as the home of a Frankston builder, R G Ellis, and
- is visually prominent within its immediate locality and located on a corner: of regional significance.

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1 RB1953-54, 1708  
2 RB1958-59, 1708; ER1960  
3 BA1959, 4844  
4 ibid.  
5 RB1961-62, 2199  
6 ER1963, 1973, 1980

## Storm Haven, House, 3 Harleston Road, Mount Eliza

### History

Built: c1953

David Chancellor designed this timber and stuccoed house in c1953 for Col. (later Brigadier) Thomas Macadie and family<sup>1</sup>. The allotments along Harleston Road had arisen from the Almond Estate had been created from, one of John (son of Major Gen.) Grimwade's Mt. Eliza properties in 1951<sup>2</sup>. Perhaps there was a military connection in the purchase.

Macadie (born 1919) had been awarded the Distinguished Service Order (1943) and when this house was built he was Military Attache for Vietnam, Laos and Cambodia (1954-6). He was then appointed to the Directorate of Military Operations & Planning, Army Headquarters (1959-62), Canberra.<sup>3</sup> After a succession of military posts Macadie became Chief of Staff, Eastern Command Headquarters (Sydney) until his retirement in 1967.<sup>4</sup> He was awarded a C.B.E. in 1968 and, from that year, was head of International Relations, Australian Atomic Energy Commission.

### Description

This is a flat-roof (once Malthoid-clad) house with vertical timber (lacquered) walling, combined with a red brick base and a 'colonnade' of slim vertical windows extending north. This 'colonnade' was repeated in other Chancellor & Patrick designs (see 8 Harleston Road). Major elements in the simple elevations are the exposed (and painted) roof beams which extend, through internal living areas, from one side of the house to the other, and protrude as shelter over car bays entered from the graveled drive. These rafter beams are supported on a long purlin beam which rests on the archetypal pipe columns of the period. Detail elements include Cowderoy windows, cork kitchen floor tiles, deep kitchen benches and obscured glass to the 'colonnade.'

The plan contained entry, an adjoining lounge area with communicating dining and kitchen, and three bedrooms opening off the glazed colonnade, with a bathroom included. It was this bathroom which was doubled in size, with new glass brick glazing, to R. Berg's design in 1985 and an adjoining terrace paved in slate<sup>5</sup>. Like 6 Gulls Way, the house's living areas face south and like most Chancellor & Patrick designs, a massive fireplace is at the focus of the living area, providing a visual role in the internal and external elevations.

The overall simplicity of the main elevations differs from the Wright/Griffin gable form of other later Chancellor & Patrick designs and concurs with contemporary Neil Clerehan houses, (i.e., Box House, Heidelberg).

An Edna Walling garden reputedly once existed at the rear, with stone terracing and mature planting: little of this is apparent today.<sup>6</sup>

Nevertheless, today's landscaping provides a mature exotic and native backdrop for the house.

### External Integrity

The rear former insect-screened porch has been part enclosed and the bathroom extended into the porch with glass-bricks added.

### Context

One of three Chancellor & Patrick designs in this road, all set in mature, exotic and native landscape, which visually unites the street.

1 pers. com. D. Chancellor, March 1991

2 Lp21128

3 WWA 1971, p.607

4 ibid.

5 BA 8092, Berg of Eliza Designs for Mr. & Mrs. Cubbin

6 pers. com. D. Chancellor, 1991: note -at least two houses on this side of Harleston road claim Walling gardens- a legacy from the former Grimwade ownership?



**Significance**

Architecturally, this house is an early example of the noted peninsula architectural firm, Chancellor & Patrick, which exhibits the second stage of their design development: the simple flat-roofed house, with exposed post and beam structure and open living areas, which addressed the surrounding landscape through large window walls; also one of a group of contemporary house designs which epitomize the peninsula oeuvre: of regional importance.

Historically, the house was built for a nationally-known (possibly internationally) military figure: of State importance.

## **Nedloh (Kiddle House), later The Coppice, 8 Harleston Road, Mount Eliza<sup>1</sup>**

### **History**

Built: 1954, 1958, 1963-

This house was designed by Chancellor & Patrick for Lewis & Betty Kiddle on a lot purchased from Harrison Smith in Grimwade's Almond Estate. This was the Kiddles' permanent residence conveniently close to Rubra and Sir Laurence Hartnett (q.v.), the managing director of General Motors Holden<sup>2</sup>. Kiddle was a metallurgist with the firm (later, Chief Engineer) and his name for the house was Holden spelt backwards<sup>3</sup>. Reputedly, the Kiddles lived for a time in Mrs. Kiddle's parents' Long Island holiday house, awaiting completion of this house<sup>4</sup>.

The grey Colortone concrete masonry (pointed with white cement) used for the project was new at the time. Combined with a matching roof tile, the products were thought bound for great things when floated as a public company.

Mrs. Kiddle kept a construction diary of the project. Additions and alterations were designed by the firm at a later date. These include four squares of 'childrens rooms' - a dressing room, bed-sitting room and terrace added to the west end in 1958<sup>5</sup>; and a second level added towards the west end of the house, containing two bedrooms, drawn in 1963<sup>6</sup>.

Kiddle died in 1985 when the property was sold to Mr. & Mrs. King, the present owners.

### **Description**

A typical Chancellor & Patrick design, the shallow roof gable of the house is evident, resting on the characteristic two exposed outrigger purlins, Japanese-style, used so successfully by the firm in that era. The roofing is broad-gauge corrugated cement sheet. Glazing under the gable, to the wall line, is also typical, enhancing the image of a 'floating roof'. The added two-storey, gabled wing which rises above the entry is not as characteristic of their work but harmonizes with the original design. Then the single-storey treatment resumes, heading west. A pergola, with masonry side walls, protrudes from the house, covering one of the firm's typical insect-screened porches next to the entry. This creates another uncharacteristically complex bump in the floor plan. Details include early Kempthorne 'tin-can' cylindrical down-light fittings.

### **External Integrity**

(Given Chancellor & Patrick additions)

Generally original, except for internal alterations (includes kitchen benches, living room fireplace).

### **Context**

One of three Chancellor & Patrick designs in Harleston Road, each displaying distinct facets of the firm's design style. The garden is contributory to the expression of the house construction period.

### **Significance**

Architecturally, this house is recognizable as an externally near-original design from the noted peninsula firm, Chancellor & Patrick, displaying an

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1 comments on draft report from present owner  
2 RB1953-4.3328; RB1854.3750  
3 comments on draft report from present owner  
4 ibid.  
5 pers. com. N. Clerehan, 1991  
6 BA3325 designed by Chancellor & Patrick, supervised by Kiddle, built by K Finster  
7 BA12582

early one-and-two storey variation on their approach to house design: of regional interest and local importance.

Historically, the house is long associated with the Kiddle family, as their permanent home. The Kiddles symbolized the middle classes which formed much of Chancellor & Patrick's clientele from the late 1950s and which helped create the next phase of Frankston's development. The association is also of interest for Kiddle's senior role in a major Australian firm and the proximity of the house to Hartnett's Rubra: of local importance and regional interest.

## **Tokai, 15 Harleston Road, Mount Eliza**

### **History**

**Built:** 1958

Hawthorn resident, Marie E. Morgan, owned an acre of land, Lot 19, in Harleston Road in 1953.<sup>1</sup> By 1958, Frederick & Roxanne Clements had purchased the property and build a residence on the acre, to the design of Chancellor & Patrick.<sup>2</sup> Frederick, an engineer, and Roxanne Clements owned and occupied Tokai until the late 1970s.<sup>3</sup> The residence was enlarged to include a family room in 1981, by the owners at the time, manager, David Varney Botterill and Joan Botterill.<sup>4</sup> The family room of 33 square metres was estimated to cost \$12,000.<sup>5</sup>

### **Description**

Gently gabled and in an L-plan, the house is typical of Chancellor & Patrick's early work, (see Bond house, Gulls Way). Of note is the extended roof gable from the living room, which rests on two Japanese-like outrigger purlins which, because of their length, are propped to corner mullions of the full-height glazing beneath. This gable treatment emphasizes the connection of this phase of Chancellor & Patrick's work with that of the American architects, Greene & Greene, whose Japanese-inspired Bungalows appeared in Malthoid advertisements, a product type often used by Chancellor & Patrick and later replaced by steel deck (as in the case here). The gabled form also extends into the room as a lined and pitched ceiling, in the manner of the Prairie School architects, (Wright/Griffin). Walls are typically of vertical boarding (non-glazed end-walls) or wide horizontal weatherboarding below window strips. Local rubble sedimentary stone is used in chimneys and connected planters.

Landscape is lawn and conifers, so typical of the 1930s-50s suburban garden.

### **External Integrity**

Generally original.

### **Context**

One of three Chancellor & Patrick designs in Harleston Road.

### **Landscape**

A mature garden, with conifers dominant (*Cedrus atlantica f. Glauca*, *Cedrus atlantica*, Liquidamber, agapanthus and numerous other deciduous trees providing for good autumn colours.

### **Significance**

Architecturally, this house is a notable and intact variation on the L-plan demonstrated so well in the Bond house in Gull's Way, the house has notable elements such as the propped gable and complex geometry of the ceiling planes inside: of State importance.

Historically, the first owners symbolized the middle classes which formed much of Chancellor & Patrick's clientele from the late 1950s and which helped create the next phase of Frankston's development.

Landscape: of Metropolitan significance.

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1 RB1953-54, 3325  
2 RB1958-59, 3325  
3 ER1960, 1973, 1980  
4 BA1981, 38728; ER1980  
5 ibid.

no citation

## House, 6 Hillside Grove, Frankston

### History

Built: 1958

In 1955 Reginald Rees and Norma J. Watt purchased Lot 144, Hillside Grove, from C.L.M. Coop of Armadale.<sup>1</sup> In January, 1956, Watt, a manager, of Kars Street, Frankston, applied for a permit to build a 2750 square feet dwelling designed by architects, Chancellor & Patrick, of Frankston.<sup>2</sup> Frankston builder, N.A. Echberg, built the two-storey, brick and timber dwelling in 1958.<sup>3</sup> Whilst still owning this property, the Watt's principal place of residence in the late 1950s was Beatrice Street, Burwood.<sup>4</sup> In the 1970s, Reginald and Norma Watt and possibly their daughter, Kerry Jean Watt, a therapist, resided at this address.<sup>5</sup>

### Description

Two-storeys and walled with cream brickwork and vertical boarding, this is recognizable as a Chancellor & Patrick design, with its extended shallow-gabled roof forms, but it differs in plan and its dominantly two-storey scale from their earlier houses. Central to the plan is a circular staircase which commences next to the dining area of the large living room. Other rooms (such as the kitchen, study, bathroom and bedrooms) border this large space, eliminating passages altogether. Beyond the full-height glazing was the pergola-covered terrace and a screened circular pool, on axis with the stair. A double 'car-shelter' adjoined the entry and yet another large pergola-covered area.

On the upper level were more bedrooms and a large sunroom, served by a balcony, under the gable overhang, which looked seaward. The design's main element is the two-storey central gabled section, with its balcony: a vertical extension of earlier houses. On either side, the single-storey wings have shallow gables running at right-angles to those of the central section, with horizontal window strips, to the upper level, slipping uneasily forward of the lower ridge lines. The extensive pergola area creates a platform for the upper level and abuts the lower at no predefined point.

### External Integrity

(Inspection required)

### Context

Mixed generally mid-20th century detached housing, unrelated to this design. Prominently sited on a hilltop.

### Significance

Architecturally, this house is a further variation on the Griffin-influenced phase of the noted peninsula architects, Chancellor & Patrick, in this case set in suburbia rather than by the sea in native vegetation, also prominently sited and made more so by the atypical two-storey form.

Historically, it is a good example of the architect-designed holiday homes which distinguished 1950s Frankston from other seaside suburbs: of potential regional importance.

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1 RB1955-56, 1141  
2 BA1956, 1031; ER1973  
3 RB1958-59, 1141  
4 RB1959-60, 1141  
5 ER1973

## Treetops, formerly Seaview, 22 Jackson's Road, Mount Eliza

### History

Built: 1940

Mrs. Dorothy Dunstan, the owner of Lots 11-16 Jackson's Road before 1938, had sold part of Lot 12 to John Kenneth Dougall, of Huntingtower Road, Malvern, by 1940.<sup>1</sup> Dougall, a director, commissioned architects, Godfrey and Spowers, to design a residence for the acre block of land.<sup>2</sup> The three-storey timber house was built in 1940-41.<sup>3</sup> John and Ivy Dougall owned and occupied Seaview, as it was called at the time, until after 1946.<sup>4</sup>

A much traveled man (thirteen overseas trips by 1946), John Dougall conducted a successful model farm on a property he owned a few miles from Jackson's Road, Mount Eliza.<sup>5</sup> In his Mt. Eliza garden, Dougall maintained a small zoo of tame deer and wallabies and aviaries of finches and parrots.<sup>6</sup> By 1952 Richard Nevile, a managing director, of Kintore Street, Camberwell, had purchased the property and changed its name to Treetops. The Net Annual Value increased by approximately 74%, from £270 in 1952-53 to £469 in 1953-54.<sup>8</sup> Richard & Joyce Nevile did not occupy Treetops until after 1954.<sup>9</sup>

Richard Nevile was chairman and managing director of Treadways Ltd. (Melb.) and had been made Commander of the British Empire in 1956 in the period he occupied this house: Nevile served on a number of civic and trade committees, including as president of the Melbourne Y.M.C.A. and the Australian Clothing Retailers Association (1943-6).<sup>10</sup> Nevile's permanent residence was at Treetops later in his occupation of the house, having lived at 29 Kintore Street, Camberwell prior to that.<sup>11</sup>

By 1961, a sales manager called George Brennan occupied the property with Marjorie Brennan and Sydney Brennan, Jr., a journalist.<sup>12</sup> Additions were made to the property in 1966 by the owner at that time, William Leech.<sup>13</sup> R. Dawson Joinery added 120 square feet to the home at an estimated cost of \$250.<sup>14</sup> William, a company director,<sup>15</sup> and Lynette Leech owned and occupied Treetops at least until 1973.

### Description

Portrayed in the cover of *Australian Home Beautiful* as a multi-tiered Modern house, it was titled 'A Picturesque Home' inside:

*Mr. J.K. DOUGALL'S house at Mount Eliza is an original conception which expresses all the gaiety of the seaside spirit. The architects, Godfrey & Spowers, were probably inspired by the spreading view of the bay which takes in Mount Macedon and the Dandenong Ranges; and influenced by the steeply falling nature of the site.*

*The house was built up to three stories on the seaward side, so as to command the maximum amount of view, demonstrating at the same time how timber construction need not be confined to houses of the bungalow type.*

*The upper storey has a flat roof and is set well back providing an unusually large sun-deck area enclosed by an iron railing, and on the main floor, dining room, sun*

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- 1 RB1938-39, 6143; RB1940-41, 6209
  - 2 H.B., September 1946, pp.27-30; ER1949
  - 3 RB1940-41, 6209
  - 4 RB1946-47, 8523; ER1949
  - 5 H.B., September 1946, pp.27 & 30
  - 6 *ibid.*, p.30
  - 7 RB1952-53, 2136; RB1953-54, 3135
  - 8 *ibid.*; RB1952-53, 2136
  - 9 ER1954, ER1960
  - 10 WWA 1959, p.594
  - 11 see Camberwell Urban Conservation Study 1991
  - 12 ER1961
  - 13 BA1966, 17692
  - 14 *ibid.*
  - 15 ER1973

*room and entrance hall open on to a long stone-paved terrace which enjoys the sun most of the day.*

*The living room, which is about 30 feet long, is built out at right angles to the terrace. Its huge landscape window in the end wall frames a constantly changing picture of sea and sky.*

*The exterior of the house is a uniform off-white except for the slender iron pillars of the portico over the front door, which are painted red. For chimneys, garden steps and the wall of the games room beneath the terrace the builders used local stone from the Moorooduc quarries on the Mornington peninsula, blending its natural colors into a soft monotone of yellow and brown.*

*When the sun is too hot above, the games room is a cool and pleasant spot. Its large window-less apertures are gay with flower boxes and are fitted with sun blinds. On this lower level there is also an outside washroom fitted with a shower, a laundry, a boat shed and a barbecue fireplace.*

The entrance hall, which is lit by a wall of glass bricks, is the focal point of the plan, with living room, dining room and terrace opening from it on two sides. On the third side a short passage leads to cloakroom, kitchen and Mr. Dougall's study. A built-in cupboard unit with sliding hatch for serving meals occupies the wall space between dining room and kitchen. Kitchen area includes a meal alcove and an adjoining maid's room with a corner fireplace and built-in clothes cupboard.

*The sun-room opens out of the dining room and has windows around two walls to within about 12 inches of the floor. A built-in settee with a cushioned back occupies the corner between window and fireplace, which is faced with local stone and finished with a cream painted hardwood shelf. Furniture is of hardwood with curtains and cushions of a light biscuit fabric striped in red and blue, and there are striped rugs on the polished hardwood floor. The bamboo table shown in the photograph is a curiously interesting souvenir of Mr. Dougall's thirteen trips around the world. Its red lacquered top is covered with hotel labels from foreign countries, arranged so that their gay colors form a definite design, and protected by a sheet of glass.*

*In the living room the stonework of the fireplace is carried impressively up to the ceiling in contrast to the off-white walls and woodwork. Curtains of plain biscuit colored fabric hang at the windows, which form a deep bay at the end of the room and are fitted with Venetian blinds. The floor is covered with an all-over hydrangea-patterned carpet in shades of blue, mauve and pink, and chair coverings are of a neutral toned woven material. Some of the interesting trifles which Mr. Dougall has collected from all parts of the world - Chinese ivories and Indonesian metalwork and woodcraft, South African and Zulu swords and beadwork - are displayed to advantage in a recessed wall cabinet with sliding glass doors, in the corner by the fireplace.*

*The Sun-deck on the upper floor occupies so much space that the whole bedroom area seems like one huge sleepout. The line of windows in the main bedroom is carried along the stair hall, from which glass doors open on to the sun-deck, and around the passage to the bathroom, so that the view is enjoyed to the full from every point. There are two bedrooms and a large sleepout with a direct opening on to the sun-deck, and each bedroom has its built-in clothes cupboard. In the main bedroom they fill in the whole of the wall space on either side of the door.*

*There is about an acre of land around the house, and although it commands such an extensive view, it cannot be seen at all itself except from one spot above the road. Trees, mostly manna gums, have grown up around it, and a thick cypress hedge protects it from the west. Jacaranda, flame trees and wattles throw a changing mantle of colour around it through the greater part of the year.<sup>1</sup>*

As noted in the article, the house was extensive but built of timber, in keeping with its beach-house status. The combination of flat roofs and terraces, with timber construction, was/is unusual. Setting the pace for the 1950s designs, the house's rubble stonework (Moorooduc stone), used in terraces, patios and chimneys, echoed Edna Walling's choice at Lavender Lane (q.v.).

1 AHB 9/1946, p.27f



Sun-awareness, as was the view, was an obvious priority given the northern orientation of the room's window and terrace placement in the house plans. The main elevation of the house, viewed from inside the L-plan, had the International Modern look of designers like Richard Neutra (Lovell House, 1927-9; Kahn House, 1940) with its multi-layers of rectangular forms, some overlapping others, some (like the chimney) passing through others. Lightly framed, near transparent balustrading (chain wire) is subtly done while one jutting piece of terrace rests on slim pipe standards which are used elsewhere on a curved porch over the entry. Inside furniture was built-in and underneath (in the basement) there was ample room for boat storage and games.

Besides the lawn and shrubs of the mature, large but typical garden, there is an impressive cypress hedge row running along the west side of the property.

For comparison there were both flat and house parallels: Gleninga and Newburn Flats were of the scale, vintage and style (Romberg & Shaw); seaside houses by Arthur Baldwinson were multi-level and of timber (Collins house, Palm Beach); and the Glover Court flats by Roy Grounds. All of these examples are major milestones in Victoria's Modern Movement..

**External Integrity**

(Inspection required)

**Context**

A picturesque street house descending to the sea, comprised on some individually notable house sites, and mature landscaping.

**Landscape**

Stonework has been used in terracing and paths; there is a gravel driveway and the grounds are extensive. The pleaching of the cypress (*Cupressus sempervirens?*) hedge (west boundary) is notable as is the stunted *Brachychiton spp.*

**Significance**

Architecturally, a this house is a Modern prototype built many years before the Modern mainstream, post-War and remarkably close to its original condition externally; of Regional importance.

Historically, the home of many important persons, some like Nevile, nationally known: of Regional importance.

Landscape: local significance.

## **House, 1 James Brad Court, Mount Eliza**

### **History**

**Built:** 1975

Application was made by Artec Design Pty. Ltd. for a permit to build a residence at this address.<sup>1</sup> The residence was designed and built by Artec Design Pty. Ltd., of Frankston, while O'Connor & Beveridge Structural Pty. Ltd. acted as the consulting engineer.<sup>2</sup> The 24 square brick veneer dwelling was begun in November, 1973, and completed in November, 1975.<sup>3</sup> The residence was estimated to cost \$28,500.<sup>4</sup>

### **Description**

Set on a steep incline in native bushland, overlooking a creek, the house complements its setting by the use of natural finished timber cladding and fragmentation of the form, via deep balcony recesses. The post and beam construction also echoes both simple vernacular construction and surrounding tree-trunks. Not new or innovatory in design, it follows the distant precedent of multi-level, rectilinear designs by early European architects such as Marcel Breuer (Roth apartments, Zurich, 1936). Australian precursors include Kevin Borland (Launching Place flats, 1974), Allen & Jack (Jack house, Wairoonga, 1957), Ken Edelstein (Muller house, 1974) and Greg Burgess (Weston house, 1972).

### **External Integrity**

Generally original.

### **Context**

Set in native landscape with other similar houses facing the creek along Walkers Road, James Brad Court, in contrast, holds later less context-oriented housing.

### **Significance**

Architecturally, this house is typical of its era but intact, aptly sited and successfully tailored to its site by use of form and materials: of regional interest and local importance.

Historically, important as a characteristic 1970s building, distinguished by its setting.

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1 BA1973, 18915  
2 ibid.  
3 ibid.  
4 ibid.

## **Kallara, 7 Kars Street, Frankston**

### **History**

**Built:** c1940

Many Frankston streets were named after Crimea War heroes such as Nolan, Williams, Raglan and Dundas.<sup>1</sup> Kars Street was named after the Crimean War's famous siege of Kars, where Sir William Fenwick Williams surrendered the Turkish garrison in November, 1855.<sup>2</sup>

John Allan of Union Road, Ascot Vale, owned Lots 2 & 3 in Kars Street and in 1912 had a house built there.<sup>3</sup> Allan owned the property until the late 1930s but his principal place of residence during this time was in Ascot Vale.<sup>4</sup> He called the house Kia-ora<sup>5</sup>.

By 1940 Christopher Proctor, a builder, had become the owner of Lot 3 and probably built this house, giving his address as 7 Kars Street.<sup>6</sup> Bruce Stone leased the house for a short time in the early 1950s, but by 1954 Christopher & Joyce Proctor and possibly their daughter, Shirley Proctor, a nurse, occupied the property again.<sup>7</sup> Joyce and Christopher owned and occupied Kallara at least until the early 1960s.<sup>8</sup>

### **Description**

A hybrid design, this red brick attic-type house has elements of the 1920s Swiss Chalet Bungalow style (fretted gable and balustrade details and helm-gable to main roof), combined with 1930s details such as the tapestry brick around openings. The Moorooduc rubble stone front fence and hedge are notable landscape elements.

### **External Integrity**

Unusually complete, given a high landscape and building integrity.

### **Context**

A sloping site and cut-in street levels provide for potentially dramatic siting: this site enhances the street with its stone wall and hedge. Surrounding houses are mixed in period and generally later than this house.

### **Significance**

Architecturally, this house is typical only of a conservative domestic design but it gains some distinction by being unusual stylistically, in the Frankston area. It is also unusually complete and of an earlier date than most of the small-to-intermediate sized houses in that locality: of local importance.

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1 Jones, Michael, *Frankston Resort to City*, 1989, p.74  
2 *ibid.*, pp.77-79  
3 RB1911-12, 9; RB1912-13, 10  
4 RB1920-21, 506; RB1930-31, 1703; RB1935-36, 2171  
5 *ibid.*  
6 RB1940-41, 2459 NAV increase £32 to £65; ER1954  
7 RB1952-53, 1268; ER1954  
8 ER1963

## House, 106 Kars Street, Frankston

### History

Built: 1938

The estate of H.E. Elliot, in 1935, included Lots 119 to 137, 166 and 167 Kars Street.<sup>1</sup> The National Trustee Company, who managed the estate, sold these allotments to the Investors Land and Finance Corporation of Swanston Street, Melbourne, in 1937.<sup>2</sup> They in turn sold Lots 166 & 167, which were included in what was called the Liddesdale Estate, to a merchant, David Johnston, of Chapel Street, Prahran, in 1938.<sup>3</sup> In the same year Johnston built a house on the property.<sup>4</sup> He retained ownership until after 1945.<sup>5</sup> Johnston was a member of H.W. Johnston and Sons Pty. Ltd., leather merchants of 119 Chapel Street, Prahran, and later 310 Chapel Street.<sup>6</sup> In 1954 Johnston resided at The Ridge, Frankston.

Phyllis & Thomas Unsworth, a manager, became the first owner-occupiers of the property by 1952 and remained there until the late 1960s, when Phyllis became the sole occupant.

### Description

A large Tudor or Old English style house with walls of brick, stucco and stone and set in a mature exotic garden as a major corner site.

### External Integrity

Generally original.

### Context

On major corner site, large and, hence, prominent. The garden is conifer-based as would be expected from the construction date with the use of stone adding to the character. However new native planting is beginning to obscure the original garden's worth.

### Significance

Architecturally, this house is of a minority style and era in Frankston and is of interest when judged in the metropolitan context, given its high integrity, notable landscape setting and prominent siting;

Historically, it is an example of a suburban style of the 1930s which was popular amongst Melbourne's middle classes, but relatively uncommon in Frankston: of regional and local importance.

Landscape: Metropolitan significance.

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1 RB1935-36, 4373  
2 RB1937-38, 5174  
3 RB1938-39, 5239  
4 ibid.  
5 ibid., RB1945-46, 6322  
6 D1938, 1940, 1944  
7 ER1954  
8 RB1952-53, 386; ER1968; ER1969

## **Cora Lynn, House, 10 Lewis Street, Frankston**

### **History**

**Built:** 1889-90

The map of landholders in Frankston North in 1878 gives J.L. Petrie as the owner of Crown Allotment 5.<sup>1</sup> James Rabone Petrie, a St. Kilda coal merchant, had improved his property in this location by 1888-9, adding a house and stables etc. to the rate description.<sup>2</sup> Two houses were listed on lot 5A by the following year, both of equal value<sup>3</sup> and adjacent to 11 acres of vacant land.

M G Stevenson owned Cora Lynn until c1905 when Frederick Morgan, a warehouseman of North Melbourne, owned what was described as house on Petrie's estate, lots 68-69.<sup>4</sup> Morgan owned the property until 1922 when John James Tomlin, a manufacturer, purchased lots 65 to 69.<sup>5</sup> Tomlin died on the 6th August, 1927, at which time the property became part of the John Tomlin estate and continued to be so at least until 1953.<sup>6</sup> Annie Fisher was a later occupier.

### **Description**

Arising from an early subdivision (Petrie's), the house is easily distinguishable as from the late 19th century, being of polychrome brickwork (red, cream and brown), and designed in the conservative Italianate villa style. Typically, the roof is a M-hip form and clad with slates and the chimneys are also in decorative brickwork. The main under-verandah window is a three-light opening, while the protruding bay has arched windows with almost a Moorish-arch shape to the voussoirs over each. The verandah cast-iron frieze and brackets are an unusual pattern but the verandah roof is more typically convex in form.

### **External Integrity**

The rounded floor has been replaced in concrete and the posts elevated on a dwarf wall and stripped of their capitals. The side wall has been rendered and the front fence removed.

### **Context**

Distinctive as a much older house among mid-20th century housing.

### **Significance**

Architecturally, this is a typical villa for Melbourne's middle suburbs, but rare in Frankston: of high local importance and regional interest. Historically, represents by its obvious age, as from an early development period in the area's history and a rare reminder of the character of pre World War I Frankston. It is also linked with one of Frankston's early land owners (Petrie): of high local importance.

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1    ibid., p.41  
2    RB1888-9,362; WD1884-5  
3    RB1889-90,456-8  
4    RB1910-11, 464; LP1007  
5    RB1925-26, 2067  
6    RB1930-31, 2785; RB1953-54, 2495  
7    RB1952-53, 1508

## Johnstone House, 17 Lowe Street, Mount Eliza

### History

Built: 1974

Application for a building permit was made in November, 1973, by M. and G. Johnstone of Beaumaris.<sup>1</sup> Designed by Cocks & Carmichael, architects of Albert Park, the residence was to be built on a large allotment, Lot 11, in Lowe Street.<sup>2</sup> A building permit was issued in January, 1974, and Mt. Eliza builder, N.R. Armstrong & Associates, commenced building the brick veneer residence.<sup>3</sup> The house was estimated to cost \$50,000 and was of 22.5 squares.<sup>4</sup> Michael Johnstone, a town planner, and Gabrielle Johnstone owned and occupied the property at least until 1980.<sup>5</sup>

### Description

Built from putty-coloured brickwork, roofed with metal decking and seated on a concrete slab, this house won a citation in the Victorian Architecture Awards of 1974.

Its plan held three bedrooms, formal dining, living, kitchen, a 'solar court' and arborium, at ground level. Upstairs there was a study, equipped with large areas of angled glazing and a long elevated walkway to a distant deck.

Norman Day wrote in his book, *Modern Houses Melbourne*:

*'The building is carefully controlled in detail and finish to produce a refined well-dressed bulk, rather than the rugged rough brassness (sic) of others presented here...*

*'The greyness in stained wood and brick enables the house to sit comfortable among the straggly gum'...*<sup>6</sup>

In elevation the forms presented are semi-circular and rectangular, the latter being set at two angles and at least two levels. Deep boarded fascias show the direction of each element and present broad linear elements at varying angles and heights. The contrived visual complexity presumably also produces dynamic internal spaces (which have not been inspected).

This design contrasts with the more formal (and successful) interaction of geometry by the same architects, the Woodley house at Sorrento (1974).

### External Integrity

(Detailed inspection needed)

Generally original.

### Context

Set in native bushland.

### Significance

Architecturally, this house is true to the mannered Modernist design approach of the 1970s, when dynamic form and space was contrived from juxtaposition of contrasting geometric forms at differing angles and heights. This design succeeds to a degree, but most important, its design achieved recognition from the architectural profession: of regional interest and local importance.

Historically, of interest for being chosen by the architects institute for a citation (not an award) and hence a reflection of the industry as a whole at that time and the views of the distinguished judges for that category also a

1 BA1973, 19348

2 *ibid.*

3 *ibid.*

4 *ibid.*

5 ER1980

6 Day, *Modern Houses Melbourne*, p.123

good example of some of the better qualities of 1970s house buildings, qualities too often dismissed in accounts of modern suburbs: of regional interest and local importance.

## Marathon, 12 Marathon Drive, Mount Eliza

### History

Built: 1914, 1924

### Davey Pastoral Lease

James Davey (1811-92), a Cornish-born pastoralist, was granted a pre-emptive right to 640 acres at Mount Eliza in 1854.<sup>1</sup> This resulted from the 'Cannanuke' run he had leased<sup>2</sup> at Frankston 1840-53 where he had also operated an inn of the same name<sup>2</sup> Davey also ran the Ballanrong lease west of Hastings, 1845-51<sup>3</sup>. Davey reputedly built his first small residence here and this is shown close to and to the north of the present house in the 1855 pre-emptive right survey plan<sup>4</sup>.

Shortly after achieving the freehold he at first leased (1860-6) and finally sold the cottage and 24 acres of land to Francis John Sidney Stephen in 1866 for £488, reputedly to settle a debt. Adjoining the property was the 'horse paddock', stretching along the coast, and ten acres which fronted the Point Nepean Road: the former was leased to William Hickinbotham from 1862, and the latter sold to Thomas Hamilton in 1865<sup>5</sup>. Subsequently Stephen acquired all three blocks.

On the same land, there was reputedly a more substantial house (now across Marathon Drive near number 3) where mature exotic planting still survives, north of the present 'Marathon cottage' (number 15). This 'cottage' reputedly served as an outbuilding until the Davey house was demolished and the 'cottage' subdivided off<sup>6</sup>. The 'cottage' appears early and is of brick, with an upper-level Edwardian addition and stabling. Similarly Grimwade's Almond Farm subdivision which today encompasses Harleston Road, also contains a 19th century timber house. This was on land sold by Davey to the Hon. John Madden in 1877<sup>7</sup>.

Francis John Sidney Stephen, a solicitor, is said to have built a larger house on the property, now known as Marathon, and planted all the slope of the Kackeraboite Creek with an orchard. One of Stephen's daughters married Andrew Rowan.

After Stephen's death, the Rowans managed Marathon from the late 1890s until the early 1900s, with one E.E.H. Brigham leasing the residence in 1898-99.<sup>8</sup> Grimwade replaced Stephen as the rated owner of Marathon in 1911-12, with the valuation confirming that there were substantial improvements on the property<sup>10</sup>.

### Grimwade Ownership: First House (Angels Rest) 1909- 10

Prior to this the Grimwades had purchased seven acre property called Angels Rest in Davey's Bay Road, on lot five of the Davey subdivision from a Mrs. Mary Mann<sup>11</sup>. The value of this property rose to five-times its previous value in the following year, indicating that a house was built c1910<sup>12</sup>. Indeed, a 'Frankston cottage' for Grimwade was shown on a 1909 contract drawing by the firm Butler & Bradshaw as a steeply gabled, attic-style house in the Arts & Crafts manner, with ample upper and lower level verandahs, rough-cast walls, fibro-cement balustrading and corrugated

1 Jones, Michael, *Frankston Resort to City*, 1989, p.32

2 Billis & Kenyon p.55

3 *ibid.*

4 NTA report (Aitken) cites CPO run plan

5 VTO SN6721

6 Tony Peck pers.com.

7 VTO SN19434B

8 Jones loc. cit.

9 RB1898-99, 485; RB1898-99, 485; RB1900-01, 485; RB1911-12.693 James Stephen, attorney, crossed out as owner

10 *ibid.*

11 RB1909-10,364

12 RB1910-11,302



iron roofs<sup>1</sup>. The ground floor held a large living room, with fireplace 'nook' and 'dining nook' attached at opposite corners of the plan. A nursery was at the south-east corner, near to the kitchen and servants' wing; the 'servants hall' being connected by an open verandah to the north side of the main house. Upstairs were five bedrooms, box room and bathroom, most bedrooms opening onto a vast Malthoid-covered balcony. Given that the contract was signed for carrying out in 1909, it appears unlikely that the cottage was on the Marathon estate, verifying that it may have been Angels Rest (or 'Fort Rose')<sup>2</sup>. The builders were Lockington & Sinclair and the contract witnessed by one A Tyson, all as noted on the contract drawing<sup>3</sup>. By 1912-13, the Grimwades sold Angels Rest to a Mr. Pidgeon, although the house was now named Myrtoon in 1912-13 rate records<sup>4</sup>.

#### Grimwade's Marathon House, 1914

Harold William Grimwade of Waveney in Hampden Road, Armadale, was the owner of the property by 1913 when rate entries note 'New house being erected'<sup>5</sup>. Grimwade's new house was built on the cliffs on the property overlooking Davey's Bay.<sup>6</sup> The Net Annual Value (NAV) increased from £120 in 1913-14 to £195 in 1914-15.<sup>7</sup> The house was designed by Butler & Bradshaw<sup>8</sup>.

#### The Garden, 1914-

Butler lectured on garden design and the architectural relationship in 1903, noting the Italian garden style as an example of the integration of garden and house<sup>9</sup>. In the same period Butler (of Butler & Bradshaw) carried out garden designs at Kamillaroo (1909) for Clive Baillieu; W Denham's in Armadale and Marathon's owner, Col. Grimwade's garden at Waveney, Armadale<sup>10</sup>. Given this background it is not surprising that Marathon's garden was also to his design, working in conjunction with Mrs. Harold Grimwade. This has been confirmed by the present owner, John Grimwade, and reinforced by the presence of a sundial, as a major part of the garden design, inscribed by Butler for the Grimwades<sup>11</sup>.

#### Marathon House Alterations 1924

In 1924 Grimwade engaged Walter & Richard Butler (uncle and nephew) to design alterations to what is shown on the architectural drawing as a much larger residence than that in the 1909 drawing<sup>12</sup>. The alterations paralleled with the construction of his younger brother, Russell Grimwade's Westerfield (q.v.) in the same period. Confirming the alterations, the rated value increased that year to £500, having remained steady at £195 since 1915.<sup>13</sup>

This renovation included addition of new rooms at the rear, application of half-timbering and rough-cast over what was noted as timber boarding on the external walls, the alteration/addition to the granite piers (extending them all to balustrade-rail height), the replacement of the iron roof with 'H/A tiles' (Hardies asbestos), new upper-level balustrade and rebuilding of the chimneys<sup>14</sup>. The same drawing has been annotated in pencil (lead and red) with further alterations which show its present state, indicating that the Butler firm was the author of the building, much as it is today.

1 ibid.  
2 see rate book entire cited; SLV Melb. Univ. Archit. Drawing Collection WD HOU.146-1  
3 ibid.  
4 RB1912-13, 412  
5 RB1913-14, 438  
6 ibid.; Jones, Michael, *Frankston Resort to City*, 1989, p.248  
7 RB1913-14, 438; RB1914-15, 458; ibid.  
8 J Grimwade pers.com. 1991  
9 Watts, *The Gardens of Edna Walling* p.68  
10 *Building* July 1912 p.61f  
11 pers. com. John Grimwade to L Butler 1991  
12 SLV Melb. Univ. Archit. Drawing Collection WD HOU.153-1.  
13 RB1924-25, 3347  
14 SLV Melb. Univ. Archit. Drawing Collection WD HOU.153-1

The ground floor contained the central large living room with huge fireplace nook. Clustered around the living room were a bayed 'Recess', opening off the living room on the west; the stair hall on the south; the partly open partly enclosed verandah on the north; and a large study on the east side of the house. The dining room at the south east corner linked to the kitchen via a pantry which in turn attached to the servants' wing (hall, porch and bedroom). On the upper level, the five main bedrooms (each with attached bath and dressing rooms) were joined by another guest bedroom in 1924 and three extra bedrooms plus a bathroom were placed over the servants' wing at the rear. A feature of the upper level was a large bayed bedroom on the west side, placed over the 'Recess' on the ground level, both looking out to the bay. Photographs taken after the 1924 renovations confirm that all of the works, drawn and annotated on the 1924 drawings, were carried out then, including further modifications which comprise most of today's design<sup>1</sup>.

#### Later History

By 1930 Marathon stood on 30 acres of land and had an increased annual valuation of £713, indicating that the extra work was done between 1925 and 1929.<sup>2</sup> Ten acres were sold from the property in the 1920s<sup>3</sup>. Harold Grimwade died at Marathon in 1949 and his son, John Grimwade, was listed in 1952-53 as owner of the residence Marathon and a much reduced land area of 5 acres.<sup>4</sup> John and Lorna Grimwade still occupy the property<sup>5</sup>.

#### Harold Grimwade

Harold William Grimwade was born on 18th May, 1869, in Melbourne, Victoria.<sup>6</sup> He was educated at Melbourne Church of England Grammar School and then at the Queen Elizabeth Grammar School, Ipswich, England.<sup>7</sup> Returning to Melbourne, he matriculated at the Melbourne University and joined the family firm of Felton Grimwade & Company, wholesale chemists and one of the best known firms in the colony. Grimwade became a junior partner but left the family business to join the Victorian Armed Forces in 1891, becoming Chief Embarkation Officer before joining the 4th Field Artillery Brigade as a Lieutenant. Nicknamed 'Grim Death' Harold was known for his forceful personality: he was General Officer Commanding Artillery by the end of the Great War, made C.M.G. in 1917 and C.B. in 1918.<sup>10</sup> Grimwade married the eldest daughter of Mr. John Thornton, J.P., of Camperdown, Victoria.<sup>11</sup> His family wealth and military background meant that Grimwade was often visited by famous people. For example, Lord Louis Mountbatten, the Supreme Commander of Allied Forces in South East Asia, and Lady Mountbatten visited Major-General Grimwade at Marathon, in 1946 on a four day visit to Melbourne.<sup>12</sup> Harold W. Grimwade died at Marathon in 1949, leaving an estate worth £239,381.<sup>13</sup>

#### Description

Photographs from 1924 show the house immediately before the Walter & Richard Butler alterations and given that no change to the valuation had occurred since the house was built, it is probable that this house (as in the photographs) was the Grimwade's first (1914) building, rather than the design

- 1 SLV Melb Univ. Archit. collection Butler album
- 2 RB1930-31, 4136; caretaker's cottage listed by 1935 occupied by Kenneth Ritchie, RB1935-36, 4998
- 3 *ibid.*, RB1924-5, 3347
- 4 see LP23983 RB1952-53, 2041
- 5 as of November 1991
- 6 *The Cyclopaedia of Victoria*, Vol. , p.268
- 7 *ibid.*
- 8 *ibid.*, p.269
- 9 *ibid.*, Jones, Michael, *op.cit.*, p.249
- 10 *ibid.*
- 11 *The Cyclopaedia of Victoria*, p.269
- 12 Jones, Michael, *op.cit.*, p.249
- 13 *ibid.*

shown in the 1909 contract drawing. Although the 1909 and 1924 plans were similar in principle, they differed greatly in detail and scale. Similarly, the elevations have little in common.

#### **1924 Grimwade Album**

The 1924 Grimwade album shows the main two-storey elevation consisted of two Dutch hipped roof bays, linked by a continuous eaves line (now modified) stretching over a central recessed terrace. This, in turn, linked to a broad, open terrace supported between two main rubble (granite) stone piers, with two intermediate piers at ground level under the terrace. The terrace returned on the west side. These piers echo the extensive use of the local granite and freestone in the garden retaining walls, terraces, pergolas and stairways. A third roof gable was recessed back from the main pair and on the east face was the shingled and gabled porte-cochere at ground level.

Use of coloured (stained?) external woodwork was widespread, with weatherboarding to upper walls, louvred vents and vertical timber strapping limited to the gables; all being in a dark hue. Picked out in a contrasting light tone were the gable panels and architraves to openings. Windows and doors were glazed in multiple panes. Adding to this display of (natural) timber and stone was the terra-cotta shingling which covered the terrace fascia and main roof, and the stained hardwood shingling over the north-east window bay. Above that was the slatted balustrading (replaced 1924).

The 1924 renovation changed the dark stained boarding to a Tudor-like display of half-timbering, with dark strapping set against rough-cast stucco, apparently applied directly over the boarding. It also replaced the Dutch-hip at the north-east corner with a half-timbered gable. As already noted, the granite intermediate piers were extended to match the height of the main piers.

The service yard of the house, with its garages and driveways, has gabled wings overlooking it. A broad stuccoed chimney which straddles one of the main gables was shown on the 1924 alteration drawing but in an Elizabethan brick multi-stacked form, having been apparently rendered over as noted in pencil on the drawing. A later photograph, from the 1920s, shows the chimneys all stuccoed with stone rubble tops (now gone?)<sup>1</sup>.

Below the house and set out on an axial plan is an extensive and highly important Italian style garden, with extensive pergolas, crazy-paved walks and rubble stone walls. Conifers abound, although not in the strict symmetry of the layout, (refer historic landscape assessment).

#### **Arts & Crafts**

The Butler's Arts & Crafts approach to English domestic revival is more evident in the 1924 photographs than it is today, where some of the natural finishes (boarding) have been replaced. The style used differs in its expression from Butler's large city houses which used masonry and stucco rather than the timber so aptly chosen for this seaside residence, (see Sir W. McBeath house, 48-50 Irving Road, Toorak, 1925; Clive Baillieu house, 45 St. Georges Road, Toorak, 1911).

#### **External Integrity**

(Comparing today's condition with the 1924 Grimwade album)

The stained weatherboards to all walls have been replaced in 1924 by a Tudoresque half-timbering (painted white); the original gable half-timbering has been changed; chimney(s) altered; and the balustrading has been replaced.

(Compared today's condition with the 1924 drawing and later photographs)

<sup>1</sup> SLV Melb Univ. Archit. collection Butler album

The eaves have been removed from part of the roof between the main gable-pair and a bulkhead introduced between them, continuing the half-timbered pattern of the gable walls; the chimneys altered in detail (pots and rubble tops removed); stained strapping painted over; one of the verandah piers (north-east), the attached terra-cotta shingling and upper level verandah bay removed or modified; and the generously-sized ground-level verandah further enclosed.

Retention of the stone and shingle work has maintained some of the original concept's character, but the all-white bland wall colouring and verandah alteration have been unfortunate.

#### **Context**

One of a small group of early large summer houses, still set in grounds along the Peninsula coastline in the Mornington, Sorrento, Portsea and Mt. Eliza area, each providing a context for the increasing subdivision around them and in this case continuing the cultural theme established by the nearby Davey pre-emptive purchase. Also one of three Grimwade properties in this part of the peninsula (see westerfield, Coolart). The immediate garden context is of national significance.

#### **Significance**

Architecturally, this is an altered (but reclaimable) large summer house designed as extensive renovations and additions by the noted architectural firms, Butler & Bradshaw and Walter & Richard Butler, to an original concept which was is potentially highly valuable for its display of natural materials, in the Arts & Crafts manner so respected by Walter Butler, and its integration with a garden of national importance: of regional importance. As an Italian landscape, unmatched by any in Australia which displays important stylistic advances and relates closely to the Arts & Crafts expression of local materials in the construction of the house<sup>1</sup>: of National importance.

Historically, both the house and particularly the garden are of sufficient integrity to represent the lives of the prominent Grimwade family (significant in local and Victorian affairs) over all of its development periods. It is also a companion to Westerfield and the earlier peninsula family home at Coolart: of State importance.

<sup>1</sup> confirmed by National Trust expert committee and national garden authority Peter Watts (pers.com. R Aitken)

no  
citation  
available

## Struan, McMahon's Road, Frankston

### History

Built: c1924

The Monash Campus at Frankston contains a large brick house called Struan. The land on which Struan stands is first mentioned in the 1896-7 Frankston rate books as being 29 acres of Crown Allotment 6C and owned by Mrs. Jane Unthank (an old local family).<sup>1</sup> David Pugh was the occupant of the property, which had a NAV of £30.<sup>2</sup> In 1902-03, Mrs. Malcolmson occupied Mrs. Unthank's property, which still had a NAV of £30, but now had an orchard.<sup>3</sup> The first mention of a residence on the property was in 1903-4, when Charles Wells Junior was the occupant.<sup>4</sup> However, the NAV remained the same.<sup>5</sup>

In 1910 Jane Unthank divided the property into three lots, selling the house and 15 acres to Thomas J. Lawry.<sup>6</sup> The NAV decreased to £25.<sup>7</sup> Lawry owned and occupied Struan until he sold it to John Manchester in 1916.<sup>8</sup> Ownership of the property passed to William George Manchester, a barrister and solicitor, in 1917.<sup>9</sup>

Struan changed owners again in 1920, when Rudolph Werner of Richmond purchased the 21 room house on 15 acres, with an unusually low rate valuation of £25.<sup>10</sup> A new house was built or extensive renovations made to the existing house in 1924, as the NAV increased from £25 to £400 in that year.<sup>11</sup> Werner owned Struan until his death, in the mid-1940s. During that time the NAV of the property decreased to £345 in 1936 and to £300 in 1940.<sup>12</sup> When Struan passed from R. Werner's estate to Escort Rudolph Werner, on February 16th, 1945, it occupied 18 acres.<sup>13</sup>

Dr. Frank R. Vincent purchased Struan, now occupying 16 acres, on January 3rd, 1951 and named it after a property in Naracoorte owned by his mother's family, the Robertsons.<sup>14</sup> A doctor at the Frankston Hospital, Dr. Vincent and his wife, Edna, owned, and occupied Struan until they sold it to the Education Department in 1957.<sup>15</sup> It became part of the Frankston Teachers' College complex, which was later incorporated into Monash University.<sup>16</sup>

Rudolf Werner was a Richmond refrigeration engineer, whose company manufactured ammonia compression refrigeration and ice-making machinery on both a large and small scale.<sup>17</sup>

The Unthank family (via Thomas) were among the area's early freeholders (CA37, O'Neill's and Dandenong-Hastings Road corner). Unthank settled at Somerville in the late 1860s, where he had selected under the 1869 Act (CA4).

### Description

Of the two dates possible for this building (1904, 1924), the latter is probable although general alteration to the exterior has removed identifying detail.

Built of a bright red brick with a (new) corrugated steel roof, the house has that tea-house roof form (Dutch hip) associated with the Edwardian

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| 1  | RB1896-97, 533   |
| 2  | ibid.  |
| 3  | RB1902-03, 547   |
| 4  | RB1903-04, 560   |
| 5  | ibid.  |
| 6  | RB1909-10, 602   |
| 7  | RB1910-11, 417   |
| 8  | RB1915-16, 780   |
| 9  | RB1916-17, 842   |
| 10 | RB1919-20, 1273; RB1920-21, 2130                           |
| 11 | RB1924-25, 2850  |
| 12 | RB1936-37, 3103; RB1940-41, 3429                           |
| 13 | RB1944-45, 3789  |
| 14 | naming surmised in typescript from owners; RB1950-51, 3183 |
| 15 | RB1957; 3352   |
| 16 | ibid.  |
| 17 | <i>Cyclopedia of Victoria</i> , Vol.1, p.580f              |

Federation Bungalows and Queen Anne style houses alike, but the austere wall and porch treatment, considered with the paneled balustrade of the once open north-facing terrace, suggest a 1920s design, (see Cook house, 9 Upper Heidelberg Road, Ivanhoe).

Given the degree of alteration and with no evidence of its pre-existing state, the house is historically symbolic only of, for example, Rudolf Werner's occupation. Reputedly the present strong room is one of Werner's large cool rooms, converted. Werner reputedly also installed central heating and built a tennis court<sup>1</sup>.

The surviving mature landscape (*Araucaria* sp. et. al.) is notable for Frankston (a city with only a small number of aged exotic trees) and, with the house, draws attention to this site as an old one.

**External Integrity**

Terrace and dormer porch enclosed, general alteration in detail and major landscape modification, (carports, fence removed).

**Context**

Set on a hillside within open grounds, the house is prominent, as is its surviving landscape.

**Landscape**

Remnants of the original garden include: *Phoenix canariensis*, Lombardy poplar, *Arbutus unedo*, *Araucaria heterophylla* and *Eucalyptus ficifolia* in the carpark while, to the south of the former house, are *Malus spp.*, *Camellia* and *Agonis flexuosa*.

**Significance**

Architecturally, little is known of the house's original state; of local interest. Historically, recognizable as a landmark in the city's history, comparable with the Lofts, Davey Street, and the other large houses along the coast; also identifiable with locally prominent figures such as the Vincents and the regionally known Rudolf Werner: of local importance and regional interest.

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<sup>1</sup> typescript by present owners

## House, 50 Nepean Highway, Seaford

### History

Built: 1941-2

At the beginning of the 1940s Irene E. Walker owned Lot 11 and part of Lot 10 of Crown Allotment 2 Section A, which had a rate value (NAV) of £11.<sup>1</sup> In 1942 Walker had a residence built on the property, causing the value to rise to £64.<sup>2</sup> Irene Walker owned and occupied the property until she died in 1973.<sup>3</sup>

### Description

Designed in the European Modernist tradition with flat roofs, differing rectangular forms stacked one upon the other, and fenestration which was either a slot or slit, this stuccoed two-storey house also had portholes, metal window frames and corner windows, leaving the slab-like roof above almost floating for want of structural support. The design resembles those of architects, Seabrook & Fildes or the Kings, in its minority pursuit of the pure Modernist tradition, European style, such as Rietveld, de Stijl, Dudok and Mendelsohn, contrasting with the emerging local Modern movement (such as Grounds) which was inspired by America rather than Europe. European examples include Aalto's Helsinki boarding school. Seabrook & Fildes designed the Bank of New South Wales and additions to a timber house in the Nepean Highway, both in 1938<sup>4</sup>.

### External Integrity

What may have been steel-framed windows have been replaced with modern aluminium frames.

### Context

Unrelated to its context, except in the adoption of a two-storey form which sought the sea view.

### Significance

Architecturally, this building is part of a small group of designs which adapted the European Modern style faithfully from its source: of regional importance.

Historically, perhaps one of the design milestones (including the work of Grounds at Ranelagh) which helped create Frankston's role as the main seaside-suburban vehicle for Modernist design in Melbourne.

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1 RB1940-1  
2 RB1941-2, 60; RB1942-3, 66  
3 RB1972-3  
4 see MUIA



**Baida,  
67 Nepean Highway, Seaford**

**History**

**Built: 1918**

In 1918, Francis Martorana, of Greville Street, Prahran, bought two lots, Lots 4a & 4b, in Seaford, situated between the bay and Kananook Creek.<sup>1</sup> He had a holiday house built on Lot 4a in that year and called it Baida after his birthplace in Sicily.<sup>2</sup> Adelaide and Francis Martorana owned the property until after 1945, and had a garage built on Lot 4b by 1940.<sup>3</sup> By 1952 Mrs. Adelaide S. Martorana had become the owner-occupier of what had become a permanent residence and continued as such until after 1958.<sup>4</sup>

**Description**

Built of red brick with stucco trim, the house takes on an Indian Bungalow form with its tea-house hipped roof extending over a wide return verandah. Verandah posts are pressed cement in a Greek revival form and, in the Bungalow tradition, sit on brick piers. The roof has Marseilles pattern terra-cotta tiles. Unusual scrolled cement detailing over the openings facing the verandah distinguish this house from many others like it. The house sits in mature and notable exotic and native landscape, indicating the age of the site and merging it with the creekside planting behind.

**External Integrity**

Generally original, with a possible gabled addition of the rear which has been closely matched to the original.

**Context**

Represents an era of First War housing development along the Kananook Creek and the, then, less busy Nepean Road. Houses, from this period and up until the Second War, survive along the strip. It is also a corner site.

**Landscape**

The garden is interesting but overgrown and hence difficult to assess. Mature planting includes *Banksia integrifolia*, *Allocasuarina sp.*, *Coprosma repens*, *Cupressus macrocarpa* and various cacti and succulents including *Agave americana*.

**Significance**

Architecturally, this is a well-preserved house of a type unusual in Frankston (but better represented in Melbourne's middle suburbs), which is distinguished by the unusual window ornament and its landscape setting: of local importance and regional interest.

Historically, valuable as an unusual example of middle-class suburban housing and it reflects the broader development of this area of Frankston: of local importance and regional interest.

The Landscape is of local importance.

1 RB1918-19, 1942, 1941  
 2 ibid.: present owners pers. com.  
 3 RB1945-46, 95; RB1946-41, 96  
 4 RB1952-53, 99; RB1958-59, 64; the Martorana family is still known in the area, reputedly one having married John Rouse, the architect.

**Markalia,  
273 Nepean Highway, Seaford**

**History**

Built: 1929

Mitcham resident, Mrs. Alicia Maclure, owned Lots 9 & 10 Nepean Highway, Seaford, which overlooked the bay and backed on to Kananook Creek in the mid-to-late 1920s.<sup>1</sup>

William S. Brown, of Nicholson Street, Brunswick, bought the two lots and built a house on them in 1929.<sup>2</sup> The house had rough-cast cladding and was called Markalia.<sup>3</sup> Brown owned the property until after 1940.<sup>4</sup> Hyland Bartlett, an horticulturist, and Nancy Bartlett, of Point Nepean Road, Frankston, were the owners in 1945, but by 1949 the property changed ownership again with Frederick Bosanko, an assistant sales manager, being the new owner-occupier.<sup>5</sup> Markalia was owned and occupied by A. Culienski by 1958.<sup>6</sup>

**Description**

As if taken from an English village, this house attic-type has the steep gabled and slated roofing, textured stucco wall finish and use of the rough clinker brickwork (chimney) which epitomize the English Domestic Revival in the Arts & Crafts manner.

What distinguishes it further, is the curved profile of the rear section of roof. Rather than assume a straight-gabled form, the roof curves out skirt-like to cover the extra plan width beneath it. Viewed from the side, the chimney breast is also curved (scallop), promoting the 'gingerbread' imagery of the house.

Dense planting from the house era fronts the property (*Euc. ficifolia*, *Cupressus macrocarpa*, *Cupressus sempervirens*), along with a matching picturesque mail box built into a low stone wall.

**External Integrity**

What may have been half-timbering to the gable apex is now weatherboards, but otherwise the house is near original.

**Significance**

Architecturally, this is an unusual house in the English Domestic revival manner, which is distinguished by its flared roof form and the use of rustic materials to promote the Medieval image. It is also in a period landscape setting and historically it reflects the period when this part of the Nepean Road was developed for modestly scaled but comfortable seaside homes by Melbournians: of regional and local importance.

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1 LP7607; RB1924-25, 617; RB1928-29; 206  
2 RB1929-30, 215  
3 RB1935-36, 340; RB1945-46, 398  
4 RB1940-41, 387  
5 RB1945-46, 398; RB1952-53, 419; ER1949, ER1945  
6 RB1958-59, 1255

## **Flats, 278 Nepean Highway, Seaford**

### **History**

**Built:** 1954, 1960

Allan & Greta Woolcock built flats in 1954, on Lots 18 & 19 Nepean Highway, Seaford.<sup>1</sup> They had owned the land with bay frontage and Kananook Creek at the rear since the early 1950s.<sup>2</sup> In April, 1960, John Pennell, an investor, and Heather Pennell, of Barton Drive, Mt. Eliza, purchased the property and submitted a building application for seven extra flats in May, 1960.<sup>3</sup> He was granted a permit for seven timber flats of 32.90 squares in the same month.<sup>4</sup> Estimated to cost £10,000, the flats were designed by Bailey & Tilley Home Plan Service, built by Brighton builder, H. Dodd, and completed at the end of 1960.<sup>5</sup>

### **Description**

Presumably designed to match the first two flats on the site (1954), the finished scheme has the late 1940s-early-1950s character of the stained vertical boarding, white-painted joinery and gently gabled roofline, clad with 'Super Six' corrugated cement sheeting. Built end-to-end, each had a bed-sitting room down one side and service areas (bathroom, kitchen) along the other. Following Modern orientation philosophies, seven of the unit's living areas faced north. Each had its own carport and three of the flats had extra bedrooms.

Not exceptional in their design, the flats do have a high integrity to the first construction date (1954), particularly because of the stained timbers, cement sheet roofing and gabled form.

### **External Integrity**

Generally original.

### **Context**

Part of the new higher density development mix-evolved here after the Second War.

### **Significance**

Architecturally, the complex is typical of 1950s timber beachside flats and although not architecturally innovative, the flats represent well the diminishing building type/materials combination in this part of Frankston: of local importance and regional interest.

Historically, a rare example of 'holiday' flats built in Frankston during the 1950s, representing the fourth wave of building in the town<sup>6</sup>: of local importance and regional interest.

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1 RB1954-55, 262  
2 RB1953-54, 262; LP7607  
3 RB1960-61, 262; ER1971; BA1960, 6369  
4 ibid.  
5 ibid.  
6 see Environmental History

**Stokesay,  
288-9 Nepean Highway, Seaford.**

**History**

Built: 1922

Architect, J.F.W. (Frederick) Ballantyne designed Stokesay in March, 1922, for Arthur & Amy Onians.<sup>1</sup> Originally designed as the Onians' seaside home, Stokesay soon became their permanent residence. It is probably that the house was built by Ballantyne as the general contractor.<sup>2</sup>

The property overlooks the bay and backs onto Kananook Creek. Stokesay once had a private jetty which jutted out into Kananook Creek.<sup>3</sup> A garage and laundry are situated adjacent to the house and a large fowl house occupies part of the property.<sup>4</sup> In 1925 Stokesay was awarded First Prize in the *Australian Home Beautiful* competition for 'Australia's prettiest home.' Stokesay has remained unaltered and in the Onians family since its construction.

Frederick Ballantyne entered the University of Melbourne in 1918. It was still necessary at that time to be articled to a practising architect.<sup>6</sup> Ballantyne, on the advice of Edward Billson who worked in Griffin's office, became a pupil of Walter Burley Griffin. Ballantyne, at the age of 21 years, received his diploma and completed his articles in 1921.<sup>7</sup> In 1922, when he designed Stokesay, Ballantyne set up in private practice with an office at 313 Glenferrie Road, Malvern. In 1923 he traveled to the United States, where he met Louis Sullivan and Dwight Perkins and visited many buildings designed by Frank Lloyd Wright.<sup>8</sup> Returning in 1924 he set up office in Haverbrack Avenue, Malvern. He and his brother, Keith, who had worked for a short time with Griffin, carried on the family contracting business and many of the houses designed by Ballantyne at this time were also built by him. In 1934 Ballantyne went into partnership with one of his senior employees and cousin, Roy Wilson, a partnership which became known as Ballantyne and Wilson.<sup>10</sup>

**Description**

This complex is thought to be one of the best and most complete examples of Walter Burley Griffin's Knitlock Wall construction system. Possessing the distinctive pyramid-shaped roof of Griffin's Knitlock prototype Pholiota, the house modules are roofed with the Marseilles pattern cement tile, rather than Griffin's Knitlock cement tile, seen on the Jefferies Surrey Hills house. Inside the pyramid form is reflected in the (large) living room ceiling profile, like Chancellor & Patrick's pitched ceilings of the 1950s. As with the smaller Knitlock prototypes, such as the 1922 Gumnuts (q.v.), this living area, with its large fireplace, was used as the circulation space to perimeter rooms, some with double (glazed) doors (sleepouts), and the dining room with none. Dressing rooms were provided to the two sleepouts and a 'workroom' to the main bedroom. Typical of the era, there was plenty of built-in storage and, less typical, a maid's room.<sup>11</sup>

The garage and laundry were housed in another pyramid-roof building on the site, north of the house, while the perimeter hedges, garden pathways and fencing provide a notable setting for the two buildings.

The house had a jetty on to the Kananook Creek and a croquet lawn.

1 NTA FN6015

2 ibid.

3 ibid.

4 ibid.

5 ibid.

6 ibid.

7 ibid.

8 ibid.

9 ibid.

10 ibid.

11 see P. Goad, P. Navaretti, NTA classification (1988) report

**External Integrity**

Generally original, except for only slight possibility that the roof tiles were once knitlock.

**Context**

The landscape (hedges) provides a buffer for this complex from the highway. It is identifiable as one of a diminishing number of between-the-wars houses established in this part of the Point Nepean Road prior to the onset of higher density development via flats and units, post-War.

**Landscape**

The layout is intact, together with structures such as the entrance gates, timber garage, gravel paths, a series of tall clipped cypress arches (*Cupressus sempervirens?*), orchard and rear sheds.

**Significance**

Architecturally, this house complex perhaps the best preserved Knitlock example in Australia and one of the few to incorporate suburban elements such as garages into the system; also designed by one of Griffin's first articulated pupils, Frederick Ballantyne, in a form which was faithful to the internationally known architect, Walter Burley Griffin's original Pholiota concept, by providing one central space as the focus for ancillary rooms/alcoves around the perimeter: of national importance. Historically, acknowledged by a national periodical as 'Australia's Prettiest Home,' it represents a nationally publicized ideal in a time of housing shortages and many attempts to develop cheap construction systems.

Historically, it is of added significance in that it has been lived in by the one family since its construction also as still the home of Mrs. Gladys Hartley Watson, well-known in the Girl Guide and charity movements: of national interest and State importance.  
The landscape is of regional importance.

no citation

no citation

## House, 581 Nepean Highway, Frankston

### History

Built: 1953

Arthur Frederick Henty of Portland Lodge, (1 Plummer Avenue) Frankston, was the owner of Lot 1 on LP. 89711 in the late 1940s.<sup>1</sup> On his death in the early 1950s, ownership of the property passed to Mrs. May Henty.<sup>2</sup> Mrs. Henty had a timber-clad house, designed by Roy Grounds, built on the property by local builder, Norman Echberg.<sup>3</sup> By 1958-59<sup>4</sup> Robert Brennan, a company director, had purchased Henty House.<sup>4</sup> Robert & Edna Brennan owned and occupied the property until after 1967.<sup>5</sup>

### Description

*Cross-Section Magazine* (University of Melbourne, Dept. of Architecture) noted this house in its May 1953:

*'Last month at Frankston, Victoria, a 45' diameter house was finished (Roy Grounds, arch't; Norman Echberg, bldr.); at Toorak, a 48' square house with 26' diam. court was started (Roy Grounds, arch't; Norman Echberg, bldr.)'*

Grounds fixation with plan geometry was not his alone, Boyd and McIntyre among others used simple geometric outlines to promote planning success. The Henty house was round to suit an all-round sea view, part of its perimeter being open (as balcony) and part closed (as rooms).<sup>6</sup> Vertical boarding, amber window-walls, expressed timber rafters and pipe columns were the same elements being used by Chancellor & Patrick at the time, but in a decidedly different form. As a gesture to convenience, a rectangular entry porch was located, out of sight, at the rear. The roof eaves were angled to shield from the summer sun and admit winter sun and, at the roof's centre, was a cylindrical painted brick chimney with cowl. The roof itself was sloped to the circle's centre to avoid exposed guttering (the downpipe runs down the back of the fireplace- present owners). Similarly all of the service pipes were concealed in the wall cavity. In the same year, but in Tasmania, architect J.H. Esmond Dorney had completed a 24 feet diameter 'glass cylinder' over an old gun pit, with far less finesse.

### External Integrity

Generally original, except for the addition of a new, visually unrelated house in the former front yard of the house, obscuring the view to it.

### Context

Close to the first Henty house, the two are of historical interest as the choice of the same family client and designer in markedly different periods. It is otherwise unrelated to nearby housing but reflects the large number of post-war innovative designs built along the coast in the city.

### Significance

Architecturally, the house is one of the best known examples (nationally) of the post-War Melbourne Modernist's passion for simple but functional solid geometry. In this case the design was ideally tailored to its site, in terms of views and sun, and remains externally unaltered as an example of

1 RB1952-53, 1676; ER1949  
2 same address as H. Henty-RB1953-54, 30  
3 *ibid.*  
4 RB1958-59, 30  
5 ER1967  
6 the windows fold away to provide further openings- present owners  
7 *Cross-Section*, Aug., 1953



the work of Roy Grounds whose name became nationally well-known for a totally different scale of project: of National and State importance.

## The Gumnuts, 619 Nepean Highway, Oliver's Hill

### History

Built: 1922

W.A. Fowler of Collins Street, Melbourne, was the owner of a number of lots facing on to the Nepean Highway in Section 4, Parish of Frankston, from the early 1920s.<sup>1</sup> In 1922 he is recorded in rate books as owner of Lots 46 & 47.<sup>2</sup>

In that year, architect Walter Burley Griffin designed twin Knitlock holiday houses, which were built on Lots 44 & 42.<sup>3</sup> Frankston Sewerage Authority Plan shows The Gumnuts situated at the front of Lot 42 with a larger brick building at the rear and Marnham at the front of Lot 44. It was believed that Marnham and The Gumnuts were used as seaside retreats by Griffin and his wife, Marion, (because of their continuing friendship with Fowler?); Gumnuts for Griffin and Marnham for Marion, the two connected by a passage. Griffin was active on the Ranelagh Estate design soon after these cottages were built (c1924). He designed the Lucas Yamala renovation six years later (q.v.).

In 1924 W.A. Fowler was still the owner of both The Gumnuts and Marnham.<sup>4</sup> Marnham was demolished by its owner, a Mr. Brew, in 1983.<sup>5</sup> A lecturer, Prudence-Jaqualine Evans, owned and occupied the house with Nancy Evans from 1981.<sup>6</sup>

### Description

Like the earlier Onians house (1921), The Gumnuts is based on Griffin's Pholiota Knitlock prototype, where concrete interlocking masonry elements provide the walls, but in this case, the Knitlock cement tiles have also been used with standard-pattern cement tile ridge cappings and Griffin's typical splayed timber fascia<sup>8</sup>. The original house was 21 feet square, based on a 3'6" module where a central room provided access to eating and sleeping alcoves. Original wall and trim finishes were thought to be unpainted cement and a dark green stain for the woodwork<sup>9</sup> but recent sampling indicates an earth/ochre external wall colour<sup>10</sup>. The floor was of concrete poured on a layer of charcoal and sand<sup>11</sup>. Landscape is mature and supportive of the house construction date.

### External Integrity

(As viewed from the street)

Generally original, with a presumed rear addition and new Coral-style fence. Window mullions have been changed<sup>12</sup>

### Context

Unrelated.

### Significance

Architecturally, one of the small number of Knitlock Griffin-designed houses left in Australia, particularly those with both the Knitlock wall and roof system. It is the oldest known which has both the wall and roof tile. Griffin was internationally known for his unusual and often innovative

1 NTA FN2254; see also White Lodge (q.v.)  
 2 ibid., cites RB1923-4, 1913-4, 2914; RB1922-3, 2676-7  
 3 ibid.  
 4 ibid.  
 5 ibid.  
 6 ER1981  
 7 without wire reinforcing in the case of these houses  
 8 comments on draft report from present owner: made locally  
 9 see NTA citation  
 10 comments on draft report from present owner  
 11 ibid.  
 12 comments on draft report from present owner

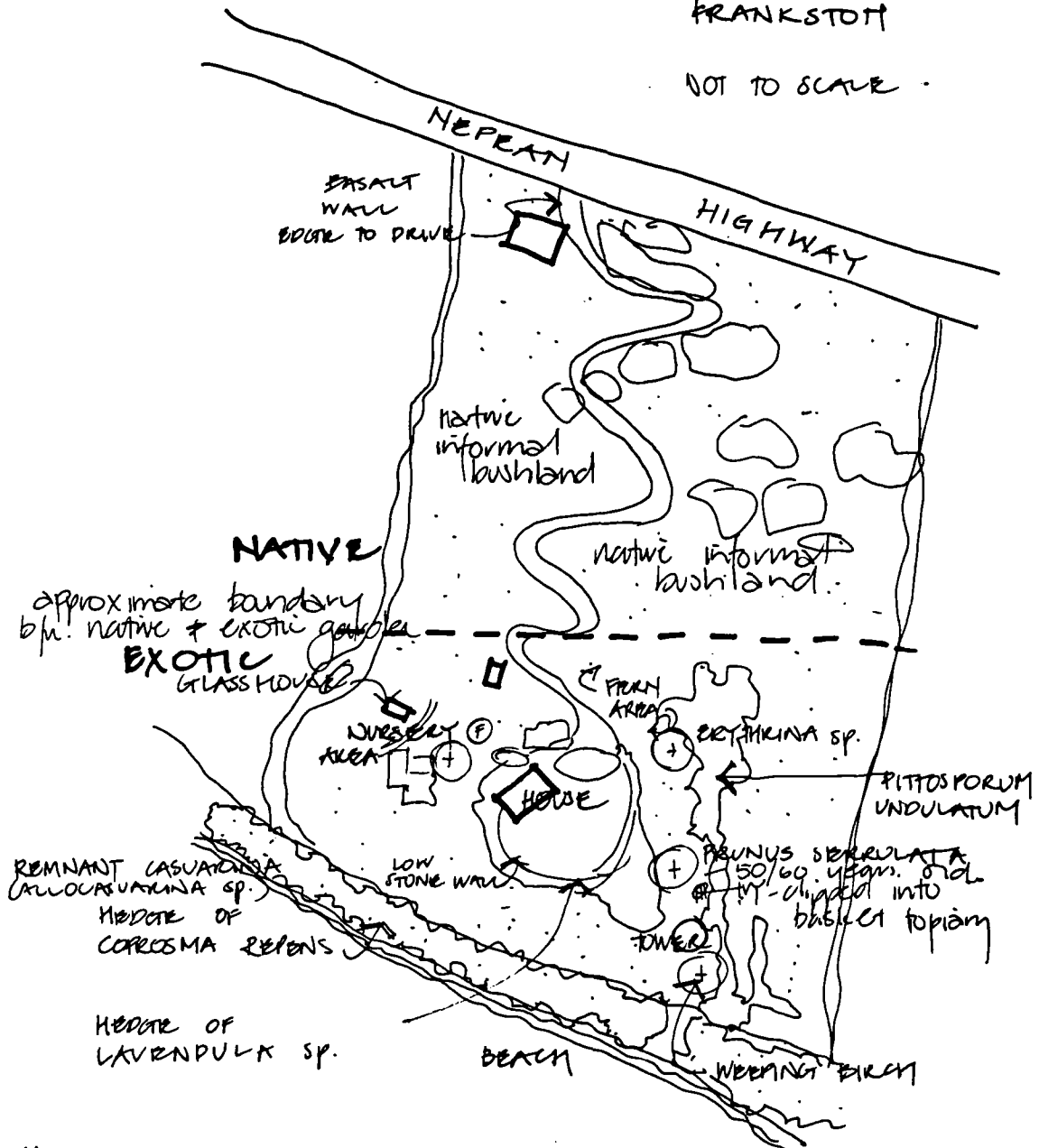
designs, both large and small, including the plan for Australia's Capital. Historically, valuable for its use of Knitlock building technique: of National/State importance.

WHITE LODGE

NEPEAN HIGHWAY

FRANKSTON

NOT TO SCALE



NOTES :

1. FOUNTAIN (F) removed from Armadale Mansion, 461-467 St. Kilda Road; house of Thomas Mowbray, & brought to White Lodge in 1976.
2. SEATING / STATUARY recently purchased (RETMANS).

## White Cottage, now White Lodge, 638 Nepean Highway, Frankston

### History

Built: 1934, 1952

In 1932 W.A. Fowler (q.v.), then of Queen Street, Melbourne, owned Lots 6 and 7 in Section 4, Parish of Frankston. These lots were located across the Nepean Highway from the Griffin cottage designs, The Gumnuts and Marnham, which Fowler had owned in the mid-1920s.<sup>1</sup> Fowler sold the White Lodge lots to Mrs. N.M. Flatan in 1933, who in turn passed them to Mrs. N.M. Scott-Scott in 1934 (change of name or owner?).<sup>2</sup> Mrs. Scott-Scott had a residence built on Lots 6 & 7 and also owned a property called Dillwood on Lot 5 (640 Nepean Highway)<sup>3</sup>. Mrs. Scott-Scott owned and occupied the property until late 1949.<sup>4</sup>

The present house was built after World War Two (c1952) for Mavis and Alan Powell (engineer), reputedly resting on a 600mm thick concrete raft foundation<sup>5</sup>. Because of the uncertain nature of the foundations in that area, the concrete slab was further fortified by 600mm diam. concrete piles 24 feet long<sup>6</sup>. The house is reputed to have been placed on eight 100 ton jacks resting on the piles, allowing releveling at any time.

By the early 1950s, Mrs. Mavis G. Powell resided at White Lodge, Nepean Highway, Oliver's Hill Estate, (so described in that year's rate books).<sup>7</sup> Mrs. Powell's city address was St. Georges Road, Toorak.<sup>8</sup>

### Description

The first cottage (weatherboard?) was incorporated in the present house. Later than with Mewton & Grounds' Henty house (Plummer Avenue), two-storey painted brick and timber design for the second White Lodge house also illustrates the American influence on local architects, but in more of a Colonial revival rather than Modernist sense and at a much later date. Brick on ground-level and board on the upper-levels, the house has the intersecting gabled profiles of the Henty house, but is far less functionally planned in terms of sun access. Instead of corner windows, there are the six-pane Georgian-revival windows. The roof is of slate and the chimney painted brick.

### Landscape

Perhaps the most important aspect of this house is its garden. In total contrast to the coastal tea-tree it replaced, the landscape is undulating with sculptured lawns with serpentine paths and curvilinear beds. The zig-zag path down to the house garden was laid out and graded for concrete truck access when the present house was being built but today provides a sense of mystery as it winds through the garden. Reputedly the Powell garden concept used many white flowering shrubs (now no longer prevalent) and included extensive lavender borders to the graveled drive and pathways, some of which remain. Ornamental trees dominate around the house, but the twisting driveway, leading down to it, is flanked by 'native' and exotic planting arranged in an informal and wild fashion. The property has beach frontage.

The apprx. two hectare garden is divided into two levels of different landscape character, the upper an informal predominantly native garden and the lower a more intensively maintained and essentially an

1 NTA FN2254; RB1932-33, 4773  
 2 RB1933-34, 4746; RB1934-35, 5000  
 3 described in that year's rate book as Humphries Road, Yamala Estate; *ibid.*  
 4 RB1945-46, 6225; RB1949-50, 7627 Scott-Scott replaced by Powell 1.12.49  
 5 RB1951-2, 1758 NAV=342; RB1952-3, 1846 NAV=420 (no change nearby)  
 6 pers.com. A Powell  
 7 RB1952-53, 1846  
 8 RB1953-54, 117

informal exotic garden of apprx. half a hectare. Some early plantings include *Erythrina sp.*, *Lavendula dentata* hedge and *Populus deltoides*. Early structures include timber garden seats and more recent furniture includes a 19th century fountain, relocated from the Armadale mansion, St Kilda Road, a recirculating water channel, stone seats and an urn. There are also a small glasshouse and nursery.

**External Integrity**

Second house generally original.

**Context**

One of a diminishing number of large houses from the War period, set in extensive landscaped grounds along the sea's edge.

**Significance**

Architecturally, although not in the mainstream Modernist idiom, the house displays the American modernist reinterpretation of the traditional gabled forms and white-painted weatherboarded construction of American east-coast housing and Colonial Georgian revival prototypes. Compared with other contemporary designs, both this and the earlier Henty house displayed a change of pace for large house designs, stripping ornament away and recoiling from the exotica of the Spanish and Italian revivals; although this example is much more conservative and much later than Henty's. It is also one of the later examples of the now diminishing group of large houses built in extensive grounds along this section of the Point Nepean Road, between the wars, when the motor vehicle and better roads made a larger capital investment more feasible for holiday use: of regional interest and local importance.

Landscape: an extensive design which blends exotic and native, formal and 'natural' garden elements: of local importance.

## **Hopkins House, 648 Nepean Highway, Frankston**

### **History**

**Built:** 1949

Architect, Rhys Evan Hopkins, bought land from E.F. Billson, also an architect, of Collins Street, Melbourne, in 1947.<sup>1</sup> A house, to Hopkins' design, was begun in 1948 and completed in 1949.<sup>2</sup> Hopkins owned and occupied the property until recently.<sup>3</sup> On the 1954 Electoral Roll, he was described as an orchardist.

Hopkins designed many buildings in the Moderne/Modern style, in particular the Dr. Fenton Bowen house, Toorak Road, Toorak.

### **Description**

Not unlike 50 Nepean Highway (q.v.), this house takes on the European Modernist manner fully. With its painted brickwork, rectangular forms, slit or slot windows, flat roofs and open terraces, it recalls a number of precedents (i.e., Le Corbusier's Second Citrohan house, 1922) from the Continent. Window frames are currently of steel and where divisions exist they are horizontal to emphasize the horizontality of the architecture. Reputedly the original windows were constructed from timber and were the sash type<sup>4</sup>. A nice detail is the semi-cylinder rain water sump and its downpipe.

### **External Integrity**

The upper level formerly open terrace has been altered (initially to a studio, later to a bedroom), carports and minor ground-level structures added. The garage has been widened by 1200mm and reroofed<sup>5</sup>.

### **Context**

One of a diminishing number of large houses from between the Wars, set in recently landscaped grounds along the sea's edge.

### **Significance**

Architecturally, the house is an accomplished, and externally near complete if late, design in the 'style' Hopkins chose for many of his successful projects and it is of special interest as his own home and part of a group of large and detached inter-War seaside houses built in this section of the Nepean Highway: of regional importance.

Historically, the house is of interest as the home of one of two well-known architects who adjoined one another (Hopkins and Edward Billson).

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1 RB1945-46, 6219; RB1948-49, 5547; owner on title 12.9.47 cited by present owners  
2 ibid.  
3 ER1953-54, 123; ER1959; he is said to live in Craigie Road, Mt. Martha  
4 present owners  
5 present owner

no  
citation



no citation

no citation

## House, 660 Nepean Highway, Frankston

### History

Built: 1959

A building permit was applied for and granted to Wilma Lee of Chelsea in 1959.<sup>1</sup> The application to build a 33 square brick veneer dwelling gives the builder's name as W. Lee.<sup>2</sup> The house was estimated to cost £10,000.<sup>3</sup> Leonard Arthur Woodward, a butcher, became the owner of the property in 1960 and lived there with Leonie Woodward.<sup>4</sup>

### Description

Cream brick and with a fashionable butterfly roof and pop-up clerestory windows, the house is externally symmetrical. Inside there was a large living room, flanked by three bedrooms, a den, laundry and bathroom. At the rear of the living area is a dining/kitchen room, divided by a servery. Despite its fashionable exterior, the interior was standard and the floor was timber rather than the concrete slabs used in other 1950s houses in Frankston. The roof beams were, however, exposed internally, but the sun and view orientation of rooms in the Chancellor & Patrick, Grounds or Hopkin's houses is lacking. A matching carport stands forward of the house on the south side, in a garden which is related to the house period. Mature and dense shrubs and trees line the frontage.

### External Integrity

Generally original.

### Context

One of a diminishing number of large houses from between the Wars, set in landscaped grounds along the sea's edge.

### Landscape

A classic garden of the era: white pebble circular drive edged with scoria rock; intact fencing of various styles and materials; open lawn areas and garden beds with characteristic subtropical planting contrasted with an extensive range of coniferous species, including mature *Cedrus deodara* and *Cupressus macrocarpa*.

### Significance

Architecturally, although possibly derived from elsewhere rather than being a thorough concept, the exterior (and most interesting part) of this house is nevertheless highly evocative of the unusual roof forms adopted in the 1950s, the butterfly being the most distinctive and yet the least represented (because of practical problems): of regional importance.

Landscape: Regional significance.

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1 BA1959, 5135  
2 ibid.  
3 ibid.  
4 RB1960-61, 130; ER1960

## **Houston House, 675 Nepean Highway, Frankston**

### **History**

**Built:** 1959

Architects, Chancellor & Patrick, designed a house for Ray Houston of South Melbourne, on land he owned at 675 Nepean Highway in 1959.<sup>1</sup> In 1978 he commissioned Frankston builders, Maile & Bennett, to build a 27 square metre addition to the residence at an estimated cost of \$12,000.<sup>2</sup> Ray Houston, a director, owned and occupied the property with Vera Houston until after 1978.<sup>3</sup>

### **Description**

(See 1 Gulls Way)

Of all of the Chancellor & Patrick Wright/Griffin-influenced designs, this is one of the most successful and the most obvious.

Built from Colortone concrete masonry (white cement joints), the house has the shallow extended gable roofline, exposed outrigger roof purlins and horizontal boarding to balconies of their earlier houses. Generous undercroft space accentuates the 'floating' appearance of the upper level, while the continuous strip windows on that level lend the same sensation to the roof. The later addition appears to be the single-storey skillion built facing Ithaca Road and matches in general form and materials, but not in conceptual detail.

### **External Integrity**

Given the later addition, generally original.

### **Context**

Sited at a prominent corner, on a busy road, and among contemporary but visually unrelated detached housing.

### **Significance**

Architecturally, this is one of the best of the two-storey Chancellor & Patrick house designs and is prominently sited.

Historically, the house is significant as a superior example of the Modernist buildings which distinguished 1950s Frankston: of regional importance.

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1 RB1958-59, 60; RB1959-60, 60  
2 BA1978, 30617  
3 *ibid.*; ER1960

## Netherplace, 16-18 Netherplace Drive, Frankston.

### History

Built: c1924

Acquired by Lend Lease Homes P/L by the early 1970s, this property became the core of a housing estate (LPs 96872, 211160), subdivided from Crown Allotment 31A, Section 6.<sup>1</sup> Prior to that, the house and 16<sup>3</sup>/<sub>4</sub> acres had been owned and occupied by Mrs. Rosemary Lindsay.<sup>2</sup> Robert and Rosemary had purchased Netherplace from David Knox of Toorak in the late 1940s.<sup>3</sup> Ten years previously the Fairbairn family owned it, having purchased 11 acres of land in 1922-3 and probably commissioned this house in the following year.<sup>4</sup> However, the valuation increases by 100% in 1926-7, when two houses are recorded on the site.<sup>5</sup> By 1935 the property increased in area to 16.3/4 acres, still under the Fairbairn ownership.<sup>6</sup> The first recorded owner, Mrs. Frederick R. Fairbairn, was listed care of G & C (George and Charles) Fairbairn's offices in Bourke Street, Melbourne. This changed again, coinciding with George Fairbairn Junior's death in a plane crash (1935), when Mrs. R.T. Fairbairn became the owner for a brief period before the sale to Lady Ivy Knox (1939) (of St. Green Knowe, St. Georges Road, Toorak).<sup>7</sup> The Fairbairn family arose under the pastoralists, Sir George Fairbairn, whose son, Charles (1858-1925), continued with the grazing empire built up by George.<sup>8</sup> The family owned properties across the country, excelled in sport, helped pioneer flying, frozen meat export and the growing of daffodils, achieved many important political roles and proved able military patriots.<sup>9</sup> Jim J.V. Fairbairn replaced Lord Bruce in the House of Representatives seat of Flinders (1933) when Bruce became Australian High Commissioner in London.<sup>10</sup> A later resident at Netherplace (grandson of Sir William Clarke and related by marriage to the Knox family), Robert Lindsay, also held Flinders, 1954-1966.<sup>11</sup>

Sir Robert and Lady Ivy Knox, also from a distinguished Melbourne family, continued the house's historical associations, with their son, David, assuming ownership until his brother-in-law, Robert Lindsay, and Mrs. Lindsay took up residence.<sup>12</sup>

Throughout its history, the house has been owned and occupied by members of some of the State's best-known families, (Fairbairns, Knox, Clarke). The external design of the house (particularly the porch), combined with its construction date and family associations, suggest that the architect was Harold Desbrowe Annear, who also designed Mulberry Hill in a similar classical revival manner. Annear designed 249 Domain Road, South Yarra, for the Fairbairns, c1919.

### Description

Squeezed on to Lot 2 of Lodged Plan 211160, the house barely fits the north-south frontage of its site. With its uneven hipped ridge-line, the house appears to be of two major stages, divided about the line of the distinctive arched porch. It is possible that parts of the house were shifted to the site. Other pavilions connect to the south and east sides.

The walls are rendered, the roofing is corrugated iron and the windows timber-framed. Undistinguished by most of its external elements, the barrel-coved porch canopy, which cantilevers from columns set next to the

- 1 FCC valuation data 9/1/73
- 2 RB1953, 5233/1
- 3 RB1946-7, 5016
- 4 RB1922-3; RB1923-4, 1336; RB1924-5; 1926-7, 1831
- 5 *ibid.*
- 6 RB1935, 3024
- 7 RB1938-9, 3220; RB1935-6, 3024; Gibney & Smith, Vol.1, p.215
- 8 see *The Herald*, J. Sorell, 'The Fabulous Fairbairns,' 30/6/1966
- 9 *ibid.*
- 10 *ibid.*
- 11 Jones, p.217
- 12 see *The Sun*, 28/8/62

wall, is reminiscent of Annear's detailing in the renovation of the Grimwade town house (Miegunyah). Other distinguishing elements include the cast-iron gate posts, with their rampant eagle cappings. These, reputedly, once stood on the Golf Links Road frontage atop the two pedestals which survive there.

Remnant landscape includes palms, *Virgilia sp.*, Camphor Laurel, *Prunus sp.*, and Monterey pines at rear.

#### **External Integrity**

Despite its drastically reduced site area, the house is probably close to its external appearance when the Lindsay family departed, with what appears to be a 1950s-60s added 'patio' at the north end. Some windows and cladding appear to have been changed.<sup>1</sup>

#### **Context**

A Canary Island Date Palm and other mature exotics mark the era of the property's beginning, but the close addition of new housing on adjoining sites is in contrast to the ample acreage of the 1920s. The property is close to Westerfield, Mulberry Hill, Cruden Farm, Costerton and St. Mirins: all owned by influential and respected families.

#### **Significance**

Architecturally, the house is undistinguished except for the notable porch which reflects the South Yarra, Armadale and Toorak work of the noted architect, Desbrowe Annear: of local importance and Regional interest. Historically, still representative of a long tenure by members of some of the State's most distinguished families, complementing the notable property group which developed close to the former McCubbin property (Mulberry Hill) and housed some of the State's most influential figures.

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<sup>1</sup> More research is required

## Toorak College, Old Mornington Road, Mount Eliza

### History

Built: 1928

Toorak College, began in 1874 under J.J. Craig as a boys school in Douglas Street, Toorak. The school was first listed in directories in 1878<sup>1</sup>. Around the same time, also in Toorak, a Mrs. Elizabeth Tripp (1809-1899) began a little school for ladies (her five daughters and their friends) in Williams Road, Toorak.<sup>2</sup> First listed as a school in the *Melbourne Directory* of 1877, it was known as Mrs. Tripp's School for Ladies.<sup>3</sup>

The two schools combined as a girls school when Mrs. Tripp acquired Toorak College in 1895 and this grew into a large private school for day and boarding pupils.<sup>4</sup>

In 1926 a group of parents and 'old girls' formed a non-profit-making company and purchased Lots 22 & 23 with a house and Lots 24 & 25 on Old Mornington Road.<sup>5</sup> The land was part of the pre-emptive right land of James Davey. In 1928 Toorak Ladies' College owned Lots 24 & 25, Lots 20 & 21 of 9 acres and Lots 22 & 23 of 12 acres and moved there with some of its original buildings, under the guidance of the Misses Hamilton who had owned the school from 1907.<sup>6</sup> The school buildings were located on Lots 22 & 23, which had a Net Annual Value of £1,500.<sup>7</sup>

Toorak College began at Mount Eliza as a boarding school, its total enrollment being composed of boarders.<sup>8</sup> For many years it kept this character, only admitting a few day girls. By 1935 the school had increased its land-holding with the acquisition of Lots 1-6 and 29-33.<sup>9</sup> As the Mount Eliza area and the peninsula gradually changed to a residential community with an increased population, more and more day-girls were accepted at the school.<sup>10</sup> The school decreased its ownership of land to 21 acres by 1952 and gradually reversed the school population type so that present enrollments show a large percentage of day girls.<sup>11</sup> A new ranch style building, situated in the rural surroundings of the ground, houses the boarders.<sup>12</sup>

### Description

Taking on the Medieval imagery of colleges and universities across the world, this Tudor-revival complex has textured stucco walls, a matching cement-tiled roof and an all-pervading gabled roofline. Multi-panel glazing, with quoins and label moulds, clinker brickwork to the chimneys at the base and around the porch, and a baronial. Castellated clock tower all add to the image.

Inside the quadrangle, creepers cover the walls and more red brick, forming a basket-arched arcade, is highlighted against the uniform grey of the walls. More red brickwork, as ogee-arched voussoirs around openings, relieves the rear (west) elevation of the main building. Other period touches include ancillary buildings such as the carriage ways and associated buildings at the north and south ends; also, the louvred belltower placed atop one of them.

Many new buildings have been added to the complex, but are usually detached from the original wing.

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- 1 D1877-8
  - 2 SLV biog. file; Frost, R., *Frankston & Mount Eliza Sketchbook*, 1989, p.36
  - 3 Toorak College,
  - 4 *ibid.*
  - 5 *ibid.*; LP1128; RB1927-28, 4246
  - 6 Frost, R., *op.cit.*; RB1928-29, 4333, 4332
  - 7 *ibid.*
  - 8 Frost, R., *op.cit.*
  - 9 RB1935-36, 517104
  - 10 Frost, R., *op.cit.*
  - 11 *ibid.*, RB1952-53, 2149
  - 12 Frost, R., *op.cit.*

**Landscape**

The garden and entry facing the Old Mornington Road is mature and provides a superb setting for the main building. The noted landscape designer, Edna Walling, worked for the college but it is not known on which parts of the grounds<sup>1</sup>.

The grounds retain the late 1920s character of the original building with dominant planting including *Cupressus glabra*, *Cupressus macrocarpa*, *Cupressus sempervirens* (south end of building), *Lophostemon confertus* (2), *Acer negundo*, *Arbutus unedo*, *Robinia pseudoacacia*, *Pinus radiata*, *Photinia glabra* 'Robusta', *Parthenocissus tricuspidata*, *Populus deltoides*, *Ligustrum ovalifolium* 'Aureum' (hedge) and *Acmena smithii*.

**External Integrity**

Generally original, (main wing).

**Context**

The Old Mornington Road retains some of the semi-rural character prevalent when this complex was begun. The forecourt of the old wing also provides a valuable semi-formal garden setting for the main elevation.

**Significance**

Architecturally, the old wing of the school has a consistent and convincing Tudor-revival character, which retains its original finishes and a notable setting. Although not innovatory architecture for the date, it suits the established character and traditions of the school and contains notable spaces and details such as the cloister and bell-towers over each of the carriageway archways.

Historically, the school's development followed that of Mt. Eliza itself, from being a holiday (boarding) suburb to that of permanent residency (day pupils), this building being evolved in the first stage. It has been the vehicle for many distinguished scholars and held a quasi-public building role in the community. It is an institution central to the history of Victorian education and the move of the college from Toorak to Mt. Eliza reflects the standing and clientele of the school: of regional importance.

**Landscape**

Of regional interest and local importance for its support of the architectural character and individual specimen planting.

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<sup>1</sup> see Watts, *The Gardens of Edna Walling* p.35



## **Misty Hill House, 22 Old Mornington Road, Mount Eliza**

### **History**

**Built:** 1890

In 1888 James Gillard purchased 9 acres, located between the Point Nepean Road (Old Mornington Road) and the Kackeraboite Creek, from the Watts and Stephen subdivision of Davey's pre-emptive right (lot 71)<sup>1</sup>. Gillard had a residence constructed on the property in 1890.<sup>2</sup>

Gillard, a gardener, owned and occupied the property with Louisa Gillard until after 1920.<sup>3</sup> By 1924 a retired bank manager of Ringwood, David Herd, had acquired ownership of the residence and 4<sup>1/3</sup> acres.<sup>4</sup> He resided there until his death, when ownership was given as the David Herd Estate in the 1940-41 rate books.<sup>5</sup>

Colin B. Corsterphan had become the owner of the property, now 4 acres and a brick house, by 1952.<sup>6</sup> Corsterphan owned and occupied the property, named in the 1953-54 rate books as Misty Hill, until 1954.<sup>7</sup>

Two building permits were issued to Roy Jackett, a broker, and the owner of Misty Hill in 1964.<sup>8</sup> In April a permit was issued for alterations to timber outbuildings of 120 square feet, estimated to cost £1,250.<sup>9</sup> In May a permit was issued for the addition of a 189 square foot sun room, estimated to cost £300.<sup>10</sup> Both buildings were to be erected by Mornington builder, E.G. Ashby, for Roy and Joan B. Jackett.<sup>11</sup>

### **Description**

This is a face brick, verandahed and hipped roof house with numerous recent outbuildings. The windows either side of the front entry and a corbel-top chimney are typical of the era while the reconstructed verandah, with its coupled timber posts, is deeper than most.

### **External Integrity**

The bricks have been painted; the verandah has been rebuilt and opening altered (bricked in fully or partially).

### **Landscape**

The mainly exotic garden setting includes mature individual specimens such as *Auracaria heterophylla*, *Cupressus macrocarpa*, *Magnolia grandiflora*, *Juglans regia*, *Cedrus deodara*, a walnut tree and a golden privet hedge. The picket fence is sympathetic to the period. Aerial photographs from c1950 show what appears to be an orchard or regular planting of trees east of the house.

### **Context**

This house contributes to one of the few seaside, semi-rural areas in Frankston because of its simple 19th century farm house design.

### **Significance**

Architecturally, the house is altered and, in type and style, typical only of the late 19th century. It is more important in its symbolism, with its grounds, of a previous development era in the city: of local interest.

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- 1 LP1128
  - 2 RB1889-90, 227; RB1890-91, 246
  - 3 RB1920-21, 839; ER1900
  - 4 RB1924-25, 3337
  - 5 RB1940-41, 6168
  - 6 RB1952-53, 2297
  - 7 RB1953-54, 2998; ER1954
  - 8 BA1964, 13774, 14142
  - 9 BA1964, 13774
  - 10 BA1964, 14142
  - 11 *ibid.*; ER1960; BA1964, 13774

Historically, a representative example of houses on the larger rural properties of late 19th century, Mt. Eliza: of local importance and regional interest.  
Landscape: of local importance/interest.

## Hendra, former 49 Old Mornington Road, Mount Eliza

### History

Built: 1910

James Davey, a pioneer and pastoralists of Frankston, was granted a pre-emptive right to 640 acres of land at Mount Eliza in 1854<sup>1</sup>. Davey and his brother, William, obtained the hilly area of Oliver's Hill and Mt. Eliza which was not suited to town site development, lacked easy access to a beach, and was a long way from transport. Their estates were gradually subdivided into spacious grounds for mansions for famous or wealthy people and eventually formed the high-status residential area of Mt. Eliza.<sup>2</sup>

The 1886 subdivision meant the sale of lots 31, 32 to John C Jones and John O'Neill in 1887 and lots 29-30 to William Cramer in 1888<sup>3</sup>. By 1892 the Bank of South Australia became the owners of the property being Lots 31 & 32, and in 1896-97 built a house on the property.<sup>4</sup> Robert E. Hart, manager of the Australian Asset Company, was the agent of the Bank of South Australia.<sup>5</sup> The Australian Asset Company owned the property until after 1900.<sup>6</sup> By 1905 William Hender Sowden, a labourer, had become the owner of the property, occupying it with Mary Sowden until after c1912. By then the Sowdens had made considerable improvements to the property over a two year period, ending in the valuation increasing by over 200% in 1910-11 and the words 'New House' were entered in the rate records.

Vyvan K. Porter was the owner for a time, around 1915-20<sup>8</sup> but Melita G Masterton (wife of Henry?) owned the property by 1921 and gave her address as Rubra, Frankston (q.v.).<sup>9</sup> Hendra, as the property was now named, comprised a residence on 27 acres, being Lots 29-32.<sup>10</sup>

Melita Gaston Masterton owned the property until at least 1935, but did not reside there.<sup>11</sup> Various addresses are given in rate books for Mrs. Masterton. In 1924 it was care of W.L. Cook, 60 Queen Street, Melbourne, in 1930, care of J. Patterson (q.v.), importers, Melbourne, and in 1935, 474 St. Kilda Road, Melbourne.<sup>12</sup>

Edgar B. Coles, a director, bought Hendra, probably from Mrs. Masterton, in 1937, when it had a Net Annual Value (NAV) of £164.<sup>13</sup> In the same year he also acquired 18<sup>3/4</sup> acres, being Lots 33 & 34, which had a NAV of £86.<sup>14</sup> In 1939, Coles (of 5 Coleman Avenue, East Kew) who already owned Lots 29-34 of the Davey's Pre-emptive Right Rubra Estate and others, acquired six more lots<sup>15</sup> from the same estate.<sup>16</sup>

In that year Coles had another house built on the property, naming it Hendra also.<sup>17</sup> Both the old Hendra<sup>18</sup> and the new Hendra<sup>19</sup> were situated on Lots 29-32.<sup>20</sup> In 1940 Edgar Coles occupied one of the houses on his property,

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1 VTO SN6721  
2 ibid.  
3 LP1128  
4 Rb1892-93, 462; RB1896-97, 17  
5 ibid.  
6 RB1900-01, 9  
7 RB1909-10, 562; RB1908-9, 513; RB1910-11, 625; ER1912  
8 ER1912; RB1915-16, 1142; RB1920, 1617-8  
9 RB1921- 22, 924  
10 ibid.; originally house on lots 31-2, LP13685  
11 RB1935-35, 5195  
12 ibid.; RB1930-31, 4229; RB1925-26, 3462  
13 RB1936-37, 4844  
14 RB1936-37, 4845  
15 lots 1, 7, 9-12  
16 RB1938-39, 6074- 6  
17 ibid.  
18 NAV £180  
19 NAV £455  
20 ibid.

while Oscar Meller occupied the other.<sup>1</sup> Coles occupied one of the houses on a total land holding of 67 acres until after 1952.<sup>2</sup>

**Henry Masterton**

Henry J. Masterton was the nephew of James Paterson, a prominent Melbourne coal merchant and ship-owner and at one time Lord Mayor of Melbourne.<sup>3</sup> On the death of Paterson, in 1906, Henry Masterton inherited the Mount Eliza property, Rubra, and took control of James Paterson & Company (a shipping company), buying out the partner Edward Newbigen's interest.

**Edgar Coles**

Edgar Barton Coles was born on June 3, 1899, in St. James, Victoria, the second youngest of eleven children.<sup>5</sup> His father, George Coles, owned and operated a country store at St. James and later one at Wilmot, Tasmania.<sup>6</sup> Edgar Coles was educated at Scotch College, Launceston.<sup>7</sup> He joined the Bank of New South Wales in 1916 and was posted to the Hobart Office.<sup>8</sup> He was transferred to Albury two and a half years later where he studied accountancy and taught himself shorthand and typing in his spare time.<sup>9</sup>

In 1919 he joined his brothers, G.J. and Arthur Coles in their "Nothing Over 2/6d." variety store at Collingwood, as the boy-of-all-work and on lower pay than he received at the bank.<sup>10</sup> In 1921 the business was converted from a partnership to a proprietary company.<sup>11</sup> Edgar Coles became the secretary, a position he held until 1934.<sup>12</sup> He joined the Board of Directors in 1929 and remained a Director for 47 years. He became Managing Director in 1944, Chairman of the Board from 1963 to 1968 and was the executive head of the company for 23 years, retiring in 1967.<sup>13,14</sup>

Edgar Coles became known as the "Take-over King" in the 1950s, when added such companies as Selfridges (1950) and John Connell-Dickens (1958) to Coles' growing chain. In 1960 the greatest takeover occurred when Matthews Thompson, a chain of 250 grocery stores in N.S.W., was acquired and the Coles New World chain began.<sup>15</sup> Following overseas trends, Sir Edgar announced the company's plans to enter the discount store field in 1966, which a year later led to the opening of K-Mart stores in Australia.<sup>16</sup>

Edgar Coles married Mabel I. Johnston in October, 1927, and the couple had a son, Robert, and two daughters.<sup>17</sup> He was created a Knight Bachelor in 1959 for "public and philanthropic services," a citation which reflected his chairing of many major charity appeals.<sup>18</sup> Sir Edgar Coles died on February 19, 1981, at the Mornington Private Hospital, after a two month illness.

**Description**

Like Misty Hill (q.v.), this house is designed in a conservative Italianate villa form, with the familiar M-hip galvanized iron roof and corniced chimneys also clad in stucco. It is sited on a slight-rise, commanding views to the water, but

1 RB1940-41, 6133-4  
 2 RB1952-53, 2230  
 3 Frost, R., *Frankston and Mount Eliza Sketchbook*, 1989, p.34  
 4 *ibid.*; Port of Melbourne Quarterly, Jan.-Mar. 1962, p.47  
 5 *G.J. Coles & Coy. Ltd. Annual Report*, 1981, p.2  
 6 *ibid.*  
 7 WWA1962, p.190  
 8 Hetherington, John, *Uncommon Men*, 1965, p.47  
 9 *ibid.*  
 10 *ibid.*, p.48  
 11 *Annual Report*, op.cit.  
 12 *ibid.*  
 13 *ibid.*  
 14 Coles, G J  
 15 *ibid.*  
 16 *ibid.*  
 17 WWA 1962, p.190; Hetherington, J., op.cit., p.46  
 18 *ibid.*, p.45  
 19 *Annual Report*, op.cit.; *The Age*, 21/2/1981, p.15

its entrance and verandah face away from the view, towards the access road, in the traditional manner. A gablet is set centrally into the front verandah, which reflects the house's construction date with its far-eastern ric-rac detailing to the brackets, (obscured from street view).

**External Integrity**

As viewed from the road, the house appears generally original.

**Context**

Set in open fields and flanked by mature exotic landscape (*Leptospermum laevigatum* hedges, *Cupressus macrocarpa* conifers) and gabled outbuildings, the house reflects the pre-urban and rural era, now surviving in only a few locations in the city, (see also Golf Links Road). It concurs with the architectural character of Misty Hill and other early houses surviving in the locality.

**Landscape**

Remnant planting of earlier garden includes the mature *Cupressus macrocarpa* 'Horizontalis Aurea' planted symmetrically at the front of the house. A hedge of *Cupressus macrocarpa* encloses the garden and screens it from Old Mornington Road. Of interest is the old timber frame at the side of the house supporting a gnarled climber, *Phaedranthus buccinatorius*. The remnant farmland plantings of *Allocuarina* sp. are also of interest as remnants of the original vegetation of the area.

**Significance**

Architecturally, this is a conservative house design which is representative only of its type and era as an early minority group in the Frankston area: of local importance.

Historically, as a complex, representative of the late 19th and early 20th century, the property expresses the pre-urban development phase in Frankston and, by association, the Davey pre-emptive right of 1845 and its subsequent subdivision for large houses. Also the house has links with several figures of local, state and national importance (Coles, Masterton) although Coles may have lived there for only a short period prior to building his new house in 1939: of local importance and regional interest.

Landscape: local interest/significance

## The Barn, 1A Palm Court (off), Frankston

### History

Built: c1913-14

The 'Barn' has been owned by Michael and Edith Gould since the 1970s, but prior to c1971 the McClelland family, preceded by the Tait, had been the major owner-occupiers.

Miss G.D. Tait, of Fairbairn Road, Toorak, was the first owner of land here until 'building fees' are noted in the 1913-14 rate entry.<sup>1</sup> A 'house' was noted on this site thereafter, being joined by what appears to have been the initial form of Miss Annie McClelland's 'The Studioette' in c1920, on Lot 3 (now 1 Palm Court),<sup>2</sup> which was initially described as 'two huts.' By 1923-4 the 'Studioette' was named as such in municipal files, together with a 'house' on the same lot<sup>3</sup>. A 'garage and studio' was listed at 3 Palm Court by c1930, all three properties being owned by Miss Margaret E. Tait, of Toorak, (i.e. 1, 1A, 3 Palm Court).<sup>4</sup> In the next year, the new owners were Miss Anne and Harry McClelland, of 43 Kent Street, Flemington (Ascot Vale), the McClelland family home.<sup>5</sup> Reputedly, McClelland's 'The Studio' was at the rear of 'The Barn'.<sup>6</sup>

The Tait name was well known in theatrical circles of that period, Frank and Edward Tait (also of Toorak) being co-directors of the national theatrical firm of J.C. Williamson Ltd. Margaret or Miss G.D. Tait may have been connected with this family.

Similarly, the artist Charles Tait was part of the Heidelberg Charterisville artists' camp of late last century and Bess Norris Tait (1878-1939) of Melbourne was an internationally known miniaturist with works held by galleries in Liverpool and Toronto.

Harry McClelland (1884-1951), the son of Isaac, lived and worked at the relatively gracious family home, Bolinda (c1884), Kent Street, Ascot Vale,<sup>8</sup> with Eleoner McClelland (his mother?) early this century, prior to living in Frankston. The art furniture manufacturers, McClelland & Vary used a workshop at the rear of the Ascot Vale house for their business and Eleonor McClelland remained there possibly until the late 1930s when Annie and Harry McClelland went to live at Frankston.

In retirement, Harry McClelland was described as an 'amateur' painter by art historian, Alan McCulloch, and that he had achieved artistic notoriety only as the model for William McInnes' *The Drum Major* which won the 1930 Archibald Prize.<sup>10</sup> Harry McClelland would lead the local Scottish pipe band, as the Drum Major, to celebrate New Year's Day in Frankston<sup>11</sup>. McInnes won seven such prizes in the period 1921-36 and was evidently McClelland's companion and probably a frequent visitor to this building. Baxter and Frankston's eventual status as a peninsula 'art colony' may be in part due to the early construction of Tait's 'Barn' and the McClelland's Studio and 'Studioette,' providing a seaside retreat for visiting artists. The Barn and, more importantly, the McCubbin's Mulberry Hill (Baxter) preceded the influx of distinguished art figures into the area after World War One.

1 RB1913-14, 1026; RB1912-13, 1015

2 RB1920-1, 1455

3 RB1923-4, 1872

4 RB1930-1, 2771, 2443-4

5 see Butler, *Flemington and Kensington Conservation Study*, (1985, Melbourne City Council), p.40

6 pers. com. D Murphy

7 McCulloch, p.531

8 Butler, loc.cit.

9 Egbert Vary

10 McCulloch, p.342

11 Douglas, J *Stories of the Kananook Creek*, p.29

In 1930 McClelland moved to convert the old Mechanics Institute (1915) into an art gallery, claiming the support of local residents, acting National Gallery director, William McInnes, and Paul Montford.<sup>1</sup> When McClelland's sister, Nan McClelland, died in 1961, she directed that her estate (worth £100,000) should be used to set up 'an art gallery and cultural hall' in memory of her brother.<sup>2</sup> Forty acres of bushland were also bequeathed to the Cranbourne Shire, half to be used for recreation and half as the gallery site. A gallery was completed there in 1971, to the design of architects, Munro & Sargent.<sup>3</sup> Nan McClelland is said to have broadcast the first children's programmes on A.B.C radio.<sup>4</sup>

#### Description

Pictured in the mid-1930s, the 'Barn' and 'Studioette' provided a picturesque pair which prompted one noted architectural historian, Dr. Miles Lewis, to describe it as:

*'A rare example of Anglo Swiss-Fijian picturesque eclecticism...'*<sup>5</sup>

The complex then consisted of the 'Barn,' a steeply gabled half-timbered house with a thatch on the roof and a broad-gabled attic room facing the sea. Window casements were multi-paned, rubble stone was used in the chimneys and the exposed timbering was left undressed. A stone-piered and hipped roof porch provided an entry on to the beach through what appears to have been a brush fence. The name of the building (The Barn) is still faintly visible on a plate at the entry and interesting details include two small clay/ceramic masks attached to the portal.

Beside it, the 'Studioette' also had a lych-gate leading to the water but it was of a lesser scale, as was the studio itself (both now gone)<sup>6</sup>. The studioette was also a gabled form, but with its ridge at right-angles to the beach. A two-level gabled entrance porch also provided for an attic with a round window looking out to the bay. Again stained rough-hewn timber was evident, encasing a rough-cast stucco wall finish.

Like the later Eltham artists' colony, Monsaalvat, the design drew on Medieval village and naive ethnic architecture. Given that McInnes (McClelland's friend), had commissioned his friend and noted architect, Desbrowe Annear, to design his Alphington house. There is a remote possibility that Annear could have aided in this eccentric, dedicatedly bush-beach house design. Annear is credited with the design of a 'weekend house' in 1922, as yet unlocated, but possibly any one of Westerfield, Netherplace or Mulberry Hill.<sup>8</sup>

#### External Integrity

Today the 'Barn' still appears eccentric, but new corrugated steel roofing laid over the thatch, and palings in place of the attic cladding, add unrelated hard machine-made finishes to a previously 'organically' clad building. A lean-to roof has been placed over the attic balcony and the formerly stained timbering in the walls painted over. The porch roof has been removed, leaving the stone pillars resting on a large new concrete-paved front yard. The tiny window casements remain, but the trellised balustrade has been altered.<sup>9</sup> An unusual gable finial appears to be a replacement for the original.

1 Jones, p.269

2 McCulloch, p.342

3 ibid.

4 Douglas, J *Stories of the Kananook Creek*, p.29

5 NTA File 2064

6 D Murphy pers.com.

7 Jones, p.247 photo

8 M. Lozanovska, Harold, Desbrowe Annear: an Intimate Study of his Work, (Research Report, B.Arch., M.Univ.

9 see Jones, p.247, photograph c1935

**Context**

A large, visually unrelated house has been build on the site of the 'Studioette,' and the 'Barn,' once dominant from the beach view, is overshadowed by two-storey houses on both sides. There is still vegetation along the frontage, but the surrounding architecture is unrelated to the 'natural' materials theme once so well expressed by the Barn.

**Significance**

Architecturally, this The Barn is an unusual and originally a rare response to a former bushland seaside environs. Its picturesque form is still evident, but only some of its natural materials are still visible and other necessary elements for the design's picturesque massing (such as the porch) have been removed. It is in a visually unrelated context and bereft of the companion 'Studioette' building, but still achieves some of its former rustic expression by its relationship with the sea and remnant coastal vegetation: of local and regional importance.

Historically, it evokes the bushland-by-the-sea resort, romanticized by architectural literature of the period and, in particular, the Medieval-inspired vernacular architecture associated with craftsmen or artists' abodes in a rural setting, later seen in its full expression, at Eltham and Warrandyte. It also reflects the values of the McClellands, as compared with their more illustrious artist associates (McInnes and Montford) and generally the choice of the Frankston area as an artists' retreat early this century: of regional and local importance.



## House, 8 Palm Court, Frankston

### History

Built: 1930

Leslie Arthur Vail of Post Office Place, Melbourne, sold Lots 17, 18, 19, part 39 on Palm Court, to the Barca family. Barca Barca of Bridge Road, Richmond, purchased Lot 19, Antonia Barca of Victoria Street, Richmond, purchased Lot 17, and Peppino Barca of the same address purchased Lot 18.<sup>1</sup> A residence was erected on Lot 17 in 1912 for Antonia Barca, who continued to own the property until 1920.<sup>2</sup> Peppino owned Lot 18 until, in 1919, Antonia E. Barca was the owner of Lots 17 & 18.<sup>3</sup>

Antonia Barca was a fruiterer owning fruit shops in Nicholson Street, North Carlton, and in North Fitzroy.

Albert Park resident, John Peacock, purchased Lots 17 and 18 with a residence from Barca in 1920.<sup>5</sup> C. Bryce, who gave his address as care of John Peacock, became the owner of Lot 18 by 1924.<sup>6</sup> Bryce sold the land to F. Fay in 1928, who in turn sold it to Alfred Pett, a company director of The Grange, Clendon Road, Toorak (close to Burley Griffin's Clendon Lodge).<sup>7</sup> The Richards family (William, John and Mrs. Richards) had occupied the residence on Lot 17 until Peacock sold the property to Alfred Pett.<sup>8</sup>

By 1930 Alfred Pett owned Lots 17 & 18 and had substantially improved the property.<sup>9</sup> He occupied the property in the 1940s with Beatrice Pett and Mary Pett, but by 1952 had sold it to Stanley Bolderston who resold it to Business Premises Pty. Ltd., of Collins Street, Melbourne.<sup>10</sup>

### Description

A combination of one and two-storey elements, the house resembles in style those designed by Walter Burley Griffin or his associates (i.e., Ballantyne or Billson). The T-shape plan, the central two-storey porch element, deep overhanging eaves with angled fascias and corner windows -are all elements seen in Griffin's house designs (see Clendon Lodge, 83 Clendon Road, Toorak 1928). The leaded glass patterns are also typical of the Griffin School, with the subtle geometric patterns referring to Far-Eastern prototypes (Japan, China). The double, glazed entry doors have the most distinctive glazing, but a similar if simpler theme is apparent in the three-light box windows on either side of the porch. The porch itself may have been glazed (currently new glazing) on the upper-level or served as a sleep-out porch, then commonly fitted with insect screens rather than glass. The porch piers are expressed forward of the main cladding, again alluding to Asian precedents.

### Context

The house is sited beside the distinctive 10 Palm Court, which also used the gabled form, and the altered 6 Palm Court (probably built after the Barca's sold in c1920), both sharing the gabled roof form and scale but following a more predictable design. At the end of Palm Court is a palm tree, evoking some of the atmosphere of the Edwardian and World War One eras.

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- 1 RB1910-11, 713; RB1911-12, 813
  - 2 RB1912-13, 150; RB1920- 21, 569
  - 3 RB1918-19, 208; RB1919-20, 566, 568
  - 4 D1913, D1920
  - 5 RB1920-21, 569, 567
  - 6 RB1924-25, 1287
  - 7 RB1930-31, 2548
  - 8 RB1924-25, 2336; RB1925-26, 1862; RB1926-27, 2300; RB1927-28, 2501; RB1928- 29, 2638
  - 9 RB1930-31, 2548
  - 10 RB1945-46, 2230; RB1952-53, 298

**Significance**

Architecturally, the house is recognizably from the Burley Griffin school of design although this has not been verified and hence its elevations follow influences which were outside that of the main stream suburban house design: of regional interest and local importance.

Historically, little is currently known of its occupiers or owners, but the house is among the early group of 'suburban' beach houses in Frankston: of local interest.

## **Green Gables, 10 Palm Court, Frankston**

### **History**

**Built:** 1915

Leslie Arthur Vail of Post Office Place, Melbourne, sold Lots 17, 18, 19, part 39 on Palm Court, to the Barca family early this century. Barca Barca of Bridge Road, Richmond, purchased Lot 19, Antonia Barca of Victoria Street, Richmond, purchased Lot 17, and Peppino Barca of the same address purchased Lot 18 while also owning lot 16 with Felix Barca.<sup>1</sup>

A residence was erected on Lot 17 (8 Palm Court) in 1912 for Antonia Barca, who continued to own the property until 1920.<sup>2</sup> Peppino owned Lot 18 until, in 1919, Antonia E. Barca, then of Nicholson Street, North Carlton, was named as owner of Lots 17 & 18.<sup>3</sup> Antonia Barca was a fruiterer<sup>4</sup> owning fruit shops in Nicholson Street, North Carlton, and in North Fitzroy.

This house was built for Felix and Peppino on Lot 16 (10 Palm Court) by 1915-16.<sup>5</sup> This was also sold, c1920, to Milner McMasters of Frankston. The site was sold again five years later, to Dr. John Fleming, of Essendon, and again in c1928 to William Richards, of Frankston. Richards stayed there until 1941, when Sam & Edith Smith bought it, but again the ownership changed in 1946-7, going to M.H. Moyes.<sup>8</sup> A later owner was Mrs. Anna Grotski.

### **Description**

Almost having the appearance of a rural government school, the weatherboard house is distinctive within its surroundings, given its two-storey sharply gabled form. Shingling is used in the original gables (timber shingles replacing the original Malthoid type), surrounding louvred roof vents, and the finials (replacements?) survive at the gable apices. The Gould Street frontage has a masonry one-storey parapet wall which provides another unusual aspect to the design. The entrance porch is supported by fluted cement piers, inspired by the Greek revival, which are joined to swagged brick balustrading (painted). Above the porch is a small balcony with slatted timber balustrading (altered in detail).

### **External Integrity**

Generally original, except for an added but empathetic attic dormer. The colours are related to the construction date.

### **Context**

Sited on a corner and two-storeys, the house is prominent within what is a generally much later context. However, by coincidence or otherwise, the house is close to other early individually notable houses in the Long Island area, (8 and 1A Palm Court).

### **Significance**

Architecturally, the house is significant to Frankston because it has a form and detailing which are distinctive although, judged on a regional or statewide basis, the site is representative only of its construction date: of regional interest and local importance.

Historically, the brief but vital connection with the Barca fruiterer family may be a link with adjacent fruit-growing areas on the peninsula and

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1 RB1910-11, 713; RB1911-12, 813; RB1914-15,166  
2 RB1912-13, 150; RB1920-21, 569  
3 RB1918-19, 208; RB1919-20, 566, 568  
4 D1913, D1920  
5 RB1915-16, 215  
6 RB1920-1, 570  
7 RB1925-6, 1337; RB1928-9, 2161  
8 RB1941-2, 2131; RB1946-7, 3239

provides one of the few early beach houses known to have been built for either Italians or orchardists.

## Pinehill, later Bruce Manor, 34 Pinehill Drive, Frankston

### History

Built: 1926

The Sydney firm of architects, Prevost Synnot and Rewald, designed Pinehill for the Prime Minister of Australia at that time, Lord Bruce.<sup>1</sup> The two-storey house was built on a 20 acre in 1926, at a cost of £20,000, under the supervision of architect Robert Bell Hamilton.<sup>2</sup> At the time of its construction, the house was situated on what had been a 400 acre property on a hill two miles from Frankston. It was surrounded by extensive stands of wattles and pine trees.<sup>3</sup> It is not known how long the house remained in Bruce's possession, but Bruce did not live in the house for long, as he left Australia for England in 1932 and only returned for brief periods until his death in London in 1967.<sup>4</sup> The majority of the original estate has become part of the Frankston Golf Club.<sup>5</sup> Pinehill is now called Bruce Manor and became a special accommodation house early in 1970.<sup>6</sup>

Stanley Melbourne Bruce was born on 15 April, 1883, at St. Kilda, Victoria, the youngest of five children of John Munro Bruce and his wife, Mary Ann, nee Henderson.<sup>7</sup> His father became a partner in the softgoods importing firm of Paterson Laing & Bruce in 1878.<sup>8</sup> The family returned to Australia in 1891 and lived in Toorak.<sup>9</sup> Bruce was educated at Melbourne Church of England Grammar School, where he became school captain in 1901. In that same year his father died.<sup>10</sup> In 1902 Stanley Bruce returned to England to attend Cambridge University. He graduated as a Bachelor of Arts in 1905, then continued with the study of law, training with Ashurst, Morris & Crisp, a leading firm in commercial law, and read for the Bar.<sup>11</sup> He was appointed acting chairman of Paterson, Laing & Bruce in October, 1907, and was called to the Middle Temple the next month.<sup>12</sup> His appointment as chairman was confirmed in 1908 and so he lived for a time in England. The company prospered under his leadership. He returned to Australia in 1910. In 1913, at Sonning, Berkshire, Bruce married Ethel Dunlop, daughter of Andrew George Anderson. Ethel was to be his closest confidant.<sup>13</sup>

At the outbreak of the Great War he returned to England and joined the Worcester Regiment in January, 1915, then became a captain in the Royal Fusiliers. He fought at Gallipoli and Suvla Bay, twice being wounded and winning the Military Cross in 1915 and the *Croix-de-Guerre* in 1916.<sup>14</sup> He was invalided back to England in 1917. Bruce returned to Australia in 1917 to take over as general manager.<sup>15</sup>

Bruce secured National Party endorsement in the by-election for the Federal seat of Flinders in April, 1918.<sup>16</sup> He became a member of the House of Representatives for Flinders on the 11 May, 1918.<sup>17</sup> Bruce resigned his position as Managing Director of Paterson, Laing & Bruce on accepting the office of Treasurer in the Hughes Cabinet on 21 December, 1921.<sup>18</sup> Stanley

- 1 NTA FN4819
- 2 *ibid.*; RB1925-6,1203 vac. land; RB1926-7,1624
- 3 *ibid.*
- 4 *ibid.*; Jones, M., *Frankston Resort to City*, 1989, p.211
- 5 NTA FN4819
- 6 Jones, M., *op.cit.*, p.214; NTA *loc.cit.* plan
- 7 *Australian Dictionary of Biography*, Vol.7, Melbourne 1979, p.453
- 8 *ibid.*
- 9 Brodie, Scott, *Statesmen, Leaders and Losers*, Sydney 1984, p.26
- 10 *ibid.*
- 11 *ibid.*; ADB *op.cit.*, p.454
- 12 *ibid.*
- 13 *ibid.*
- 14 WWA 1927-8, p.34
- 15 ADB, p.454
- 16 *ibid.*
- 17 WWA, p.34
- 18 *ibid.*

Bruce became Prime Minister on 9 February, 1923, at 39 years of age.<sup>1</sup> He conceded five of the eleven ministerial portfolios to the Country Party and his first priority was always to maintain the coalition between the National and Country Parties. He was the architect of the most powerful and durable alliance in Australian politics.<sup>2</sup>

The establishment of the Council for Scientific and Industrial Research which was to find scientific answers for producers' problems was one of Bruce's outstanding successes. It became one of the finest research bodies in the world.<sup>3</sup> Lord Bruce moved towards firmer commonwealth control of the economy and a new tariff policy which gave protection to only manufacturers capable of making a strong economic unit and opened the rest of the market to British goods.<sup>4</sup> In 1927 Bruce established the Loans Council in which the Commonwealth assumed responsibility for the States' capital and their interest payments, while the States were required to negotiate all borrowings through the Council.<sup>5</sup> Bruce also oversaw the move of Parliament and some government departments to Canberra.<sup>6</sup> Bruce represented the Commonwealth at the League of Nations in 1921, attended the Imperial and Economic Conferences in 1923, and the Imperial Conference in 1926, where he was an outstanding figure.<sup>7,8</sup>

On 22 October, 1929, the Nationalists lost government and Bruce lost his seat.<sup>9</sup> At the December, 1931, election he regained the seat of Flinders, but in 1933 Prime Minister Lyons, seeing Bruce as a threat, forced Bruce to become High Commissioner in London, a position he held until 1945.<sup>10</sup>

Bruce had a fine reputation as an international statesman, winning concessions at Oltowa from the United Kingdom on meat quotas, gaining access to the British money market to renegotiate loans which reduced interest payments substantially and chairing many United Nations conferences, for which he was widely acclaimed.<sup>11</sup> In 1947 Bruce was created a Viscount and remained resident in London until his death on 25 August, 1967.<sup>12</sup>

#### Description

Once set at the end of '...a tortuous country lane which winds through fields fragrant with coastal wattle.' Pinehill stood out 'like a jewel that has strayed from its setting,' or so wrote J. Nicholls in a contemporary building magazine.<sup>13</sup>

It had 'buff pink' walls, vivid blue shutters and doors, and variegated roof tiles (red and black Cordova pattern) in a strong show of colour which contrasted with its rural setting. It was described as 'quasi-Spanish' in design, with its courtyard or piazza planning, arcaded verandah and combination gable and hip roof form. The front flagstoned courtyard had two semi-circular lily ponds flanking the approach to the elevated arcaded entry. Central to the upper walls, overlooking the courtyard, was a 'Juliet' balconette, with French doors and delicate wrought-iron balustrading. This allowed appreciation of the sea vista from the main bedroom. Similar ironwork was used as window grilles. Inside the provincial theme was expressed in timber paneling (Queensland maple), with heavy stained ceiling beams aiding in the rich dark setting so valuable in providing a backdrop for fabrics and rugs. Split-face brickwork used to face the

- 1 ADB, p.455
- 2 *ibid.*
- 3 *ibid.*, p.456; Brodie, Scott, *op.cit.*, p.29
- 4 ADB, *op.cit.*, p.457
- 5 Brodie, Scott, *op.cit.*
- 6 ADB, *op.cit.*
- 7 WWA, 1927-8, p.34
- 8 C.S.I.R.O.
- 9 Brodie, Scott, *op.cit.*, p.30
- 10 *ibid.*
- 11 ADB, *op.cit.*, pp.458-460
- 12 Brodie, Scott, *op.cit.*, p.31
- 13 AHB, 1/8/1927, p.15f

fireplace was another element designed in the craftsman/provincial manner. A similar 'masculine' theme was emphasized in Bruce's den, where his desk, rowing oars and books prevailed among the rich timbers and fabrics.<sup>1</sup>

**External Integrity**

Today all but the tile colours have changed externally and the trees have matured, but otherwise the building is near original.

**Context**

Just as the house originally seemed misplaced among the Frankston hills, the adjacent housing development is unrelated visually but the immediate mature landscape aids in the site's cultural expression.

**Significance**

Architecturally, the house is a complete (internally as well as externally?) and successfully designed example in the relatively small group of large houses designed after the Mediterranean influence (Spain, Italy) which contains distinctive stylistic elements such as the Cordova pattern roof tiles, paved piazzas, piazza fountains, a 'Juliet' balcony and arcading. It also retains some of its original landscape setting: of State importance. Historically, significant as a creation for an important national figure - although this is slightly limited by Bruce's short period of residence: of State importance and national interest.

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<sup>1</sup> *ibid.*, p.17

## **Portland Lodge, 1 Plummer Avenue, Frankston**

### **History**

**Built:** 1933-4

Arthur Henty commissioned architects Mewton & Grounds to design a house on land on Oliver's Hill between Plummer Avenue and the Sweetwater Creek, fronting the Pt. Nepean Road.<sup>1</sup> Prior to this, M.G. & F.G. Plummer had owned these and other lots in the area.<sup>2</sup>

Two years later, the architects won First Prize in the Ideal Home & Building Exhibition of 1936 for a house of more than eight rooms. The sloping site allowed three levels: the main level being linear in plan and north oriented, with sun and living rooms at one end (west) and the attached garage at the other. About central to the plan were the service rooms (kitchen, bathroom and maid's room) with a formal interface (via a servery room) to the adjacent dining room. Nearby was the morning room, close to the stairs which led to the three bedrooms on the third level. These bedrooms were demarcated as the "mistress's," "master's" and "daughter's" (central). The basement held the laundry, box room, two maid's rooms and a study, providing all of the traditional and modern comforts.

### **Description**

Resembling American houses in the 'Midwest Modern' style,<sup>3</sup> the house was fragmented in form to suit the purposes within, but not flat-roofed as demanded by the European Modernist pioneers. Instead, it had gabled bays of differing width, orientation and height, to create modestly scaled but extensive accommodation. The linear plan, determined by sun and view access, helped create the form which was distinctive then but much more common now when combined with the gently gabled Californian Ranch style, which became the basis for Victoria's post-War Modern buildings.

Painted boards and brickwork also recall that American Colonial revival look, as well as the white-pointed European Modern designs. Roy Grounds' own beach house repeated some of these forms and finishes.

### **External Integrity**

Generally original.

### **Context**

Represents one of the many stages of building now evident on Oliver's Hill, this stage being in the minority.

### **Significance**

Architecturally, the house is among the first Modern designs in the American manner to be built in the State and by architects who promoted modernism in their designs, using both European and American influences: regional importance.

Historically, the house is a prize winner for its architecture in 1936 and linked with the pioneering Henty family also a valuable representative of the superior buildings erected in Frankston during the 1930s: of local importance and regional interest.

<sup>1</sup> RB1933-4, 4969 - Lots 27-29, house on 27

<sup>2</sup> RB1929-30, 4779, 4791

<sup>3</sup> see Hillyer, *Mademoiselle's Home Planning Scrapbook* (Macmillan, New York, 1946, p.3)



no citation



## **HERITAGE STUDY WORKSHOP**

**DATE: DECEMBER 1991**

**TIME: 6.00 P.M.**

**VENUE: CASUARINA ROOM, CIVIC CENTRE, DAVEY ST. FRANKSTON**

**THEME: PROPERTIES**

### **AGENDA**

6.00 - 6.05 Introduction by Councillor

6.05 - 6.15 Meet the people, introduction to Councillors, Council officers and residents.

A brief introduction to the Frankston Heritage Study.

The workshop agenda.

6.15 - 6.30 Heritage properties and the role of Council.

6.30 - 7.10 Group discussions based on three topics;

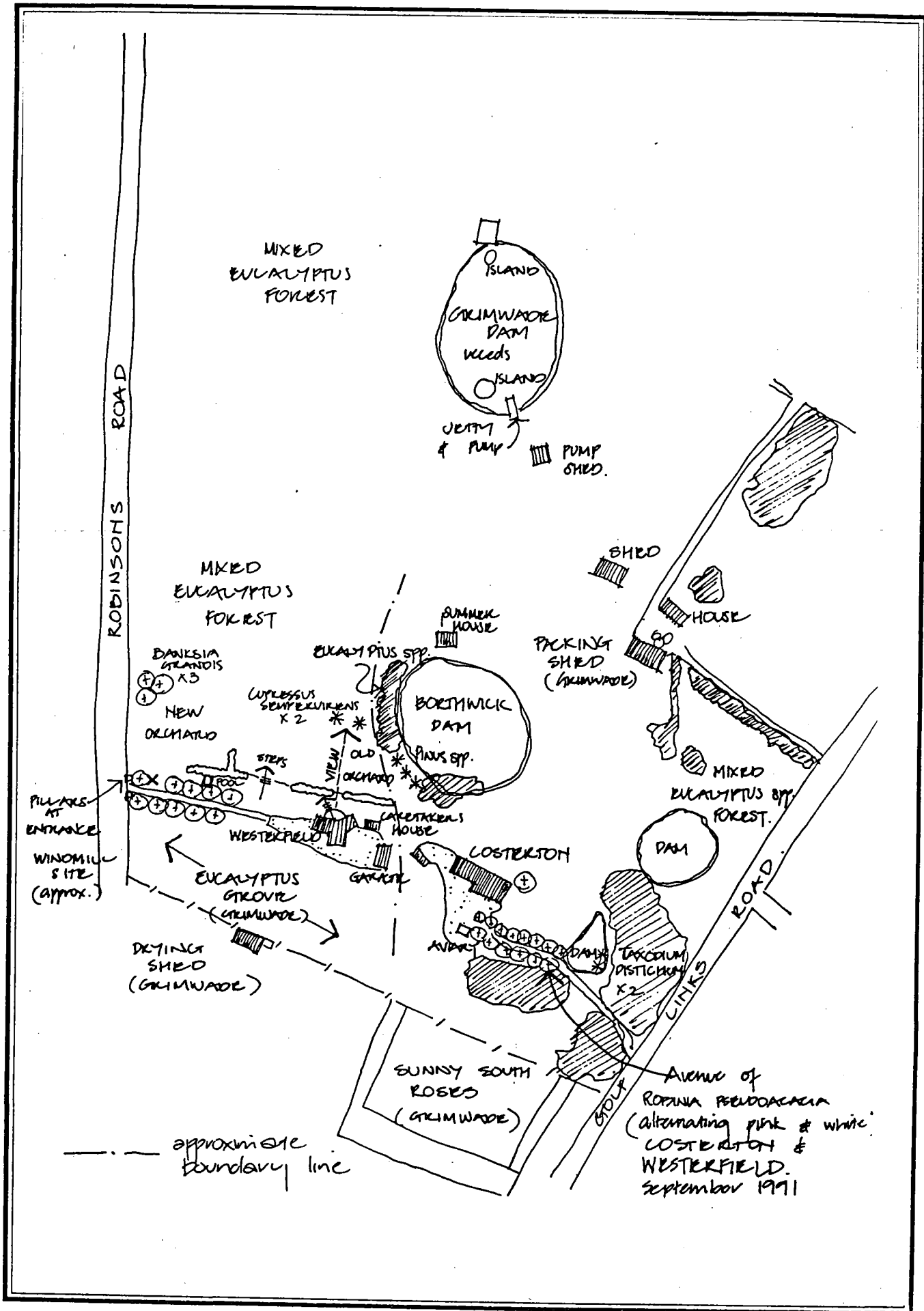
1. The importance of Heritage conservation.

2. Planning controls.

3. Incentives.

7.10 - 7.30 Group presentations and summary of priority issues.

**THANK YOU FOR YOUR PARTICIPATION**



## Westerfield, Robinson's Road, Frankston

### History

Built: 1924

(See also Costerton, Golf Links Road)

Built in 1924 for Russell and Mabel Grimwade, Westerfield was designed by one of Melbourne's best known architects, Harold Desbrowe Annear on a 113 acre site.<sup>1</sup> Annear had completed alterations to Grimwade's Toorak house Meigunyah in 1921 and Westerfield may have resulted from a close architect/client relationship between Annear and the Grimwades, developed in 1921.<sup>2</sup> It also reflects a pattern in Annear's work of designing both town and country houses for some clients. With the Lindsay's Mulberry Hill, the Murdoch's Cruden Farm, and Fairbairn's Netherplace, Westerfield is one of a sequence of houses commissioned from Annear in the Baxter/Langwarrin/Frankston area in the 1920s for some of Melbourne's most prominent families, who also socialized with one another.<sup>3</sup> Grimwade began his Westerfield diary in 1920 with '...Westerfield House, Frankston, Latitude 3810'50" South, Longitude 1459'40" East' marking the start of his plans for his recent land purchase<sup>4</sup>. This was his first country house, following his father's Coolart and older brother, Harold's Marathon: both being on the peninsula.

*It is a great and satisfactory experience to build a house. I do not mean to add another unit to the thousands that already exist in the urbs and suburbs of the established cities, towns and villages of the world, but to start with a virgin field or paddock miles from anywhere and on it make a home with conveniences and accessories that meet our modern standards....Our virgin paddock has no fence, no water and no shelter. It is 100 acres of poorish soil, partly covered with natural trees and undergrowth and a lovely view of distant blue waters..*<sup>5</sup>

One of the first projects for Grimwade was to build a dam which failed in the drought of 1926 so he built a larger one, with two 'romantic' islands<sup>6</sup>. He stocked it with trout and carp to control the yabbies<sup>7</sup>. He had also built a jetty on the first dam. Shortly after occupying the land he had planted more than 20 types of eucalypts, a 50 tree orchard, and acres of lavender and geranium. By 1922 oil from these crops was distilled at Bosisto's Richmond laboratory. The house paddock contained 100s of eucalypts of 50 types within a decade. South Australian olive specimens were planted along with many varieties of wattle in a lower paddock. Aided by his brother (of Marathon), he obtained an elevated water tank and a hut from the Langwarrin military camp and appointed W H Griffiths as a share farmer to cultivate the plantings and run his own sheep on the property<sup>8</sup>. Grimwade purchased 47 acres with a house for Griffiths in 1924.

Of the house construction between March and December 1924 Grimwade wrote:

*'Now it s time to get in the foundations and build a house using, as far as possible, materials of the environment. Granite- there were tons of huge boulders not far away...Two hundred tons of granite spalls and the same weight of sand and concrete aggregate were dumped on the site and there was none left over when the house was finished. Six hundred tons without the timber, roofing tiles, plumber's fittings and window glass! Several hundred tons of water also were pumped from the dam by windmill, but the four winds of heaven no doubt have returned this to circulation long ago'*<sup>9</sup>.

- 1 Edquist, Harriet, Letter in *Transition Discourse on Architecture*, 12/4/60; RB1922- 3,1250; RB1923-4,1415 new house erecting; MUA original drawings
- 2 *ibid.*; NTA file
- 3 Edquist, H., *op.cit.*
- 4 Poynter, *Russell Grimwade*, p.137
- 5 *ibid.*
- 6 at the east end of the present property
- 7 *ibid.*
- 8 *ibid.*
- 9 *op.cit.*p140f

Grimwade's 'Dutch-type' windmill also housed batteries in its base for storage of the electricity it generated for use in the house. The house itself was designed with no passageways, just a large stair lobby at each level. Equipped with a housekeeper, the Grimwades were able to go to Westerfield almost every weekend, frequently with guests, where Russell also attended the 'Millionaires Golf Club' (Frankston Golf Club), a site which he helped populate with native plantings<sup>1</sup>. In contrast, he gave the Lindsays 50 Lambertiana cypress to form a hedge to '...cut off the coir mats from the little bit of natural bush we called the Park..' at nearby Mulberry Hill<sup>2</sup>. Now situated on only approximately 14 hectares, Westerfield was surrounded by terraced gardens, a long pergola, and an orchard. Grimwade sold the balance of his original 113 acres to David Knox who subdivided and sold the land<sup>3</sup>.

Grimwade documented the house and garden over a couple of decades in a sequence of photographs.<sup>4</sup> The sequence shows Westerfield freshly built in 1925, surrounded by vacant pastures. Within six years, the surrounding garden and adjacent landscape has been established with avenues of trees along the drive and extensive hedges. By 1937, the formerly bare environs has been covered with mature trees<sup>5</sup>.

He used the property both as a working farm and as a retreat. Grimwade was ahead of his time in matters to do with conservation and land use, believing that industry should be compatible with conservation.<sup>6</sup> He planted many eucalypt species in the paddocks of Westerfield, using his photographs of these in his book *Anthography of the Eucalypts*, published in 1920. During World War II, Westerfield was used for growing crops for medicinal drugs - poppies, lavender, foxglove, and belladonna. Under the sponsorship of the Wartime Medical Equipment Control Committee, drying sheds were built to process the crops.<sup>8</sup>

The house is owned now by Mr. and Mrs. Welsh and has been owned by Mrs. Welsh's family for over 30 years.

#### Russell Grimwade

Born on October 15, 1879, at Caulfield, Victoria, Wilfred Russell Grimwade was the son of the Honorable F.S. Grimwade, MLC.<sup>10</sup> He was educated at Melbourne Church of England Grammar School and Ormond College, where he took the Bachelor of Science Degree.<sup>11</sup> He joined the family firm of Felton Grimwade and Company, which later became known as Drug Houses of Australia with interests in Carba Industries Limited, Commonwealth Industrial Gases Limited, Cuming Smith & Company, Australian Consolidated Industries, and Adelaide & Wallaroo Fertilizers Limited.<sup>12</sup> He was one of Australia's outstanding industrialists, scientists and philanthropists. Among his gifts to the nation were Captain Cook's cottage at the Fitzroy Gardens, £50,000 to the Melbourne University in 1944 for a new building for biochemistry, £15,000 to the Commonwealth Forestry & Timber Bureau for a research fellowship which enables an Australian forester to study abroad for three years, and £5,000 to the Forest Products Laboratory (C.S.I.R.O.).<sup>13</sup> With his three brothers, he presented the old

- 
- 1    ibid.
  - 2    op.cit. p.142, Lady Lindsay cited
  - 3    RB1952-3,3824; RB1956-7,4134 LP42616
  - 4    *The Age*, 3/11/90, p.2; NTA FN
  - 5    MUA Grimwade collection
  - 6    ibid.
  - 7    ibid.; *Victorian Naturalist*, Vol.72, 1956, p.162
  - 8    NTA FN ?
  - 9    *The Age*, op.cit.; Edquist, H., op.cit.
  - 10   *Victorian Naturalist*, Vol.72, 1956, p.162
  - 11   ibid.
  - 12   *Herald*, 22/11/73, p.1
  - 13   *Victorian Naturalist*, op.cit.; Russell, K.F., *The Melbourne Medical School 1862-1962*, p.195; Australia, National Journal, No. 2, Sept.- Oct., 1939, p.27

Grimwade family home in East St. Kilda to Melbourne Grammar School as a preparatory college.<sup>1</sup>

Grimwade received the CBE in 1935 and was knighted in June, 1950. He was chairman of numerous chemical companies, including Drug Houses of Australia and the Victorian Board of Scientific and Industrial Research and held membership on the Melbourne University Council and the Board of Walter and Eliza Hall Institute.<sup>2</sup>

He was President of the Trustees of the Melbourne National Museum and a Past President of the Australian Forest League.<sup>3</sup> A man of many interests, his hobbies included aboriculture, carpentry, photography and forestry. He traveled overseas extensively and was the first person to drive from Melbourne to Adelaide in a car of his own construction.<sup>4</sup> In 1947 he traveled through southern Western Australia with a few friends collecting specimens of plant and insect life.

Wilfred Russell Grimwade married Mabel Kelly on October 12, 1909, and died in November, 1955.<sup>5</sup> The Grimwades did not have children. Lady Mabel Grimwade was awarded the C.B.E. in 1962, in recognition of her charitable work and gifts to Melbourne University and the National Gallery of Victoria.<sup>6</sup> Lady Grimwade died on September 6, 1973, leaving the family home, Miegunyah, to Melbourne University.<sup>7</sup>

#### Description

Described by one architectural historian as 'somewhat reminiscent of French country architecture,' Westerfield is set on a Y-shape plan and rises two levels with a small half-basement. Each arm of the Y-plan is roofed in a hipped form and clad with cement tiles, and each intersects under a central, lantern-like turret which houses a water tank (pumped there from the dam for the garden). As counterpoint to the plan's angularity, a segment circle filled one of the plan's Vs, originally as an open colonnade but now as a sunroom. This semi-circular element is repeated at Annear's Mulberry Hill, Baxter, while the Y-plan or corner entry is typical of Arts & Crafts architects such as Voysey.<sup>8</sup>

Two roof valleys run down from the turret to meet a wall facet which houses the entrance, with its stout vertically-boarded ledged and braced door. This door was made by Grimwade from the decking of the *HMAS Australia*. Rubble granite ground-level walls set the rustic theme which is extended by the upper-level half-timbering (still in contrasting colours), hinting at the European Medieval precedents used by Annear to inspire earlier house designs at Eaglemont, Kooyong and Heidelberg. True to the prototypes, the upper-levels cantilever over the stone base and, in the case of the back stair, overlaps it. Potentially prone to symmetry, each elevation differ subtly within the regimentation of the half-timbering. The window sashes (double-hung) are generally in four leaded panes, with one window bay in the main bedroom protruding out in contrast to the other flush window pairs. The threshold (granite) is inscribed with a north-pointing arrow and the boot scraper takes on the form of a Scotch Terrier dog, another of Grimwade's preoccupations. Once replete with stained skirtings, doors, architraves and vertically-boarded built-in cupboards, the rooms are currently mainly white, with a hint of the stain left on the stair and hall joinery. Polished hardwood floors, with archetypical Persian-pattern rugs, add to the presence of natural timber in the interior. Upper-level ceilings follow the roof line in part, enhancing the contrived irregularity of room volumes. Astute window

1 *Victorian Naturalist*, op.cit.

2 *ibid.*

3 *ibid.*

4 *ibid.*, p.163; Australia, National Journal, op.cit.

5 *Victorian Naturalist*, op.cit., p.162

6 *Herald*, 23/11/73, p.1

7 *ibid.*

8 Annesley Lodge, Hampstead; The Barn, Devon

placement allows all-round views to the sea, native forest and flower fields beyond, also capturing the sea breeze.

Typical for the era, the ceilings of main receiving rooms (ground) have exposed stained hand-adzed beams, furthering the provincial flavour. Similarly, the fireplaces are simple designs in stone with basic timber mantel shelves attached; the sitting room mantel having been crafted by Russell Grimwade<sup>1</sup>.

Outbuildings, including a caretaker's bungalow and garages, appear of the period although altered in detail. The former flower fields lie to the south west, remnant hedging on the east, a drying shed, Eucalypt avenues and groves to the west and an ornamental pool complete with stepping stones (flanked by remnant roses) to the north, all hinting at Grimwade's enthusiastic agricultural undertakings. Now gone is the timber windmill which once generated power. A view-line to the Baxter railway and the old elevated water tank from the steam-rail era are indications of Grimwade's other passions.

#### External Integrity

Generally original, with minor changes such as: the glazing of the segment-circle porch<sup>2</sup>; the conversion of the twin garage openings to smaller windows on one north elevation and the relocation of the garage doors to a rear outbuilding<sup>3</sup>; changes to the kitchen, front entry, rear porch, and back stair<sup>4</sup>; and the painting of stained joinery internally.

#### Context

Once spread over a larger area, the continuity of the Grimwade-era landscape can still be recognized in the adjoining Costerton and the open paddocks to the east. Remnant flowers, orchard remnants, Eucalypt groves and hedge rows allow better interpretation of the ample pictorial evidence of the property's former state.<sup>5</sup> Westerfield is also one of a group of properties, all owned by influential and wealthy Melbournians and many of them designed by the noted architect, Desbrowe Anear.

#### Landscape

Items of significance/interest include the collection of buildings representative of Grimwade's farm and distillery operations; paddocks where Alister Clark's 'Sunny South' roses were grown for the perfume industry; orchard containing numerous fruit trees; remnants of formal garden around residence such as stone lily pool; Eucalypt forest area of *E. cinerea*, stringybarks and narrow leaf peppermints with understorey of native orchids; along the Robinsons Road property line just within the entry pillars are three mature *Banksia grandis* - these are very similar in size to the one specimen at the Frankston Golf Club. Mr. Jim Swanson, a former curator at the Frankston Golf Club, is reported to have had some connection to the garden at 'Westerfield' (pers. comm., Mrs. Welsh), so this may be part of the plant material brought back from the Western Australia collecting trip of 1947. Mr. Russell Grimwade sponsored the trip and Swanson assisted in the collection of seed and plants, many of which were successfully cultivated at the Frankston Golf Club (Fraser, G. The Frankston Golf Course. A strategy for landscape management. Some preliminary considerations and proposals. 1983 - copy held at Frankston Golf Club); grove of *Eucalyptus spp.*; low privet hedges - originally tea-tree (pers. comm., Mrs. Welsh); two *Cupressus sempervirens* axis with 'v' of house and thereby extending and integrating the formal garden into the rural landscape; stone steps from grassed terrace to

1 Welsh pers.com.  
2 done during Grimwade tenure (Welsh)  
3 reputedly carried out under the Wilkinson tenure  
4 stair enclosed during Grimwade tenure (Welsh)  
5 see MUA Russell Grimwade collection

old orchard area; Grimwade dam, islands and jetty and bird house; old windmill site adjacent to main drive.

**Significance**

Architecturally, this is a distinctive and complete house design which embodies Annear's interpretation of Southern European (French) provincial villa themes which were then becoming popular, in combination with his continuing love of the half-timbering of Northern European Medieval architecture. The unusual floor plan has produced picturesque room volumes and dispositions, as well as the uncommon external form. Intact built-in furnishings and some original finishes add to the cultural expression of the interiors, lending a sense of place as the setting for Grimwade's sea-side life style.

Historically, both the house and its setting are rich with the attributes of Grimwade's life and, like Miegunyah, they retain elements crafted by Grimwade, along with personal design idiosyncrasies in detailing. Unlike Miegunyah (a mixture of construction stages and owners), Westerfield was conceived as an entity under Grimwade's direction. There is also the connection with Grimwade's commercial activities and his World War Two effort (as a rare experimental enterprise in biotechnology), both important associations: of national importance.

Landscape: of State significance.



# INVITATION



The City of Frankston invites you to participate in a workshop to discuss Heritage properties in Frankston.

**DATE: December 1991**

**TIME: 6.00 p.m.**

**VENUE: Casuarina Room, Civic Centre, lower level Davey St, Frankston**

**THEME: Properties**

If this date is inconvenient, workshops will also be held on December 5 and 10 with the same format but different theme. It would be useful to meet owners of similar properties and to concentrate on the issues relating to that period of housing.

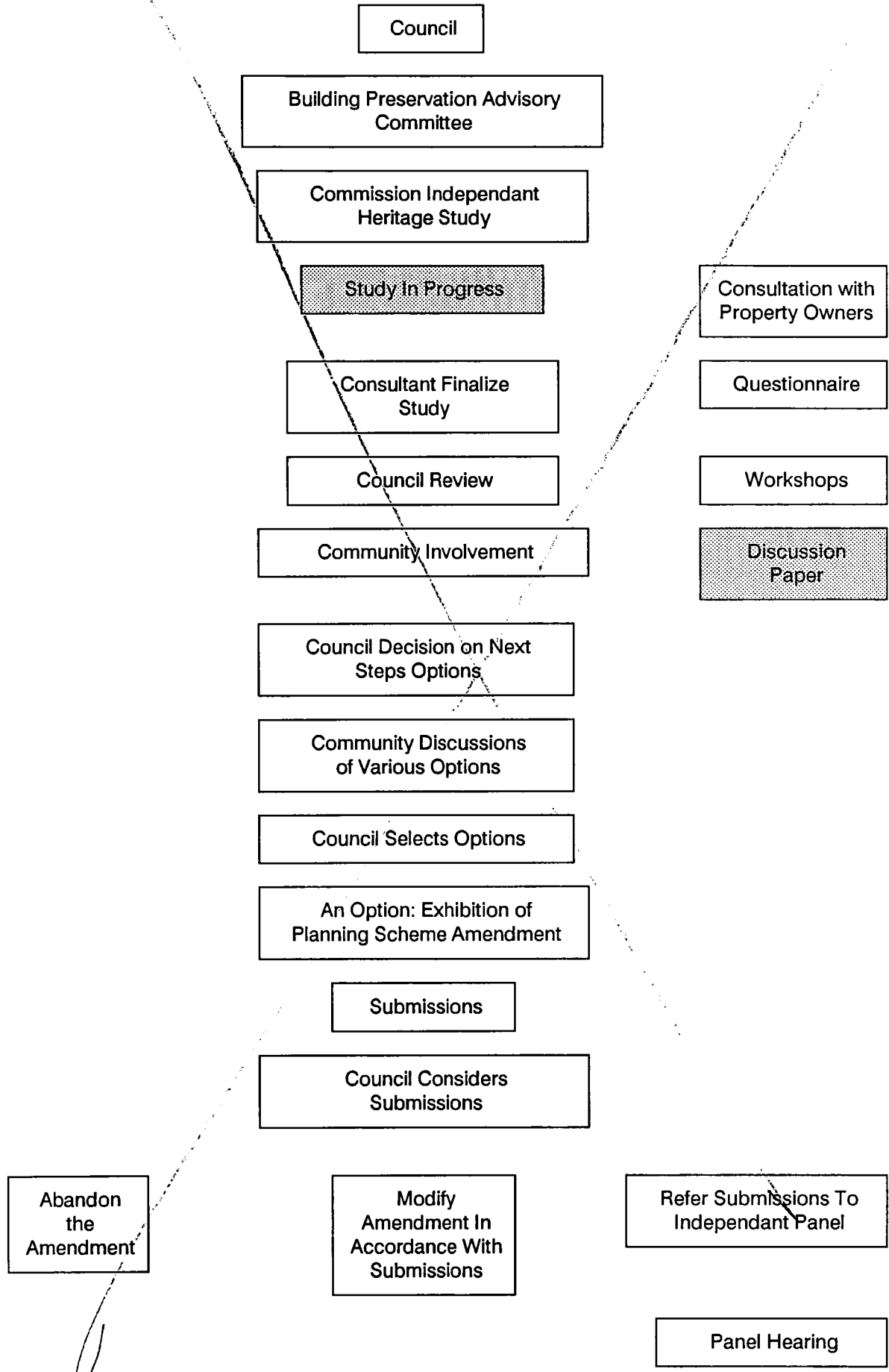
Please contact Carole Sweatman, Conservation Officer on 784 1004 by Thursday 28th November 1991 if you wish to attend a workshop.

Light refreshments will be served.

The workshops have been organised to discuss Heritage properties in Frankston. The consultants report to the Heritage Study is almost complete, your comments have been received with thanks and are now being considered by Graeme Butler, consultant architect, to complete individual property citations.

The next phase of the Heritage Study is discuss heritage properties in Frankston and to consider methods of protecting properties. Bring your ideas and opinions to the workshop so that we can attempt to include these into a process for maintaining Frankston's Heritage.

no citation



Council

Building Preservation Advisory Committee

Commission Independent Heritage Study

Study In Progress

Consultant Finalize Study

Council Review

Community Involvement

Council Decision on Next Steps Options

Community Discussions of Various Options

Council Selects Options

An Option: Exhibition of Planning Scheme Amendment

Submissions

Council Considers Submissions

Abandon the Amendment

Modify Amendment In Accordance With Submissions

Refer Submissions To Independent Panel

Panel Hearing

Consultation with Property Owners

Questionnaire

Workshops

Discussion Paper

## **Watson House, 3 Thornton Road, Mount Eliza**

### **History**

**Built: 1960**

A civil servant, George Downing, and Jean Downing of Beach Street, Frankston, owned Crown Allotment 10, Section 4 on LP40704 in 1953.<sup>1</sup> By 1961 they had sold the property to John Watson, a contractor, and Irene Watson, who commissioned Frankston architects, Chancellor & Patrick, to design a residence for Lot 44 Thornton Road.<sup>2</sup> M.R. Peters and Sons built the two-storey residence of 2000 square feet at an estimated cost of £14,570.<sup>3</sup> Watson carried out the excavations for the house and tennis court.<sup>4</sup> The house was completed in 1961.<sup>5</sup>

The house was designed by John Rouse, an associate to the firm and used in a publication,<sup>6</sup> (see also Rouse house [q.v.]). Chronologically it was in a dense group of house commissions, presumably brought on by the 1959-60 boom in the building industry and, in this case, directly financed by it.

### **Description**

Building plans show the house placed midway on a driveway loop, with the living areas, on the upper-level, predictably facing towards the north sun. The ground level consisted of extensive 'car shelter' areas either side of a workshop and den. West of this group was the entrance hall, opening to a passage serving three bedrooms. A 'rumpus room' and bar took up the rest of the ground level, as appropriate company for the workshop and den. The end of the bar alcove and the upstairs chimney provided a central masonry pier on both levels, so necessary for the distinctive Chancellor & Patrick elevation.

Upstairs there were kitchen, dining and a large living room, with the chimney centred on both the room and the roof gable. A balcony or 'deck,' connected to the dining room, overlooked the street and, with its solid balustrade, provided an effective hovering mass for the street elevation. Viewed from the street and at a lower level than the house, the overhanging gabled roof elements appear layered, each set back from the line of the other to provide bold cantilevering roof elements in combination with the massive solid balustrading of the dining room 'deck.' These elements are all currently painted white, which underscores the common visual role played by each. In contrast, the vertical members which visually support these overhanging forms are of unfinished concrete masonry and have deep reveals which suggest more mass than they actually possess. Hence, the emphasis on a dynamic interplay of structure is strong.

### **External Integrity**

Generally original<sup>8</sup>.

### **Context**

Set in mature exotic and native planting, related to the house construction period.

### **Significance**

Architecturally, the house is another good example of Chancellor & Patrick's work, in this case as developed by an associate but still possessing

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1 RB1953, 2914; ER1961  
2 BA1960, 6481; ER1963  
3 ibid.  
4 ibid.  
5 ibid.  
6 see W. Callister, Chancellor & Patrick Work on the Peninsula, 1991, building chronology, cites as built 1962  
7 ibid., site list  
8 as viewed from the street

all of the distinctive elements and attributes which characterize their domestic work elsewhere in Frankston, aiding in the imagery which made the firm household names among design architects across the State: of regional importance

## INTRODUCTION

This is a summary of comments from the Heritage Workshop series held on the 4th, 5th and 10th December 1991. The workshops were held after heritage property owners had been contacted regarding the inclusion of their property in the Frankston Heritage Study. The purpose of the workshops was to determine what sort of conservation measures may be acceptable to property owners in Frankston. The workshop was conducted as an open forum in small groups, allowing residents to register their opinions and ideas concerning the conservation of heritage in Frankston.

## COMMENTS

**WEDNESDAY, DECEMBER 4, 1991**

### **What is Heritage**

- Heritage suffers because of development.
- Broader context important.
- Assessment should be in perspective, selective, relative to broader area and consider personal ideas.
- Victorian Buildings?
- Cultural, community aspects of property important.
- Balance.

### **What can we do for our heritage?**

- Access to heritage advice
  - architects (specialists).
  - historical information.

no citation

- Community should look after our heritage for the benefit of future generations.
- Controls on alterations/extensions is necessary to maintain consistency and originality.
- Employ staff with a broad experience in heritage conservation.
- Planning control, should always bear in mind the practicalities of renovating older properties.
- Ensure that listing is a positive step.
- Residents shouldn't have to fight council/speculators to preserve mature/notable landscapes like Olivers Hill.
- Preserve the leafy treed environment.
- Council should develop aesthetic sense.
- Police the mature trees.
- Protect what is deemed in need of preserving; council must permit reasonable alterations to the functioning of an historic site.



## House, 15 Violet Street, Frankston

### History

Built: 1945

Lot 41 Violet Street on the Liddesdale Estate was purchased in 1943-4 by F.R. & T.D. Wood, of the Ridge, Frankston, from Albert Vanslow of Point Nepean Road, Frankston, who owned Lots 41, 42 & 43.<sup>1</sup> The Woods had a dwelling built on the property in 1945.<sup>2</sup> Alexander McPetrie, an engineer, owned and occupied the property with Dulcie McPetrie by 1950.<sup>3</sup> However, he must have died around this time as ownership had passed to Alex McPetrie Executors, care of I.F. Craft, Queens Street, Melbourne, by 1952, and Dulcie McPetrie was the occupant in 1951.<sup>4</sup> Dulcie McPetrie still occupied the property in 1961.<sup>5</sup>

### Description

Late stylistically for its construction date, the house is nevertheless large and well preserved, with part of its original landscape setting intact. The style follows from Edna Walling's simple English vernacular house designs of the 1920s (Sonning).

Combining clinker brickwork, smooth and half-timbered textured stucco wall finishes, the design is Old English or Tudor revival in style. The main gabled bay is set against a gabled and tiled main roof, and protrudes far enough forward to encompass a Tudor-arched entry porch to one side. A three-light box window with six-pane sashes provides the main element in this bay, being repeated in a lesser form elsewhere in the elevation. To one side is a gabled roof garage with double doors clad with herringbone-pattern boarding. The external colours relate to the house construction period.

Today the house has four bedrooms, separate living and dining rooms, utility areas and a kitchen/family room opens onto the back garden through French doors.

### External Integrity

Generally original or sympathetically extended.

### Context/Landscape

The front garden contains recent but sympathetic planting, but includes mature *Liquidamber styraciflua*, *Pittosporum undulatum* and *Camellias variegatum*. The rear garden has a terraced paved area, pergola and original *Camellias*, *Magnolias*, and apple trees. Added planting includes *Camellias*, *Rhododendrons*, *Azaleas*, *Pittosporum*, *Silver Birch* and *Alder* trees.

The house is one of the street's earlier houses.

### Significance

Architecturally, the house is a typical design among medium-to-large scale suburban villas of the 1930s, judged on a metropolitan basis, but in Frankston only a small number of houses are of this scale and style combination, hence the house stands out among other more typical villa designs in the street: of local importance and metropolitan interest. Historically, identified over a long period with the McPetrie family, but little is known of the family's significance to Frankston.

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1 RB1942-43, 5261; RB1943-44, 5260  
2 RB1945-46, 6275  
3 ER1950  
4 ER1951; RB1952-53, 317  
5 ER1961

Landscape: of Regional importance<sup>1</sup>

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<sup>1</sup> to be confirmed by inspection

- Significant heritage is a social responsibility, selection of heritage properties should reflect this.
- Council should preserve heritage that would inspire the community. Preservation without the potential for rewards is bureaucracy astray.
- Concentrate on properties with community appeal and try to find those with merit.
- If certain houses become a subject of "preservation" it will cause significant economic loss with no reward to the community.
- Strongly oppose publication of any details at all relating to the property (including address).
- Annual working day as contribution by community in conservation of Trust properties - perhaps as a social service activity.
- Council should inspect properties annually or biennially.
- Provide articles in local newspapers and workshops to make community aware of the number of significant buildings, gardens etc.
- Plaques on historic buildings.
- Community to be encouraged to inform council of buildings/areas worthy of conservation, whose merits are not known by Council.
- Keep in contact with historical societies.
- Heritage aspects to be an important conservation when buildings changes, new buildings etc are envisaged.
- Provide a display/booklet for purchase, however householders privacy is to be maintained - private homes are not public property. Written permission from owners prior to any information being published.

**Koh-i-nor,  
42 Warringa Road, Frankston**

**History**

Built: 1928

Mrs. E.M. Skuthorpe, the proprietress, of Brentwood Flats, 420 St. Kilda Road, Melbourne, owned a large amount of land on Warringa Road in 1925.<sup>1</sup> In 1928 she sold Lots 7, 8, 10 and 11 to William Wilson of Deepdene.<sup>2</sup> In that year a building was constructed on the property and by 1930 a house and garage occupied Lots 10 & 11.<sup>3</sup> William Wilson owned the property throughout the early-to-mid 1930s, but died before 1940, when ownership is given as the William Wilson Estate.<sup>4</sup> Patricia M. Parer, a secretary, and Carmen J. Parer, a clerk, of Surrey Hills, were the owners of the house on Lot 12, part 11 of the Skuthorpe subdivision by 1952.<sup>5</sup> The Parer family (of Surrey Hills) were well known in Frankston prior to their occupation of this house, Joseph Parer having owned land near the pier at Frankston as early as 1885<sup>6</sup>. They were also well known in Melbourne for their restaurant and hotel businesses.

**Description**

Appearing at first to be a renovation of an earlier dwelling, this house has a Colonial Bungalow form typical of beach houses of the Edwardian era, with its high hipped roof and wide return verandah. However, the use of concrete masonry (and in-situ concrete?) qualifies the date a little, with the vermiculated block pattern forming quoins and textured panels in walls, balustrades and the extensive front fence. Other elements of the 1920s include the spherical opal glass porch light, stone-paved porch steps and the half-glazed entrance door pair. The tall (concrete?) chimneys are also more typical of the 1920s. Some windows (under verandah) also suggest an earlier period, with their limited glass area and vertical emphasis, but the front window bay is typical of both the Edwardian period and the 1920s.

**External Integrity**

New roof tiles and rear addition<sup>8</sup>.

**Context**

The continuity of mature landscape and this property's fence (which extends over two properties) help to unify the street's character.

**Landscape**

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783 3187	historical with the est.

<sup>8</sup>... Surrey Hills

## **Kalamunda, 50 Warringa Road, Frankston**

### **History**

Built: 1939

Blackburn resident, Bruce T. Mellow, owned Lots part 4, 5 & 6 on Warringa Road in 1935.<sup>1</sup> He sold parts 4 & 5 to Frederick C. Harcourt, a contractor of Frankston, and part 6 to Miss Evelyn Harcourt, also of Frankston.<sup>2</sup> By 1939 Frederick Harcourt owned parts 4, 5 & 6 and constructed a house on the property.<sup>3</sup> He owned and occupied the property in the Skuthorpe Subdivision with Nancy Ellen Harcourt until at least 1961, naming the property Kalamunda.<sup>4</sup>

### **Description**

(Part obscured)

One of Frankston's larger suburban houses, Kalaminda sits high on the hill in an extensive exotic garden at the end of one of the suburb's more select streets. Designed in clinker brick and half-timbered stucco, the style chosen is Old English or Tudor revival, as a larger two-storey version of 15 Violet Street (q.v.).

The 'timbering' to the upper levels is still stained, accentuating the patterns against the white panels between. The roof is of terra-cotta Marseilles pattern tiles and the timber windows generally of a double-hung, six-pane sash type.

### **External Integrity**

Generally original.

### **Context**

The visible landscape includes a scoria driveway, extensive bedding on either side, and a general mature character sympathetic to the house construction date. Garden ornamentation includes a concrete bird bath and a large *Eucalyptus ficifolia* is one of the mature specimens. The street as a whole is distinguished by large houses of the 1920s-30s, surrounded by mature gardens.

### **Significance**

Architecturally, a near intact, large and prominent example of a popular suburban house style in the metropolitan area but not necessarily in Frankston: of Local and Regional importance.

Historically, the home of a prolific and successful local builder: of Local importance.

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1 RB1935-36. 4327  
2 RB1937-38. 5127. 5128  
3 ER1939-40. 5177. 5178  
4 RB1952-53. 215: ER1961

## Rubra, Watts Parade, Mount Eliza

### History

Built: c1886-7 (brick house)

James Davey's pre-emptive right (Crown Section A) of 1854 was subdivided or leased in the 1860-80s as irregularly shaped land holdings between the Point Nepean Road and the bay<sup>1</sup>. Some of the transactions included leasing of land south of the Kackeraboite Creek to the auctioneer, Charles Williams and the farmer, John Dick in 1862 and the land's release to the Kyneton butcher, Willim Hickenbotham<sup>2</sup>. There was also the lease and sale of Marathon's site to Francis John S Stephens in 1860-5 and James Teague's purchase of land on Watts (or Water) Parade in 1881 (James P Teague bought more land to the east in 1887 and 1905)<sup>3</sup>. Reputedly, Dr James Teague built Trawalla (still existing?) on this site in 1871 but it is more likely that he did do after 1881<sup>4</sup>.

The Mt. Eliza Geriatric Centre site was sold to the Melbourne architect, Thomas Watts, for £100 in 1877: it was 12 acres and lay between Jacksons Road, Watts Parade and the Esplanade, comprising lots 1,2,7&8 and part of lots 3&6 of Block 4 of Section A<sup>5</sup>.

### Watts, Stephens Subdivision 1886-

Davey died in 1884, leaving his executors, Thomas Watts and Francis S Stephen Jnr., then an articled clerk, as his executors to deal with the many holdings distributed around the Point Nepean Road (Old Mornington Road), Williams, Jackson and Daveys (now Davey's Bay Road) Roads: being some 700 acres in all<sup>6</sup>. As executors, Watts and Stephens became the owners of the land in 1886 and commenced to divide it further for sale in the following years.

One result of these sales was the accumulation of about 2/3 of the block bounded by Watts, Jacksons, Williams and Old Mornington Roads, by the Teague family<sup>8</sup>. James Pascoe Teague's Trawalla was the summer home of his daughter, Violet (1872-1951) who became a noted artist and appears to have died at Trawalla in 1951<sup>9</sup>.

### Thomas Watts

Watts called tenders for a timber house near Frankston in 1880, for a large brick shop in Frankston in 1885, for the Ballam Park stables in 1888 and a house for Captain Panter in 1890<sup>10</sup>. The 1880 house could have been the first one on the Rubra site. He purchased further land facing Canadian Bay Road in 1888, reputedly calling it Beachleigh.

Watts was born at Gloucester in 1827 and arrived in Melbourne in 1853. As part of two partnerships he was responsible for Bontharambo homestead at Wangaratta (1858), the Baptist Church, Albert Street, East Melbourne (1859-), the Victorian Sugar Company works at Port Melbourne and the large Robb's Buildings once at the King and Collins Street corner, Melbourne (1886). Two of his sons joined him in partnership in 1883, only to be replaced by another son in 1889, changing the name of the firm to Thomas Watts & Son. Watts retired in 1893 and died in 1915<sup>11</sup>.

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1 VTO SN6721  
 2 ibid.  
 3 ibid.  
 4 Frost p.32  
 5 VTO Mem.264.317  
 6 VTO SN 19434  
 7 VTO V1805.F360923  
 8 VTO Record of Subdivis. LP1128  
 9 Lee. ADB v12. p.189  
 10 MUAJ  
 11 Lewis, Miles, The Architects- biographical notes prepared for an exhibition at the State Library of Victoria

**George Thomas Teague**

Watts and Stephen sold the 11 acre Rubra site and a similar sized parcel east of Watts Parade (lots 26-8,38,39 LP1128) to Mary Teague, presumed widow of Dr. George Thomas Teague, in 1887-8<sup>1</sup>. However, the 1884-5 rate listings indicate that George Teague occupied (and owned?) a house built on '10 to 11 acres' of land where Rubra is today.<sup>2</sup> The valuation (NAV) of the property increased from £20 in 1884-85 to £150 in 1887-88, remaining so until the mid 1890s. The house was described as a 'Mansion' in the 1886-7 rate book, a rare term for the Frankston valuer.<sup>3</sup> Given that the valuation doubled, possibly a new house was built or major renovations were made in that year despite the fact that Teague did not own the land<sup>4</sup>. Given that Watts was still part owner of the land in that period, it is also possible that he was both the owner and the architect.

Dr. George Teague was born in 1848 and on obtaining his medical degree was registered in 1873.<sup>5</sup> For many years he was a resident surgeon of the Melbourne Hospital. Dr. Teague was killed on 21st June, 1887, when his gig collided with a lorry in Swanston Street, Melbourne.<sup>6</sup>

Phillip Heywood, a 'gentleman', purchased the property soon after Teague's death, the name 'Rubra' being used for the first time in rate books.

**James Paterson & family**

By 1895 James Paterson, a coal merchant and ship-owner, had purchased the property 'Rubra' which was now on 20 acres, with lots 27, 28, 38 and 39 on the east side of Watts Parade.<sup>8</sup> Paterson installed the deckhouse of a Swedish ship he had bought for a coal hulk, as a tennis changing room on Rubra. Twelve draught horses were needed to haul the six-ton deckhouse up the cliff from Canadian Bay.<sup>9</sup> Racehorses, one a Caulfield Cup winner of 1898 and 1901, were also bred on the property. The timber stables and harness room, built around a courtyard and uphill from the house, are thought to be early in the property's history.<sup>10</sup>

James Paterson, shipowner and coal merchant, was born in 1826 at Middlethird Farm, Galston, Ayrshire, Scotland.<sup>11</sup> The eldest son of Agnes and Robert Paterson, a farmer, he was educated locally and won the Highland Agricultural Society of Scotland prize for agricultural chemistry in 1845.<sup>12</sup> He sailed for Australia on the ship *Julia*, in June 1852, arriving in Melbourne in October. He spent five months as a successful gold-digger at Forest Creek, near Castlemaine, but left there in March, 1853, to return to Melbourne to start a carrying business between Melbourne and Ballarat with his brother-in-law.<sup>13</sup> He "took colonial fever" and gave up teaming after a year.<sup>14</sup> In March, 1854, he began business as a coal merchant, setting up an office in Flinders Street in May, 1854.<sup>15</sup> He acquired a number of small sailing ships to carry coal from Newcastle and in 1875, in partnership with Edward Newbigen, he bought his first steam collier, the *Lady Darling*.<sup>16</sup> In the 1870s James Paterson & Company

1 VTO v2035.f406802: no listing in rate booke for 'Rubra' pre 1884-5

2 RB1884-5.365; RB1883-4, no listing for Teague

3 RB1885-86.367; RB1886-87.414

4 RB1887-88.462

5 SLV Biography File, op.cit.

6 *ibid.*: *Australian Medical Journal*, Vol. ix. 1887. p.336

7 RB1889-90.209; RB1889-90.270

8 RB1895-96.411

9 Frost, Russell, *Frankston and Mount Eliza Sketchbook*, 1989. p.34

10 Frost, R., op.cit.; present owner cites horse name in stables; see Miss Patterson typescript copy held

11 ADB, p.411

12 *ibid.*

13 *ibid.*: Humphreys, R.M. (ed.) *Men of the Time*, Victorian Series. 1878. p.164.

14 *ibid.*

15 *ibid.*

16 *Port of Melbourne Quarterly*, Jan.-March 1962. pp.45. 46

became the largest coal importer in Melbourne and diversified into bay towage with the purchase of the paddle tug *Rescue* in 1874 and *Albatross* in 1878.<sup>1</sup> In 1902 the company bought its best known vessel, the steam tug *James Paterson*.<sup>2</sup>

Paterson became one of the colony's leading citizens. Elected to the Melbourne City Council, he represented Lonsdale Ward from 1870 until 1885, being Lord Mayor of Melbourne in 1876-77.<sup>3</sup> He was a member of the Victorian Shipowners' Association from its inception and its chairman in 1875. He was chairman of the Low-lying Lands Commission in 1873 and was elected by the shipowners as their representative on the Harbour Trust Commission in 1877, involving him with the development of the port.<sup>4</sup> In 1878 he was one of the Commissioners of the Paris Exhibition. An active churchman, Paterson materially assisted in establishing the West Melbourne Presbyterian Church and was associated in his later years with Scots Church and the Hawthorn Presbyterian Church. Paterson died on 6 November, 1906, at his home, The Terricks, Hawthorn.<sup>5</sup> He was survived by his wife, Mary Jane Paterson, and left an estate of £300,000, by probate valuation.<sup>6</sup>

#### Henry Masterton

Mary and James had no children. A nephew, Henry Masterton, was Paterson's chosen successor when he died in 1906 and Masterton took control of James Paterson & Company on James' demise.<sup>7</sup> He bought out the Newbigen interest and continued the business of carrying coal, bulk cargoes, and scrap.<sup>8</sup> He also took over the property, Rubra.<sup>9</sup> Under Masterton's ownership, Rubra's acreage decreased to 11 acres.<sup>10</sup> Rubra was owned for a short period in the mid-1930s by H.L. Spry Executors, but by 1936 Laurence Hartnett had purchased the property.<sup>11</sup>

#### L J Hartnett

Sir Laurence Hartnett, an engineer, inventor and managing director of General Motors Holden, owned and occupied the property at least until the mid-1950s.<sup>12</sup> In place of a cast-iron verandah, Hartnett added a curved portico to the sea frontage of Rubra, echoing the portico added to Russell Grimwade's Miegunyah, Armadale, in the same period. This was modified by a later owner, Tony Wilson.<sup>13</sup>

Laurence John Hartnett was born in May, 1898, near London and was educated at Kingston Grammar School and Epsom College, Surrey.<sup>14</sup> He served a mechanical engineering apprenticeship with Vickers Ltd. and joined the R.A.F. in 1917.<sup>15</sup> He worked with General Motors in Singapore, India and Sweden and toured Australia for the first time in 1929. On his second trip to Australia, in 1934, he was made Managing Director of General Motors-Holden's Limited.<sup>16</sup> He had been instructed to wind-up the Australian operation. However, his faith in its future and his vision of an all-Australian motor car led him to not comply with his instructions.<sup>17</sup> Hartnett played a major role in the Australian defence industry, helping

- 
- 1    ibid.
  - 2    ibid.
  - 3    ADB.. p.411
  - 4    ibid.
  - 5    ibid.: *The Australasian*, 17/11/1906. p.1177
  - 6    ADB. p.411
  - 7    ibid.: *Port of Melbourne Quarterly*, op.cit.
  - 8    ibid.
  - 9    RB1910-11. 450
  - 10   RB1915-16. 884
  - 11   RB1935-36. 5188; Frost. R., op.cit.: Jones. Michael. *Frankston Resort to City*; 1989. p.263
  - 12   RB1953-54. 3067
  - 13   first portico c1935, T Peck pers.com.
  - 14   WWA1983, p.393
  - 15   ibid.
  - 16   Jones. M., op.cit.
  - 17   ibid.



to establish the Commonwealth Aircraft Corporation in 1936 and was the Director of Ordnance Production during the Second World War.<sup>1</sup> In 1946 he resigned from General Motors to avoid a transfer to New York. Work on the all-Australian car gathered momentum and Hartnett supported Frankston's bid for the new General Motors Holden car plant. However, the Commonwealth Government decided Dandenong would be the site for the new plant. Hartnett was chairman of Ferro Corporation (Aust.) Pty. Ltd., John Hart Pty. Ltd., and Managing Director of Hartnett Holdings Pty. Ltd. since 1949.<sup>2</sup>

Sir Laurence Hartnett was awarded the C.B.E. in 1945 and knighted in 1967. He married Gladys Tyler in February, 1925, and they had three daughters. He published the book, "Big Wheels and Little Wheels."<sup>3</sup> Sir Laurence Hartnett died in 1986.<sup>4</sup>

#### Description

The earliest house on the property lies to the rear and uphill from the main house. Having a simple hipped and corrugated iron clad roof, the house is clad with square-edge boarding and windows are trimmed with simple architraves, typical of the mid Victorian era. So too is the concave-roof verandah, with its stop-chamfered posts and frieze railing (no frieze, once probably serpentine iron pattern). Beside it is a gabled brick outbuilding from the period of the main house.

In front of this is a large two-storey stuccoed (stucco may be added?) house with a gabled, slate roof and an added two-storey portico facing the sea. The house is reached by a curving graveled drive from timber gates which appear to be of an early date.

Viewed from the rear, the house has two-storied stuccoed service wings also with gabled slated roofs, with timber trussing and a round gable vent. The entrance is off-centre to two protruding window bays, suggesting extension of an earlier house, but any renovation implied has been carried out thoroughly, adding a bay to the south end. Later window bays have also been added central to the north and south walls of the front bay along with a new entrance porch on the north.

The two-storey portico was added for Hartnett, presumably in the late 1930s. Internally, Hartnett's main contributions were impressive two green tiled bathrooms which have terrazzo floors and leadlight shower screens. A beamed ceilings in the dining room may be his doing although more typical of the 1920s. He also fitted a number of mechanisms, each in some way deriving from his engineering background: an example is a Holden radiator used as an evaporative cooling device housed under the stairs. Main front rooms still have a Victorian-era character with surviving details such as skirtings. A cellar lies under the main staircase.

Other more recent buildings are distributed around what is a large site on two major road frontages. Two timber bathing boxes on the beach were part of the property.

#### External Integrity

Although recognizable as a 19th century 'mansion', the building's main facade has been extensively altered this century with the replacement of a two-storey timber and iron verandah with a two-storey portico and alterations to openings (Hartnett), the addition of a gabled porch on the north face plus a window bay on the north and south wall of the front bay. The upper verandah has been glazed in for a bedroom. Subdivision has depleted the original land size and landscape.

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1    ibid.  
2    WWA1983, p.393  
3    ibid.  
4    Jones, M., op.cit.

### Context

The conifer bias and palms in the mature landscape denotes activity in the 1920-30s. Otherwise the relatively large holding connects visually with the old pre-emptive right and past rural associations. It is also one of the largest of the nearby extensive properties such as Marathon, Yamala and Hendra which represent a distinctive group of large seaside residences set in sympathetically landscaped grounds.

### Landscape

A red scoria drive winds to the house set on a podium overlooking sweeping views of the bay. It leads through a sloping grassed area, planted with predominantly cypress and palms, from timber gates which appear to be of an early date. Aerial photographs from c1950 show hedge lines encircling the original block, the block and the hedges now much reduced in extent. A tennis court lay just inside the gate and a hedged paddock (orchard?) occupied the north-west corner of the property.

A distinctive feature of the planting is the simplicity of species which establish the gardens Mediterranean character. Originally these plantings provided a necessary windbreak and surrounded the entire property (Wilson serial photo c1955/60). The mature hedge planting of *Cupressus macrocarpa* around the boundary provides an effective contrast for the inner plantings of *Cupressus macrocarpa* 'Horizontalis Aurea' and *Phoenix canariensis* which line the drive. Within the grounds, sections of cypress hedge, golden and green, screen off adjacent recent developments and individual specimens provide windbreaks and ornamental features. A mature *Arbutus unedo* is planted to the rear of the driveway, plantings of *Cupressus macrocarpa* 'Horizontalis Aurea' and two *Phoenix canariensis* and a *Metrosideros tomentosa* adjacent to the inground swimming pool and tennis court define the present extent of the garden. Remnant earlier planting includes the *Doryanthes palmeri*. Recent additions to this area are the brick paved patio next to the tennis court and a number of garden beds of shrub planting and rose beds.

Next to the earlier house is a large *Cupressus macrocarpa* 'Horizontalis Aurea' adjacent to the front door and a mature pomegranate, *Punice granata*, is planted at the rear on the opposite side.

Within the garden area separating the older house and Rubra is a small paved courtyard with ornamental grapevine on a pergola covering a small ornamental greenhouse. The half-timbered structure would appear to date from c1920, but it may be earlier. Around the stables are earlier plantings of *Oses europea*, olive, and *Arundo donax* 'Versicolor.'

### Significance

Architecturally, the two-storey stuccoed house has been altered but its original form can still be visualized, particularly given the painting which illustrates the former timber verandah. This gabled form is unusual for the era, resembling the seaside single-storey bungalows built in Britain from the 1870s more so than large houses being erected in Victoria: of local and regional interest.

Historically, Rubra is important for its connections with 1880s development of Mt. Eliza and with important figures in the development of the district. Its altered state limits this expression. It also has important connections with Laurence Hartnett, a figure of national prominence, particularly given his added portico, remnant landscape, and other interior elements: of national importance.

Landscape: of regional interest and local importance.

## **Bache House, 6 Waveney Road, Mount Eliza**

### **History**

Built: 1958-

(refer to 1 Gulls Way for Chancellor & Patrick history)

In the early 1950s, Lot 23 Waveney Road was owned by H.T. Grimwade, John F. Grimwade and Mrs. A.G. Manifold.<sup>1</sup> At that time John Grimwade also owned Marathon at 12 Marathon Drive which was in close proximity to Lot 23.(q.v.) George Patrick Bache, a company director, of Seaford Avenue, Balwyn, bought the land in 1957 and applied for a building permit to erect a residence on the land in June, 1958.<sup>2</sup>

Designed by Chancellor & Patrick, the 2200 square foot brick veneer residence was to be built by Frankston builders, M.R. Peters and Sons, at an estimated cost of £12,200.<sup>3</sup> George and Phyllis Bache owned the property until H. Hanbury purchased it in 1961.<sup>4</sup> Using the same architects and builder as Bache, Hanbury had 234 square feet added to the dwelling in the form of a sunroom at an estimated cost of £1,600.<sup>5</sup> This added to the north end of the family room to reputedly provide for a billiard table. Further work was done for the Baker family c1980 (upper level)<sup>6</sup>.<sup>7</sup> The design was by Rex Patrick and Colin Jones of Chancellor & Patrick<sup>7</sup>.

### **Description**

The first plan was cruciform, with the south arm devoted to sheltering the car, the north to a large family/living/dining area with an extended roof overhanging a terrace, the west to a sunken living area and the east to four bedrooms, served by a passage on the south side with attached bathrooms<sup>8</sup>. The orientation of the house plan showed no geometric relationship with the lot plan, being set across one corner, but only to the north sun.

Further extensions have added a storey in part as well as the extra living space at ground level but the integrity of the original design is still apparent. Apart from the overhanging gently sloping roof gables, the designing firm's trademark in this era, the house has an unusual detail at the junction of the ground-level wings which by its angled buttressing (clinker-brick chimney) and peaked roof segment, again recalls the work of Burley Griffin (Newman college buttress). This occurs at the junction of each wing, the main area being the entrance. In addition to the original clinker brick planters and chimneys, the house base was extended at ground level on a base of rubble Moorooduc stone but otherwise the additions remain in harmony with the original except perhaps for the upper level which is only visible from limited viewpoints. Another foreign element is the roof tiling (also painted).

### **External Integrity**

Additions as above with the roof finish changed to tiles.

### **Context**

Close to other Chancellor & Patrick designs in the area and part of a generally modern enclave created by the Marathon subdivision. The landscape is supportive of the house era.

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1 RB1953-54, 3015  
2 RB1957-58, 3015, BA1958, 3533  
3 ibid.  
4 ER1961; BA1961, 9676  
5 ibid.  
6 pers. comm. Ann Baker  
7 pers. comm. DC  
8 BA 3533 drawings 1958

**Significance**

Architecturally, although extended on two occasions, the house design is distinctively from the Chancellor & Patrick office at its most prolific and successful period and hence representative of the influence the firm had on house designers elsewhere at that time. The house contains the elements associated with the firm, recalling Burley Griffin's influence but more importantly creating living spaces which by their scale and disposition had few equals in the state. It is sited close to other notable examples from the designers: of regional importance.

### Free Architectural Advisory Service:

The provision of a Heritage or Architectural Advisory Service for heritage property owners. This service could assist with all development matters from design advice through to finding rare building materials.

### Low interest loans or percentage contributions for appropriate maintenance/restoration works:

Establish a municipal revolving fund providing low-interest loans or interest free loans to owners of heritage properties. The Cities of Melbourne, Coburg and Portland have established a Heritage Restoration Fund.

### Rate rebates for maintenance/restoration works:

The Shire of Bet Bet in western Victoria has established a system whereby owners receive a percentage rebate on their rates in accordance with the amount spent on appropriate renovations. For example, if the owner spends more than \$20,000 on renovations/maintenance they are entitled to a 100% rebate on rates in the first year after renovations, 50% in the second year and 25% in the third year.

### Differential rating for significant properties:

The municipality of Ku-ring-gai (New South Wales) has given a 10% rate discount to protected heritage properties.

### No charge for planning and building applications:

There is no charge for building and planning applications for heritage properties in Ashfield and Manly municipalities (New South Wales).

### Remove or vary existing Zoning restrictions:

The Portland Planning Scheme allows for Council discretion to use a heritage building for an otherwise prohibited purpose where that use would guarantee the future conservation of the building and not be detrimental to the overall amenity of the area. For example, residential sites could be used for office purposes, subject to

## Hendra, Williams Road, Frankston

### History

Built: 1939

(see old Hendra, 49 Old Mornington Road, Mount Eliza, [q.v.])

James Davey, a pioneer and pastoralist of Frankston, was granted a pre-emptive right to 640 acres of land at Mount Eliza in 1854.<sup>1</sup> Davey and his brother, William, obtained the hilly area of Oliver's Hill and Mt. Eliza which was not suited to town site development, lacked easy access to a beach, and was a long way from transport. Their estates were gradually subdivided into spacious grounds for mansions for famous or wealthy people and eventually formed the high-status residential area of Mt. Eliza.<sup>2</sup>

After the 1886 subdivision by Davey's executors, lots 31 & 32 of this property went to John C Jones and John O'Neill (1887) while lots 29 and 30 went to William Cramer<sup>3</sup>.

By 1905 William Hender Sowden, a labourer, had become the owner of the property and had made considerable improvements over a two year period to c1910 when a new house was built (old Hendra)<sup>4</sup>.

Melita Masterton (presumed wife of Henry) owned the property by 1921 and gave her address as Rubra, Frankston. Hendra, as the property was now named, comprised a residence on 27 acres, being Lots 29-32.<sup>5</sup> Melita Masterton owned the property until at least 1935, but did not reside there permanently.<sup>78</sup>

Edgar B. Coles, a director, bought Hendra (probably from Mrs. Masterton) in 1937.<sup>9</sup> In the same year he also acquired 18<sup>3/4</sup> acres, being the adjacent lots 33 & 34.<sup>10</sup> Two years later, Coles (of 5 Coleman Avenue, East Kew) who already owned Lots 29-34 of the Davey's Pre-emptive Right, Rubra Estate and others, acquired six more lots<sup>11</sup> from the same estate.<sup>12</sup>

In that year Coles had another house built on the property, naming it Hendra also.<sup>13</sup> Both the old Hendra<sup>14</sup> and the new Hendra<sup>15</sup> were situated on Lots 29-32.<sup>16</sup> In 1939 Edgar Coles occupied his new house while Oscar Miller occupied the other. Coles occupied land now totaling 67 acres until after 1952.<sup>17</sup>

### Edgar Coles

Edgar Barton Coles was born on June 3, 1899, in St. James, Victoria, the second youngest of eleven children.<sup>18</sup> His father, George Coles, owned and operated a country store at St. James and later one at Wilmot, Tasmania.<sup>19</sup> Edgar Coles was educated at Scotch College, Launceston.<sup>20</sup>

- 1 VTO SN6721
- 2 *ibid.*
- 3 VTO LP1128
- 4 RB1909- 10,562; RB1908-9,513;RB1910-11,625; ER1912
- 5 RB1921- 22, 924
- 6 *ibid.*; originally house on lots 31-2, LP13685
- 7 RB1935-35, 5195
- 8 Masterton, Melita
- 9 RB1936-37, 4844
- 10 RB1936-37, 4845
- 11 lots 1, 7, 9-12
- 12 RB1938-39, 6074- 6
- 13 *ibid.*
- 14 NAV £180
- 15 NAV £455
- 16 *ibid.*
- 17 RB1952-53, 2230; RB1940-41, 6133-4
- 18 *G.J. Coles & Coy. Ltd. Annual Report, 1981, p.2*
- 19 *ibid.*
- 20 WWA1962, p.190

He joined the Bank of New South Wales in 1916 and was posted to the Hobart Office.<sup>1</sup> He was transferred to Albury two and a half years later where he studied accountancy and taught himself shorthand and typing in his spare time.<sup>2</sup>

In 1919 he joined his brothers, G.J. and Arthur Coles in their "Nothing Over 2/6d." variety store at Collingwood, as the boy-of-all-work and on lower pay than he received at the bank.<sup>3</sup> In 1921 the business was converted from a partnership to a proprietary company.<sup>4</sup> Edgar Coles became the Secretary, a position he held until 1934.<sup>5</sup> He joined the Board of Directors in 1929 and remained a Director for 47 years. He became Managing Director in 1944, Chairman of the Board from 1963 to 1968 and was the executive head of the company for 23 years, retiring in 1967.<sup>6</sup>

Edgar Coles became known as the "Take-over King" in the 1950s, when added such companies as Selfridges (1950) and John Connell-Dickens (1958) to Coles' growing chain. In 1960 the greatest takeover occurred when Matthews Thompson, a chain of 250 grocery stores in N.S.W., was acquired and the Coles New World chain began. Following overseas trends, Sir Edgar announced the company's plans to enter the discount store field in 1966, which a year later led to the opening of K-Mart stores in Australia.<sup>8</sup>

Edgar Coles married Mabel Johnston in October, 1927, and the couple had a son, Robert, and two daughters, Lois and Jennifer.<sup>9</sup> He was created a Knight Bachelor in 1959 for "public and philanthropic services," a citation which reflected his chairing of many major charity appeals.<sup>10</sup> Sir Edgar Coles died on February 19, 1981, at the Mornington Private Hospital, after a two month illness.<sup>11</sup>

#### Description

Unlike other contemporary Norris designs (see the Moderne style Burnham Beeches, for Nicholas), Hendra has a traditional English domestic form based on a shallow V-shape plan which addresses the bay views. The high hip-form terra-cotta shingled roof also underscores this Medieval revival imagery, best seen in British architecture of around 1900 by Arts & Crafts designers such as Voysey and Prior<sup>12</sup>. Moderne styling is evident however in the detailing around the entry, with its angled forms, glass brick panels, and the use of contrasting clinker-cream brick coursing as 'streamlines', accentuating the horizontality already evoked by the massive roof and the relatively shallow wall height.

The floor plan divides around the entry, with sleeping areas to the south end and living areas on the north. The large living room adjoining the entrance hall has Moderne style detailing and timber veneer work, along with built-in fitments.

The outbuildings include large dog kennels, a garage and enclosed swimming pool, styled in the Moderne manner. The pool's side walls are almost fully glazed with three portholes arranged symmetrically about a pergola at each end wall. Steps, mosaic tiling and the shape of the pool itself follow the Moderne style.

1 Hetherington, John, *Uncommon Men*, 1965, p.47

2 *ibid.*

3 *ibid.*, p.48

4 Annual Report, *op.cit.*

5 *ibid.*

6 *ibid.*

7 *ibid.*

8 *ibid.*

9 WWA 1962, p.190; Hetherington, J., *op.cit.*, p.46

10 *ibid.*, p.45

11 Annual Report, *op.cit.*; *The Age*, 21/2/1981, p.15

12 see examples in Service, *Edwardian Architecture* pp. 26f see Voysey's Annesley Lodge, Hampstead 1896 and Prior's The Barn 1896

### External Integrity

Generally original, except for closing in of the west-facing porch. The bricks (apparently red) may have been painted after construction but painted brickwork was also fashionable at the time.

### Context

Set in a rural landscape and concealed from the street view, Hendra takes on the precedent of the small number of large 19th and early 20th houses set in grounds at Mt. Eliza.

### Landscape

The garden appears to have been laid out as part of original design by Harry A Norris (1939 plan in possession of owners) and appears to be largely intact by virtue of continued ownership of the Coles family. Property entered through simple timber post and railing on Williams Road. Winding cypress-lined, *Cupressus macrocarpa* 'Horizontalis Aurea,' red scoria drive leads to garage and residence around a circular garden bed of roses, shrubs and lawn. A small rubble stone fish pond, the surrounds planted with annuals and perennials, is the central feature of the circular bed which terminates the drive. Garden beds around the house are planted with hydrangeas and various shrubs such as camellias, roses and fuchsias, Japanese maple and underplanted with annuals. The central circular area is edged with a terra-cotta spoon drain and a low rough stone wall defines the narrow garden bed planted with gazanias. Within this circular bed are semi-circular rose beds and two large *Excallonia macrantha* near the front patio are planted symmetrically either side of a stone paver path which leads to the fish pond.

Cypress hedging is a feature of the distinctive simple layout of the garden and provides an ornamental feature as well as a valuable windbreak. On the bay side of the garden is a well maintained *Cupressus sempervirens* hedge which repeats the curving building line to create a bold feature wall - a small archway clipped into the hedge with a gate provides an opening and frames views to the remnant bush and ocean beyond. A brick walled swimming pool with timber pergola at one end interrupts the hedging which then extends to screen the tennis court from the pool area.

The formal garden to the front and side of the house comprises broad areas of lawn planted in arboretum style with *Cupressus macrocarpa* and *Cupressus macrocarpa* 'Horizontalis Aurea.' The cypress hedge extends from the garage along the drive which connects the 1939 residence with the original house of c1910.

The tennis court, topped with grey quarry dust, is entered through a discrete gap in the cypress hedge on the gently sloping lawn. The original decorative timber posts support the mesh wire panels. At the far end of the court are a few remnant poplars, *Populus nigra* 'Italica,' a row of which screened the far end of the tennis court from the rest of the grounds - many were removed after 1985 (pers. comm., L. Coles).

### Significance

Architecturally, the house complex and its setting are a near complete evocation of the large 1930s country house type, in this case in a distinctive style which is unusual for both the date and the designer: of Regional significance.

Historically, because of its high integrity to the construction date, the house is a strong reminder of the life-style of Edgar Coles and his family, Coles being a figure of national importance in the realm of commerce. It also illustrates the continuing role of the old Davey's pre-emptive right to provide large rural



tracts overlooking the sea to act as ground for large summer houses built for Melbourne's wealthier residents, this being among the last houses to be built on built on a rural-size allotment in the area: of State significance.  
Landscape: of Regional significance.

## 1. INTRODUCTION

This discussion paper has been prepared to provide a concise background to the Frankston Heritage Study and to present the comments received during consultation with property owners of places identified in the draft Frankston Heritage Study.

The City of Frankston commissioned a Heritage Study in 1990. A heritage study is an inventory of those places that may be of importance to the community and to future generations. The heritage study will promote an awareness in the community of Frankston's history and development. It will provide Council with comprehensive information for future planning and decision making. By identifying places of significance, Council and the community can assess the importance of these places and decide how to best conserve Frankston's heritage.

Heritage planning is an important component of Council's overall responsibilities. Planning objectives are specified in Victoria's Planning and Environment Act 1987. One objective is to;

"conserve and enhance those buildings, areas or other places which are of specific, aesthetic, architectural or historical interest, or otherwise of special cultural significance"

A heritage study is the first step in a ongoing process to identify and maintain our heritage. The receipt of this study is the beginning of an ongoing program to understand and conserve our heritage assets.

## GEORGE PENTLAND BOTANICAL GARDENS Williams Street

### History

This reserve resulted from the closure of Raglan and Dundas Streets (south of Nolan Street) and the east end of High and Nolan Streets, approved in May, 1938.<sup>1</sup> This area was surveyed as 30 acres, 3 roods, 35 perches, and gazetted in June 1938 as reserved for Public Recreation. An application by Frankston Council to the Lands & Survey Department to construct a municipal golf links on the site was granted in the same month.<sup>2</sup> Council was granted permissive occupancy, subject to the payment of an annual fee of £10.<sup>3</sup> The Frankston Shire Council was appointed as a Committee of Management and Care and Maintenance Regulations were gazetted in August of that year.<sup>4</sup> Seventeen years later, in June, 1955, the Lands Department granted Council permission to build a clubhouse on the Golf Links.

In 1963 the old reservation was revoked and a new site of 37 acres, 2 roods and 29 perches was permanently reserved for public recreation.<sup>5</sup> However, the excising of land in 1969 and again in the 1970s to meet the needs of the expanding Frankston Community Hospital led to the closure of the Municipal Golf Links at this site.<sup>6</sup> In 1984 the remaining reservation was renamed the George Pentland Botanical Gardens. George Pentland was Shire Secretary and then Town Clerk from 1949 until 1975.

The dominance of native planting invites comparison with the Frankston Golf Course (q.v.) which dates from c1915 and had the direct involvement of native plant enthusiasts such as Russell Grimwade.

### Description

Planting of some sections of this reserve commenced in the 1970s after the golf course closed but much of the course's former layout is still visible. Curving beds of native planting edge the long stretches (former fairways) of well manicured lawn which provide long view corridors through the site. A large collection of the genus *Eucalyptus* and *Banksia* are evident and many plants are labeled with botanical name plates. The planting consists mainly of trees but beds of native shrubs are also cultivated within an ornamental setting. A small recreational area contains a barbecue and play equipment at the top of the reserve.

### Significance

The collection of plants, many of which are labeled, is not sufficient to infer high botanical significance for the reserve, particularly as the provenance of the specimens is unknown. There appear to be no plants of individual botanical or horticultural importance and the name 'botanical' gardens does not conform with accepted standards for such a term.

However the site does have local significance as an important reserve for passive recreation. The collection of native plants in an ornamental setting or layout is characteristic of the Grimwade influence on the appreciation and conservation of native plants. As there are few public parks other than the

1 RS4823

2 *ibid.*

3 *ibid.*

4 *ibid.*

5 *ibid.*

6 *ibid.*

7

see IUCN standards: Ramsay, J. *Parks, gardens and special trees- A classification and assessment for the register of the National Estate* Technical Publications Series No. 2. (Aust. Herit. Commiss.. 1991)

Maranoa gardens (Nth. Balwyn) which are devoted to the ornamental display of native plants (ie. formally planted, not remnant bush areas), the George Pentland Botanical Gardens provide a good local example of this rare type of cultural landscape.

Local significance, regional interest.

## INTRODUCTION

This is a record of written comments received in response to a questionnaire sent out with each property citation (23.10.1991). The property owners were asked to comment on how the community should be involved in heritage conservation, the role that the Council should take in heritage conservation and the consultation process. Similar comments have been combined rather than repeated.

## COMMENTS

- Detailed description of each listed property (include internal inspection)
- Community should be made aware of the values of our heritage. Public awareness of properties.
- Make plans and/or drawings from Council archives available to assist property owners wishing to preserve property in original state.
- Professional advice with updating of facilities such as a bathroom, kitchen, heating, maintenance, gardens etc to still conform to the original architects concept.
- Consultation with the National Trust
- Assist owners with awareness of the Historic Building Council statutes.
- Properties shouldn't become museums
- Community could visit on structured open days with property owners consent which would aim to give insight into local history.

## House, 56 Woodland Grove, Mount Eliza

### History

Built: 1956

Brunswick resident, David Corr, a joiner, owned Lot 84 Woodlands Grove in the early 1950s.<sup>1</sup> Leslie James Campbell, an engineer, and his wife, Elaine Marjorie Campbell, both of Jasper Terrace Frankston, bought the land in October, 1954.<sup>2</sup> The Campbells had a residence built on the property in 1956 and owned and occupied the property until after 1961.<sup>3</sup>

### Description

Containing two levels and clad with vertical boarding, the house presents a bland face to the street, with a window strip at the upper level and a garage at the lower, setting the typical pattern for early post-war architect designed houses in Frankston. The roof line extends back into the site to create a butterfly profile which integrated with roofs to the one and two-storey room elements at the rear. The windows are timber framed and vary in their treatment from slots to slits to window-walls in the manner typical of the period's architectural work.<sup>4</sup>

### External Integrity

Generally original.

### Context

Typically surrounded with mature coastal tea-tree specimens with natural stone work emphasizing the design desire to blend into the bush.

### Significance

Architecturally, the house typifies the Frankston 1950s architect designed beach-side houses which set the character of the area at that time and, by its design skill, it compares favourably with contemporary architect-designed houses in Melbourne. The use of one and two-storey elements, the butterfly roof, skillful fenestration and tea-tree setting (despite the surrounding street's hard landscape) are all contributing factors to the success of the design: of regional importance.

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1 LP6084; RB1953-54, 1550  
2 ER1961; RB1954-55, 1550  
3 ER1961; RB1956-57, 1550  
4 further work needed to find architect

## House, 6 Yamala Drive, Mount Eliza

### History

Built: 1961

Lady Jacobena Angliss of Hawthorn purchased Lot 1 Yamala Drive in 1960 and a house was built on the 2/3 of an acre in 1961.<sup>1</sup> She owned the property until after the mid-1960s.<sup>2</sup>

Married to Sir William Angliss, a prominent political and business man at the time of the marriage and many years her senior, Lady Angliss worked for the Red Cross during the Second World War and was one of the organizers of the Lord Mayor's War Fund Appeal.<sup>3</sup> As president of the Children's Welfare Association, a position she held for 22 of the 25 years she spent on the executive committee, she encouraged co-operation and understanding between its many affiliated infant and child welfare agencies.<sup>4</sup> She also worked to improve the standards of child care and the training of mothercraft nurses.<sup>5</sup> Lady Angliss was president of the Tweddle Babies' Hospital and the Sutherland Homes for Children at Diamond Creek.<sup>6</sup> For her lifetime of community and welfare work, particularly for mothers and children, Lady Angliss was made a Dame Commander of the Order of the British Empire on January 1, 1975.<sup>7</sup>

### Description

Built in concrete masonry and of two storeys, the house, with its box-like form, differs markedly from the Chancellor & Patrick approach of low ground-hugging forms. Like a classical temple, the roof eaves are supported on steel columns which form a colonnade around the house. The use of steel is extended to echo the columns, as piers, in the expressed wall framing and mark the first storey, like a classical revival string-mould, with a steel angle set into the masonry and painted to contrast against the grey. The timber-framed window elements are generally full-height, the actual glass area differing from window to window but the design element remaining the same. Like 56 Woodland Grove, openings form slits or slots within the overall possibly modular format. The essence of the building is classical serenity, with minimal detailing or expression beyond the function of containing a volume and providing breath-taking views to the bay with full-height glazing on the west face.

The design compares more with the work of Yuncken Freeman & Associates than any other firm, with some parallels to the sea-side designs of Neil Clerehan and Guilford Bell.

### External Integrity

Generally original<sup>8</sup>.

### Context

Set in a prestigious residential domain, with mature adjacent landscape and sea views, the house is typical of the modernist houses in nearby Gulls Way and the Nepean Highway.

### Significance

Architecturally, the house is a rare and accomplished use of classical Modernism for a beach house, sited among other notable post-war architect

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1 RB1960-61. 3378; RB1961-62. 3378  
2 RB1964-65. 3378  
3 *Progress Press*, 31/10/56  
4 SLV *Jacobena Angliss*, Age Biography File  
5 *ibid.*  
6 *ibid.*  
7 *ibid.*  
8 from the street view

designs and posing an interesting contrast in approach: of regional importance.

Historically, the house is important for connections with the Angliss family: of regional importance.



**APPENDIX B:**

**Questionnaire sent to heritage property owners and complete record of comments.**

**Yamala (including gates and gate house, 652 Nepean Highway; former stable block, 22 Yamala Drive), 16 Yamala Drive, Frankston**

**History**

Built: c1876

William Wooley (or Woolley) was granted 104 acres of country land after the Frankston land sales on 13 October, 1854.<sup>1</sup> An 1850s title description of Davey's pre-emptive right refers to Woolley's land across the He was listed on the electoral rolls for the Mornington division in 1856-57 as a farmer.<sup>2</sup> The land then consisted of 132 acres and the owner was still Wooley.<sup>3</sup>

A map of the Shire of Frankston landholders (1878) shows Wooley owning an allotment (11) of 132 acres as well the 30 acre site of Yamala (12) and other allotments, totaling approximately 190 acres. He also owned 393 acres in conjunction with James Davey.<sup>4</sup>

**John Madden**

John Madden, a lawyer, purchased Yamala from William Wooley. Madden and his wife, the daughter of Sir Alfred Stephen, owned Yamala until Madden's demise in 1918.<sup>5</sup> Madden played the role of country squire at Yamala, raising cattle there and pursuing his hobbies of carpentry and house painting.<sup>6</sup> The Maddens resided at Cloyne, a large St. Kilda mansion, from 1887 until 1913, using Yamala as their country property. At Madden's death, in 1918, Yamala was sold for £16,100.<sup>7</sup> The property was described as having a fourteen-room early English-style mansion, with electricity, on 32 acres with its own beach front and magnificent lawns and gardens.

Sir John Madden was born on 16 May, 1844, at Cloyne, County Cork, Ireland, the eldest of seven surviving sons of Margaret and John Madden, an attorney. John attended preparatory school in London and the Marist College at Beauchamps, France. The family migrated to Melbourne in 1857, where the Madden brothers attended St. Patrick's College.<sup>10</sup> John matriculated at the University of Melbourne in 1861, graduating B.A. with third class honours in 1864 and LL.B. with the Billings Medal as one of the first four law graduates in 1865.<sup>11</sup> After serving articles with (Sir) Edward Holroyd, Madden was called to the Bar on 14 September and gained his LL.D. in 1869.<sup>12</sup>

John Madden became a Member of the Legislative Assembly in 1874 and, with a break, held a seat until 1883.<sup>13</sup> He was Minister for Justice in 1880.<sup>14</sup> In the 1880s Madden became a successful lawyer, making a considerable fortune from his practice.<sup>15</sup> Madden accepted the post of chief justice at £3,500 a year in 1893.<sup>16</sup> He was appointed Lieutenant Governor in 1899, knighted in 1893, made K.C.M.G. in 1899 and C.C.M.G. in 1906.<sup>17</sup>

Conservative in outlook and an Imperialist, Sir John supported the South

1 Jones, Michael. *Frankston Resort to City*, 1989, p.28  
 2 *ibid.*, p.33  
 3 *ibid.*  
 4 Jones, M., *op.cit.*, p.43 cites Public Records Office  
 5 *SLV Early History of Mount Eliza*, Biography File; Jones, M., *op.cit.*, p.261; ADB Madden and Stephen entry  
 6 *ibid.*, pp.261, 262  
 7 *ibid.*  
 8 *ibid.*  
 9 A.D.B. 1891-1939, p.371  
 10 *ibid.*  
 11 *ibid.*  
 12 *ibid.*  
 13 Jones, M., *op.cit.*, p.261  
 14 ADB., *op.cit.*  
 15 Jones, M., *op.cit.*  
 16 ADB., *op.cit.*, p.372  
 17 *ibid.*, pp.372, 373

African war and conscription in the First World War.<sup>1</sup> He was also a keen boxer, rower and fox hunter.

Sir John Madden married Gertrude Frances Stephen in Caulfield in 1872 and the couple had six daughters and one son.<sup>2</sup> From 1887 to 1913 they lived at Cloyne, a large St. Kilda mansion, and frequented their country property, Yamala, Frankston, where hay and dairy goods were produced.<sup>3</sup> Madden spent the last 5 years of his life at Cliveden Mansions, East Melbourne. He died on the 10th March, 1918, at South Yarra, coinciding with the first occupation of Yamala by A.J.Lucas. Lady Madden, president of the Bush Nursing Association and the Austral Salon, died in 1925.<sup>4</sup>

#### A J Lucas

A.J. Lucas (1862-1946) was the next major owner of Yamala, using the property as a beach house from 1918.<sup>5</sup> Having come to Melbourne from Ithaca in 1886, Lucas married Margaret Wilson in 1893 and together they opened the Town Hall Café in Swanston Street. Opening two more restaurants, the Vienna (later Café Australia) and the Paris, Lucas expanded, engaging the American architect, Walter Burley Griffin, to renovate the Café Australia. His continuing success meant a further commission for Griffin at the new Capitol Building and Theatre (1924)<sup>6</sup>. Griffin who also designed the adjacent Ranelagh estate and carried out other residential work in the area, made modifications to Yamala for Lucas c1928. Alterations included the removal of the verandah, the addition of a tower and a pergola. These were removed in part at a later date. The gate posts are notable reminders of these renovations.

Lucas was one of the founders of the Greek Orthodox community in Melbourne and furthered its influence across Australia. He donated large sums to both Greek and Australian charities and supported the war effort generously. Said to be the richest Greek in Australia, he was the inspiration for the character Yianni in Jean Campbell's *Greek key pattern* (1935)<sup>8</sup>. He died in 1946.

#### Description

9

A one and two-storey stuccoed house which once has Tudor/Gothic revival characteristics in the form of fret-sawn barges, finials, trussed gabled roof forms, castellated window bays, Tudoresque window groups, label moulds, and ornamental eaves brackets<sup>10</sup>. To this the architect Burley Griffin added his own type of prismatic exotica in the manner of his Capitol Theatre design. Reputedly most of this later work has been stripped away, including the tower and interior details, with the exception of the gate posts and gate now facing the Nepean Highway (652) and a pergola. What was once Madden's dining room is said to be among the original parts of the interior<sup>11</sup>. Another part of the complex is the gatehouse (now on separate title) which has been constructed in an ornamental Gothic revival *cottage omé* manner with diagonal boarding to the walls, steeply gabled roof with finials and trussing and ornamental carved barges to the pointed box windows placed in each main elevation.

- 
- |    |   |
|----|---|
| 1  | ibid.   |
| 2  | ibid., p.371  |
| 3  | ibid., p.373  |
| 4  | ibid.   |
| 5  | Frost, R., op.cit.; comments on draft by present owner (Lucas family) |
| 6  | A E Lucas, ADB Vol. 10, p.162; comments on draft by present owner     |
| 7  | ibid.   |
| 8  | ibid.   |
| 9  | inspection required   |
| 10 | Jones, p.261  |
| 11 | pers.comm. owner  |

The stables, coachman's residence and a double coach house reputedly survive at Thendra, 22 Yamala Drive<sup>1</sup>. In c1928 Griffin had replaced the stable wing with a double garage, with a loft over for storing wool<sup>2</sup>.

**External Integrity**

Reputedly all that survives from the 19th century Yamala is the basic form and detailing of the exterior and the former Madden dining room, now a billiard room<sup>4</sup>.

The stable complex was converted to a house c1949-50 to the design of W. Hamilton and a self-contained flat added above the Griffin double garages in c1982 to Peter Martin's design (Fookes Martin)<sup>5</sup>.

The gate house facing the Nepean Highway is near original except for the large rear addition.

**Context**

(refer landscape report)

Reputedly a three-acre garden was designed as part of Griffin's Lucas renovations, including a system of ponds and agricultural pipes draining into a fern gully<sup>6</sup>. This is said to have been intact until c1961. The pines lining Yamala Drive are thought to date from the 1880s.

The house is also distinguishable as the first house in the area while the surrounding housing subdivision takes on much of the exotic landscape of Yamala's setting as well as having a special quality lent by the gateway and narrow winding road down to Gulls Way, the notable modernist precinct. Significance Architecturally, the house has been returned in part to the era prior to the Lucas changes and hence represents the notable owners of that era. It is an historical landmark in an area which is characterized by mid 20th century house designs and aids in the promotion of the special landscape quality of the area with its current garden setting and remnants of its previously larger grounds: of local importance and regional interest. Historically, the property has significant connections with the Madden family. John Madden was crucial in giving Mt. Eliza its social standing. The house and land illustrate the semi-rural nature of pre-subdivision living at Frankston and by implication the Davey pre-emptive right: of State (and local) importance.

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1 comments on draft by present Yamala owner-not inspected  
2 ibid., intact until 1949  
3 inspection required  
4 comments on draft by present owner  
5 comments on draft by present Yamala owner  
6 comments on draft by present owner: note concrete weir in nearby creek may be connected to this?  
7 ibid.

# APPENDICES:

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**1. INDEX**

**2. SITE SCHEDULE**

## **APPENDIX A:**

**List of Municipalities that have carried out heritage studies and municipalities which have heritage requirements included in planning schemes**

**Extract from "Local Government Heritage Guidelines - A Guide to Conserving and Enhancing Heritage Places", Department of Planning and Housing (Victoria), April 1991.**

# Index

Albert Park	99	Bruce, Lord	87, 103
Allan & Greta	75	Bryce, C	99
Allan, Alexander	22, 24	bungalows	26
Allan, John	60	Burley Griffin	100
Allchin, Thomas	16	Business Premises Pty.	99
Almond Farm	14, 65	Butler, Walter	69
Almond Estate	51	Butler, Walter & Richard	66
Alp, William	14	Café Australia	133
American Colonial revival	106	Cameron, J.C.	20
Angels Rest	66	Campbell, Jean	133
Angliss, Lady Jacobena	130	Campbell, Leslie James	129
Angliss, Sir William	130	Canadian Bay	12
Anglo Swiss-Fijian style	97	Capitol Building	133
Annear, Harold Desbrowe	107	Captain Cook's cottage	109
Armada	83	Carba Industries Limited	109
Armstrong, N.R.	63	Carr, John	16
Artec Design Pty. Ltd.	59	Catholic Church	1
artists' camp	96	Caulfield	26
Arts & Crafts	68, 109	Caulfield Cup	119
Associated Tea Company	30	Chancellor & Patrick	38, 76, 123, 40, 42, 46, 52, 54, 55, 86, 112
Aston, Ralph and G.	8	Chancellor, David	42, 51
Atkinson Wood, Dr. W.	27	Chancellor, Phylis	42
Austin, J.A.	40	Children's Welfare Association	130
Australia's prettiest home	76	church architecture	1, 4
Australian Atomic Energy Commission	51	Church of England	4
Australian Asset Company	93	Clark, Alister	37
Australian Forest League	109	Clarke, Sir William	87
Bache, George Patrick	123	Clements, Frederick & Roxanne	54
Bache, Phyllis	123	Clerahan, Neil	13, 51
Baida	73	Cliff House	27
Bailey & Tilley	75	clinker brickwork	4
Bailey, William Godwin	40	Club	108
Baillie-Scott, M.K.	15	coal merchant	94
Baldwinson, Arthur	58	Cocks & Carmichael	63
Ballam Park	17	Coles, Arthur	94
Ballam-Ballam	16	Coles, Edgar B.	93, 94, 125
Ballanrong lease	65	Coles, George	94
Ballantyne, Frederick	76	Coles, Lois and Jennifer	126
Ballantyne, J.F.W.	76	Collett, Alice	3
Bank of South Australia	93	Collett, George A.	3
Banner, Ian	40	Commonwealth Aircraft Corporation	120
Barca, Antonia	99, 101	Commonwealth Forestry & Timber Bureau	109
Barca, Barca	99	Commonwealth Industrial Gases Limited	109
Barca, Felix	101	concrete weir	134
Barca, Peppino	99, 101	Cook, Elizabeth	33
Barrett, T.D.	4	Cook, James Cowan	33
Bartlett, Hyland & Nancy	74	Cora Lynn	62
Bates Smart & McCutcheon	33	Corr, David	129
Baxter, E.H.(Mrs.)	27	Corsterphan, Colin B.	91
Beachleigh	119	Costermans, Leon	6
bell-tower	4	Country Party	104
belladonna	108	Craig, J.J.	89
Bennett, Bertha	38	Cramer, William	93
Bennett, Dr. Gershon	38	Cranbourne Shire	97
Bennett, Colin	38	Crimea War	60
Berg, R.	51	Cruden Farm	107
Billson, E.F.	76, 84	Cuming Smith & Company	109
Blackett & Rankin	21	cypress	17
Blackett, William Arthur Mordey	21	daffodils	87
Bolderston, Stanley	99	Dandenong	120
Bond, Eric & Nellie	46	Davey Street	21
Borthwick & Sons	36	Davey's Bay	27
Borthwick, Thomas	36	Davey's Bay Yacht Club house	12
Borthwick, Thomas & Wendy	36	Davey's Bay	27
Bosanko, Frederick	74	Davey's pre-emptive right	125
Bowen, Dr. Fenton	84	Davey, James	27, 65, 89, 93, 125, 132
Brennan, Marjorie	56	Davey, William	30
Brennan & Marshall Pty. Ltd.	8	Day, Norman	63
Brennan, George	56	Dennis, Dr. Charles	17
Brennan Safety Headlights	8	Dickens	94
Brennan, John R.	8	Dorney, J.H. Esmond	78
Brennan, Robert & Edna	78	Dougall, John Kenneth	56
Brennan, Sydney	56	Downing, George	112
Brentwood Flats	116	Downing, Jean	112
Breuer, Marcel	59	Drug Houses of Australia	109
Brigham, E.E.H.	65	Dudok	72
Brighton Pier Hotel	18	Dunstan, Dorothy	56
Brody's Frankston postcard series	27	Dupont	1
Brookes, Mabel	29	ecclesiastical architecture	4
Brookes, Norman	28, 29	Echberg, Norman	6-7, 78
Brookes, W. & Company	28	Edelstein, Ken	59
Brookes, Norman Everard	28	electricity	108
Brookes, Sir Norman & Dame Mabel	28	Ellendale	27
Brown, William S.	74	Elliot, H.E.	61
Brownbuilt steel decking	13	Elliott, Harold	30
Bruce, John Munro	103	Ellis, Robert	50
		Emmerton, Mabel	28

Index

Eucalypts	108	House of Representatives	104
Ewanson, Mary	21	Houston, Ray & Vera	86
Fairbairn family	87	Hughes Cabinet	104
Fairbairn, Frederick R.	87	Ideal Home & Building Exhibition	106
Fairbairn, George	87	In Melbourne Tonight	30
Fairbairn, Jim J.V.	87	Italian landscape	69
Fairbairn, R.T.	87	Ithaca	133
Felton Grimwade & Company	67, 109	Jackett, Roy & Joan	91
Ferro Corporation (Aust.)	120	Jagger, Sarah	16
fibre-glass	1	Jamieson, D.R.	3
Findon Harris' Cup	26	Jennings, James P.	22
Fisher, John	12	jetty	76
Flatan, N.M.	82	Jewson, Alma	8
flats	75	Jewson, Leonard Lindsay	8
Fleming, John	101	Johnston and Sons	61
Flinders	104	Johnston, Agnes	45
Forster, William Blackett	21	Johnston, Mabel	126
Fowler, W.A.	80, 82	Johnston, Mabel I.	94
foxglove	108	Johnstone, Michael & Gabrielle	63
Frankston and Hastings Shire Council	21	Jones, Colin	123
Frankston Agricultural Society	21	Jones, Colin	46
Frankston Golf Club	108	Jones, John C.	
Frankston Hospital	70	K-Mart	94
Frankston State School	22, 24	Kackeraboite Creek	42
Fraser, Rupert	14	Kallara	60
French	109	Kananook Creek	38, 74-6
fruiterer	99	Keahy, Fr. Joseph	1
Gallipoli	103	Kelly, Mabel	109
Gardener, S.W.&J	1, 4	Kiddle, Lewis & Betty	52
General Motors Holden	120	Knitlock	76, 80
Georgian revival	34, 82	Knox, David	36, 87, 108
Gibsons Teas Pty. Ltd.	30	Knox, Lady Ivy	87
Gillam, Edith Harriet	10	Knox, Sir Robert & Lady Ivy	87
Gillam, Allan Thomas	13	Lambertiana cypress	108
Gillam, Leonard Henry	10	landscape	48
Gillard, James	91	Langdon, Richard & Jean	42
Gillard, Louisa	91	Langwarrin military camp	107
Godfrey & Spowers	56	lavender	82, 108
Goodes, Joan	6	Lavender Lane	30
Gould, Michael and Edith	96	Lawry, Thomas J.	70
Gower-Williams, Cyril	17	Lee, Wilma	85
Griffin, Walter Burley	76, 80, 133	Leech, William & Lynette	56
Griffiths, W.H.	107	Lend Lease Homes	87
Grimwade, General H.W.	4, 14, 66-7, 123	Lewis, Miles	97
Grimwade, John F.	123	Liardet's Beach	18
Grimwade, Lady Mabel	109	Liardet, Frederick Evelyn	16-18
Grimwade, Lorna	67	Liardet, Carolina Frederica	17
Grimwade, Mrs. Harold	66	Liardet, Frank	18
Grimwade, Russell	33, 36	Liddesdale Estate	61, 114
Grimwade, Russell & Mabel	107	Lindsay, Robert	87
Grotski, Anna	101	Lindsay, Rosemary	87
Grounds, Roy	58, 78	Linton's Nursery	11
Gumnuts	76	Long Island	38, 52
Hamer, H.R.	48	Long, Daniel Jnr.	16
Hamer, Elizabeth Anne	48	Long, Daniel Snr.	16
Hamer, Rupert & David	48	Long, Thomas	16
Hamilton, Robert Bell	103	Lord Mayor	94
Hamilton, W.	134	Lord Mayor's War Fund Appeal	130
Hammond, Eric	30	Lucas, A.J.	133
Hanbury, H.	123	Macadie, Thomas	51
Harcourt, Evelyn	117	Macdonald Town	18
Harcourt, Frederick C.	117	Maclure, Alicia	74
Harleston Road	65	Madden, John	132
Harriman, B.J.	29	Maile & Bennett	86
Harriman, Isabella	27	Manchester, John	70
Harriman, J.B.	27	Manifold, Mrs. A.G.	123
Harriman, B.C.	27, 28	Marathon	14, 15, 29, 65, 107
Hart, Robert E.	93	Marine Hotel	18
Hartnett, Sir Laurence	12, 120	Markalia	74
Harvester Judgment	17	Marnham	80, 82
Hayman, Reverend P.B.	4	Marsh, Bert Reginald	15
Head, Reverend F.W.	4	Marsh, W.	15
Heidelberg Charterisville artists	96	Martin, Peter	134
Heidelberg printing presses	34	Martorana, Adelaide S.	73
Hendra	125	Martorana, Francis	73
Henry, May	78	Mason, Robin & Rohan	43
Henty house	82	Masonic Hall	24
Henty, Arthur	78, 106	Masterton, Henry	94, 120
Herd, David	91	Masterton, Melita	93, 125
Heronswood	17	McArthur	3
Heywood, W.R.	27	McClelland & Vary	96
Higgins, Mr. Justice	17	McClelland, Annie	96
High Commissioner	104	McClelland, Eleoner	96
High School	24	McClelland, Harry & Anne	96
Highland Agricultural Society	119	McClelland, Nan	97
Holden	52	McComb, Grace	22, 24
Holroyd, Edward	132	McCubbin	96
Hone, Harry & Dorothy	46	McMasters, Milner	101
Hood, Dr.	33	McPetrie, Alexander	114
Hopkins, Rhys Evan	84	McPetrie, Dulcie	114
Hothon, Sir Charles	28	Mechanics Institute	97



## Index

Meigunyah	107	Richards family	99
Melbourne & Hobson's Bay Railway	18	Richards, William	101
Melbourne University	20, 109	Richardson, William H.	22, 24
Mellow, Bruce T.	117	Riddle, Duncan J.	45
membrane roofs	1	Rieb, B.J.E.	10
Mewton & Grounds	82, 106	Roadknight, Zacharias	17
Midwest Modern	style 106	Roberts, Henrietta Emmaline	3
Military Attache	51	Robinson, Thomas S.	22
Millionaires Golf Club	108	roof tiles	105
Modernists	6, 13, 72	Rosenthal, John M.	6
Monash, Sir John	38	Rouse, John	50, 112
Monsaatvat	97	Royal Australian Institute of Architects	21
Moore, Arthur	13, 36, 38	Royal Tour	30
Moorhead, Leslie	16	Royal Victorian Institute of Architects	21
Moorooduc	16	Royal Yacht Club of Victoria	26
Moorooduc quarries	57	Rubra	12, 120
Mooroolbark	30	Rural Training School	22, 24
Morgan, Frederick	62	Saltwater River	18
Morgan, Marie	54	Sanderson, Robert	8
Mornington Junction	3	Sawyer, T.	20
Moyes, M.H.	101	Scoble, A.L.	50
Mt. Eliza	125	Scott-Scott, N.M.	82
Mt. Eliza & District Roads Board	16	Seabrook & Fildes	72
Mulberry Hill	96, 107	Seaview	56
Myer Pelican house	10	Selfridges	94
National Gallery of Victoria	109	Shakespeare, William A.	22, 24
National Party	104	ship-owner	94, 119
Nelson, I.	20	Skirbeck	20
Netherplace	87, 97, 107	Skuthorpe Subdivision	117
Nevile, Joyce	56	Skuthorpe, E.M.	116
Nevile, Richard	56	Smith, John T.	11
Newburn Flats	58	Smith, Sam & Edith	101
O'Grady, William	4	South Australian olives	107
O'Neill, John	93	Sowden, William Hender	93, 125
olive trees	33	Spanish style	105
Oliver's Hill	125	St. Anne's	1
Oliver, James	30	St. Mirins	34
Onians	80	St. Paul's Anglican Church	4, 5
Onians, Arthur & Amy	76	stained glass	4
orchardist	33	Stephen, Francis John S.	65
orchards	33	Stephen, Alfred	132
palm tree	99	Stephen, Gertrude Frances	133
Parer, Carmen J.	116	Stephen, James	65
Parer, Patricia M.	116	Stevenson, M G	62
Paterson Laing & Bruce	103	Stihl	34
Paterson, James	94, 119	Stock Exchange	45
Patrick, Rex	123	Stokesay	76
Payne, Denis	1	Stott, Herbert & Hilda	33
Peacock, John	99	Struan	70
Peck, Tony	26	Sutherland Homes for Children	130
Peck, Arthur & Hugh	26	Swanson, Jim	33
Peck, Arthur	26	Tait, Charles	96
Peck, Hugh	26	Tait, Frank & Edward	96
Peck, Nigel	26	Tait, G.D.	96
Pennell, John & Heather	75	Tait, Margaret E.	96
Pereira Medal	20	Tait, Norris	96
Peters and Sons	123	tea-tree	82
Peters, M.R.	112	Teague, George Thomas	119
Petrie, Augusta S.	22, 24	teflon	1
Petrie, James	62	Terra-cotta roof shingling	4
Pett, Alfred	99	The Studioette	96
Pett, Beatrice	99	The Barn	96
Pett, Mary	99	The Gumnuts	80, 82
Pharmaceutical Society	20	The Studio	96
Pharmacy School of Melbourne	20	The Terricks	120
Pholiota	76, 80	Thendra	134
piazza	105	Thompson, Hon. L.H.S.	22
Pidgeon, Mr.	66	Thompson, Matthews	94
Pinehill	103	Thornton, John	67
Plowman, Dr. Sidney	20	Timms, Veda	30
poplars	48	Timms, Robert	30
poppies	108	Tokai	54
Port Melbourne	18	tokens	26
Porter, Vyvyan K.	93	Tomlin, John	62
Portland Lodge	78, 106	Tower House	8
Powell, Alan & Mavis	82	Tower View	8
Prevost Synnot and Rewald	103	Town Hall Café	133
Prime Minister	103	Treadways Ltd.	56
Proctor, Joyce	60	Treetops	56
Proctor, Christopher	38, 60	Tripp, Elizabeth	89
public building	1	Tudor-revival	89
Pugh, David	70	Tweddle Babies' Hospital	130
Quigley, Ronald Babbington	13	Tyler, Gladys	121
Quigley-Gillam gift shop	13	Unsworth, Phyllis & Thomas	61
Ragged Boys' Home	21	Unthank, Jane	70
Raleigh, William H.	6	Vail, Leslie Arthur	99, 101
Ranelagh Estate	13, 80	Vanslow, Albert	114
Rankin, T.H.P.	21	Victorian Shipowners' Association	120
Red Cross	130	Victorian Yacht Racing Association	26
Rees, Reginald	55	Vietnam	51
refrigeration	70	Vimet insect screens	13

## Index

Vincent, Frank & Edna .....	70
Voysey, C.F.A. ....	15
Walker, Irene E. ....	72
Walling, Edna .....	30, 114
Walling, Edna .....	31, 33, 48, 51, 90
Walsh, George and Pamela .....	30
Ward-Anderson, Mrs. ....	11
Wartime Medical Equipment .....	108
Watson, Irene .....	112
Watson, John .....	112
Watt, Norma J. ....	55
wattle .....	107
Watts, Thomas .....	119
Waveney .....	66
Webb, Isabella Ellen .....	28
Webb, James Hemming .....	28
Webb, Mr. Justice .....	28
Wells, Charles .....	70
Welsh family .....	108
Werner, Rudolph .....	70
Wescott, Geoffrey .....	6
West Melbourne Presbyterian Church .....	120
Westerfield .....	15, 36, 66, 97, 107
Westernport Progress Association .....	21
William McArthur .....	3
William Metcalfe .....	17
Williams, Louis .....	4-5
Williamson, J.C. ....	96
Williamstown .....	18
Wilson, Roy .....	76
Wilson, William .....	116
windmill .....	108
Wood, T.D. ....	114
Woodward, Leonie & Leonard .....	85
Woolcock .....	75
Wooley, William .....	132
Wright, Frank Lloyd .....	76
Yamala .....	132
Yuncken Freeman Brothers Griffiths & Simpson. ...	36

# Site Schedule

## Introduction

The following sites have been identified during the study period and some examined in detail in Volume Three.

All listed sites have been given a heritage value as follows:

### State Importance (Value A):

considered culturally valuable when compared to a similar type or style of site taken from across the State

### Regional Importance (Value B):

considered highly important compared to examples taken from across the Metropolitan Area

### Metropolitan & Local Importance (Value C):

considered distinctive when compared to examples taken from across the Metropolitan Area and in the City of Frankston.

### Representative Sites (Value D):

considered valuable only as good examples of common site types within the municipality with potential to form streetscapes or precincts or stand alone as faithfully preserved examples of a common or representative type within the area's history.

### Altered Sites (Value E):

as for D but altered with potential for restoration but currently none for streetscape contribution.

### Landscape (Value L):

Of landscape interest but as yet unevaluated. A typical type concerning Frankston council is the tree or tree avenues on street verges which are council's responsibility.

**Notes:** the alphabetical order of value A-E is not meant to be necessarily an indication of the hierarchy of absolute worth: a locally important site may not be thought to be of State significance and vice versa. However, each listing and funding agency responsible for each level of significance should take

action on the basis of these evaluations.

Values which are undecided ie. 'D-C' require further work prior to finalizing the value.

Those where the sites were not visible from the street have been valued '?'.

## Recommendations

(See Volume One)

**Generally all built sites of value A-C should be conserved, as recommended.**

All garden or landscape sites of value A-C should be conserved by encouragement from Council, or as recommended in Volume One.

Where Council has 'ownership' of sites valued 'L' (planting in verges, parks) these should be conserved where practical. Where 'L' value sites are privately owned, Council should encourage owners to conserve them.

City of Frankston Heritage Study 1991 Site Schedule  
[Key: value A= State, B= Regional, C= Metropolitan,  
D=Representative, L=Landscape (unevaluated)]

Name	Type	Address	Value	Date	Notes
Kananook Creek Bridge	Bridge	at Allawah Avenue	L	1938	to Long Island
	House	010 Allison Road	D	1975c	*C Architect designed.
	House	006 Alvina Court	D	1940c?	garden
Pre-school Centre	School	Ashleigh Avenue	D	1967	*C 23.8.67 op. NW cnr Mallam Ave.
St Anne's Catholic Church	Church	084 Austin Road	B	1982	*C ded. by M Rev. Little 25.7.1982, sail roof
West Oaks	House, farm	154-160 Baxter-Tooradin Road	C	1896-9c	Mature oaks and Monterey pines. Remnant farmhouse in area earlier sections?
Frankston Mechanics Institute	Hall	Bay Street	D	1915	
St Paul's Anglican Church	Church	Bay Street	C	1933-59	*C new side chapels, F ST 16.12.33 P B Hayman-vicar, laid by Rev. Frederick W Head, rebuilt after fire c1952 with Napier Waller glass
Frankston Oval Grandstand	Grandstand	Bay Street	C	1934c	*C two stands combined from World Scouting Jamboree?
Frankston Oval Gates	Gates	Bay Street	D-C	1935c	*C see citation
	House	006 Beach Street	D-C	1940c?	*C A= Grounds? extended
Kananook Creek Bridge	Bridge	at Beach Street	L	1946c	to Long Island
	Landscape	Bembridge Avenue	L		*C
	House	025 Bembridge Avenue	B	1949	*C garden, stained boards
Tower House	House	011 Bentick Street	B	1927	*C siting, tower, Cupressus macrocarpa hedge remnants at rear? Flowering quince in garden?
	Bungalow estate	- Birdwood Street	D	1925c	High percentage Bungalow content in street, wire fences, privet hedges
	House	009 Birdwood Street	D	1925c	NP Early colours. High integrity Bungalow.
	House, Garden	Bloom Street	D		Extensive Leptospermum (?) hedge on north side.
	House	061 Brighton Street	D-C	1955c	*C Butterfly roof.
Kananook Creek Bridge	Bridge	at Brodie Street	L	1945c	
	House, Garden	010 Bruarong Crescent	D-C	1935c	*C Mature garden (Acer pseudoplatanus), original fence? Unusual chimney and roof form.
	House, Garden	014 Bruarong Crescent	D-C	1955c-6	Mature garden, architect designed.
	House	003 Bunangib Court	D	1955c	Architect designed.
	House, Garden	007 Bunangib Court	B	1958	*C Unusual bracing, architect designed. Mature garden.
Mt Eliza First Ranelagh Sea Scout Pav.	Pavilion	- Canadian Bay Foreshore	D	1955c	historical interest only?
Cypress (Monterey?) row	Tree avenue	- Canadian Bay Foreshore	L	1930c	South from Glen Shian Lane: cypress, paling fence

City of Frankston Heritage Study 1991 Site Schedule  
[Key: value A= State, B= Regional, C= Metropolitan,  
D=Representative, L=Landscape (unevaluated)]

Name	Type	Address	Value	Date	Notes
Monterey Pines	Tree avenue	Canadian Bay Road at Nepean Highway	L		mature (NP)
Canadian Bay Yacht Clubhouse	Clubhouse	-	C	1960	*C club founded 1909
Trade Winds	House	005 Canadian Bay Road	C	1959-60	*C
Monterey Pines	Trees	065 Canadian Bay Road	L		NP
Monterey Pine	Tree	087 Canadian Bay Road	L		NP
Village Uniting Church	Church	093 Canadian Bay Road	D-C	1985c	*C glass bricks, corrugated steel in traditional form
Cypress row	Trees	109 Canadian Bay Road	L		NP.
St Thomas More Catholic Church	Church	313 Canadian Bay Road	D	1970c	
Inverell House	House	Canadian Bay Road	C	1870-81	*C
Inverell Cottage	House	Canadian Bay Road	C	1870-81	recorded by National Trust, File No 3821
Baden Lodge garden	Garden	005 Canning Street	L		House obscured. Large, exotic and native garden (obscured), stone pillars
Farm House	House	004 Cassiobury Avenue	C	1882c	*C much renovated, gabled form, corner Ocean Grove, part Almond Farm est.
	House	005 Cliff Road	D	1920c	NP. Altered.
	House, Garden	006 Cliff Road	D-C?	1925c	*C gabled form, mature garden 'Betula pendula'(2), part orchard, fence
Palm (Phoenix Canariensus)	Tree	017 Cliff Road	L		NP
	Garden	034 Cliff Road	B-C	1925c	Mature intact garden, wire fence, paving, garage.
	House, Garden	034 Cliff Road	D-C?	1925c	Mature intact garden, wire fence, paving, garage. NP
	House, Garden	036 Cliff Road	D	1925c	*C Mature depression garden, privet hedge, stone fence.
Cliff Lodge Flats	Flats	044 Cliff Road	C	1935	*C Some fence, some mature garden. Picturesque gable form.
	House, Garden	058-060 Cliff Road	D	1930c	Fence, garden. NP
	Garden	058-060 Cliff Road	B-C	1930c	crimped wire fence, garden, 'Leptospermum laevigatum'hedge NP
Kananook Creek Bridge	Bridge	at Coates Walk	L	1945c	
St John's Catholic Church	Church	020 Coral Street	D	1975c	*C
	House	006 Corsican Street	D-C	1955-60	*C architect designed? blue spandrels
Ballam Park	House, farm	Cranbourne Road	A	1856c	*C see also garden
English Oak Tree, Ballam Park	Tree	Cranbourne Road	L		'Quercus robur' (English Oak)
Carob Tree, Ballam Park	Tree	Cranbourne Road	L		'Ceratonia siliqua' (Carob)

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Name	Type	Address	Value	Date	Notes
Olive Tree, Ballam Park	Tree	Cranbourne Road	L		'Olea europaea' sp. europaea (Common olive)
Frankston Cemetery	Cemetery	Cranbourne Road	L		*C some planting- overall study of landscape and monuments needed
Frankston Cemetery Toilets	Toilet block	Cranbourne Road	D-C	1925c	*C
Presbyterian church	Church	068 Cranbourne Road	D-C?	1940c	*C
Seventh Day Adventist Church	Church	106 Cranbourne Road	D-C	1965c	*C (pastor John Baron 7729053)
Crathie House	House, Garden	005 Crathe Court	D-C?	1950c	garden, agapanthus lined gravel drive, Crathe Court former drive
Bluegum avenue	Tree avenue	Crathe Court	L	1950c?	*CP Former drive to 5, NTA significant tree register
Crathie House	Garden	005 Crathe Court	C	1950c	garden, agapanthus lined gravel drive, Cupressus macrocarpa, Acmena smithii, large Castanea sativa, Magnolia grandiflora (c1930), Agonis flexuosa (var.)
	House	009 Darvell Lane	D	1985c	*C exotic villa.
Christian Science Church	Church	006 Davey Street	D*	1930c-	*C First Church of Christ Scientist
	House/surgery	018 Davey Street	D-C*	1935c	*C altered,
	House	019 Davey Street	D	1940c	*C
The Lofts	House	020 Davey Street	C	1900	2 storey residence, intrusive additions
The Lofts	House	020 Davey Street	C	1900	*C Recorded by NTA, garden (see citation), trees, intrusive additions
Norfolk Island Pine Street Avenue	Tree avenue	020, nr Davey Street	L		*C combines with 20 Davey Street trees
Frankston Magistrate's Court	Court House	023 Davey Street	D	1965c	
Frankston Primary School	School classroom	036 Davey Street	C	1889	*C
Frankston Primary School	School	036 Davey Street	B	1937-45	*C war memorial in grounds Honour Roll, cypress avenue around frontage
St Francis Xavier	Church	058 Davey Street	C	1960c	*C other buildings in complex of note
St Francis Xavier Primary	School	058 Davey Street	D	1986	noted by profession-reassess
Kananook Creek Bridge	Bridge	at Davey Street	L	1946c	site of old suspension bridge
Peck Bungalow	House	- Daveys Bay Foreshore	B	1901c	1st seaside Bungalow in area, Peck started yacht club, addition, o=Tony Peck
Nautilus Bathing Box	House	- Daveys Bay Foreshore	D	1970c	base of Brookwood Dr., see 18 Marathon Dr.
Cypress Row	Tree Avenue	Daveys Bay Road, west end	L	1925c?	mature rows, west end south and north sides

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Name	Type	Address	Value	Date	Notes
Terangeree	House	033 Daveys Bay Road	C	1963	RAIA award, altered
	House	Daveys Bay Road	?	??	south of west end, on cliff-obscured, corrugated iron roof-old?
Daveys Bay Yatch Club	Clubhouse	Daveys Bay	D	1970c?	north of Daveys Bay Road west end
	House group	007-027 Denbigh Road	D	1955c	group of Modern houses, skillion form
	House	013 Denbigh Street	D	1940c	Moderne style. NP
Dolphin Denistoun	House	001 Denistoun Avenue	D-C	1955c	butterfly roof
	House	003 Denistoun Avenue	D-C	1960c	
Denistoun	House, Garden	006 Denistoun Avenue	L	?	obscured from street inspection needed for house, mature Cypress (macrocarpa) hedge, former Lynch house
	Church	031 Derna Crescent	D	1964-5	*C F ST. 22.11.64 by Rev J Pietch
St Peter's Lutheran Church	Church	031 Derna Crescent	D	1964-5	*C F ST. 22.11.64 by Rev J Pietch
Yamalah Park, Frankston Bowling Club	Clubhouse	- Dunstan Street	D	1960c	
	House	001 Dunstan Street	D	1960c	V-shaped plan. NP Architect designed.
Cliff House & Summer House	House	004 Elm Court	C?		Sir Norman Brookes (1924-), Summer House set on cliff face
Cliff House, Summer House	House	004 Elm Court	C		much altered, see Summer House
	House, Garden	004 Elva Court	E	1900c	Two mature Monterey pines. Old house in area, but much altered.
Sweetwater Creek	Landscape	- Fenton Crescent, off	L		Exotic native wild vegetation, picturesque. NP
Lavender Lane	House, Garden	013 Fenton Crescent	B	1936-7	classified by the National Trust (No 6012)
Lavender Lane	Garden	013 Fenton Crescent	B	1936-7	garden classified by NTA
	House	016 Fenton Crescent	D	1955c	*C Butterfly roof.
Kananook Creek Bridge	Bridge	at Flocchi Avenue	L	1946c	McComb drove piles?
	House	005 Fleetwood Crescent	D	1960c	Architect designed? NP
	House	031 Fleetwood Crescent	D	1960c	Architect designed. Pipe columns to carport.
	House	065 Fleetwood Crescent	D	1960c	Architect designed, NP
	House	126 Fleetwood Crescent	D-C?	1965c	*C Architect designed. South-west Ithica Road
	Bungalow estate	- Florence Avenue	D	1925-30	Bungalow concentration
	House, Garden	001 Florence Avenue	D	1925c	*C Sympathetic colours, two Palms (Phoenix canariensis).
	House	002 Florence Avenue	D	1925c	*C Early stained colour.
Pines HCV Estate-typical house	House	005 Forest Drive	D	1955-60	*C typical Modern design
Salvation Army hall	Hall	017 Forest Drive	D	1965c	

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Long Island Golf Clubhouse	House	Frankston-Dandenong Road	C*	1935c	much altered, Tudor style farm house purchased by club /syndicate c1946
Forests Commission Office, former Carrum Downes Primary School	Office, house	355 Frankston-Dandenong Road	C	1920c	
Frankston Crusade Centre	School	640 ? Frankston-Dandenong Road	D-C	1920c?	*C
Street verges	Hall	Frankston-Flinders Road	D	1980c	
	Landscape	Freemans Road	L		unmade road, exotic/native verges, gardens (see 2: Betula pendula clump, E. citriodora)
	House	018 Frome Avenue	D	1955c	*C Typical of estate houses.
	House, Garden	093 Fulton Road	D-C?	1925c ?	Surrounded by a mature, overgrown garden, with a frontage to Humphries Road. Older?
Palms (Phoenix Canariensus)	Trees	002 George Street	L		*C Landscape.
	House	007 George Street	D-C	1925c	Bungalow style.
	Garden	009 George Street	L		garden by Fletcher family (gardeners) 1920s-70s, Fletcher worked on Olivers Hill sites, brick-on-edge borders, mature Acmena smithii, rear terracing
Tintagel	House	Glen Shian Lane	D	1925c	
	House	005 Glen Shian Lane	D-C?	1960c	Architect designed.
	House	014 Glen Shian Lane	D-C	1965c	Architect designed. NP
	Garden	017 Glen Shian Lane	B-C	1960c	conifers, weeping birches, swirling garden beds, ornamental Japanese style pond, rock edging, slate drive recent?
	House	037 Glen Shian Lane	D	1965-70	Architect designed? NP
	House	067 Glen Shian Lane	D-C?	1930?	Mature pines, garden part. Additions/alterations
Hedge and stone gateway	Garden	071 Glen Shian Lane	L		Cypress hedge and stone gateway, house altered.
St. Mirins	House & Garden	140-150 Golf Links Road	B	1934-	garden (see citation), 8.6 acres. corner Stotts Lane.
Costerton	House, farm & Garden	149-177 Golf Links Road	C	1960	Landscape remnants from Grimwade/Westerfield
Long Island Beach Bathing boxes	Bathing boxes	Gould Street, off	D/C	1920c-	*C bathing boxes and boatsheds (early examples timber-locally important)
Tillietudlum	Flats, holiday	005 Gould Street	D-C	1955c ?	*C skillion roof, angled plan
	Garden	025 Gould Street	C-D	1930c	remnant stone/conc. pond, fountain, stone terrace, garage, drive, fences & gates
Warrack	Garden	029 Gould Street	D-C	1930c?	stone features, paving, gardenesque layout



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Name	Type	Address	Value	Date	Notes
	House	030 Gould Street	C	1956	*C faces beach, brush side fence, Mirror bush ( <i>Coprosma repens</i> ) front
Cole Cottage	Garden	041-043 Gould Street	L	1900c ?	early garden remnants: <i>Araucaria heterophylla</i> , mature golden cypress(2), old cottage?
Fleurbaix	Garden	069 Gould Street	D	1930c	near intact 1930s garden, recent unit built on boundary
	House	095 Gould Street	C	1960	*C garden, verge -mature <i>Leptospermum</i> example retained by owner
	House	096A Gould Street	D	1930c	*C
	House	108 Gould Street	D-C	1965c	*C
	House	114 Gould Street	D-C	1955c?	*C altered
Largs	House	122B Gould Street	D-C	1940c	*C
Seahorses	House, Garden	151 Gould Street	L	1925c	NP obscured, garage, garden- <i>Phoenix canariensis</i>
	House	029 Gowrie Avenue	D-C?	1960c	Architect designed?
Culvert	Roadworks	off Gulls Way	L	1860c?	stone culvert on Kackeraboite Creek where old Pt. Nepean Road crossed
Chancellor House	House	001 Gulls Way	B	1954c	
Polperro	House, Garden	006 Gulls Way	C	1958	*C see citation for Garden
Tilba Tilba	House	014 Gulls Way	B	1956-	*C rebuilt 1991 (see citation for Garden)
	Garden, House	017 Gulls Way	C	1927c	house altered/extended, garden perceptible
Monterey Cypress avenue, verges	Landscape, avenue	Gulls Way	L		Monterey cypress north side and exotic planted verges south side, gravel road
	House	004 Gweno Avenue	D	1910c	Early for area.
	House	008 Gweno Avenue	E	1910c	Altered
	House	010 Hallifax Street	D-C	1915c	*C early for area
	House	065 Hallifax Street	D-C?	1955c	'The Age' Small Homes ? skillion form
	House	006 Handley Court	A	1961	*C
Storm Haven	House	003 Harleston Road	A	1953c	*CP
	Garden	007 Harleston Road	L	1950s	*CP thought Walling garden in former Grimwade ownership, rockeries, birch, evergreens, remnant fabric fence
Nedloh, former	House	008 Harleston Road	C	1954-	*CP,C Holden connection
	Garden	013 Harleston Road	L	1950s	
	House	013 Harleston Road	D-C	1955c	*CP Tudor revival, angled on site, contains Griffin Yamala windows, garden context
Tokai Street verges	House	015 Harleston Road	B	1958	*C (see citation for Garden)
	Landscape	Harleston Road	L	1950s	gravel road (private ownership), planted verges
Beauty Park	Park	High Street	L		*C Landscaped.
St Andrew's Presbyterian Church	Church	018 High Street	C	1958	F. St. 22.3.58 Rev. C W Aldist, by R Rev S A Goddard (Mod.) second church

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Name	Type	Address	Value	Date	Notes
Wesley Methodist Church	Church	022-024 High Street	D	1970c	F St. Laid by H Berry 9.11.1886 old church, now Uniting church
	House	006 Hillside Grove	B	1958	*C
	House	007 Hillside Grove	D-C?	1950c?	*C unusual design
	House	147 Humphries Road	D-C?	1890c	*C early in area-altered
Mount Eliza Centre	Hospital	Jackson's Road	C	1929-	*C includes Administration, Wards 1-6, Treatment Block, former Orthopaedic Section Royal Childrens Hospital, Thomas Watts' property
Trawalla?	House	010 Jackson's Road	?	1890c	obscured, Italianate form
Trawalla	House	010?? Jackson's Road	?	1871	Teagues until 1959, obscured, Italianate form
Cypress row	Tree avenue	Jacksons Road west end	L		mature Cupressus macrocarpa
Seaview, now Treetops	House, garden	022 Jacksons Road	B	1940c-	*C stone chimneys, garden (see citation), pleached boundary hedge notable
	House	028 Jacksons Road	D-C	1985c	*C Modernist
	House group	- James Brad Court	-	1990c	Kaleidoscope of current fashion styles of houses.
Street verges	House	001 James Brad Court	C	1975	multi-level hillside site
	Landscape	Jerula Avenue	L		NP. native/exotic mix, verges
Uniting Church	House	005 Jerula Avenue	D-C	1955-60	*C skillion form
	Church	084 Karingal Drive	D	1975c	*C church
Kallara	House	007 Kars Street	C	1940c	*C Hedge, rockery fence, brickwork/timber details. Colour sympathetic.
	House	026 Kars Street	D-C	1930c	*C Fence & gate, part garden.
	House	074 Kars Street	D-C?	1940c	*C NP
	House	085 Kars Street	D-C	1930c?	*C siting
	House	106 Kars Street	B	1938	present owner John Spence, SW corner Neil St, garden (see citation), Tudor
	House				
Silky Oak avenue	Tree avenue	- Kirkwood Avenue	L		*C
	House	005-007 Kurong Avenue	D	1955c	*C part of 1950s 'contemporary' suburb
Church of Latter Day Saints	Church	051 Lardner Road	D	1970c	
Cora Lynn, now Petries	House	010 Lewis Street	C	1890	*C Verandah altered, but early for area. High integrity. Coloured brick.
	House	030 Lewis Street	E	1905c ?	Verandah altered. Early for area. See 32 - much altered twin? Chimneys notable.
	House	016 Liddesdale Avenue	D-C	1955c	butterfly roof
	House	088 Liddesdale Avenue	D-C	1940c	*C
Johnstone House	House	017 Lowe Street	C	1974	*C
	House	025 Mahoney Crescent	D-C?	1955c	Architect designed.

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Name	Type	Address	Value	Date	Notes
	Landscape	Marathon Drive	L		exotic/native mix on verges NP
	Trees	003 Marathon Drive	L		Bunya Bunya, cypress rows (incl. Bhutan, Mourning, Italian), E. ficifolia, Agonis flexuosa,
Marathon Garden	Garden	012 Marathon Drive	A	1914	nationally significant Italian garden
Marathon	House, Garden	012 Marathon Drive	A	1914-	*C obscured, tenders for cottage-Builder: Lockington & Sinclair
Marathon cottage	House	015 Marathon Drive	C?	1880c?	stone pine, Monterey cypress, Grimwade connection, 4 B/Rs, 2 Bth/Rs, 2/3acre (agent Hall & Hall), stables at rear? see mature planting adjoining
Nautilus	House	018? Marathon Drive	C	1960c	Modernist design in pavilion form, see bathing box Daveys Bay
St Barnabus Anglican Church	Church	002A Margaret Avenue	D-C	1960c	Park Street SE corner
	House	002 McAllister Street	D	1925c	Fence and distinctive verandah detailing.
Emo	House	004 McAllister Street	D-C	1925c	Distinctive Californian Bungalow.
	House	043 McComb Boulevard	D	1960c	*C Architect designed? NP
South Side Christian Church	Church	018 McCulloch Street	D	1960c	Anglican church
Centre, St Silas	House	006 McKenzie Street	D-C	1915c	early in area, mature garden
St Luke's Anglican Church	House	064 McMahons Road	D-C	1960c	*C
Struan	House, former	McMahons Road	C	1924	*C Part of the Monash Campus, Part original garden (see citation), Palms. Alterations.
	House	004 Melville Avenue	D	1955c	Two-storey skillion form, large encircling verandahs.
House	House	012 Menzies Close	D-C	1930c	NP unpainted coloured stucco
Minimbah	School	Minimbah Court	D	1975c-	*C-St Paul's Junior School "Minimbah" Co-Ed Anglican School
St John's Anglican Church	Church	002 Monterey Boulevard	D	1970c	*C
Baptist Church	Church	049 Monterey Boulevard	D	1960c	*C
	House, Garden	003 Muir Street	D-C	1925c	
	Garden	003 Muir Street	D-C	1925c	mature Leptospermum laevigatum, Fraxinus sp., Cotoneaster, Quercus sp., large Eucalyptus ficifolia, Grevillea robusta
	House	017 Mulgra Street	-	1989c	*C
Frankston Pier & Kananook Crk entry	Pier, canal	Nepean Highway, off	C	1857-	*C extended, stone lined canal nearby (see Vol. 2)
Police Station	Police station	012 Nepean Highway	D	1960c	
Riviera Hotel	Hotel	030 Nepean Highway	D-C	1940c	*C bricks painted
	House	050 Nepean Highway	C	1942	International Modernist design but altered

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Baida	House	067 Nepean Highway	C	1918	*C garden (see citation), Bungalow style
	House, shop?	142 Nepean Highway	D	1925c	*C altered
Normanhall	House	152 Nepean Highway	D	1935c?	*C older base?
The Gables	House	207 Nepean Highway	D-C	1925c	*C mature garden, cypress (Cupressus macrocarpa) hedge, some paving, palm (Phoenix canariensis)
	House	220 Nepean Highway	D-C?	1925c	*C Knitlock walls, palm, additions
Coates Walk	Landscape	220 off Nepean Highway	L		*C asphalt paved
Kananook Creek Foot Bridge	Bridge	220 off Nepean Highway	D-C	1930c?	*C
	House, Garden	223 Nepean Highway	D	1925c	Bungalow, old colours, old tree, mature garden
Arlunga	House?	224 Nepean Highway	D-C	1930c	*C shopfront?, 2 storey, old out-building
	House	227 Nepean Highway	D	1905c?	*C old in area?
Markalia	House	273 Nepean Highway	B	1929	*C Old English, mature garden (see citation), fence, stone
	Flats, holiday	278 Nepean Highway	C	1954-	*C stone chimneys, Ranch style
	House	285 Nepean Highway	D*	1925c ?	*C old in area, garage c1930, cypress (Cupressus macrocarpa) hedge, fabric fence remnant
Stokesay	House	288-289 Nepean Highway	A	1921	*C knitlock construction, HBR, NTA, outbuildings, clipped cypress hedge and shrubs, privet, bedding, gravel paths, remnant orchard, clipped Leptospermum, gate/copper plate
	House	318 Nepean Highway	D*	1935c	*C Modern/Moderne style front
	House	340 Nepean Highway	D	1905c	Altered, but old for area.
	House	366 Nepean Highway	D-C?	1880c ?	*C Old form, scalloped barges, reclad in part, new verandah line.
	House	386 Nepean Highway	D	1925c	Large Bungalow.
	House, Garden	390 Nepean Highway	D-C	1925c	Stone construction and window detailing. Mature garden (Betula sp., Melia azedarach) and fence.
	House, Garden	392 Nepean Highway	D-C	1935c	Old English styling. Mature garden (cotoneaster, Prunus spp., New Zealand palm) and fence.
	House, Garden	394 Nepean Highway	D-C?	1905c	House obscured. Mature garden and palms
Grimwade Clocktower	Clocktower	480 nr. Nepean Highway	C	1956	*C memorial to Harold W Grimwade (1869-1949), green Dromana granite, clock- Gent & Co. England
Grand Hotel	Hotel	499 Nepean Highway	D-C	1940c	*C altered, renovation of earlier building?

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Frankston Post Office, former Pier Hotel	Post Office	501 Nepean Highway	C	1942	*C
	Hotel	508 Nepean Highway	E	1929-39	AAI Joy & McIntyre 1929 for Cockram, refurbished (rebuilt) 1939 by R H McIntyre, redeveloped
	House	537 Nepean Highway	D-C?	1890c	early in area? (NP)
	House	581 Nepean Highway	A	1953	*C pebble stone pavers
Cliff Haven	Garden	595 Nepean Highway	C	1960c	at various levels on steep site, good use of Castlemaine slate for retaining, clipped shrubs of different colours & textures
The Gumnuts	House	619 Nepean Highway	A	1922	*C Eucalyptus ficifolia at front
Lanherne (burnt out)	House ruin	634B Nepean Highway	D	1926	B=J Renoer name on plaque, tiles Northcote Pottery, Tudoresque
White Lodge	House, garden	638 Nepean Highway	C	1952c	*C garden (see citation)
Hinckley Lodge	Garden	640 Nepean Highway	L		(obscured) stone terraces, subtropical planting (Agave) also Sequoia (?) Cupressus macrocarpa, Fraxinus x raywoodii
	House	644 Nepean Highway	?		
Kahala	House	644 Nepean Highway	C	1964-8c	
	House	646 Nepean Highway	E	1925c	early house in area, much altered
Hopkins house	House	648 Nepean Highway	C	1949	*C,CP
Cob Cottage	House	650 Nepean Highway	C*	1925c	*C notable garden (part) and fence (Walling?), featured in 'Home' June 1925, much altered?
Yamala Lodge (gatehouse)	Gate Lodge	652 Nepean Highway	A	1898	unusual use type, picturesque, mature trees nearby
Yamala Gateway	Gateway	652A Nepean Highway	A	1927-28	gates thought original
	House	657 Nepean Highway	D-C	1960c	*C typical gabled form
	House, Garden	660 Nepean Highway	C	1959	*C butterfly roof, mature cypress hedge, garden
	House	675 Nepean Highway	B	1959	*C
Netherplace	House	016-018 Netherplace Drive	C	1924c	*C gates in Golf Links Road
Armstrong Reserve	Landscape	Newton Street, off	L		*C indigenous
Riviera Infant Welfare Centre	School	- Newton Street, off	D-C	1965c	set in Armstrong Res.
Palm (Phoenix canariensis)	Tree	001 Nolan Street	D	1930c?	
	Garden	004 Nolan Street	D		19thC garden remnants (also 2 Nolan?) Phoenix canariensis, fruit trees,
Oak Tree	Tree	007 Nolan Street	L		*C Large specimen, next to 1920s timber house.
Shopping Centre	Shopping strip	? Norman Avenue	D	1965c	Typical shopping centre
House	House	004 Norman Street	D*	1890c	old house in new area, top of hill
Winton, now M McKillop Centre	House, Garden	Old Mornington Road	D	1935?	*C cnr. Daveys Bay Rd., Much added to, stone gateway notable (Walling?)

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Toorak College	School	Old Mornington Road	D-C	1960c?	1950s and 1960s, additions by Mockridge Stahle & Mitchell
Misty Hill	House	022 Old Mornington Road	C	1890	*C Large garden-some early planting: Cupressus macrocarpa, Araucaria heterophylla, Magnolia grandiflora, walnut, Juglans regia, golden privet hedge, Cedrus deodara
Hendra	House	049 Old Mornington Road	C	1910	*C next to paddocks
Toorak College	School	073-093 Old Mornington Road	B	1928	mentioned by Michael Jones in 'Frankston'
	Garden	109 Old Mornington Road	L		*C Mature garden. NP
	House	113 Old Mornington Road	D-C	1960c	*C NP
Rock Lodge	House	122 Overport Road	?	??	House obscured. Entrance only. NP
	Garden	179 Overport Road	L		row mature Cupressus torulosa, oaks, golden Cupressus macrocarpa
	Gate posts	195 Overport Road	L		old gate posts from earlier house?
The Barn	House	001A Palm Court	B	1914c	*C only surviving part complex -house, studio and barn built for Harry McClelland c1903-, recorded by the National Trust (No 2064) - studio destroyed
	House	008 Palm Court	C	1930	*C Griffin school, glass
Green Gables	House	010 Palm Court	C	1915	*C picturesque Federation era house
Paratea Pre School	School	? Paratea Avenue	D	1975c?	*C
	House	024 Pastoral Street	D-C?	1955c	NP Architect designed?
	House	006 Pennington Close	D	1980c	Unusually designed skylights. NP
Theophanion Greek Orthodox Church	Church	002 Petrie Street	D	1965c	*C
	House	006 Petrie Street	D-C	1905c	*C old in area
	House	003 Pine Street	D	1960c	*C typical house form in the Pines Estate.
	House	005 Pine Street	D	1960c	typical house form in the Pines Estate.
Remnant Monterey pine, typical	Tree	024 Pinehill Drive	L		part former plantation??
Bruce Manor	House, Garden	034 Pinehill Drive	A	1928	*C
Pinehill, now Bruce Manor	House, Garden	034 Pinehill Drive	A	1926	*C Hamilton supervised
	House group	- Plain Street	D	1925-30	West end Bungalow concentration around entry to Florence Avenue.
Kananook Creek Bridge	Bridge	at Playne Street	L	1946c	Harold McComb drove piles?
Portland House	House	001 Plummer Avenue	B	1934	
Illawarra	House	012 Plummer Avenue	C	1925c	*C Fence and hedge and original stucco colouring also portico.

City of Frankston Heritage Study 1991 Site Schedule  
[Key: value A= State, B= Regional, C= Metropolitan,  
D=Representative, L=Landscape (unevaluated)]

Name	Type	Address	Value	Date	Notes
Frankston Tech	School	002? Quality Street	D-C	1928	*C F ST. 9.28, corner Railway Pde, added to
Scout & Guide Hall	Hall	004? Quality Street	D-C	1925c	*C historical worth
	House	026 Queen Street	D-C?	1890c	Early in street, obscured. NP
Presbyterian church	Church	Radiata Street	D	1965c	*C
Pines HCV Estate	House	018 Radiata Street	D	1955-60	*C typical of est.
Frankston Railway Station Goods Shed	Goods shed	Railway Parade, off	D	1900c?	*C oldest structure in complex?
Seaford DC Substation	Substation	- Railway Parade, off	C	1925c	*C altered, evidence of early electrification of Frankston Line (see Vol. 2)
Uniting church	Church	051 Railway Parade	D-C	1925c?	*C
	House	029 Riversdale Avenue	D	1930c	Brickwork and sympathetic colours, garden and fence.
Dandenong Valley Flood Gate, Kananook Cr	Bridge, Engineering	- Riviera Street, off	L	1983c ?	'Riviera Outfall Bridge'- earlier?
Kananook Creek planting	Landscape	- Riviera Street	L		indigenous landscape along creek at Riviera Street, west of railway
Frankston Baptist Village Retirement	Retirement village	Robinsons Road	D	1970c	
Frankston Christian Science School	School	Robinsons Road	D	1985	Native vegetation on verge
Mt. Erin Secondary College	School	Robinsons Road	D	1970c	
Westerfield	House, Garden, farm	086-096 Robinsons Road	A	1924	Tudoresque design, garden (see citation), trees, drying shed etc.
Assembly of God	Church	Robinsons Road	D	1970c	
Westerfield Water Tank	Water Tower	086-096 Robinsons Road	C	1900c?	ex army camp (see Westerfield citation)
	Housing estate?	095 nr Robinsons Road	D	1975c	estate architect design?
	House	010 Ronald Avenue	D-C	1960c	*C Architect designed? Gable form. Angled on site for orientation.
Monterey Pines	Tree avenue	- Rosedale Grove	L		Mature Monterey pines, opposite Clipperton Flora & Fauna Reserve, NP
	House	067 Rosedale Grove	D	1985c	
Peninsula Golf Club	Golf Club	- Skye Road	D-C?	1970c	*C McGlashan & Everist? club encorp. 16.10.24
	House group	001-015 Spring Street	D	1930c	group c1930 similar period, but altered.
	House	003 Spring Street	D	1930c	Original stained timbering.
	House	006 Spring Street	D	1925c	Fence sympathetic.
Seaford Pier	Pier	Station Street, opp	C		Original Seaford pier, part of village
	House	002 Stephens Road	?	1890c ?	Old house or reproduction? House obscured.

City of Frankston Heritage Study 1991 Site Schedule  
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Name	Type	Address	Value	Date	Notes
State Bank Staff College	School	Stotts Lane	C	1978c	RAIA award
	House	010 Thames Street	D-C	1960c	*C
	House, Garden	001 The Range	D-C	1930c?	*C cypress row (Cupressus macrocarpa), garden incl. Agave amaricana 'variegata'
	House, Garden	005 The Range	D-C?	1940c?	*C garden-poplars at entry
Street verges	House	007 The Range	D-C	1955c	*C
	Landscape	Thornton Road	L		Agapanthus, natural/exotic mix at verges, gardens notable
	House	003 Thornton Road	B	1960	*C
Moorooduc Quarry Res	House	006 Ti-tree Lane	C	1960c	S&N Murray-Smith, the owner reclaimed quarry with flora a fauna reserve
	Quarry, Engineering	Two Bays Road	L	1935c	
	House	007 Victoria Parade	D-C?	1935c	*C Old English style.
Scarlet Gums	House	009 Villiers Street	D	1955c	Typical low gable form. NP
	Tree avenue	Violet Street, west end	L		E. ficifolia (4 plus), in verge, remnants of greater numbers in Frankston
	Garden	011 Violet Street	L		*C
	House, Garden	015 Violet Street	C	1945	*C Mature garden(Liquidamber styraciflua, Camellias, Pittosporum undulatum var.), sympathetic colours, porch detail. Old English.
	Garden	017 Violet Street	D	1935c	like 15 Violet
	House	016 Walkers Road	D-C	1975c	Natural timber cladding. Intergration bushland setting. NP
	House, Trees	041 Walkers Road	D-C	1965c	*C Mature pines.
Koh-i-nor	House, Garden	042 Warringa Road	C	1928	*C Fence, mature garden-terraced with rubble stone edging, mature E.ficifolia
	House	043 Warringa Road	D-C?	1970c	Architect designed?
	Fence	044 Warringa Road	C?	1915-20	Originally part of 42.
	House	045 Warringa Road	D-C?	1970c	Obscured.
	Garden	046 Warringa Road	C	1930c	well laid out terraced garden, lawns, steps, Nerium oleander, mature Liriodendron tulipifera (3) in verge rare
	Kalamunda	House, Garden	050 Warringa Road	B	1939
Street verges, brick paving	Landscape	Warringa Road	L		West end (north side)-rough brick paving, planted verges merged to garden, dominated by 46's mature Tulip Trees, arum lilies, agapanthus, privet
	House	028 Watts Parade	D	1960c	expressed rafters, adverse skillions



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Name	Type	Address	Value	Date	Notes
Rubra hedges, trees	Garden	Watts Parade	C	1930c	*C
Rubra	House, Garden	042 Watts Parade	C	1886-7	*C Later O=Sir Laurence Hartnett, some outbuildings, new colorade, garden
Bache house	House	006 Waverney Rd	B-A	1958	*C additions?
Kananook Railway Station	Railway Station	- Wells Road, off	D-C?	1980c	NP Prefabricated system designed by Yuncken & Freeman?
Hickory Factory	Factory	006 Wells Road	D	1930c	*C early industry (see Vol.2)
Street verges	Landscape	Williams Road, south side	L		South side, much vegetation, exotic and native.
Yamil	House, Garden	055 Williams Road	?		*C Obscured from street. Mature notable garden: rustic bridge, poplars, Cupressus sempervirens 'stricta', Leptospermum laevigatum, wild mixture of exotic/native.
Hendra	House, Garden	Williams Road	A	1939-	*C mature garden (see citation)
Victoria Park	Tree avenue	Williams Street	L		
-Monterey pines on oval					
Eucalyptus viminalis (?) avenue	Tree avenue	Williams Street, west end	L		E. viminalis (?) avenue, east end north side, part of garden/verge growth at corner Cliff Rd
	House, Garden	002 Williams Street	D	1925c	Cliff Road south-east corner 1920s garden/house-large Arbutus sp., Pittosprum undulatum hedge, Lilly pillys, coprosma in hedge, photinia
	House, Garden	031 Williams Street	D-C	1890c	*C Early in area, garden-Robinia (2), Acmena, Datura, fruit trees
Palm (Phoenix canariensus)	Tree	054-058 Williams Street	L		
	House	066 Williams Street	D-C	1930c	*C Colour sympathetic. Concrete pseudo-stone masonry. Distinctive pergola porch.
	House, Garden	112 Williams Street	D	1955c	NP Angled on block, skillion form. Mature native garden.
	House, farm, orchard	013-017 Winona Road	D	1930c	derelict (?) remnant orchard & farmhouse, once typical of area
	House	043 Winona Road	D	1975c	*C Architect designed.
	House	056 Woodlands Grove	B	1956	*C native garden
	House	057 Woodlands Grove	D-C	1955c	*C
	Houses	- Wynnstay Road	D	1955c	house group, north side
Pinus radiata	Tree	004 Yamala Drive	L		very old
Angliss house	House	006-008 Yamala Drive	B	1961	*C
Yamala	House	016 Yamala Drive	B	1876c	Dr. John Madden, A J J Lucas
Beauty Park	Public Park	Young Street	L		-Griffin gates, NTA 2898 transformed from former Bullfrog Swamp

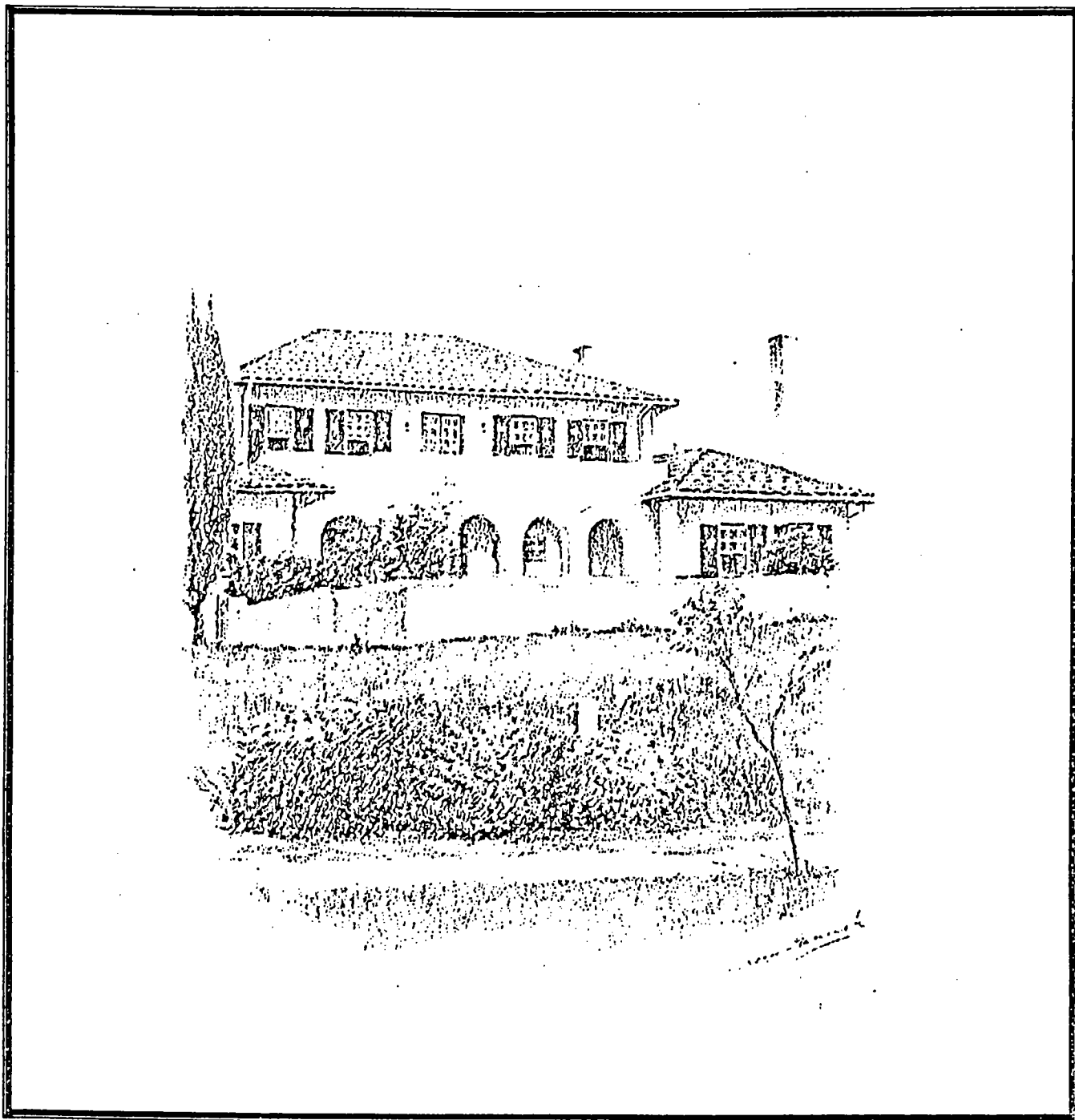
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City of Frankston Heritage Study 1991 Site Schedule  
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Name	Type	Address	Value	Date	Notes
Frankston Railway Station Signal Box	Railway Signal Box	Young Street, off	D		*C
	House?	101 Young Street	?	1940c?	*C
	House	020 Yuille Street	D-C?	1965c	Architect designed.
Christian Missionary Alliance Church	Church	056 Yuille Street	D	1960c	*C

# City of Frankston Urban Conservation Study Significant Sites

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GRAEME BUTLER  
Conservation Architect  
21 Alphington Street,  
Alphington, Vic 3078  
481 3094

24.9.91.

**St. Anne's Catholic Church,  
84 Austin Road, Seaford**

**History**

Built: 1981

In May, 1951, Father Joseph Kealy moved to Frankston to become the Parish Priest of the Frankston parish. In the same year he purchased various blocks of land for the Roman Catholic Church, one of which was 5 acres in Austin Road, Seaford.<sup>1</sup> St. Anne's Church Hall was built here in 1962.<sup>2</sup> The architect was Denis Payne. The Roman Catholic Trust of East Melbourne commissioned Frankston builders, S.W. & J. Gardiner, to erect a church on Lot 77, Austin Street, in 1981.<sup>3</sup> The 600 square metre church was estimated to cost £500,000 and was called St. Anne's.<sup>4</sup>

**Description**

The youngest site investigated in this study, this church is too striking a concept to ignore in any appraisal of the city's architecture. It was possibly the first use of teflon fibre-glass in Australia to roof a conventional permanent building.<sup>5</sup>

A fan-shaped plan is a perfect vehicle for the hyperbolic paraboloid, translucent white teflon fibre-glass roof which appears tent-like when viewed externally, held down by cable guys. Internally, the tan brick wall provides the visual solid, while the roof disappears as if an overcast sky.

Light membrane roofs are as yet uncommon in the southern states, in other than external canopy use, (i.e., Westgate Freeway service station canopies). This example followed American precedents and was promoted by the roof material distributor, Chemfab, and its manufacturer, Dupont.<sup>6</sup>

**External Integrity**

Generally original.

**Context**

Isolated from any surrounding context, but distinguished as a public building.

**Significance**

Architecturally, this church illustrates a use of distinctive building material and its resulting free architectural form. Judged among any building type the outcome is unusual and is particularly suited for a church, both from an inspirational and functional viewpoint: of local and regional importance.

Historically, the church as yet is without long associations in the community, but it is already a vehicle for public gatherings. It is one of the earliest of a new style of Catholic church designs and the fan-shaped plan was a response to liturgical changes in the church and changing ideas about the relation of laity to clergy. As a result of the Vatican II 'Reformation' of Catholicism, the design of this church is an historic early response to these great changes: of local importance and regional interest.

**West Oaks,  
Baxter-Tooradin Road**

**History**

Built: 1899

William McArthur built a house in 1899 on 42 acres of land he owned at what was then called Mornington Junction.<sup>7</sup> McArthur resided there until 1914 when Mrs. Henrietta Emmaline Roberts purchased the property.<sup>8</sup> Interestingly, the rate of £35 per annum in 1897-8 remained unchanged until 1915-16, when it increased to £45 per annum.<sup>9</sup> By 1921 George A. Collett, an orchardist, and Alice Jane Minnie Collett occupied the property, remaining there until Douglas R. Jamieson took up residence in the early 1940s.<sup>10</sup> Jamieson lived at this address until after 1953.<sup>11</sup>

**Description**

This, a hip-roofed and weatherboarded farm house, with encircling post-supported verandah in a skillion-roof form. Typical of the period, the verandah posts and brackets are shaped simply in timber and little other ornament is visible, except perhaps at the side entry to the house, while it is probable that a half-timbered gable has been centred above the entrance.<sup>12</sup>

**External Integrity**

Generally original in the street view.

**Context**

Identifiable as one of the area's remnant early farm-houses, still set in open fields, which probably once were used as orchards by the Collett family. The surrounding mature oaks and pines are signposts to the building's age.

**Significance**

Architecturally, this is a typical (if larger than normal) farmhouse of the era and area, which is purely representative of the nature landscape setting and surviving sur-

1 Parish of St. Francis Xavier Frankston, 1889-1989, p.17  
 2 ibid., p.18  
 3 BA1981, 37758  
 4 ibid.  
 5 D. Payne  
 6 ibid.  
 7 RB1897-98, 371; RB1898-99, 347  
 8 RB1913-14, 718; RB1914-15, 748  
 9 RB1897-98, 371; RB1914-15, 748; RB1915-16, 1186  
 10 RB1940-41, 3461; RB1945-46, 3798; ER1936  
 11 RB1953-54, 4161  
 12 Detailed inspection required

rounding farmland in the expression of this theme: of local importance.

Historically, it is symbolic as early and agricultural activities within the city, which have been disappearing with increasing urbanization of the peninsula. Orchards were once a common land cell in the city and orchardists a significant local group. This complex is one of the few survivors of that era in local history: of local importance.

### **St. Paul's Anglican Church, Bay Street, Frankston South**

#### **History**

Built: 1886, 1933-

The first St. Paul's Anglican Church was built in 1886 at an estimated cost of £474.<sup>1</sup> With the support of Frankston pioneer, William O'Grady, the church's debt was only £70 by 1890.<sup>2</sup>

The foundation stone of a new St. Paul's Anglican Church was laid on December 16th, 1933.<sup>3</sup> The Archbishop of Melbourne, the Most Reverend F.W. Head, laid the foundation stone and addresses were given by Archbishop Head, General H.W. Grimwade and Reverend P.B. Hayman, the vicar.<sup>4</sup> Designed by Louis R. Williams, the new building incorporated the nave of the old church. An imposing tower at the western end was included in the plans but was to be built at a later date. Contractor, T.D. Barrett, built the church at an estimated cost of £3,500.<sup>5</sup>

In January, 1959, the Church of England in High Street, Frankston, commissioned Frankston builders, S.W. & J. Gardener to extend the church.<sup>6</sup> Estimated to cost £96,000, St. Paul's was to be of 3,800 square feet.<sup>7</sup>

#### **Description**

The architect, Louis Williams, claimed to have introduced the fashionable but rugged clinker brickwork to church architecture in line with his philosophy of simple and meaningful ecclesiastical architecture rather than the mock Gothic decoration still applied to many churches contemporary to this one. Terra-cotta roof shingling underscores the emphasis of the architect or display of natural materials.

Beyond the choice of materials is the bold form of the design, with its squat Norman bell-tower centred on the sea-ward elevation. Viewed from the foreshore, the tower and surrounding bays is a prominent element in the skyline and would have dominated Frankston in the years up until the post-Second War redevelopment of the town centre. The church plan is cruciform. Another vantage point is from the adjoining oval, where the multi-gabled (added) side chapels with their extensive stained glass are displayed to good advantage, as they are when viewed from High Street. Older, lancet-like win-

dows at the tower base contain early glass designs in the Pre-Raphaelite manner of Waller.

Williams was a prolific designer of churches through many eras, but his emphasis, pre-Second War, was on the Arts & Crafts approach to church design. Use of simple well-proportioned and simplified traditional forms, combined with a love of natural materials, such as brick and terra-cotta and use of hand-crafted fittings and glass, make many of his churches outstanding Arts & Crafts exemplars. Given the philosophy was otherwise only fully applied to a small group of large houses designed in that period, Williams' church designs are valuable.

Other good examples include Anglican chapels or churches at Gardenvale, Ivanhoe (hall), Parkville, Darebin and South Melbourne: all except Parkville designed in the 1920s, early 1930s. The mature Cypress setting is of the period.

#### **External Integrity**

The original design is still apparent, despite the added sympathetically designed side chapels. Minor changes include the concrete masonry screen wall, pipe handrails and chain-wire side fence.

#### **Context**

Sited near to other public buildings such as the pavilions, churches in High Street and the former Mechanics Institute, also clearly visible from the opposite water's edge and elsewhere.

#### **Significance**

Architecturally, this is a valuable example of Williams' work and expressive of his Arts & Crafts preoccupations, also a prominently-sited building visible from many places in the township: of regional importance.

Historically, valuable to the Frankston community as a long-term meeting place and holder of many residents' past associations: of local importance.

Historically important contribution to an area at the heart of local community life for more than 100 years. St. Paul's is one of the few religious buildings surviving from before the First World War. The alterations and additions reflect the continuing role of the church as an important local symbol.

### **Tellilya, 25 Bembridge Avenue, Frankston**

#### **History**

Built: 1949 ?

William H. Raleigh, an architect, of Grange Road, Frankston, owned Lots 25 & 26 Bembridge Avenue in the Grange Estate in 1946.<sup>8</sup> Geoffrey Wescott and Joan Goodes, of Gould Street, Frankston, purchased Lot 26 from Raleigh and applied for a permit to build a house

1 Frankston Standard, 16/12/1933, p.4  
 2 Jones, M., *Frankston Resort to City*, p.109  
 3 *Frankston Standard*, 16/12/33, p.4  
 4 ibid.  
 5 ibid.  
 6 BA1959, 4170  
 7 ibid.  
 8 RB1945- 46, 6435; ER1943

in 1949.<sup>1</sup> In 1959, they commissioned John M. Rosenthal, of Oliver's Hill, Frankston, to design alterations and additions to the house now named Tellilya.<sup>2</sup> Frankston builder, N.A. Echberg, constructed the additions and alterations at an estimated cost of £1,600.<sup>3</sup> Geoffrey, a merchant, and Joan Goodes owned and occupied Tellilya until after 1960.<sup>4</sup>

#### Description

Set behind a mature garden frontage, the house is Modernist or 'contemporary' in design with gently sloping skillion roof forms, broad brick chimney expressed at one end, stained vertical boarding and painted timber-framed window walls. Stage one is among the earliest Modernist designs in the area.

#### External Integrity

Given two construction stages, generally original.

#### Context

Contributes to overall Bembridge Avenue character where mainly 'contemporary' architecture is sited in a blend of mature native and exotic planting.

#### Significance

Architecturally, this is a simple early Modernist house, in the beach house tradition, designed to blend with the valuable exotic and native landscaping, both on the site and in the street generally: of regional interest and local importance.

Historically, a good example of the work of prominent local builder, N.A.Echberg.

### The Summer House, 3 Brookwood Drive, Mt. Eliza

#### History

A law clerk, B.C. Harriman, purchased 7 acres of land prior to 1884, possibly from his friend and Mt. Eliza pioneer, James Davey.<sup>5</sup> Harriman, then described in rate books as a Crown lawyer, had a dwelling constructed on the property in 1884-85.<sup>6</sup> Harriman owned and occupied property with his wife, Isabella, until his death

in 1904.<sup>7</sup> During that time the property was named Ellendale and its acreage increased from 7 to 15 acres in 1887-88.<sup>8</sup> After Benjamin Harriman's death, ownership of the property passed to a Mrs. J.B. Harriman, care of W.R. Heywood (Benjamin Harriman's son-in-law), of East Malvern, in 1905 and at Oakleigh Park, Dandenong, in 1906-08.<sup>9</sup> The property's acreage decreased from 15 to 12.1/4 acres in 1906-07 and was occupied by Mrs. E.H. Baxter in 1907-08.<sup>10</sup>

Ellendale was renamed Cliff House by its new owner, Dr. W. Atkinson Wood, M.D., of Garmock, Toorak Road, South Yarra, in 1909.<sup>11</sup> Aptly named, Cliff House was built on rock foundations at the very edge of a cliff overlooking Daveys Bay. This is believed to be the spot where the Aborigines watched for shoals of fish coming into Daveys Bay.<sup>12</sup>

Sir Norman and Dame Mabel Brookes purchased the property as a summer holiday house in 1924.<sup>13</sup> Although advised by their architect to pull the old dwelling down, the Brookes, liking the property and its established garden, decided to improve the house and use it for guests sleeping the night or changing after bathing in the sea.<sup>14</sup> As evidence of these improvements, the rated value of the house and 12 acres jumped from £45 to £225 during the period 1923-24.<sup>15</sup> Sir Norman and Dame Mabel Brookes owned the property until after 1960.<sup>16</sup> Benjamin Cosway Harriman was born at Tiverton, Devon, England on the 17th November, 1830, and educated at two public schools, Chilcott's and Blundell's grammar schools.<sup>17</sup> In 1854, Harriman arrived in Melbourne and was shortly after appointed to the clerical branch of the Police Department, when Sir Charles Hotham was Governor of the colony.<sup>18</sup> In the first half of its nineteenth century existence, Melbourne University was run on the formal principles of Oxford and Cambridge Universities, making it difficult for working men to obtain a degree. Harriman took a prominent part in instigating and maintaining what was then called the Mechanic's Institute Lectures, which were designed to assist those going up for University examinations.

- 1 RB1948-49, 5421; BA1949, 2600
- 2 BA1959, 5497
- 3 *ibid.*; sitting room, dressing and bathroom added east end
- 4 RB1958, 2677; ER1960
- 5 RB1883-84, 177; Frost, R., *Frankston and Mount Eliza Sketchbook*, p.28
- 6 RB1884-86, 177
- 7 RB1889-90, 261; RB1900-01, 240; *Argus* 30/5/1904, p.1
- 8 RB1887-88, 199
- 9 *Argus*, 30/5/1904, p.1; RB1905-06, 244; RB1906-07, 237; RB1907-08, 231
- 10 *ibid.*; RB1906-7, 237
- 11 RB1909-10, 245
- 12 Frost, R., *op.cit.*, p.28
- 13 RB1923-24, 3369; Frost R., *op.cit.*, p.28
- 14 *ibid.*
- 15 RB1922-3, 3055; 1923-4, 3369
- 16 RB1958-59, 3901
- 17 *Men of the Time*, Victorian Series, 1878, pp.82-3
- 18 *ibid.*, *The Leader*, 15/2/1890, p.5

This resulted in liberalizing the University and benefiting many, including Harriman, who continued his studies and took honours in law.<sup>1</sup> In 1860 Harriman was transferred to the Law Department and in 1870 he became Secretary of the Law Department. He retired from the Public Service in 1890.<sup>2</sup>

In 1858 Benjamin Harriman married Miss Isabella Ellen Webb, daughter of Mr. James Hemming Webb, a government shorthand writer and brother of Mr. Justice Webb.<sup>3</sup> The Harrimans had six children, three sons and three daughters. The eldest daughter was married to Mr. W.J. Duffy, C.E., Hobart, Tasmania, and the second and third daughters were married to Mr. P.I. Heywood of Ordleigh Park, Dandenong, and Mr. W.E. Heywood, employed in the Victorian Government Shorthand Writers Department, respectively.<sup>4</sup> Harriman died in 1904.<sup>5</sup>

Norman Everard Brookes was born in 1877 in Melbourne and educated at Melbourne Church of England Grammar School.<sup>6</sup> He became a world tennis champion, winning singles, doubles and mixed double championships at Wimbledon in 1907 and represented Australia in the Davis Cup for many years.<sup>7</sup> Brookes was also a champion golfer, winning the Royal Melbourne Golf singles championships three times.<sup>8</sup> Norman Brookes married Mabel Emmerton in April, 1911. He was involved in the British Red Cross, a director of many companies, chairman of the Australian Paper & Pulp Company, president of the Lawn Tennis Association of Australia from 1926 to 1955 and partner in W. Brookes and Company, graziers.<sup>9</sup> Sir Norman Brookes was knighted in 1939. Sir Norman and Dame Mabel Brookes had three daughters. He died in 1968.

#### Description

(inspection required)

The original Cliff House is reputedly still perched on the cliff edge, visible as only a corrugated-iron gabled roof above an open terrace. The plan suggests addition.

The main two-level house appears to have been built in 1924 and possesses the typical Bungalow gabled roof form (with louvred vent) and is clad in painted weatherboards to walls and corrugated-iron to the roof. Brick chimneys (painted) have cornices/cappings which suggest an earlier period. Both houses are set in mature landscape arising from various periods and types of plants.

#### External Integrity

A large skillion addition appears to have been made on the south, to the upper level, and reputedly many other

alterations have been made, presumably mainly by the Brookes family.

Bricks in the chimneys have been painted.

#### Context

Isolated from its immediate surrounding development in character and scale, but parallels with other large coastal houses of the era, such as Marathon (q.v.) and earlier.

#### Significance

Architecturally, both houses are altered examples of their types: no known significance.

Historically, potentially the Cliff House may still represent the prominent persons who owned it, but the main house is likely to represent its occupation by the important Brookes family. It is important for its connections with B.J. Harriman, a figure of regional importance, and its connections with the Brookes family. Norman Brookes was a sporting figure of international importance; Mabel Brookes was a woman of importance in Victorian public affairs: of regional importance.

### House, 7 Bunangib Court, Frankston

#### History

Built: 1958

A building application was made in 1956 for the construction of a house on Lot 9, Bunangib Court, to the design of B.J.E. Rieb, a Hawthorn architect.<sup>10</sup> Leonard Henry Gillam, the owner, built the brick and timber dwelling himself.<sup>11</sup> Estimated to cost £7,000, the two-storey residence was completed in 1958.<sup>12</sup> Leonard Gillam, a manager, occupied the property with Edith Harriet Gillam, possibly his wife.<sup>13</sup> , ,

#### Description

Drawings, dated October 1955, depict this timber and brick house as: (ground floor) 'entrance (to a stair hall), laundry, shower, guest bedrooms and workshop; (first floor) open dining-living, kitchen, bedroom, bath and dressing rooms.' A 'verandah' and 'open terrace' abutted first and ground floor levels on the north side.<sup>14</sup>

The main design aspect was, however, the exposed triangulated timber portal frame (two 2" x 2") at 14 feet centres, which (when viewed in sections) rested on two points and supported shaped plywood 'girders' at the roof (like the Myer Pelican house) and a pergola sun-screen and a timber floor at first level. Timber-framed window walls enclosed the spaces and a sparse metal balustrade, the first floor verandah. The original roof was built-up felt membranes laid in 'hot bitumen' over

1 *ibid.*, *Men of the Time*, Victorian Series, 1878, pp.82-3

2 *Table Talk*, 24/1/1890, p.6

3 *ibid.*

4 *ibid.*

5 *Argus*, 30/5/1904, p.1

6 WWA 1962, p.120

7 *ibid.*

8 *ibid.*

9 *ibid.*

10 BA1956, 1561

11 *ibid.*

12 *ibid.*; RB1958, 2612

13 ER1960

14 BP1561

tongue and grooved boarding. The house occupied a small part of a large L- shape block which already held a studio on the west side.

The expression of triangulated structure was a fixation of the period, whether, in detail elements such as Boyd's Kireep Road, North Balwyn, house or main structure such as Chancellor & Patrick's Atunga Way, Mount Martha, house. Both are from a similar era to this house. Other examples include the Ken McIntyre house and Blackfriars Close, Toorak, house by Boyd.

#### External Integrity

Generally original.

#### Context

Sited at the end of a court, it has some affinity to the other generally-later houses therein.

#### Significance

Architecturally, this is one of a small group of notable 1950s house designs, which boldly revealed their structural frame on the outside as a show of the great enthusiasm felt by architects in the era for structure-born design: of regional importance and State interest.

Historically, a superior example of the architect-designed houses found in parts of Frankston, but uncommon in many of the new suburbs of the 1950s. Helps distinguish Frankston as especially important in the 1950s suburban boom.

### Inverell, House, Canadian Bay Road and Baden Powell Place corner, Mt. Eliza

#### History

Built: c1870-4, c1876-81

John T. Smith was reputedly the first owner of this initially two-room brick cottage when it was built, between 1870 and 1874.<sup>1</sup>

#### Description

Now part of a large landscape supplier's complex (Lynton's), the cottage supports its history with its twin-gabled form (one gable steeper than the other), dog-toothed chimney cornices which were typical of the era, and the Colonial bonded brickwork which may have been slop-moulded but have a distinctive colour blend form differential burning. The cottage has a corrugated-iron roof, a simple skillion-form verandah roof and (new?) stop-chamfered verandah posts and bressumer beam.

#### External Integrity

Front fence has been replaced, along with redevelopment of the house yard generally. The verandah appears to have been renewed. Most rooms appear to have remained close to their original condition.

#### Context

Now concealed by a high fence and surrounded by a large commercial complex, the house gains only from the maintenance of a landscaped/planted environs.

#### Significance

Architecturally, the house representative of an early period in the city's built history, being among the oldest group of houses in the area: of high local importance and regional interest.

Historically, although dislocated from a direct historical context by the proximity of the nursery, the house illustrates inside and out the form of early permanent accommodation in the city.

### Canadian Bay Yacht Clubhouse, Canadian Bay Road, Mount Eliza

#### History

Built: 1960

The name Canadian Bay originated from three Canadians who cut and shipped firewood, principally she-oak and wattle, from the beach of Canadian Bay to Sandridge, (now known as Port Melbourne) for the Melbourne markets.<sup>2</sup> A group of local residents formed the Canadian Bay Club in 1958, using a small boatshed which housed about twenty boats.<sup>3</sup> Scenes from the film "On the Beach" were shot at Canadian Bay.<sup>4</sup>

The current building was reportedly designed by Roy Grounds, who had designed two notable houses on the nearby Ranelagh Estate and used one for his own beach house. His presence in the area meant a close association with Sir Laurence Hartnett of Rubra (q.v.) who, in turn, was active in the club.<sup>5</sup>

#### Description

A simple unequal gabled structure, the clubhouse rests on a jetty (with boat storage under), has vertical boarding to its walls and a north-facing window wall with a shading roof extension. A large terrace extends northward, connecting with a ramp and jetties. Related skillion-roof buildings, used for boat storage, lie to the west of the ramp. Early drawings of the complex show the main (rear) skillion-roof structure in the western group as the first stage of the complex and then acted as the club house with a sail room and dinghy racks. It replaced boat sheds on the present club house site.<sup>6</sup>

#### External Integrity

Generally original.

#### Context

It resembles the contemporary Davey's Bay Yacht Club house and by its siting and form suggests the jetties built along the coast since the mid-19th century.

#### Significance

Architecturally, the building is a simple design and hence both appropriate to the location and prevailing architectural treatment of beach structures or houses. Judged as a yacht club, it has few exact equals and the Grounds' association lends significance: of regional interest and local importance.

1 NTA file 3821, nomination form cites ratebooks and Mrs. Ward-Anderson, granddaughter of J.T. Smith

2 S.L.V. Biographical File, *Early History of Mount Eliza*, p.5., Frost, R., *Frankston and Mt. Eliza Sketchbook*, p.38

3 ibid.

4 ibid.

5 see WWA 1968, p.402; pers. com. D. Chancellor

6 see FCC drawing F3/3D, 'proposed Mt. Eliza Marine Club, Canadian Bay, Mt. Eliza,' n.d.



Historically, a relatively young yacht club for the bay, but associated with the residents of the exclusive Ranelagh Estate: of regional interest and local importance. Historically important as a community building for Mt. Eliza. In an exclusive waterfront retreat, the yacht club filled a role which elsewhere fell to the local shire hall, pub, or sportsground grandstand.

**Trade Winds,  
5 Canadian Bay Road, Mount Eliza**

**History**

Built: 1960

Ronald Babbington Quigley and Allan Thomas Gillam commissioned architect, Neil Clerehan, to design a residence for Lot 9, Canadian Bay Road.<sup>1</sup> Frankston builder, A. Moore, constructed the dwelling of 2628 square feet, estimated to cost £8,000 in 1960.<sup>2</sup> A swimming pool estimated to cost £1,400 was added to the property by the builder, A. Moore, in the same year.<sup>3</sup> Quigley, a salesman, and Gillam, a clerk, operated the Quigley-Gillam gift shop at 125 Toorak Road, South Yarra, in the 1960s.<sup>4</sup> This house is one of three designed by the same architect for Gillam & Quigley, in Frankston.

**Description**

The original design was near symmetrical, the plan consisting of bedrooms (2) either side of a large combined kitchen and living room. A 'screened porch (Vimet insect screens)' extended north from the sliding glazed living room doors. Its equivalent on the south side was a carport, on axis.

Central to the southern edge of the living area was a broad masonry fireplace which, with adjoining 7 feet high fitments, provided the division between the living and kitchen areas.

Most external walls were clad with vertical boards (except for the masonry east and west 'porch' walls) and the roof with Brownbuilt steel decking. Windows were timber-framed and either slot-shaped, on the south kitchen wall, or slits, as on the west wall, or squares for the east wall. The design was classically simple and symmetrical, with subtle visual tension being created by changes in window shape.

**External Integrity**

(Inspection needed)

Generally original.

**Context**

Set in a mature landscape and related to other contemporary houses in this road and the adjacent Ranelagh Estate.

**Significance**

Architecturally, this is an assured demonstration of 'less is more,' with simplicity of external form matched by large open internal living spaces which interflow with the surrounding landscape via the archetypical sliding glazed doors and full-height glazing to the north: all attributes of the immediate post-War Modernist era.

Historically, a good example of the distinctive character of building in Mt. Eliza after the Second World War. Example of the work of local builder, A. Moore.

**Flats,  
44 Cliff Road, Frankston**

**History**

Built: 1935

In the 1934-5 rate book, W. Marsh of Orrong Road, Toorak, was listed as owner of a partly constructed house on Lot 15, Cliff Road.<sup>5</sup> By 1936 the house was listed and rated as two flats.<sup>6</sup> W. Marsh owned the flats until the mid- 1940s, when Bert Reginald Marsh, a builder, of Edna Street, Frankston, became the owner.<sup>7</sup> By 1967 Reginald, an aircraft worker, and Sydney Marsh, a builder, owned the flats.<sup>8</sup>

**Description**

Representing a rare accommodation form for the era and area, these two-storey stuccoed flats take on an English domestic revival style in the Arts & Crafts manner. The steep attic gabled-roof forms (clad with two colours of slate), shingling in the gable ends, and the flared shingled balconettes under the upper windows, are all elements similar to those used by English Arts & Crafts designers such as C.F.A. Voysey and M.K. Baillie-Scott, albeit erected some 30 years after their buildings.<sup>9</sup>

A rubble stone front fence, with hedges, are typical of the era's landscape treatment.

**External Integrity**

Generally original.

**Context**

Sited near the hilltop, the two-storey flats are prominent. Some contemporary houses are in the area.

1 RB1960-61, 303;  
 2 BA1960, 6157  
 3 BA1960, 6074  
 4 D1962; ER1961  
 5 RB1934-35, 4244  
 6 RB1935-36, 4245  
 7 RB1945-46, 6095; ER1960  
 8 ER1960; RB1967, 425, 424  
 9 see Service, *Edwardian Architecture*, p.101 (*Waterlow Court, London*), p.94, (*Leitchworth Garden City Cottages*), p.93, (*The Orchard, Chorley Ward, Hertfordshire*)

**Significance**

Architecturally, the building is unusual for the area as 1930s flats, and stylistically similar only to a few large Frankston houses, built in the 1920s, (Marathon, Westerfield). It is also an unusual style-use combination for the State, although very late in the style's application: of high local importance and regional interest. Historically, this is an unusual building type for Frankston, which missed the flat boom of the 1930s and was only lightly touched by the spread of flats during the 1960s.

**The Lofts,  
20 Davey Street, Frankston**

**History**

Built: 1900

Situated on land Plowman had purchased in the 1890s on the corner of Davey and Young Street, Dr. Sidney Plowman's house, The Lofts, was designed by Melbourne architects Blackett and Rankin in 1900.<sup>1</sup> Blackett and Rankin called for tenders for a two-storey residence and outbuildings in May, 1900.<sup>2</sup> J.C. Cameron, of High Street, Terang, accepted the tender of £2,219 for construction of the residence.<sup>3</sup> The Lofts was used by Plowman as a residence, surgery and private hospital.<sup>4</sup> He continued to practice there until the outbreak of World War I, when his son, Dr. Sidney Plowman Junior, took over the practice.<sup>5</sup> Dr. Plowman, Jnr., practised there until, joining the Army in World War II, he left the practice in other hands until the end of the War.<sup>6</sup> Plowman, Jnr., sold The Lofts in the early 1950s to the Returned Serviceman's League and retired to the country in north-east Victoria.<sup>7</sup>

Lofts, The Born 1853 at Boston, Lincolnshire, England, Sydney Plowman was educated at a local grammar school and apprenticed to a chemist and druggist in Boston, Sawyer, T. and Nelson, I., at the age of 16.<sup>8</sup> Within five years he had passed the minor examination of the Pharmacy Society of Great Britain.<sup>9</sup> Awarded a scholarship he transferred to London where he passed the major exam in 1873 and gained the highest student award, the Pereira Medal.<sup>10</sup> Plowman was appointed apothecary lecturer in pharmacy and tutor in *materia medica* at St. Thomas's Hospital, London, in 1876.

The Pharmaceutical Society, in 1889, invited Plowman to take up the position of Director of the Pharmacy School of Melbourne.<sup>11</sup> He took up the appointment in 1890. He taught practical pharmacy and sought to improve the course and the study conditions for students. Plowman became ill with pneumonia and because of continued bad health resigned in 1895.<sup>12</sup>

In 1893 Plowman opened his first surgery in Frankston, at Skirbeck in High Street.<sup>13</sup> He continued his practice at The Lofts when it was built in 1900. In 1903, when the University of Melbourne Medical School and College of Pharmacy continued their *materia medica* courses, Plowman again lectured in the subject.<sup>14</sup> At the outbreak of World War I, Plowman handed over his practice to his son and lectured on a full-time basis at Melbourne University until he retired in 1919.<sup>15</sup>

Dr. Plowman married a Scottish nurse, Mary Ewanson, in 1894.<sup>16</sup> He was elected to the Frankston and Hastings Shire Council as representative for the North Riding from 1912 to 1917. He was the founder of the Frankston Branch of the National Federation, Honorary Medical Officer for the Ragged Boys' Home, Honorary Treasurer and Secretary of the Westernport Progress Association and Treasurer of the Frankston Agricultural Society.<sup>17</sup> Plowman died on 28th April, 1932, at The Lofts.<sup>18</sup>

The architect, William Arthur Mordey Blackett, was born in 1873 at Fitzroy, Victoria, and educated at Scotch College, Melbourne. He had an extensive and continuous practice from 1899 to the early 1940s. He was in partnership with T.H.P. Rankin from 1900 to 1903. His cousin, William Blackett Forster, joined him in partnership in 1914-32 and they received the Royal Victorian Institute of Architects medal in 1929.<sup>19</sup> Blackett was noted for his house remodeling, publishing a number of articles on house design, and as a designer of interior decorations and fittings. He had a particular interest in the design of the two-storey house. Blackett had a long and distinguished association with both the Royal Victorian Institute of Architects and later the Royal Australian Institute of Architects, of which he was a founder and first president in 1930. He died 2 June, 1962.<sup>20</sup>

1 Graham Molly for Frankston Historical Society, 6/5/88, NTA FN5954  
 2 *Cazaly's Contract Reporter*, 1 May 1900, p.65  
 3 *Building, Engineering and Mining Journal*, 19/5/1900, sup.p.  
 4 Sawyer, T. & Nelson, I., Heritage Section, Federal Ministry of Housing and Construction, *Interim Heritage Assessment*, Feb. 1986, p.2  
 5 *ibid.*  
 6 *ibid.*, 0.3  
 7 *ibid.*, Graham Molly, op.cit.  
 8 *op.cit.*, p.2  
 9 *ibid.*  
 10 *ibid.*  
 11 *The Melbourne Medical School 1862-1962*, Russell, K.F., p.93  
 12 Sawyer, T., and Nelson, I., *op.cit.*, p.2  
 13 *ibid.*  
 14 *ibid.*  
 15 *ibid.*  
 16 *ibid.*, p.3  
 17 *ibid.*, p.2  
 18 *ibid.*, p.3  
 19 *Australian Dictionary of Biography*, p.314  
 20 *ibid.*

**Description**

Most of this formerly large Queen Anne style brick and rough-cast stuccoed house has been replaced with a modern office block, removing the extensive return verandah overlooking the bay and the high pyramid-form, slated roof above it.<sup>1</sup> The surviving room bays have hip and Dutch-hip roofs, an expressed ornamented chimney shaft on the west face and a timber, two-level post-supported verandah on the east. Stepped brick buttresses angle out from the northernmost corners of the house and red-rubbed bricks are used in the adjacent archways as highlights against the brown body brickwork. There is notched shingle-like boarding forming the lower verandah frieze, but no frieze is used at the upper level, with columns finishing in simple capitals.

The mature trees to the north of the house are notable.

**External Integrity**

Over half the house has been replaced with a visually unrelated and massive office block. Of the remaining, many details have been renewed and how much of the original joinery survives is uncertain.

**Context**

Once isolated on the Davey Street hill, the house adjoins the unrelated new office development (to the south and east) and the usually compatible 18 Davey Street (c1930) on the west which, in turn, relates to further development to the west: all united by the notable Norfolk Island Pine avenue in Davey Street.

**Significance**

Architecturally, this is only a remnant of a formerly notable house design by the prominent Melbourne firm of Blackett & Rankin, which consequently no longer provides a complete design concept and nor are the surviving joinery details guaranteed to be as original. The surviving landscape is notable: of local importance. Historically, the remaining part of a house is a reminder of Plowman, who was important within the State and local context, but without its original extent and interior has only a limited role in illustrating his life-style: It is also one the few Edwardian buildings in central Frankston: of State interest and local importance.

**Frankston State School, No. 1464, 36 Davey Street**

1889 Wing

**History**

Mrs. Grace McComb, a Frankston pioneer having settled in the Frankston area in 1852, led residents in petitioning the Government for the grant of allotments 5, 6, 7, 8, 9 & 10 of Section 4 of the village of Frankston, Port Phillip Bay, for state school purposes. The application for the 3 acres was made on October 28th, 1873.<sup>2</sup>

The land was gazetted as temporarily reserved for state school purposes on November 11th, 1873.<sup>3</sup> By the end of October, 1874, a timber building large enough to accommodate 60 pupils was completed.<sup>4</sup>

Frankston State School opened on November 1st, 1874, with an enrollment of 45 children and Alexander Allan as Headteacher and Augusta S. Petrie as Workmistress.<sup>5</sup> A three-roomed residence was attached to the school. By mid-1889, because the school's enrollment had risen to 250, the residence had been converted into a classroom and brick classroom added.<sup>6</sup> Extensive alterations and additions were made to the school between 1913 and 1924 and the names of former pupils who enlisted in World War I were inscribed on bronze plates around the War Memorial, which was erected in front of the school.

The school's enrollment continued to increase and by 1923 the Masonic Hall supper room had to be hired. Grades 7 & 8 transferred to the High School when it opened there in 1928. By 1929 enrollments had reached 350.<sup>7</sup> In 1937 three new brick classrooms were erected some distance from the original buildings and these classrooms and the new office, staffrooms and a shelter shed also built then formed the nucleus of the future school.<sup>8</sup> Increasing enrollments meant overcrowding continued to plague the school during the early 1940s, despite the addition of a fourth brick building in 1941.<sup>9</sup> A two-storied wing comprising six brick classrooms, built in 1945, relieved overcrowded conditions for a time, but Frankston continued to develop rapidly and by 1950 an enrollment of 905 meant overcrowding was again a problem, with halls and sheltersheds being utilized as classrooms.<sup>10</sup> The Education Department's policy in the 1950s of building new schools away from the business centre relieved the situation.

In 1959 Frankston was proclaimed a training school for future teachers. A Rural Training School was established in 1962 to train teachers for small country schools. A central library was built and opened by the Hon. L.H.S. Thompson, MLC, on August 1st, 1969. Headteachers who served for long periods at Frankston State School include Alexander Allan (1874-77), Thomas S. Robinson (1882-92), William H. Richardson (1907-17), James P. Jennings (1917-28) and William A. Shakespeare (1961-68).

**Description**

The oldest surviving wing of this school appears to be the detached polychrome brick classrooms located on the west of the main classroom. The main roof is hipped and slated (two-colours), with gabled roof vents, and the entry porch is gabled with timber trussing in the gable end. Decorative window hoods exist over most windows, supported on triangulated timber brackets. Some

1 see post card in Jones  
 2 Letter to Assistant Commissioner of Lands, dated 28/10/1873, in File RS6972  
 3 ibid.  
 4 Education Department of Victoria, *Vision & Realization*, V3, 1973, p.340  
 5 ibid.  
 6 ibid.  
 7 ibid.  
 8 ibid., p.341  
 9 ibid.  
 10 ibid.

have a fretted valance; another is set into the main roof, breaking the fascia line.

Cream and black brick striping has been used at floor, sill and impost levels, following the Italian Romanesque/Gothic revival manner, then popular in Britain. This approach to school design had been current since the 'model school' designs initiated by the new Education Department's competition in the early 1870s, (see West Melbourne school, Eades Place). As a single detached classroom in this style, it is unusual.

**External Integrity**

Unrelated detail elements such as new lights and bubblers have been added and the surrounding paving changed.

**Context**

Much of the school ground and environs has changed dramatically since the 1880s. Only the mature perimeter trees (c1920s?) suggest that the site is an old one.

**Significance**

Architecturally, this is typical of government school designs in the late 19th century, except for its size. The oldest public building in Frankston: of local importance.

Historically, a public building over a long period in the city's history and hence the vehicle for many personal associations and family histories. It is one of the oldest surviving public structures of Frankston and one of the few reminders of the character of central Frankston in the 19th century.

**Frankston State School, No. 1464, 36 Davey Street**

1937-45 Wing

**History**

Mrs. Grace McComb, a Frankston pioneer having settled in the Frankston area in 1852, led residents in petitioning the Government for the grant of allotments 5, 6, 7, 8, 9 & 10 of Section 4 of the village of Frankston, Port Phillip Bay, for state school purposes. The application for the 3 acres was made on October 28th, 1873.<sup>1</sup>

The land was gazetted as temporarily reserved for state school purposes on November 11th, 1873.<sup>2</sup> By the end of October, 1874, a timber building large enough to accommodate 60 pupils was completed.<sup>3</sup>

Frankston State School opened on November 1st, 1874, with an enrollment of 45 children and Alexander Allan as Headteacher and Augusta S. Petrie as Workmistress.<sup>4</sup>

A three-roomed residence was attached to the school. By mid-1889, because the school's enrollment had risen to 250, the residence had been converted into a classroom and brick classroom added.<sup>5</sup> Extensive alterations and additions were made to the school between

1913 and 1924 and the names of former pupils who enlisted in World War I were inscribed on bronze plates around the War Memorial, which was erected in front of the school.

The school's enrollment continued to increase and by 1923 the Masonic Hall supper room had to be hired. Grades 7 & 8 transferred to the High School when it opened there in 1928. By 1929 enrollments had reached 350.<sup>6</sup> In 1937 three new brick classrooms were erected some distance from the original buildings and these classrooms and the new office, staffrooms and a shelter shed also built then formed the nucleus of the future school.<sup>7</sup> Increasing enrollments meant overcrowding continued to plague the school during the early 1940s, despite the addition of a fourth brick building in 1941.<sup>8</sup>

A two-storied wing comprising six brick classrooms, built in 1945, relieved overcrowded conditions for a time, but Frankston continued to develop rapidly and by 1950 an enrollment of 905 meant overcrowding was again a problem, with halls and sheltersheds being utilized as classrooms.<sup>9</sup> The Education Department's policy in the 1950s of building new schools away from the business centre relieved the situation.

In 1959 Frankston was proclaimed a training school for future teachers. A Rural Training School was established in 1962 to train teachers for small country schools. A central library was built and opened by the Hon. L.H.S. Thompson, MLC, on August 1st, 1969. Headteachers who served for long periods at Frankston State School include Alexander Allan (1874-77), Thomas S. Robinson (1882-92), William H. Richardson (1907-17), James P. Jennings (1917-28) and William A. Shakespeare (1961-68).

**Description**

The first wing appears to have been the central single-level face-brick and rendered building. Setting the streamlined Moderne stylism for the later stage, this building has sweeping curves, taking in the entry canopy, window hoods and end room bays. Windows also have major and minor horizontal glazing bars and the rendered parapet deep horizontal grooves, accentuating the horizontality of the design.

The second stage are two-storey but takes on similar finishes and fenestration to the first. Concrete hoods also cantilever over strategic windows. The form is stepped in height and plan, but provides rectangular counterpoint to the curves of the first. The mature cypress row at the yard boundary presumably was commenced with the first stage, if not earlier.

The design compares with the Drouin government school and an earlier design by Seabrook & Fildes for the MacRobertson Girls' High School, Albert Park, 1934.

1 Letter to Assistant Commissioner of Lands, dated 28/10/1873, in File RS6972

2 *ibid.*

3 Education Department of Victoria, *Vision & Realization*, V3, 1973, p.340

4 *ibid.*

5 *ibid.*

6 *ibid.*

7 *ibid.*, p.341

8 *ibid.*

9 *ibid.*

**External Integrity**

Generally original.

**Context**

As an isolated public building complex, which is made more distinguishable by its mature hedge row.

**Significance**

Architecturally, both stages of the school show a skillful Moderne/Modern design which utilizes both the functionalist arguments of the European Modernists and the more extravagant curved forms of Moderne practitioners.

Historically, like the earlier wing, it has formed an association with Frankston residents over three generations. The combined stages of building provide an educational context for the city which spans over 120 years.

**Lavender Lane,  
13 Fenton Crescent, Frankston**

**History**

Built: 1936-7

Robert Timms, the younger, the founder of the famous firm of coffee and tea merchants, bought Lots 18, 19, 20 & 21 from Harold Elliott, a Melbourne solicitor, in 1933. The four lots had a Net Annual Value of £20.<sup>1</sup> The lots are located on Oliver's Hill, which was once called Old Man Davey's Hill, after William Davey, a pioneer of the area. Davey lived in a wattle-and-daub hut on its summit. James Oliver, who kept his fishing boat in a sheltered cove, watched for schools of fish from the top of the hill and so the name Old Man Davey's Hill eventually became Oliver's Hill.<sup>2</sup>

Veda Timms, an ardent admirer of Edna Walling, the celebrated landscape gardener, with her husband, Robert, visited Walling at Mooroolbark to ask her to draw up plans for their property in Frankston.<sup>3</sup> A builder, Eric Hammond, worked for Walling from 1924 and the two had a close working relationship. Walling would draw up sketch plans, then visit the site with Hammond, where they set out the design on the ground. Hammond and his team would then build the dwelling.<sup>4</sup> The Timms had the cottage constructed in 1936-7 by Hammond on Lot 18, which was located on the corner of Fenton Crescent (formerly Campbell Crescent) and Liddlesdale Avenue.<sup>5</sup> Lavender Lane was built as a weekender or holiday home and has retained the charm of a small English-type cottage. It is believed to be the only known example of a Walling-designed cottage outside Bickleigh Vale village.<sup>6</sup>

An English couple, George and Pamela Walsh, bought Lavender Lane from Robert Timms in 1967.<sup>7</sup> Pamela Walsh had spent part of her childhood at Wimbourne in Bickleigh Vale, England, and was delighted to learn that the cottage and gardens were Walling designs.<sup>8</sup> After her death in 1988, her ashes were scattered in the garden she had tendered so lovingly. George Walsh was a television and stage actor, who had formerly lived in a castle. On his death in the late 1980s, the property was sold at auction. Subdivision has substantially reduced the size of the original garden.<sup>9</sup>

Robert Timms was born in Hobart, Australia, in 1908.<sup>10</sup> The son of a general manager of a large grocery chain, he later moved to Auburn in Victoria and worked as a grocery boy in Burke Road, Camberwell. His father believed 'starting at the bottom' would teach his son perseverance, respect for customers and the value of hard work.<sup>11</sup>

About 1938, Timms began the Associated Tea Company and later took over Gibsons Teas Pty. Ltd., changing the name of the firm to bear his own name in the 1950s. It was one of the first sponsors on Graham Kennedy's 'In Melbourne Tonight' and the company prospered. It took over a few companies, roasted coffee in every city except Sydney, and employed 100 employees who were encouraged to buy shares in the company. The firm had a reputation for producing top quality coffee all over Australia and supplied the Queen during her 1954 Royal Tour of Australia. In 1969 the firm was taken over by an American company. Robert Timms still lives in Frankston.<sup>12</sup>

Edna Walling was born in England in 1898 and spent most of her formative years in a small village called Bickleigh, in Devon. She emigrated to New Zealand in 1911 and then to Melbourne three years later, where she studied horticulture at Burnley College.<sup>13</sup> In the early 1920s she began a garden design practice. Influenced by her love for simple stone cottages and their gardens, developed in her formative years in Bickleigh, she designed a village of sixteen cottages at Mooroolbark, named Bickleigh. Through her garden designs and numerous books and magazine articles, Walling became one of the most influential Australian garden designers and conservationists. She dominated the garden design scene from the 1920s to the 1950s and designed many gardens for clients living in Melbourne's wealthy suburbs and the hill stations of the Dandenong and Macedon ranges. Walling moved to Buderim, Queensland, and died there on 8 August, 1973.<sup>14</sup>

1 NTA FN6012, p.1  
 2 Frost, R., *Frankston and Mt. Eliza Sketchbook*, p.24  
 3 NTA FN6012, p.2  
 4 *ibid.*  
 5 *loc.cit.* Research by S. Sagazio, 10/8/1989, cites Shire of Frankston & Hastings rate books, RB1936-7, 5383, also RB1940-1, 5230; RB1937- 8, 5159 noted NAV change 1940 typical for Frankston generally  
 6 *ibid.*, p.1  
 7 *ibid.*  
 8 *ibid.*  
 9 *ibid.*, p.2  
 10 *ibid.*, 0.4  
 11 *ibid.*  
 12 *ibid.*, pp.4- 5  
 13 *ibid.*, p.5  
 14 *ibid.*, pp.3-4

Edna Walling included the property in *Cottage and Garden*, which featured photographs and sketch plans. She stressed that cottages should be simple but comfortable, and that there should be a harmonious relationship between house and garden. Local materials should be favoured in the construction and the house should blend into the landscape by the use of walls, terraces and pergolas.(13) Walling wrote of Lavender Lane:

*'STONE, weatherboard, and shingles are ever a pleasing combination and have a setting of grey-green foliage of Coastal Tea-tree ('Leptospermum laevigatum'), and English Rosemary, is seen as example. With the exception of one or two stones, which have been placed on end instead of flat, the stonework in the chimney on the opposite page is good. The joints are well broken and not too deeply raked. The windows in the room pictured above are low enough to see the landscape whilst still seated... The modern trend for windows to the floor is not fitting to all houses, and a little disconcerting to those who enjoy a feeling of privacy and protection... I am with those who like their landscape or garden views broken up by the fine glazing bars of well proportioned windows... to feel that when I'm inside I AM inside, and when I'm out I'M OUT!'* (14)

#### Description

Recent descriptions and photographs show the two-bedroom house as clad with painted weatherboard, with gabled roof forms and shingle roof cladding. Like the both Traditional Bungalow and English Domestic Revival cottage-style, the roof dominates the design with gables on all but the east elevation. Instead of the half-timbering or shingling of the above styles, vertical boarding has been used in the gables; presumably this was originally stained. Typically for Walling, the windows were six-pane casements, timber-framed. Rubble stonework adds rustic charm in the form of a broad, tapering chimney serving the living room, which merges with a stone 'crazy paved' terrace at the west side. Pergolas at ground and 'basement' levels were placed on the north and west, the latter presumably as a carport in front of the garage under.<sup>1</sup>

Original planting appears to have been both native and exotic, with lavender, rosemary and coastal tea-tree. Inside, the entrance hall was large, (perhaps to take a future stair?), with two bedrooms opening from it, along with a bathroom via an angled lobby, and a large living room. This, in turn, opened into the kitchen and on to a northern terrace, sheltered by a pergola: a gesture to the sun/s orientation and its control.

#### External Integrity

Timms reputedly added a 'sunroom' in the style of the house in the 1940s, replacing the pergola, which now possesses a multi-paned bay window. The Walsh family

extended one of the bedrooms. Subdivision has substantially reduced the garden area.

Other added elements (compared to the original plan) is a gabled porch over the kitchen entry and a pergola (with roof and tank) on the east.

#### Context

2

The house is obscured from the street view.

#### Significance

Architecturally, this is the only Walling combined house and garden design outside Bickleigh Vale, Mooroolbark, and hence a special work from this nationally important landscape designer, albeit in a style which was by then unrelated to mainstream house design: of regional importance and national interest.

Historically, associated with both Walling and the Timms family (Robert Timms, tea retailer, being a household name in Australian tea-drinking circles and others (because of his sponsorship of 'In Melbourne Tonight' and possible connection with Graham Kennedy's residence in Frankston) and close to other Walling landscape successes such as the Murdoch Cruden Farm: of State importance.

Historically, especially significant for its connections with the Timms family and with the work of Edna Walling. A contribution to a group of sites (houses and gardens) for this era in Frankston. The connection with 'In Melbourne Tonight' is of local interest because of Graham Kennedy's residence in Frankston.

#### St. Mirens, Golf Links Road, Baxter

##### History

Built: 1935-6?, 1948-59

Hilda Lilian Stott and Herbert Theodore Stott, an orchardist, of Mornington Junction, owned a residence on 70 acres of land.<sup>3</sup> In 1920 he sold 30 acres of land to a Dr. Hood, keeping the residence and 40 acres of land.<sup>4</sup> Dr. Hood had a dwelling built on his land in that year.<sup>5</sup> Hood owned the property until, in 1929-30, it passed to a Mrs. Evelyn Hood, care of Perpetual Executors, Hunter Street, Sydney, which suggests that Dr. Hood had died.<sup>6</sup>

James Cowan Cook, a broker, of 500 Collins Street, Melbourne, purchased the residence with 31<sup>1/2</sup> acres by c1933-34.<sup>7</sup> Subsequently he commissioned architects, Bates Smart & McCutcheon to design an extensive house surrounded by professionally landscaped gardens: this may have been c1935-6.<sup>8</sup>

The rate valuation continued to climb with a 75% increase in the years 1948-1950, suggesting either another development stage or a new complex.<sup>9</sup> The style of the

1 see house plans in Dixon & Churchill, *Gardens in Time...*, (1988), p.82f, app.

2 Inspection needed

3 RB1919-20, 1765; ER1912

4 RB1920-21, 1870

5 ibid.

6 RB1929-30, 2199

7 RB1933-34, 3070; ER1937

8 RB1935-6, 3050, £25 NAV increase (50%); pers.comm. Rollo Moore agent for present owner- BSM do not have drawings

9 RB1950-1,3691; RB1947-8,5113; RB1952-3, 3822

house would correlate more easily with the later date but the extent of the work does not relate to the post-war restrictions of private house construction. A further addition on the west end was reputedly carried out c1985.

Cook named the property St. Mirins and retained ownership until after 1973.<sup>1</sup> Elizabeth and Janet Osborn Cook, a law clerk, (probably James' wife and daughter) lived there also, although Janet had left the residence by 1967.<sup>2</sup>

#### Description

Resembling an American east-coast country house, inspired by the American Colonial Revival, St. Mirins parallels with both the Georgian revival here and the American ranch-style house designs reused here.

Built in white (painted) brick and weatherboards, and roofed in slate, the house (in its various stages) stands to both sides of a large gravelled and enclosed service yard which is entered through a basket-arched opening set below a louvred and cupola-capped weather vane in the roof. The roof itself consists of multiple intersection gables and dormers, which may disguise remnants of the early Scott house. Multi-paned sash, casement and French windows are used profusely on all elevations, the sash type being accompanied with decorative shutters which underscore the Georgian revival character of the complex. Quoining is implied by brick coursing at exposed corners.

The house is entered from this courtyard via an added marquee, which partially obscures the dentil detailing around the broad architraves, the detailing also extending under the eaves. The door itself is three-panel, with knocker.

Attached to the south end of the east wing is a hipped roof tower-like room which holds dove-cote-like perching recesses into two rows under its eaves. Further to the south is a contemporary workshop/garage with, between the house and garage, a swimming pool and cabana.

The impressive and extensive garden envelopes the complex connecting, via a long curving gravelled drive, to the Golf Links Road. Mature plantings include olive trees (see Westerfield, Ballam Park), magnolias, medlar trees and Algerian oaks. Groves of blue and sugar gums stand to the west and south-west of the house. Plantings from the Scott era or earlier appear to have survived.

#### Context

Part of a group of large houses in rural extensively landscaped settings which emanated from the period 1920-40s.

#### Significance

Architecturally, this is a large rural complex which falls essentially within one concept, apparently influenced by conservative American design trends. It has few equals, given the size, conceptual integrity and era of the com-

plex and, in particular, its notable landscape setting: of regional importance.

Historically, occupied by two exemplars of Frankston's history, an orchardist family and that of a wealthy Melbourne-based professional: of local importance and regional interest.

### Costerton, 180 Golf Links Road

#### History

Built: 1947

Once the south part of W. Russell Grimwade's Westerfield (q.v.), this property (lots 6-9) was purchased by Thomas M. & Wendy A. Borthwick in c1957 from a subdivision of allotments 30 A&B, Crown Section 6, for David Knox in c1956-7<sup>3</sup>. The present house was erected for Grimwade in 1947 as a manager's residence reputedly to the design of Yuncken Freeman Brothers Griffiths & Simpson.<sup>4</sup>

T.M. Borthwick was one of the ten directors of Thomas Borthwick & Sons (Australia) Ltd., meat packers, wholesale butchers, exporters of frozen meats, hides, tallow and fertilizers<sup>5</sup>. Established in 1905, the Australian firm had branches in all States and an affiliation with Thomas Borthwick & Sons' firms in America, France and Canada. The parent company was British-based and, in the 1970s, had a nominal capital of £750,000 (stg.) and employed 4,500 in Australia.<sup>6</sup>

#### Description

The house design illustrates both the versatility of the architects who were able to design Colonial Georgian revival buildings such as this and turn their skills to Modernist schemes such as the Dr. Geoffrey Smith house, Toorak, and the changes in fashion which would see Russell Grimwade turn from the romantic but adventurous design of Annear at Westerfield to the conservative, almost period-reproduction design seen here. The house is two-storey, of painted brick (typical of the era) and equipped with a concave-roof verandah, trimmed against a projecting room bay on the front elevation. Shutters are fitted to the major ground-level windows and the roof is tiled. A deep well to the north of the house takes roof water and provides the house supply.

Structures dotted around the property include a 19th century (?) slate-roofed octagon-shaped summer-house, moved from another property to beside the lake, a hoop-form iron-framed aviary also removed from elsewhere and one of Grimwade's weatherboarded packing sheds (in disrepair). Other Grimwade legacies include the driveway to Golf Links Road, bordered by Locust trees (*Robina pseudoacacia* and *crossambigua* var.), olive trees and an ornamental lily pond with a flowering gum beside it. Reputedly roses still grow in the fields, remnant from the perfume farm run by Grimwade. More recent plantings are empathetic to the house period.

1 RB1953-4, 4123; ER1973

2 ER1967, 1967, 1973

3 RB1956-7,4134; RB1957-8,4134

4 pers. com. present owner; D1962;RB1947-8,5116 new house noted in rate books

5 WWAB 1971

6 *ibid.*

**External Integrity**

Single-storey addition to north end of house, and conversion of the former garage for habitation.

**Context**

One of three large houses set in grounds and dating from the 1920s-40s period, all in close proximity.

**Significance**

Architecturally, the house is a conservative and undistinguished design by a prominent architectural firm, although other, older buildings on the site may prove valuable: of local interest.

As a landscape, it contains representative elements from the important adjoining Grimwade property (driveway, avenue and lily pond): these elements are locally important.

Historically, connected by its architecture with the nationally known Borthwick company and the noted Grimwade family also a contribution to a group of elite residences in the area: of local importance and regional interest.

**Bennett House,  
30 Gould Street, Frankston**

**History**

Most of Long Island, an area of waterfront between the bay and Kananook Creek, was sold in the 1870-72 period when Frankston was depressed and desperate to attract settlers.<sup>1</sup> This area close to the central areas and bounded by the bay on one side and the creek on the other was crammed with houses wanting to be close to town and the sea.<sup>2</sup> Dr. Gershon Bennett, a well known dentist, and his wife, Bertha, had bought a house on Long Island in the late 1920s.<sup>3</sup> In 1952 the Bennetts purchased Long Island land with beach frontage on the corner of Gould Street and Allawah Avenue, possibly from Christopher Proctor.<sup>4</sup> At that time the Bennetts lived at Iona, 33 St. Georges Road, Toorak, a property Bertha Bennett had inherited from her father, Sir John Monash.<sup>5</sup> Sir John Monash was one of Australia's greatest soldiers and a pioneer of reinforced concrete construction in Australia.

In 1953, Dr. Bennett had what is described in the rate books as a 'bungalow and garage' built on their land.<sup>6</sup> Gershon Bennett died in 1955.<sup>7</sup> Mrs. Bertha Bennett applied for a building permit to erect a residence at this address in 1958.<sup>8</sup> Designed by Frankston architects,

Chancellor & Patrick, the residence was estimated to cost £9,850.<sup>9</sup> Arthur Moore, the Frankston builder who later built Trade Winds in Canadian Bay Road, constructed the dwelling.<sup>10</sup> Mrs. Bertha Bennett owned and occupied the property until after 1967.<sup>11</sup> She died in 1979, after a life of public service.<sup>12</sup>

Gershon Bennett (1892-1955) married Bertha Monash (1893-1979), the only child of the nationally known Sir John Monash. Both were close to Monash up until his death in 1931, when Bertha was bequeathed most of his estate.<sup>13</sup> Paralleling with the construction of this house and the death of Gershon Bennett, the Monash family home, Iona, was demolished in 1955, with Bertha living on at St. Georges Road, Toorak, for another 24 years, '...after a life of widespread public service.'<sup>14</sup>

Bertha's son, Colin Bennett, would have been 27 when the house was built and it is assumed he also spent summers in there. Colin was for a long time film critic for *The Age* and cited as instrumental in promoting the Australian film industry to its rebirth in the 1960s.<sup>15</sup>

**Description**

Distinctively Chancellor & Patrick in design, the house's gentle gabled roof sails out well beyond the window wall, achieving support from exposed timber purlins. Whether conscious or not, this roof form suggests Burley Griffin's house designs, such as the Carter house (Illinois, 1920), Ricker house (Iowa, 1911), Griffin house (Illinois, 1909) and Hurd Comstock house (Illinois, 1912).<sup>16</sup> Another possible inspiration is the Japanese house form which had inspired Griffin and Wright originally. Most of the firm's houses followed this form into early 1960s, arising in c1954 with the Kiddle house, Harleston Road (q.v.).<sup>17</sup> They were not the only architects to adopt this form, as demonstrated by overseas publications on 'vacation architecture': George V. Russell and George Matsumoto were among them.<sup>18</sup>

The Chancellor & Patrick ouvre set a fashion among young architects and promoted a peninsula style which is unmatched by other beach house styles (if they exist) from any other seaside area or era in the State.

The walls are in cream brick and expressed as piers on the west (seaward) elevation. From the piers, the outrigger purlins cantilever for the deep roof overhangs and, between the piers, window walls fill the trapezoidal voids. The familiar wide horizontal boarding acts as both walling and balustrading on an upper level projecting room, which rests miraculously on slim rectangular

1 Jones, M., *Frankston Resort To City*, 1989, p.253  
 2 *ibid.*  
 3 Serle, Geoffrey, *John Monash A Biography*, p.487  
 4 RB1945-46, 2155; RB1952-53, 178  
 5 Searle, G., *op.cit.*, p.533  
 6 RB1953-54, 4337  
 7 Serle, Geoffrey, *op.cit.*, p.533  
 8 RB1958-59, 4337  
 9 BA1956, 1678  
 10 *ibid.*; BA1960, 6157  
 11 ER1967  
 12 Serle, G., *op.cit.*  
 13 *op.cit.*, p.533  
 14 *ibid.*  
 15 *op.cit.*, p.533  
 16 see Johnson, *The Architecture of Walter Burley Griffin*, p.41f  
 17 see W. Callister, Chancellor & Patrick Work on the Peninsula, project list, 1991  
 18 see Hennessey, *Vacation houses*, New York, 1962



columns, over a ground-level terrace adjoining full-height glazing.

**External Integrity**

Generally original.

**Context**

Viewed from the beach, the house's extended cantilevering roofline appears to hover over surrounding dense planting and hence evokes its seaside siting. The house is perhaps the best of the many 1950s-60s houses on Long Island, an area noted for this era of holiday house development.

**Significance**

Architecturally, the house is a near original and successfully designed example of the highly distinctive era of Wright/Griffin- influenced Chancellor & Patrick peninsula houses and, with its absolute beach frontage, particularly suited to its environs: also a contributing part of the Long Island precinct which has achieved fame for its 'contemporary' beach housing (although this character has been depleted by recent unrelated development): of State importance.

Historically, closely associated over a long period with the nationally famous Monash and Bennett names and, apart from lifestyle expression, of interest for its location, use and choice of architect, an aspect which distinguished Frankston from other established seaside suburbs in the 1950s: of regional importance and national interest.

**Tairva,  
95 Gould Street, Frankston**

**History**

Built: 1960

Allotment 11, Gould Street, was owned by William Godwin Bailey in 1953.<sup>1</sup> The land measured 50 feet by 152 feet and backed onto Kananook Creek.<sup>2</sup> In March, 1960, Bailey, a painter, applied for a permit to demolish a one-storey house of 1350 square feet which was on the land.<sup>3</sup> He applied for a building permit in April, 1960, to replace the demolished building with a double fronted brick veneer residence.<sup>4</sup> Seaford builder, J.A. Austin, was commissioned to build the dwelling of 1760 square feet at an estimated cost of £6,000.<sup>5</sup> The Net Annual Value (NAV) increased from £159 in 1960-61 to £359 in 1961-62.<sup>6</sup> Beryl Jean Bailey and Russell William Bailey also lived here in 1960.<sup>7</sup> Russell Bailey had left this residence by 1967.<sup>8</sup>

**Description**

A cream brick and timber flat-roof house containing two bedrooms, a large north-facing living area and annex, kitchen, bathroom and other service rooms. On the

opposite side to the entrance a double pergola-covered carport faces Gould Street, connecting via a wide drive to a garage at the rear. With its flat multi-level overhanging roof planes, resulting highlight windows, masonry walls extended from inside the house to beyond the roof overhang and expressed masonry chimneys, the house is a good example of its era, paralleling with the work of other Victorian architects such as Neil Clerehan and Graham Gunn.

Overseas precedents include the Wright house design of the mid- 1930s onwards (typically the Kaufmann house, 1936) and even the classically inspired houses of Van der Rohe (Farnsworth, 1946- 50).

To the disgust of traditionalists like Edna Walling (see Lavender Lane), the aims of these designers were to allow the 'flow of space' from one type of room occupation to another, preferably (as with the Japanese house) without the hindrance of walls. Similarly, the house landscaping was not only on view from inside the house, it also became part of the inside, by sliding back the big glazed doors and communing with the garden courtyard under the cover of a pergola or extended rafters/purlins comprised of stained and sizable timber beams. Of note is the large coastal tea-tree specimen on the adjoining nature strip, reputedly a remnant of the indigenous landscape which once prevailed along Gould Street and presumably found favour with this house owner.

**External Integrity**

Generally original.

**Significance**

Architecturally, the design is successful within the house design concepts favoured by leading house designers of the time and a perpetuation of the 'contemporary' or Modernist approach once epitomized by Long Island's post-War development: of regional interest and local importance.

Historically, a good example of the Modernist character prominent in Long Island after World War II.

**Chancellor House, 1 Gulls Way,**

**History**

Built: c1953-4<sup>9</sup>

*Australian Home Beautiful* publicized this house in December, 1954, as a 'New slant on design,' the south wall of the house and the 'verandah' supports both sloped inwards, '...two young architects who have turned their backs on the city are successfully tackling the cost factor in building, by using the newest techniques in construction.' The two architects were David Chancellor and partner, W.R. Patrick. The theory was reduction of roof area (and cost) for the same usable floor area, particu-

1 RB1953-54, 4232  
 2 LP8114  
 3 BA1960, 6017; ER1960  
 4 BA1960, 6174  
 5 *ibid.*  
 6 RB1960-61 and 1961-62, 4232  
 7 ER1960  
 8 ER1967  
 9 RB1953-4, 2747 - 1st house mentioned

larly as the service rooms and storage in the house extended along the sloping side.

The house had other innovations. The dining table rested on two cantilevering lengths of pipe built into the rough Moorooduc stone chimney in the living room. The result was no table legs and even more usable space. The house was only 8 squares, but open planning gave an impression of space, particularly so given the wide terrace and full-height glazed doors which opened onto it. Then the view focussed down the Kackeraboite Creek towards Daveys Bay, unobstructed by today's lush growth. It was on Lot 24 of the 1929 Yamala Beach Estate<sup>1</sup> which William D. Chancellor (student) and Phylis Holder (teacher) had purchased in 1950.<sup>2</sup>

The roof was a skillion form and clad with corrugated asbestos sheet: it was likened to a 'tent fly' because of its reverse slope to 7'6" clearance at the front of the house. The walls were Conite or cement render on chicken wire fastened to sheeting made of compressed timber shavings and cement which was fixed to a timber frame. One precaution in this method was to separate the chicken wire from the sheeting by nailing through bottle tops, thus allowing the two materials to move independently of the other.

On the inside, 4 feet wide Masonite butt-jointed sheets were fixed to wall studs set at 2 feet centres, rather than the normal 1'6", to prevent waste. Full-height vertical jointing and beveling of the Masonite edges allowed the designers to dispense with architraves. On the ceiling and sloping wall were lacquered hardwood boards and white-painted beams. Other natural finishes such as bamboo and stone pervaded.

External colours were typically striking: timber joinery was bright red, iron pipe standards dark grey, the roofing and rear wall 'a strong lime yellow' and the other walls, grey.<sup>3</sup>

David and Phylis Chancellor lived there until Richard & Jean Langdon purchased the house by 1957; the Langdon's living there permanently from c1960, after being at Haverback Road, Malvern.<sup>4</sup> After purchasing the house, the Langdons commissioned Chancellor & Patrick to add to the house in 1957: a laundry and upper-level 'car shelter' were added, next to the formerly detached study on the north-east corner of the house, and a new bedroom placed at the north side of the former 'Bedroom 2' (sun battens reused) with a dressing room (shower and toilet) already added on its south side.<sup>5</sup>

#### Description

#### See History

Today, given the additions made to the house and site, the original house is remarkably unchanged externally, albeit in poor condition. The bright red of the joinery is now a maroone colour and the roofing returned to its

natural grey, but the stone base, unusual form, sliding glass doors, steel, balustrade and pipe columns are as they were. Ironically, one of few discordant added elements is the weatherboarded bedroom extension which encroaches on the unusual wedge-shape at one end and introduces a foreign wall material overlapping the stone base.

The original vertical board cladding is visible on the addition undercroft. The addition is not readily visible from the street view. The carport or shelter is detached and its exposed roof members have the shaped ends of the firm's later work.

Unlike the mainstream Chancellor & Patrick Wright-influenced designs, this house resembled closely a design by Americans Slater & Chait (sloping walls), published locally, also Peter McIntyre's Stargazer House, North Balwyn (1952-3): both structure-influenced designs.

#### External Integrity

Generally original, except for the carport and bedroom additions (designed by Chancellor & Patrick).

#### Context

Contributing and early part of a valuable Modernist house precinct.

#### Significance

Architecturally, the house is an unusual response to post-War materials, shortages and inflated costs, but designed in a way which paralleled the innovations of other architects such as McIntyre (Stargazer House, North Balwyn), which epitomized a time of rational experimentation as part of a new architectural era; also, the first of a large number of successful house designs by a prominent early firm in post-War residential work and a major contributor to the Gulls Way residential precinct: of regional importance.

Historically, valuable in an historical sense, for its reflection of the lifestyle and design principles of one of the key figures in shaping a distinctive Frankston building character.

#### Polperro, 6 Gulls Way, Frankston

#### History

Built: 1958

A resident of South Yarra, Duncan J. Riddle, owned Lot 39, Gulls Way, in 1953.<sup>6</sup> By 1958, a Mrs. Agnes Johnston of Hawthorn had purchased the allotment and had a dwelling built on it to the design of Chancellor & Patrick. Mr. Johnston was reputedly Chairman of the Stock Exchange.<sup>7</sup> The Net Annual Value increased in that year to £395 from £35 the previous year.<sup>8</sup> A laundry and garage were added to the residence in 1975 for S. Mitch-

1 LP12897  
2 RB1949-50, 7665  
3 AHB 12/1954, p.12f  
4 RB1960; RB1958, 3387  
5 BA3686  
6 RB1953-54, 2761  
7 RB1958-59, 2761  
8 RB1957-58 and 1958-59, 2761

ell, the owner-occupier at the time.<sup>1</sup> The additions were estimated to cost \$3,000.<sup>2</sup>

**Description**

(Inspection required)

An elevated weatherboarded house with a gently gabled roof; the terra-cotta tiling being uncharacteristic of Chancellor & Patrick. The L-plan is in evidence and full-height glazing to the terrace achieved with French doors.

**External Integrity**

(Inspection required)

\*\*\*\*\*

**Context**

(Inspection required)

**Significance**

(Inspection required)

**Tilba,  
14 Gulls Way, Frankston**

**History**

Built: 1956

Harry Richard and Dorothy E. Hone of Callantina Road, Hawthorn, neighbours of the owner of 6 Gulls Way in the late 1950s, owned Lot 10, Gulls Way, in 1953.<sup>3</sup> The land had a Net Annual Value (NAV) of £35.<sup>4</sup> By 1956 Eric H. and Nellie Bond, of Hornsby Street, Beaumaris, had purchased the allotment and in c1956 had a dwelling erected there to the design of Chancellor & Patrick.<sup>5</sup> The NAV increased to £200 in 1956-57 and £273 in 1957-58.<sup>6</sup> Eric Horatio Bond, a salesman, and Nellie Elizabeth Bond (possibly Eric's wife) owned and occupied Tilba until after 1960.<sup>7</sup>

During the job Bond traveled overseas, leaving some money in the bank to pay the bills. This was the ideal type of client for an architect, but was seldom experienced then or now.<sup>8</sup> Reputedly Colin Jones worked on the documentation of this house in the Chancellor & Patrick office.<sup>9</sup>

**Description**

(Refer to 30 Gould Street for design themes)

Now partly destroyed by fire, the house nevertheless displays its former excellence. Perhaps, because of the angle to the view, the house plan was based on the diagonal. The gable eaves were angled (Griffin-like), the Moorooduc rubble stone chimney and adjacent weatherboarded walls were also angled in plan. At one

of the angle intersections was the low stone barbecue which also bowed to the diagonal plan. Concealed from the street view, in the living area, the radiating rafters are clearly seen in the open carport. The same rafters are expressed inside, along with lacquered softwood vertical boarding. The stone fireplace hovers over the hearth in the living area, jutting as a wedge-shaped stonework from the hall, while the characteristic open plan with dining alcove, split-floor levels and kitchen off, via a servery, is still visible. Astra hardware and Beco lighting were used: the contemporary architects' choice for door furniture and custom lighting. The roof is currently steel decking, with the Brownbuilt fascia gutter, but may have been Malthoid originally.

**External Integrity**

Many walls and beams are badly charred and ply security shutters cover large areas of broken glazed doors. Despite this, the original elements are apparent and restorable.

**Context**

Potentially a major contributor to an important Modernist beach-house precinct of the 1950s.

**Significance**

Architecturally, this house is potentially an important example among the distinctive output of the noted peninsula house designers, Chancellor & Patrick, also a contributor to an important residential 1950s precinct. Historically the house contributes to a group of buildings which is distinguished by its shared 'Modernist' character. This area also reflects the distinctive appeal of Frankston in the expansion of the 1950s.

**Blue Peter,  
21 Gulls Way, Frankston**

**History**

Built: 1956

In 1956 a house was built at 21 Gulls Way on land which backed on to Kackeraboite Creek.<sup>10</sup> The owner, Mrs. Helen Mary Raymond, of Myambert Avenue, Balwyn, called the residence Blue Peter.<sup>11</sup> The architect was Rae Featherston. Mrs. Raymond and presumably her husband, George Nelson Raymond, a company director, owned and occupied the property at least until the early 1970s.<sup>12</sup> Architects, Chancellor & Patrick, designed additions to the east end. George Nelson Raymond, Junior, a trainee executive, lived there with his parents until the early 1960s.<sup>13</sup>

1 BA1975, 22960  
 2 ibid.  
 3 RB1953-54, 2764  
 4 ibid.  
 5 RB1957-58, 2764  
 6 RB1956-57 and 1957-58, 2764  
 7 ER1960  
 8 pers. com. D. Chancellor, March 1991  
 9 W. Callister, from D. Chancellor  
 10 LP12897; RB1956-57, 2756  
 11 RB1958-59, 2756  
 12 ER1973, 1959  
 13 ER1959, 1960, 1963

George Raymond was reputedly a director for a public company supplying the shoe industry.<sup>1</sup>

The Blue Peter was illustrated in *best Australian houses*:

*'...The plan consists of two interlocking squares and the triangular terrace literally points the house at the view...the kitchen is placed at the interlock of the squares and is top lit and mechanically ventilated...'*<sup>2</sup>

### Description

As stated above, the original plan consisted of an entrance hall (well removed from the double carport), which possessed the living room chimney along one side, acting as a room divider. From there a conventional passage led to the enclosed kitchen, (i.e., no view except through an open servery), two bathrooms and three bedrooms. Dining was part of the large living area, placed to one corner of the eight-sided room. The roof was flat, with built-up felt roofing covered with a mineral particle finish. The walls were clad with vertical Tasmanian Mountain Ash boarding and the windows set in painted timber frames. As with the Chancellor & Patrick houses, the roof timbers were expressed, in this case accentuating the wall angle to that of the roof square hovering above.

However, the most distinctive element in the house is the terrace angle, which fits neither square nor diagonal and is propped up on triangulated brace-like frames from beneath. The boarded balustrade is also angled, but unlike 1 Gulls Way, it splays out, not in.

Angles and their interplay were a fixation among architects in the late 1950s, as epitomized by this house in plan and elevation.

### External Integrity

Like many of the surrounding 1950s houses, the Malthoid or built-up roofing has been replaced by steel decking and guttering, but the only other changes (visible from the street) have arisen from lack of maintenance.

A carefully designed fourth bedroom has been added on the south side, linked via a bridge (Chancellor & Patrick design): this is not readily seen from the street.

The architect, Rae Edwin Featherstone, gained his Diploma of Architecture (design) at Melbourne University atelier school. He became an associate of the Royal Victorian Institute of Architects in 1948 and a fellow in 1952.<sup>3</sup>

### Context

With 14 Gulls Way, a major part of this important 1950s beachside residential precinct, both being the most visible in the group.

### Significance

The house:

is in near original condition; epitomizes more than most contemporary houses the obsession of the 1950s designers with interplay of angled form and plan-shapes; obtained national recognition in a Royal Australian Institute of Architects publication which illustrated Australia's best houses of 1961;

is historically characteristic of the beach house style favoured by the fashionable and wealthy Melbournians and

is a major contributor to the important Gulls Way residential precinct: of State, local and regional importance. Historically contributes to an historically significant precinct, characteristic of the beach-house style favoured by fashionable and wealthy Melburnians.

### House, 6 Handley Court, Frankston

#### History

Built: 1961

A.L. Scoble, Junior, was owner of Lot 9 in 1953, when its Net Annual Value (NAV) was £5.<sup>4</sup> By early 1959, Robert George Ellis, a builder, had acquired the property which now had a NAV of £16.<sup>5</sup> In April, 1959, Ellis applied for a building permit to erect on the site a brick and timber dwelling to the design of Mt. Eliza architect, John E. Rouse.<sup>6</sup> Ellis built the 2000 square feet house himself at an estimated cost of £4,000.<sup>7</sup> He completed the house in 1961, when the property's NAV rose to £223.<sup>8</sup> Robert and Lois Craven Ellis owned and occupied the property until the late 1970s, when Robert became the sole occupier.<sup>9</sup>

#### Description

Looking remarkably like a Chancellor & Patrick design, this house has the gently gabled roof form, extended Japanese style on massive purlins which are supported over two-levels by exposed timber columns.

Visually independent of this structure, on the south-west corner, is a balcony which extends westward from under the roof line towards the sea and rests on deep cross-beams supported by the above columns. An open pergola continues the rafter-line over the balcony.

The balustrade is of horizontal boarding, again as used by Chancellor & Patrick and Featherstone, in Gulls Way, and continues as walling until it abutts the typical masonry wall cladding. The concrete masonry veneer used expresses the house's later construction date, compared with the Gulls Way examples, particularly along the Court frontage where large areas of masonry are seen on the elevation below the highlight strip windows.

Inside there were two upper-level bedrooms and living kitchen and dining areas wrapped around the stair hall.

#### External Integrity

Generally original.

1 pers. com. D. Chancellor, March 1991, cited GKN company name (?); see also *Australian Leather Journal*, re G.N. Raymond's large works

2

3 *RAIA Membership Directory*, 1984, p.145

4 RB1953-54, 1708

5 RB1958-59, 1708; ER1960

6 BA1959, 4844

7 *ibid.*

8 RB1961-62, 2199

9 ER1963, 1973, 1980

**Context**

Mixed mainly post-War housing, but occupies a corner site and is two-storey: hence it is prominent.

**Significance**

The house is: a remarkably successful design within a recognizable peninsula design theme developed by Chancellor & Patrick;

it has Japanese form and detail inspirations, but also, in the balcony treatment, achieves a dynamic interplay of structure and form;

it is in externally near-original condition;

is of local historical interest as the home of a Frankston builder, R G Ellis, and

is visually prominent within its immediate locality and located on a corner: of regional significance.

**Storm Haven, Macadie House, 1 (?) Harleston Road, Mount Eliza**

**History**

Built: c1953

David Chancellor designed this timber and stuccoed house in c1953 for Col. (later Brigadier) Thomas F.B. Macadie and ?<sup>1</sup>

Macadie (born 1919) had been awarded the Distinguished Service Order (1943) and when this house was built he was Military Attache for Vietnam, Laos and Cambodia (1954-6). He was then appointed to the Directorate, Military Operations & Planning, Army Headquarters (1959-62), Canberra.<sup>2</sup> After a succession of military posts Macadie became Chief of Staff, Eastern Command Headquarters (Sydney) until his retirement in 1967.<sup>3</sup> He was awarded a C.B.E. in 1968 and, from that year, was head of International Relations, Australian Atomic Energy Commission.

**Description**

A flat-roof (once Malthoid-clad) house with vertical timber (lacquered) walling, combined with a red brick base and a 'colonnade' of slim vertical windows extending north. This 'colonnade' was repeated in other Chancellor & Patrick designs (see 8 Harleston Road). Major elements in the simple elevations are the exposed (and painted) roof beams, which extend, through internal living areas, from one side of the house to the other, protruding as shelter over car bays entered from the gravelled drive. These rafter beams are supported on a long purlin beam which rests on the archetypical pipe columns of the period. Detail elements include Cowderoy windows, cork kitchen floor tiles, deep kitchen benches and obscured glass to the 'colonnade.'

The overall simplicity of the main elevations differs from the Wright/Griffin gable form of other later Chancellor & Patrick designs and concurs with contemporary Neil Clerehan houses, (i.e., Box House, Heidelberg).

An Edna Walling garden once existed at the rear, with stone terracing and mature planting: little of this is

apparent today.<sup>4</sup> Nevertheless, today's landscaping provides a mature exotic and native backdrop for the house.

**External Integrity**

Rear screened porch has been part enclosed and glass-bricks added.

**Context**

One of three Chancellor & Patrick designs in this road, all set in mature, exotic and native landscape, which visually unites the street.

**Significance**

Architecturally, this house is an early example of the noted peninsula architectural firm, Chancellor & Patrick, which exhibits the second stage of their design development: the simple flat-roofed house, with exposed post and beam structure and open living areas, which addressed the surrounding landscape through large window walls; also one of a group of contemporary house designs which epitomize the peninsula oeuvre: of regional importance.

Historically, the house was built for a nationally-known (possibly internationally) military figure: of State importance.

**Kiddle House, 8 Harleston Road, Mount Eliza**

**History**

Built: c1953-4

This house was designed by Chancellor & Patrick for the Lewis Kiddle family, whose permanent residence was a flat in South Yarra. Kiddle was a metallurgist with General Motors Holden and this was where he entertained.<sup>5</sup> The grey Colortone (?) concrete masonry (painted with white cement) used for the project was new at the time. Combined with a matching roof tile, they were thought bound for great things when floated as a public company.<sup>6</sup>

Mrs. Kiddle kept a construction diary of the project. Additions and alterations were designed by the firm at a later date. Kiddle died in 1985.

**Description**

A typical Chancellor & Patrick design, the shallow roof gable is evident, resting on two exposed outrigger purlins, Japanese-style. Glazing under the gable, to the wall line, is also typical. Uncharacteristically, there is a two-storey, gabled wing which rises above the entry. Then the single-storey treatment resumes, heading west. A pergola, with masonry side walls, protrudes from the house, covering an insect-screened porch next to the entry. This creates another uncharacteristically complex bump in the floor plan. Details include early Kempthorne 'tin-can' cylindrical down-light fittings.

**External Integrity**

(Given Chancellor & Patrick addition)

1 pers. com. D. Chancellor, March 1991  
 2 WWA 1971, p.607  
 3 ibid.  
 4 pers. com. D. Chancellor, 1991  
 5 pers. com. D. Chancellor, March 1991  
 6 pers. com. N. Clerehan, 1991

Generally original, except for internal alterations (kitchen benches, living room fireplace).

**Context**

One of three Chancellor & Patrick designs in Harleston Road, each displaying distinct facets of the firm's design style.

**Significance**

Architecturally, this house is recognizable as a near-original design from the noted peninsula firm, Chancellor & Patrick, displaying an early one and two-storey variation on their approach to beach house design: of regional interest and local importance.

Historically, associated with the Kiddle family, who symbolized the middle classes which formed much of Chancellor & Patrick's clientele from the late 1950s and which helped create the next phase of Frankston's development: of local importance.

**Tokai,  
15 Harleston Road, Mount Eliza**

**History**

Built: 1958

Hawthorn resident, Marie E. Morgan, owned an acre of land, Lot 19, in Harleston Road in 1953.<sup>1</sup> By 1958, Frederick Richard and Roxanne J. Clements had purchased the property and build a residence on the acre, to the design of Chancellor & Patrick.<sup>2</sup> Frederick, an engineer, and Roxanne Clements owned and occupied Tokai until the late 1970s.<sup>3</sup> The residence was enlarged to include a family room in 1981, by the owners at the time, manager, David Varney Botterill and Joan Botterill.<sup>4</sup> The family room of 33 square metres was estimated to cost \$12,000.<sup>5</sup>

**Description**

Gently gabled and in an L-plan, the house is typical of Chancellor & Patrick's early work, (see Bond house, Gulls Way). Of note is the extended roof gable from the living room, which rests on two Japanese-like outrigger purlins which, because of their length, are propped to corner mullions of the full-height glazing beneath. This gable treatment emphasizes the connection of this phase of Chancellor & Patrick's work with that of the American architects, Greene & Greene, whose Japanese-inspired Bungalows appeared in Malthoid advertisements, a product type often used by Chancellor & Patrick and later replaced by steel deck (as in the case here). The gabled form also extends into the room as a lined and pitched ceiling, in the manner of the Prairie School architects, (Wright/Griffin). Walls are typically of vertical boarding (non-glazed end-walls) or wide horizontal weatherboarding below window strips. Local rubble

sedimentary stone is used in chimneys and connected planters.

Landscape is lawn and conifers, so typical of the 1930s-50s suburban garden.

**External Integrity**

Generally original.

**Context**

One of three Chancellor & Patrick designs in Harleston Road.

**Significance**

Architecturally, this house is a notable and intact variation on the L-plan demonstrated so well in the (damaged) Bond house in Gull's Way, the house has notable elements such as the propped gable and complex geometry of the ceiling planes inside: of State importance.

**History,**

**House,  
6 Hillside Grove, Frankston**

**History**

Built: 1958

In 1955 Reginald Rees and Norma J. Watt purchased Lot 144, Hillside Grove, from C.L.M. Coop of Armadale.<sup>6</sup> In January, 1956, Watt, a manager, of Kars Street, Frankston, applied for a permit to build a 2750 square feet dwelling designed by architects, Chancellor & Patrick, of Frankston.<sup>7</sup> Frankston builder, N.A. Echberg, built the two-storey, brick and timber dwelling in 1958.<sup>8</sup> Whilst still owning this property, the Watt's principal place of residence in the late 1950s was Beatrice Street, Burwood.<sup>9</sup> In the 1970s, Reginald and Norma Watt and possibly their daughter, Kerryn Jean Watt, a therapist, resided at this address.<sup>10</sup>

**Description**

Two-storeys and walled with cream brickwork and vertical boarding, this is recognizable as a Chancellor & Patrick design, with its extended shallow-gabled roof forms, but it differs in plan and its dominantly two-storey scale from their earlier houses. Central to the plan is a circular staircase which commences next to the dining area of the large living room. Other rooms (such as the kitchen, study, bathroom and bedrooms) border this large space, eliminating passages altogether. Beyond the full-height glazing was the pergola-covered terrace and a screened circular pool, on axis with the stair. A double 'car-shelter' adjoined the entry and yet another large pergola-covered area.

On the upper level were more bedrooms and a large sunroom, served by a balcony, under the gable overhang, which looked seaward. The design's main element is the two-storey central gabled section, with its balcony: a

1 RB1953-54, 3325  
 2 RB1958-59, 3325  
 3 ER1960, 1973, 1980  
 4 BA1981, 38728; ER1980  
 5 ibid.  
 6 RB1955-56, 1141  
 7 BA1956, 1031; ER1973  
 8 RB1958-59, 1141  
 9 RB1959-60, 1141  
 10 ER1973

vertical extension of earlier houses. On either side, the single-storey wings have shallow gables running at right-angles to those of the central section, with horizontal window strips, to the upper level, slipping uneasily forward of the lower ridge lines. The extensive pergola area creates a platform for the upper level and abuts the lower at no predefined point.

**External Integrity**

(Inspection required)

**Context**

Mixed generally mid-20th century detached housing, unrelated to this design. Prominently sited on a hilltop.

**Significance**

Architecturally, this house is a further variation on the Griffin-influenced phase of the noted peninsula architects, Chancellor & Patrick, in this case set in suburbia rather than by the sea in native vegetation, also prominently sited and made more so by the atypical two-storey form.

Historically, it is a good example of the architect-designed holiday homes which distinguished 1950s Frankston from other seaside suburbs: of potential regional importance.

**Treetops, formerly Seaview,  
22 Jackson's Road, Mount Eliza**

**History**

Built: 1940

Mrs. Dorothy Dunstan, owner of Lots 11-16, Jackson's Road, since before 1938, sold part of Lot 12 to John Kenneth Dougall, of Huntingtower Road, Malvern, by 1940.<sup>1</sup> Dougall, a director, commissioned architects, Godfrey and Spowser, to design a residence for the acre block of land.<sup>2</sup> The three-storey timber house was built in 1940-41.<sup>3</sup> John and Ivy Ellen Dougall owned and occupied Seaview, as it was called at the time, until after 1946.<sup>4</sup>

By 1952 Richard Warwick Nevile, a managing director, of Kintore Street, Camberwell, had purchased the property and changed its name to Treetops.<sup>5</sup> The Net Annual Value increased by approximately 74%, from £270 in 1952-53 to £469 in 1953-54.<sup>6</sup> Richard and Joyce Hambly Nevile did not occupy Treetops until after 1954.<sup>7</sup>

By 1961, a sales manager called George Brennan occupied the property with Marjorie Denise Brennan and Sydney George Brennan, Jnr., a journalist.<sup>8</sup>

Additions were made to the property in 1966 by the owner at that time, William Wigmore Leech.<sup>9</sup> R. Dawson Joinery added 120 square feet to the home at an estimated cost of \$250.<sup>10</sup> William, a company director, and Lynette Josephine Leech owned and occupied Treetops at least until 1973.<sup>11</sup>

A much traveled man (thirteen overseas trips by 1946), John Dougall conducted a successful model farm on a property he owned a few miles from Jackson's Road, Mount Eliza.<sup>12</sup> In his Mt. Eliza garden, Dougall maintained a small zoo of tame deer and wallabies and aviaries of finches and parrots.<sup>13</sup>

Richard Nevile was chairman and managing director of Treadways Ltd (Melb.) and had been made Commander of the British Empire in 1956 in the period he occupied this house: Nevile served on a number of civic and trade committees, including as president of the Melbourne Y.M.C.A. and the Australian Clothing Retailers Association (1943-6).<sup>14</sup> Nevile's permanent residence was at Treetops later in his occupation of the house, having lived at 29 Kintore Street, Camberwell prior to that.<sup>15</sup>

**Description**

Portrayed in the cover of *Australian Home Beautiful* as a multi-tiered Modern house, it was titled 'A Picturesque Home' inside:

*Mr. J.K. DOUGALL'S house at Mount Eliza is an original conception which expresses all the gaiety of the seaside spirit. The architects, Godfrey & Spowers, were probably inspired by the spreading view of the bay which takes in Mount Macedon and the Dandenong Ranges; and influenced by the steeply falling nature of the site.*

The house was built up to three stories on the seaward side, so as to command the maximum amount of view, demonstrating at the same time how timber construction need not be confined to houses of the bungalow type.

The upper storey has a flat roof and is set well back providing an unusually large sun-deck area enclosed by an iron railing, and on the main floor, dining room, sun room and entrance hall open on to a long stone-paved terrace which enjoys the sun most of the day.

The living room, which is about 30 feet long, is built out at right angles to the terrace. Its huge landscape window in the end wall frames a constantly changing picture of sea and sky.

The exterior of the house is a uniform off-white except for the slender iron pillars of the portico over the front door, which are painted red. For chimneys, garden steps and the wall of the games room beneath the terrace the

1 RB1938-39, 6143; RB1940-41, 6209  
 2 H.B., September 1946, pp.27-30; ER1949  
 3 RB1940-41, 6209  
 4 RB1946-47, 8523; ER1949  
 5 RB1952-53, 2136; RB1953-54, 3135  
 6 ibid.; RB1952-53, 2136  
 7 ER1954, ER1960  
 8 ER1961  
 9 BA1966, 17692  
 10 ibid.  
 11 ER1973  
 12 H.B., September 1946, pp.27 & 30  
 13 ibid., p.30  
 14 WWA 1959, p.594  
 15 see Camberwell Urban Conservation Study 1991

builders used local stone from the Mooraduc quarries on the Mornington peninsula, blending its natural colors into a soft monotone of yellow and brown.

When the sun is too hot above, the games room is a cool and pleasant spot. Its large windowless apertures are gay with flower boxes and are fitted with sun blinds. On this lower level there is also an outside washroom fitted with a shower, a laundry, a boatshed and a barbecue fireplace.

The entrance hall, which is lit by a wall of glass bricks, is the focal point of the plan, with living room, dining room and terrace opening from it on two sides. On the third side a short passage leads to cloakroom, kitchen and Mr. Dougall's study. A built-in cupboard unit with sliding hatch for serving meals occupies the wall space between dining room and kitchen. Kitchen area includes a meal alcove and an adjoining maid's room with a corner fireplace and built-in clothes cupboard.

The sun-room opens out of the dining room and has windows around two walls to within about 12 inches of the floor. A built-in settee with a cushioned back occupies the corner between window and fireplace, which is faced with local stone and finished with a cream painted hardwood shelf. Furniture is of hardwood with curtains and cushions of a light biscuit fabric striped in red and blue, and there are striped rugs on the polished hardwood floor. The bamboo table shown in the photograph is a curiously interesting souvenir of Mr. Dougall's thirteen trips around the world. Its red lacquered top is covered with hotel labels from foreign countries, arranged so that their gay colors form a definite design, and protected by a sheet of glass.

In the living room the stonework of the fireplace is carried impressively up to the ceiling in contrast to the off-white walls and woodwork. Curtains of plain biscuit colored fabric hang at the windows, which form a deep bay at the end of the room and are fitted with Venetian blinds. The floor is covered with an all-over hydrangea-patterned carpet in shades of blue, mauve and pink, and chair coverings are of a neutral toned woven material. Some of the interesting trifles which Mr. Dougall has collected from all parts of the world - Chinese ivories and Indonesian metalwork and woodcraft, South African and Zulu swords and beadwork - are displayed to advantage in a recessed wall cabinet with sliding glass doors, in the corner by the fireplace.

The Sun-deck on the upper floor occupies so much space that the whole bedroom area seems like one huge sleepout. The line of windows in the main bedroom is carried along the stair hall, from which glass doors open on to the sun-deck, and around the passage to the bathroom, so that the view is enjoyed to the full from every point. There are two bedrooms and a large sleepout with a direct opening on to the sun-deck, and each bedroom has its built-in clothes cupboard. In the main bedroom they fill in the whole of the wall space on either side of the door.

There is about an acre of land around the house, and although it commands such an extensive view, it cannot

be seen at all itself except from one spot above the road. Trees, mostly manna gums, have grown up around it, and a thick cypress hedge protects it from the west. Jacaranda, flame trees and wattles throw a changing mantle of colour around it through the greater part of the year.<sup>1</sup> As noted in the article, the house was extensive but built of timber, in keeping with its beach-house status. The combination of flat roofs and terraces, with timber construction, was/is unusual. Setting the pace for the 1950s designs, the house's rubble stonework (Moorooduc stone), used in terraces, patios and chimneys, echoed Edna Walling's choice at Lavender Lane (q.v.). Sun-awareness, as was the view, was an obvious priority given the northern orientation of the room's window and terrace placement in the house plans.

The main elevation of the house, viewed from inside the L-plan, had the International Modern look of designers like Richard Neutra (Lovell House, 1927-9; Kahn House, 1940) with its multi-layers of rectangular forms, some overlapping others, some (like the chimney) passing through others. Lightly framed, near transparent balustrading (chain wire) is subtly done while one jutting piece of terrace rests on slim pipe standards which are used elsewhere on a curved porch over the entry. Inside furniture was built-in and underneath (in the basement) there was ample room for boat storage and games.

Besides the lawn and shrubs of the mature, large but typical garden, there is an impressive cypress hedge row running along the west side of the property.

For comparison there were both flat and house parallels: Gleninga and Newburn Flats were of the scale, vintage and style (Romberg & Shaw); seaside houses by Arthur Baldwinson were multi-level and of timber (Collins house, Palm Beach); and the Glover Court flats by Roy Grounds. All of these examples are major milestones in Victoria's Modern Movement.

#### External Integrity

(Inspection required)

#### Context

A picturesque street house descending to the sea, comprised on some individually notable house sites, and mature landscaping.

#### Significance

Architecturally, a this house is a Modern prototype built many years before the Modern mainstream, post-War and remarkably close to its original condition externally; of State importance.

Historically, the home of many important persons, some like Neville, nationally known: of State importance.

Historically the house has important connections with Richard Neville: of regional importance.

#### House,

**1 James Brad Court, Mount Eliza**

#### History

Built: 1975

<sup>1</sup> AHB 9/1946, p.27f



Application was made by Artec Design Pty. Ltd. for a permit to build a residence at this address.<sup>1</sup> The residence was designed and built by Artec Design Pty. Ltd., of Frankston, while O'Connor & Beveridge Structural Pty. Ltd. acted as the consulting engineer.<sup>2</sup> The 24 square brick veneer dwelling was begun in November, 1973, and completed in November, 1975.<sup>3</sup> The residence was estimated to cost \$28,500.<sup>4</sup>

#### Description

Set on a steep incline in native bushland, overlooking a creek, the house complements its setting by the use of natural finished timber cladding and fragmentation of the form, via deep balcony recesses. The post and beam construction also echoes both simple vernacular construction and surrounding tree-trunks. Not new or innovative in design, it follows the distant precedent of multi-level, rectilinear designs by early European architects such as Marcel Brever (Roth apartments, Zurich, 1936). Australian precursors include Kevin Borland (Launching Place flats, 1974), Allen & Jack (Jack house, Wairoonga, 1957), Ken Edelstein (Muller house, 1974) and Greg Burgess (Weston house, 1972).

#### External Integrity

Generally original.

#### Context

Set in native landscape with other similar houses facing the creek along Walkers Road, James Brad Court, in contrast, holds later less context-oriented housing.

#### Significance

Architecturally, this house is typical of its era but intact, aptly sited and successfully tailored to its site by use of form and materials: of regional interest and local importance.

Historically, important as a characteristic 1970s building, distinguished by its setting.

#### Kallara, 7 Kars Street, Frankston

#### History

Built: c1940

Many Frankston streets were named after Crimea War heroes such as Nolan, Williams, Raglan and Dundas.<sup>5</sup> Kars Street was named after the Crimean War's famous

siege of Kars, where Sir William Fenwick Williams surrendered the Turkish garrison in November, 1855.<sup>6</sup> John Allan of Union Road, Ascot Vale, owned Lots 2 & 3 in Kars Street and in 1912 had a house built there.<sup>7</sup> Allan owned the property until the late 1930s but his principal place of residence during this time was in Ascot Vale.<sup>8</sup> He called the house Kia-ora<sup>9</sup>.

By 1940 Christopher Proctor, a builder, had become the owner of Lot 3 and probably built this house, giving his address as 7 Kars Street.<sup>10</sup> Bruce Stone leased the house for a short time in the early 1950s, but by 1954 Christopher and Joyce V. Proctor and possibly their daughter, Shirley Elizabeth Proctor, a nurse, occupied the property again.<sup>11</sup> Joyce and Christopher owned and occupied Kallara at least until the early 1960s.<sup>12</sup>

#### Description

A hybrid design, this red brick attic-type house has elements of the 1920s Swiss Chalet Bungalow style (fretted gable and balustrade details and helm-gable to main roof), combined with 1930s details such as the tapestry brick around openings. The Moorooduc rubble stone front fence and hedge are notable landscape elements.

#### External Integrity

Unusually complete, given a high landscape and building integrity.

#### Context

A sloping site and cut-in street levels provide for potentially dramatic siting: this site enhances the street with its stone wall and hedge. Surrounding houses are mixed in period and generally later than this house.

#### Significance

Architecturally, this house is typical only of a conservative domestic design, but it gains some distinction by being unusual, stylistically, in the Frankston area, is unusually complete and of an earlier date than most of the small-to-intermediate sized houses in that locality: of local importance.

#### House, 106 Kars Street, Frankston

#### History

Built: 1938

The estate of H.E. Elliot, in 1935, included Lots 119 to 137, 166 and 167 Kars Street.<sup>13</sup> The National Trustee

- 1 BA1973, 18915
- 2 *ibid.*
- 3 *ibid.*
- 4 *ibid.*
- 5 Jones, Michael, *Frankston Resort to City*, 1989, p.74
- 6 *ibid.*, pp.77-79
- 7 RB1911-12, 9; RB1912-13, 10
- 8 RB1920-21, 506; RB1930-31, 1703; RB1935-36, 2171
- 9 *ibid.*
- 10 RB1940-41, 2459 NAV increase £32 to £65; ER1954
- 11 RB1952-53, 1268; ER1954
- 12 ER1963
- 13 RB1935-36, 4373

Company, who managed the estate, sold these allotments to the Investors Land and Finance Corporation of Swanston Street, Melbourne, in 1937.<sup>1</sup> They in turn sold Lots 166 & 167, which were included in what was called the Liddesdale Estate, to a merchant, David Johnston, of Chapel Street, Prahran, in 1938.<sup>2</sup> In the same year Johnston built a house on the property.<sup>3</sup> He retained ownership until after 1945.<sup>4</sup>

Johnston was a member of H. W. Johnston and Sons Pty. Ltd., leather merchants of 119 Chapel Street, Prahran, and later 310 Chapel Street.<sup>5</sup> In 1954 Johnston resided at The Ridge, Frankston.<sup>6</sup>

Phyllis M. and Thomas Richard Unsworth, a manager, became the first owner-occupiers of the property by 1952 and remained there until the late 1960s, when Phyllis became the sole occupant.<sup>7</sup>

#### Description

A large Tudor or Old English style house with walls of brick, stucco and stone and set in a mature exotic garden as a major corner site.

#### External Integrity

Generally original.

#### Context

On major corner site, large and, hence, prominent. The garden is conifer-based as would be expected from the construction date with the use of stone adding to the character. However new native planting is beginning to obscure the original garden's worth.

#### Significance

Architecturally, this house is of a minority style and era in Frankston and is of interest when judged in the metropolitan context, given its high integrity, notable landscape setting and prominent siting; historically, an example of a suburban style of the 1930s which was popular amongst Melbourne's middle classes, but relatively uncommon in Frankston.: of regional and local importance.

### **Cora Lynn, House, 10 Lewis Street, Frankston**

#### History

Built: 1889-90

The map of landholders in Frankston North in 1878 gives J.L. Petrie as the owner of Crown Allotment 5.<sup>8</sup>

James Rabone Petrie, a St. Kilda coal merchant, had improved his property in this location by 1888-9, adding a house and stables etc. to the rate description<sup>9</sup> Two houses were listed on lot 5A by the following year, both of equal value<sup>10</sup> and adjacent to 11 acres of vacant land. M G Stevenson owned 'Cora Lynn' until c1905 when Frederick George Morgan, a warehouseman of North Melbourne, owned what was described as house on Petrie's estate, lots 68-69.<sup>11</sup> Morgan owned the property until 1922 when John James Tomlin, a manufacturer, purchased lots 65 to 69.<sup>12</sup> Tomlin died on the 6th August, 1927, at which time the property became part of the John J. Tomlin estate and continued to be so at least until 1953.<sup>13</sup> Annie Fisher was a later occupier.<sup>14</sup>

#### Description

Arising from an early subdivision (Petrie's), the house is easily distinguishable as from the late 19th century, being of polychrome brickwork (red, cream and brown), and designed in the conservative Italianate villa style. Typically, the roof is a M-hip form and clad with slates and the chimneys are also in decorative brickwork. The main under-verandah window is a three-light opening, while the protruding bay has arched windows with almost a Moorish-arch shape to the voussoirs over each. The verandah cast-iron frieze and brackets are an unusual pattern but the verandah roof is more typically convex in form.

#### External Integrity

The rounded floor has been replaced in concrete and the posts elevated on a dwarf wall and stripped of their capitals. The side wall has been rendered and the front fence removed.

#### Context

Distinctive as a much older house among mid-20th century housing.

#### Significance

Architecturally, this is a typical villa for Melbourne's middle suburbs, but rare in Frankston: of high local importance and regional interest.

Historically, represents by its obvious age, as from an early development period in the area's history and a rare reminder of the character of pre World War I Frankston. It is also linked with one of Frankston's early land owners (Petrie): of high local importance.

- |    |                                  |
|----|----------------------------------|
| 1  | RB1937-38, 5174                  |
| 2  | RB1938-39, 5239                  |
| 3  | ibid.                            |
| 4  | ibid., RB1945-46, 6322           |
| 5  | D1938, 1940, 1944                |
| 6  | ER1954                           |
| 7  | RB1952-53, 386; ER1968; ER1969   |
| 8  | ibid., p.41                      |
| 9  | RB1888-9,362; WD1884-5           |
| 10 | RB1889-90,456-8                  |
| 11 | RB1910-11, 464; LP1007           |
| 12 | RB1925- 26, 2067                 |
| 13 | RB1930-31, 2785; RB1953-54, 2495 |
| 14 | RB1952- 53, 1508                 |

**Johnstone House,  
17 Lowe Street, Mount Eliza**

**History**

Built: 1974

Application for a building permit was made in November, 1973, by M. and G. Johnstone of Beaumaris.<sup>1</sup> Designed by Cocks & Carmichael, architects of Albert Park, the residence was to be built on a large allotment, Lot 11, in Lowe Street.<sup>2</sup> A building permit was issued in January, 1974, and Mt. Eliza builder, N.R. Armstrong & Associates, commenced building the brick veneer residence.<sup>3</sup> The house was estimated to cost \$50,000 and was of 22.5 squares.<sup>4</sup> Michael Francis Johnstone, a town planner, and Gabrielle Margaret Johnstone owned and occupied the property at least until 1980.<sup>5</sup>

**Description**

Built from putty-coloured brickwork, roofed with metal decking and seated on a concrete slab, this house won a citation in the Victorian Architecture Awards of 1974. Its plan held three bedrooms, formal dining, living, kitchen, a 'solar court' and arborium, at ground level. Upstairs there was a study, equipped with large areas of angled glazing and a long elevated walkway to a distant deck. Normal Day wrote in his book, *Modern Houses Melbourne*:

*'The building is carefully controlled in detail and finish to produce a refined well-dressed bulk, rather than the rugged rough brassness (sic) of others presented here...*

'The greyness in stained wood and brick enables the house to sit comfortable among the straggly gum'...<sup>6</sup> In elevation the forms presented are semi-circular and rectangular, the latter being set at two angles and at least two levels. Deep boarded fascias show the direction of each element and present broad linear elements at varying angles and heights. The contrived visual complexity presumably also produces dynamic internal spaces (which have not been inspected).

This design contrasts with the more formal (and successful) interaction of geometry by the same architects, the Woodley house at Sorrento (1974).

**External Integrity**

(Detailed inspection needed)

Generally original.

**Context**

Set in native bushland.

**Significance**

Architecturally, this house is true to the mannered design approach of the 1970s, when dynamic form and space was contrived from juxtaposition of contrasting geometric forms at differing angles and heights, this design succeeds to a degree, achieving recognition from architectural colleagues: of regional interest and local importance.

Historically, of interest for being chosen by the architects institute for a citation (not an award) and hence a reflection of the industry as a whole at that time and the views of the distinguished judges for that category also a good example of some of the better qualities of 1970s house buildings, qualities too often dismissed in accounts of modern suburbs: of regional interest and local importance.

**Marathon,  
12 Marathon Drive, Mount Eliza**

**History**

Built: 1914-, 1924

James Davey, a pastoralist, was granted a preemptive right to 640 acres at Mount Eliza on 7 February, 1854.<sup>7</sup> He was not the first settler there, the first holder being named Chalk or Chelk.<sup>8</sup> Davey built his first small residence (later known as Marathon) here. In the early 1850s Davey exercised his pre-emptive right to purchase the freehold of his square mile of property.<sup>9</sup> Shortly afterwards he sold the cottage and 40 acres of land to Frank Stephen in settlement of a bill of legal costs.<sup>10</sup> Francis John Sidney Stephen build a larger house on the

1 BA1973, 19348  
 2 ibid.  
 3 ibid.  
 4 ibid.  
 5 ER1980  
 6 Day, *Modern Houses Melbourne*, p.123  
 7 Jones, Michael, *Frankston Resort to City*, 1989, p.32  
 8 SLV *Early History of Mount Eliza* Biographical File  
 9 ibid.  
 10 ibid.

property, now known as Marathon, and planted all the slope of the Kackeraboite Creek with an orchard. One of Stephen's daughters married Andrew Rowan.<sup>1</sup>

The Rowans took over ownership of Marathon in the late 1890s and continued to own it until after the early 1900s.<sup>2</sup>

E.E.H. Brigham occupied the residence in 1898-99.<sup>3</sup> Harold William Grimwade of Hampden Road, Armadale, became the owner of the property by 1913.<sup>4</sup>

In 1914 Grimwade had a new and larger house, designed by architects Butler & Bradshaw, built on the cliffs on the property overlooking Davey's Bay.<sup>5</sup> The Net Annual Value (NAV) increased from £120 in 1913-14 to £195 in 1914-15.<sup>6</sup>

In the same period Butler (of Butler & Bradshaw) carried out garden designs at Kamillaroo (1909) for Clive Baillieu; W Denham's in Armadale and Col. Grimwade's garden at Waveney, Armadale<sup>7</sup> and it is probable that Marathon's garden was also to his design. In 1924 Grimwade engaged W. & R. Butler to design extensive alterations to the residence. The NAV increased that year to £500.<sup>8</sup> By 1930 Marathon stood on 30 acres of land and had a NAV of £713.<sup>9</sup> A caretaker's cottage had been built on the property by 1935 and was occupied by Kenneth Ritchie.<sup>10</sup> Harold Grimwade died at Marathon in 1949 and John F.T. Grimwade was listed as owner of the residence Marathon and 5 acres of land in 1952-53.<sup>11</sup>

Harold William Grimwade was born on 18th May, 1869, in Melbourne, Victoria.<sup>12</sup> He was educated at Melbourne Church of England Grammar School and then at the Queen Elizabeth Grammar School, Ipswich, England.<sup>13</sup> Returning to Melbourne, he matriculated at the Melbourne University and joined the family firm of Felton, Grimwade and Company, wholesale chemists and one of the best known firms in the colony.<sup>14</sup> Grimwade became a junior partner, but left the family business to join the Victorian Armed Forces in 1891, becoming Chief Embarkation Officer before joining the 4th Field Artillery Brigade as a Lieutenant.<sup>15</sup> Nicknamed 'Grim Death,' he was General Officer Commanding Artillery by the end of the War and C.M.G. in 1917 and C.B. in 1918.<sup>16</sup>

Harold Grimwade married the eldest daughter of Mr. John Thornton, J.P., of Camperdown, Victoria.<sup>17</sup> His family wealth and military background meant that Grimwade was often visited by famous people. In

March, 1946, on a four day visit to Melbourne, Lord Louis Mountbatten, the Supreme Commander of Allied Forces in South East Asia, and Lady Mountbatten visited Major-General Grimwade at Marathon.<sup>18</sup> Harold W. Grimwade died at Marathon in 1949, leaving an estate worth £239,381.<sup>19</sup>

#### Description

How much remaining of the 1914 section is unclear, but 1920s photographs of the house confirm that much of what stands there today concurs with the period after the major renovation of 1924. In that year the main two-storey elevation consisted of two Dutch gabled roof bays, linked by a continuous eaves line (now gone) over a central recessed terrace which, in turn, linked to a broad, open terrace supported between two rubble (granite?) stone piers. Another two piers sit under the terrace, sharing the load and echoing the extensive use of the same stone in garden retaining walls, terraces, pergolas and stairways. A third roof gable was recessed back from the main pair and at the opposite end was the shingled and gabled porte-cochere at ground level.

Use of coloured (stained?) external woodwork was widespread, with weatherboarding to upper walls, louvred vents and vertical timber strapping to the gable half-timbering; all being in a dark hue. Picked out in a contrasting light tone were the gable panels and architraves to openings. Windows and doors were glazed in multiple panes. Adding to this display of (natural) timber and stone was the terra-cotta shingling which covered the terrace fascia and main roof. Above that was the slatted balustrading (now replaced).

The service yard of the house, with its garages and driveways, has what appear to be c1914 gabled wings overlooking it, presumably modified in 1924 and since. A broad stuccoed chimney which straddles one of the main gables in an ungainly fashion does not appear to be from the 1920s renovation.

Beyond the house is an extensive and highly important Italian style garden, with extensive pergolas, crazy-paved walks and rubble stone walls. Conifers abound, although not in the strict symmetry of the layout, (refer historic landscape assessment).

The Butler's Arts & Crafts approach to English Domestic Revival is more evident in the 1920s photographs than it is today, where some of the natural finishes have been replaced. The style originally used differs in its

1 ibid.  
 2 RB1898-99, 485; RB1900-01, 485  
 3 RB1898-99, 485  
 4 RB1913-14, 438  
 5 ibid.; Jones, Michael, *Frankston Resort to City*, 1989, p.248  
 6 RB1913-14, 438; RB1914-15, 458  
 7 *Building* July 1912 p.61f  
 8 RB1924-25, 3347  
 9 RB1930-31, 4136  
 10 RB1935-36, 4998  
 11 RB1952-53, 2041  
 12 *The Cyclopaedia of Victoria*, Vol. , p.268  
 13 ibid.  
 14 ibid., p.269  
 15 ibid., Jones, Michael, op.cit., p.249  
 16 ibid.  
 17 *The Cyclopaedia of Victoria*, , p.269  
 18 Jones, Michael, op.cit., p.249  
 19 ibid.

expression from the large city houses which used masonry and stucco rather than the timber so aptly chosen for this seaside residence, (see Sir W. McBeath house, 48-50 Irving Road, Toorak, 1925; Clive Baillieu house, 45 St. Georges Road, Toorak, 1911).

**External Integrity**

The stained weatherboards to all walls have been replaced by a Tudoresque half-timbering (painted white); the eaves have been removed from the main gable-pair and a clumsy bulkhead introduced between them; the original gable half-timbering has been changed; new chimney(s) added; the balustrading has been replaced; and the generously-sized ground-level verandah enclosed. Retention of the stone and shingle work has maintained some of the original concept's character, but the bland wall cladding, verandah enclosure and roof modifications have been destructive.

**Context**

One of a small group of early large summer houses, set in grounds along the Peninsula coastline in the Mornington, Sorrento, Portsea and Mt. Eliza area, each providing a context for the increasing subdivision around them.

**Significance**

Architecturally, this is an altered (but reclaimable) large summer house designed as extensive renovations and additions by the noted architects, Walter & Richard Butler, to an original concept which was highly valuable and is still (in part) notable for its display of natural materials, in the Arts & Crafts manner so respected by Walter Butler: of regional interest.

As an Italian landscape, unmatched by any in the State. Historically, both the house and particularly the garden are of sufficient integrity to represent the lives of the prominent Grimwade family (figures significant in local and Victorian affairs) over all of its development periods: of State importance.

**Struan, McMahon's Road, Frankston**

**History**

Built: 1903-4, 1924

The Monash Campus at Frankston contains a large brick house called Struan. The land on which Struan stands is first mentioned in the 1896-7 Frankston rate books as being 29 acres of Crown Allotment 6C and owned by Mrs. Jane Unthank (an old local family).<sup>1</sup> David Pugh was the occupant of the property, which had a NAV of

£30.<sup>2</sup> In 1902-03, Mrs. Malcolmson occupied Mrs. Unthank's property, which still had a NAV of £30, but now had an orchard.<sup>3</sup> The first mention of a residence on the property was in 1903-4, when Charles Wells Junior was the occupant.<sup>4</sup> However, the NAV remained the same.<sup>5</sup>

In 1910 Jane Unthank divided the property into three lots, selling the house and 15 acres to Thomas J. Lawry.<sup>6</sup> The NAV decreased to £25.<sup>7</sup> Lawry owned and occupied Struan until he sold it to John Manchester in 1916.<sup>8</sup> Ownership of the property passed to William George Manchester, a barrister and solicitor, in 1917.<sup>9</sup>

Struan changed owners again in 1920, when R. Werner of Richmond purchased the 21 room house on 15 acres, with an unusually low rate valuation of £25.<sup>10</sup> Extensive renovations to the house were probably carried out in 1924, as the NAV increased from £25 to £400 in that year.<sup>11</sup> Werner owned Struan until his death, in the mid-1940s. During that time the NAV of the property decreased to £345 in 1936 and to £300 in 1940.<sup>12</sup> When Struan passed from R. Werner's estate to Escort Rudolph Werner, on February 16th, 1945, it occupied 18 acres.<sup>13</sup>

Dr. Frank R. Vincent purchased Struan, now occupying 16 acres, on January 3rd, 1951.<sup>14</sup> A doctor at the Frankston Hospital, Dr. Vincent and his wife, Edna, owned and occupied Struan until they sold it to the Education Department in 1957.<sup>15</sup> It became part of the Frankston Teachers' Training College complex, which was later incorporated into Monash University.<sup>16</sup>

Rudolf Werner was a Richmond refrigeration engineer, whose company manufactured ammonia compression refrigeration and ice-making machinery on both a large and small scale.<sup>17</sup>

The Unthank family (via Thomas) were among the area's early freeholders (CA37, O'Neill's and Dandenong-Hastings Road corner). Unthank settled at Somerville in the late 1860s, where he had selected under the 1869 Act (CA4).

**Description**

Of the two dates possible for this building (1904, 1924), the latter is more probable although general alteration to the exterior has removed identifying detail.

Built of a bright red brick with a (new) corrugated steel roof, the house has that tea-house roof form (Dutch hip) associated with the Edwardian Federation Bungalows and Queen Anne style houses alike, but the austere wall and porch treatment, considered with the paneled bal-

1 RB1896-97, 533  
 2 ibid.  
 3 RB1902-03, 547  
 4 RB1903-04, 560  
 5 ibid.  
 6 RB1909-10, 602  
 7 RB1910-11, 417  
 8 RB1915-16, 780  
 9 RB1916-17, 842  
 10 RB1919-20, 1273; RB1920-21, 2130  
 11 RB1924-25, 2850  
 12 RB1936-37, 3103; RB1940-41, 3429  
 13 RB1944-45, 3789  
 14 RB1950-51, 3183  
 15 RB1957; 3352  
 16 ibid.  
 17 *Cyclopedia of Victoria*, Vol.1, p.580f

ustrade of the once open north-facing terrace, suggest a 1920s design, (see Cook house, 9 Upper Heidelberg Road, Ivanhoe).

Given the degree of alteration and with no evidence of its pre-existing state, the house is historically symbolic only of, for example, Rudolf Werner's occupation. Reputedly the present strong room is one of Werner's large cool rooms, converted.

The surviving mature landscape (*Auracaria* sp. et. al.) is notable for Frankston (a city with only a small number of aged exotic trees) and, with the house, draws attention to this site as an old one.

**External Integrity**

Terrace and dormer porch enclosed, general alteration in detail and major landscape modification, (carports, fence removed).

**Context**

Set on a hillside within open grounds, the house is prominent, as is its surviving landscape.

**Significance**

Architecturally, little is known of the house's original state; of local interest.

Historically, recognizable as a landmark in the city's history, comparable with the Lofts, Davey Street, and the other large houses along the coast; also identifiable with locally prominent figures such as the Vincents and the regionally known Rudolf Werner: of local importance and regional interest.

**House, 50 Nepean Highway, Seaford**

**History**

Built: 1941-2

At the beginning of the 1940s Irene E. Walker owned Lot 11 and part of Lot 10 of Crown Allotment 2 Section A, which had a Net Annual Value (NAV) of £11.<sup>1</sup> In 1942 Walker had a residence built on the property.<sup>2</sup> The house had a rated annual value of £64.<sup>3</sup> Irene Walker owned and occupied the property until she died in 1973.<sup>4</sup>

**Description**

Designed in the European Modernist tradition with flat roofs, differing rectangular forms stacked one upon the other, and fenestration which was either a slot or slit, this stuccoed two-storey house also had portholes, metal window frames and corner windows, leaving the slab-like roof above almost floating for want of structural support. The design resembles those of architects, Seabrook & Fildes or the Kings, in its minority pursuit of the pure Modernist tradition, European style, such as Rietveld, de Stijl, Dudock and Mendelsohn, contrasting with the emerging local Modern movement (such as Grounds) which was inspired by America rather than Europe. European examples include Aalto's Helsinki

boarding school. Seabrook & Fildes designed the Bank of New South Wales and additions to a timber house in the Nepean Highway, both in 1938<sup>5</sup>.

**External Integrity**

The steel-framed windows have been replaced with modern aluminium frames.

**Context**

Unrelated to its context, except in the adoption of a two-storey form which sought the sea view.

**Significance**

Architecturally, this building is part of a small group of designs which adapted the European Modern style faithfully from its source: of regional importance.

Historically, perhaps one of the design milestones (including the work of Grounds at Ranelagh) which helped create Frankston's role as the main seaside-suburban vehicle for Modernist design in Melbourne.

**Baida ?,  
67 Nepean Highway, Seaford**

**History**

Built: 1918

In 1918, Francis Martorana, of Greville Street, Prahran, bought two lots, Lots 4a & 4b, in Seaford, situated between the bay and Kananook Creek.<sup>6</sup> He had a residence built on Lot 4a in that year.<sup>7</sup> Adelaide and Francis Martorana owned the property until after 1945, when it may have been called Baida, and had a garage built on Lot 4b by 1940.<sup>8</sup> By 1952 Mrs. Adelaide S. Martorana had become the owner-occupier of the property and continued to be until after 1958.<sup>9</sup>

**Description**

Built of red brick with stucco trim, the house takes on an Indian Bungalow form with its tea-house hipped roof extending over a wide return verandah. Verandah posts are pressed cement in a Greek revival form and, in the Bungalow tradition, sit on brick piers. The roof has Marseilles pattern terra-cotta tiles. Unusual scrolled cement detailing over the openings facing the verandah distinguish this house from many others like it.

The house sits in mature and notable exotic and native landscape, indicating the age of the site and merging it with the creekside planting behind.

**External Integrity**

Generally original, with a possible gabled addition of the rear which has been closely matched to the original.

**Context**

Represents an era of First War housing development along the Kananook Creek and the, then, less busy Nepean Road. Houses, from this period and up until the

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1 RB1940-1  
 2 RB1941-2, 60; RB1942-3, 66  
 3 ibid.  
 4 RB1972-3  
 5 see MUAI  
 6 RB1918-19, 1942, 1941  
 7 ibid.  
 8 RB1945-46, 95; RB1946-41, 96  
 9 RB1952-53, 99; RB1958-59, 64; the Martorana family is still known in the area, reputedly one having married John Rouse, the architect.

Second War, survive along the strip. It is also a corner site.

**Significance**

Architecturally, this is a well-preserved house of a type unusual in Frankston (but better represented in Melbourne's middle suburbs), which is distinguished by the unusual window ornament and its landscape setting. Historically, valuable as an unusual example of middle-class suburban housing and it reflects the broader development of this area of Frankston.

**Markalia,  
273 Nepean Highway, Seaford**

**History**

Built: 1929

Mitcham resident, Mrs. Alicia Maclure, owned Lots 9 & 10 Nepean Highway, Seaford, which overlooked the bay and backed on to Kananook Creek in the mid-to-late 1920s.<sup>1</sup>

William S. Brown, of Nicholson Street, Brunswick, bought the two lots and built a house on them in 1929.<sup>2</sup> The house had rough-cast cladding and was called Markalia.<sup>3</sup> Brown owned the property until after 1940.<sup>4</sup> Hyland Leslie Bartlett, an horticulturist, and Nancy C. Bartlett, of Point Nepean Road, Frankston, were the owners in 1945, but by 1949 the property changed ownership again with Frederick W. Bosanko, an assistant sales manager, being the new owner-occupier.<sup>5</sup> Markalia was owned and occupied by A. Culielenski by 1958.<sup>6</sup>

**Description**

As if taken from an English village, this house attic-type has the steep gabled and slated roofing, textured stucco wall finish and use of the rough clinker brickwork (chimney) which epitomize the English Domestic Revival in the Arts & Crafts manner.

What distinguishes it further, is the curved profile of the rear section of roof. Rather than assume a straight-gabled form, the roof curves out skirt-like to cover the extra plan width beneath it. Viewed from the side, the chimney breast is also curved (scallop), promoting the 'gingerbread' imagery of the house.

Dense planting from the house era fronts the property, along with a matching picturesque mail box.

**External Integrity**

What may have been half-timbering to the gable apex is now weatherboards, but otherwise the house is near original.

**Significance**

Architecturally, this is an unusual house in the English Domestic revival manner, which is distinguished by its flared roof form and the use of rustic materials to promote the Medieval image. It is also in a period landscape setting and historically it reflects the period when this part of the Nepean Road was developed for modestly scaled but comfortable seaside homes by Melbournians: of regional and local importance.

**Flats,  
278 Nepean Highway, Seaford**

**History**

Built: 1954, 1960

Allan B. and Greta M. Woolcock built flats in 1954, on Lots 18 & 19 Nepean Highway, Seaford.<sup>7</sup> They had owned the land with bay frontage and Kananook Creek at the rear since the early 1950s.<sup>8</sup> In April, 1960, John Gidney Pennell, an investor, and Heather Judith Pennell, of Barton Drive, Mt. Eliza, purchased the property and submitted a building application for seven extra flats in May, 1960.<sup>9</sup> He was granted a permit for seven timber flats of 32.90 squares in the same month.<sup>10</sup> Estimated to cost £10,000, the flats were designed by Bailey & Tilley Home Plan Service, built by Brighton builder, H. Dodd, and completed at the end of 1960.<sup>11</sup>

**Description**

Presumably designed to match the first two flats on the site (1954), the finished scheme has the late 1940s-early-1950s character of the stained vertical boarding, white-painted joinery and gently gabled roofline, clad with 'Super Six' corrugated cement sheeting. Built end-to-end, each had a bed-sitting room down one side and service areas (bathroom, kitchen) along the other. Following Modern orientation philosophies, seven of the unit's living areas faced north. Each had its own carport and three of the flats had extra bedrooms.

Not exceptional in their design, the flats do have a high integrity to the first construction date (1954), particularly because of the stained timbers, cement sheet roofing and gabled form.

**External Integrity**

Generally original.

**Context**

Part of the new higher density development mix-evolved here after the Second War.

1 LP7607; RB1924-25, 617; RB1928-29; 206  
 2 RB1929-30, 215  
 3 RB1935-36, 340; RB1945-46, 398  
 4 RB1940-41, 387  
 5 RB1945-46, 398; RB1952-53, 419; ER1949, ER1945  
 6 RB1958-59, 1255  
 7 RB1954-55, 262  
 8 RB1953-54, 262; LP7607  
 9 RB1960-61, 262; ER1971; BA1960, 6369  
 10 ibid.  
 11 ibid.

**Significance**

Architecturally, the complex is typical of 1950s timber beachside flats and although not architecturally innovative, the flats represent well the diminishing building type/materials combination in this part of Frankston. Historically, a rare example of 'holiday' flats built in Frankston during the 1950s.

**Stokesay,  
288 Nepean Highway, Seaford.**

**History**

Built: 1922

Architect, J.F.W. (Frederick) Ballantyne designed Stokesay in March, 1922, for Arthur P. and Amy Onians.<sup>1</sup> Originally designed as the Onians' seaside home, Stokesay soon became their permanent residence. It is probably that the house was built by Ballantyne as the general contractor.<sup>2</sup>

The property overlooks the bay and backs onto Kananook Creek. Stokesay once had a private jetty which jutted out into Kananook Creek.<sup>3</sup> A garage and laundry are situated adjacent to the house and a large fowl house occupies part of the property.<sup>4</sup> In 1925 Stokesay was awarded First Prize in the *Australian Home Beautiful* competition for 'Australia's prettiest home.' Stokesay has remained unaltered and in the Onians family since its construction.<sup>5</sup>

Frederick Ballantyne entered the University of Melbourne in 1918. It was still necessary at that time to be articled to a practising architect.<sup>6</sup> Ballantyne, on the advice of Edward Fielder Billson who worked in Griffin's office, became a pupil of Walter Burley Griffin. Ballantyne, at the age of 21 years, received his Diploma and completed his articles in 1921.<sup>7</sup> In 1922, when he designed Stokesay, Ballantyne set up in private practice with an office at 313 Glenferrie Road, Malvern. In 1923 he traveled to the United States, where he met Louis Sullivan and Dwight Perkins and visited many buildings designed by Frank Lloyd Wright.<sup>8</sup> Returning in 1924 he set up office in Haverbrack Avenue, Malvern. He and his brother, Keith, who had worked for a short time with Griffin, carried on the family contracting business and many of the houses designed by Ballantyne at this time were also built by him.<sup>9</sup> In 1934 Ballantyne went into partnership with one of his senior employees and cousin, Roy Wilson, a partnership which became known as Ballantyne and Wilson.<sup>10</sup>

**Description**

This complex is thought to be one of the best and most complete examples of Walter Burley Griffin's Knitlock Wall construction system. Possessing the distinctive pyramid-shaped roof of Griffin's Knitlock prototype Pholiota, the house modules are roofed with the Marseilles pattern cement tile, rather than Griffin's Knitlock cement tile, seen on the Jefferies Surrey Hills house. Inside the pyramid form is reflected in the (large) living room ceiling profile, like Chancellor & Patrick's pitched ceilings of the 1950s. As with the smaller Knitlock prototypes, such as the 1922 Gumnuts (q.v.), this living area, with its large fireplace, was used as the circulation space to perimeter rooms, some with double (glazed) doors (sleepouts), and the dining room with none. Dressing rooms were provided to the two sleepouts and a 'workroom' to the main bedroom. Typical of the era, there was plenty of built-in storage and, less typical, a maid's room.<sup>11</sup> The garage and laundry were housed in another pyramid- roof building on the site, north of the house, while the perimeter hedges, garden pathways and fencing provide a notable setting for the two buildings. The house had a jetty on to the Kananook Creek and a croquet lawn.

**External Integrity**

Generally original, except for only slight possibility that the roof tiles were once knitlock.

**Context**

The landscape (hedges) provides a buffer for this complex from the highway. It is identifiable as one of a diminishing number of between-the-wars houses established in this part of the Point Nepean Road prior to the onset of higher density development via flats and units, post-War.

**Significance**

Architecturally, this house complex perhaps the best preserved Knitlock example in Australia and one of the few to incorporate suburban elements such as garages into the system; also designed by one of Griffin's first articulated pupils, Frederick Ballantyne, in a form which was faithful to the internationally known architect, Walter Burley Griffin's original Pholiota concept, by providing one central space as the focus for ancillary rooms/alcoves around the perimeter: of national importance.

Historically, acknowledged by a national periodical as 'Australia's Prettiest Home,' it represents a nationally

1 NTA FN6015  
 2 ibid.  
 3 ibid.  
 4 ibid.  
 5 ibid.  
 6 ibid.  
 7 ibid.  
 8 ibid.  
 9 ibid.  
 10 ibid.  
 11 see P. Goad, P. Navaretti, NTA classification (1988) report



publicized ideal in a time of housing shortages and many attempts to develop cheap construction systems. Historically, it is of added significance in that it has been lived in by the one family since its construction also as once the home of Mrs. Gladys Hartley, later well-known in the Girl Guide and charity movements: of national interest and State importance.

**Henty House,  
581 Nepean Highway, Frankston**

**History**

Built: 1953

Arthur Frederick Henty of Portland Lodge, now at 1 Plummer Avenue, Frankston, was the owner of Lot 1 on LP. 89711 in the late 1940s.<sup>1</sup> On his death in the early 1950s, ownership of the property passed to Mrs. May Lilliam Henry of the same address as H. Henty.<sup>2</sup> Mrs. Henty had a timber-clad house, designed by Roy Grounds, built on the property.<sup>3</sup> By 1958-59 Robert Alfred Brennan, a company director, had purchased Henty House.<sup>4</sup> Robert and Edna Merle Brennan owned and occupied the property until after 1967.<sup>5</sup>

**Description**

*Cross-Section Magazine* (University of Melbourne, Dept. of Architecture) noted this house in its May 1953:

*'Last month at Frankston, Victoria, a 45' diameter house was finished (Roy Grounds, arch't; Norman Echberg, bldr.); at Toorak, a 48' square house with 26' diam. court was started (Roy Grounds, arch't; Norman Echberg, bldr.)'*

Grounds fixation with plan geometry was not his alone, Boyd and McIntyre among others used simple geometric outlines to promote planning success.

The Henty house was round to suit an all-round sea view, part of its perimeter being open (as balcony) and part closed (as rooms). Vertical boarding, amber window-walls, expressed timber rafters and pipe columns were the same elements being used by Chancellor & Patrick at the time, but in a decidedly different form. As a gesture to convenience, a rectangular entry porch was located, out of sight, at the rear. At the roof's centre was a cylindrical painted brick chimney with cowl.

In the same year, but in Tasmania, architect J.H. Esmond Dorney had completed a 24' diam. 'glass cylinder' over an old gun pit, with far less finesse.<sup>6</sup>

**External Integrity**

Generally original, except for the addition of a new, visually unrelated house in the former front yard of the house, obscuring the view to it.

**Context**

One of a diminishing number of large houses from between the Wars, set in landscaped grounds along the sea's edge.

**Significance**

Architecturally, the house is one of the best known examples (nationally) of the post-War Melbourne Modernist's passion for simple solid, but functional, geometry which has been ideally tailored to its site, in terms of views and sun, and remains externally unaltered; also, the work of Grounds, whose name became nationally well-known for a totally different scale of project: of National and State importance.

Historically,

**The Gumnuts,  
619 Nepean Highway, Olivers Hill**

**History**

Built: 1922

W.A. Fowler of Collins Street, Melbourne was the owner of a number of lots facing on to the Nepean Highway in Section 4, Parish of Frankston, from the early 1920s.<sup>7</sup> In 1922 he is recorded in rate books as owner of Lots 46 & 47.<sup>8</sup>

In that year, architect Walter Burley Griffin designed twin holiday houses, which were built on Lots 44 & 42.<sup>9</sup> Frankston Sewerage Authority Plans show The Gumnuts situated at the front of Lot 42 with a larger brick building at the rear and Marnham as a small wooden building at the front of Lot 44. It was believed that The Gumnuts was used as a seaside retreat by Griffin and his wife, but this is unlikely.

In 1924 W.A. Fowler was the owner of both The Gumnuts and Marnham.<sup>10</sup> Marnham was demolished by its owner, a Mr. Brew, in 1983.<sup>11</sup>

A lecturer, Prudence-Jaqueline Evans, owned and occupied the house with Nancy Kathleen Evans from 1981.<sup>12</sup>

**Description**

Like the Onians house, the Gumnuts is based on Griffin's Pholiota Knitlock prototype, where concrete interlocking masonry elements provide the walls, but in this case, the Knitlock cement tiles have also been used with standard cement tile ridge cappings and Griffin's typical splayed timber fascia. The original house was 21 feet square, based on a 3'6" module where a central room provided access to eating and sleeping alcoves. Original wall and trim finishes were unpainted cement and a dark green stain for the woodwork.

Landscape is mature and supportive of the house construction date.

1 RB1952-53, 1676; ER1949  
 2 RB1953-54, 30  
 3 *ibid.*,  
 4 RB1958-59, 30  
 5 ER1967  
 6 *Cross-Section*, Aug., 1953  
 7 NTA FN2254  
 8 *ibid.*, cites RB1923-4, 1913-4, 2914; RB1922-3, 2676-7  
 9 *ibid.*  
 10 *ibid.*  
 11 *ibid.*  
 12 ER1981

**External Integrity**

(As viewed from the street)

Generally original, with a presumed rear addition and new Covak-style fence.

**Context**

Unrelated.

**Significance**

Architecturally, one of the small number of Knitlock Griffin-designed houses left in Australia, particularly those with both the Knitlock wall and roof system. Griffin was internationally known for his unusual and often innovative designs, both large and small, including the plan for Australia's Capital. Historically, valuable for its use of Knitlock building technique: of National/State importance.

**White Cottage, now White Lodge,  
638 Nepean Highway, Frankston**

**History**

Built: 1934

In 1932 W.A. Fowler of Queen Street, Melbourne, owned Lots 6 and 7 in Section 4, Parish of Frankston, which were located across the Nepean Highway from The Gumnuts and Marnham, properties he owned in the mid- 1920s.<sup>1</sup> Fowler sold the lots to Mrs. N.M. Flatan in 1933, who in turn sold them to Mrs. N.M. Scott-Scott in 1934.<sup>2</sup> Mrs. Scott-Scott had a residence built on Lots 6 & 7 in (as described in that year's rate book) Humphries Road, Yamala Estate.<sup>3</sup> Mrs. Scott-Scott owned and occupied the property until after 1945.<sup>4</sup> The house is reputed to have been placed on jacks resting on concrete piles, allowing relevelling at any time.

By 1952 Mrs. Mavis G. Powell resided at White Cottage, Nepean Highway, Olivers Hill Estate, (so described in that year's rate books).<sup>5</sup> Mrs. Powell resided in St. Georges Road, Toorak, in 1953, whilst retaining ownership of White Cottage.<sup>6</sup>

**Description**

Contemporary with Newton & Grounds' Henty house (Plummer Avenue), this two-storey painted brick and timber design also illustrates the American influence on local architects, but in more of a Colonial revival rather than Modernist sense. Brick on ground-level and board on the upper-levels, the house has the intersecting gabled profiles of the Henty house, but is far less functionally planned in terms of sun access. Instead of corner windows, there are the six-pane Georgian-revival windows. The roof is of slate and the chimney painted brick.

Perhaps the most important aspect of this house is its garden. In total contrast to the coastal tea-tree it replaced, the landscape is undulating and sculptured lawns

with serpentine paths and curvilinear beds. Ornamental trees dominate around the house, but the driveway leading down to it is flanked by 'native' and exotic planting in an informal and lush fashion. The property has beach frontage. (See cultural landscape appraisal).

**External Integrity**

Generally original.

**Context**

One of a diminishing number of large houses from between the Wars, set in landscaped grounds along the sea's edge.

**Significance**

Architecturally, although not in the mainstream Modernist idiom, the house displays the American reinterpretation of European Modernism blended with the traditional gabled forms of east-coast housing and Colonial revival prototypes. Compared with other contemporary designs, both this and the Henty house displayed a change of pace for large house designs, stripping ornament away and recoiling from the exotica of the Spanish and Italian revivals; although this example is much more conservative than Henty's: of regional importance.

Landscape: a notable design in the Edna Walling tradition: of regional importance.<sup>7</sup>

**Hopkins House,  
648 Nepean Highway, Frankston**

**History**

Built: 1949

Architect, Rhys Evan Hopkins, bought land from E.W. Billson, also an architect, of Collins Street, Melbourne, in the mid-1940s.<sup>8</sup> A house, to Hopkins' design, was begun in 1948 and completed in 1949.<sup>9</sup> Hopkins owned and occupied the property until recently.<sup>10</sup> On the 1954 Electoral Roll, he is described as an orchardist.

Hopkins designed many buildings in the Moderne/Modern style, in particular the Dr. Fenton Bowen house, Toorak Road, Toorak.

**Description**

Not unlike 50 Nepean Highway (q.v.), this house takes on the European Modernist manner fully. With its painted brickwork, rectangular forms, slit or slot windows, flat roofs and open terraces, it recalls a number of precedents (i.e., Le Corbusier's Second Citrohan house, 1922) from the Continent. Window frames are of steel and where divisions exist they are horizontal to emphasize the horizontality of the architecture. A nice detail is the semi-cylinder rain water sump and its downpipe.

1 NTA FN2254; RB1932-33, 4773  
 2 RB1933-34, 4746; RB1934-35, 5000  
 3 ibid.  
 4 RB1945-46, 6225  
 5 RB1952-53, 1846  
 6 RB1953-54, 117  
 7 see landscape report  
 8 RB1945-46, 6219; RB1948-49, 5547  
 9 ibid.  
 10 ER1953-54, 123; ER1959

**External Integrity**

Possibly the upper level terrace has been altered (?), carports and minor ground-level structures added.

**Context**

One of a diminishing number of large houses from between the Wars, set in landscaped grounds along the sea's edge.

**Significance**

Architecturally, the house is an accomplished, and near complete if late, design in the 'style' Hopkins chose for many of his successful projects and of special interest as his own home and part of a group of large and detached inter-War seaside houses built in this section of the Nepean Highway: of regional importance.

Historically, of interest as the home of one of two well-known architects who adjoined one another (Hopkins and .

**House,  
660 Nepean Highway, Frankston**

**History**

Built: 1959

A building permit was applied for and granted to Wilma Lee of Chelsea in 1959.<sup>1</sup> The application to build a 33 square brick veneer dwelling gives the builder's name as W. Lee.<sup>2</sup> The house was estimated to cost £10,000.<sup>3</sup> Leonard Arthur Woodward, a butcher, became the owner of the property in 1960 and lived there with Leonie Madelaine Woodward.<sup>4</sup>

**Description**

Cream brick and with a fashionable butterfly roof and pop-up clerestory windows, the house is externally symmetrical. Inside there was a large living room, flanked by three bedrooms, a den, laundry and bathroom. At the rear of the living area is a dining/kitchen room, divided by a servery. Despite its fashionable exterior, the interior was standard and the floor was timber rather than the concrete slabs used in other 1950s houses in Frankston. The roof beams were, however, exposed internally, but the sun and view orientation of rooms in the Chancellor & Patrick, Grounds or Hopkin's houses is lacking. A matching carport stands forward of the house on the south side, in a garden which is related to the house period. Mature and dense shrubs and trees line the frontage.

**External Integrity**

Generally original.

**Context**

One of a diminishing number of large houses from between the Wars, set in landscaped grounds along the sea's edge.

**Significance**

Architecturally, although possibly derived from elsewhere rather than being a thorough concept, the exterior (and most interesting part) of this house is nevertheless highly evocative of the unusual roof forms adopted in the 1950s, the butterfly being the most distinctive and yet the least represented (because of practical problems): of regional importance.

**House,  
675 Nepean Highway, Frankston**

**History**

Built: 1959

Architects, Chancellor & Patrick, designed a house for Ray W. Houston of South Melbourne, on land he owned at 675 Nepean Highway in 1959.<sup>5</sup> In 1978 he commissioned Frankston builders, Maile & Bennett, to build a 27 square metre addition to the residence at an estimated cost of \$12,000.<sup>6</sup> Roy William Houston, a director, owned and occupied the property with Vera Ellen Houston until after 1978.<sup>7</sup>

**Description**

(See 1 Gulls Way)

Of all of the Chancellor & Patrick Wright/Griffin-influenced designs, this is one of the most successful and the most obvious.

Built from Colortone concrete masonry (white cement joints), the house has the shallow extended gable roofline, exposed outrigger roof purlins and horizontal boarding to balconies of their earlier houses. Generous undercroft space accentuates the 'floating' appearance of the upper level, while the continuous strip windows on that level lend the same sensation to the roof. The later addition appears to be the single-storey skillion built facing Ithaca Road and matches in general form and materials, but not in conceptual detail.

**External Integrity**

Given the later addition, generally original.

**Context**

Sited at a prominent corner, on a busy road, and among contemporary but visually unrelated detached housing.

**Significance**

Architecturally, one of the best of the two-storey Chancellor & Patrick house designs and is prominently sited.

1 BA1959, 5135  
2 ibid.  
3 ibid.  
4 RB1960-61, 130; ER1960  
5 RB1958-59, 60; RB1959-60, 60  
6 BA1978, 30617  
7 ibid.; ER1960

Historically, the house is significant as a superior example of the Modernist buildings which distinguished 1950s Frankston: of regional importance.

**Toorak College,  
Old Mornington Road, Mount Eliza**

**History**

Built: 1928

Victoria's oldest independent girls' school, Toorak College, began in 1854 when Mrs. Elizabeth Tripp began a little school for her five daughters and their friends in Toorak.<sup>1</sup> The school, known as Mrs. Tripp's School for Ladies, grew into a large private school for day and boarding pupils.<sup>2</sup> In 1926 a group of parents and 'old girls' formed a non-profit-making company and purchased Lots 22 & 23 with a house and Lots 24 & 25 on Old Mornington Road.<sup>3</sup> The land was part of the preemptive right land of James Davey. In 1928 Toorak Ladies' College owned Lots 24 & 25, Lots 20 & 21 of 9 acres and Lots 22 & 23 of 12 acres and moved there with some of its original buildings, under the guidance of the Misses Hamilton who had owned the school from 1907.<sup>4</sup> The school buildings were located on Lots 22 & 23, which had a Net Annual Value of £1,500.<sup>5</sup>

Toorak College began at Mount Eliza as a boarding school, its total enrollment being composed of boarders.<sup>6</sup> For many years it kept this character, only admitting a few day girls. By 1935 the school had increased its land-holding with the acquisition of Lots 1-6 and 29-33.<sup>7</sup> As the Mount Eliza area and the Peninsula gradually changed to a residential community with an increased population, more and more day-girls were accepted at the school.<sup>8</sup> The school decreased its ownership of land to 21 acres by 1952 and gradually reversed the school population type so that present enrollments show a large percentage of day girls.<sup>9</sup> A new ranch style building, situated in the rural surroundings of the ground, houses the boarders.<sup>10</sup>

**Description**

Taking on the Medieval imagery of colleges and universities across the world, this Tudor-revival complex has textured stucco walls, a matching cement-tiled roof and an all-pervading gabled roofline. Multi-panel glazing, with quoins and label moulds, clinker brickwork to the

chimneys at the base and around the porch, and a baronial. Castellated clock tower all add to the image. Inside the quadrangle, creepers cover the walls and more red brick, forming a basket-arched arcade, is highlighted against the uniform grey of the walls. More red brickwork, as ogee-arched voussoirs around openings, relieves the rear (west) elevation of the main building. Other period touches include ancillary buildings such as the carriageways and associated buildings at the north and south ends; also, the louvred belltower placed atop one of them.

The garden and entry facing the Old Mornington Road is mature and provides a superb setting for the main building.

Many new buildings have been added to the complex, but are usually detached from the original wing.

**External Integrity**

Generally original, (main wing).

**Context**

The Old Mornington Road retains some of the semi-rural character.

**Significance**

Architecturally, the old wing of the school has a consistent and convincing Tudor-revival character, which retains its original finishes and a notable setting. Although not innovatory architecture for the date, it suits the established character and traditions of the school.

Historically, the school's development followed that of Mt. Eliza itself, from being a holiday (boarding) suburb to that of permanent residency (day pupils), this building being evolved in the first stage. It has been the vehicle for many distinguished scholars and held a quasi-public building role in the community. It is an institution central to the history of Victorian education and the move of the college from Toorak to Mt. Eliza reflects the standing and clientele of the school: of regional importance.

**Misty Hill House,  
22 Old Mornington Road, Mount Eliza**

**History**

Built: 1890

1 Frost, R., *Frankston & Mount Eliza Sketchbook*, 1989, p.36  
 2 *ibid.*  
 3 *ibid.*; LP1128; RB1927-28, 4246  
 4 Frost, R., *op.cit.*; RB1928-29, 4333, 4332  
 5 *ibid.*  
 6 Frost, R., *op.cit.*  
 7 RB1935-36, 517104  
 8 Frost, R., *op.cit.*  
 9 *ibid.*, RB1952-53, 2149  
 10 Frost, R., *op.cit.*

James Gillard, the owner of 9.1/2 acres of land being subdivision 1, Section 5, Part 71 Old Mornington Road, in 1889, had a residence constructed on the property in 1890.<sup>1</sup> The land was part of the Davey preemptive right. Gillard, a gardener, owned and occupied the property with Louisa Gillard until after 1920.<sup>2</sup> By 1924 a retired bank manager of Ringwood, David Herd, had acquired ownership of the residence and 4.1/3 acres.<sup>3</sup> He resided there until his death, when ownership was given as the David Herd Estate in the 1940-41 rate books.<sup>4</sup> Colin B. Corsterphan had become the owner of the property, now 4.1/2 acres and a brick house, by 1952.<sup>5</sup> Corsterphan owned and occupied the property, named in the 1953-54 rate books as Misty Hill, until 1954.<sup>6</sup> Two building permits were issued to Roy Jackett, a broker, and the owner of Misty Hill in 1964.<sup>7</sup> In April a permit was issued for alterations to timber outbuildings of 120 square feet, estimated to cost £1,250.<sup>8</sup> In May a permit was issued for the addition of a 189 square foot sun room, estimated to cost £300.<sup>9</sup> Both buildings were to be erected by Mornington builder, E.G. Ashby, for Roy and Joan B. Jackett.<sup>10</sup>

#### Description

(Inspection required)

A stuccoed, verandahed and hipped roof house with numerous outbuildings and a notable exotic garden setting which includes notable individual specimens such as *Auracaria* sp. The picket fence is sympathetic to the period.

#### External Integrity

Verandah detail missing. Contributes to one of the few seaside, semi-rural areas in Frankston.

#### Significance

(Inspection required)

Architecturally, the house is typical only of the late 19th century being more important in its symbolism, with its grounds, of a previous development era.

Historically, an important example of the larger properties of late 19th century, Mt. Eliza: of local importance and regional interest.

#### Hendra, 49 Old Mornington Road, Mount Eliza

#### History

Built: 1910

James Davey, a pioneer and pastoralist of Frankston, was granted a preemptive right to 640 acres of land at Mount Eliza on 7 February, 1845.<sup>11</sup> Davey and his brother, William, obtained the hilly area of Oliver's Hill and Mt. Eliza which was not suited to town site development, lacked easy access to a beach, and was a long way from transport. Their estates were gradually subdivided into spacious grounds for mansions for famous or wealthy people and eventually formed the high-status residential area of Mt. Eliza.<sup>12</sup>

Thomas Humphries Davey, in 1890, owned 15.1/2 acres of land once included in James Davey's preemptive right.<sup>13</sup> In 1892 the Bank of South Australia became the owners of the property being Lots 31 & 32, and in

- 
- 1 RB1889-90, 227; RB1890-91, 246
  - 2 RB1920-21, 839; ER1900
  - 3 RB1924-25, 3337
  - 4 RB1940-41, 6168
  - 5 RB1952-53, 2297
  - 6 RB1953-54, 2998; ER1954
  - 7 BA1964, 13774, 14142
  - 8 BA1964, 13774
  - 9 BA1964, 14142
  - 10 *ibid.*; ER1960; BA1964, 13774
  - 11 Jones, Michael, *Frankston Resort to City*, 1989, 0.32
  - 12 *ibid.*
  - 13 RB1890-91, 180

1896-97 built a house on the property.<sup>1</sup> Robert E. Hart, manager of the Australian Asset Company, was the agent of the Bank of South Australia.<sup>2</sup> The Australian Asset Company owned the property until after 1900.<sup>3</sup> By 1905 William Hender Sowden, a labourer, had become the owner of the property, occupying it with Mary Sowden until after c1912. By then the Sowdens had made considerable improvements to the property over a two year period, ending in the valuation increasing by over 200% in 1910-11 and the words 'New House' listed in the rate records<sup>4</sup> Vyvyan.K. Porter was the owner for a time, around 1915-20.<sup>5</sup>

Melita G Masterton (wife of Henry?) owned the property by 1921 and gave her address as Rubra, Frankston.<sup>6</sup> Hendra, as the property was now named, comprised a residence on 27<sup>1/2</sup> acres, being Lots 29-32.<sup>7</sup>

Melita Gaston Masterton owned the property until at least 1935, but did not reside there.<sup>8</sup> Various addresses are given in rate books for Mrs. Masterton. In 1924 it was care of W.L. Cook, 60 Queen Street, Melbourne, in 1930, care of J. Patterson, importers, Melbourne, and in 1935, 474 St. Kilda Road, Melbourne.<sup>9</sup>

Edgar B. Coles, a director, bought Hendra, probably from Mrs. Masterton, in 1937, when it had a Net Annual Value (NAV) of £164.<sup>10</sup> In the same year he also acquired 18<sup>3/4</sup> acres, being Lots 33 & 34, which had a NAV of £86.<sup>11</sup> In 1939, Coles (of 5 Coleman Avenue, East Kew) who already owned Lots 29-34 of the Davey's Preemptive Right Rubra Estate and others, acquired six more lots<sup>12</sup> from the same estate.<sup>13</sup>

In that year Coles had another house built on the property, naming it Hendra also.<sup>14</sup> Both the old Hendra<sup>15</sup> and the new Hendra<sup>16</sup> were situated on Lots 29- 32.<sup>17</sup>

In 1940 Edgar Coles occupied one of the houses on his property, while Oscar Meller occupied the other.<sup>18</sup> Coles occupied one of the houses on a total land holding of 67 acres until after 1952.<sup>19</sup>

#### Henry Masterton

Henry J. Masterton was the nephew of James Paterson, a prominent Melbourne coal merchant and ship-owner and at one time Lord Mayor of Melbourne.<sup>20</sup> On the death of Paterson, in 1906, Henry Masterton inherited the Mount Eliza property, Rubra, and took control of James Paterson & Company (a shipping company), buying out the partner Edward Newbigen's interest.<sup>21</sup>

#### Edgar Coles

Edgar Barton Coles was born on June 3, 1899, in St. James, Victoria, the second youngest of eleven children.<sup>22</sup> His father, George Coles, owned and operated a country store at St. James and later one at Wilmot, Tasmania.<sup>23</sup> Edgar Coles was educated at Scotch College, Launceston.<sup>24</sup> He joined the Bank of New South Wales in 1916 and was posted to the Hobart Office.<sup>25</sup> He was transferred to Albury two and a half years later where he studied accountancy and taught himself shorthand and typing in his spare time.<sup>26</sup>

In 1919 he joined his brothers, G.J. and Arthur Coles in their "Nothing Over 2/6d." variety store at Collingwood, as the boy-of-all-work and on lower pay than he received at the bank.<sup>27</sup> In 1921 the business was converted from a partnership to a proprietary company.<sup>28</sup> Edgar Coles became the Secretary, a position he held until 1934.<sup>29</sup> He joined the Board of Directors in 1929 and remained a Director for 47 years. He became Managing Director in 1944, Chairman of the Board from 1963 to 1968 and

- 1 Rb1892-93, 462; RB1896-97, 17
- 2 ibid.
- 3 RB1900-01, 9
- 4 RB1909-10,562; RB1908- 9,513;RB1910-11,625; ER1912
- 5 ER1912; RB1915-16, 1142; RB1920,1617-8
- 6 RB1921- 22, 924
- 7 ibid.; originally house on lots 31-2, LP13685
- 8 RB1935-35, 5195
- 9 ibid.; RB1930-31, 4229; RB1925-26, 3462
- 10 RB1936-37, 4844
- 11 RB1936-37, 4845
- 12 lots 1, 7, 9- 12
- 13 RB1938-39, 6074- 6
- 14 ibid.
- 15 NAV £180
- 16 NAV £455
- 17 ibid.
- 18 RB1940- 41, 6133-4
- 19 RB1952-53, 2230
- 20 Frost, R., *Frankston and Mount Eliza Sketchbook*, 1989, p.34
- 21 ibid.; Port of Melbourne Quarterly, Jan.-Mar. 1962, p.47
- 22 *G.J. Coles & Coy. Ltd. Annual Report*, 1981, p.2
- 23 ibid.
- 24 WWA1962, p.190
- 25 Hetherington, John, *Uncommon Men*, 1965, p.47
- 26 ibid.
- 27 ibid., p.48
- 28 Annual Report, op.cit.
- 29 ibid.

was the executive head of the company for 23 years, retiring in 1967.<sup>1</sup>

Edgar Coles became known as the "Take-over King" in the 1950s, when added such companies as Selfridges (1950) and John Connell- Dickens (1958) to Coles' growing chain. In 1960 the greatest takeover occurred when Matthews Thompson, a chain of 250 grocery stores in N.S.W., was acquired and the Coles New World chain began.<sup>2</sup> Following overseas trends, Sir Edgar announced the company's plans to enter the discount store field in 1966, which a year later led to the opening of K-Mart stores in Australia.<sup>3</sup>

Edgar Coles married Mabel I. Johnston in October, 1927, and the couple had a son, Robert, and two daughters.<sup>4</sup> He was created a Knight Bachelor in 1959 for "public and philanthropic services," a citation which reflected his chairing of many major charity appeals.<sup>5</sup> Sir Edgar Coles died on February 19, 1981, at the Mornington Private Hospital, after a two month illness.<sup>6</sup>

#### Description

Like Misty Hill (q.v.), this house is stuccoed and designed in a conservative Italianate villa form, with the familiar M-hip galvanized iron roof and corniced chimneys also clad in stucco. It is sited on a slight-rise, commanding views to the water, but its entrance and verandah face away from the view, towards the access road, in the traditional manner. A gablet is set centrally into the front verandah, which reflects the house's construction date with its far-eastern ric-rac detailing to the brackets, (obscured from street view).

#### External Integrity

As viewed from the road, the house appears generally original.

#### Context

Set in open fields and flanked by mature exotic landscape (*Leptospermum laevigatum* hedges, *Cupressus macrocarpa* conifers) and gabled outbuildings, the house reflects the pre-urban and rural era, now surviving in only a few locations in the city, (see also Golf Links Road). It concurs with the architectural character of Misty Hill and other early houses surviving in the locality.

#### Significance

Architecturally, this is a conservative house design which is representative only of its type and era as a minority group in the Frankston area: of local importance.

Historically, as a complex, representative of the late 19th and early 20th century, the property expresses the pre-urban development phase in Frankston and, by association, the Davey preemptive right of 1845 and its subsequent subdivision for large houses. Also the house has links with several figures of local, state and national importance (Coles, Masterton) although Coles may have lived there for only a short period prior to building his new house in 1939: of local importance and regional interest.

### The Barn, 1A Palm Court (off), Frankston

#### History

Built: c1913-14

The 'Barn' has been owned by Michael and Edith Gould since the 1970s, but prior to c1971 the McClelland family, preceded by the Tait, had been the major owner-occupiers.

Miss G.D. Tait, of Fairbairn Road, Toorak, was the first owner of land here until 'building fees' are noted in the 1913-14 rate entry.<sup>7</sup> A 'house' was noted on this site thereafter, being joined by what appears to have been the initial form of Miss Annie McClelland's 'The Studioette' in c1920, on Lot 3 (now 1 Palm Court),<sup>8</sup> which was initially described as 'two huts.' By 1923-4 the 'Studioette' was named as such in municipal files, together with a 'house' on the same lot.<sup>9</sup> A 'garage and studio' was listed at 3 Palm Court by c1930, all three properties being owned by Miss Margaret E. Tait, of Toorak, (i.e. 1, 1A, 3 Palm Court).<sup>10</sup> In the next year, the new owners were Miss Anne and Harry McClelland, of 43 Kent Street, Flemington (Ascot Vale), the McClelland family home.<sup>11</sup>

The Tait name was well known in theatrical circles of that period, Frank and Edward Tait (also of Toorak) being co-directors of the national theatrical firm of J.C. Williamson Ltd. Margaret or Miss G.D. Tait may have been connected with this family.

Similarly, the artist Charles Tait was part of the Heidelberg Charterisville artists' camp of late last century and Bess Norris Tait (1878-1939) of Melbourne was an internationally known miniaturist with works held by galleries in Liverpool and Toronto.<sup>12</sup>

Harry McClelland (1884-1951), the son of Isaac, lived and worked at the relatively gracious family home, Bolinda (c1884), Kent Street, Ascot Vale,<sup>13</sup> with Eleoner McClelland (his mother?) early this century, prior to living in Frankston. The art furniture manufacturers, McClelland and (Egbert) Vary used a workshop at the

1 ibid.

2 ibid.

3 ibid.

4 WWA 1962, p.190; Hetherington, J., op.cit., p.46

5 ibid., p.45

6 Annual Report, op.cit.; *The Age*, 21/2/1981, p.15

7 RB1913-14, 1026; RB1912-13, 1015

8 RB1920-1, 1455

9 RB1923-4, 1872

10 RB1930-1, 2771, 2443-4

11 see Butler, *Flemington and Kensington Conservation Study*, (1985, Melbourne City Council), p.40

12 McCulloch, p.531

13 Butler, loc.cit

rear of the Ascot Vale house for their business and Eleanor McClelland remained there possibly until the late 1930s when Annie and Harry McClelland went to live at Frankston.

In retirement, Harry McClelland was described as an 'amateur' painter by art historian, Alan McCulloch, and that he had achieved artistic notoriety only as the model for William McInnes' *The Drum Major* which won the 1930 Archibald Prize.<sup>1</sup> McInnes won seven such prizes in the period 1921-36 and was evidently McClelland's companion and probably a frequent visitor to this building. Baxter and Frankston's eventual status as a peninsula 'art colony' may be in part due to the early construction of Tait's 'Barn' and McClelland's 'Studioette,' providing a seaside retreat for visiting artists. The Barn and, more importantly, the McCubbin's Mulberry Hill (Baxter) preceded the influx of distinguished art figures into the area after World War One.

In 1930 McClelland moved to convert the old Mechanics Institute (1915) into an art gallery, claiming the support of local residents, acting National Gallery director, William McInnes, and Paul Montford.<sup>2</sup> When McClelland's sister, Nan McClelland, died in 1961, she directed that her estate (worth £100,000) should be used to set up 'an art gallery and cultural hall' in memory of her brother.<sup>3</sup> Forty acres of bushland were also bequeathed to the Cranbourne Shire, half to be used for recreation and half as the gallery site. A gallery was completed there in 1971, to the design of architects, Munro & Sargent.<sup>4</sup>

#### Description

Pictured in the mid-1930s, the 'Barn' and 'Studioette' provided a picturesque pair which prompted one noted architectural historian, Dr. Miles Lewis, to describe it as:

*'A rare example of Anglo Swiss-Fijian picturesque eclecticism...'*

The complex then consisted of the 'Barn,' a steeply gabled half-timbered house with a thatch on the roof and a broad-gabled attic room facing the sea. Window casements were multi-paned, rubble stone was used in the chimneys and the exposed timbering was left undressed. A stone-piered and hipped roof porch provided an entry on to the beach through what appears to have been a brush fence. Beside it, the 'Studioette' also had a lych-gate leading to the water but it was of a lesser scale, as was the studio itself. The studio (now gone) was also a gabled form, but with its ridge at right-angles to the beach. A two-level gabled entrance porch also provided for an attic with a round window looking out to the bay. Again stained rough-hewn timber was evident, encasing a rough-cast stucco wall finish.

Like the later Eltham artists' colony, Monsaalvat, the design drew on Medieval village and naive ethnic architecture. Given that McInnes (McClelland's friend), had commissioned his friend and noted architect, Desbrowe Annear, to design his Alphington house. There is a remote possibility that Annear could have aided in this eccentric, dedicatedly bush-beach house design. Annear is credited with the design of a 'weekend house' in 1922, as yet unlocated, but possibly any one of Westerfield, Netherplace or Mulberry Hill.<sup>6</sup>

#### External Integrity

Today the 'Barn' still appears eccentric, but new corrugated steel roofing laid over the thatch, and palings in place of the attic cladding, add unrelated hard machine-made finishes to a previously 'organically' clad building. A lean-to roof has been placed over the attic balcony and the formerly stained timbering in the walls painted over. The porch roof has been removed, leaving the stone pillars resting on a large new concrete-paved front yard. The tiny window casements remain, but the trellised balustrade has been altered. An unusual gable finial appears to be a replacement for the original.<sup>7</sup>

#### Context

A large, visually unrelated house has been built on the site of the 'Studio,' and the 'Barn,' once dominant from the beach view, is overshadowed by two-storey houses on both sides. There is still vegetation (some native) along the frontage, but the surrounding architecture is unrelated to the 'natural' materials theme once so well expressed by the Barn.

#### Significance

Architecturally, this The Barn is an unusual and originally rare response to a former bushland seaside environs. Its picturesque form is still evident, but only some of its natural materials are still visible and other necessary elements for the design's picturesque massing (such as the porch) have been removed. It is in a visually unrelated context and bereft of the companion 'Studioette' building, but still achieves some of its former rustic expression by its relationship with the sea and remnant coastal vegetation: of local and regional importance.

Historically, it evokes the bushland-by-the-sea resort, romanticized by architectural literature of the period and, in particular, the Medieval-inspired vernacular architecture associated with craftsmen or artists' abodes in a rural setting, later seen in its full expression, at Eltham and Warrandyte. It also reflects the values of the McClellands, as compared with their more illustrious artist associates (McInnes and Montford) and generally the choice of the Frankston area as an artists' retreat early this century: of regional and local importance.

1 McCulloch, p.342

2 Jones, p.269

3 McCulloch, p.342

4 *ibid.*

5 NTA File 2064

6 M. Lozanovska, Harold, Desbrowe Annear: an Intimate Study of his Work, (Research Report, B.Arch., M.Univ.

7 see Jones, p.247, photograph c1935



**House,  
8 Palm Court, Frankston**

**History**

Built: 1930

Leslie Arthur Vail of Post Office Place, Melbourne, sold Lots 17, 18, 19, part 39 on Palm Court, to the Barca family. Barca Barca of Bridge Road, Richmond, purchased Lot 19, Antonia Barca of Victoria Street, Richmond, purchased Lot 17, and Peppino Barca of the same address purchased Lot 18.<sup>1</sup> A residence was erected on Lot 17 in 1912 for Antonia Barca, who continued to own the property until 1920.<sup>2</sup> Peppino owned Lot 18 until, in 1919, Antonia E. Barca, now of Nicholson Street, North Carlton, was named as owner of Lots 17 & 18.<sup>3</sup>

Antonia Barca was a fruiterer owning fruit shops in Nicholson Street, North Carlton, and in North Fitzroy.<sup>4</sup> Albert Park resident, John Peacock, purchased Lot 18 and Lot 17 with a residence from Barca in 1920.<sup>5</sup> C. Bryce, who gave his address as care of John Peacock, became the owner of Lot 18 by 1924.<sup>6</sup> Bryce sold the land to F. Fay in 1928, who in turn sold it to Alfred Pett, a company director of The Grange, Clendon Road, Toorak.<sup>7</sup> The Richards family (William, John and Mrs. Richards) had occupied the residence on Lot 17 until Peacock sold the property to Alfred Pett.<sup>8</sup>

By 1930 Alfred Pett owned Lots 17 & 18 and had substantially improved the property.<sup>9</sup> He occupied the property in the 1940s with Beatrice Marie Victorine Weston Pett and Mary Weston Pett, but by 1952 had sold it to Stanley Bolderston who resold it to Business Premises Pty. Ltd., of Collins Street, Melbourne.<sup>10</sup>

**Description**

A combination of one and two-storey elements, the house resembles in style those designed by Walter Burley Griffin or his associates (i.e., Ballantyne or Billson). The T-shape plan, the central two-storey porch element, deep overhanging eaves with angled fascias and corner windows -are all elements seen in Griffin's house designs, ( ). The leaded glass patterns are also typical of the Griffin School, with the subtle geometric patterns referring to Far-Eastern prototypes (Japan, China). The double, glazed entry doors have the most distinctive glazing, but a similar if simpler theme is apparent in the three-light box windows on either side of the porch. The porch itself may have been glazed (currently new glazing) on the upper-level or served as

a sleep-out porch, then commonly fitted with insect screens rather than glass. The porch piers are expressed forward of the main cladding, again alluding to Asian precedents.

**Context**

Sited beside the distinctive 10 Palm Court, which also used the gabled form, and 6 Palm Court (probably built after the Barca's sold in c1920) which shares the gabled roof form and scale of its neighbour, although it follows a more predictable design.

**Significance**

Architecturally, the house is recognizably from the Burley Griffin school of design although this has not been verified and hence its elevations follow influences which were outside that of the main stream suburban house design: of regional interest and local importance.

Historically, little is currently known of its occupiers or owners, but the house is among the early group of 'suburban' beach houses in Frankston: of local interest.

**House,  
10 Palm Court, Frankston**

**History**

Built: 1915

Leslie Arthur Vail of Post Office Place, Melbourne, sold Lots 17, 18, 19, part 39 on Palm Court, to the Barca family early this century. Barca Barca of Bridge Road, Richmond, purchased Lot 19, Antonia Barca of Victoria Street, Richmond, purchased Lot 17, and Peppino Barca of the same address purchased Lot 18 while also owning lot 16 with Felix Barca.<sup>11</sup> A residence was erected on Lot 17 (8 Palm Court) in 1912 for Antonia Barca, who continued to own the property until 1920.<sup>12</sup> Peppino owned Lot 18 until, in 1919, Antonia E. Barca, now of Nicholson Street, North Carlton, was named as owner of Lots 17 & 18.<sup>13</sup>

Antonia Barca was a fruiterer owning fruit shops in Nicholson Street, North Carlton, and in North Fitzroy.<sup>14</sup>

This house was built for Felix and Peppino on Lot 16 (10 Palm Court) by 1915-16.<sup>15</sup> This was also sold, c1920, to Milner McMasters of Frankston.<sup>16</sup> The site was sold again five years later, to Dr. John Fleming, of Essendon, and again in c1928 to William Richards, of Frankston.<sup>17</sup> Richards stayed there until 1941, when Sam and Edith Smith bought it, but again the ownership changed in

1 RB1910-11, 713; RB1911-12, 813  
 2 RB1912-13, 150; RB1920- 21, 569  
 3 RB1918-19, 208; RB1919-20, 566, 568  
 4 D1913, D1920  
 5 RB1920-21, 569, 567  
 6 RB1924-25, 1287  
 7 RB1930-31, 2548  
 8 RB1924-25, 2336; RB1925-26, 1862; RB1926-27, 2300; RB1927-28, 2501; RB1928-29, 2638  
 9 RB1930-31, 2548  
 10 RB1945-46, 2230; RB1952-53, 298  
 11 RB1910-11, 713; RB1911-12, 813; RB1914-15,166  
 12 RB1912-13, 150; RB1920- 21, 569  
 13 RB1918-19, 208; RB1919-20, 566, 568  
 14 D1913, D1920  
 15 RB1915-16, 215  
 16 RB1920-1, 570  
 17 RB1925-6, 1337; RB1928-9, 2161

1946-7, going to M.H. Moyes.<sup>1</sup> A later owner was Mrs. Anna Grotski.

**Description**

Almost having the appearance of a rural government school, the weatherboard house is distinctive within its surroundings, given its two-storey sharply gabled form. Shingling is used in the original gables, surrounding louvred roof vents, and the finials (replacements?) survive at the gable apices. The Gould Street frontage has a masonry one-storey parapet wall which provides another unusual aspect to the design. The entrance porch is supported by fluted cement piers, inspired by the Greek revival, which are joined to swagged brick balustrading (painted). Above the porch is a small balcony with slatted timber balustrading (added?).

**External Integrity**

Generally original, except for an added but empathetic attic dormer. The colours are related to the construction date.

**Context**

Sited on a corner and two-storeys, the house is prominent within what is a generally much later context. However, by coincidence or otherwise, the house is close to other early individually notable houses in the Long Island area, (8 and 1A Palm Court).

**Significance**

Architecturally, the house is significant to Frankston because it has a form and detailing which are distinctive although, judged on a regional or statewide basis, the site is representative only. Historically, the brief but vital connection with the Barca fruiterer family may be a link with adjacent fruit-growing areas on the peninsula and provides one of the few early beach houses known to have been built for either Italians or orchardists.

**Bruce Manor (formerly Pinehill),  
34 Pinehill Drive, Frankston**

**History**

Built: 1926

The Sydney firm of architects, Prevost, Synnot and Rewald, designed Pinehill for the Prime Minister of Australia at that time, Lord Bruce.<sup>2</sup> The two-storey house was built on a 20 acre in 1926, at a cost of £20,000, under the supervision of architect Robert Bell Hamilton.<sup>3</sup> At the time of its construction, the house was situated on what had been a 400 acre property on a hill two miles from Frankston. It was surrounded by extensive stands of wattles and pine trees.<sup>4</sup> It is not known how long the house remained in Bruce's possession, but Bruce did not live in the house for long, as he left Australia for England in 1932 and only returned for brief periods until his death in London in 1967.<sup>5</sup> The majority of the original estate has become part of the Frankston Golf Club.<sup>6</sup> Pinehill is now called Bruce Manor and became a special accommodation house early in 1970.<sup>7</sup>

Stanley Melbourne Bruce was born on 15 April, 1883, at St. Kilda, Victoria, the youngest of five children of John Munro Bruce and his wife, Mary Ann, nee Henderson.<sup>8</sup> His father became a partner in the softgoods importing firm of Paterson, Laing & Bruce in 1878.<sup>9</sup> The family returned to Australia in 1891 and lived in Toorak.<sup>10</sup> Bruce was educated at Melbourne Church of England Grammar School, where he became school captain in 1901. In that same year his father died.<sup>11</sup> In 1902 Stanley Bruce returned to England to attend Cambridge University. He graduated as a Bachelor of Arts in 1905, then continued with the study of law, training with Ashurst, Morris & Crisp, a leading firm in commercial law, and read for the Bar.<sup>12</sup> He was appointed acting chairman of Paterson, Laing & Bruce in October, 1907, and was called to the Middle Temple the next month.<sup>13</sup> His appointment as chairman was confirmed in 1908 and so he lived for a time in England. The company prospered under his leadership. He returned to Australia in 1910.

1 RB1941- 2, 2131; RB1946-7, 3239  
 2 NTA FN4819  
 3 *ibid.*; RB1925-6,1203 vac. land; RB1926-7,1624  
 4 *ibid.*  
 5 *ibid.*; Jones, M., *Frankston Resort to City*, 1989, p.211  
 6 NTA FN4819  
 7 Jones, M., *op.cit.*, p.214; NTA *loc.cit.* plan  
 8 *Australian Dictionary of Biography*, Vol.7, Melbourne 1979, p.453  
 9 *ibid.*  
 10 Brodie, Scott, *Statesmen, Leaders and Losers*, Sydney 1984, p.26  
 11 *ibid.*  
 12 *ibid.*; ADB *op.cit.*, p.454  
 13 *ibid.*

In 1913, at Sonning, Berkshire, Bruce married Ethel Dunlop, daughter of Andrew George Anderson. Ethel was to be his closest confidant.<sup>1</sup>

At the outbreak of the Great War he returned to England and joined the Worcester Regiment in January, 1915, then became a captain in the Royal Fusiliers. He fought at Gallipoli and Suvla Bay, twice being wounded and winning the Military Cross in 1915 and the *Croix-de-Guerre* in 1916.<sup>2</sup> He was invalided back to England in 1917. Bruce returned to Australia in 1917 to take over as general manager.<sup>3</sup>

Bruce secured National Party endorsement in the by-election for the Federal seat of Flinders in April, 1918.<sup>4</sup> He became a member of the House of Representatives for Flinders on the 11 May, 1918.<sup>5</sup> Bruce resigned his position as Managing Director of Paterson, Laing & Bruce on accepting the office of Treasurer in the Hughes Cabinet on 21 December, 1921.<sup>6</sup> Stanley Bruce became Prime Minister on 9 February, 1923, at 39 years of age.<sup>7</sup> He conceded five of the eleven ministerial portfolios to the Country Party and his first priority was always to maintain the coalition between the National and Country Parties. He was the architect of the most powerful and durable alliance in Australian politics.<sup>8</sup>

The establishment of the Council for Scientific and Industrial Research which was to find scientific answers for producers' problems was one of Bruce's outstanding successes. It became one of the finest research bodies in the world.<sup>9</sup> Lord Bruce moved towards firmer commonwealth control of the economy and a new tariff policy which gave protection to only manufacturers capable of making a strong economic unit and opened the rest of the market to British goods.<sup>10</sup> In 1927 Bruce established the Loans Council in which the Commonwealth assumed responsibility for the States' capital and their interest payments, while the States were required to negotiate all borrowings through the Council.<sup>11</sup> Bruce also oversaw the move of Parliament and some government departments to Canberra.<sup>12</sup> Bruce represented the Commonwealth at the League of Nations in 1921, attended the Imperial and Economic Conferences in 1923, and the Imperial Conference in 1926, where he was an outstanding figure.<sup>13</sup>

On 22 October, 1929, the Nationalists lost government and Bruce lost his seat.<sup>14</sup> At the December, 1931, elec-

tion he regained the seat of Flinders, but in 1933 Prime Minister Lyons, seeing Bruce as a threat, forced Bruce to become High Commissioner in London, a position he held until 1945.<sup>15</sup> Bruce had a fine reputation as an international statesman, winning concessions at Oltowa from the United Kingdom on meat quotas, gaining access to the British money market to renegotiate loans which reduced interest payments substantially and chairing many United Nations conferences, for which he was widely acclaimed.<sup>16</sup> In 1947 Bruce was created a Viscount and remained resident in London until his death on 25 August, 1967.<sup>17</sup>

#### Description

Once set at the end of '...a tortuous country lane which winds through fields fragrant with coastal wattle.' Pinehill stood out 'like a jewel that has strayed from its setting,' or so wrote J. Nicholls in a contemporary building magazine.<sup>18</sup>

It had 'buff pink' walls, vivid blue shutters and doors, and variegated roof tiles (red and black Cordova pattern) in a strong show of colour which contrasted with its rural setting. It was described as 'quasi-Spanish' in design, with its courtyard or piazza planning, arcaded verandah and combination gable and hip roof form. The front flagstoned courtyard had two semi-circular lilyponds flanking the approach to the elevated arcaded entry. Central to the upper walls, overlooking the courtyard, was a 'Juliet' balconette, with French doors and delicate wrought-iron balustrading. This allowed appreciation of the sea vista from the main bedroom. Similar ironwork was used as window grilles. Inside the provincial theme was expressed in timber paneling (Queensland maple), with heavy stained ceiling beams aiding in the rich dark setting so valuable in providing a backdrop for fabrics and rugs. Split-face brickwork used to face the fireplace was another element designed in the craftsman/provincial manner. A similar 'masculine' theme was emphasized in Bruce's den, where his desk, rowing oars and books prevailed among the rich timbers and fabrics.<sup>19</sup>

#### External Integrity

Today all but the tile colours have charged externally and the trees have matured, but otherwise the building is near original.

1     ibid.  
 2     WWA 1927-8, p.34  
 3     ADB, p.454  
 4     ibid.  
 5     WWA, p.34  
 6     ibid.  
 7     ADB, p.455  
 8     ibid.  
 9     ibid., p.456; Brodie, Scott, op.cit., p.29  
 10    ADB, op.cit., p.457  
 11    Brodie, Scott, op.cit.  
 12    ADB, op.cit.  
 13    WWA, 1927-8, p.34  
 14    Brodie, ?Scott, op.cit., p.30  
 15    ibid.  
 16    ADB, op.cit., pp.458-460  
 17    Brodie, Scott, op.cit., p.31  
 18    AHB, 1/8/1927, p.15f  
 19    ibid., p.17

**Context**

Just as the house originally seemed misplaced among the Frankston hills, the adjacent housing development is unrelated visually but the immediate mature landscape aids in the site's cultural expression.

**Significance**

Architecturally, the house is a complete (internally as well as externally?) and successfully designed example in the relatively small group of large houses designed after the Mediterranean influence (Spain, Italy) which contains distinctive stylistic elements such as the Cordova pattern roof tiles, paved piazzas, piazza fountains, a 'Juliet' balcony and arcading. It also retains some of its original landscape setting: of State importance.

Historically, significant as a creation for an important national figure - although this is slightly limited by Bruce's short period of residence: of State importance and national interest.

**Portland Lodge, 1 Plummer Avenue, Frankston**

**History**

Built: 1933-4

Arthur Henry commissioned architects Newton & Grounds to design a house on land on Oliver's Hill between Plummer Avenue and the Sweetwater Creek, fronting the Pt. Nepean Road.<sup>1</sup> Prior to this, M.G. & F.G. Plummer had owned these and other lots in the area.<sup>2</sup>

Two years later, the architects won First Prize in the Ideal Home & Building Exhibition of 1936 for a house of more than eight rooms. The sloping site allowed three levels: the main level being linear in plan and north oriented, with sun and living rooms at one end (west) and the attached garage at the other. About central to the plan were the service rooms (kitchen, bathroom and maid's room) with a formal interface (via a servery room) to the adjacent dining room. Nearby was the morning room, close to the stairs which led to the three bedrooms on the third level. These bedrooms were demarcated as the "mistress's", "master's" and "daughter's" (central). The basement held the laundry, box room, two maid's rooms and a study, providing all of the traditional and modern comforts.

**Description**

Resembling American houses in the 'Midwest Modern' style,<sup>3</sup> the house was fragmented in form to suit the purposes within, but not flat-roofed as demanded by the European Modernist pioneers. Instead, it had gabled bays of differing width, orientation and height, to create

modestly scaled but extensive accommodation. The linear plan, determined by sun and view access, helped create the form which was distinctive then but much more common now when combined with the gently gabled Californian Ranch style, which became the basis for Victoria's post-War Modern buildings.

Painted boards and brickwork also recall that American Colonial revival look, as well as the white-pointed European Modern designs. Roy Grounds' own beach house repeated some of these forms and finishes.

**External Integrity**

Generally original.

**Context**

Represents one of the many stages of building now evident on Oliver's Hill, this stage being in the minority.

**Significance**

Architecturally, the house is one of the first Modern designs in the American manner to be built in the State and by architects who promoted modernism in their designs, using both European and American influences. Historically, a prize winner for its architecture in 1936 and linked with the pioneering Henty family also a valuable representative of the superior buildings erected in Frankston during the 1930s.

**Westerfield, Robinson's Road, Frankston**

**History**

Built: 1924

(See also Costerton, Golf Links Road)

Built in 1924 for Russell and Mabel Grimwade, Westerfield designed by one of Melbourne's best known architects, Harold Desbrowe-Annear on a 113 acre site.<sup>4</sup>

Annear had completed alterations to Grimwade's Toorak house 'Meigunyah' in 1921 and Westerfield may have resulted from a close architect/client relationship between Annear and the Grimwades, developed in 1921.<sup>5</sup> It also reflects a pattern in Annear's work of designing both town and country houses for some clients. With the Lindsay's Mulberry Hill, the Murdoch's Cruden Farm, and Fairbairn's Netherplace, Westerfield is one of a sequence of houses commissioned from Annear in the Baxter/Langwarrin/Frankston area in the 1920s for some of Melbourne's most prominent families, who also socialized with one another.<sup>6</sup>

Now situated on only approximately 14 hectares, Westerfield was surrounded by terraced gardens, a long pergola, and an orchard. Grimwade sold the balance of his original 113 acres to David Knox who subdivided and sold the land with the 1947 manager's house included.<sup>7</sup>

1 RB1933-4, 4969 - Lots 27-29, house on 27

2 RB1929-30, 4779, 4791

3 see Hillyer, Mademoiselle's Home Planning Scrapbook (Macmillan, New York, 1946, p.3

4 Edquist, Harriet, Letter in *Transition Discourse on Architecture*, 12/4/60; RB1922- 3,1250; RB1923-4,1415 new house erecting

5 *ibid.*; NTA file

6 Edquist, H., *op.cit.*

7 RB1952-3,3824; RB1956-7,4134 LP42616

Grimwade documented the house and garden over a couple of decades in a sequence of photographs.<sup>1</sup> He used the property both as a working farm and as a retreat. Grimwade was ahead of his time in matters to do with conservation and land use, believing that industry should be compatible with conservation.<sup>2</sup> He planted many eucalypt species in the paddocks of Westerfield, using his photographs of these in his book *Anthography of the Eucalypts*, published in 1920.<sup>3</sup> During World War II, Westerfield was used for growing crops for medicinal drugs - poppies, lavender, foxglove, and belladonna. Under the sponsorship of the Wartime Medical Equipment Control Committee, drying sheds were built to process the crops.<sup>4</sup> The house is owned now by Mr. and Mrs. Welsh and has been owned by Mrs. Welsh's family for over 30 years.<sup>5</sup> They have conserved the house and are tracing and replanting original plant materials to restore the garden and reestablish the original terraces thought to have been designed by Annear.<sup>6</sup>

Born on October 15, 1879, at Caulfield, Victoria, Wilfred Russell Grimwade was the son of the Honorable F.S. Grimwade, MLC.<sup>7</sup> He was educated at Melbourne Church of England Grammar School and Ormond College, where he took the Bachelor of Science Degree.<sup>8</sup> He joined the family firm of Felton, Grimwade and Company, which later became known as Drug Houses of Australia with interests in Carba Industries Limited, Commonwealth Industrial Gases Limited, Cuming Smith & Company, Australian Consolidated Industries, and Adelaide & Wallaroo Fertilizers Limited.<sup>9</sup> He was one of Australia's outstanding industrialists, scientists and philanthropists. Among his gifts to the nation were Captain Cook's cottage at the Fitzroy Gardens, £50,000 to the Melbourne University in 1944 for a new building for biochemistry, £15,000 to the Commonwealth Forestry & Timber Bureau for a research fellowship which enables an Australian forester to study abroad for three years, and £5,000 to the Forest Products Laboratory (C.S.I.R.O.).<sup>10</sup> With his three brothers, he presented the old Grimwade family home in East St. Kilda to Melbourne Grammar School as a preparatory college.<sup>11</sup> Grimwade received the CBE in 1935 and was knighted in June, 1950. He was Chairman of numerous chemical companies, including Drug Houses of Australia and the Victorian Board of Scientific and Industrial Research and held membership on the Melbourne University

Council and the Board of Walter and Eliza Hall Institute.<sup>12</sup>

He was President of the Trustees of the Melbourne National Museum and a Past President of the Australian Forest League.<sup>13</sup> A man of many interests, his hobbies included aboriculture, carpentry, photography and forestry. He traveled overseas extensively and was the first person to drive from Melbourne to Adelaide in a car of his own construction.<sup>14</sup> In 1947 he traveled through southern Western Australia with a few friends collecting specimens of plant and insect life.

Wilfred Russell Grimwade married Mabel Kelly on October 12, 1909, and died in November, 1955.<sup>15</sup> The Grimwades did not have children. Lady Mabel Grimwade was awarded the C.B.E. in 1962, in recognition of her charitable work and gifts to Melbourne University and the National Gallery of Victoria.<sup>16</sup> Lady Grimwade died on September 6, 1973, leaving the family home, Meigunyah, to Melbourne University.<sup>17</sup>

#### Description

Described by one architectural historian as 'somewhat reminiscent of French country architecture,' Westerfield is set on a Y-shape plan and rises two levels with a small half-basement. Each arm of the Y-plan is roofed in a hipped form and clad with cement tiles, and each intersects under a central, lantern-like turret which houses a water tank. As counterpoint to the plan's angularity, a segment circle filled one of the plan's Vs, originally as an open colonnade but now as a sunroom. This semi-circular element is repeated at Annear's Mulberry Hill, Baxter.

Two roof valleys run down from the turret to meet a wall facet which houses the entrance, with its stout vertically-boarded ledged and braced door. Rubble stone ground-level walls set the rustic theme which is extended by the upper-level half-timbering (still in contrasting colours), hinting at the European Medieval precedents used by Annear to inspire earlier house designs at Eglemont, Kooyong and Heidelberg. True to the prototypes, the upper-levels cantilever over the stone base and, in the case of the back stair, overlaps it. Potentially prone to symmetry, each elevation differ subtly within the regimentation of the half-timbering. The window sashes (double-hung) are generally in four leaded panes, with one window bay in the main bedroom protruding out in contrast to the other flush window pairs. The threshold (granite) is inscribed with a north-pointing arrow and

1 *The Age*, 3/11/90, p.2; NTA FN ?

2 *ibid.*

3 *ibid.*; *Victorian Naturalist*, Vol.72, 1956, p.162

4 NTA FN ?

5 *The Age*, op.cit.; Edquist, H., op.cit.

6 NTA FN ?

7 *Victorian Naturalist*, Vol.72, 1956, p.162

8 *ibid.*

9 *Herald*, 22/11/73, p.1

10 *Victorian Naturalist*, op.cit.; Russell, K.F., *The Melbourne Medical School 1862-1962*, p.195; Australia, National Journal, No. 2, Sept.-Oct., 1939, p.27

11 *Victorian Naturalist*, op.cit.

12 *ibid.*

13 *ibid.*

14 *ibid.*, p.163; Australia, National Journal, op.cit.

15 *Victorian Naturalist*, op.cit., p.162

16 *Herald*, 23/11/73, p.1

17 *ibid.*

the boot scraper takes on the form of a Scotty dog, another of Grimwade's preoccupations.

Once replete with stained skirtings, doors, architraves and vertically-boarded built-in cupboards, the rooms are currently mainly white, with a hint of the stain left on the stair and hall joinery. Polished hardwood floors, with archetypical Persian-pattern rugs, add to the presence of natural timber in the interior. Upper-level ceilings follow the roof line in part, enhancing the contrived irregularity of room volumes. Astute window placement allows all-round views to the sea, native forest and flower fields beyond, also capturing the sea breeze.

Typical for the era, the ceilings of main receiving rooms (ground) have exposed stained beams, furthering the provincial flavour. Similarly, the fireplaces are simple designs in stone with basic timber shelves attached.

Outbuildings, including a caretaker's bungalow and garages, appear of the period although altered in detail. Beyond are the former flower fields, remnant hedging, a drying shed to the west, Eucalypt avenues and a brick and concrete perfume extraction vat (flanked by remnant roses), which hint at Grimwade's enthusiastic agricultural undertakings. A train line to the Baxter line and an old elevated water tank from the steam-rail era are indications of Grimwade's other passions.

#### External Integrity

Generally original, with minor changes such as: the glazing of the segment-circle porch, changes to the kitchen, and the painting of stained joinery internally.

#### Context

Once spread over a larger area, the continuity of the Grimwade-era landscape can still be recognized in the adjoining Costerton and the open paddocks to the east. Remnant flowers, orchard (apples) remnants, Eucalypt groves and hedge rows allow better interpretation of the ample pictorial evidence of the property's former state.<sup>1</sup> Westerfield is also one of a group of properties, all owned by influential and wealthy Melbournians and many of them designed by the noted architect, Desbrowe Annear.

#### Significance

Architecturally, this is a distinctive and complete house design which embodies Annear's interpretation of Southern European (French) provincial villa themes which were then becoming popular, in combination with his continuing love of the half-timbering of Northern European Medieval architecture. The unusual floor plan has produced picturesque room volumes and dispositions, as well as the uncommon external form. Intact built-in furnishings and some original finishes add

to the cultural expression of the interiors, lending a sense of place as the setting for Grimwade's sea-side life style.

Historically, both the house and its setting are rich with the attributes of Grimwade's life and, like Miegunyah, they retain elements crafted by Grimwade, along with personal design idiosyncrasies in detailing. Unlike Miegunyah (a mixture of construction stages and owners), Westerfield was conceived as an entity under Grimwade's direction. There is also the connection with Grimwade's commercial activities and his World War Two effort (as a rare experimental enterprise in biotechnology), both important associations: of national importance.

### Tower House, Somme Avenue, Frankston

#### History

Built: 1926-7

Robert Sanderson of Yaralla, Waverly Road, East Caulfield, owned Lots 10 & 11 of Crown Allotment 1, Sections 1 and 2, in the early 1920s.<sup>2</sup> Sanderson sold the property to John R. Brennan in 1926.<sup>3</sup> Whilst the Net Annual Value (NAV) of £32 on the property did not increase in that year the 1926-27 rate book shows a house there for the first time.<sup>4</sup> In 1927-28 the NAV decreased to £11 but increased enormously to £125 in 1928-29.<sup>5</sup> John Brennan owned Brennan Safety Headlights Pty. Ltd. and was a partner in Brennan & Marshall Pty. Ltd., of 25 King Street, Melbourne, in 1930.<sup>6</sup> By 1935 he had moved to Earls Court, the Esplanade, St. Kilda.<sup>7</sup> It has been claimed he was a skating rink owner and his address in 1935 was a few doors away from St. Moritz Skating Rink.<sup>8</sup>

Brennan owned Tower House until the early 1940s.<sup>9</sup> Ralph and G. Aston owned and occupied the property by 1945.<sup>10</sup> Leonard Lindsay Jewson, an agent, and Alma Rose Jewson, both of Darling Avenue, Burwood, had bought Tower View (so named in the electoral roll) by 1952 and still owned the property in 1961.<sup>11</sup>

#### Description

Two storeys and of stuccoed brick, the house was among the first to perch on the slopes overlooking this part of Port Phillip Bay, earlier houses being content to sit at the base of the incline.<sup>12</sup> Stylistically, the house appears at first to be earlier than its date, given the lookout tower, with cupola over, on the north side. This type of tower is more commonly seen in late Edwardian era shopping strips,<sup>13</sup> overlooking street crossings and housing occasional brass bands or as gazebos on Queen Anne style houses. Similarly, rotundas in public parks

1 see MUA Felton-Grimwade collection  
2 LP7179; RB1921-22, 1117; RB1925-26, 4044  
3 RB1926-27, 4033  
4 ibid.; RB1925-26, 4044  
5 RB1927-28, 3940; RB1928-29, 4046  
6 D1930  
7 D1935  
8 D1935; *The Age*, 8/9/90, p.35  
9 RB1940-41, 5039; *The Age*, 8/9/90, p.35  
10 RB1945-46, 6033  
11 ER1961; RB1952-53  
12 Jones, pp.147, 151, 154, photos  
13 see Whitehorse and Balwyn Roads corner, North Balwyn

also take on this form, (see Edinburgh Gardens rotunda, Fitzroy North, 1924). However, the architectural simplicity of the tower and house, combined with the broad attic-gable commonly seen in Bungalow style houses, anchor the house firmly in the 1920s stylistically. In addition, there is the deep open verandah which extends on two levels in a faceted, bayed form under a vast hipped and slated roof. The Bungalow gable is seen best on the south side of the house and repeats as the rear end of the main roof. Typical Bungalow-era carved rafter ends also fan-out around the verandah bay at first-floor level, while cedar-like shingling is used in large panels and over a window bay (rear).

Given the elevated and prominent siting of the house, the design takes full advantage of its exposure by use of picturesque but integrated forms, massing and void, and level changes. The look-out or tower is common among the larger sea-side late 19th- early 20th century houses, to capture sea views and breezes.

#### External Integrity

The roofing may be new (but empathetic to the construction era) and the verandah has been glazed-in.

#### Context

Some period landscape exists around the house, but a major contributing factor to its prominence and three-dimensional expression is the relatively large building-free area around and behind the house, allowing unfettered views to it from many vantage points. The flats, in Cliff Street (q.v.), sit above this site, providing related materials and roof forms.

#### Significance

Architecturally, this house is an unusual and successful blend of the prevailing domestic Bungalow style combined with the picturesque look-out forms associated with sea-side or recreational sites, also it is prominently sited, allowing these forms, to be viewed from within a near 270 viewing cone: of regional importance.

Historically, it was connected with Brennan who appears to have had associations with other sea-side localities and the motor trade which brought a new wave of settlement to Frankston: of local interest.

### **Watson House, 3 Thornton Road, Mount Eliza**

#### History

Built: 1960

A civil servant, George Mayall Downing, and Jean Elaine Downing of Beach Street, Frankston, owned Crown Allotment 10, Section 4 on LP40704 in 1953.<sup>1</sup>

By 1961 they had sold the property to John Kenneth C. Watson, a contractor, and Irene Watson, who commis-

sioned Frankston architects, Chancellor & Patrick, to design a residence for Lot 44 Thornton Road.<sup>2</sup> M.R. Peters and Sons built the two-storey residence of 2000 square feet at an estimated cost of £14,570.<sup>3</sup> Watson carried out the excavations for the house and tennis court.<sup>4</sup> The house was completed in 1961.<sup>5</sup>

The house was designed by John Rouse, an associate to the firm and used in a publication,<sup>6</sup> (see also Rouse house [q.v.]). Chronologically it was in a dense group of house commissions, presumably brought on by the 1959-60 boom in the building industry and, in this case, directly financed by it.<sup>7</sup>

#### Description

Building plans show the house placed midway on a driveway loop, with the living areas, on the upper-level, predictably facing towards the north sun. The ground level consisted of extensive 'car shelter' areas either side of a workshop and den. West of this group was the entrance hall, opening to a passage serving three bedrooms. A 'rumpus room' and bar took up the rest of the ground level, as appropriate company for the workshop and den. The end of the bar alcove and the upstairs chimney provided a central masonry pier on both levels, so necessary for the distinctive Chancellor & Patrick elevation. Upstairs there were kitchen, dining and a large living room, with the chimney centred on both the room and the roof gable. A balcony or 'deck,' connected to the dining room, overlooked the street and, with its solid balustrade, provided an effective hovering mass for the street elevation.

Viewed from the street and at a lower level than the house, the overhanging gabled roof elements appear layered, each set back from the line of the other to provide bold cantilevering roof elements in combination with the massive solid balustrading of the dining room 'deck.' These elements are all currently painted white, which underscores the common visual role played by each. In contrast, the vertical members which visually support these overhanging forms are of unfinished concrete masonry and have deep reveals which suggest more mass than they actually possess. Hence, the emphasis on a dynamic interplay of structure is strong.

#### External Integrity

Generally original<sup>8</sup>.

#### Context

Set in mature exotic and native planting, related to the house construction period.

#### Significance

Architecturally, the house is another good example of Chancellor & Patrick's work, in this case as developed by an associate but still possessing all of the distinctive

1 RB1953, 2914; ER1961

2 BA1960, 6481; ER1963

3 ibid.

4 ibid.

5 ibid.

6 see W. Callister, Chancellor & Patrick Work on the Peninsula, 1991, building chronology, cites as built 1962

7 ibid., site list

8 as viewed from the street

elements and attributes which characterize their domestic work elsewhere in Frankston, aiding in the imagery which made the firm household names among design architects across the State: of regional importance

### House, 15 Violet Street, Frankston

#### History

Built: 1945

Lot 41 Violet Street on the Liddesdale Estate was purchased in 1943-4 by F.R. & T.D. Wood, of the Ridge, Frankston, from Albert H.W. Vanslow of Point Nepean Road, Frankston, who owned Lots 41, 42 & 43.<sup>1</sup> The Woods had a dwelling built on the property in 1945.<sup>2</sup> Alexander McPetrie, an engineer, owned and occupied the property with Dulcie Alison McPetrie by 1950.<sup>3</sup> However, he must have died around this time as ownership had passed to Alex McPetrie Executors, care of I.F. Craft, Queens Street, Melbourne, by 1952, and Dulcie McPetrie was the occupant in 1951.<sup>4</sup> Dulcie McPetrie still occupied the property in 1961.<sup>5</sup>

#### Description

Late stylistically for its construction date, the house is nevertheless large and well preserved, with part of its original landscape setting intact. Combining clinker brickwork, smooth and half-timbered textured stucco wall finishes, the design is Old English or Tudor revival in style. The main gabled bay is set against a gabled and tiled main roof, and protrudes far enough forward to encompass a Tudor-arched entry porch to one side. A three-light box window with six-pane sashes provides the main element in this bay, being repeated in a lesser form elsewhere in the elevation. To one side is a gabled roof garage with double doors clad with herringbone-pattern boarding. The external colours relate to the house construction period.

#### External Integrity

Generally original.

#### Context

The garden contains recent but sympathetic planting, but includes mature *Liquidamber styraciflua*, *Pittosporum undulatum* and *Camellias variegatum*. The house is one of the street's earlier houses.

#### Significance

Architecturally, the house is a typical design among medium-to- large scale suburban villas of the 1930s, judged on a metropolitan basis, but in Frankston only a small number of houses are of this scale and style com-

ination, hence the house stands out among other more typical villa designs in the street: of local importance and metropolitan interest.

Historically, identified over a long period with the McPetrie family, but little is known of the family's significance to Frankston.

### Koh-i-nor, 42 Warringa Road, Frankston

#### History

Built: 1928

Mrs. E.M. Skuthorpe, the proprietress, of Brentwood Flats, 420 St. Kilda Road, Melbourne, owned a large amount of land on Warringa Road in 1925.<sup>6</sup> In 1928 she sold Lots 7, 8, 10 and 11 to William Wilson of Deepdene.<sup>7</sup> In that year a building was constructed on the property and by 1930 a house and garage occupied Lots 10 & 11.<sup>8</sup> William Wilson owned the property throughout the early-to-mid 1930s, but died before 1940, when ownership is given as the William Wilson Estate.<sup>9</sup> Patricia M. Parer, a secretary, and Carmen J. Parer, a clerk, of Surrey Hills, were the owners of the house on Lot 12, part 11 of the Skuthorpe subdivision by 1952.<sup>10</sup>

The Parer family (of Surrey Hills) were well known in Frankston prior to their occupation of this house. They were also well known in Melbourne for their restaurant and hotel businesses.<sup>11</sup>

#### Description

Appearing at first to be a renovation of an earlier dwelling, this house has a Colonial Bungalow form typical of beach houses of the Edwardian era, with its high hipped roof and wide return verandah. However, the use of concrete masonry (and in-situ concrete?) qualifies the date a little, with the vermiculated block pattern forming quoins and textured panels in walls, balustrades and the extensive front fence. Other elements of the 1920s include the spherical opal glass porch light, stone-paved porch steps and the half-glazed entrance door pair. The tall (concrete?) chimneys are also more typical of the 1920s. Some windows (under verandah) also suggest an earlier period, with their limited glass area and vertical emphasis, but the front window bay is typical of both Edwardia and the 1920s.

#### External Integrity

New roof tiles and rear addition(?).

#### Context

The continuity of mature landscape and this property's fence (which extends over two properties) help to unify the street's character.

1 RB1942-43, 5261; RB1943-44, 5260

2 RB1945-46, 6275

3 ER1950

4 ER1951; RB1952-53, 317

5 ER1961

6 RB1925-26, 3209; D1925

7 RB1928-29, 4303a

8 *ibid.*; RB1930-31, 4383

9 *ibid.*; RB1935-36, 4331; RB1940-41, 5176

10 RB1952-53, 219

11 see Butler, City of Camberwell Urban Conservation Study, Wandsworth Road, Surrey Hills



**Significance**

Architecturally, the house is a large but architecturally austere design which because of its elevated siting, landscaping and extensive fence, is architecturally distinctive in Frankston: of local importance and regional interest. Historically, it is identifiable as an early house in the area, lending historical perspective to the streetscape, and of interest for its connection with the noted hotelier family, Parer: of local importance and regional interest.

**Kalamunda,  
50 Warringa Road, Frankston**

**History**

Built: 1939

Blackburn resident, Bruce T. Mellow, owned Lots part 4, 5 & 6 on Warringa Road in 1935.<sup>1</sup> He sold parts 4 & 5 to Frederick C. Harcourt, a contractor of Frankston, and part 6 to Miss Evelyn Harcourt, also of Frankston.<sup>2</sup> By 1939 Frederick Harcourt owned parts 4, 5 & 6 and constructed a house on the property.<sup>3</sup> He owned and occupied the property in the Skuthorpe Subdivision with Nancy Ellen Harcourt until at least 1961, naming the property Kalamunda.<sup>4</sup>

**Description**

(Part obscured)

One of Frankston's larger suburban houses, Kalaminda sits high on the hill in an extensive exotic garden at the end of one of the suburb's more select streets. Designed in clinker brick and half-timbered stucco, the style chosen is Old English or Tudor revival, as a larger two-storey version of 15 Violet Street (q.v.).

The 'timbering' to the upper levels is still stained, accentuating the patterns against the white panels between. The roof is of terra-cotta Marseilles pattern tiles and the timber windows generally of a double-hung, six-pane sash type.

**External Integrity**

Generally original.

**Context**

The visible landscape includes a scoria driveway, extensive bedding on either side, and a general mature character sympathetic to the house construction date. Garden ornamentation includes a concrete bird bath and a large *Eucalyptus ficifolia* is one of the mature specimens. The street as a whole is distinguished by large houses of the 1920s- 30s, surrounded by mature gardens.

**Hendra,  
Williams Road, Frankston**

**History**

Built: 1939

(see old Hendra, 49 Old Mornington Road, Mount Eliza, [q.v.]

James Davey, a pioneer and pastoralist of Frankston, was granted a preemptive right to 640 acres of land at Mount Eliza on 7 February, 1845.<sup>5</sup> Davey and his brother, William, obtained the hilly area of Oliver's Hill and Mt. Eliza which was not suited to town site development, lacked easy access to a beach, and was a long way from transport. Their estates were gradually subdivided into spacious grounds for mansions for famous or wealthy people and eventually formed the high-status residential area of Mt. Eliza.<sup>6</sup>

Thomas Humphries Davey, in 1890, owned 15<sup>1/2</sup> acres of land once included in James Davey's preemptive right.<sup>7</sup> Lots 31 & 32 of this property passed through the hands of a bank and an investment company into other hands.<sup>8</sup>

By 1905 William Hender Sowden, a labourer, had become the owner of the property and had made considerable improvements to the property over a two year

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1 RB1935-36, 4327  
 2 RB1937-38, 5127, 5128  
 3 ER1939-40, 5177, 5178  
 4 RB1952-53, 215; ER1961  
 5 Jones, Michael, *Frankston Resort to City*, 1989, 0.32  
 6 *ibid.*  
 7 RB1890-91, 180  
 8 RB1892-93, 462; RB1896-97, 17

period to c1910 when a new house was built (old Hendra)<sup>1</sup>.

Melita Masterton (wife of Henry?) owned the property by 1921 and gave her address as Rubra, Frankston.<sup>2</sup> Hendra, as the property was now named, comprised a residence on 27<sup>1/2</sup> acres, being Lots 29-32.<sup>3</sup>

Melita Gaston Masterton owned the property until at least 1935, but did not reside there permanently, presumably using it as a summer residence.<sup>4</sup>

Edgar B. Coles, a director, bought Hendra, probably from Mrs. Masterton, in 1937.<sup>5</sup> In the same year he also acquired 18<sup>3/4</sup> acres, being the adjacent lots 33 & 34.<sup>6</sup> Two years later, Coles (of 5 Coleman Avenue, East Kew) who already owned Lots 29-34 of the Davey's Preemptive Right Rubra Estate and others, acquired six more lots<sup>7</sup> from the same estate.<sup>8</sup>

By 1939 Coles had another house built on the property, naming it Hendra also.<sup>9</sup> Both the old Hendra<sup>10</sup> and the new Hendra<sup>11</sup> were situated on Lots 29-32.<sup>12</sup> In 1940 Edgar Coles occupied his new house while Oscar Meller occupied the other. Coles occupied land now totaling 67 acres until after 1952.<sup>13</sup>

#### Edgar Coles

Edgar Barton Coles was born on June 3, 1899, in St. James, Victoria, the second youngest of eleven children.<sup>14</sup> His father, George Coles, owned and operated a country store at St. James and later one at Wilmot, Tasmania.<sup>15</sup> Edgar Coles was educated at Scotch College, Launceston.<sup>16</sup> He joined the Bank of New South Wales in 1916 and was posted to the Hobart Office.<sup>17</sup>

He was transferred to Albury two and a half years later where he studied accountancy and taught himself shorthand and typing in his spare time.<sup>18</sup>

In 1919 he joined his brothers, G.J. and Arthur Coles in their "Nothing Over 2/6d." variety store at Collingwood, as the boy-of-all-work and on lower pay than he received at the bank.<sup>19</sup> In 1921 the business was converted from a partnership to a proprietary company.<sup>20</sup> Edgar Coles became the Secretary, a position he held until 1934.<sup>21</sup> He joined the Board of Directors in 1929 and remained a Director for 47 years. He became Managing Director in 1944, Chairman of the Board from 1963 to 1968 and was the executive head of the company for 23 years, retiring in 1967.<sup>22</sup>

Edgar Coles became known as the "Take-over King" in the 1950s, when added such companies as Selfridges (1950) and John Connell- Dickens (1958) to Coles' growing chain. In 1960 the greatest takeover occurred when Matthews Thompson, a chain of 250 grocery stores in N.S.W., was acquired and the Coles New World chain began.<sup>23</sup> Following overseas trends, Sir Edgar announced the company's plans to enter the discount store field in 1966, which a year later led to the opening of K-Mart stores in Australia.<sup>24</sup>

Edgar Coles married Mabel I. Johnston in October, 1927, and the couple had a son, Robert, and two daughters.<sup>25</sup> He was created a Knight Bachelor in 1959 for "public and philanthropic services," a citation which reflected his chairing of many major charity appeals.<sup>26</sup> Sir Edgar Coles died on February 19, 1981, at the

1 RB1909-10,562; RB1908-9,513;RB1910-11,625; ER1912  
 2 RB1921- 22, 924  
 3 ibid.; originally house on lots 31-2, LP13685  
 4 RB1935-35, 5195  
 5 RB1936-37, 4844  
 6 RB1936-37, 4845  
 7 lots 1, 7, 9-12  
 8 RB1938-39, 6074- 6  
 9 ibid.  
 10 NAV £180  
 11 NAV £455  
 12 ibid.  
 13 RB1952-53, 2230; RB1940-41, 6133-4  
 14 *G.J. Coles & Coy. Ltd. Annual Report*, 1981, p.2  
 15 ibid.  
 16 *WWA1962*, p.190  
 17 Hetherington, John, *Uncommon Men*, 1965, p.47  
 18 ibid.  
 19 ibid., p.48  
 20 Annual Report, op.cit.  
 21 ibid.  
 22 ibid.  
 23 ibid.  
 24 ibid.  
 25 *WWA 1962*, p.190; Hetherington, J., op.cit., p.46  
 26 ibid., p.45

Mornington Private Hospital, after a two month illness.<sup>1</sup>

**Description**

(awaiting inspection)

**Rubra,  
Watts Parade, Mount Eliza**

**History**

Built: c1883

Dr. George Thomas Teague, a physician, bought land which extended from Thomas Watts' property, Beachleigh, to Canadian Bay and was part of Davey's Preemptive Right.<sup>2</sup> By 1884-5 rate listings indicate that Teague had a house built on '10 to 11 acres' of land.<sup>3</sup> The Net Annual Value (NAV) of the property increased from £50 in 1885-86 to £100 in 1886-87, when the house was described as a 'Mansion' in the rate book, a rare term for the Frankston valuer.<sup>4</sup> Possibly major renovations were made in that year. The NAV again increased in 1887-88 to £150.<sup>5</sup>

**Dr. J Teague**

Dr. George Teague was born in 1848 and on obtaining his medical degree was registered in 1873.<sup>6</sup> For many years he was a resident surgeon of the Melbourne Hospital. Dr. Teague was killed on 21st June, 1887, when his gig collided with a lorry in Swanston Street, Melbourne.<sup>7</sup>

Phillip Heywood, a gentleman, purchased the property after Teague's death, naming it Rubra.<sup>8</sup>

**James Paterson & family**

By 1895 James Paterson, a coal merchant and shipowner, had purchased Rubra on 20 acres, being Lots 27, 28, 33 and 39.<sup>9</sup> Paterson installed the deckhouse of a Swedish ship he had bought for a coal hulk, as a tennis

changing room on Rubra. Twelve draught horses were needed to haul the six-ton deckhouse up the cliff from Canadian Bay.<sup>10</sup>

James Paterson, shipowner and coal merchant, was born in 1826 at Middlethird Farm, Galston, Ayrshire, Scotland.<sup>11</sup> The eldest son of Agnes and Robert Paterson, a farmer, he was educated locally and won the Highland Agricultural Society of Scotland prize for agricultural chemistry in 1845.<sup>12</sup> He sailed for Australia on the ship Julia, in June 1852, arriving in Melbourne in October. He spent five months as a successful gold-digger at Forest Creek, near Castlemaine, but left there in March, 1853, to return to Melbourne to start a carrying business between Melbourne and Ballarat with his brother-in-law.<sup>13</sup> He "took colonial fever" and gave up teaming after a year.<sup>14</sup> In March, 1854, he began business as a coal merchant, setting up an office in Flinders Street in May, 1854.<sup>15</sup> He acquired a number of small sailing ships to carry coal from Newcastle and in 1875, in partnership with Edward Newbigen, he bought his first steam collier, the 'Lady Darling'.<sup>16</sup> In the 1870s James Paterson and Company became the largest coal importer in Melbourne and diversified into bay towage with the purchase of the paddle tub 'Rescue' in 1874 and 'Albatross' in 1878.<sup>17</sup> In 1902 the company bought its best known vessel, the steam tug *James Paterson*.<sup>18</sup>

Paterson became one of the colony's leading citizens. Elected to the Melbourne City Council, he represented Lonsdale Ward from 1870 until 1885, being Lord Mayor of Melbourne in 1876-77.<sup>19</sup> He was a member of the Victorian Shipowners' Association from its inception and its chairman in 1875. He was chairman of the Low-lying Lands Commission in 1873 and was elected by the shipowners as their representative on the Harbour Trust Commission in 1877, involving him with the

1 Annual Report, op.cit.; *The Age*, 21/2/1981, p.15  
 2 SLV Biography File: *Early History of Mount Eliza*  
 3 RB1884-5,365; RB1883-4, no listing for Teague  
 4 RB1885-86, 367; RB1886-87, 414  
 5 RB1887-88, 462  
 6 SLV Biography File, op.cit.  
 7 ibid.; *Australian Medical Journal*, Vol. ix, 1887, p.336  
 8 RB1889-90, 209; RB1889-90, 270  
 9 RB1895-96, 411  
 10 Frost, Russell, *Frankston and Mount Eliza Sketchbook*, 1989, p.34  
 11 ADB, p.411  
 12 ibid.  
 13 ibid.; Humphreys, R.M. (ed.) *Men of the Time*, Victorian Series, 1878, p.164.  
 14 ibid.  
 15 ibid.  
 16 *Port of Melbourne Quarterly*, Jan.-March 1962, pp.45, 46  
 17 ibid.  
 18 ibid.  
 19 ADB., p.411

development of the port.<sup>1</sup> In 1878 he was one of the Commissioners of the Paris Exhibition. An active churchman, Paterson materially assisted in establishing the West Melbourne Presbyterian Church and was associated in his later years with Scots Church and the Hawthorn Presbyterian Church. Paterson died on 6 November, 1906, at his home, The Terricks, Hawthorn.<sup>2</sup> He was survived by his wife, Mary Jane Paterson, and left an estate of £300,000, by probate valuation.<sup>3</sup> Mary and James had no children. A nephew, Henry Masterton, was Paterson's chosen successor and he took control of James Paterson & Company on James' demise.<sup>4</sup> He bought out the Newbigen interest and continued the business of carrying coal, bulk cargoes, and scrap.<sup>5</sup> He also took over the property, Rubra. Paterson owned Rubra until his death in 1906, when it passed to his nephew, Henry J. Masterton.<sup>6</sup> Under Masterton's ownership, Rubra's acreage decreased to 11.1/4 acres.<sup>7</sup>

Racehorses, one a Caulfield Cup winner, were also bred on the property. The stables and harness room, built around a courtyard and uphill from the house, are amongst the property's oldest buildings.<sup>8</sup>

#### L J Hartnett

Rubra was owned for a short period in the mid-1930s by H.L. Spry Executors, but by 1936 Laurence Hartnett had purchased the property.<sup>9</sup> Sir Laurence Hartnett, an engineer, inventor and managing director of General Motors Holden, owned and occupied the property at least until the mid-1950s.<sup>10</sup>

Laurence John Hartnett was born in May, 1898, near London and was educated at Kingston Grammar School and Epsom College, Surrey.<sup>11</sup> He served a mechanical engineering apprenticeship with Vickers Ltd. and joined the R.A.F. in 1917.<sup>12</sup> He worked with General Motors in Singapore, India and Sweden and toured Australia for the first time in 1929. On his second trip to Australia, in 1934, he was made Managing Director of General Motors- Holden's Limited.<sup>13</sup> He had been instructed to wind-up the Australian operation. However, his faith in its future and his vision of an all-Australian motor car

led him to not comply with his instructions.<sup>14</sup> Hartnett played a major role in the Australian defence industry, helping to establish the Commonwealth Aircraft Corporation in 1936 and was the Director of Ordnance Production during the Second World War.<sup>15</sup> In 1946 he resigned from General Motors to avoid a transfer to New York. Work on the all-Australian car gathered momentum and Hartnett supported Frankston's bid for the new General Motors Holden car plant. However, the Commonwealth Government decided Dandenong would be the site for the new plant. Hartnett was chairman of Ferro Corporation (Aust.) Pty. Ltd., John Hart Pty. Ltd., and Managing Director of Hartnett Holdings Pty. Ltd. since 1949.<sup>16</sup>

Sir Laurence Hartnett was awarded the C.B.E. in 1945 and knighted in 1967. He married Gladyn Tyler in February, 1925, and they had three daughters. He published the book, "Big Wheels and Little Wheels."<sup>17</sup> Sir Laurence Hartnett died in 1986.<sup>18</sup>

#### Description

(inspection required)

A large two-storey stuccoed house with a gabled, slate roof and a two-storey portico facing the sea. The house is reached by a curving gravelled drive from timber gates which appear to be of an early date.

Viewed from the rear, the house has two-storeyed stuccoed service wings also with gabled slated roofs. Other timber out buildings are distributed around what is a large site on two major road frontages.

#### External Integrity

Although recognizable as a 19th century 'mansion' from the street view, the building also appears to have been altered this century.

#### Context

(refer landscape report)

The conifer bias and palms in the mature landscape denotes activity in the 1920-30s. Otherwise the large holding connects visually with the old preemptive right and past rural associations. It is also one of the largest of the nearby extensive properties such as Marathon,

- 1 ibid.
- 2 ibid.; *The Australasian*, 17/11/1906, p.1177
- 3 ADB, p.411
- 4 ibid.; *Port of Melbourne Quarterly*, op.cit.
- 5 ibid.
- 6 ibid.; RB1910-11, 450
- 7 RB1915-16, 884
- 8 Frost, R., op.cit.
- 9 RB1935-36, 5188; Frost, R., op.cit.; Jones, Michael, *Frankston Resort to City*, 1989, p.263
- 10 RB1953-54, 3067
- 11 WWA1983, p.393
- 12 ibid.
- 13 Jones, M., op.cit.
- 14 ibid.
- 15 ibid.
- 16 WWA1983, p.393
- 17 ibid.
- 18 Jones, M., op.cit.

Yamala and Hendra which represent a distinctive group of large seaside residences set in sympathetically landscaped grounds.

**Significance**

Architecturally,(inspection required) the two-storey stuccoed house appears to be of at least two stages of construction, one last century and another this century, possibly by Hartnett.

Historically, Rubra is important for its connections with 1880s development of Mt. Eliza and with important figures in the development of the district. It has important connections with Laurence Hartnett, a figure of national prominence: of national importance.

**Bache House,  
6 Waveney Road, Mount Eliza**

**History**

Built: 1958-

(refer to 1 Gulls Way for Chancellor & Patrick history)

In the early 1950s , Lot 23 Waveney Road was owned by H.T. Grimwade, John F.T. Grimwade and Mrs. A.G. Manifold.<sup>1</sup> At that time John Grimwade also owned Marathon at 12 Marathon Drive which was in close proximity to Lot 23.(q.v.) George Patrick Bache, a company director, of Seaford Avenue, Balwyn, bought the land in 1957 and applied for a building permit to erect a residence on the land in June, 1958.<sup>2</sup>

Designed by Chancellor & Patrick, the 2200 square foot brick veneer residence was to be built by Frankston builders, M.R. Peters and Sons, at an estimated cost of £12,2000.<sup>3</sup> George and Phyllis Doreen Bache owned the property until H. Hanbury purchased it in 1961.<sup>4</sup> Using the same architects and builder as Bache, Hanbury had 234 square feet added to the dwelling at an estimated cost of £1,6000.<sup>5</sup> This added to the living room to provide for a billiard table. Further work was done for the Baker family c1980 (upper level)<sup>6</sup>.

The design was by Rex Patrick and Colin Jones of Chancellor & Patrick<sup>7</sup>.

**Description**

Extensions have added a storey in part and extra living space at ground level but the integrity of the original design is still apparent. Apart from the overhanging shallow roof gables, the designing firm's trademark in this era, the house has an unusual detail at the junction of the ground-level wings which by its angled buttressing (clinker-brick chimney) and peaked roof segment, recalls the work of Burley Griffin (Newman college buttress). This occurs at the entrance and at least one side elevation. In addition to the original clinker brick planters and chimneys, the house base was extended at ground level on a base of rubble Mooraduc stone but otherwise

the additions remain in harmony with the original except perhaps for the upper level which is only visible from limited viewpoints. Another foreign element is the roof tiling.

**External Integrity**

Additions as above with the roof finish changed to tiles.

**Context**

Close to other Chancellor & Patrick designs in the area and part of a generally modern enclave created by the Marathon subdivision. The landscape is supportive of the house era.

**Significance**

Architecturally, although extended on two occasions, the house design is distinctively from the Chancellor & Patrick office at its most prolific and successful period and hence representative of the influence the firm had on house designers elsewhere at that time. The house contains the elements associated with the firm, recalling Burley Griffin's influence but more importantly creating living spaces which by their scale and disposition had few equals in the state. It is sited close to other notable examples from the designers: of regional importance.

**House,  
56 Woodland Grove, Mount Eliza**

**History**

Built: 1956

Brunswick resident, David Corr, a joiner, owned Lot 84 Woodlands Grove in the early 1950s.<sup>8</sup> Leslie James Campbell, an engineer, and his wife, Elaine Marjorie Campbell, both of Jasper Terrace Frankston, bought the land in October, 1954.<sup>9</sup> The Campbells had a residence built on the property in 1956 and owned and occupied the property until after 1961.<sup>10</sup>

**Description**

Containing two levels and clad with vertical boarding, the house presents a bland face to the street, with a window strip at the upper level and a garage at the lower, setting the typical pattern for early post-war architect designed houses in Frankston. The roof line extends back into the site to create a butterfly profile which integrated with roofs to the one and two- storey room elements at the rear. The windows are timber framed and vary in their treatment from slots to slits to window-walls in the manner typical of the period's architectural work<sup>11</sup>.

**External Integrity**

Generally original.

1 RB1953-54, 3015  
 2 RB1957-58, 3015, BA1958, 3533  
 3 ibid.  
 4 ER1961; BA1961, 9676  
 5 ibid.  
 6 pers. comm. Ann Baker  
 7 pers. comm. DC  
 8 LP6084; RB1953-54, 1550  
 9 ER1961; RB1954-55, 1550  
 10 ER1961; RB1956-57, 1550  
 11 further work needed to find architect

**Context**

Typically surrounded with mature coastal tea-tree specimens with natural stone work emphasizing the design desire to blend into the bush.

**Significance**

Architecturally, the house typifies the Frankston 1950s architect designed beach-side houses which set the character of the area at that time and, by its design skill, it compares favourably with contemporary architect-designed houses in Melbourne. The use of one and two-storey elements, the butterfly roof, skillful fenestration and tea-tree setting (despite the surrounding street's hard landscape) are all contributing factors to the success of the design: of regional importance.

**House,  
6 Yamala Drive, Mount Eliza**

**History**

Built: 1961

Lady Jacobena Angliss of Hawthorn purchased Lot 1 Yamala Drive in 1960 and a house was built on the 2/3 of an acre in 1961.<sup>1</sup> She owned the property until after the mid- 1960s.<sup>2</sup>

Married to Sir William Angliss, a prominent political and business man at the time of the marriage and many years her senior, Lady Angliss worked for the Red Cross during the Second World War and was one of the organizers of the Lord Mayor's War Fund Appeal.<sup>3</sup> As president of the Children's Welfare Association, a position she held for 22 of the 25 years she spent on the executive committee, she encouraged co-operation and understanding between its many affiliated infant and child welfare agencies.<sup>4</sup> She also worked to improve the standards of child care and the training of mothercraft nurses.<sup>5</sup> Lady Angliss was president of the Tweddle Babies' Hospital and the Sutherland Homes for Children at Diamond Creek.<sup>6</sup> For her lifetime of community and welfare work, particularly for mothers and children, Lady Angliss was made a Dame Commander of the Order of the British Empire on January 1, 1975.<sup>7</sup>

**Description**

Built in concrete masonry and of two storeys, the house, with its box-like form, differs markedly from the Chancellor & Patrick approach of low ground-hugging forms.

Like a classical temple, the roof eaves are supported on steel columns which form a colonnade around the house. The use of steel is extended to echo the columns, as piers, in the expressed wall framing and mark the first storey, like a classical revival string-mould, with a steel angle set into the masonry and painted to contrast against the grey. The timber-framed window elements are generally full- height, the actual glass area differing from window to window but the design element remaining the same. Like 56 Woodland Grove, openings form slits or slots within the overall possibly modular format. The essence of the building is classical serenity, with minimal detailing or expression beyond the function of containing a volume and providing breath-taking views to the bay with full- height glazing on the west face.

The design compares more with the work of Yuncken Freeman & Associates than any other firm, with some parallels to the sea- side designs of Neil Clerehan and Guilford Bell.

**External Integrity**

Generally original<sup>8</sup>.

**Context**

Set in a prestigious residential domain, with mature adjacent landscape and sea views, the house is typical of the modernist houses in nearby Gulls Way and the Nepean Highway.

**Significance**

Architecturally, the house is a rare and accomplished use of classical Modernism for a beach house, sited among other notable post-war architect designs and posing an interesting contrast in approach: of regional importance.

Historically, the house is important for connections with the Angliss family: of regional importance.

**Yamala,  
22 Yamala Drive, Frankston**

**History**

Built: c1876

Records of the first Frankston land sales list William Woolley as being granted the deeds for 104 acres of country land at Frankston on 13 October, 1854.<sup>9</sup> He was listed on the electoral rolls for the Mornington

1 RB1960-61, 3378; RB1961-62, 3378  
 2 RB1964-65, 3378  
 3 *Progress Press*, 31/10/56  
 4 SLV *Jacobena Angliss*, Age Biography File  
 5 *ibid.*  
 6 *ibid.*  
 7 *ibid.*  
 8 from the street view  
 9 Jones, Michael, *Frankston Resort to City*, 1989, p.28

division in 1856-57 as a farmer.<sup>1</sup> Yamala's date of construction is uncertain, with 1866 and 1876 being two dates proposed.<sup>2</sup> It was constructed on 132 acres of land owned by William Wooley.<sup>3</sup> A map of the Shire of Frankston Landholders, South, 1878, shows Wooley owning an allotment of 132 acres, as well as various allotments totaling approximately 190 acres and 393 acres owned in conjunction with James Davey.<sup>4</sup>

#### John Madden

John Madden, a lawyer, purchased Yamala from William Wooley. Madden and his wife, the daughter of Sir Alfred Stephen, owned Yamala until Madden's demise in 1918.<sup>5</sup> Madden played the role of country squire at Yamala, raising cattle there and pursuing his hobbies of carpentry and house painting.<sup>6</sup> The Maddens resided at Cloyne, a large St. Kilda mansion, from 1887 until 1913, using Yamala as their country property. On Madden's death, in 1918, Yamala was sold for £16,100.<sup>7</sup> The property was described as having a fourteen-room early English-style mansion, with electricity, on 32 acres with its own beach front and magnificent lawns and gardens.<sup>8</sup>

Sir John Madden was born on 16 May, 1844, at Cloyne, County Cork, Ireland, the eldest of seven surviving sons of Margaret and John Madden, an attorney.<sup>9</sup> John attended preparatory school in London and the Marist College at Beauchamps, France. The family migrated to Melbourne in 1857, where the Madden brothers attended St. Patrick's College.<sup>10</sup> John matriculated at the University of Melbourne in 1861, graduating B.A. with third class honours in 1864 and LL.B. with the Billings Medal as one of the first four law graduates in 1865.<sup>11</sup> After serving articles with (Sir) Edward Holroyd, Madden was called to the Bar on 14 September and gained his LL.D. in 1869.<sup>12</sup>

John Madden became a Member of the Legislative Assembly in 1874 and, with a break, held a seat until 1883.<sup>13</sup> He was Minister for Justice in 1880.<sup>14</sup> In the 1880s Madden became a successful lawyer, making a considerable fortune from his practice.<sup>15</sup> Madden accepted the post of chief justice at £3,500 a year in 1893.<sup>16</sup> He was appointed Lieutenant Governor in 1899, knighted in 1893, made K.C.M.G. in 1899 and C.C.M.G. in 1906.<sup>17</sup>

Conservative in outlook and an Imperialist, Sir John supported the South African war and conscription in the First World War.<sup>18</sup> He was also a keen boxer, rower and fox hunter.

Sir John Madden married Gertrude Frances Stephen in Caulfield in 1872 and the couple had six daughters and one son.<sup>19</sup> From 1887 to 1913 they lived at Cloyne, a large St. Kilda mansion, and frequented their country property, Yamala, Frankston, where hay and dairy goods were produced.<sup>20</sup> Madden spent the last 5 years of his life at Cliveden Mansions, East Melbourne. He died on the 10th March, 1918, at South Yarra. Lady Madden, president of the Bush Nursing Association and the Austral Salon, died in 1925.<sup>21</sup>

#### A J Lucas

A.J.J. Lucas was the next major owner of Yamala.<sup>22</sup> Lucas had interests in the Australia Hotel and the Capitol Theatre. The noted architect, Walter Burley Griffin, who had designed the adjacent Ranelagh estate, the Capitol and the Cafe Australia and also carried out other residential work in the area, made modifications to Yamala for Lucas. These were removed in part at a later date. The gate posts are notable reminders of these renovations.<sup>23</sup>

#### Description

(inspection required)

A one and two-storey stuccoed (?) house which once had Gothic revival characteristics in the form of fret-sawn barge, finials, trussed gabled roof forms, and ornamental eaves brackets.<sup>24</sup> To this the architect Burley Griffin added his own type of prismatic exotica in the manner of his Capitol Theatre design. Reputedly most of this later work has been stripped away with the exception of the gate posts.

#### External Integrity

(inspection required)

#### Context

(refer landscape report)

The house is distinguishable as the first house in the area while the surrounding housing subdivision takes on

- 1 *ibid.*, p.33
- 2 NTA FN2898; rate check in progress
- 3 *ibid.*
- 4 Jones, M., *op.cit.*, p.43
- 5 SLV *Early History of Mount Eliza*, Biography File; Jones, M., *op.cit.*, p.261; ADB Madden and Stephen entry
- 6 *ibid.*, pp.261, 262
- 7 *ibid.*
- 8 *ibid.*
- 9 A.D.B. 1891-1939, p.371
- 10 *ibid.*
- 11 *ibid.*
- 12 *ibid.*
- 13 Jones, M., *op.cit.*, p.261
- 14 ADB., *op.cit.*
- 15 Jones, M., *op.cit.*
- 16 ADB., *op.cit.*, p.372
- 17 *ibid.*, pp.372, 373
- 18 *ibid.*
- 19 *ibid.*, p.371
- 20 *ibid.*, p.373
- 21 *ibid.*
- 22 Frost, R., *op.cit.*
- 23 *ibid.*
- 24 Jones, p.261

much of the exotic landscape of Yamala's setting as well as having a special quality lent by the gateway and narrow winding road down to Gulls Way, the notable modernist precinct.

**Significance**

Architecturally, the house has been returned in part to the era prior to the Lucas changes and hence represents the notable owners of that era. It is an historical landmark in an area which is characterized by mid 20th century house designs and aids in the promotion of the special landscape quality of the area with its current garden setting and remnants of its previously larger grounds: of local importance and regional interest.

Historically, the property has significant connections with the Madden family. John Madden was crucial in giving Mt. Eliza its social standing. The house and land illustrate the semi-rural lifestyle of this prominent figure: of State importance.



**Netherplace, 16-18 Netherplace Drive, Frankston.**

**History**

Acquired by Lend Lease Homes P/L by the early 1970s, this property became the core of a housing estate (LPs 96872, 211160), subdivided from Crown Allotment 31A, Section 6.<sup>1</sup> Prior to that, the house and 16.3/4 acres had been owned and occupied by Mrs. Rosemary Lindsay.<sup>2</sup> Robert and Rosemary had purchased Netherplace from David Knox of Toorak in the late 1940s.<sup>3</sup> Ten years previously the Fairbairn family owned it, having purchased 11.1/4 acres of land in 1922-3 and probably commissioned this house in the following year.<sup>4</sup> However, the valuation increases by 100% in 1926-7, when two houses are recorded on the site.<sup>5</sup> By 1935 the property increased in area to 16.3/4 acres, still under the Fairbairn ownership.<sup>6</sup> The first recorded owner, Mrs. Frederick R. Fairbairn, was listed care of G & C (George and Charles) Fairbairn's offices in Bourke Street, Melbourne. This changed again, coinciding with George Fairbairn Junior's death in a plane crash (1935), when Mrs. R.T. Fairbairn became the owner for a brief period before the sale to Lady Ivy Knox (1939) (of St. Green Knowe, St. Georges Road, Toorak).<sup>7</sup>

The Fairbairn family arose under the pastoralist, Sir George Fairbairn, whose son, Charles (1858-1925), continued with the grazing empire built up by George.<sup>8</sup> The family owned properties across the country, excelled in sport, helped pioneer flying, frozen meat export and the growing of daffodils, achieved many important political roles and proved able military patriots.<sup>9</sup>

Jim James Valentine Fairbairn replaced Lord Bruce in the House of Representatives seat of Flinders (1933) when Bruce became Australian High Commissioner in London.<sup>10</sup> A later resident at Netherplace (grandson of Sir William Clarke and related by marriage to the Knox family), Robert Lindsay, also held Flinders, 1954-1966.<sup>11</sup>

Sir Robert and Lady Ivy Knox, also from a distinguished Melbourne family, continued the house's historical associations, with the son, David, assuming ownership until his brother-in-law, Robert Lindsay, and Mrs. Lindsay took up residence.<sup>12</sup>

Throughout its history, the house has been owned and occupied by members of some of the State's best-known families, (Fairbairns, Knox, Clarke). The external de-

sign of the house (particularly the porch), combined with its construction date and family associations, suggest that the architect was Harold Desbrowe Annear, who also designed Mulberry Hill in a similar classical revival manner. Annear designed 249 Domain Road, South Yarra, for the Fairbairns, c1919.

**Description**

Squeezed on to Lot 2 of Lodged Plan 211160, the house barely fits the north-south frontage of its site. With its uneven hipped ridge-line, the house appears to be of two major stages, divided about the line of the distinctive arched porch. It is possible that parts of the house were shifted to the site. Other pavilions connect to the south and east sides.

The walls are rendered, the roofing is corrugated iron and the windows timber-framed. Undistinguished by most of its external elements, the barrel-coved porch canopy, which cantilevers from columns set next to the wall, is reminiscent of Annear's detailing in the renovation of the Grimwade town house (Miegunyah). Other distinguishing elements include the cast-iron gate posts, with their rampant eagle cappings. These, reputedly, once stood on the Golf Links Road frontage.

**External Integrity**

Despite its drastically reduced site area, the house is probably close to its external appearance when the Lindsay family departed, with what appears to be a 1950s-60s added 'patio' at the north end. Some windows and cladding appear to have been changed.<sup>13</sup>

**Context**

A Canary Island Date Palm and other mature exotics mark the era of the property's beginning, but the close addition of new housing on adjoining sites is in contrast to the ample acreage of the 1920s. The property is close to Westerfield, Mulberry Hill, Cruden Farm, Costerton and St. Mirans: all owned by influential and respected families.

**Significance**

Architecturally, the house is undistinguished except for the notable porch which reflects the South Yarra, Armadale and Toorak work of the noted architect, Desbrowe Annear: of local importance.

1 FCC valuation data 9/1/73  
 2 RB1953, 5233/1  
 3 RB1946-7, 5016  
 4 RB1922-3; RB1923-4, 1336; RB1924-5; 1926-7, 1831  
 5 ibid.  
 6 RB1935, 3024  
 7 RB1938-9, 3220; RB1935-6, 3024; Gibney & Smith, Vol.1, p.215  
 8 see *The Herald*, J. Sorell, 'The Fabulous Fairbairns,' 30/6/1966  
 9 ibid.  
 10 ibid.  
 11 Jones, p.217  
 12 see *The Sun*, 28/8/62  
 13 More research is required

ADDITION

City of Frankston Urban Conservation Study

Historically, still representative of a long tenure by members of some of the State's most distinguished families, complementing the notable property group which developed close to the former McCubbin property (Mulberry Hill) and housed some of the State's most influential figures.

\*\*\* FAX MESSAGE \*\*\*

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=====  
From : Graeme Butler  
Attention : Richard Head  
To : Frankston City Council Development & Amenity,  
Subject : Westerfield Citation update (for AHC)

FRANKSTON  
COUNCIL  
27 SEP 1991  
ACTION

Westerfield, <R>  
Robinson's Road, Frankston  
History  
Built: 1924

(See also Costerton, Golf Links Road)  
Built in 1924 for Russell and Mabel Grimwade, Westerfield designed by one of Melbourne's best known architects, Harold Desbrowe-Annear on a 113 acre site, <\$F Edquist, Harriet, Letter in <MI>Transition Discourse on Architecture, <D> 12/4/60; RB1922-3, 1250; RB1923-4, 1415 new house erecting; MUA original drawings> Annear had completed alterations to Grimwade's Toorak house 'Meigunyah' in 1921 and Westerfield may have resulted from a close architect/client relationship between Annear and the Grimwades, developed in 1921, <\$F ibid.; NTA file> It also reflects a pattern in Annear's work of designing both town and country houses for some clients, With the Lindsay's Mulberry Hill, the Murdoch's Cruden Farm, and Fairbairn's Netherplace, Westerfield is one of a sequence of houses commissioned from Annear in the Baxter/Langwarrin/Frankston area in the 1920s for some of Melbourne's most prominent families, who also socialized with one another, <\$F Edquist, H., op.cit.>

Grimwade began his Westerfield diary in 1920 with '...Westerfield House, Frankston, Latitude 38°10'50" South, Longitude 145°9'40" East' marking the start of his plans for his recent land purchase <\$F Poynter, <I> Russell Grimwade <D>, p.137>. This was his first country house, following his father's Coolart and older brother, Harold's, Marathon; both on the peninsula.

@quote = It is a great and satisfactory experience to build a house. I do not mean to add another unit to the thousands that already exist in the urbs and suburbs of the established cities, towns and villages of the world, but to start with a virgin field or paddock miles from anywhere and on it make a home with conveniences and accessories that meet our modern standards, ...Oyr virgin paddock has no fence, no water and no shelter. It is 100 acres of poorish soil, partly covered with natural trees and undergrowth and a lovely view of distant blue waters, <\$F ibid.>

One of the first projects for Grimwade was to build a dam which failed in the drought of 1926 so he built a larger one, with two 'romantic' islands, he stocked it with trout and carp to control the yabbies <\$F ibid.>. He had also built a jetty on the first dam. Shortly after occupying the land he had planted more than 20 types of eucalypts, a 50 tree orchard, and acres of lavender and geranium. By 1922 oil from these crops was distilled at Bosisto's

10:05 09/27/1991 Graeme Butler & Associates  
 Richmond laboratory, The house paddock contained 100s of eucalypts of 50 types within a decade, South Australian olive specimens were planted along with many varieties of wattle in a lower paddock, Aided by his brother (of Marathon), he obtained an elevated water tank and a hut from the Langwarrin military camp and appointed W H Griffiths as a share farmer to cultivate the plantings and run his own sheep on the property<\$F ibid.>, Grimwade purchased 47 acres with a house for Griffiths in 1924,

Of the house construction between March and December 1924 Grimwade wrote:

@quote = 'Now it s time to get in the foundations and build a house using, as far as possible, materials of the environment, Granite- there were tons of huge boulders not far away,, Two hundred tons of granite spalls and the same weight of sand and concrete aggregate were dumped on the site and there was none left over when the house was finished, Six hundred tons without the timber, roofing tiles, plumber's fittings and window glass! Several hundred tons of water also were pumped from the dam by windmill, but the four winds of heaven no doubt have returned this to circulation long ago<\$F op,cit,p140f>.

Grimwade's 'Dutch-type' windmill also housed batteries in its base for storage of the electricity it generated for use in the house, The house itself was designed with no passageways, just a large stair lobby at each level, Equipped with a housekeeper, the Grimwades were able to go to Westerfield almost every weekend, frequently with guests, where Russell also attended the 'Millionaires Golf Club', a site which he helped populate with native plantings<\$F ibid.>, In contrast, he gave the Lindsays 50 Lambertiana cypress to form a hedge to '...cut off the coir mats from the little bit of natural bush we called the Park..' at nearby Mulberry Hill<\$F op,cit, p.142, Lady Lindsay cited>.

Now situated on only approximately 14 hectares, Westerfield was surrounded by terraced gardens, a long pergola, and an orchard, Grimwade sold the balance of his original 113 acres to David Knox who subdivided and sold the land<\$F RB1952-3,3824; RB1956-7,4134 LP42616>.

Grimwade documented the house and garden over a couple of decades in a sequence of photographs,<\$F <MI>The Age,<D> 3/11/90, p.2; NTA FN> The sequence shows Westerfield freshly built in 1925, surrounded by vacant pastures, Within six years, the surrounding garden and adjacent landscape has been established with avenues of trees along the drive and extensive hedges, By 1937, the formerly bare environ has been covered with mature trees<\$F MUA Grimwade collection>.

He used the property both as a working farm and as a retreat, Grimwade was ahead of his time in matters to do with conservation and land use, believing that industry should be compatible with conservation,<\$F ibid.> He planted many eucalypt species in the paddocks of Westerfield, using his photographs of these in his book <MI>Anthography of the Eucalypts<D>, published in 1920,<\$F ibid.; <MI>Victorian Naturalist,<D> Vol.72, 1956, p.162> During World War II, Westerfield was used for growing crops for medicinal drugs - poppies, lavender, foxglove, and belladonna, Under the sponsorship of the Wartime Medical Equipment Control Committee, drying sheds were built to process the crops,<\$F NTA FN ?>

The house is owned now by Mr. and Mrs. Welsh and has been owned by Mrs. Welsh's family for over 30 years,<\$F <MI>The Age,<D> op,cit.; Edquist, H., op,cit.> They have conserved the house and are tracing and replanting original plant materials to

10:06 09/27/1991

Graeme Butler &amp; Associates

p.03

restore the garden and reestablish the original terraces thought to have been designed by Annear, <\$F NIA FN ?>

#### Russell Grimwade

Born on October 15, 1879, at Caulfield, Victoria, Wilfred Russell Grimwade was the son of the Honorable F.S. Grimwade, MLC, <\$F <MI>Victorian Naturalist, <D> Vol.72, 1956, p.162> He was educated at Melbourne Church of England Grammar School and Ormond College, where he took the Bachelor of Science Degree, <\$F ibid, > He joined the family firm of Felton, Grimwade and Company, which later became known as Drug Houses of Australia with interests in Carba Industries Limited, Commonwealth Industrial Gases Limited, Cuming Smith & Company, Australian Consolidated Industries, and Adelaide & Wallaroo Fertilizers Limited. <\$F <MI>Herald, <D> 22/11/73, p.1> He was one of Australia's outstanding industrialists, scientists and philanthropists. Among his gifts to the nation were Captain Cook's cottage at the Fitzroy Gardens, £50,000 to the Melbourne University in 1944 for a new building for biochemistry, £15,000 to the Commonwealth Forestry & Timber Bureau for a research fellowship which enables an Australian forester to study abroad for three years, and £5,000 to the Forest Products Laboratory (C.S.I.R.O.), <\$F <MI>Victorian Naturalist, <D> op.cit.; Russell, K.F., <MI>The Melbourne Medical School <D> 1862-1962, p.195; Australia, National Journal, No. 2, Sept.- Oct., 1939, p.27> With his three brothers, he presented the old Grimwade family home in East St. Kilda to Melbourne Grammar School as a preparatory college, <\$F <MI>Victorian Naturalist, <D> op.cit., >

Grimwade received the CBE in 1935 and was knighted in June, 1950. He was Chairman of numerous chemical companies, including Drug Houses of Australia and the Victorian Board of Scientific and Industrial Research and held membership on the Melbourne University Council and the Board of Walter and Eliza Hall Institute, <\$F ibid, >

He was President of the Trustees of the Melbourne National Museum and a Past President of the Australian Forest League, <\$F ibid, > A man of many interests, his hobbies included aborigiculture, carpentry, photography and forestry. He traveled overseas extensively and was the first person to drive from Melbourne to Adelaide in a car of his own construction, <\$F ibid, , p.163; Australia, National Journal, op.cit., > In 1947 he traveled through southern Western Australia with a few friends collecting specimens of plant and insect life.

Wilfred Russell Grimwade married Mabel Kelly on October 12, 1909, and died in November, 1955, <\$F <MI>Victorian Naturalist, <D> op.cit., , p.162> The Grimwades did not have children. Lady Mabel Grimwade was awarded the C.B.E. in 1962, in recognition of her charitable work and gifts to Melbourne University and the National Gallery of Victoria. <\$F <MI>Herald, <D> 23/11/73, p.1> Lady Grimwade died on September 6, 1973, leaving the family home, Meigunyah, to Melbourne University, <\$F ibid, >

#### Description

Described by one architectural historian as 'somewhat reminiscent of French country architecture,' Westerfield is set on a Y-shape plan and rises two levels with a small half-basement. Each arm of the Y-plan is roofed in a hipped form and clad with cement tiles, and each intersects under a central, lantern-like turret which houses a water tank.

As counterpoint to the plan's angularity, a segment circle filled one of the plan's Vs, originally as an open colonnade but now as a sunroom. This semi-circular element is repeated at Annear's Mulberry Hill, Baxter, while the Y-plan or corner entry is typical of Arts & Crafts architects such as Voysey <\$F Annesley Lodge, Hampstead; The Barn, Devon>.

Two roof valleys run down from the turret to meet a wall facet which houses the entrance, with its stout vertically-boarded ledged and braced door. This door was made by Grimwade from the decking of the <I>HMAS Australia<D>. Rubble stone ground-level walls set the rustic theme which is extended by the upper-level half-timbering (still in contrasting colours), hinting at the European Medieval precedents used by Annear to inspire earlier house designs at Eaglemont, Kooyong and Heidelberg. True to the prototypes, the upper-levels cantilever over the stone base and, in the case of the back stair, overlaps it. Potentially prone to symmetry, each elevation differ subtly within the regimentation of the half-timbering. The window sashes (double-hung) are generally in four leaded panes, with one window bay in the main bedroom protruding out in contrast to the other flush window pairs. The threshold (granite) is inscribed with a north-pointing arrow and the boot scraper takes on the form of a Scotty dog, another of Grimwade's preoccupations.

Once replete with stained skirtings, doors, architraves and vertically-boarded built-in cupboards, the rooms are currently mainly white, with a hint of the stain left on the stair and hall joinery. Polished hardwood floors, with archetypical Persian-pattern rugs, add to the presence of natural timber in the interior. Upper-level ceilings follow the roof line in part, enhancing the contrived irregularity of room volumes. Astute window placement allows all-round views to the sea, native forest and flower fields beyond, also capturing the sea breeze.

Typical for the era, the ceilings of main receiving rooms (ground) have exposed stained beams, furthering the provincial flavour. Similarly, the fireplaces are simple designs in stone with basic timber shelves attached.

Outbuildings, including a caretaker's bungalow and garages, appear of the period although altered in detail. Beyond are the former flower fields, remnant hedging, a drying shed to the west, Eucalypt avenues and a brick and concrete perfume extraction vat (flanked by remnant roses), which hint at Grimwade's enthusiastic agricultural undertakings. Now gone is the timber windmill which once generated power. A train line to the Baxter line and an old elevated water tank from the steam-rail era are indications of Grimwade's other passions.

#### External Integrity

Generally original, with minor changes such as: the glazing of the segment-circle porch; changes to the kitchen, front entry, rear porch, and back stair; and the painting of stained joinery internally.

#### Context

Once spread over a larger area, the continuity of the Grimwade-era landscape can still be recognized in the adjoining Costerton and the open paddocks to the east. Remnant flowers, orchard (apples) remnants, Eucalypt groves and hedge rows allow better interpretation of the ample pictorial evidence of the property's former state. <\$F see MUA Felton-Grimwade collection> Westerfield is also one of a group of properties, all owned by influential and wealthy Melbournians and many of them designed by the noted architect, Desbrowe Annear.

#### Significance

10:07 09/27/1991 Graeme Butler &amp; Associates

p.05

Architecturally, this is a distinctive and complete house design which embodies Annear's interpretation of Southern European (French) provincial villa themes which were then becoming popular, in combination with his continuing love of the half-timbering of Northern European Medieval architecture. The unusual floor plan has produced picturesque room volumes and dispositions, as well as the uncommon external form. Intact built-in furnishings and some original finishes add to the cultural expression of the interiors, lending a sense of place as the setting for Grimwade's sea-side life style.

Historically, both the house and its setting are rich with the attributes of Grimwade's life and, like Miegunyah, they retain elements crafted by Grimwade, along with personal design idiosyncrasies in detailing. Unlike Miegunyah (a mixture of construction stages and owners), Westerfield was conceived as an entity under Grimwade's direction. There is also the connection with Grimwade's commercial activities and his World War Two effort (as a rare experimental enterprise in biotechnology), both important associations: of national importance.

&lt;\$F FOOTNOTE&gt;

**Ballam Park,  
Cranbourne Road, Frankston**

**History<sup>1</sup>**

**Ballam Pastoral Lease?**

The Frankston district was originally named Ballam-Ballam, an aboriginal word for muddy or yellow waters.<sup>2</sup> Ballam Park is believed to be so called because of the many springs on the property.<sup>3</sup>

Like the waters, the early Liardet occupation of the area has also been somewhat obscured. Billis & Kenyon note Frank Liardet (born Sussex, 1822-1889) as the lessee of the Ballam Park (Frankston) pastoral lease September 1843 to April 1850<sup>4</sup>. Smythe's 1841 survey of this area showed a 'scrubby plain' only in that location; Windsor's 1855 plan of the parishes of Frankston and Moorooduc showed Liardet's 320 acre crown allotment 3 of section 6 (gazetted 1855) with no improvements (but nothing is shown on the nearby preemptive rights either); the Foot survey of 1855 notes 'old cultivation' across the house site; the squatters directories of 1849 and 1854 do not list Liardet and the 1851 directory of Victoria lists him at the Pier Hotel, Sandridge only; but the Mt. Eliza & District Roads Board's 1861 rate book notes 2500 acres leased from the crown, evidently with no precise location and outside of the period noted by Billis & Kenyon<sup>5</sup>. Evidence suggests that, unlike the district's pastoral lessees who sought and gained preemptive rights around their improvements, Liardet purchased his freehold at government land sales, free of any built improvements.

**Ballam Park House**

Sarah Jagger, sister of Liardet's neighbour, Carr, wrote that Liardet's house was built by her future husband, Thomas Allchin, after she went to the block with her brother (1856), John Carr, and before she married Allchin (1857)<sup>6</sup>. The *Argus* (27.12.55) however noted that

Liardet was involved with others in 'agricultural efforts' at Ballam<sup>7</sup>

Hence the first Ballam Park house was built around 1856 for Frederick Evelyn Liardet by Thomas Allchin. It was claimed as the first brick house in the area, being reputedly constructed of bricks hand-made on the property.<sup>8</sup> The builder, Allchin, also had a clay pit and brick-making machine at Mornington<sup>9</sup>. Other materials for the house were brought from Port Melbourne by boat and bullock dray.<sup>10</sup> Liardet was one of those who, in 1859, promoted the building of a pier at Frankston<sup>11</sup>.

**Rutter Long**

After leasing allotments 2 and 3 to James Petrie (q.v.) from 1861, Liardet sold them to the noted Melbourne pharmacist Daniel Rutter Long in 1863<sup>12</sup>. Daniel Long's business was in Bourke Street and his home was in Hampden Road, Armadale<sup>13</sup>. Hence his sons, Thomas and Daniel Long, worked Ballam Park as a farm with occasional visits from their father<sup>14</sup>.

When the Long's purchased Ballam Park it was described in rate books as a five room brick house, with garden, outbuildings and 525 acres<sup>15</sup>. Of the other rate entries, only James Davey possessed a larger house and a more valuable property than Ballam Park<sup>16</sup>. By 1876 the room number had increased to eight with a cottage added to the description along with stables and outbuildings<sup>17</sup>. This corresponds with increases in the Thomas Long family. After Daniel Long Snr. died in 1886, Ballam Park was owned by the Trustees Executors & Agency Ltd.<sup>18</sup> and the property leased to various persons such as Kemp, Sheehan, Jenkins, Ross and Despard in the period 1890-1901. Reputedly, cypress were planted along the drive to the Cranbourne Road in 1886, some of which have been recently removed.

**Gower-Williams**

1 refer to R. Peterson Ballam Park Homestead and Ballam Park Conservation Analysis, 1989  
 2 Rutherford, A., *The Victoria Story*, p.14  
 3 NTA FN1403  
 4 Billis & Kenyon, *Pastoral Pioneers of Port Phillip*, p.97  
 5 Peterson, op.cit. p.11  
 6 Peterson op. cit. p.15: cites Mrs. Thomas Allchin's recollections quoted in Leslie Moorhead's *Mornington in the Wake of Flinders* p.57  
 7 Peterson op. cit. p.15  
 8 Frost, R., *Frankston and Mount Eliza Sketchbook*, p.10  
 9 Peterson op.cit. p16 cites Moorhead op.cit.  
 10 ibid.  
 11 Peterson op.cit. p16  
 12 Peterson, op.cit. p.17  
 13 see NTA file Duncraig/Hampden Villa, Hampden Road, Armadale  
 14 Peterson, op.cit. p.17  
 15 Peterson, p.19  
 16 Peterson, op.cit. p.20 cites 1863 rate books  
 17 ibid.  
 18 ibid.

ADDITION



A subdivision of allotment 2 followed in 1902, leaving the original Liardet block whole<sup>1</sup>. However in the same year, Cyril Gower-Williams of Torak purchased the property from the Longs<sup>2</sup>.

It is believed Mr. Justice Higgins of the High Court drafted part of the (Sunshine) Harvester Judgement, the first conciliation and arbitration judgement, whilst a guest at Ballam Park in 1907.<sup>3</sup> However some doubt has been cast on this because Higgins' property Heronswood was nearby, obviating the need for accommodation<sup>4</sup>.

#### Charles Dennis

Dr Charles Dennis and his wife, Alice, leased Ballam Park after 1928, eventually purchasing it in 1946 and subdividing the land further<sup>5</sup>. After a period of leasing the property out, the Dennis family sold Ballam Park house and 60 acres in 1964 to the Melbourne Metropolitan Board of Works for use as public open space<sup>6</sup>. Frankston Council was to purchase the property from the Board over 7 year period and has since developed it as a recreation area.

The house was leased to the Frankston Historical Society, from 1967, who are maintaining it and using the house as its headquarters.<sup>7</sup>

#### F E Liardet

Frederick Evelyn Liardet was born in 1823 or 1824, the second son of Wilbraham Frederick Evelyn and Carolina Frederica Liardet. He and his eight siblings sailed with their parents aboard the *William Metcalfe* from Plymouth on 24th July, 1839, arriving in Hobson's Bay on the 15th November, 1839.<sup>8</sup> The Liardets had brought tents with them and set up camp on the east bank of the mouth of the Yarra River which, unlike Point Gellibrand on the south bank, was uninhabited apart from two fishermen.<sup>9</sup>

'The Beach,' later known as Liardet's Beach and still later known as Port Melbourne, was not the busy landing place that it was in later years. Melbourne's major deep-water port was at Williamstown.<sup>10</sup> The father and older Liardet boys set about opening a track to Melbourne and establishing communication with the town.<sup>11</sup> They also constructed a rough jetty of tea-tree poles.<sup>12</sup> They conveyed the mails ashore from the shipping, free of charge, and in August, 1840 'announced that

a mail-cart would run between the beach and the town three times daily.<sup>13</sup> In October, 1840, W.F.E. Liardet obtained a licence for his Brighton Pier Hotel and began conveying passengers to Melbourne later that year.<sup>14</sup>

In later years the mail business, which secured contracts from the government, was carried by Frederick and his older brother, Frank.<sup>15</sup> Frank managed the boating part of the business and Frederick the coaching department. Frederick also took up a run in the vicinity of Brighton.<sup>16</sup> In the early 1850s the business prospered with the advent of gold-seekers and seven or eight coaches were running for the conveyance of passengers, while the whale-boats previously used for water transport were replaced by several small streamers.<sup>17</sup> The competition of the Melbourne and Hobson's Bay Railway, opened in September, 1854, seems to have affected the Liardet's coachline and many of its carriages were sold in 1856.<sup>18</sup>

Frederick Evelyn Liardet purchased 320 acres at Frankston in late 1855 and had built the Ballam Park house by c1856, paralleling with his brothers, Frank and Hector, retiring from their Sandridge coaching business<sup>19</sup>. By 1863 he was back in Port Melbourne as licensee of the Marine Hotel, Nott Street.<sup>20</sup> However, after about two years he sold his Melbourne interests and sailed to Raratonga to become a planter,<sup>21</sup> but 'his speculation was unfortunate' and he returned to Australia to become station-master at Muralen later Macdonald Town, New South Wales, where he died some years later, possibly in 1886.<sup>22</sup>

#### Description

Originally the house was two levels on a T-shaped plan comprising five or six main rooms. The entrance faced north and possessed timber post-supported verandah along that face. On the ground floor the likely room disposition was: dining room on the west, drawing or sitting room on the east and kitchen at the rear of the hall with a service verandah across the entry. Bedrooms were upstairs. Added rooms at the rear ground-level (1870s) absorbed the T-plan. Later work (c1930-) divided the rear upstairs room and built-in furniture was added mainly in the rear service rooms.

1 Peterson cites LP4325

2 ibid.

3 ibid.

4 Peterson, op.cit. p.21

5 ibid.

6 ibid.

7 Peterson, op.cit. p.23

8 *The Victorian Historical Magazine*, Vol. V, No.1, March, 1916, pp.2-3

9 ibid., pp.3-4

10 ibid., p.4

11 ibid., p.5; Hall Press Cuttings, V.4, p.58

12 *The Victorian Historical Magazine*, op.cit., p.5

13 ibid., p.7

14 ibid., 0.7

15 ibid., p.10

16 ibid.

17 ibid., p.11

18 ibid., p.12

19 Peterson, op.cit. p.73

20 Peterson, op.cit. p.74

21 ibid.

22 *The Victorian Historical Magazine*, Vol. V, No.1, March, 1916., p.12, p.1

The original elevation was simple: a steeply gabled main roof with exposed rafter-ends, a gabled dormer and verandah gablet (with trellis and quatrefoil motif) both centred on the front door, the skillion profile verandah with its slender chamfered posts, the two three-sided hipped-roof window bays at each end with attic window casements placed above them, and the chimneys placed discretely at the rear. The walls are stuccoed slop-moulded triple brickwork (ruled as stone) on rubble ironstone footings, with a string course at the first floor level. The roof is clad with corrugated iron but batten spacing suggests that shingles were once used.

Detail included the trellised panels formed around the verandah gablet and ends, the verandah post capitals which appear to have been subtly moulded, the surviving 18-pane casements to the rear wing, and the door case with its narrow side and top lights<sup>1</sup>.

Comparison to other early Gothic revival houses would include: the Hawthornes, Hawthorn; Banyule (1st wing), Heidelberg; Wattle House, St. Kilda; Heronswood, Dromana; and Avoca, South Yarra. Early ecclesiastical residences such as that at the Lonsdale Street Wesley church are also applicable.

#### **External Integrity**

It is possible that the stucco to walls and chimneys was applied later (1870s?); timber additions have been made to the rear and the rooms there redivided; the service verandah has been enclosed; window casements replaced with double-hung sashes; lead lighting has replaced the previous glazing; and glazing installed into part of the verandah.

#### **Context**

Some mature landscape includes the English oak on the east, olive row, Carob trees, Italian cypress, Cordyline, stone pines and various aged fruit trees but otherwise the intermediate grassed setting is unrelated to the age of the complex<sup>2</sup> although the vacant grasslands around the house enhance the sense of its original rural setting.

#### **Significance**

Historically, the house is exceptional for its reflection of the life of a Port Phillip pioneering family (Liardet) and the later long occupation by the noted Rutter Long family in what is now metropolitan Melbourne; it is the only substantial memorial to an important and colourful family in early Port Phillip society and one who established the sandridge settlement and its expanding role with bay shipping: of State significance.

It is also a local landmark in the development of the peninsula and Frankston, illustrating by its age and surviving vacant land surrounding it, the rural beginnings of the area: of local and regional importance.

Architecturally, it is among the earliest houses in the state and by its brick two-storey construction illustrates the riches won from gold by the Liardet family; it is the earliest known house of this construction and scale on the peninsula: of regional significance.

1 Peterson, op.cit.p.99  
2 see landscape assessment

## Costerton, 180 Golf Links Road

### History

Built: 1960-1

Once the south part of W. Russell Grimwade's Westerfield (q.v.), this property (lots 6-9) was purchased by Thomas M. & Wendy A. Borthwick in c1957 from a subdivision of allotments 30 A&B, Crown Section 6, for David Knox in c1956-78. The present house was erected 1960-1 for the Borthwicks to the design of Yuncken Freeman Brothers Griffiths & Simpson.<sup>9</sup>

The house consisted of hall, nursery, sitting and dining rooms, kitchen and laundry, on the ground level, and four bedrooms plus a bathroom on the first floor. Contrary to all modernist principles, the sitting room faced south with French doors to the west and east terraces.

Further work included the addition of a garage to the north end in 1962 and its extension and conversion to bedrooms, service rooms and a playroom in 1968 to the design of Palliser & Associates.<sup>11</sup>

T.M. Borthwick was one of the ten directors of Thomas Borthwick & Sons (Australia) Ltd., meat packers, wholesale butchers, exporters of frozen meats, hides, tallow and fertilizers.<sup>12</sup> Established in 1905, the Australian firm had branches in all States and an affiliation with Thomas Borthwick & Sons' firms in America, France and Canada. The parent company was British-based and, in the 1970s, had a nominal capital of £750,000 (stg.) and employed 4,500 in Australia.<sup>13</sup>

### Description

The house design illustrates both the versatility of the architects who were able to design Colonial Georgian revival buildings such as this and turn their skills to Modernist schemes such as the Dr. Geoffrey Smith house, Toorak, built nearly 20 years earlier. The house is two-storey, of painted brick (typical of the era) and equipped with a concave-roof verandah, trimmed against a projecting room bay (nursery) on the front elevation. Shutters are fitted to the major ground-level windows and the roof is tiled. A deep well to the north of the house takes roof water and provides the house supply.

Structures dotted around the property include a 19th century (?) slate-roofed octagon-shaped summer-house, moved from another property by the Borthwicks to beside the lake, a hoop-form iron-framed aviary also removed from elsewhere on the peninsula and one of Russell Grimwade's weatherboarded sheds (in disrepair) reputed to be the first structure he erected when he occupied Westerfield in 1920 and subsequently used as a packing and drying shed. The iron/steel (?) vats

which once were set in the ground near one end of this shed have been removed.

Other Grimwade legacies include Westerfield's former service driveway to Golf Links Road, bordered by Locust trees (*Robina pseudoacacia* and *crossambigua* var.), one olive tree and Grimwade's dam system (2 dams in Costerton, one in Westerfield) with a flowering gum grove beside the first built. Reputedly roses still grow in the fields, remnant from the perfume farm run by Grimwade.

### External Integrity

Single-storey addition to north end of house, and conversion of the former garage for habitation.

### Context

One of three large houses set in extensive grounds and dating from the 1920s-50s period, all in close proximity (Westerfield, Costerton, St Mirans), and related in turn to the Mulberry Hill, Cruden Farm and Netherplace properties through the type and social exchange of the occupiers and the scale of the house and original land area of each.

### Significance

Architecturally, the house is a conservative and undistinguished design by a prominent architectural firm.

The former Grimwade shed is valuable for its connection with the Westerfield property: of local importance and regional interest.

As a landscape, it contains representative elements from the important adjoining Grimwade property (driveway, avenue and lily pond): of local importance and regional interest.

Historically, connected by its architecture with the nationally known Borthwick company and by its setting to the noted Grimwade family also a contribution to a group of elite residences in the area: of local importance and regional interest.

8 RB1956-7,4134; RB1957-8,4134

9 BA 10051, 9.5.1962-drawings dated 6.60; D1962; RB1947- 8,5116 new house noted in rate books when still Grimwade's-used by Borthwick's before this house built; pers.com. D Moore -worked on it for his father

10 ibid.

11 BA4370

12 WWAB 1971

13 ibid.

14 pers.com. Mr & Mrs Welch, Miller

**White Cottage, now White Lodge,  
638 Nepean Highway, Frankston**

**History**

Built: 1934, c1947

In 1932 W.A. Fowler of Queen Street, Melbourne, owned Lots 6 and 7 in Section 4, Parish of Frankston, which were located across the Nepean Highway from the Griffin cottage designs, Gumnuts and Marnham, which he owned in the mid-1920s.<sup>51</sup> Fowler sold the lots to Mrs. N.M. Flatan in 1933, who in turn sold them to Mrs. N.M. Scott-Scott in 1934.<sup>52</sup> Mrs. Scott-Scott had a residence built on Lots 6 & 7 in (as described in that year's rate book) Humphries Road, Yamala Estate.<sup>53</sup> Mrs. Scott-Scott owned and occupied the property until after 1945.<sup>54</sup>

The present house was built just after World War Two for Mavis and Alan Powell Snr. (sewerage engineer), reputedly resting on a 600mm thick concrete raft foundation. Because of the uncertain nature of the foundations in that area, the concrete slab was further fortified by concrete piles, put in place after the house showed signs of uneven settlement<sup>55</sup>. The house is reputed to have been placed on eight 100 ton jacks resting on the piles, allowing releveling at any time.

By the early 1950s, Mrs. Mavis G. Powell resided at White Cottage, Nepean Highway, Olivers Hill Estate, (so described in that year's rate books).<sup>56</sup> Mrs. Powell's city address was St. Georges Road, Torak.<sup>57</sup>

**Description**

The first cottage is of weatherboarded construction and sited further up the hill than the present house.

Contemporary with Mewton & Grounds' Henty house (Plummer Avenue), two-storey painted brick and timber design for the second White Lodge house also illustrates the American influence on local architects, but in more of a Colonial revival rather than Modernist sense. Brick on ground-level and board on the upper levels, the house has the intersecting gabled profiles of the Henty house, but is far less functionally planned in terms of sun access. Instead of corner windows, there are the six-pane Georgian-revival windows. The roof is of slate and the chimney painted brick.

Perhaps the most important aspect of this house is its garden. In total contrast to the coastal tea-tree it replaced, the landscape is undulating with sculptured lawns with serpentine paths and curvilinear beds. Reputedly the original Powell garden concept used many white flowering shrubs and included extensive lavender borders to the gravelled drive and pathways. Ornamental trees dominate around the house, but the twisting driveway, leading down to it, is flanked by 'native' and exotic

planting in an informal and lush fashion. The property has beach frontage. (See cultural landscape appraisal).

**External Integrity**

Generally original.

**Context**

One of a diminishing number of large houses from the War period, set in extensive landscaped grounds along the sea's edge.

**Significance**

Architecturally, although not in the mainstream Modernist idiom, the house displays the American modernist reinterpretation of the traditional gabled forms and white-painted weatherboarded construction of American east-coast housing and Colonial Georgian revival prototypes. Compared with other contemporary designs, both this and the earlier Henty house displayed a change of pace for large house designs, stripping ornament away and recoiling from the exotica of the Spanish and Italian revivals; although this example is much more conservative than Henty's. It is also one of the later examples of the now diminishing group of large houses built in extensive grounds along this section of the Point Nepean Road, between the wars, when the motor vehicle and better roads made a larger capital investment more feasible for holiday use: of regional interest and local importance.

Landscape: a notable design which blends exotic and native, formal and 'natural' garden elements: of metropolitan importance.<sup>58</sup>

51 NTA FN2254; RB1932- 33, 4773  
52 RB1933-34, 4746; RB1934-35, 5000  
53 ibid.  
54 RB1945-46, 6225  
55 pers.com. present owner  
56 RB1952-53, 1846  
57 RB1953-54, 117  
58 see landscape report

**Marathon,  
12 Marathon Drive, Mount Eliza**

**History**

Built: 1914-, 1924

**Davey Pastoral Lease**

James Davey (1811-92), a Cornish-born pastoralist, was granted a preemptive right to 640 acres at Mount Eliza on 7 February, 1854.<sup>15</sup> This resulted from the Cannanuke run he had leased at Frankston 1840-53 where he had also operated an inn of the same name<sup>16</sup> Davey also ran the Ballanrong lease west of Hastings, 1845-51<sup>17</sup>. Davey built his first small residence here and this is shown close to the present house in the 1855 preemptive right survey plan<sup>18</sup>. Shortly after achieving the freehold he sold the cottage and 40 acres of land to Frank Stephen reputedly to settle a debt. @HEADLINE 4 = Other Occupations

Francis John Sidney Stephen build a larger house on the property, now known as Marathon, and planted all the slope of the Kackeraboite Creek with an orchard. One of Stephen's daughters married Andrew Rowan.<sup>19</sup>

The Rowans took over ownership of Marathon in the late 1890s and continued to own it until after the early 1900s, <sup>20</sup> with one E.E.H. Brigham leasing the residence in 1898-99.<sup>21</sup> An early brick cottage and stabling, now located opposite Marathon in Marathon Drive, reputedly dates from this era although it appears earlier. Similarly the Grimwade's Almond Farm subdivision which today encompasses Harleston Road, also contains a 19th century timber house which is said to be the Grimwade 'farm' house<sup>22</sup>

**Grimwade Ownership: First House?**

Harold William Grimwade of Waveney in Hampden Road, Armadale, was the owner of the property by 1913 when rate entries note 'New house being erected'.<sup>23</sup> Grimwade's new house was built on the cliffs on the property overlooking Davey's Bay.<sup>24</sup> The Net Annual Value (NAV) increased from £120 in 1913-14 to £195 in

1914-15 although the architects' drawing was dated Nov. 1909.<sup>25</sup>

A Frankston 'cottage' for Grimwade was shown on a 1909 drawing as a steeply gabled, attic-style house in the Arts & Crafts manner, with ample upper and lower level verandahs, rough-cast walls, fibro-cement balustrading and corrugated iron roofs<sup>26</sup>. The ground floor held a large living room, with fireplace 'nook' and 'dining nook' attached at opposite corners of the plan. A nursery was at the south-east corner, near to the kitchen and servants' wing; the 'servants hall' being connected by an open verandah to the north side of the main house. Upstairs were five bedrooms, box room and bathroom, most bedrooms opening onto a vast Malthoid-covered balcony. This house has not been located and, given that the contract was signed for carrying out in 1909, it appears unlikely that it was on this property<sup>27</sup>. The designers were Butler & Bradshaw, the builders Lockington & Sinclair and the contract witnessed by one A Tyson, all as noted on the contract drawing<sup>28</sup>.

**The Garden**

Butler lectured on garden design and the architectural relationship in 1903, noting the Italian garden style as an example of the integration of garden and house<sup>29</sup>. In the same period Butler (of Butler & Bradshaw) carried out garden designs at Kamillaroo (1909) for Clive Baillieu; W Denham's in Armadale and Marathon's owner, Col. Grimwade's garden at Waveney, Armadale<sup>30</sup>. Given this background it is probable that Marathon's garden was also to his design. This has been confirmed by the present owner<sup>31</sup>.

**Alterations 1924**

In 1924 Grimwade engaged Walter & Richard Butler to design alterations to what is shown on the architectural drawing as a much larger residence than that in the 1909 drawing<sup>32</sup>. The alterations paralleled with the construction of his younger brother, Russell Grimwade's Westerfield (q.v.) in the same period. Confirming the

- 15 Jones, Michael, *Frankston Resort to City*, 1989, p.32
- 16 Billis & Kenyon p.55
- 17 *ibid.*
- 18 NTA report cites CPO run plan
- 19 *ibid.*
- 20 RB1898-99, 485; RB1900-01, 485
- 21 RB1898-99, 485
- 22 *pers. com.*
- 23 RB1913-14, 438
- 24 *ibid.*; Jones, Michael, *Frankston Resort to City*, 1989, p.248
- 25 RB1913-14, 438; RB1914-15, 458; *ibid.*
- 26 *ibid.*
- 27 see rate book entire cited; SLV Melb. Univ. Archit. Drawing Collection WD HOU.146-1
- 28 *ibid.*
- 29 Watts, *The Gardens of Edna Walling* p.68
- 30 *Building* July 1912 p.61f
- 31 *pers. com.* John Grimwade to L Butler 1991
- 32 SLV Melb. Univ. Archit. Drawing Collection WD HOU.153-1.

alterations, the rated value increased that year to £500, having remained steady at £195 since 1915.<sup>33</sup>

This renovation included addition of new rooms at the rear, application of half-timbering and rough-cast over what was noted as timber boarding on the external walls, the alteration/addition to the granite piers (extending them all to balustrade-rail height), the replacement of the iron roof with 'H/A tiles' (Hardies asbestos), new upper-level balustrade and rebuilding of the chimneys<sup>34</sup> The same drawing has been annotated in pencil (lead and red) with further alterations which show its present state, indicating that the Butler firm was the author of the building, much as it is today.

The ground floor contained the central large living room with huge fireplace nook. Clustered around the living room were a bayed 'Recess', opening off the living room on the west; the stair hall on the south; the partly open partly enclosed verandah on the north; and a large study on the east side of the house. The dining room at the south east corner linked to the kitchen via a pantry which in turn attached to the servants' wing (hall, porch and bedroom). On the upper level, the five main bedrooms (each with attached bath and dressing rooms) were joined by another guest bedroom in 1924 and three extra bedrooms plus a bathroom were placed over the servants' wing at the rear. A feature of the upper level was a large bayed bedroom on the west side, placed over the 'Recess' on the ground level, both looking out to the bay.

#### Later History

By 1930 Marathon stood on 30 acres of land and had an increased annual valuation of £713, indicating that the extra work was done between 1925 and 1929.<sup>35</sup> A caretaker's cottage had been listed on the property by 1935 and was occupied by Kenneth Ritchie.<sup>36</sup> Harold Grimwade died at Marathon in 1949 and his son, John F.T. Grimwade, was listed in 1952-53 as owner of the residence Marathon and a much reduced land area of 5 acres.<sup>37</sup>

#### Harold Grimwade

Harold William Grimwade was born on 18th May, 1869, in Melbourne, Victoria.<sup>38</sup> He was educated at Melbourne Church of England Grammar School and then at the Queen Elizabeth Grammar School, Ipswich, England.<sup>39</sup> Returning to Melbourne, he matriculated at the Melbourne University and joined the family firm of Felton, Grimwade and Company, wholesale chemists

and one of the best known firms in the colony.<sup>40</sup> Grimwade became a junior partner but left the family business to join the Victorian Armed Forces in 1891, becoming Chief Embarkation Officer before joining the 4th Field Artillery Brigade as a Lieutenant.<sup>41</sup> Nicknamed 'Grim Death' Harold was known for his forceful personality: he was General Officer Commanding Artillery by the end of the War and C.M.G. in 1917 and C.B. in 1918.<sup>42</sup> Grimwade married the eldest daughter of Mr. John Thornton, J.P., of Camperdown, Victoria.<sup>43</sup>

His family wealth and military background meant that Grimwade was often visited by famous people. In March, 1946, on a four day visit to Melbourne, Lord Louis Mountbatten, the Supreme Commander of Allied Forces in South East Asia, and Lady Mountbatten visited Major-General Grimwade at Marathon.<sup>44</sup> Harold W. Grimwade died at Marathon in 1949, leaving an estate worth £239,381.<sup>45</sup>

#### Description

Photographs from 1924 show the house immediately before the Walter & Richard Butler alterations and given that no change to the valuation had occurred since the house was built, it is probable that this house (as in the photographs) was the Grimwade's first (1914) building, rather than the design shown in the 1909 contract drawing. Although the 1909 and 1924 plans were similar in principle, they differed greatly in detail and scale. Similarly, the elevations have little in common.

#### 1924 Photographs

The 1924 photographs show the main two-storey elevation consisted of two Dutch hipped roof bays, linked by a continuous eaves line (now modified) stretching over a central recessed terrace. This, in turn, linked to a broad, open terrace supported between two main rubble (granite) stone piers, with two intermediate piers at ground level under the terrace. The terrace returned on the west side. These piers echo the extensive use of the local granite and freestone in the garden retaining walls, terraces, pergolas and stairways. A third roof gable was recessed back from the main pair and on the east face was the shingled and gabled porte-cochere at ground level.

Use of coloured (stained?) external woodwork was widespread, with weatherboarding to upper walls, louvred vents and vertical timber strapping limited to the gables; all being in a dark hue. Picked out in a contrasting light tone were the gable panels and architraves to openings.

- 33 RB1924-25, 3347
- 34 SLV Melb. Univ. Archit. Drawing Collection WD HOU.153-1
- 35 RB1930-31, 4136
- 36 RB1935-36, 4998
- 37 RB1952-53, 2041
- 38 *The Cyclopedia of Victoria*, Vol. , p.268
- 39 *ibid.*
- 40 *ibid.*, p.269
- 41 *ibid.*, Jones, Michael, op.cit., p.249
- 42 *ibid.*
- 43 *The Cyclopedia of Victoria*, p.269
- 44 Jones, Michael, op.cit., p.249
- 45 *ibid.*

Windows and doors were glazed in multiple panes. Adding to this display of (natural) timber and stone was the terra-cotta shingling which covered the terrace fascia and main roof, and the stained hardwood shingling over the north-east window bay. Above that was the slatted balustrading (replaced 1924).

The 1924 renovation changed the dark stained boarding to a Tudor-like display of half-timbering, with dark strapping set against rough-cast stucco, apparently applied directly over the boarding. It also replaced the Dutch-hip at the north-east corner with a half-timbered gable. As already noted, the granite intermediate piers were extended to match the height of the main piers.

The service yard of the house, with its garages and drive-ways, has gabled wings overlooking it. A broad stuccoed chimney which straddles one of the main gables in an ungainly fashion was on the 1924 alteration drawing but in an Elizabethan brick multi-stacked form, having been apparently rendered over as noted in pencil on the drawing.

Beyond the house and set out on an axial plan is an extensive and highly important Italian style garden, with extensive pergolas, crazy-paved walks and rubble stone walls. Conifers abound, although not in the strict symmetry of the layout, (refer historic landscape assessment).

#### **Arts & Crafts**

The Butler's Arts & Crafts approach to English domestic revival is more evident in the 1924 photographs than it is today, where some of the natural finishes (boarding) have been replaced. The style used differs in its expression from Butler's large city houses which used masonry and stucco rather than the timber so aptly chosen for this seaside residence, (see Sir W. McBeath house, 48-50 Irving Road, Toorak, 1925; Clive Baillieu house, 45 St. Georges Road, Toorak, 1911).

#### **External Integrity**

(Compared to the 1924 photograph)

The stained weatherboards to all walls have been replaced in 1924 by a Tudoresque half-timbering (painted white); the original gable half-timbering has been changed; chimney(s) altered; and the balustrading has been replaced.

(Compared to the 1924 drawing)

The eaves have been removed from part of the roof between the main gable-pair and a clumsy bulkhead introduced between them; the chimneys further altered (stuccoed, pots removed); stained strapping painted over; one of the verandah piers (north-east), the attached terra-cotta shingling and upper level verandah bay removed or modified; and the generously-sized ground-level verandah enclosed.

Retention of the stone and shingle work has maintained some of the original concept's character, but the bland wall cladding, verandah enclosure and roof modifications have been destructive.

#### **Context**

One of a small group of early large summer houses, still set in grounds along the Peninsula coastline in the Mornington, Sorrento, Portsea and Mt. Eliza area, each

providing a context for the increasing subdivision around them. The immediate garden context is of national significance.

#### **Significance**

Architecturally, this is an altered (but reclaimable) large summer house designed as extensive renovations and additions by the noted architectural firms, Butler & Bradshaw and Walter & Richard Butler, to an original concept which was once highly valuable and is still (in part) notable for its display of natural materials, in the Arts & Crafts manner so respected by Walter Butler: of regional interest.

As an Italian landscape, unmatched by any in the State which displays important stylistic advances and relates closely to the Arts & Crafts expression of local materials in the construction of the house: of State importance. Historically, both the house and particularly the garden are of sufficient integrity to represent the lives of the prominent Grimwade family (significant in local and Victorian affairs) over all of its development periods. It is also a companion to Westerfield and the earlier peninsula family home at Coolart: of State importance.

**Westerfield,  
Robinson's Road, Frankston**

**History**

Built: 1924

(See also Costerton, Golf Links Road)

Built in 1924 for Russell and Mabel Grimwade, Westerfield was designed by one of Melbourne's best known architects, Harold Desbrowe-Annear on a 113 acre site.<sup>59</sup> Annear had completed alterations to Grimwade's Toorak house 'Meigunyah' in 1921 and Westerfield may have resulted from a close architect/client relationship between Annear and the Grimwades, developed in 1921.<sup>60</sup> It also reflects a pattern in Annear's work of designing both town and country houses for some clients. With the Lindsay's Mulberry Hill, the Murdoch's Cruden Farm, and Fairbairn's Netherplace, Westerfield is one of a sequence of houses commissioned from Annear in the Baxter/Langwarrin/Frankston area in the 1920s for some of Melbourne's most prominent families, who also socialized with one another.<sup>61</sup>

Grimwade began his Westerfield diary in 1920 with '...Westerfield House, Frankston, Latitude 3810'50" South, Longitude 1459'40" East' marking the start of his plans for his recent land purchase<sup>62</sup>. This was his first country house, following his father's Coolart and older brother, Harold's, Marathon: both being on the peninsula.

*It is a great and satisfactory experience to build a house. I do not mean to add another unit to the thousands that already exist in the urbs and suburbs of the established cities, towns and villages of the world, but to start with a virgin field or paddock miles from anywhere and on it make a home with conveniences and accessories that meet our modern standards.... Our virgin paddock has no fence, no water and no shelter. It is 100 acres of poorish soil, partly covered with natural trees and undergrowth and a lovely view of distant blue waters.. '63*

One of the first projects for Grimwade was to build a dam which failed in the drought of 1926 so he built a larger one, with two 'romantic' islands<sup>64</sup>. He stocked it

with trout and carp to control the yabbies<sup>65</sup>. He had also built a jetty on the first dam. Shortly after occupying the land he had planted more than 20 types of eucalypts, a 50 tree orchard, and acres of lavender and geranium. By 1922 oil from these crops was distilled at Bosisto's Richmond laboratory. The house paddock contained 100s of eucalypts of 50 types within a decade. South Australian olive specimens were planted along with many varieties of wattle in a lower paddock. Aided by his brother (of Marathon), he obtained an elevated water tank and a hut from the Langwarrin military camp and appointed W H Griffiths as a share farmer to cultivate the plantings and run his own sheep on the property<sup>66</sup>. Grimwade purchased 47 acres with a house for Griffiths in 1924.

Of the house construction between March and December 1924 Grimwade wrote:

*'Now it s time to get in the foundations and build a house using, as far as possible, materials of the environment. Granite- there were tons of huge boulders not far away... Two hundred tons of granite spalls and the same weight of sand and concrete aggregate were dumped on the site and there was none left over when the house was finished. Six hundred tons without the timber, roofing tiles, plumber's fittings and window glass! Several hundred tons of water also were pumped from the dam by windmill, but the four winds of heaven no doubt have returned this to circulation long ago<sup>67</sup>.*

Grimwade's 'Dutch-type' windmill also housed batteries in its base for storage of the electricity it generated for use in the house. The house itself was designed with no passageways, just a large stair lobby at each level. Equipped with a housekeeper, the Grimwades were able to go to Westerfield almost every weekend, frequently with guests, where Russell also attended the 'Millionaires Golf Club' (Frankston Golf Club), a site which he helped populate with native plantings<sup>68</sup>. In contrast, he gave the Lindsays 50 Lambertiana cypress to form a hedge to '...cut off the coir mats from the little bit of natural bush we called the Park..' at nearby Mulberry Hill<sup>69</sup>.

- 59 Edquist, Harriet, Letter in *Transition Discourse on Architecture*, 12/4/60; RB1922- 3,1250; RB1923-4,1415 new house erecting; MUA original drawings
- 60 *ibid.*; NTA file
- 61 Edquist, H., *op.cit.*
- 62 Poynter, *Russell Grimwade*, p.137
- 63 *ibid.*
- 64 at the east end of the present property
- 65 *ibid.*
- 66 *ibid.*
- 67 *op.cit.*p140f
- 68 *ibid.*
- 69 *op.cit.* p.142, Lady Lindsay cited



Now situated on only approximately 14 hectares, Westerfield was surrounded by terraced gardens, a long pergola, and an orchard. Grimwade sold the balance of his original 113 acres to David Knox who subdivided and sold the land<sup>70</sup>.

Grimwade documented the house and garden over a couple of decades in a sequence of photographs.<sup>71</sup> The sequence shows Westerfield freshly built in 1925, surrounded by vacant pastures. Within six years, the surrounding garden and adjacent landscape has been established with avenues of trees along the drive and extensive hedges. By 1937, the formerly bare environ has been covered with mature trees<sup>72</sup>.

He used the property both as a working farm and as a retreat. Grimwade was ahead of his time in matters to do with conservation and land use, believing that industry should be compatible with conservation.<sup>73</sup> He planted many eucalypt species in the paddocks of Westerfield, using his photographs of these in his book *Anthography of the Eucalypts*, published in 1920.<sup>74</sup> During World War II, Westerfield was used for growing crops for medicinal drugs - poppies, lavender, foxglove, and belladonna. Under the sponsorship of the Wartime Medical Equipment Control Committee, drying sheds were built to process the crops.<sup>75</sup>

The house is owned now by Mr. and Mrs. Welsh and has been owned by Mrs. Welsh's family for over 30 years.<sup>76</sup> They have conserved the house and are tracing and replanting original plant materials to restore the garden and reestablish the original terraces thought to have been designed by Annear.<sup>77</sup>

#### Russell Grimwade

Born on October 15, 1879; at Caulfield, Victoria, Wilfred Russell Grimwade was the son of the Honorable F.S. Grimwade, MLC.<sup>78</sup> He was educated at Melbourne Church of England Grammar School and Ormond College, where he took the Bachelor of Science Degree.<sup>79</sup> He joined the family firm of Felton, Grimwade and Company, which later became known as Drug Houses of Australia with interests in Carba Industries Limited, Commonwealth Industrial Gases Limited, Cuming Smith & Company, Australian Consolidated Industries,

and Adelaide & Wallaroo Fertilizers Limited.<sup>80</sup> He was one of Australia's outstanding industrialists, scientists and philanthropists. Among his gifts to the nation were Captain Cook's cottage at the Fitzroy Gardens, £50,000 to the Melbourne University in 1944 for a new building for biochemistry, £15,000 to the Commonwealth Forestry & Timber Bureau for a research fellowship which enables an Australian forester to study abroad for three years, and £5,000 to the Forest Products Laboratory (C.S.I.R.O.).<sup>81</sup> With his three brothers, he presented the old Grimwade family home in East St. Kilda to Melbourne Grammar School as a preparatory college.<sup>82</sup> Grimwade received the CBE in 1935 and was knighted in June, 1950. He was Chairman of numerous chemical companies, including Drug Houses of Australia and the Victorian Board of Scientific and Industrial Research and held membership on the Melbourne University Council and the Board of Walter and Eliza Hall Institute.<sup>83</sup>

He was President of the Trustees of the Melbourne National Museum and a Past President of the Australian Forest League.<sup>84</sup> A man of many interests, his hobbies included aboriculture, carpentry, photography and forestry. He traveled overseas extensively and was the first person to drive from Melbourne to Adelaide in a car of his own construction.<sup>85</sup> In 1947 he traveled through southern Western Australia with a few friends collecting specimens of plant and insect life.

Wilfred Russell Grimwade married Mabel Kelly on October 12, 1909, and died in November, 1955.<sup>86</sup> The Grimwades did not have children. Lady Mabel Grimwade was awarded the C.B.E. in 1962, in recognition of her charitable work and gifts to Melbourne University and the National Gallery of Victoria.<sup>87</sup> Lady Grimwade died on September 6, 1973, leaving the family home, Miegunyah, to Melbourne University.<sup>88</sup>

#### Description

Described by one architectural historian as 'somewhat reminiscent of French country architecture,' Westerfield is set on a Y-shape plan and rises two levels with a small half-basement. Each arm of the Y-plan is roofed in a hipped form and clad with cement tiles, and each inter-

70 RB1952-3,3824; RB1956-7,4134 LP42616

71 *The Age*, 3/11/90, p.2; NTA FN

72 MUA Grimwade collection

73 *ibid.*

74 *ibid.*; *Victorian Naturalist*, Vol.72, 1956, p.162

75 NTA FN ?

76 *The Age*, *op.cit.*; Edquist, H., *op.cit.*

77 NTA FN ?

78 *Victorian Naturalist*, Vol.72, 1956, p.162

79 *ibid.*

80 *Herald*, 22/11/73, p.1

81 *Victorian Naturalist*, *op.cit.*; Russell, K.F., *The Melbourne Medical School 1862-1962*, p.195; Australia, National Journal, No. 2, Sept.-Oct., 1939, p.27

82 *Victorian Naturalist*, *op.cit.*

83 *ibid.*

84 *ibid.*

85 *ibid.*, p.163; Australia, National Journal, *op.cit.*

86 *Victorian Naturalist*, *op.cit.*, p.162

87 *Herald*, 23/11/73, p.1

88 *ibid.*

sects under a central, lantern-like turret which houses a water tank (pumped there from the dam for the garden). As counterpoint to the plan's angularity, a segment circle filled one of the plan's Vs, originally as an open colonnade but now as a sunroom. This semi-circular element is repeated at Annear's Mulberry Hill, Baxter, while the Y-plan or corner entry is typical of Arts & Crafts architects such as Voysey<sup>89</sup>.

Two roof valleys run down from the turret to meet a wall facet which houses the entrance, with its stout vertically-boarded ledged and braced door. This door was made by Grimwade from the decking of the *HMAS Australia*. Rubble granite ground-level walls set the rustic theme which is extended by the upper-level half-timbering (still in contrasting colours), hinting at the European Medieval precedents used by Annear to inspire earlier house designs at Eaglemont, Kooyong and Heidelberg. True to the prototypes, the upper-levels cantilever over the stone base and, in the case of the back stair, overlaps it. Potentially prone to symmetry, each elevation differ subtly within the regimentation of the half-timbering. The window sashes (double-hung) are generally in four leaded panes, with one window bay in the main bedroom protruding out in contrast to the other flush window pairs. The threshold (granite) is inscribed with a north-pointing arrow and the boot scraper takes on the form of a Scotty dog, another of Grimwade's preoccupations. Once replete with stained skirtings, doors, architraves and vertically-boarded built-in cupboards, the rooms are currently mainly white, with a hint of the stain left on the stair and hall joinery. Polished hardwood floors, with archetypical Persian-pattern rugs, add to the presence of natural timber in the interior. Upper-level ceilings follow the roof line in part, enhancing the contrived irregularity of room volumes. Astute window placement allows all-round views to the sea, native forest and flower fields beyond, also capturing the sea breeze.

Typical for the era, the ceilings of main receiving rooms (ground) have exposed stained beams, furthering the provincial flavour. Similarly, the fireplaces are simple designs in stone with basic timber shelves attached.

Outbuildings, including a caretaker's bungalow and garages, appear of the period although altered in detail. The former flower fields lie to the south west, remnant hedging on the east, a drying shed, Eucalypt avenues and groves to the west and an ornamental pool complete with stepping stones (flanked by remnant roses) to the north, all hinting at Grimwade's enthusiastic agricultural undertakings. Now gone is the timber windmill which once generated power. A view-line to the Baxter railway and the old elevated water tank from the steam-rail era are indications of Grimwade's other passions.

#### External Integrity

Generally original, with minor changes such as: the glazing of the segment-circle porch; the conversion of the twin garage openings to smaller windows on one

north elevation and the relocation of the garage doors to a rear outbuilding<sup>90</sup>; changes to the kitchen, front entry, rear porch, and back stair; and the painting of stained joinery internally.

#### Context

Once spread over a larger area, the continuity of the Grimwade-era landscape can still be recognized in the adjoining Costerton and the open paddocks to the east. Remnant flowers, orchard (apples) remnants, Eucalypt groves and hedge rows allow better interpretation of the ample pictorial evidence of the property's former state.<sup>91</sup> Westerfield is also one of a group of properties, all owned by influential and wealthy Melbournians and many of them designed by the noted architect, Desbrowe Annear.

#### Significance

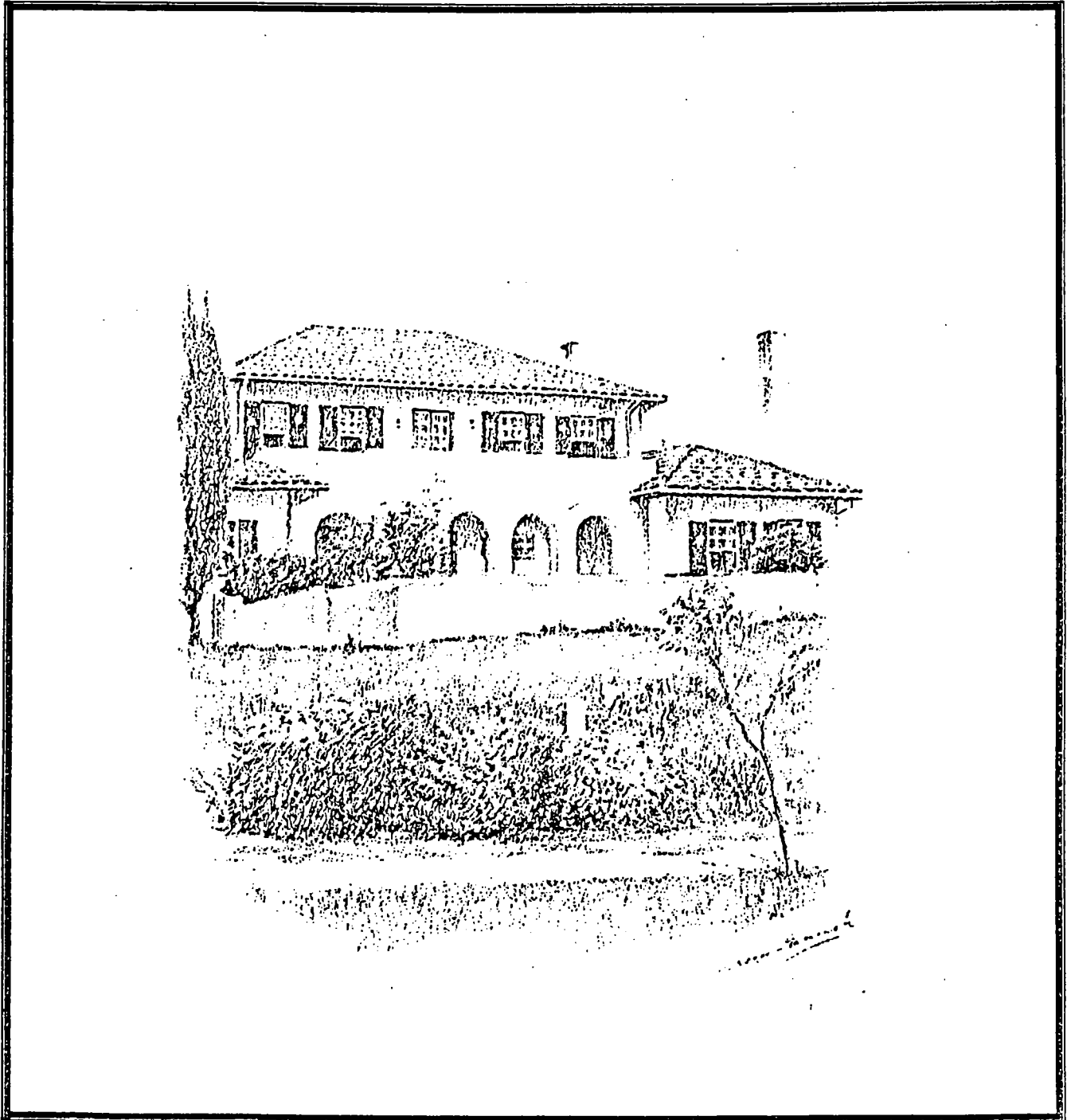
Architecturally, this is a distinctive and complete house design which embodies Annear's interpretation of Southern European (French) provincial villa themes which were then becoming popular, in combination with his continuing love of the half-timbering of Northern European Medieval architecture. The unusual floor plan has produced picturesque room volumes and dispositions, as well as the uncommon external form. Intact built-in furnishings and some original finishes add to the cultural expression of the interiors, lending a sense of place as the setting for Grimwade's sea-side life style.

Historically, both the house and its setting are rich with the attributes of Grimwade's life and, like Miegunyah, they retain elements crafted by Grimwade, along with personal design idiosyncrasies in detailing. Unlike Miegunyah (a mixture of construction stages and owners), Westerfield was conceived as an entity under Grimwade's direction. There is also the connection with Grimwade's commercial activities and his World War Two effort (as a rare experimental enterprise in biotechnology), both important associations: of national importance.

89 Annesley Lodge, Hampstead; The Barn, Devon  
90 reputedly carried out under the Wilkinson tenure  
91 see MUA Russell Grimwade collection

# City of Frankston Urban Conservation Study Significant Sites

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# Table of Contents

1	<b>St. Anne's Catholic Church, 84 Austin Road, Seaford .....1</b> History Description External Integrity Context Significance	12	<b>The Lofts, 20 Davey Street, Frankston .....7</b> History Description External Integrity Context Significance
2	<b>Baxter-Tooradin Road .....1</b> History Description External Integrity Context Significance	13	<b>Frankston State School, No. 1464, 36 Davey Street 9</b> History Description External Integrity Context Significance
3	<b>St. Paul's Anglican Church, Bay Street, Frankston South .....2</b> History Description External Integrity Context Significance	14	<b>Kamala, ? 8 Earimil Drive, Mount Eliza ? ..... 10</b> History Description External Integrity Context Significance
4	<b>Tellilya, 25 Bembridge Avenue, Frankston .....2</b> History Description External Integrity Context Significance	15	<b>Lavender Lane, 13 Fenton Crescent, Frankston ..... 11</b> History Description External Integrity Context Significance
5	<b>The Summer House, 3 Brookwood Drive, Mt. Eliza .....3</b> History Description External Integrity Context Significance	16	<b>St. Mirens, Golf Links Road, Baxter ..... 12</b> History Description Context Significance
6	<b>House, 7 Bunangib Court, Frankston .....4</b> History Description External Integrity Context Significance	17	<b>Casterton, Golf Links Road ..... 13</b> History Description External Integrity Context Significance
7	<b>Inverell, House, Canadian Bay Road and Baden Pow- ell Place corner, Mt. Eliza .....4</b> History Description External Integrity Context Significance	18	<b>Bennett House, ..... 13</b> History Description External Integrity Context Significance
8	<b>Canadian Bay Yacht Clubhouse, Canadian Bay Road, Mount Eliza .....5</b> History Description External Integrity Context Significance	19	<b>Tairva, 95 Gould Street, Frankston ..... 15</b> History Description External Integrity Significance
9	<b>Trade Winds, 5 Canadian Bay Road, Mount Eliza .....5</b> History Description External Integrity Context Significance	20	<b>Chancellor House, 1 Gulls Way, ..... 15</b> History Description External Integrity Context Significance
10	<b>Flats, 44 Cliff Road, Frankston .....6</b> History Description External Integrity Context Significance	21	<b>Polperro, 6 Gulls Way, Frankston ..... 16</b> History Description External Integrity Context Significance
11	<b>Ballam Park, Cranbourne Road, Frankston .....6</b> History	22	<b>Tilba, 14 Gulls Way, Frankston ..... 16</b> History Description External Integrity Context Significance

23	<b>Blue Peter, 21 Gulls Way, Frankston .....</b>	<b>17</b>
	History Description External Integrity Context Significance	
24	<b>House, 6 Handley Court, Frankston .....</b>	<b>18</b>
	History Description External Integrity Context Significance	
25	<b>Storm Haven, Macadie House, 1 (?) Harleston Road, Mount Eliza .....</b>	<b>18</b>
	History Description External Integrity Context Significance	
26	<b>Kiddle House, 8 Harleston Road, Mount Eliza .....</b>	<b>19</b>
	History Description External Integrity Context Significance	
27	<b>Tokai, 15 Harleston Road, Mount Eliza .....</b>	<b>19</b>
	History Description External Integrity Context Significance History, House,	
28	<b>6 Hillside Grove, Frankston .....</b>	<b>20</b>
	History Description External Integrity Context Significance	
29	<b>Treetops, formerly Seaview, 22 Jackson's Road, Mount Eliza .....</b>	<b>21</b>
	History Description External Integrity Context Significance House,	
30	<b>1 James Brad Court, Mount Eliza .....</b>	<b>22</b>
	History Description External Integrity Context Significance Kallara, 7 Kars Street, Frankston .....	<b>23</b>
	History Description External Integrity Context Significance House, 106 Kars Street, Frankston .....	<b>23</b>
	History Description External Integrity Context Significance House, 10 Lewis Street, Frankston .....	<b>24</b>
	History Description External Integrity Context Significance Johnstone House, 17 Lowe Street, Mount Eliza .....	<b>24</b>

	Description External Integrity Context Significance	
	<b>Marathon, 12 Marathon Drive, Mount Eliza .....</b>	<b>25</b>
	History Description External Integrity Context Significance	
	<b>Struan, McMahon's Road, Frankston .....</b>	<b>26</b>
	History Description External Integrity Context Significance	
	<b>50 Nepean Highway, Seaford .....</b>	<b>27</b>
	History Description External Integrity Context Significance	
	<b>Baida ?, 67 Nepean Highway, Seaford .....</b>	<b>28</b>
	History Description External Integrity Context Significance	
	<b>Markalia, 273 Nepean Highway, Seaford .....</b>	<b>28</b>
	History Description External Integrity Context Significance	
	<b>Flats, 278 Nepean Highway, Seaford .....</b>	<b>29</b>
	History Description External Integrity Context Significance	
	<b>Stokesay, 288 Nepean Highway, Seaford .....</b>	<b>29</b>
	History Description External Integrity Context Significance	
	<b>Henty House, 581 Nepean Highway, Frankston .....</b>	<b>30</b>
	History Description External Integrity Context Significance	
	<b>The Gumnuts, 619 Nepean Highway, Olivers Hill .....</b>	<b>31</b>
	History Description External Integrity Context Significance	
	<b>White Cottage, now White Lodge, 638 Nepean Highway, Frankston .....</b>	<b>31</b>
	History Description External Integrity Context Significance	
	<b>Hopkins House, 648 Nepean Highway, Frankston .....</b>	<b>32</b>
	History Description External Integrity Context Significance	

46	House, 660 Nepean Highway, Frankston .....32
	History Description External Integrity Context Significance
47	House, 675 Nepean Highway, Frankston .....32
	History Description External Integrity Context Significance
48	Toorak College, Old Mornington Road, Mount Eliza .....33
	History Description External Integrity Context Significance
49	Misty Hill House, 22 Old Mornington Road, Mount Eliza .....34
	History Description External Integrity Significance
50	Hendra, 49 Old Mornington Road, Mount Eliza .....34
	History
51	The Barn, 2A Palm Court (off), Frankston .....36
	History
52	Bruce Manor (formerly Pinehill), 34 Pinehill Drive, Frankston .....36
	History
53	Portland Lodge, 1 Plummer Avenue, Frankston ....37
	History Description External Integrity Context Significance
54	Westerfield, Robinson's Road, Frankston .....38
	History
55	Tower House, Somme Avenue, Frankston .....39
	History
56	Watson House, 3 Thornton Road, Mount Eliza .....40
	History
57	House, 15 Violet Street, Frankston .....40
	History
58	Koh-i-nor, 42 Warringa Road, Frankston .....40
	History
59	Kalamunda, 50 Warringa Road, Frankston .....40
	History
60	Hendra, Williams Road, Frankston .....41
	House,
61	8 & 10 Palm Court, Frankston .....41
	History
62	Rubra, Watts Parade, Mount Eliza .....41
	History
63	House, 56 Woodland Grove, Mount Eliza .....43
	History
64	Bache House, 6 Waveney Road, Mount Eliza .....43
	History

65

House, 6 Yamala Drive, Mount Eliza ..... 43
History
Yamala, 22 Yamala Drive, Frankston ..... 44
History

**St. Anne's Catholic Church,  
84 Austin Road, Seaford**

**History**

**Built: 1981**

In May, 1951, Father Joseph Kealy moved to Frankston to become the Parish Priest of the Frankston parish. In the same year he purchased various blocks of land for the Roman Catholic Church, one of which was 5 acres in Austin Road, Seaford.<sup>1</sup> St. Anne's Church Hall was built here in 1962.<sup>2</sup> The architect was Denis Payne.

The Roman Catholic Trust of East Melbourne commissioned Frankston builders, S.W. & J. Gardiner, to erect a church on Lot 77, Austin Street, in 1981.<sup>3</sup> The 600 square metre church was estimated to cost £500,000 and was called St. Anne's.<sup>4</sup>

**Description**

The youngest site investigated in this study, this church is too striking a concept to ignore in any appraisal of the city's architecture. It was possibly the first use of teflon fibre-glass in Australia to roof a conventional permanent building.<sup>5</sup>

A fan-shaped plan is a perfect vehicle for the hyperbolic paraboloid, translucent white teflon fibre-glass roof which appears tent-like when viewed externally, held down by cable guys. Internally, the tan brick wall provides the visual solid, while the roof disappears as if an overcast sky.

Light membrane roofs are as yet uncommon in the southern states, in other than external canopy use, (i.e., Westgate Freeway service station canopies). This example followed American precedents and was promoted by the roof material distributor, Chemfab, and its manufacturer, Dupont.<sup>6</sup>

**External Integrity**

Generally original.

**Context**

Isolated from any surrounding context, but distinguished as a public building.

**Significance**

Architecturally, a distinctive use of materials, and associated form, for any building type and particularly suited for a church.

Historically, as yet without long associations in the community, but already a vehicle for public gatherings.

**West Oaks,  
Baxter-Tooradin Road**

**History**

**Built: 1899**

William McArthur built a house in 1899 on 42 acres of land he owned at what was then called Mornington Junction.<sup>7</sup> McArthur resided there until 1914 when Mrs. Henrietta Emmaline Roberts purchased the property.<sup>8</sup> Interestingly, the rate of £35 per annum in 1897-8 remained unchanged until 1915-16, when it increased to £45 per annum.<sup>9</sup> By 1921 George A. Collett, an orchardist, and Alice Jane Minnie Collett occupied the property, remaining there until Douglas R. Jamieson took up residence in the early 1940s.<sup>10</sup> Jamieson lived at this address until after 1953.<sup>11</sup>

**Description**

This, a hipped-roofed and weatherboarded farm house, with encircling post-supported verandah in a skillion-roof form. Typical of the period, the verandah posts and brackets are shaped simply in timber and little other ornament is visible, except perhaps at the side entry to the house, where it is probable that a half-timbered gable has been centred above the entrance.<sup>12</sup>

**External Integrity**

Generally original in the street view.

**Context**

Identifiable as one of the area's remnant early farm-houses, still set in open fields, which probably once were used as orchards by the Collett family. The surrounding mature oaks and pines are signposts to the building's age.

**Significance**

Historically, symbolic as early and agricultural activities within the city, which have been disappearing with increasing urbanization of the peninsula: of local importance.

Architecturally, a typical (if larger than normal) farm-house of the era and area, which is purely representative of the nature landscape setting and surviving surrounding farmland in the expression of this theme: of local importance.

1 Parish of St. Francis Xavier Frankston, 1889-1989, p.17  
 2 ibid., p.18  
 3 BA1981, 37758  
 4 ibid.  
 5 D. Payne  
 6 ibid.  
 7 RB1897-98, 371; RB1898-99, 347  
 8 RB1913-14, 718; RB1914-15, 748  
 9 RB1897-98, 371; RB1914-15, 748; RB1915-16, 1186  
 10 RB1940-41, 3461; RB1945-46, 3798; ER1936  
 11 RB1953-54, 4161  
 12 Detailed inspection required

**St. Paul's Anglican Church,  
Bay Street, Frankston South**

3

**History**

Built: 1886, 1933-

The first St. Paul's Anglican Church was built in 1886 at an estimated cost of £474.<sup>1</sup> With the support of Frankston pioneer, William O'Grady, the church's debt was only £70 by 1890.<sup>2</sup>

The foundation stone of a new St. Paul's Anglican Church was laid on December 16th, 1933.<sup>3</sup> The Archbishop of Melbourne, the Most Reverend F.W. Head, laid the foundation stone and addresses were given by Archbishop Head, General H.W. Grimwade and Reverend P.B. Hayman, the vicar.<sup>4</sup> Designed by Louis R. Williams, the new building incorporated the nave of the old church. An imposing tower at the western end was included in the plans but was to be built at a later date. Contractor, T.D. Barrett, built the church at an estimated cost of £3,500.<sup>5</sup>

In January, 1959, the Church of England in High Street, Frankston, commissioned Frankston builders, S.W. & J. Gardener to extend the church.<sup>6</sup> Estimated to cost £96,000, St. Paul's was to be of 3,800 square feet.<sup>7</sup>

**Description**

The architect, Louis Williams, claimed to have introduced the fashionable but rugged clinker brickwork to church architecture in line with his philosophy of simple and meaningful ecclesiastical architecture rather than the mock Gothic decoration still applied to many churches contemporary to this one. Terra-cotta roof shingling underscores the emphasis of the architect or display of natural materials.

Beyond the choice of materials is the bold form of the design, with its squat Norman bell-tower centred on the sea-ward elevation. Viewed from the foreshore, the tower and surrounding bays is a prominent element in the skyline and would have dominated Frankston in the years up until the post-Second War redevelopment of the town centre. The church plan is cruciform. Another vantage point is from the adjoining oval, where the multi-gabled (added) side chapels with their extensive stained glass are displayed to good advantage, as they are when viewed from High Street. Older, lancet-like windows at the tower base contain early glass designs in the Pre-Raphaelite manner of Waller.

Williams was a prolific designer of churches through many eras, but his emphasis, pre-Second War, was on the Arts & Crafts approach to church design. Use of simple well-proportioned and simplified traditional forms, combined with a love of natural materials, such as brick and terra-cotta and use of hand-crafted fittings and glass,

make many of his churches outstanding Arts & Crafts exemplars. Given the philosophy was otherwise only fully applied to a small group of large houses designed in that period, Williams' church designs are valuable. Other good examples include Anglican chapels or churches at Gardenvale, Ivanhoe (hall), Parkville, Darebin and South Melbourne: all except Parkville designed in the 1920s, early 1930s. The mature Cypress setting is of the period.

**External Integrity**

The original design is still apparent, despite the added sympathetically designed side chapels. Minor changes include the concrete masonry screen wall, pipe handrails and chain-wire side fence.

**Context**

Sited near to other public buildings such as the pavilions, churches in High Street and the former Mechanics Institute, also clearly visible from the opposite water's edge and elsewhere.

**Significance**

Architecturally, a valuable example of Williams' work and expressive of his Arts & Crafts preoccupations, also a prominently-sited building visible from many places in the township: of regional importance.

Historically, valuable to the Frankston community as a long-term meeting place and holder of many residents' past associations: of local importance.

**Tellilya,  
25 Bembridge Avenue, Frankston**

4

**History**

Built: 1949 ?

William H. Raleigh, an architect, of Grange Road, Frankston, owned Lots 25 & 26 Bembridge Avenue in the Grange Estate in 1946.<sup>8</sup> Geoffrey Wescott and Joan Goodes, of Gould Street, Frankston, purchased Lot 26 from Raleigh and applied for a permit to build a house in 1949.<sup>9</sup> In 1959, they commissioned John M. Rosenthal, of Oliver's Hill, Frankston, to design alterations and additions to the house now named Tellilya.<sup>10</sup> Frankston builder, N.A. Echberg, constructed the additions and alterations at an estimated cost of £1,600.<sup>11</sup> Geoffrey, a merchant, and Joan Goodes owned and occupied Tellilya until after 1960.<sup>12</sup>

**Description**

Set behind a mature garden frontage, the house is Modernist or 'contemporary' in design with gently sloping skillion roof forms, broad brick chimney expressed at one end, stained vertical boarding and painted timber-

1 Frankston Standard, 16/12/1933, p.4  
 2 Jones, M., *Frankston Resort to City*, p.109  
 3 *Frankston Standard*, 16/12/33, p.4  
 4 *ibid.*  
 5 *ibid.*  
 6 BA1959, 4170  
 7 *ibid.*  
 8 RB1945- 46, 6435; ER1943  
 9 RB1948-49, 5421; BA1949, 2600  
 10 BA1959, 5497  
 11 *ibid.*: sitting room, dressing and bathroom added east end  
 12 RB1958, 2677; ER1960



framed window walls. Stage one is among the earliest Modernist designs in the area.

#### External Integrity

Given two construction stages, generally original.

#### Context

Contributes to overall Bembridge Avenue character where mainly 'contemporary' architecture is sited in a blend of mature native and exotic planting.

#### Significance

Architecturally, a simple early Modernist house, in the beach house tradition, designed to blend with the valuable exotic and native landscaping, both on the site and in the street generally: of regional interest and local importance.

Historically,

### The Summer House, 3 Brookwood Drive, Mt. Eliza

(5)

#### History

A law clerk, B.C. Harriman, purchased 7 acres of land prior to 1884, possibly from his friend and Mt. Eliza pioneer, James Davey.<sup>1</sup> Harriman, then described in rate books as a Crown lawyer, had a dwelling constructed on the property in 1884-85.<sup>2</sup> Harriman owned and occupied property with his wife, Isabella, until his death in 1904.<sup>3</sup> During that time the property was named Ellendale and its acreage increased from 7 to 15 acres in 1887-88.<sup>4</sup> After Benjamin Harriman's death, ownership of the property passed to a Mrs. J.B. Harriman, care of W.R. Heywood (Benjamin Harriman's son-in-law), of East Malvern, in 1905 and at Oakleigh Park, Dandenong, in 1906-08.<sup>5</sup> The property's acreage decreased from 15 to 12.1/4 acres in 1906-07 and was occupied by Mrs. E.H. Baxter in 1907-08.<sup>6</sup>

Ellendale was renamed Cliff House by its new owner, Dr. W. Atkinson Wood, M.D., of Garmock, Toorak Road, South Yarra, in 1909.<sup>7</sup> Aptly named, Cliff House was built on rock foundations at the very edge of a cliff overlooking Daveys Bay. This is believed to be the spot where the Aborigines watched for shoals of fish coming into Daveys Bay.<sup>8</sup>

Sir Norman and Dame Mabel Brookes purchased the property as a summer holiday house in 1924.<sup>9</sup> Although advised by their architect to pull the old dwelling down, the Brookes, liking the property and its established garden, decided to improve the house and use it for guests sleeping the night or changing after bathing in the sea.<sup>10</sup>

As evidence of these improvements, the rated value of the house and 12 acres jumped from £45 to £225 during the period 1923-24.<sup>11</sup> Sir Norman and Dame Mabel Brookes owned the property until after 1960.<sup>12</sup>

Benjamin Cosway Harriman was born at Tiverton, Devon, England on the 17th November, 1830, and educated at two public schools, Chilcott's and Blundell's grammar schools.<sup>13</sup> In 1854, Harriman arrived in Melbourne and was shortly after appointed to the clerical branch of the Police Department, when Sir Charles Hotham was Governor of the colony.<sup>14</sup> In the first half of the nineteenth century, Melbourne University was run on the formal principles of Oxford and Cambridge Universities, making it difficult for working men to obtain a degree. Harriman took a prominent part in instigating and maintaining what was then called the Mechanic's Institute Lectures, which were designed to assist those going up for University examinations. This resulted in liberalizing the University and benefiting many, including Harriman, who continued his studies and took honours in law.<sup>15</sup> In 1860 Harriman was transferred to the Law Department and in 1870 he became Secretary of the Law Department. He retired from the Public Service in 1890.<sup>16</sup>

In 1858 Benjamin Harriman married Miss Isabella Ellen Webb, daughter of Mr. James Hemming Webb, a government shorthand writer and brother of Mr. Justice Webb.<sup>17</sup> The Harrimans had six children, three sons and three daughters. The eldest daughter was married to Mr. W.J. Duffy, C.E., Hobart, Tasmania, and the second and third daughters were married to Mr. P.I. Heywood of Ordleigh Park, Dandenong, and Mr. W.E. Heywood, employed in the Victorian Government Shorthand Writers Department, respectively.<sup>18</sup> Harriman died in 1904.<sup>19</sup>

Norman Everard Brookes was born in 1877 in Melbourne and educated at Melbourne Church of England

1 RB1883-84, 177; Frost, R., *Frankston and Mount Eliza Sketchbook*, p.28

2 RB1884-86, 177

3 RB1889-90, 261; RB1900-01, 240; *Argus* 30/5/1904, p.1

4 RB1887-88, 199

5 *Argus*, 30/5/1904, p.1; RB1905-06, 244; RB1906-07, 237; RB1907-08, 231

6 *ibid.*; RB1906-7, 237

7 RB1909-10, 245

8 Frost, R., *op.cit.*, p.28

9 RB1923-24, 3369; Frost R., *op.cit.*, p.28

10 *ibid.*

11 RB1922-3, 3055; 1923-4, 3369

12 RB1958-59, 3901

13 *Men of the Time*, Victorian Series, 1878, pp.82-3

14 *ibid.*, *The Leader*, 15/2/1890, p.5

15 *ibid.*, *Men of the Time*, Victorian Series, 1878, pp.82-3

16 *Table Talk*, 24/1/1890, p.6

17 *ibid.*

18 *ibid.*

19 *Argus*, 30/5/1904, p.1

Grammar School.<sup>1</sup> He became a world tennis champion, winning singles, doubles and mixed double championships at Wimbledon in 1907 and represented Australia in the Davis Cup for many years.<sup>2</sup> Brookes was also a champion golfer, winning the Royal Melbourne Golf singles championships three times.<sup>3</sup> Norman Brookes married Mabel Emmerton in April, 1911. He was involved in the British Red Cross, a director of many companies, chairman of the Australian Paper & Pulp Company, president of the Lawn Tennis Association of Australia from 1926 to 1955 and partner in W. Brookes and Company, graziers.<sup>4</sup> Sir Norman Brookes was knighted in 1939. Sir Norman and Dame Mabel Brookes had three daughters. He died in 1968.

**Description**

(inspection required)

The original Cliff House is reputedly still perched on the cliff edge, visible as only a corrugated-iron gabled roof above an open terrace. The plan suggests addition. The main two-level house appears to have been built in 1924 and possesses the typical Bungalow gabled roof form (with louvred vent) and is clad in painted weatherboards to walls and corrugated-iron to the roof. Brick chimneys (painted) have cornices/cappings which suggest an earlier period. Both houses are set in mature landscape arising from various periods and types of plants.

**External Integrity**

A large skillion addition appears to have been made on the south, to the upper level, and reputedly many other alterations have been made, presumably mainly by the Brookes family. Bricks in the chimneys have been painted.

**Context**

Isolated from its immediate surrounding development in character and scale, but parallels with other large coastal houses of the era, such as Marathon (q.v.) and earlier.

**Significance**

Architecturally, both houses are altered examples of their types: no known significance. Historically, potentially the Cliff House may still represent the prominent persons who owned it, but the main house is likely to represent its occupation by the important Brookes family of regional importance.

**House,  
7 Bunangib Court, Frankston**

(6)

**History**

Built: 1958

A building application was made in 1956 for the construction of a house on Lot 9, Bunangib Court, to the

design of B.J.E. Rieb, a Hawthorn architect.<sup>5</sup> Leonard Henry Gillam, the owner, built the brick and timber dwelling himself.<sup>6</sup> Estimated to cost £7,000, the two-storey residence was completed in 1958.<sup>7</sup> Leonard Gillam, a manager, occupied the property with Edith Harriet Gillam, possibly his wife.<sup>8</sup>

**Description**

Drawings, dated October 1955, depict this timber and brick house as: (ground floor) 'entrance (to a stair hall), laundry, shower, guest bedrooms and workshop; (first floor) open dining-living, kitchen, bedroom, bath and dressing rooms.' A 'verandah' and 'open terrace' abutted first and ground floor levels on the north side.<sup>9</sup> The main design aspect was, however, the exposed triangulated timber portal frame (two 2" x 2") at 14 feet centres, which (when viewed in sections) rested on two points and supported shaped plywood 'girders' at the roof (like the Myer Pelican house) and a pergola sun-screen and a timber floor at first level. Timber-framed window walls enclosed the spaces and a sparse metal balustrade, the first floor verandah. The original roof was built-up felt membranes laid in 'hot bitumen' over tongue and grooved boarding. The house occupied a small part of a large L-shape block which already held a studio on the west side.

The expression of triangulated structure was a fixation of the period, whether, in detail elements such as Boyd's Kireep Road, North Balwyn, house or main structure such as Chancellor & Patrick's Atunga Way, Mount Martha, house. Both are from a similar era to this house. Other examples include the Ken McIntyre house and Blackfriars Close, Toorak, house by Boyd.

**External Integrity**

Generally original.

**Context**

Sited at the end of a court, it has some affinity to the other generally-later houses therein.

**Significance**

Architecturally, one of a small group of notable 1950s house designs, which boldly revealed their structural frame on the outside as a show of the great enthusiasm felt by architects in the era for structure-born design: of regional importance and State interest. Historically,

**Inverell, House, Canadian Bay Road and  
Baden Powell Place corner, Mt. Eliza**

**History**

Built: c1870-4, c1876-81

(B)

John T. Smith was reputedly the first owner of this initially two-room brick cottage when it was built, between 1870 and 1874.<sup>10</sup>

1. WWA 1962, p.120  
 2. ibid.  
 3. ibid.  
 4. ibid.  
 5. BA1956, 1561  
 6. ibid.  
 7. ibid.; RB1958, 2612  
 8. ER1960  
 9. BP1561  
 10. NTA file 3821, nomination form cites ratebooks and Mrs. Ward-Anderson, granddaughter of J.T. Smith

**Description**

Now part of a large landscape supplier's complex (Lynton's), the cottage supports its history with its twin-gabled form (one gable steeper than the other), dog-toothed chimney cornices which were typical of the era, and the Colonial bonded brickwork which may have been slop-moulded but have a distinctive colour blend form differential burning. The cottage has a corrugated-iron roof, a simple skillion-form verandah roof and (new?) stop-chamfered verandah posts and bressumer beam.

**External Integrity**

Front fence has been replaced, along with redevelopment of the house yard generally. The verandah appears to have been renewed. Most rooms appear to have remained close to their original condition.

**Context**

Now concealed by a high fence and surrounded by a large commercial complex, the house gains only from the maintenance of a landscaped/planted environs.

**Significance**

Architecturally, representative of an early period in the city's built history, being among the oldest group of houses in the area: of high local importance and regional interest.

Historically, although dislocated from a direct historical context by the proximity of the nursery, the house illustrates inside and out the form of early permanent accommodation in the city.

**Canadian Bay Yacht Clubhouse,  
Canadian Bay Road, Mount Eliza**

**History**

Built: 1960

The name Canadian Bay originated from three Canadians who cut and shipped firewood, principally she-oak and wattle, from the beach of Canadian Bay to Sandridge, (now known as Port Melbourne) for the Melbourne markets.<sup>1</sup> A group of local residents formed the Canadian Bay Club in 1958, using a small boatshed which housed about twenty boats.<sup>2</sup> Scenes from the film "On the Beach" were shot at Canadian Bay.<sup>3</sup>

The current building was reportedly designed by Roy Grounds, who had designed two notable houses on the nearby Ranelagh Estate and used one for his own beach house. His presence in the area meant a close association with Sir Laurence Hartnett of Rubra (q.v.) who, in turn, was active in the club.<sup>4</sup>

**Description**

A simple unequal gabled structure, the clubhouse rests on a jetty (with boat storage under), has vertical boarding to its walls and a north-facing window wall with a

shading roof extension. A large terrace extends northward, connecting with a ramp and jetties. Related skillion-roof buildings, used for boat storage, lie to the west of the ramp. Early drawings of the complex show the main (rear) skillion-roof structure in the western group as the first stage of the complex and then acted as the club house with a sail room and dinghy racks. It replaced boat sheds on the present club house site.<sup>5</sup>

**External Integrity**

Generally original.

**Context**

It resembles the contemporary Davey's Bay Yacht Club house and by its siting and form suggests the jetties built along the coast since the mid-19th century.

**Significance**

Architecturally, it is a simple design and hence both appropriate to the location and prevailing architectural treatment of beach structures or houses. Judged as a yacht club, it has few exact equals and the Grounds' association lends significance: of regional interest and local importance.

Historically, a relatively young yacht club for the bay, but associated with the residents of the exclusive Ranelagh Estate: of regional interest and local importance.

**Trade Winds,  
5 Canadian Bay Road, Mount Eliza**

**History**

Built: 1960

Ronald Babbington Quigley and Allan Thomas Gillam commissioned architect, Neil Clerehan, to design a residence for Lot 9, Canadian Bay Road.<sup>6</sup> Frankston builder, A. Moore, constructed the dwelling of 2628 square feet, estimated to cost £8,000 in 1960.<sup>7</sup> A swimming pool estimated to cost £1,400 was added to the property by the builder, A. Moore, in the same year.<sup>8</sup> Quigley, a salesman, and Gillam, a clerk, operated the Quigley-Gillam gift shop at 125 Torak Road, South Yarra, in the 1960s.<sup>9</sup> This house is one of three designed by the same architect for Gillam & Quigley, in Frankston.

**Description**

The original design was near symmetrical, the plan consisting of bedrooms (2) either side of a large combined kitchen and living room. A 'screened porch (Vimex insect screens)' extended north from the sliding glazed living room doors. Its equivalent on the south side was a carport, on axis.

Central to the southern edge of the living area was a broad masonry fireplace which, with adjoining 7 feet high fitments, provided the division between the living and kitchen areas.

1 S.L.V. Biographical File, *Early History of Mount Eliza*, p.5., Frost, R., *Frankston and Mt. Eliza Sketchbook*, p.38  
 2 *ibid.*  
 3 *ibid.*  
 4 see WWA 1968, p.402; pers. com. D. Chancellor  
 5 see FCC drawing F3/3D, 'proposed Mt. Eliza Marine Club, Canadian Bay, Mt. Eliza,' n.d.  
 6 RB1960-61, 303;  
 7 BA1960, 6157  
 8 BA1960, 6074  
 9 D1962; ER1961

## City of Frankston Urban Conservation Study

Most external walls were clad with vertical boards (except for the masonry east and west 'porch' walls) and the roof with Brownbuilt steel decking. Windows were timber-framed and either slot-shaped, on the south kitchen wall, or slits, as on the west wall, or squares for the east wall. The design was classically simple and symmetrical, with subtle visual tension being created by changes in window shape.

**External Integrity**  
(Inspection needed)  
Generally original.

### Context

Set in a mature landscape and related to other contemporary houses in this road and the adjacent Ranelagh Estate.

### Significance

Architecturally, an assured demonstration of 'less is more,' with simplicity of external form matched by large open internal living spaces which interflow with the surrounding landscape via the archetypical sliding glazed doors and full-height glazing to the north: all anxious of the immediate post-War Modernist era.

Historically,

**Flats,  
44 Cliff Road, Frankston**

### History

Built: 1935

In the 1934-5 rate book, W. Marsh of Orrong Road, Toorak, was listed as owner of a partly constructed house on Lot 15, Cliff Road.<sup>1</sup> By 1936 the house was listed and rated as two flats.<sup>2</sup> W. Marsh owned the flats until the mid- 1940s, when Bert Reginald Marsh, a builder, of Edna Street, Frankston, became the owner.<sup>3</sup> By 1967 Reginald, an aircraft worker, and Sydney Marsh, a builder, owned the flats.<sup>4</sup>

### Description

Representing a rare accommodation form for the era and area, these two-storey stuccoed flats take on an English domestic revival style in the Arts & Crafts man-

ner. The steep attic gabled-roof forms (clad with two colours of slate), shingling in the gable ends, and the flared shingled balconettes under the upper windows, are all elements similar to those used by English Arts & Crafts designers such as C.F.A. Voysey and M.K. Baillie-Scott, albeit erected some 30 years after their buildings.<sup>5</sup> A rubble stone front fence, with hedges, are typical of the era's landscape treatment.

**External Integrity**  
Generally original.

### Context

Sited near the hilltop, the two-storey flats are prominent. Some contemporary houses are in the area.

### Significance

Architecturally, unusual for the area as 1930s flats, and stylistically similar only to a few large Frankston houses, built in the 1920s, (Marathon, Westerfield). It is also an unusual style-use combination for the State, although very late in the style's application: of high local importance and regional interest.

Historically,

**Ballam Park,  
Cranbourne Road, Frankston**

### History

The homestead on Ballam Park is believed to have been built in 1855 by Frederick Evelyn Liardet.<sup>6</sup> It was the first brick house in the area, being constructed of bricks hand-made on the property.<sup>7</sup> Other materials for the house were brought from Port Melbourne by boat and bullock dray.<sup>8</sup> The Frankston district was originally named Ballam-Ballam, an aboriginal word for muddy or yellow waters.<sup>9</sup> Ballam Park is believed to be so called because of the many springs on the property.<sup>10</sup> Originally part of an 8,000 acre property, Ballam Park, at the time the homestead was built, had 360 acres on which bullocks were raised for the colony market.<sup>11</sup>

During the early 1860s Ballam Park was sold to the Long family, (one of the Long daughters married Zacharias Roadknight, who was an engineer on the Mt. Alexander

1 RB1934-35, 4244

2 RB1935-36, 4245

3 RB1945-46, 6095; ER1960

4 ER1960; RB1967, 425, 424

5 see Service, *Edwardian Architecture*, p.101 (*Waterlow Court, London*), p.94, (*Leachworth Garden City Cottages*), p.93, (*The Orchard, Chorley Ward, Hertfordshire*)

6 NTA FN.1403

7 *ibid.*; Frost, R., *Frankston and Mount Eliza Sketchbook*, p.10

8 *ibid.*

9 Rutherford, A., *The Victoria Story*, p.14

10 NTA FN1403

11 *ibid.*; Frost, R., *op.cit.*, p.10

City of Frankston Urban Conservation Study

Road Board when the road was being built to the gold-fields).<sup>1</sup> A family named Gower-Williams purchased the property from the Longs in about 1900.<sup>2</sup> It is believed Mr. Justice Higgins of the High Court drafted part of the Harvester Judgement, the first conciliation and arbitration judgement, whilst a guest at Ballam Park in 1907.<sup>3</sup> By 1960 the property's acreage had been reduced to 5 acres and the last private owner, Mrs. A.A. Dennis, sold Ballam Park to the Frankston City Council.<sup>4</sup> The Council zoned the area as 'public open space' and planned to develop it as a recreation area. However, to save the old home, it was leased to the Frankston Historical Society, which is restoring it and using the house as its headquarters.<sup>5</sup>

Frederick Evelyn Liardet was born in 1823 or 1824, the second son of Wilbraham Frederick Evelyn and Carolina Frederica Liardet. He and his eight siblings sailed with their parents aboard the *William Metcalfe* from Plymouth on 24th July, 1839, arriving in Hobson's Bay on the 15th November, 1839.<sup>6</sup> The Liardets had brought tents with them and set up camp on the east bank of the mouth of the Yarra River which, unlike Point Gellibrand on the south bank, was uninhabited apart from two fishermen.<sup>7</sup> 'The Beach,' later known as Liardet's Beach and still later known as Port Melbourne, was not the busy landing place that it was in later years. Traffic from the ships took the roundabout way from Williamstown across the Saltwater River.<sup>8</sup> The father and older Liardet boys set about opening a track to Melbourne and establishing communication with the town.<sup>9</sup> They also constructed a rough jetty of tea-tree poles.<sup>10</sup> They conveyed the mails ashore from the shipping, free of charge, and in

August, 1840 'announced that a mail-cart would run between the beach and the town three times daily.'<sup>11</sup> In October, 1840, W.F.E. Liardet obtained a licence for his Brighton Pier Hotel and began conveying passengers to Melbourne later that year.<sup>12</sup>

In later years the mail business, which secured proper contracts from the government, was carried by Frederick and his older brother, Frank.<sup>13</sup> Frank managed the boating part of the business and Frederick the coaching department. Frederick also took up a run in the vicinity of Brighton.<sup>14</sup> In the early 1850s the business prospered with the advent of gold-seekers and seven or eight coaches were running for the conveyance of passengers, while the whale-boats previously used for water transport were replaced by several small streamers.<sup>15</sup> The competition of the Melbourne and Hobson's Bay Railway, opened in September, 1854, seems to have affected the Liardet's coachline and many of its carriages were sold in 1856.<sup>16</sup>

Frederick Evelyn Liardet built Ballam Park in 1855 and resided there for some time., By 1864 he was back in Port Melbourne as licensee of the Marine Hotel, Nott Street.<sup>17</sup> However, after about two years he sailed to Raratonga to become a planter,<sup>18</sup> but 'his speculation was unfortunate' and he returned to Australia to become station-master at Macdonald Town, New South Wales, where he died some years later, possibly in 1886.<sup>19</sup>

**The Lofts,  
20 Davey Street, Frankston**

**History**

**Built: 1900**

12

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- 1 NTA FN1403
  - 2 *ibid.*
  - 3 *ibid.*
  - 4 *ibid.*
  - 5 *ibid.*; Frost, R., *op.cit.*
  - 6 *The Victorian Historical Magazine*, Vol. V, No.1, March, 1916, pp.2-3
  - 7 *ibid.*, pp.3-4
  - 8 *ibid.*, p.4
  - 9 *ibid.*, p.5; Hall Press Cuttings, V.4, p.58
  - 10 *The Victorian Historical Magazine*, *op.cit.*, p.5
  - 11 *ibid.*, p.7
  - 12 *ibid.*, 0.7
  - 13 *ibid.*, p.10
  - 14 *ibid.*
  - 15 *ibid.*, p.11
  - 16 *ibid.*, p.12
  - 17 *ibid.*
  - 18 *ibid.*
  - 19 *ibid.*, p.12, p.1

Situated on land Plowman had purchased in the 1890s on the corner of Davey and Young Street, Dr. Sidney Plowman's house, The Lofts, was designed by Melbourne architects Blackett and Rankin in 1900.<sup>1</sup> Blackett and Rankin called for tenders for a two-storey residence and outbuildings in May, 1900.<sup>2</sup> J.C. Cameron, of High Street, Terang, accepted the tender of £2,219 for construction of the residence.<sup>3</sup> The Lofts was used by Plowman as a residence, surgery and private hospital.<sup>4</sup> He continued to practice there until the outbreak of World War I, when his son, Dr. Sidney Plowman Junior, took over the practice.<sup>5</sup> Dr. Plowman, Jr., practised there until, joining the Army in World War II, he left the practice in other hands until the end of the War.<sup>6</sup> Plowman, Jr., sold The Lofts in the early 1950s to the Returned Serviceman's League and retired to the country in north-east Victoria.<sup>7</sup>

Born 1853 at Boston, Lincolnshire, England, Sydney Plowman was educated at a local grammar school and apprenticed to a chemist and druggist in Boston, Sawyer T., and Nelson, I., at the age of 16.<sup>8</sup> Within five years he had passed the minor examination of the Pharmacy Society of Great Britain.<sup>9</sup> Awarded a scholarship he transferred to London where he passed the major exam in 1873 and gained the highest student award, the Pereira Medal.<sup>10</sup> Plowman was appointed apothecary lecturer in pharmacy and tutor in *materia medica* at St. Thomas's Hospital, London, in 1876.

The Pharmaceutical Society, in 1889, invited Plowman to take up the position of Director of the Pharmacy School of Melbourne.<sup>11</sup> He took up the appointment in 1890. He taught practical pharmacy and sought to improve the course and the study conditions for students. Plowman became ill with pneumonia and because of continued bad health resigned in 1895.<sup>12</sup>

In 1893 Plowman opened his first surgery in Frankston, at Skirbeck in High Street.<sup>13</sup> He continued his practice at The Lofts when it was built in 1900. In 1903, when the University of Melbourne Medical School and College of Pharmacy continued their *materia medica* courses, Plowman again lectured in the subject.<sup>14</sup> At the outbreak of World War I, Plowman handed over his practice to his son and lectured on a full-time basis at Melbourne University until he retired in 1919.<sup>15</sup>

Dr. Plowman married a Scottish nurse, Mary Ewanson, in 1894.<sup>16</sup> He was elected to the Frankston and Hastings Shire Council as representative for the North Riding from 1912 to 1917. He was the founder of the Frankston Branch of the National Federation, Honorary Medical Officer for the Ragged Boys' Home, Honorary Treasurer and Secretary of the Westernport Progress Association and Treasurer of the Frankston Agricultural Society.<sup>17</sup> Plowman died on 28th April, 1932, at The Lofts.<sup>18</sup>

The architect, William Arthur Mordey Blackett, was born in 1873 at Fitzroy, Victoria, and educated at Scotch College, Melbourne. He had an extensive and continuous practice from 1899 to the early 1940s. He was in partnership with T.H.P. Rankin from 1900 to 1903. His cousin, William Blackett Forster, joined him in partnership in 1914-32 and they received the Royal Victorian Institute of Architects medal in 1929.<sup>19</sup> Blackett was noted for his house remodeling, publishing a number of articles on house design, and as a designer of interior decorations and fittings. He had a particular interest in the design of the two-storey house. Blackett had a long and distinguished association with both the Royal Victorian Institute of Architects and later the Royal Australian Institute of Architects, of which he was a founder and first president in 1930. He died 2 June, 1962.<sup>20</sup>

#### Description

Most of this formerly large Queen Anne style brick and rough-cast stuccoed house has been replaced with a modern office block, removing the extensive return verandah overlooking the bay and the high pyramid-form, slated roof above it.<sup>21</sup> The surviving room bays have hip and Dutch-hip roofs, an expressed ornamented chimney shaft on the west face and a timber, two-level post-supported verandah on the east. Stepped brick buttresses angle out from the northernmost corners of the house and red-rubbed bricks are used in the adjacent archways as highlights against the brown body brickwork. There is notched shingle-like boarding forming the lower verandah frieze, but no frieze is used at the upper level, with columns finishing in simple capitals. The mature trees to the north of the house are notable.

- 1 Graham Molly for Frankston Historical Society, 6/5/88, NTA FN5954
- 2 *Cazaly's Contract Reporter*, 1 May 1900, p.65
- 3 *Building, Engineering and Mining Journal*, 19/5/1900, sup.p.
- 4 Sawyer, T. & Nelson, I., Heritage Section, Federal Ministry of Housing and Construction, *Interim Heritage Assessment*, Feb. 1986, p.2
- 5 *ibid.*
- 6 *ibid.*, 0.3
- 7 *ibid.*, Graham Molly, op.cit.
- 8 op.cit., p.2
- 9 *ibid.*
- 10 *ibid.*
- 11 *The Melbourne Medical School 1862-1962*, Russell, K.F., p.93
- 12 Sawyer, T., and Nelson, I., op.cit., p.2
- 13 *ibid.*
- 14 *ibid.*
- 15 *ibid.*
- 16 *ibid.*, p.3
- 17 *ibid.*, p.2
- 18 *ibid.*, p.3
- 19 *Australian Dictionary of Biography*, p.314
- 20 *ibid.*
- 21 see post card in Jones

**External Integrity**

Over half the house has been replaced with a visually unrelated and massive office block. Of the remaining, many details have been renewed and how much of the original joinery survives is uncertain.

**Context**

Once isolated on the Davey Street hill, the house adjoins the unrelated new office development (to the south and east) and the usually compatible 18 Davey Street (c1930) on the west which, in turn, relates to further development to the west: all united by the notable Norfolk Island Pine avenue in Davey Street.

**Significance**

Architecturally, only a remnant of a formerly notable house design by the prominent Melbourne firm of Blackett & Rankin, which consequently no longer provides a complete design concept and nor are the surviving joinery details guaranteed to be as original. The surviving landscape is notable: of local importance.

Historically, the remaining part of a house is a reminder of Plowman, who was important within the State and local context, but without its original extent and interior has only a limited role in illustrating his life-style: of State interest and local importance.

**Frankston State School, No. 1464, 36 Davey Street**

1889 Wing

13

**History**

Mrs. Grace McComb, a Frankston pioneer having settled in the Frankston area in 1852, led residents in petitioning the Government for the grant of allotments 5, 6, 7, 8, 9 & 10 of Section 4 of the village of Frankston, Port Phillip Bay, for state school purposes. The application for the 3 acres was made on October 28th, 1873.<sup>1</sup> The land was gazetted as temporarily reserved for state school purposes on November 11th, 1873.<sup>2</sup> By the end of October, 1874, a timber building large enough to accommodate 60 pupils was completed.<sup>3</sup>

Frankston State School opened on November 1st, 1874, with an enrolment of 45 children and Alexander Allan as Headteacher and Augusta S. Petrie as Workmistress.<sup>4</sup> A three-roomed residence was attached to the school. By mid-1889, because the school's enrolment had risen to 250, the residence had been converted into a classroom and brick classroom added.<sup>5</sup> Extensive alterations and additions were made to the school between 1913 and 1924 and the names of former pupils who enlisted in World War I were inscribed on bronze plates around the War Memorial, which was erected in front of the school.

The school's enrolment continued to increase and by 1923 the Masonic Hall supper room had to be hired.

Grades 7 & 8 transferred to the High School when it opened there in 1928. By 1929 enrolments had reached 350.<sup>6</sup> In 1937 three new brick classrooms were erected some distance from the original buildings and these classrooms and the new office, staffrooms and a shelter shed also built then formed the nucleus of the future school.<sup>7</sup> Increasing enrolments meant overcrowding continued to plague the school during the early 1940s, despite the addition of a fourth brick building in 1941.<sup>8</sup> A two-storied wing comprising six brick classrooms, built in 1945, relieved overcrowded conditions for a time, but Frankston continued to develop rapidly and by 1950 an enrolment of 905 meant overcrowding was again a problem, with halls and sheltersheds being utilised as classrooms.<sup>9</sup> The Education Department's policy in the 1950s of building new schools away from the business centre relieved the situation.

In 1959 Frankston was proclaimed a training school for future teachers. A Rural Training School was established in 1962 to train teachers for small country schools. A central library was built and opened by the Hon. L.H.S. Thompson, MLC, on August 1st, 1969. Headteachers who served for long periods at Frankston State School include Alexander Allan (1874-77), Thomas S. Robinson (1882-92), William H. Richardson (1907-17), James P. Jennings (1917-28) and William A. Shakespeare (1961-68).

**Description**

The oldest surviving wing of this school appears to be the detached polychrome brick classrooms located on the west of the main classroom. The main roof is hipped and slated (two-colours), with gabled roof vents, and the entry porch is gabled with timber trussing in the gable end. Decorative window hoods exist over most windows, supported on triangulated timber brackets. Some have a fretted valance; another is set into the main roof, breaking the fascia line.

Cream and black brick striping has been used at floor, sill and impost levels, following the Italian Romanesque/Gothic revival manner, then popular in Britain. This approach to school design had been current since the 'model school' designs initiated by the new Education Department's competition in the early 1870s, (see West Melbourne school, Eades Place). As a single detached classroom in this style, it is unusual.

**External Integrity**

Unrelated detail elements such as new lights and bubblers have been added and the surrounding paving changed.

**Context**

Much of the school ground and environs has changed dramatically since the 1880s. Only the mature perimeter trees (c1920s?) suggest that the site is an old one.

1 Letter to Assistant Commissioner of Lands, dated 28/10/1873, in File RS6972  
 2 ibid.  
 3 Education Department of Victoria. *Vision & Realisation*, V3, 1973, p.340  
 4 ibid.  
 5 ibid.  
 6 ibid.  
 7 ibid., p.341  
 8 ibid.  
 9 ibid.

**Significance**

Architecturally, typical of government school designs in the late 19th century, except for its size. The oldest public building in Frankston: of local importance. Historically, a public building over a long period in the city's history and hence the vehicle for many personal associations and family histories.

**Kamala,  
? 8 Earimil Drive, Mount Eliza ?**

**History**

1937-45 Wing

**History**

Mrs. Grace McComb, a Frankston pioneer having settled in the Frankston area in 1852, led residents in petitioning the Government for the grant of allotments 5, 6, 7, 8, 9 & 10 of Section 4 of the village of Frankston, Port Phillip Bay, for state school purposes. The application for the 3 acres was made on October 28th, 1873.<sup>1</sup> The land was gazetted as temporarily reserved for state school purposes on November 11th, 1873.<sup>2</sup> VBy the end of October, 1874, a timber building large enough to accommodate 60 pupils was completed.<sup>3</sup> Frankston State School opened on November 1st, 1874, with an enrolment of 45 children and Alexander Allan as Headteacher and Augusta S. Petrie as Workmistress.<sup>4</sup> A three-roomed residence was attached to the school. By mid-1889, because the school's enrolment had risen to 250, the residence had been converted into a classroom and brick classroom added.<sup>5</sup> Extensive alterations and additions were made to the school between 1913 and 1924 and the names of former pupils who enlisted in World War I were inscribed on bronze plates around the War Memorial, which was erected in front of the school. The school's enrolment continued to increase and by 1923 the Masonic Hall supper room had to be hired. Grades 7 & 8 transferred to the High School when it opened there in 1928. By 1929 enrolments had reached 350.<sup>6</sup> In 1937 three new brick classrooms were erected some distance from the original buildings and these classrooms and the new office, staffrooms and a shelter shed also built then formed the nucleus of the future school.<sup>7</sup> Increasing enrolments meant overcrowding continued to plague the school during the early 1940s, despite the addition of a fourth brick building in 1941.<sup>8</sup> A two-storied wing comprising six brick classrooms, built in 1945, relieved overcrowded conditions for a time, but Frankston continued to develop rapidly and by 1950 an enrolment of 905 meant overcrowding was again a problem, with halls and sheltersheds being utilised as

14

classrooms.<sup>9</sup> The Education Department's policy in the 1950s of building new schools away from the business centre relieved the situation.

In 1959 Frankston was proclaimed a training school for future teachers. A Rural Training School was established in 1962 to train teachers for small country schools. A central library was built and opened by the Hon. L.H.S. Thompson, MLC, on August 1st, 1969. Headteachers who served for long periods at Frankston State School include Alexander Allan (1874-77), Thomas S. Robinson (1882-92), William H. Richardson (1907-17), James P. Jennings (1917-28) and William A. Shakespeare (1961-68).

**Description**

The first wing appears to have been the central single-level face-brick and rendered building. Setting the streamlined Moderne stylism for the later stage, this building has sweeping curves, taking in the entry canopy, window hoods and end room bays. Windows also have major and minor horizontal glazing bars and the rendered parapet deep horizontal grooves, accentuating the horizontality of the design.

The second stage are two-storey but takes on similar finishes and fenestration to the first. Concrete hoods also cantilever over strategic windows. The form is stepped in height and plan, but provides rectangular counterpoint to the curves of the first. The mature cypress row at the yard boundary presumably was commenced with the first stage, if not earlier.

The design compares with the Drouin government school and an earlier design by Seabrook & Fildes for the MacRobertson Girls' High School, Albert Park, 1934.

**External Integrity**

Generally original.

**Context**

As an isolated public building complex, which is made more distinguishable by its mature hedge row.

**Significance**

Architecturally, both stages show a skilful Moderne/Modern design which utilises both the functionalist arguments of the European Modernists and the more extravagant curved forms of Moderne practitioners. Historically, like the earlier wing, it has formed an association with Frankston residents over three generations. The combined stages of building provide an educational context for the city which spans over 120 years.

1 Letter to Assistant Commissioner of Lands, dated 28/10/1873, in File RS6972  
 2 ibid.  
 3 Education Department of Victoria, *Vision & Realisation*, V3, 1973, p.340  
 4 ibid.  
 5 ibid.  
 6 ibid.  
 7 ibid., p.341  
 8 ibid.  
 9 ibid.



**Lavender Lane,  
13 Fenton Crescent, Frankston**

15

**History**

**Built: 1936-7**

Robert Timms, the younger, the founder of the famous firm of coffee and tea merchants, bought Lots 18, 19, 20 & 21 from Harold Elliott, a Melbourne solicitor, in 1933. The four lots had a Net Annual Value of £20.<sup>1</sup> The lots are located on Oliver's Hill, which was once called Old Man Davey's Hill, after William Davey, a pioneer of the area. Davey lived in a wattle-and-daub hut on its summit. James Oliver, who kept his fishing boat in a sheltered cove, watched for schools of fish from the top of the hill and so the name Old Man Davey's Hill eventually became Oliver's Hill.<sup>2</sup>

Veda Timms, an ardent admirer of Edna Walling, the celebrated landscape gardener, with her husband, Robert, visited Walling at Mooroolbark to ask her to draw up plans for their property in Frankston.<sup>3</sup> A builder, Eric Hammond, worked for Walling from 1924 and the two had a close working relationship. Walling would draw up sketch plans, then visit the site with Hammond, where they set out the design on the ground. Hammond and his team would then build the dwelling.<sup>4</sup> The Timms had the cottage constructed in 1936-7 by Hammond on Lot 18, which was located on the corner of Fenton Crescent (formerly Campbell Crescent) and Liddlesdale Avenue.<sup>5</sup> Lavender Lane was built as a weekender or holiday home and has retained the charm of a small English-type cottage. It is believed to be the only known example of a Walling-designed cottage outside Bickleigh Vale village.<sup>6</sup>

An English couple, George and Pamela Walsh, bought Lavender Lane from Robert Timms in 1967.<sup>7</sup> Pamela Walsh had spent part of her childhood at Wimbourne in Bickleigh Vale, England, and was delighted to learn that the cottage and gardens were Walling designs.<sup>8</sup> After her death in 1988, her ashes were scattered in the garden she had tendered so lovingly. George Walsh was a television and stage actor, who had formerly lived in a castle. On his death in the late 1980s, the property was sold at auction. Subdivision has substantially reduced the size of the original garden.<sup>9</sup>

Robert Timms was born in Hobart, Australia, in 1908.<sup>10</sup> The son of a general manager of a large grocery chain, he later moved to Auburn in Victoria and worked as a grocery boy in Burke Road, Camberwell. His father believed 'starting at the bottom' would teach his son

perseverance, respect for customers and the value of hard work.<sup>11</sup>

About 1938, Timms began the Associated Tea Company and later took over Gibsons Teas Pty. Ltd., changing the name of the firm to bear his own name in the 1950s. It was one of the first sponsors on Graham Kennedy's 'In Melbourne Tonight' and the company prospered. It took over a few companies, roasted coffee in every city except Sydney, and employed 100 employees who were encouraged to buy shares in the company. The firm had a reputation for producing top quality coffee all over Australia and supplied the Queen during her 1954 Royal Tour of Australia. In 1969 the firm was taken over by an American company. Robert Timms still lives in Frankston.<sup>12</sup>

Edna Walling was born in England in 1898 and spent most of her formative years in a small village called Bickleigh, in Devon. She emigrated to New Zealand in 1911 and then to Melbourne three years later, where she studied horticulture at Burnley College.<sup>13</sup> In the early 1920s she began a garden design practice. Influenced by her love for simple stone cottages and their gardens, developed in her formative years in Bickleigh, she designed a village of sixteen cottages at Mooroolbark, named Bickleigh. Through her garden designs and numerous books and magazine articles, Walling became one of the most influential Australian garden designers and conservationists. She dominated the garden design scene from the 1920s to the 1950s and designed many gardens for clients living in Melbourne's wealthy suburbs and the hill stations of the Dandenong and Macedon ranges. Walling moved to Buderim, Queensland, and died there on 8 August, 1973.<sup>14</sup>

Edna Walling included the property in *Cottage and Garden*, which featured photographs and sketch plans. She stressed that cottages should be simple but comfortable, and that there should be a harmonious relationship between house and garden. Local materials should be favoured in the construction and the house should blend into the landscape by the use of walls, terraces and pergolas.<sup>(13)</sup> Walling wrote of Lavender Lane:

*'STONE, weatherboard, and shingles are ever a pleasing combination and have a setting of grey-green foliage of Coastal Tea-tree ('Leptospermum laevigatum'), and English Rosemary, is seen as example. With the exception of one or two stones, which have been placed on end instead of flat, the stonework in the chimney on the opposite page is good. The joints are well broken and not too deeply raked. The windows in the room pictured above are low enough to see the landscape whilst still seated... The modern trend for windows to the floor is not fitting to all houses, and a little disconcerting to those who enjoy a feeling of privacy and protection... I am with those who like their landscape or garden views broken up by the fine glazing bars of*

- 1 NTA FN6012, p.1
- 2 Frost, R., *Frankston and Mt. Eliza Sketchbook*, p.24
- 3 NTA FN6012, p.2
- 4 *ibid.*
- 5 *loc.cit.* Research by S. Sagazio; 10/8/1989, cites Shire of Frankston & Hastings rate books, RB1936-7, 5383, also RB1940-1, 5230
- 6 *ibid.*, p.1
- 7 *ibid.*
- 8 *ibid.*
- 9 *ibid.*, p.2
- 10 *ibid.*, 0.4
- 11 *ibid.*
- 12 *ibid.*, pp.4- 5
- 13 *ibid.*, p.5
- 14 *ibid.*, pp.3-4

*well proportioned windows... to feel that when I'm inside I AM inside, and when I'm out I'M OUT!' (14)*

**Description**

Recent descriptions and photographs show the two-bedroom house as clad with painted weatherboard, with gabled roof forms and shingle roof cladding. Like the both Traditional Bungalow and English Domestic Revival cottage-style, the roof dominates the design with gables on all but the east elevation. Instead of the half-timbering or shingling of the above styles, vertical boarding has been used in the gables; presumably this was originally stained. Typically for Walling, the windows were six-pane casements, timber-framed. Rubble stonework adds rustic charm in the form of a broad, tapering chimney serving the living room, which merges with a stone 'crazy paved' terrace at the west side.

Pergolas at ground and 'basement' levels were placed on the north and west, the latter presumably as a carport - in front of the garage under.<sup>1</sup>

Original planting appears to have been both native and exotic, with lavender, rosemary and coastal tea-tree. Inside, the entrance hall was large, (perhaps to take a future stair?), with two bedrooms opening from it, along with a bathroom via an angled lobby, and a large living room. This, in turn, opened into the kitchen and on to a northern terrace, sheltered by a pergola: a gesture to the sun/s orientation and its control.

**External Integrity**

Timms reputedly added a 'sunroom' in the style of the house in the 1940s, replacing the pergola, which now possesses a multi-paned bay window. The Walsh family extended one of the bedrooms. Subdivision has substantially reduced the garden area.

Other added elements (compared to the original plan) is a gabled porch over the kitchen entry and a pergola (with roof and tank) on the east.

**Context**

2

The house is obscured from the street view.

**Significance**

Architecturally, the only Walling combined house and garden design outside Bickleigh Vale, Mooroolbark, and hence a special work from this nationally important landscape designer, albeit in a style which was by then unrelated to mainstream house design: of regional importance and national interest.

Historically, associated with both Walling and the Timms family (Robert Timms, tea retailer, being a household name in Australian tea-drinking circles and other, because of his sponsorship of 'In Melbourne Tonight') and proximitous (? proximally/proximateness)

to other Walling landscape successes such as the Murdoch Cruden Farm: of State importance.

**St. Mirens,  
Golf Links Road, Baxter**

**History**

Built: 1935-6

16

Hilda Lilian Stott and Herbert Theodore Stott, an orchardist, of Mornington Junction, owned a residence on 70 acres of land.<sup>3</sup> In 1920 he sold 30 acres of land to a Dr. Hood, keeping the residence and 40 acres of land.<sup>4</sup> Dr. Hood had a dwelling built on his land in that year.<sup>5</sup> Hood owned the property until, in 1929-30, it passed to a Mrs. Evelyn Hood, care of Perpetual Executors, Hunter Street, Sydney, which suggests that Dr. Hood had died.<sup>6</sup>

James Cowan Cook, a broker, of 500 Collins Street, Melbourne, purchased the residence with 31.1/2 acres by 1933-34.<sup>7</sup> Subsequently he commissioned architects, Bates Smart & McCutcheon to design an extensive house surrounded by professionally landscaped gardens.<sup>8</sup> The rate valuation continued to climb with a 75% increase in the six years after World War Two.<sup>9</sup> A further addition on the west end was reputedly carried out c1985. Cook named the property St. Mirins and retained ownership until after 1973.<sup>10</sup> Elizabeth and Janet Osborn Cook, a law clerk, (probably James' wife and daughter) lived there also, although Janet had left the residence by 1967.<sup>11</sup>

**Description**

Resembling an American east-coast country house, inspired by the American Colonial Revival, St. Mirens parallels with both the Georgian revival here and the American ranch-style house designs reused here.

Built in white (painted) brick and weatherboards, and roofed in slate, the house (in its various stages) stands to both sides of a large gravelled and enclosed service yard which is entered through a basket-arched opening set below a louvred and cupola-capped weather vane in the roof. The roof itself consists of multiple intersection gables and dormers, which may disguise remnants of the early Scott house. Multi-paned sash, casement and French windows are used profusely on all elevations, the sash type being accompanied with decorative shutters which underscore the Georgian revival character of the complex. Quoining is implied by brick coursing at exposed corners.

The house is entered from this courtyard via an added marquee, which partially obscures the dentil detailing around the broad architraves, the detailing also extending under the eaves. The door itself is three-panel, with knocker.

1 see house plans in Dixon & Churchill, *Gardens in Time...*, (1988), p.82f. app.  
 2 Inspection needed  
 3 RB1919- 20, 1765; ER1912  
 4 RB1920-21, 1870  
 5 ibid.  
 6 RB1929-30, 2199  
 7 RB1933- 34, 3070; ER1937  
 8 RB1935-6, 3050, £25 NAV increase (50%)  
 9 RB1952-3, 3822  
 10 RB1953-4, 4123; ER1973  
 11 ER1967, 1967, 1973

Attached to the south end of the east wing is a hipped roof tower-like room which holds dove-cote-like perching recesses into two rows under its eaves. Further to the south is a contemporary workshop/garage with, between the house and garage, a swimming pool and cabana.

The impressive and extensive garden envelopes the complex connecting, via a long curving gravelled drive, to the Golf Links Road. Mature plantings include olive trees (see Westerfield, Ballam Park), magnolias, medlar trees and Algerian oaks. Groves of blue and sugar gums stand to the west and south-west of the house. Plantings from the Scott era or earlier appear to have survived.

**Context**

Part of a group of large houses in rural extensively landscaped settings which emanated from the period 1920-40s.

**Significance**

Architecturally, a large rural complex which falls essentially within one concept, apparently influenced by conservative American design trends. It has few equals, given the size, conceptual integrity and era of the complex and, in particular, its notable landscape setting: of regional importance.

Historically, occupied by two exemplars of Frankston's history, an orchardist family and that of a wealthy Melbourne-based professional: of local importance and regional interest.

**Casterton, Golf Links Road**

**History**

Built: c1947

Once the south part of Westerfield (q.v.), this property was purchased by T.M. Borthwick and, reputedly, the present house erected to the design of Yuncken Freeman Brothers Griffiths & Simpson, c1947.<sup>1</sup>

T.M. Borthwick was one of the ten directors of Thomas Borthwick & Sons (Australia) Ltd., meat packers, wholesale butchers, exporters of frozen meats, hides, tallow and fertilizers. Established in 1905, the Australian firm had branches in all States and an affiliation with Thomas Borthwick & Sons' firms in America, France and Canada. The parent company was British-based and, in the 1970s, had a nominal capital of £750,000 (stg.) and employed 4,500 in Australia.<sup>2</sup>

**Description**

The house design illustrates the versatility of the architects who were able to design Colonial Georgian revival buildings such as this and turn their skills to Modernist schemes such as the Dr. Geoffrey Smith house, Toorak.

The house is two-storey, of painted brick (typical of the era) and equipped with a concave-roof verandah, trimmed against a projection room bay on the front elevation. Shutters are fitted to the major ground-level windows and the roof is tiled. A deep well to the north of the house takes roof water and provided the house supply.

Structures dotted around the property include a 19th century (?) slate-roofed octagon-shaped summer-house, moved from another property to beside the lake, a hoop-form iron-framed aviary also removed from elsewhere and one of Grimwade's weatherboarded packing sheds (in disrepair). Other Grimwade legacies include the driveway to Gold Links Road, bordered by Locust trees (*Robina pseudoacacia* and *crossambigua* var.), olive trees and an ornamental lily pond with a flowering gum beside it. Reputedly roses still grow in the fields, remnant from the perfume farm run by Grimwade. More recent plantings are empathetic to the house period.

**External Integrity**

Single-storey addition to north end of house, converting the former garage for habitation.

**Context**

One of three large houses set in grounds and dating from the 1920s-40s period, all in close proximity.

**Significance**

Architecturally, a conservative and undistinguished design by a prominent architectural firm, although other, older buildings on the site may prove valuable: of local interest.

As a landscape, it contains representative elements from the important adjoining Grimwade property (driveway, avenue and lily pond): these elements are locally important.

Historically, connected by its architecture with the nationally known Borthwick company: of local importance and regional interest.

**Bennett House,**

30 Gould Street, Frankston

**History**

Most of Long Island, an area of waterfront between the bay and Kananook Creek, was sold in the 1870-72 period when Frankston was depressed and desperate to attract settlers.<sup>3</sup> This area close to the central areas and bounded by the bay on one side and the creek on the other was crammed with houses wanting to be close to town and the sea.<sup>4</sup> Dr. Gershon Bennett, a well known

1 pers. com. present owner, D1962  
 2 ibid.  
 3 Jones, M., *Frankston Resort To City*, 1989, p.253  
 4 ibid.

dentist, and his wife, Bertha, had bought a house on Long Island in the late 1920s.<sup>1</sup> In 1952 the Bennetts purchased Long Island land with beach frontage on the corner of Gould Street and Allawah Avenue, possibly from Christopher Proctor.<sup>2</sup> At that time the Bennetts lived at Iona, 33 St. Georges Road, Torak, a property Bertha Bennett had inherited from her father, Sir John Monash.<sup>3</sup> Sir John Monash was one of Australia's greatest soldiers and a pioneer of reinforced concrete construction in Australia.

In 1953, Dr. Bennett had what is described in the rate books as a 'bungalow and garage' built on their land.<sup>4</sup> Gershon Bennett died in 1955.<sup>5</sup> Mrs. Bertha Bennett applied for a building permit to erect a residence at this address in 1958.<sup>6</sup> Designed by Frankston architects, Chancellor & Patrick, the residence was estimated to cost £9,850.<sup>7</sup> Arthur Moore, the Frankston builder who later built Trade Winds in Canadian Bay Road, constructed the dwelling.<sup>8</sup> Mrs. Bertha Bennett owned and occupied the property until after 1967.<sup>9</sup> She died in 1979, after a life of public service.<sup>10</sup>

Gershon Bennett (1892-1955) married Bertha Monash (1893-1979), the only child of the nationally known Sir John Monash. Both were close to Monash up until his death in 1931, when Bertha was bequeathed most of his estate.<sup>11</sup> Paralleling with the construction of this house and the death of Gershon Bennett, the Monash family home, Iona, was demolished in 1955, with Bertha living on at St. Georges Road, Torak, for another 24 years, '...after a life of widespread public service.'<sup>12</sup>

Bertha's son, Colin Bennett, would have been 27 when the house was built and it is assumed he also spent summers in there. Colin was for a long time film critic for *The Age* and cited as instrumental in promoting the Australian film industry to its rebirth in the 1960s.<sup>13</sup>

#### Description

Distinctively Chancellor & Patrick in design, the house's gentle gabled roof sails out well beyond the window wall, achieving support from exposed timber purlins. Whether conscious or not, this roof form suggests Burley Griffin's house designs, such as the Carter house (Illinois, 1920), Ricker house (Iowa, 1911), Griffin house

(Illinois, 1909) and Hurd Comstock house (Illinois, 1912).<sup>14</sup> Another possible inspiration is the Japanese house form which had inspired Griffin and Wright originally. Most of the firm's houses followed this form into early 1960s, arising in c1954 with the Kiddle house, Harleston Road (q.v.).<sup>15</sup> They were not the only architects to adopt this form, as demonstrated by overseas publications on 'vacation architecture': George V. Russell and George Matsumoto were among them.<sup>16</sup>

The Chancellor & Patrick oeuvre set a fashion among young architects and promoted a peninsula style which is unmatched by other beach house styles (if they exist) from any other seaside area or era in the State.

The walls are in cream brick and expressed as piers on the west (seaward) elevation. From the piers, the outrigger purlins cantilever for the deep roof overhangs and, between the piers, window walls fill the trapezoidal voids. The familiar wide horizontal boarding acts as both walling and balustrading on an upper level projecting room, which rests miraculously on slim rectangular columns, over a ground-level terrace adjoining full-height glazing.

#### External Integrity

Generally original.

#### Context

Viewed from the beach, the house's extended cantilevering roofline appears to hover over surrounding dense planting and hence evokes its seaside siting. The house is perhaps the best of the many 1950s-60s houses on Long Island, an area noted for this era of holiday house development.

#### Significance

Architecturally, a near original and successfully designed example of the highly distinctive era of Wright/Griffin-influenced Chancellor & Patrick peninsula houses and, with its absolute beach frontage, particularly suited to its environs: also a contributing part of the Long Island precinct which has achieved fame for its 'contemporary' beach housing (although this character has been depleted by recent unrelated development): of State importance.

- 1 Serle, Geoffrey, *John Monash A Biography*, p.487
- 2 RB1945-46, 2155; RB1952-53, 178
- 3 Searle, G., op.cit., p.533
- 4 RB1953-54, 4337
- 5 Serle, Geoffrey, op.cit., p.533
- 6 RB1958-59, 4337
- 7 BA1956, 1678
- 8 ibid.; BA1960, 6157
- 9 ER1967
- 10 Serle, G., op.cit.
- 11 op.cit., p.533
- 12 ibid.
- 13 op.cit., p.533
- 14 see Johnson, *The Architecture of Walter Burley Griffin*, p.41f
- 15 see W. Callister, Chancellor & Patrick Work on the Peninsula, project list, 1991
- 16 see Hennessy, *Vacation houses*, New York, 1962

Historically, closely associated over a long period with the nationally famous Monash and Bennett names and, apart from lifestyle expression, of interest for its location and the choice of architect: of regional importance and national interest.

**Tairva,  
95 Gould Street, Frankston**

19

**History**

**Built: 1960**

Allotment 11, Gould Street, was owned by William Godwin Bailey in 1953.<sup>1</sup> The land measured 50 feet by 152 feet and backed onto Kananook Creek.<sup>2</sup> In March, 1960, Bailey, a painter, applied for a permit to demolish a one-storey house of 1350 square feet which was on the land.<sup>3</sup> He applied for a building permit in April, 1960, to replace the demolished building with a double fronted brick veneer residence.<sup>4</sup> Seaford builder, J.A. Austin, was commissioned to build the dwelling of 1760 square feet at an estimated cost of £6,000.<sup>5</sup> The Net Annual Value (NAV) increased from £159 in 1960-61 to £359 in 1961-62.<sup>6</sup> Beryl Jean Bailey and Russell William Bailey also lived here in 1960.<sup>7</sup> Russell Bailey had left this residence by 1967.<sup>8</sup>

**Description**

A cream brick and timber flat-roof house containing two bedrooms, a large north-facing living area and annex, kitchen, bathroom and other service rooms. On the opposite side to the entrance a double pergola-covered carport faces Gould Street, connecting via a wide drive to a garage at the rear. With its flat multi-level overhanging roof planes, resulting highlight windows, masonry walls extended from inside the house to beyond the roof overhang and expressed masonry chimneys, the house is a good example of its era, paralleling with the work of other Victorian architects such as Neil Clevehan and Graham Gunn.

Overseas precedents include the Wright house design of the mid- 1930s onwards (typically the Kaufmann house, 1936) and even the classically inspired houses of Van der Rohe (Farnsworth, 1946- 50).

To the disgust of traditionalists like Edna Walling (see Lavender Lane), the aims of these designers were to allow the 'flow of space' from one type of room occupation to another, preferably (as with the Japanese house) without the hindrance of walls. Similarly, the house landscaping was not only on view from inside the house, it also became part of the inside, by sliding back the big glazed doors and communing with the garden courtyard under the cover of a pergola or extended rafters/purlins comprised of stained and sizeable timber beams. Of

note is the large coastal tea-tree specimen on the adjoining nature strip, reputedly a remnant of the indigenous landscape which once prevailed along Gould Street and presumably found favour with this house owner.

**External Integrity**

Generally original.

**Significance**

Architecturally, successful within the house design concepts favoured by leading house designers of the time and a perpetuation of the 'contemporary' or Modernist approach once epitomised by Long Island's post-War development: of regional interest and local importance.

**Chancellor House, 1 Gulls Way,**

20

**History**

**Built: c1953-4<sup>9</sup>**

*Australian Home Beautiful* publicised this house in December, 1954, as a 'New slant on design,' the south wall of the house and the 'verandah' supports both sloped inwards, '...two young architects who have turned their backs on the city are successfully tackling the cost factor in building, by using the newest techniques in construction.' The two architects were David Chancellor and partner, W.R. Patrick. The theory was reduction of roof area (and cost) for the same usable floor area, particularly as the service rooms and storage in the house extended along the sloping side.

The house had other innovations. The dining table rested on two cantilevering lengths of pipe built into the rough Moorooduc stone chimney in the living room. The result was no table legs and even more usable space. The house was only 8 squares, but open planning gave an impression of space, particularly so given the wide terrace and full-height glazed doors which opened onto it. Then the view focussed down the Kackeraboite Creek towards Daveys Bay, unobstructed by today's lush growth. It was on Lot 24 of the 1929 Yamala Beach Estate<sup>10</sup> which William D. Chancellor (student) and Phylis Holder (teacher) had purchased in 1950.<sup>11</sup>

The roof was a skillion form and clad with corrugated asbestos sheet: it was likened to a 'tent fly' because of its reverse slope to 7'6" clearance at the front of the house. The walls were Conite or cement render on chicken wire fastened to sheeting made of compressed timber shavings and cement which was fixed to a timber frame. One precaution in this method was to separate the chicken wire from the sheeting by nailing through bottle tops, thus allowing the two materials to move independently of the other.

1 RB1953-54, 4232  
 2 LP8114  
 3 BA1960, 6017; ER1960  
 4 BA1960, 6174  
 5 ibid.  
 6 RB1960-61 and 1961-62, 4232  
 7 ER1960  
 8 ER1967  
 9 RB1953-4, 2747 - 1st house mentioned  
 10 LP12897  
 11 RB1949-50, 7665

On the inside, 4 feet wide Masonite butt-jointed sheets were fixed to wall studs set at 2 feet centres, rather than the normal 1'6", to prevent waste. Full-height vertical jointing and beveling of the Masonite edges allowed the designers to dispense with architraves. On the ceiling and sloping wall were lacquered hardwood boards and white-painted beams. Other natural finishes such as bamboo and stone pervaded.

External colours were typically striking: timber joinery was bright red, iron pipe standards dark grey, the roofing and rear wall 'a strong lime yellow' and the other walls, grey.<sup>1</sup>

David and Phylis Chancellor lived there until Richard & Jean Langdon purchased the house by 1957; the Langdon's living there permanently from c1960, after being at Haverback Road, Malvern.<sup>2</sup> After purchasing the house, the Langdons commissioned Chancellor & Patrick to add to the house in 1957: a laundry and upper-level 'car shelter' were added, next to the formerly detached study on the north-east corner of the house, and a new bedroom placed at the north side of the former 'Bedroom 2' (sun battens reused) with a dressing room (shower and toilet) already added on its south side.<sup>3</sup>

**Description**

**See History**

Today, given the additions made to the house and site, the original house is remarkably unchanged externally, albeit in poor condition. The bright red of the joinery is now a maroone colour and the roofing returned to its natural grey, but the stone base, unusual form, sliding glass doors, steel, balustrade and pipe columns are as they were. Ironically, one of few discordant added elements is the weatherboarded bedroom extension which encroaches on the unusual wedge-shape at one end and introduces a foreign wall material overlapping the stone base.

The original vertical board cladding is visible on the addition undercroft. The addition is not readily visible from the street view. The carport or shelter is detached and its exposed roof members have the shaped ends of the firm's later work.

Unlike the mainstream Chancellor & Patrick Wright-influenced designs, this house resembled closely a design by Americans Slater & Chait (sloping walls), published locally, also Peter McIntyre's Stargazer House, North Balwyn (1952-3): both structure-influenced designs.

**External Integrity**

Generally original, except for the carport and bedroom additions (designed by Chancellor & Patrick).

**Context**

Contributing and early part of a valuable Modernist house precinct.

**Significance**

Architecturally, an unusual response to post-War materials, shortages and inflated costs, but designed in a way which paralleled the innovations of other architects such as McIntyre (Stargazer House, North Balwyn), which epitomized a time of rational experimentation as part of a new architectural era; also, the first of a large number of successful house designs by a prominent early firm in post-War residential work and a major contributor to the Gulls Way residential precinct.: of regional importance.

**Polperro,  
6 Gulls Way, Frankston**

**History**

(21)

Built: 1958

A resident of South Yarra, Duncan J. Riddle, owned Lot 39, Gulls Way, in 1953.<sup>4</sup> By 1958, a Mrs. Agnes Johnston of Hawthorn had purchased the allotment and had a dwelling built on it to the design of Chancellor & Patrick. Mr. Johnston was reputedly Chairman of the Stock Exchange.<sup>5</sup> The Net Annual Value increased in that year to £395 from £35 the previous year.<sup>6</sup> A laundry and garage were added to the residence in 1975 for S. Mitchell, the owner-occupier at the time.<sup>7</sup> The additions were estimated to cost \$3,000.<sup>8</sup>

**Description**

(Inspection required)

An elevated weatherboarded house with a gently gabled roof; the terra-cotta tiling being uncharacteristic of Chancellor & Patrick. The L-plan is in evidence and full-height glazing to the terrace achieved with French doors.

**External Integrity**

(Inspection required)

\*\*\*\*\*

**Context**

**Significance**

**Tilba,  
14 Gulls Way, Frankston**

(22)

**History**

Built: 1956

Harry Richard and Dorothy E. Hone of Callantina Road, Hawthorn, neighbours of the owner of 6 Gulls

1 AHB 12/1954, p.12f  
 2 RB1960; RB1958, 3387  
 3 BA3686  
 4 RB1953-54, 2761  
 5 RB1958-59, 2761  
 6 RB1957-58 and 1958-59, 2761  
 7 BA1975, 22960  
 8 ibid.

Way in the late 1950s, owned Lot 10, Gulls Way, in 1953.<sup>1</sup> The land had a Net Annual Value (NAV) of £35.<sup>2</sup> By 1956 Eric H. and Nellie Bond, of Hornsby Street, Beaumaris, had purchased the allotment and in c1956 had a dwelling erected there to the design of Chancellor & Patrick.<sup>3</sup> The NAV increased to £200 in 1956-57 and £273 in 1957-58.<sup>4</sup> Eric Horatio Bond, a salesman, and Nellie Elizabeth Bond (possibly Eric's wife) owned and occupied Tilba until after 1960.<sup>5</sup> During the job Bond traveled overseas, leaving some money in the bank to pay the bills. This was the ideal type of client for an architect, but was seldom experienced then or now.<sup>6</sup> Reputedly Colin Jones worked on the documentation of this house in the Chancellor & Patrick office.<sup>7</sup>

#### Description

(Refer to 30 Gould Street for design themes)

Now partly destroyed by fire, the house nevertheless displays its former excellence. Perhaps, because of the angle to the view, the house plan was based on the diagonal. The gable eaves were angled (Griffin-like), the Moorooduc rubble stone chimney and adjacent weatherboarded walls were also angled in plan. At one of the angle intersections was the low stone barbecue which also bowed to the diagonal plan. Concealed from the street view, in the living area, the radiating rafters are clearly seen in the open carport. The same rafters are expressed inside, along with lacquered softwood vertical boarding. The stone fireplace hovers over the hearth in the living area, jutting as a wedge-shaped stonework from the hall, while the characteristic open plan with dining alcove, split-floor levels and kitchen off, via a servery, is still visible. Astra hardware and Beco lighting were used: the contemporary architects' choice for door furniture and custom lighting. The roof is currently steel decking, with the Brownbuilt fascia gutter, but may have been Malthoid originally.

#### External Integrity

Many walls and beams are badly charred and ply security shutters cover large areas of broken glazed doors. Despite this, the original elements are apparent and restorable.

#### Context

Potentially a major contributor to an important Modernist beach-house precinct of the 1950s.

#### Significance

Architecturally, potentially an important example among the distinctive output of the noted peninsula

house designers, Chancellor & Patrick, also a contributor to an important residential 1950s precinct.

### Blue Peter, 21 Gulls Way, Frankston

#### History

Built: 1956

In 1956 a house was built at 21 Gulls Way on land which backed on to Kackeraboite Creek.<sup>8</sup> The owner, Mrs. Helen Mary Raymond, of Myambert Avenue, Balwyn, called the residence Blue Peter.<sup>9</sup> The architect was Rae Featherston. Mrs. Raymond and presumably her husband, George Nelson Raymond, a company director, owned and occupied the property at least until the early 1970s.<sup>10</sup> Architects, Chancellor & Patrick, designed additions to the east end. George Nelson Raymond, Junior, a trainee executive, lived there with his parents until the early 1960s.<sup>11</sup>

George Raymond was reputedly a director for a public company supplying the shoe industry.<sup>12</sup>

The Blue Peter was illustrated in *best Australian houses*:

*'...The plan consists of two interlocking squares and the triangular terrace literally points the house at the view...the kitchen is placed at the interlock of the squares and is top lit and mechanically ventilated...'*

#### Description

As stated above, the original plan consisted of an entrance hall (well removed from the double carport), which possessed the living room chimney along one side, acting as a room divider. From there a conventional passage led to the enclosed kitchen, (i.e., no view except through an open servery), two bathrooms and three bedrooms. Dining was part of the large living area, placed to one corner of the eight-sided room. The roof was flat, with built-up felt roofing covered with a mineral particle finish. The walls were clad with vertical Tasmanian Mountain Ash boarding and the windows set in painted timber frames. As with the Chancellor & Patrick houses, the roof timbers were expressed, in this case accentuating the wall angle to that of the roof square hovering above.

However, the most distinctive element in the house is the terrace angle, which fits neither square nor diagonal and is propped up on triangulated brace-like frames from beneath. The boarded balustrade is also angled, but unlike 1 Gulls Way, it splays out, not in.

Angles and their interplay were a fixation among architects in the late 1950s, as epitomized by this house in plan and elevation.

1 RB1953-54, 2764

2 ibid.

3 RB1957-58, 2764

4 RB1956-57 and 1957-58, 2764

5 ER1960

6 pers. com. D. Chancellor, March 1991

7 W. Callister, from D. Chancellor

8 LP12897; RB1956-57, 2756

9 RB1958-59, 2756

10 ER1973, 1959

11 ER1959, 1960, 1963

12 pers. com. D. Chancellor, March 1991, cited GKN company name (?); see also *Australian Leather Journal*, re G.N. Raymond's large works

13

**External Integrity**

Like many of the surrounding 1950s houses, the Malthoid or built-up roofing has been replaced by steel decking and guttering, but the only other changes (visible from the street) have arisen from lack of maintenance.

A carefully designed fourth bedroom has been added on the south side, linked via a bridge (Chancellor & Patrick design): this is not readily seen from the street.

The architect, Rae Edwin Featherstone, gained his Diploma of Architecture (design) at Melbourne University atelier school. He became an associate of the Royal Victorian Institute of Architects in 1948 and a fellow in 1952.<sup>1</sup>

**Context**

With 14 Gulls Way, a major part of this important 1950s beachside residential precinct, both being the most visible in the group.

**Significance**

The house:

is in near original condition; epitomizes more than most contemporary houses the obsession of the 1950s designers with interplay of angled form and plan-shapes; obtained national recognition in a Royal Australian Institute of Architects publication which illustrated Australia's best houses of 1961; and is a major contributor to the important Gulls Way residential precinct: of State, local and regional importance.

**House,  
6 Handley Court, Frankston**

**History**

Built: 1961

A.L. Scoble, Junior, was owner of Lot 9 in 1953, when its Net Annual Value (NAV) was £5.<sup>2</sup> By early 1959, Robert George Ellis, a builder, had acquired the property which now had a NAV of £16.<sup>3</sup> In April, 1959, Ellis applied for a building permit to erect on the site a brick and timber dwelling to the design of Mt. Eliza architect, John E. Rouse.<sup>4</sup> Ellis built the 2000 square feet house himself at an estimated cost of £4,000.<sup>5</sup> He completed the house in 1961, when the property's NAV rose to £223.<sup>6</sup> Robert and Lois Craven Ellis owned and occupied the property until the late 1970s, when Robert became the sole occupier.<sup>7</sup>

**Description**

Looking remarkably like a Chancellor & Patrick design, this house has the gently gabled roof form, extended Japanese style on massive purlins which are supported over two-levels by exposed timber columns.

Visually independent of this structure, on the south-west corner, is a balcony which extends westward from under the roof line towards the sea and rests on deep cross-beams supported by the above columns. An open pergola continues the rafter-line over the balcony.

The balustrade is of horizontal boarding, again as used by Chancellor & Patrick and Featherstone, in Gulls Way, and continues as walling until it abutts the typical masonry wall cladding. The concrete masonry veneer used expresses the house's later construction date, compared with the Gulls Way examples, particularly along the Court frontage where large areas of masonry are seen on the elevation below the highlight strip windows.

Inside there were two upper-level bedrooms and living kitchen and dining areas wrapped around the stair hall.

**External Integrity**

Generally original.

**Context**

Mixed mainly post-War housing, but occupies a corner site and is two-storey: hence it is prominent.

**Significance**

The house is:

a remarkably successful design within a recognizable peninsula design theme developed by Chancellor & Patrick;

it has Japanese form and detail inspirations, but also, in the balcony treatment, achieves a dynamic interplay of structure and form;

it is in externally near-original condition; and is visually prominent within its immediate locality and located on a corner:

of regional significance.

It is also of local interest as the home of a Frankston builder.

**Storm Haven, Macadie House, 1 (?)  
Harleston Road, Mount Eliza**

**History**

Built: c1953

David Chancellor designed this timber and stuccoed house in c1953 for Col. (later Brigadier) Thomas F.B. Macadie and ?<sup>8</sup>

Macadie (born 1919) had been awarded the Distinguished Service Order (1943) and when this house was built he was Military Attache for Vietnam, Laos and Cambodia (1954-6). He was then appointed to the Directorate, Military Operations & Planning, Army Headquarters (1959-62), Canberra.<sup>9</sup> After a succession of military posts Macadie became Chief of Staff, Eastern Command Headquarters (Sydney) until his retirement in 1967.<sup>10</sup> He was awarded a C.B.E. in 1968 and, from

1 RALA Membership Directory, 1984, p.145  
 2 RB1953-54, 1708  
 3 RB1958-59, 1708; ER1960  
 4 BA1959, 4844  
 5 ibid.  
 6 RB1961-62, 2199  
 7 ER1963, 1973, 1980  
 8 pers. com. D. Chancellor, March 1991  
 9 WWA 1971, p.607  
 10 ibid.



that year, was head of International Relations, Australian Atomic Energy Commission.

**Description**

A flat-roof (once Malthoid-clad) house with vertical timber (lacquered) walling, combined with a red brick base and a 'colonnade' of slim vertical windows extending north. This 'colonnade' was repeated in other Chancellor & Patrick designs (see 8 Harleston Road). Major elements in the simple elevations are the exposed (and painted) roof beams, which extend, through internal living areas, from one side of the house to the other, protruding as shelter over car bays entered from the gravelled drive. These rafter beams are supported on a long purlin beam which rests on the archetypical pipe columns of the period. Detail elements include Cowderoy windows, cork kitchen floor tiles, deep kitchen benches and obscured glass to the 'colonnade.'

The overall simplicity of the main elevations differs from the Wright/Griffin gable form of other later Chancellor & Patrick designs and concurs with contemporary Neil Clerehan houses, (i.e., Box House, Heidelberg).

An Edna Walling garden once existed at the rear, with stone terracing and mature planting: little of this is apparent today.<sup>1</sup> Nevertheless, today's landscaping provides a mature exotic and native backdrop for the house.

**External Integrity**

Rear screened porch has been part enclosed and glass-bricks added.

**Context**

One of three Chancellor & Patrick designs in this road, all set in mature, exotic and native landscape, which visually unites the street.

**Significance**

Architecturally, an early example of the noted peninsula architectural firm, Chancellor & Patrick, which exhibits the second stage of their design development: the simple flat-roofed house, with exposed post and beam structure and open living areas, which addressed the surrounding landscape through large window walls; also one of a group of contemporary house designs which epitomize the peninsula oeuvre: of regional importance. Historically, the house was built for a nationally-known military figure: of State importance.

**Kiddle House, 8 Harleston Road, Mount Eliza**

**History**

Built: c1953-4

This house was designed by Chancellor & Patrick for the Lewis Kiddle family, whose permanent residence was a flat in South Yarra. Kiddle was a metallurgist with General Motors Holden and this was where he enter-

ained.<sup>2</sup> The grey Colortone (?) concrete masonry (painted with white cement) used for the project was new at the time. Combined with a matching roof tile, they were thought bound for great things when floated as a public company.<sup>3</sup>

Mrs. Kiddle kept a construction diary of the project. Additions and alterations were designed by the firm at a later date. Kiddle died in 1985.

**Description**

A typical Chancellor & Patrick design, the shallow roof gable is evident, resting on two exposed outrigger purlins, Japanese-style. Glazing under the gable, to the wall line, is also typical. Uncharacteristically, there is a two-storey, gabled wing which rises above the entry. Then the single-storey treatment resumes, heading west. A pergola, with masonry side walls, protrudes from the house, covering an insect-screened porch next to the entry. This creates another uncharacteristically complex bump in the floor plan. Details include early Kempthorne 'tin-can' cylindrical down-light fittings.

**External Integrity**

(Given Chancellor & Patrick addition)

Generally original, except for internal alterations (kitchen benches, living room fireplace).

**Context**

One of three Chancellor & Patrick designs in Harleston Road, each displaying distinct facets of the firm's design style.

**Significance**

Architecturally, recognisable as a near-original design from the noted peninsula firm, Chancellor & Patrick, displaying an early one and two-storey variation on their approach to beach house design: of regional interest and local importance.

Historically, associated with the Kiddle family, who symbolised the middle classes which formed much of Chancellor & Patrick's clientele from the late 1950s and which helped create the next phase of Frankston's development: of local importance.

**Tokai,  
15 Harleston Road, Mount Eliza**

**History**

Built: 1958

Hawthorn resident, Marie E. Morgan, owned an acre of land, Lot 19, in Harleston Road in 1953.<sup>4</sup> By 1958, Frederick Richard and Roxanne J. Clements had purchased the property and build a residence on the acre, to the design of Chancellor & Patrick.<sup>5</sup> Frederick, an engineer, and Roxanne Clements owned and occupied Tokai until the late 1970s.<sup>6</sup> The residence was enlarged to include a family room in 1981, by the owners at the time, manager, David Varney Botterill and Joan Botterill.<sup>7</sup>

1 pers. com. D. Chancellor, 1991  
 2 pers. com. D. Chancellor, March 1991  
 3 pers. com. N. Clerehan, 1991  
 4 RB1953-54, 3325  
 5 RB1958-59, 3325  
 6 ER1960, 1973, 1980  
 7 BA1981, 38728; ER1980

## City of Frankston Urban Conservation Study

The family room of 33 square metres was estimated to cost \$12,000.<sup>1</sup>

### Description

Gently gabled and in an L-plan, the house is typical of Chancellor & Patrick's early work, (see Bond house, Gulls Way). Of note is the extended roof gable from the living room, which rests on two Japanese-like outrigger purlins which, because of their length, are propped to corner mullions of the full-height glazing beneath. This gable treatment emphasises the connection of this phase of Chancellor & Patrick's work with that of the American architects, Greene & Greene, whose Japanese-inspired Bungalows appeared in Malthoid advertisements, a product type often used by Chancellor & Patrick and later replaced by steel deck (as in the case here). The gabled form also extends into the room as a lined and pitched ceiling, in the manner of the Prairie School architects, (Wright/Griffin). Walls are typically of vertical boarding (non-glazed end-walls) or wide horizontal weatherboarding below window strips. Local rubble sedimentary stone is used in chimneys and connected planters.

Landscape is lawn and conifers, so typical of the 1930s-50s suburban garden.

### External Integrity

Generally original.

### Context

One of three Chancellor & Patrick designs in Harleston Road.

### Significance

Architecturally, a notable and intact variation on the L-plan demonstrated so well in the (damaged) Bond house in Gull's Way, the house has notable elements such as the propped gable and complex geometry of the ceiling planes inside: of State importance.

### History,

### House,

### 6 Hillside Grove, Frankston

### History

Built: 1958

In 1955 Reginald Rees and Norma J. Watt purchased Lot 144, Hillside Grove, from C.L.M. Coop of Armadale.<sup>2</sup>

In January, 1956, Watt, a manager, of Kars Street, Frankston, applied for a permit to build a 2750 square feet dwelling designed by architects, Chancellor & Pat-

rick, of Frankston.<sup>3</sup> Frankston builder, N.A. Echberg, built the two-storey, brick and timber dwelling in 1958.<sup>4</sup> Whilst still owning this property, the Watt's principal place of residence in the late 1950s was Beatrice Street, Burwood.<sup>5</sup> In the 1970s, Reginald and Norma Watt and possibly their daughter, Kerryn Jean Watt, a therapist, resided at this address.<sup>6</sup>

### Description

Two-storeys and walled with cream brickwork and vertical boarding, this is recognisable as a Chancellor & Patrick design, with its extended shallow-gabled roof forms, but it differs in plan and its dominantly two-storey scale from their earlier houses. Central to the plan is a circular staircase which commences next to the dining area of the large living room. Other rooms (such as the kitchen, study, bathroom and bedrooms) border this large space, eliminating passages altogether. Beyond the full-height glazing was the pergola-covered terrace and a screened circular pool, on axis with the stair. A double 'car-shelter' adjoined the entry and yet another large pergola-covered area.

On the upper level were more bedrooms and a large sunroom, served by a balcony, under the gable overhang, which looked seaward. The design's main element is the two-storey central gabled section, with its balcony: a vertical extension of earlier houses. On either side, the single-storey wings have shallow gables running at right-angles to those of the central section, with horizontal window strips, to the upper level, slipping uneasily forward of the lower ridge lines. The extensive pergola area creates a platform for the upper level and abutts the lower at no predefined point.

### External Integrity

(Inspection required)

### Context

Mixed generally mid-20th century detached housing, unrelated to this design. Prominently sited on a hilltop.

### Significance

Architecturally, a further variation on the Wright-influenced phase of the noted peninsula architects, Chancellor & Patrick, in this case set in suburbia rather than by the sea in native vegetation, also prominently sited and made more so by the atypical two-storey form: of potential regional importance.

- 1     ibid.  
2     RB1955-56, 1141  
3     BA1956, 1031; ER1973  
4     RB1958-59, 1141  
5     RB1959-60, 1141  
6     ER1973

**Treetops, formerly Seaview,  
22 Jackson's Road, Mount Eliza**

**History**

Built: 1940

Mrs. Dorothy Dunstan, owner of Lots 11-16, Jackson's Road, since before 1938, sold part of Lot 12 to John Kenneth Dougall, of Huntingtower Road, Malvern, by 1940.<sup>1</sup> Dougall, a director, commissioned architects, Godfrey and Spowser, to design a residence for the acre block of land.<sup>2</sup> The three-storey timber house was built in 1940-41.<sup>3</sup> John and Ivy Ellen Dougall owned and occupied Seaview, as it was called at the time, until after 1946.<sup>4</sup>

By 1952 Richard Warwick Nevile, a managing director, of Kintore Street, Camberwell, had purchased the property and changed its name to Treetops.<sup>5</sup> The Net Annual Value increased by approximately 74%, from £270 in 1952-53 to £469 in 1953-54.<sup>6</sup> Richard and Joyce Hambly Nevile did not occupy Treetops until after 1954.<sup>7</sup>

By 1961, a sales manager called George Brennan occupied the property with Majorie Denise Brennan and Sydney George Brennan, Jnr., a journalist.<sup>8</sup>

Additions were made to the property in 1966 by the owner at that time, William Wigmore Leech.<sup>9</sup> R. Dawson Joinery added 120 square feet to the home at an estimated cost of \$250.<sup>10</sup> William, a company director, and Lynette Josephine Leech owned and occupied Treetops at least until 1973.<sup>11</sup>

A much traveled man (thirteen overseas trips by 1946), John Dougall conducted a successful model farm on a property he owned a few miles from Jackson's Road, Mount Eliza.<sup>12</sup> In his Mt. Eliza garden, Dougall maintained a small zoo of tame deer and wallabies and avaries of finches and parrots.<sup>13</sup>

Richard Nevile was chairman and managing director of Treadways Ltd (Melb.) and had been made Commander of the British Empire in 1956 in the period he occupied this house: Nevile served on a number of civic and trade committees, including as president of the Melbourne Y.M.C.A. and the Australian Clothing Retailers Association (1943-6).<sup>14</sup> Nevile's permanent residence was at Treetops.

**Description**

Portrayed in the cover of *Australian Home Beautiful* as a multi-tiered Modern house, it was titled 'A Picturesque Home' inside:

*Mr. J.K. DOUGALL'S house at Mount Eliza is an original conception which expresses all the gaiety of the seaside spirit. The architects, Godfrey & Spowers, were probably inspired by the spreading view of*

*the bay which takes in Mount Macedon and the Dandenong Ranges; and influenced by the steeply falling nature of the site.*

The house was built up to three stories on the seaward side, so as to command the maximum amount of view, demonstrating at the same time how timber construction need not be confined to houses of the bungalow type.

The upper storey has a flat roof and is set well back providing an unusually large sun-deck area enclosed by an iron railing, and on the main floor, dining room, sun room and entrance hall open on to a long stone-paved terrace which enjoys the sun most of the day.

The living room, which is about 30 feet long, is built out at right angles to the terrace. Its huge landscape window in the end wall frames a constantly changing picture of sea and sky.

The exterior of the house is a uniform off-white except for the slender iron pillars of the portico over the front door, which are painted red. For chimneys, garden steps and the wall of the games room beneath the terrace the builders used local stone from the Mooraduc quarries on the Mornington peninsula, blending its natural colors into a soft monotone of yellow and brown.

When the sun is too hot above, the games room is a cool and pleasant spot. Its large windowless apertures are gay with flower boxes and are fitted with sun blinds. On this lower level there is also an outside washroom fitted with a shower, a laundry, a boatshed and a barbecue fireplace.

The entrance hall, which is lit by a wall of glass bricks, is the focal point of the plan, with living room, dining room and terrace opening from it on two sides. On the third side a short passage leads to cloakroom, kitchen and Mr. Dougall's study. A built-in cupboard unit with sliding hatch for serving meals occupies the wall space between dining room and kitchen. Kitchen area includes a meal alcove and an adjoining maid's room with a corner fireplace and built-in clothes cupboard.

The sun-room opens out of the dining room and has windows around two walls to within about 12 inches of the floor. A built-in settee with a cushioned back occupies the corner between window and fireplace, which is faced with local stone and finished with a cream painted hardwood shelf. Furniture is of hardwood with curtains and cushions of a light biscuit fabric striped in red and blue, and there are striped rugs on the polished hardwood floor. The bamboo table shown in the photograph is a curiously interesting souvenir of Mr. Dougall's thirteen trips around the world. Its red lacquered top is covered with hotel labels from foreign countries,

29

1 RB1938-39, 6143; RB1940-41, 6209  
 2 H.B., September 1946, pp.27-30; ER1949  
 3 RB1940-41, 6209  
 4 RB1946-47, 8523; ER1949  
 5 RB1952-53, 2136; RB1953-54, 3135  
 6 *ibid.*; RB1952-53, 2136  
 7 ER1954, ER1960  
 8 ER1961  
 9 BA1966, 17692  
 10 *ibid.*  
 11 ER1973  
 12 H.B., September 1946, pp.27 & 30  
 13 *ibid.*, p.30  
 14 WWA 1959, p.594

arranged so that their gay colors form a definite design, and protected by a sheet of glass.

In the living room the stonework of the fireplace is carried impressively up to the ceiling in contrast to the off-white walls and woodwork. Curtains of plain biscuit colored fabric hang at the windows, which form a deep bay at the end of the room and are fitted with Venetian blinds. The floor is covered with an all-over hydrangea-patterned carpet in shades of blue, mauve and pink, and chair coverings are of a neutral toned woven material. Some of the interesting trifles which Mr. Dougall has collected from all parts of the world - Chinese ivories and Indonesian metalwork and woodcraft, South African and Zulu swords and beadwork - are displayed to advantage in a recessed wall cabinet with sliding glass doors, in the corner by the fireplace.

The Sun-deck on the upper floor occupies so much space that the whole bedroom area seems like one huge sleepout. The line of windows in the main bedroom is carried along the stair hall, from which glass doors open on to the sun-deck, and around the passage to the bathroom, so that the view is enjoyed to the full from every point. There are two bedrooms and a large sleepout with a direct opening on to the sun-deck, and each bedroom has its built-in clothes cupboard. In the main bedroom they fill in the whole of the wall space on either side of the door.

There is about an acre of land around the house, and although it commands such an extensive view, it cannot be seen at all itself except from one spot above the road. Trees, mostly manna gums, have grown up around it, and a thick cypress hedge protects it from the west. Jacaranda, flame trees and wattles throw a changing mantle of colour around it through the greater part of the year.<sup>1</sup> As noted in the article, the house was extensive but built of timber, in keeping with its beach-house status. The combination of flat roofs and terraces, with timber construction, was/is unusual. Setting the pace for the 1950s designs, the house's rubble stonework (Moorooduc stone), used in terraces, patios and chimneys, echoed Edna Walling's choice at Lavender Lane (q.v.). Sun-awareness, as was the view, was an obvious priority given the northern orientation of the room's window and terrace placement in the house plans.

The main elevation of the house, viewed from inside the L-plan, had the International Modern look of designers like Richard Neutra (Lovell House, 1927-9; Kahn House, 1940) with its multi-layers of rectangular forms, some overlapping others, some (like the chimney) passing through others. Lightly framed, near transparent balustrading (chain wire) is subtly done while one jutting piece of terrace rests on slim pipe standards which are used elsewhere on a curved porch over the entry. Inside furniture was built-in and underneath (in the basement) there was ample room for boat storage and games. Besides the lawn and shrubs of the mature, large but typical garden, there is an impressive cypress hedge row running along the west side of the property.

For comparison there were both flat and house parallels: Gleninga and Newburn Flats were of the scale, vintage and style (Remberg & Shaw); seaside houses by Arthur Baldwinson were multi-level and of timber (Collins house, Palm Beach); and the Glover Cart flats by Roy Grounds. All of these examples are major milestones in Victoria's Modern Movement.

#### External Integrity

(Inspection required)

#### Context

A picturesque street house descending to the sea, comprised on some individually notable house sites, and mature landscaping.

#### Significance

Architecturally, a Modern prototype built many years before the Modern mainstream, post-War and remarkably close to its original condition externally; of State importance.

Historically, the home of many important persons, some like Nevile, nationally known: of State importance.

#### House,

**1 James Brad Court, Mount Eliza**

#### History

Built: 1975

Application was made by Artec Design Pty. Ltd. for a permit to build a residence at this address.<sup>2</sup> The residence was designed and built by Artec Design Pty. Ltd., of Frankston, while O'Connor & Beveridge Structural Pty. Ltd. acted as the consulting engineer.<sup>3</sup> The 24 square brick veneer dwelling was begun in November, 1973, and completed in November, 1975.<sup>4</sup> The residence was estimated to cost \$28,500.<sup>5</sup>

#### Description

Set on a steep incline in native bushland, overlooking a creek, the house complements its setting by the use of natural finished timber cladding and fragmentation of the form, via deep balcony recesses. The post and beam construction also echoes both simple vernacular construction and surrounding tree-trunks. Not new or innovatory in design, it follows the distant precedent of multi-level, rectilinear designs by early European architects such as Marcel Breuer (Roth apartments, Zurich, 1936). Australian precursors include Kevin Borland (Launching Place flats, 1974), Allen & Jack (Jack house, Wairoonga, 1957), Ken Edelstein (Muller house, 1974) and Greg Burgess (Weston house, 1972).

#### External Integrity

Generally original.

#### Context

Set in native landscape with other similar houses facing the creek alongt Walkers Road, James Brad Court, in contrast, holds later less context-oriented housing.

1 AHB 9/1946, p.27f  
 2 BA1973, 18915  
 3 ibid.  
 4 ibid.  
 5 ibid.

**Significance**

Architecturally, typical of its era but intact, aptly sited and successfully tailored to its site by use of form and materials: of regional interest and local importance. Historically,

**Kallara,  
7 Kars Street, Frankston**

31

**History**

Built: c1935-40

Many Frankston streets were named after Crimea War heroes such as Nolan, Williams, Raglan and Dundas.<sup>1</sup> Kars Street was named after the Crimean War's famous siege of Kars, where Sir William Fenwick Williams surrendered the Turkish garrison in November, 1855.<sup>2</sup>

John Allan of Union Road, Ascot Vale, owned Lots 2 & 3 in Kars Street and in 1912 had a house built there.<sup>3</sup> Allan owned the property until the late 1930s but his principal place of residence during this time was in Ascot Vale.<sup>4</sup>

By 1940 Christopher Proctor, a builder, had become the owner of Lot 3 and this house, giving his address as 7 Kars Street.<sup>5</sup> Bruce Stone occupied the premises for a short time in the early 1950s, but by 1954 Christopher and Joyce V. Proctor and possibly their daughter, Shirley Elizabeth Proctor, a nurse, occupied the property again.<sup>6</sup> Joyce and Christopher owned and occupied Kallara at least until the early 1960s.<sup>7</sup>

**Description**

A hybrid design, this red brick attic-type house has elements of the 1920s Swiss Chalet Bungalow style (fretted gable and balustrade details and helm-gable to main roof), combined with 1930s details such as the tapestry brick around openings. The Moorooduc rubble stone front fence and hedge are notable landscape elements.

**External Integrity**

Unusually complete, given a high landscape and building integrity.

**Context**

A sloping site and cut-in street levels provide for potentially dramatic siting: this site enhances the street with

its stone wall and hedge. Surrounding houses are mixed in period and generally later than this house.

**Significance**

Architecturally, typical only of a conservative domestic design, but it gains some distinction by being unusual, stylistically, in the Frankston area, is unusually complete and of an earlier date than most of the small-to-intermediate sized houses in that locality: of local importance. Historically,

**House,  
106 Kars Street, Frankston**

32

**History**

Built: 1938

The estate of H.E. Elliot, in 1935, included Lots 119 to 137, 166 and 167 Kars Street.<sup>8</sup> The National Trustee Company, who managed the estate, sold these allotments to the Investors Land and Finance Corporation of Swanston Street, Melbourne, in 1937.<sup>9</sup> They in turn sold Lots 166 & 167, which were included in what was called the Liddesdale Estate, to a merchant, David Johnston, of Chapel Street, Prahran, in 1938.<sup>10</sup> In the same year Johnston built a house on the property.<sup>11</sup> He retained ownership until after 1945.<sup>12</sup> Johnston was a member of H.W. Johnston and Sons Pty. Ltd., leather merchants of 119 Chapel Street, Prahran, and later 310 Chapel Street.<sup>13</sup> In 1954 Johnston resided at The Ridge, Frankston.<sup>14</sup>

Phyllis M. and Thomas Richard Unsworth, a manager, became the first owner-occupiers of the property by 1952 and remained there until the late 1960s, when Phyllis became the sole occupant.<sup>15</sup>

**Description**

A large Tudor or Old English style house with walls of brick, stucco and stone and set in a mature exotic garden as a major corner site.

**External Integrity**

Generally original.

**Context**

On major corner site, large and, hence, prominent.

1 Jones, Michael, *Frankston Resort to City*, 1989, p.74  
 2 *ibid.*, pp.77- 79  
 3 RB1911-12, 9; RB1912-13, 10  
 4 RB1920-21, 506; RB1930-31, 1703; RB1935-36, 2171  
 5 RB1940-41, 2459; ER1954  
 6 RB1952-53, 1268; ER1954  
 7 ER1963  
 8 RB1935-36, 4373  
 9 RB1937-38, 5174  
 10 RB1938-39, 5239  
 11 *ibid.*  
 12 *ibid.*, RB1945-46, 6322  
 13 D1938, 1940, 1944  
 14 ER1954  
 15 RB1952-53, 386; ER1968; ER1969

**Significance**

Architecturally, of a minority style and era in Frankston and of interest when judged in the metropolitan context, given its high integrity, notable landscape setting and prominent siting: of regional and local importance.

**House,  
10 Lewis Street, Frankston**

33

**History**

Built: pre-1905

Charles Wells, the son of early Frankston settler, Henry Cabdy Wells, owned a house on Crown Allotment 5 in 1905.<sup>1</sup> An 1878 map of Shire of Frankston Landholders, Centre, shows Charles Wells as the owner of Crown Allotment 7B, being of 121 acres.<sup>2</sup> The map of landholders in Frankston North in 1878 gives J.L. Petrie as the owner of Crown Allotment 5.<sup>3</sup> Wells' occupation was given as contractor in 1899 and farmer in 1908 in the electoral rolls of those years.

By 1910 Frederick George Morgan, a warehouseman of North Melbourne, was the owner of the house, then on Petrie's estate, allotments 66-69.<sup>4</sup> Morgan owned the property until 17th October, 1922, when John James Tomlin, a manufacturer, purchased Crown Allotment 5A, Lots 65 to 69 and a house by 1925.<sup>5</sup> Tomlin died on the 6th August, 1927, at which time the property became part of the John J. Tomlin estate and continued to be so at least until 1953.<sup>6</sup> The NAV increased to £66 by 1940 but decreased to £39 in 1945.<sup>7</sup> When Annie Fisher occupied the residence (Lot 68) in 1952, it had N.A.V. of £50.<sup>8</sup>

**Description**

Arising from or before an early subdivision (Petrie's), the house is easily distinguishable as from the late 19th century, being of polychrome brickwork (red, cream and brown), in the conservative Italianate villa style and roofed in a M-hip form, clad with slates. The chimneys are also in decorative brickwork. Typically, the main under-verandah window is a three-light opening, while the protruding bay has arched windows with almost a Moorish-arch to the voussoirs over each. The verandah cast-iron frieze and brackets are an unusual pattern and the roof is more typically convex in form.

**External Integrity**

The rounded floor has been replaced in concrete and the posts elevated on a dwarf wall and stripped of their capitals. The side wall has been rendered and the front fence removed.

**Context**

Distinctive as a much older house among mid-20th century housing.

**Significance**

Architecturally, a typical villa for Melbourne's middle suburbs, but rare in Frankston: of high local importance and regional interest.

Historically, represents by its obvious age, as from an early development period in the area's history and may be linked with some of Frankston's pioneers (Wells): of local importance.

**Johnstone House,  
17 Lowe Street, Mount Eliza**

**History**

34

Built: 1974

Application for a building permit was made in November, 1973, by M. and G. Johnstone of Beaumaris.<sup>9</sup> Designed by Cocks & Carmichael, architects of Albert Park, the residence was to be built on a large allotment, Lot 11, in Lowe Street.<sup>10</sup> A building permit was issued in January, 1974, and Mt. Eliza builder, N.R. Armstrong & Associates, commenced building the brick veneer residence.<sup>11</sup> The house was estimated to cost \$50,000 and was of 22.5 squares.<sup>12</sup> Michael Francis Johnstone, a town planner, and Gabrielle Margaret Johnstone owned and occupied the property at least until 1980.<sup>13</sup>

**Description**

Built from putty-coloured brickwork, roofed with metal decking and seated on a concrete slab, this house won a citation in the Victorian Architecture Awards of 1974. Its plan held three bedrooms, formal dining, living, kitchen, a 'solar court' and arborium, at ground level. Upstairs there was a study, equipped with large areas of angled glazing and a long elevated walkway to a distant deck. Normal Day wrote in his book, *Modern Houses Melbourne*:

*The building is carefully controlled in detail and finish to produce a refined well-dressed bulk, rather than the rugged rough brassness (sic) of others presented here...*

'The greyness in stained wood and brick enables the house to sit comfortable among the straggly gum'...<sup>14</sup> In elevation the forms presented are semi-circular and rectangular, the latter being set at two angles and at least two levels. Deep boarded fascias show the direction of each element and present broad linear elements at varying angles and heights. The contrived visual complexity presumably also produces dynamic internal spaces (which have not been inspected).

1 RB1905-06, 562  
 2 Jones, Michael, *Frankston Resort to City*, 1989, p.43  
 3 *ibid.*, p.41  
 4 RB1910-11, 464; LP1007  
 5 RB1925-26, 2067  
 6 RB1930-31, 2785; RB1953-54, 2495  
 7 RB1940-41, 2915; RB1945-46, 3122  
 8 RB1952-53, 1508  
 9 BA1973, 19348  
 10 *ibid.*  
 11 *ibid.*  
 12 *ibid.*  
 13 ER1980  
 14 Day, *Modern Houses Melbourne*, p.123

This design contrasts with the more formal (and successful) interaction of geometry by the same architects, the Woodley house at Sorrento (1974).

**External Integrity**

(Detailed inspection needed)

Generally original.

**Context**

Set in native bushland.

**Significance**

Architecturally, true to the mannered design approach of the 1970s, when dynamic form and space was contrived from juxtaposition of contrasting geometric forms at differing angles and heights, this design succeeds to a degree, achieving recognition from architectural colleagues: of regional interest and local importance.

Historically, of interest for being chosen by the architects institute for a citation (not an award) and hence a reflection of the industry as a whole at that time and the views of the distinguished judges for that category.

**Marathon,  
12 Marathon Drive, Mount Eliza**

**History**

Built: 1914-, 1924

James Davey, a pastoralist, was granted a pre-emptive right to 640 acres at Mount Eliza on 7 February, 1854.<sup>1</sup> He was not the first settler there, the first holder being named Chalk or Chelk.<sup>2</sup> Davey built his first small residence (later known as Marathon) here. In the early 1850s Davey exercised his pre-emptive right to purchase the freehold of his square mile of property.<sup>3</sup> Shortly afterwards he sold the cottage and 40 acres of land to Frank Stephen in settlement of a bill of legal costs.<sup>4</sup> Francis John Sidney Stephen build a larger house on the property, now known as Marathon, and planted all the slope of the Kackeraboite Creek with an orchard. One of Stephen's daughters married Andrew Rowan.<sup>5</sup> The Rowans took over ownership of Marathon in the late 1890s and continued to own it until after the early 1900s.<sup>6</sup>

E.E.H. Brigham occupied the residence in 1898-99.<sup>7</sup> Harold William Grimwade of Hampden Road,

35

Armada, became the owner of the property by 1913.<sup>8</sup> In 1914 Grimwade had a new and larger house, designed by architects Butler & Bradshaw, built on the cliffs on the property overlooking Davey's Bay.<sup>9</sup> The Net Annual Value (NAV) increased from £120 in 1913-14 to £195 in 1914-15.<sup>10</sup>

In 1924 Grimwade engaged W. & R. Butler to design extensive alterations to the residence. The NAV increased that year to £500.<sup>11</sup> By 1930 Marathon stood on 30 acres of land and had a NAV of £713.<sup>12</sup> A caretaker's cottage had been built on the property by 1935 and was occupied by Kenneth Ritchie.<sup>13</sup> Harold Grimwade died at Marathon in 1949 and John F.T. Grimwade was listed as owner of the residence Marathon and 5 acres of land in 1952-53.<sup>14</sup>

Harold William Grimwade was born on 18th May, 1869, in Melbourne, Victoria.<sup>15</sup> He was educated at Melbourne Church of England Grammar School and then at the Queen Elizabeth Grammar School, Ipswich, England.<sup>16</sup> Returning to Melbourne, he matriculated at the Melbourne University and joined the family firm of Felton, Grimwade and Company, wholesale chemists and one of the best known firms in the colony.<sup>17</sup> Grimwade became a junior partner, but left the family business to join the Victorian Armed Forces in 1891, becoming Chief Embarkation Officer before joining the 4th Field Artillery Brigade as a Lieutenant.<sup>18</sup> Nicknamed 'Grim Death,' he was General Officer Commanding Artillery by the end of the War and C.M.G. in 1917 and C.B. in 1918.<sup>19</sup>

Harold Grimwade married the eldest daughter of Mr. John Thornton, J.P., of Camperdown, Victoria.<sup>20</sup> His family wealth and military background meant that Grimwade was often visited by famous people. In March, 1946, on a four day visit to Melbourne, Lord Louis Mountbatten, the Supreme Commander of Allied Forces in South East Asia, and Lady Mountbatten visited Major-General Grimwade at Marathon.<sup>21</sup> Harold W. Grimwade died at Marathon in 1949, leaving an estate worth £239,381.<sup>22</sup>

**Description**

How much remaining of the 1914 section is unclear, but 1920s photographs of the house confirm that much of what stands there today concurs with the period after the

1 Jones, Michael, *Frankston Resort to City*, 1989, p.32  
 2 SLV *Early History of Mount Eliza* Biographical File  
 3 *ibid.*  
 4 *ibid.*  
 5 *ibid.*  
 6 RB1898-99, 485; RB1900-01, 485  
 7 RB1898-99, 485  
 8 RB1913-14, 438  
 9 *ibid.*; Jones, Michael, *Frankston Resort to City*, 1989, p.248  
 10 RB1913-14, 438; RB1914-15, 458  
 11 RB1924-25, 3347  
 12 RB1930-31, 4136  
 13 RB1935-36, 4998  
 14 RB1952-53, 2041  
 15 *The Cyclopaedia of Victoria*, Vol. , p.268  
 16 *ibid.*  
 17 *ibid.*, p.269  
 18 *ibid.*, Jones, Michael, *op.cit.*, p.249  
 19 *ibid.*  
 20 *The Cyclopaedia of Victoria*, , p.269  
 21 Jones, Michael, *op.cit.*, p.249  
 22 *ibid.*

major renovation of 1924. In that year the main two-storey elevation consisted of two Dutch gabled roof bays, linked by a continuous eaves line (now gone) over a central recessed terrace which, in turn, linked to a broad, open terrace supported between two rubble (granite?) stone piers. Another two piers sit under the terrace, sharing the load and echoing the extensive use of the same stone in garden retaining walls, terraces, pergolas and stairways. A third roof gable was recessed back from the main pair and at the opposite end was the shingled and gabled porte-cochere at ground level.

Use of coloured (stained?) external woodwork was widespread, with weatherboarding to upper walls, louvred vents and vertical timber strapping to the gable half-timbering; all being in a dark hue. Picked out in a contrasting light tone were the gable panels and architraves to openings. Windows and doors were glazed in multiple panes. Adding to this display of (natural) timber and stone was the terra-cotta shingling which covered the terrace fascia and main roof. Above that was the slatted balustrading (now replaced).

The service yard of the house, with its garages and driveways, has what appear to be c1914 gabled wings overlooking it, presumably modified in 1924 and since. A broad stuccoed chimney which straddles one of the main gables in an ungainly fashion does not appear to be from the 1920s renovation.

Beyond the house is an extensive and highly important Italian style garden, with extensive pergolas, crazy-paved walks and rubble stone walls. Conifers abound, although not in the strict symmetry of the layout, (refer historic landscape assessment).

The Butler's Arts & Crafts approach to English Domestic Revival is more evident in the 1920s photographs than it is today, where some of the natural finishes have been replaced. The style originally used differs in its expression from the large city houses which used masonry and stucco rather than the timber so aptly chosen for this seaside residence, (see Sir W. McBeath house, 48-50 Irving Road, Toorak, 1925; Clive Baillieu house, 45 St. Georges Road, Toorak, 1911).

#### External Integrity

The stained weatherboards to all walls have been replaced by a Tudoresque half-timbering (painted white); the eaves have been removed from the main gable-pair and a clumsy bulkhead introduced between them; the original gable half-timbering has been changed; new chimney(s) added; the balustrading has

been replaced; and the generously-sized ground-level verandah enclosed. Retention of the stone and shingle work has maintained some of the original concept's character, but the bland wall cladding, verandah enclosure and roof modifications have been destructive.

#### Context

One of a small group of early large summer houses, set in grounds along the Peninsula coastline in the Mornington, Sorrento, Portsea and Mt. Eliza area, each providing a context for the increasing subdivision around them.

#### Significance

Architecturally, an altered (but reclaimable) large summer house designed as extensive renovations and additions by the noted architects, Walter & Richard Butler, to an original concept which was highly valuable and is still (in part) notable for its display of natural materials, in the Arts & Crafts manner so respected by Walter Butler: of regional interest.

As an Italian landscape, unmatched by any in the State. Historically, both the house and particularly the garden are of sufficient integrity to represent the lives of the prominent Grimwade family over all of its development periods: of State importance.

#### Struan, McMahon's Road, Frankston

##### History

Built: 1903-4, 1924

(36)

The Monash Campus at Frankston contains a large brick house called Struan. The land on which Struan stands is first mentioned in the 1896-7 Frankston rate books as being 29 acres of Crown Allotment 6C and owned by Mrs. Jane Unthank (an old local family).<sup>1</sup> David Pugh was the occupant of the property, which had a NAV of £30.<sup>2</sup> In 1902-03, Mrs. Malcolmson occupied Mrs. Unthank's property, which still had a NAV of £30, but now had an orchard.<sup>3</sup> The first mention of a residence on the property was in 1903-4, when Charles Wells Junior was the occupant.<sup>4</sup> However, the NAV remained the same.<sup>5</sup>

In 1910 Jane Unthank divided the property into three lots, selling the house and 15 acres to Thomas J. Lawry.<sup>6</sup> The NAV decreased to £25.<sup>7</sup> Lawry owned and occupied Struan until he sold it to John Manchester in 1916.<sup>8</sup> Ownership of the property passed to William George Manchester, a barrister and solicitor, in 1917.<sup>9</sup>

- 1 RB1896-97, 533
- 2 ibid.
- 3 RB1902-03, 547
- 4 RB1903-04, 560
- 5 ibid.
- 6 RB1909-10, 602
- 7 RB1910-11, 417
- 8 RB1915-16, 780
- 9 RB1916-17, 842



Struan changed owners again in 1920, when R. Werner of Richmond purchased the 21 room house on 15 acres, with an unusually low rate valuation of £25.<sup>1</sup> Extensive renovations to the house were probably carried out in 1924,<sup>2</sup> as the NAV increased from £25 to £400 in that year.<sup>2</sup> Werner owned Struan until his death, in the mid-1940s. During that time the NAV of the property decreased to £345 in 1936 and to £300 in 1940.<sup>3</sup> When Struan passed from R. Werner's estate to Escort Rudolph Werner, on February 16th, 1945, it occupied 18 acres.<sup>4</sup>

Dr. Frank R. Vincent purchased Struan, now occupying 16 acres, on January 3rd, 1951.<sup>5</sup> A doctor at the Frankston Hospital, Dr. Vincent and his wife, Edna, owned and occupied Struan until they sold it to the Education Department in 1957.<sup>6</sup> It became part of the Frankston Teachers' Training College complex, which was later incorporated into Monash University.<sup>7</sup>

Rudolf Werner was a Richmond refrigeration engineer, whose company manufactured ammonia compression refrigeration and ice-making machinery on both a large and small scale.<sup>8</sup>

The Unthank family (via Thomas) were among the area's early freeholders (CA37, O'Neill's and Dandenong-Hastings Road corner). Unthank settled at Somerville in the late 1860s, where he had selected under the 1869 Act (CA4).

#### Description

Of the two dates possible for this building (1904, 1924), the latter is more probable although general alteration to the exterior has removed identifying detail.

Built of a bright red brick with a (new) corrugated steel roof, the house has that tea-house roof form (Dutch hip) associated with the Edwardian Federation Bungalows and Queen Anne style houses alike, but the austere wall and porch treatment, considered with the paneled balustrade of the once open north-facing terrace, suggest a 1920s design, (see Cook house, 9 Upper Heidelberg Road, Ivanhoe).

Given the degree of alteration and with no evidence of its pre-existing state, the house is historically symbolic only of, for example, Rudolf Werner's occupation. Reputedly the present strong room is one of Werner's large cool rooms, converted.

The surviving mature landscape (*Auracaria* sp. et. al.) is notable for Frankston (a city with only a small number of aged exotic trees) and, with the house, draws attention to this site as an old one.

#### External Integrity

Terrace and dormer porch enclosed, general alteration in detail and major landscape modification, (carports, fence removed).

#### Context

Set on a hillside within open grounds, the house is prominent, as is its surviving landscape.

#### Significance

Architecturally, little is known of its original state; of local interest.

Historically, recognizable as a landmark in the city's history, comparable with the Lofts, Davey Street, and the other large houses along the coast; also identifiable with locally prominent figures such as the Vincents and the regionally known Rudolf Werner: of local importance and regional interest.

#### 50 Nepean Highway, Seaford

#### History

#### Built:

At the beginning of the 1940s Irene E. Walker owned Lot 11 and part of Lot 10 of Crown Allotment 2 Section A, which had a Net Annual Value (NAV) of £11.<sup>9</sup> In 1942 Walker had a residence built on the property.<sup>10</sup> The house had a rated annual value of £64.<sup>11</sup> Irene Walker owned and occupied the property until she died in 1973.<sup>12</sup>

#### Description

Designed in the European Modernist tradition with flat roofs, differing rectangular forms stacked one upon the other, and fenestration which was either a slot or slit, this stuccoed two-storey house also had portholes, metal window frames and corner windows, leaving the slab-like roof above almost floating for want of structural support. The design resembles those of Seabrooke & Fildes or the Kings in its minority pursuit of the pure Modernist tradition, European style, such as Rietveld, de Stijl, Dudock and Mendelsohn, contrasting with the emerging local Modern movement (such as Grounds) which was inspired by America rather than Europe. European examples include Aalto's Helsinki boarding school.

#### External Integrity

The steel-framed windows have been replaced with modern aluminium frames.

- 1 RB1919-20, 1273; RB1920-21, 2130
- 2 RB1924-25, 2850
- 3 RB1936-37, 3103; RB1940-41, 3429
- 4 RB1944-45, 3789
- 5 RB1950-51, 3183
- 6 RB1957; 3352
- 7 ibid.
- 8 *Cyclopedia of Victoria*, Vol.1, p.580f
- 9 RB1940-1
- 10 RB1941-2, 60; RB1942-3, 66
- 11 ibid.
- 12 RB1972-3

**Context**

Unrelated to its context, except in the adoption of a two-storey form which sought the sea view.

**Significance**

Architecturally, part of a small group of designs which adapted the European Modern style faithfully from its source: of regional importance.

Historically,

**Baida ?,**

**67 Nepean Highway, Seaford**

**History**

Built: 1918

In 1918, Francis Martorana, of Greville Street, Prahran, bought two lots, Lots 4a & 4b, in Seaford, situated between the bay and Kananook Creek.<sup>1</sup> He had a residence built on Lot 4a in that year.<sup>2</sup> Adelaide and Francis Martorana owned the property until after 1945, when it may have been called Baida, and had a garage built on Lot 4b by 1940.<sup>3</sup> By 1952 Mrs. Adelaide S. Martorana had become the owner-occupier of the property and continued to be until after 1958.<sup>4</sup>

**Description**

Built of red brick with stucco trim, the house takes on an Indian Bungalow form with its tea-house hipped roof extending over a wide return verandah. Verandah posts are pressed cement in a Greek revival form and, in the Bungalow tradition, sit on brick piers. The roof has Marseilles pattern terra-cotta tiles. Unusual scrolled cement detailing over the openings facing the verandah distinguish this house from many others like it.

The house sits in mature and notable exotic and native landscape, indicating the age of the site and merging it with the creekside planting behind.

**External Integrity**

Generally original, with a possible gabled addition of the rear which has been closely matched to the original.

**Context**

Represents an era of First War housing development along the Kananook Creek and the, then, less busy Nepean Road. Houses, from this period and up until the Second War, survive along the strip. It is also a corner site.

**Significance**

Architecturally, a well-preserved house of a type unusual in Frankston (but better represented in Melbourne's

middle suburbs), which is distinguished by the unusual window ornament and its landscape setting.

Historically,

**Markalia,**

**273 Nepean Highway, Seaford**

**History**

Built: 1929

Mitcham resident, Mrs. Alicia Maclure, owned Lots 9 & 10 Nepean Highway, Seaford, which overlooked the bay and backed on to Kananook Creek in the mid-to-late 1920s.<sup>5</sup>

William S. Brown, of Nicholson Street, Brunswick, bought the two lots and built a house on them in 1929.<sup>6</sup> The house had rough-cast cladding and was called Markalia.<sup>7</sup> Brown owned the property until after 1940.<sup>8</sup> Hyland Leslie Bartlett, an horticulturist, and Nancy C. Bartlett, of Point Nepean Road, Frankston, were the owners in 1945, but by 1949 the property changed ownership again with Frederick W. Bosanko, an assistant sales manager, being the new owner-occupier.<sup>9</sup> Markalia was owned and occupied by A. Culienski by 1958.<sup>10</sup>

**Description**

As if taken from an English village, this house attic-type has the steep gabled and slated roofing, textured stucco wall finish and use of the rough clinker brickwork (chimney) which epitomize the English Domestic Revival in the Arts & Crafts manner.

What distinguishes it further, is the curved profile of the rear section of roof. Rather than assume a straight-gabled form, the roof curves out skirt-like to cover the extra plan width beneath it. Viewed from the side, the chimney breast is also curved (scallop), promoting the 'gingerbread' imagery of the house.

Dense planting from the house era fronts the property, along with a matching picturesque mail box.

**External Integrity**

What may have been half-timbering to the gable apex is now weatherboards, but otherwise the house is near original.

**Significance**

Architecturally, an unusual house in the English Domestic revival manner, which is distinguished by its flared roof form and the use of rustic materials to promote the Medieval image. It is also in a period landscape setting: of regional and local importance.

1 RB1918-19, 1942, 1941  
 2 ibid.  
 3 RB1945-46, 95; RB1946-41, 96  
 4 RB1952-53, 99; RB1958-59, 64; the Martorana family is still known in the area, reputedly one having married John Rouse, the architect.  
 5 LP7607; RB1924-25, 617; RB1928-29; 206  
 6 RB1929-30, 215  
 7 RB1935-36, 340; RB1945-46, 398  
 8 RB1940-41, 387  
 9 RB1945-46, 398; RB1952-53, 419; ER1949, ER1945  
 10 RB1958-59, 1255

room ceiling profile, like Chancellor & Patrick's pitched ceilings of the 1950s. As with the smaller Knitlock prototypes, such as the 1922 Gumnuts (q.v.), this living area, with its large fireplace, was used as the circulation space to perimeter rooms, some with double (glazed) doors (sleepouts), and the dining room with none. Dressing rooms were provided to the two sleepouts and a 'workroom' to the main bedroom. Typical of the era, there was plenty of built-in storage and, less typical, a maid's room.<sup>1</sup> The garage and laundry were housed in another pyramid- roof building on the site, north of the house, while the perimeter hedges, garden pathways and fencing provide a notable setting for the two buildings. The house had a jetty on to the Kananook Creek and a croquet lawn.

#### External Integrity

Generally original, except for only slight possibility that the roof tiles were once knitlock.

#### Context

The landscape (hedges) provides a buffer for this complex from the highway. It is identifiable as one of a diminishing number of between-the-wars houses established in this part of the Point Nepean Road prior to the onset of higher density development via flats and units, post-War.

#### Significance

Architecturally, perhaps the best preserved Knitlock example in Australia and one of the few to incorporate suburban elements such as garages into the system; also designed by one of Griffin's first articulated pupils, Frederick Ballantyne, in a form which was faithful to the internationally known architect, Walter Burley Griffin's original Pholiota concept, by providing one central space as the focus for ancillary rooms/alcoves around the perimeter: of national importance.

Historically, acknowledged by a national periodical as 'Australia's Prettiest Home,' it represents a nationally publicized ideal in a time of housing shortages and many attempts to develop cheap construction systems.

Also once the home of Mrs. Gladys Hartley, later well-known in the Girl Guide and charity movements: of national interest and State importance.

### Henty House, 581 Nepean Highway, Frankston

#### History

Built: 1953

Arthur Frederick Henty of Portland Lodge, now at 1 Plummer Avenue, Frankston, was the owner of Lot 1 on LP. 89711 in the late 1940s.<sup>2</sup> On his death in the early

1950s, ownership of the property passed to Mrs. May Lilliam Henry of the same address as H. Henty.<sup>3</sup> Mrs. Henty had a timber-clad house, designed by Roy Grounds, built on the property.<sup>4</sup> By 1958-59 Robert Alfred Brennan, a company director, had purchased Henty House.<sup>5</sup> Robert and Edna Merle Brennan owned and occupied the property until after 1967.<sup>6</sup>

#### Description

*Cross-Section Magazine* (University of Melbourne, Dept. of Architecture) noted this house in its May 1953:

*'Last month at Frankston, Victoria, a 45' diameter house was finished (Roy Grounds, arch 'r; Norman Echberg, bldr.); at Toorak, a 48' square house with 26' diam. court was started (Roy Grounds, arch 'r; Norman Echberg, bldr.)'*

Grounds fixation with plan geometry was not his alone, Boyd and McIntyre among others used simple geometric outlines to promote planning success.

The Henty house was round to suit an all-round sea view, part of its perimeter being open (as balcony) and part closed (as rooms). Vertical boarding, amber window-walls, expressed timber rafters and pipe columns were the same elements being used by Chancellor & Patrick at the time, but in a decidedly different form. As a gesture to convenience, a rectangular entry porch was located, out of sight, at the rear. At the roof's centre was a cylindrical painted brick chimney with cowl.

In the same year, but in Tasmania, architect J.H. Esmond Dorney had completed a 24' diam. 'glass cylinder' over an old gun pit, with far less finesse.<sup>7</sup>

#### External Integrity

Generally original, except for the addition of a new, visually unrelated house in the former front yard of the house, obscuring the view to it.

#### Context

One of a diminishing number of large houses from between the Wars, set in landscaped grounds along the sea's edge.

#### Significance

Architecturally, one of the best known examples (nationally) of the post-War Melbourne Modernist's passion for simple solid, but functional, geometry which has been ideally tailored to its site, in terms of views and sun, and remains externally unaltered; also, the work of Grounds, whose name became naturally well-known for a totally different scale of project: of National and State importance.

Historically,

1 see P. Goad, P. Navaretti, NTA classification (1988) report  
 2 RB1952-53, 1676; ER1949  
 3 RB1953-54, 30  
 4 ibid.,  
 5 RB1958-59, 30  
 6 ER1967  
 7 *Cross-Section*, Aug., 1953

40

Historically,

**Flats,  
278 Nepean Highway, Seaford**

(41)

**History**

Built: 1954, 1960

Allan B. and Greta M. Woolcock built flats in 1954, on Lots 18 & 19 Nepean Highway, Seaford.<sup>1</sup> They had owned the land with bay frontage and Kananook Creek at the rear since the early 1950s.<sup>2</sup> In April, 1960, John Gidney Pennell, an investor, and Heather Judith Pennell, of Barton Drive, Mt. Eliza, purchased the property and submitted a building application for seven extra flats in May, 1960.<sup>3</sup> He was granted a permit for seven timber flats of 32.90 squares in the same month.<sup>4</sup> Estimated to cost £10,000, the flats were designed by Bailey & Tilley Home Plan Service, built by Brighton builder, H. Dodd, and completed at the end of 1960.<sup>5</sup>

**Description**

Presumably designed to match the first two flats on the site (1954), the finished scheme has the late 1940s-early-1950s character of the stained vertical boarding, white-painted joinery and gently gabled roofline, clad with 'Super Six' corrugated cement sheeting. Built end-to-end, each had a bed-sitting room down one side and service areas (bathroom, kitchen) along the other. Following Modern orientation philosophies, seven of the unit's living areas faced north. Each had its own carport and three of the flats had extra bedrooms.

Not exceptional in their design, the flats do have a high integrity to the first construction date (1954), particularly because of the stained timbers, cement sheet roofing and gabled form.

**External Integrity**

Generally original.

**Context**

Part of the new higher density development mix-evolved here after the Second War.

**Significance**

Architecturally, typical of 1950s timber beachside flats and although not architecturally innovative, they represent well diminishing building type/materials combination.

Historically,

**Stokesay,  
288 Nepean Highway, Seaford.**

**History**

(42)

Built: 1922

Architect, J.F.W. (Frederick) Ballantyne designed Stokesay in March, 1922, for Arthur P. and Amy Onians.<sup>6</sup> Originally designed as the Onians' seaside home, Stokesay soon became their permanent residence. It is probably that the house was built by Ballantyne as the general contractor.<sup>7</sup>

The property overlooks the bay and backs onto Kananook Creek. Stokesay once had a private jetty which jutted out into Kananook Creek.<sup>8</sup> A garage and laundry are situated adjacent to the house and a large fowl house occupies part of the property.<sup>9</sup> In 1925 Stokesay was awarded First Prize in the *Australian Home Beautiful* competition for 'Australia's prettiest home.' Stokesay has remained unaltered and in the Onians family since its construction.<sup>10</sup>

Frederick Ballantyne entered the University of Melbourne in 1918. It was still necessary at that time to be articulated to a practising architect.<sup>11</sup> Ballantyne, on the advice of Edward Fielder Billson who worked in Griffin's office, became a pupil of Walter Burley Griffin. Ballantyne, at the age of 21 years, received his Diploma and completed his articles in 1921.<sup>12</sup> In 1922, when he designed Stokesay, Ballantyne set up in private practice with an office at 313 Glenferrie Road, Malvern. In 1923 he traveled to the United States, where he met Louis Sullivan and Dwight Perkins and visited many buildings designed by Frank Lloyd Wright.<sup>13</sup> Returning in 1924 he set up office in Haverbrack Avenue, Malvern. He and his brother, Keith, who had worked for a short time with Griffin, carried on the family contracting business and many of the houses designed by Ballantyne at this time were also built by him.<sup>14</sup> In 1934 Ballantyne went into partnership with one of his senior employees and cousin, Roy Wilson, a partnership which became known as Ballantyne and Wilson.<sup>15</sup>

**Description**

This complex is thought to be one of the best and most complete examples of Walter Burley Griffin's Knitlock Wall construction system. Possessing the distinctive pyramid-shaped roof of Griffin's Knitlock prototype Pholiota, the house modules are roofed with the Marseilles pattern cement tile, rather than Griffin's Knitlock cement tile, seen on the Jefferies Surrey Hills house. Inside the pyramid form is reflected in the (large) living

1 RB1954-55, 262  
 2 RB1953-54, 262; LP7607  
 3 RB1960-61, 262; ER1971; BA1960, 6369  
 4 ibid.  
 5 ibid.  
 6 NTA FN6015  
 7 ibid.  
 8 ibid.  
 9 ibid.  
 10 ibid.  
 11 ibid.  
 12 ibid.  
 13 ibid.  
 14 ibid.  
 15 ibid.

**The Gumnuts,  
619 Nepean Highway, Olivers Hill**

**History**

43

Built: 1922

W.A. Fowler of Collins Street, Melbourne was the owner of a number of lots facing on to the Nepean Highway in Section 4, Parish of Frankston, from the early 1920s.<sup>1</sup> In 1922 he is recorded in rate books as owner of Lots 46 & 47.<sup>2</sup>

In that year, architect Walter Burley Griffin designed twin holiday houses, which were built on Lots 44 & 42.<sup>3</sup> Frankston Sewerage Authority Plans show The Gumnuts situated at the front of Lot 42 with a larger brick building at the rear and Marnham as a small wooden building at the front of Lot 44. It was believed that The Gumnuts was used as a seaside retreat by Griffin and his wife, but this is unlikely.

In 1924 W.A. Fowler was the owner of both The Gumnuts and Marnham.<sup>4</sup> Marnham was demolished by its owner, a Mr. Brew, in 1983.<sup>5</sup>

A lecturer, Prudence-Jaqueline Evans, owned and occupied the house with Nancy Kathleen Evans from 1981.<sup>6</sup>

**Description**

Like the Onians house, the Gumnuts is based on Griffin's Pholiota Knitlock prototype, where concrete interlocking masonry elements provide the walls, but in this case, the Knitlock cement tiles have also been used with standard cement tile ridge cappings and Griffin's typical splayed timber fascia. The original house was 21 feet square, based on a 3'6" module where a central room provided access to eating and sleeping alcoves. Original wall and trim finishes were unpainted cement and a dark green stain for the woodwork.

Landscape is mature and supportive of the house construction date.

**External Integrity**

(As viewed from the street)

Generally original, with a presumed rear addition and new Covak-style fence.

**Context**

Unrelated.

**Significance**

Architecturally, one of the small number of Knitlock Griffin-designed houses left in Australia, particularly those with both the Knitlock wall and roof system. Griffin was internationally known for his unusual and often innovative designs, both large and small, including the plan for Australia's Capital: of National/State importance.

Historically,

**White Cottage, now White Lodge,  
638 Nepean Highway, Frankston**

**History**

44

Built: 1934

In 1932 W.A. Fowler of Queen Street, Melbourne, owned Lots 6 and 7 in Section 4, Parish of Frankston, which were located across the Nepean Highway from The Gumnuts and Marnham, properties he owned in the mid- 1920s.<sup>7</sup> Fowler sold the lots to Mrs. N.M. Flatan in 1933, who in turn sold them to Mrs. N.M. Scott-Scott in 1934.<sup>8</sup> Mrs. Scott-Scott had a residence built on Lots 6 & 7 in (as described in that year's rate book) Humphries Road, Yamala Estate.<sup>9</sup> Mrs. Scott-Scott owned and occupied the property until after 1945.<sup>10</sup> The house is reputed to have been placed on jacks resting on concrete piles, allowing releveling at any time.

By 1952 Mrs. Mavis G. Powell resided at White Cottage, Nepean Highway, Olivers Hill Estate, (so described in that year's rate books).<sup>11</sup> Mrs. Powell resided in St. Georges Road, Torak, in 1953, whilst retaining ownership of White Cottage.<sup>12</sup>

**Description**

Contemporary with Newton & Grounds' Henty house (Plummer Avenue), this two-storey painted brick and timber design also illustrates the American influence on local architects, but in more of a Colonial revival rather than Modernist sense. Brick on ground-level and board on the upper-levels, the house has the intersecting gabled profiles of the Henty house, but is far less functionally planned in terms of sun access. Instead of corner windows, there are the six-pane Georgian-revival windows. The roof is of slate and the chimney painted brick.

Perhaps the most important aspect of this house is its garden. In total contrast to the coastal tea-tree it replaced, the landscape is undulating and sculptured lawns with serpentine paths and curvilinear beds. Ornamental trees dominate around the house, but the driveway leading down to it is flanked by 'native' and exotic planting in an informal and lush fashion. The property has beach frontage. (See cultural landscape appraisal).

**External Integrity**

Generally original.

**Context**

One of a diminishing number of large houses from between the Wars, set in landscaped grounds along the sea's edge.

1 NTA FN2254  
2 *ibid.*, cites RB1923-4, 1913-4, 2914; RB1922-3, 2676-7  
3 *ibid.*  
4 *ibid.*  
5 *ibid.*  
6 ER1981  
7 NTA FN2254; RB1932-33, 4773  
8 RB1933-34, 4746; RB1934-35, 5000  
9 *ibid.*  
10 RB1945-46, 6225  
11 RB1952-53, 1846  
12 RB1953-54, 117

**Significance**

Architecturally, although not in the mainstream Modernist idiom, it displays the American reinterpretation of European Modernism blended with the Traditional gabled forms of east-coast housing and Colonial revival prototypes. Compared with other contemporary designs, both this and the Henty house displayed a change of pace for large house designs, stripping ornament away and recoiling from the exotica of the Spanish and Italian revivals; although this example is much more conservative than Henty's: of regional importance.

Landscape: a notable design in the Edna Wallaing tradition: of regional importance.

Historically,

**Hopkins House,  
648 Nepean Highway, Frankston**

**History**

Built: 1949 45

Architect, Rhys Evan Hopkins, bought land from E. W. Billson, also an architect, of Collins Street, Melbourne, in the mid-1940s.<sup>1</sup> A house, to Hopkins' design, was begun in 1948 and completed in 1949.<sup>2</sup> Hopkins owned and occupied the property until recently.<sup>3</sup> On the 1954 Electoral Roll, he is described as an orchardist.

Hopkins designed many buildings in the Moderne/Modern style, in particular the Dr. Fenton Bowen house, Toorak Road, Toorak.

**Description**

Not unlike 50 Nepean Highway (q.v.), this house takes on the European Modernist manner fully. With its painted brickwork, rectangular forms, slit or slot windows, flat roofs and open terraces, it recalls a number of precedents (i.e., Le Corbusier's Second Citrohan house, 1922) from the Continent. Window frames are of steel and where divisions exist they are horizontal to emphasize the horizontality of the architecture. A nice detail is the semi-cylinder rain water sump and its downpipe.

**External Integrity**

Possibly the upper level terrace has been altered (?), carports and minor ground-level structures added.

**Context**

One of a diminishing number of large houses from between the Wars, set in landscaped grounds along the sea's edge.

**Significance**

Architecturally, an accomplished, and near complete if late, design in the 'Style' Hopkins chose for many of his successful projects and of special interest as his own home and part of a group of large and detached inter-

War seaside houses built in this section of the Nepean Highway: of regional importance.

Historically, of interest as the home of one of two well-known architects who adjoined one another.

**House,  
660 Nepean Highway, Frankston**

**History**

Built: 1959 46

A building permit was applied for and granted to Wilma Lee of Chelsea in 1959.<sup>4</sup> The application to build a 33 square brick veneer dwelling gives the builder's name as W. Lee.<sup>5</sup> The house was estimated to cost £10,000.<sup>6</sup> Leonard Arthur Woodward, a butcher, became the owner of the property in 1960 and lived there with Leonie Madelaine Woodward.<sup>7</sup>

**Description**

Cream brick and with a fashionable butterfly roof and pop-up clerestory windows, the house is externally symmetrical. Inside there was a large living room, flanked by three bedrooms, a den, laundry and bathroom. At the rear of the living area is a dining/kitchen room, divided by a servery. Despite its fashionable exterior, the interior was standard and the floor was timber rather than the concrete slabs used in other 1950s houses in Frankston. The roof beams were, however, exposed internally, but the sun and view orientation of rooms in the Chancellor & Patrick, Grounds or Hopkin's houses is lacking. A matching carport stands forward of the house on the south side, in a garden which is related to the house period. Mature and dense shrubs and trees line the frontage.

**External Integrity**

Generally original.

**Context**

One of a diminishing number of large houses from between the Wars, set in landscaped grounds along the sea's edge.

**Significance**

Architecturally, although possibly derived from elsewhere rather than being a thorough concept, the exterior (and most interesting part of this house) is nevertheless highly evocative of the unusual roof forms adopted in the 1950s, the butterfly being the most distinctive and yet the least represented (because of practical problems): of regional importance.

Historically,

**House,  
675 Nepean Highway, Frankston**

**History**

Built: 1959 47

1 RB1945-46, 6219; RB1948-49, 5547  
 2 ibid.  
 3 ER1953-54, 123; ER1959  
 4 BA1959, 5135  
 5 ibid.  
 6 ibid.  
 7 RB1960-61, 130; ER1960

Architects, Chancellor & Patrick, designed a house for Ray W. Houston of South Melbourne, on land he owned at 675 Nepean Highway in 1959.<sup>1</sup> In 1978 he commissioned Frankston builders, Maile & Bennett, to build a 27 square metre addition to the residence at an estimated cost of \$12,000.<sup>2</sup> Roy William Houston, a director, owned and occupied the property with Vera Ellen Houston until after 1978.<sup>3</sup>

**Description**

(See 1 Gulls Way)

Of all of the Chancellor & Patrick Wright/Griffin-influenced designs, this is one of the most successful and the most obvious.

Built from Colortone concrete masonry (white cement joints), the house has the shallow extended gable roofline, exposed outrigger roof purlins and horizontal boarding to balconies of their earlier houses. Generous undercroft space accentuates the 'floating' appearance of the upper level, while the continuous strip windows on that level lend the same sensation to the roof. The later addition appears to be the single-storey skillion built facing Ithaca Road and matches in general form and materials, but not in conceptual detail.

**External Integrity**

Given the later addition, generally original.

**Context**

Sited at a prominent corner, on a busy road, and among contemporary but visually unrelated detached housing.

**Significance**

Architecturally, one of the best of the two-storey Chancellor & Patrick designs and prominently sited: of regional importance.

Historically,

**Toorak College,  
Old Mornington Road, Mount Eliza**

**History**

Built: 1928

Victoria's oldest independent girls' school, Toorak College, began in 1854 when Mrs. Elizabeth Tripp began a little school for her five daughters and their friends in Toorak.<sup>4</sup> The school, known as Mrs. Tripp's School for Ladies, grew into a large private school for day and boarding pupils.<sup>5</sup> In 1926 a group of parents and 'old girls' formed a non-profit-making company and purchased Lots 22 & 23 with a house and Lots 24 & 25 on Old Mornington Road.<sup>6</sup> The land was part of the pre-emptive right land of James Davey. In 1928 Toorak

Ladies' College owned Lots 24 & 25, Lots 20 & 21 of 9 acres and Lots 22 & 23 of 12 acres and moved there with some of its original buildings, under the guidance of the Misses Hamilton who had owned the school from 1907.<sup>7</sup> The school buildings were located on Lots 22 & 23, which had a Net Annual Value of £1,500.<sup>8</sup>

Toorak College began at Mount Eliza as a boarding school, its total enrollment being composed of boarders.<sup>9</sup> For many years it kept this character, only admitting a few day girls. By 1935 the school had increased its land-holding with the acquisition of Lots 1-6 and 29-33.<sup>10</sup> As the Mount Eliza area and the Peninsula gradually changed to a residential community with an increased population, more and more day-girls were accepted at the school.<sup>11</sup> The school decreased its ownership of land to 21 acres by 1952 and gradually reversed the school population type so that present enrollments show a large percentage of day girls.<sup>12</sup> A new ranch style building, situated in the rural surroundings of the ground, houses the boarders.<sup>13</sup>

**Description**

Taking on the Medieval imagery of colleges and universities across the world, this Tudor-revival complex has textured stucco walls, a matching cement-tiled roof and an all-pervading gabled roofline. Multi-panel glazing, with quoins and label moulds, clinker brickwork to the chimneys at the base and around the porch, and a baronial. Castellated clock tower all add to the image.

Inside the quadrangle, creepers cover the walls and more red brick, forming a basket-arched arcade, is highlighted against the uniform grey of the walls. More red brickwork, as ogee-arched voussiors around openings, relieves the rear (west) elevation of the main building. Other period touches include ancillary buildings such as the carriageways and associated buildings at the north and south ends; also, the louvred belltower placed atop one of them.

The garden and entry facing the Old Mornington Road is mature and provides a superb setting for the main building.

Many new buildings have been added to the complex, but are usually detached from the original wing.

**External Integrity**

Generally original, (main wing).

**Context**

The Old Mornington Road retains some of the semi-rural character.

1 RB1958-59, 60; RB1959-60, 60  
 2 BA1978, 30617  
 3 ibid.; ER1960  
 4 Frost, R., *Frankston & Mount Eliza Sketchbook*, 1989, p.36  
 5 ibid.  
 6 ibid.; LP1128; RB1927-28, 4246  
 7 Frost, R., op.cit.; RB1928-29, 4333, 4332  
 8 ibid.  
 9 Frost, R., op.cit.  
 10 RB1935-36, 517104  
 11 Frost, R., op.cit.  
 12 ibid., RB1952-53, 2149  
 13 Frost, R., op.cit.

**Significance**

Architecturally, the old wing has a consistent and convincing Tudor-revival character, which retains its original finishes and a notable setting. Although not innovatory architecture for the date, it suits the established character and traditions of the school: of regional importance.

Historically, the school's development followed that of Mt. Eliza itself, from being a holiday (boarding) suburb to that of permanent residency (day pupils), this building being evolved in the first stage. It has been the vehicle for many distinguished scholars and held a quasi-public building role in the community.

**Misty Hill House,  
22 Old Mornington Road, Mount Eliza**

**History**

Built: 1890

James Gillard, the owner of 9.1/2 acres of land being subdivision 1, Section 5, Part 71 Old Mornington Road, in 1889, had a residence constructed on the property in 1890.<sup>1</sup> The land was part of the Davey preemptive right. Gillard, a gardener, owned and occupied the property with Louisa Gillard until after 1920.<sup>2</sup> By 1924 a retired bank manager of Ringwood, David Herd, had acquired ownership of the residence and 4.1/3 acres.<sup>3</sup> He resided there until his death, when ownership was given as the David Herd Estate in the 1940-41 rate books.<sup>4</sup>

Colin B. Corsterphan had become the owner of the property, now 4.1/2 acres and a brick house, by 1952.<sup>5</sup> Corsterphan owned and occupied the property, named in the 1953-54 rate books as Misty Hill, until 1954.<sup>6</sup>

Two building permits were issued to Roy Jackett, a broker, and the owner of Misty Hill in 1964.<sup>7</sup> In April a permit was issued for alterations to timber outbuildings

of 120 square feet, estimated to cost £1,250.<sup>8</sup> In May a permit was issued for the addition of a 189 square foot sun room, estimated to cost £300.<sup>9</sup> Both buildings were to be erected by Mornington builder, E.G. Ashby, for Roy and Joan B. Jackett.<sup>10</sup>

**Description**

(Inspection required)

A stuccoed, verandahed and hipped roof house with numerous outbuildings and a notable exotic garden setting which includes notable individual specimens such as *Auracaria* sp. The picket fence is sympathetic to the period.

**External Integrity**

Verandah detail missing. Contributes to one of the few seaside, semi-rural areas in Frankston.

**Significance**

(Inspection required)

Architecturally, the house is typical only of the late 19th century being more important in its symbolism, with its grounds, of a previous development era: of local importance and regional interest.

Historically,

**Hendra,  
49 Old Mornington Road, Mount Eliza**

**History**

Built: 1896

James Davey, a pioneer and pastoralist of Frankston, was granted a preemptive right to 640 acres of land at Mount Eliza on 7 February, 1845.<sup>11</sup> Davey and his brother, William, obtained the hilly area of Oliver's Hill and Mt. Eliza which was not suited to town site development, lacked easy access to a beach, and was a long way from transport. Their estates were gradually subdivided

1 RB1889-90, 227; RB1890-91, 246  
 2 RB1920-21, 839; ER1900  
 3 RB1924-25, 3337  
 4 RB1940-41, 6168  
 5 RB1952-53, 2297  
 6 RB1953-54, 2998; ER1954  
 7 BA1964, 13774, 14142  
 8 BA1964, 13774  
 9 BA1964, 14142  
 10 *ibid.*; ER1960; BA1964, 13774  
 11 Jones, Michael, *Frankston Resort to City*, 1989, 0.32



into spacious grounds for mansions for famous or wealthy people and eventually formed the high-status residential area of Mt. Eliza.<sup>1</sup>

Thomas Humphries Davey, in 1890, owned 15.1/2 acres of land once included in James Davey's preemptive right.<sup>2</sup> In 1892 the Bank of South Australia became the owners of the property being Lots 31 & 32, and in 1896-97 built a house on the property.<sup>3</sup> Robert E. Hart, manager of the Australian Asset Company, was the agent of the Bank of South Australia.<sup>4</sup> The Australian Asset Company owned the property until after 1900.<sup>5</sup> By 1905 William Hender Sowden, a labourer, had become the owner of the property, occupying it with Mary Sowden until after 1910, while N.K. Porter was the owner for a time, around 1915.<sup>6</sup>

Henry J. Masterton (spelt Masterston in rate books 1921-30) owned the property by 1921 and gave his address as Rubra, Frankston.<sup>7</sup> Hendra, as the property was now named, comprised a residence on 27.1/2 acres, being Lots 29-32.<sup>8</sup> ?

Mrs. Melita Gaston Masterton had become the owner of Hendra by 1924, perhaps on the death of her husband.<sup>9</sup> She owned the property until at least 1935, but did not reside there.<sup>10</sup> Various addresses are given in rate books for Mrs. Masterton. In 1924 it was care of W.L. Cook, 60 Queen Street, Melbourne, in 1930, care of J. Patterson, importers, Melbourne, and in 1935, 474 St. Kilda Road, Melbourne.<sup>11</sup>

Edgar B. Coles, a director, bought Hendra, probably from Mrs. Masterton, in 1937, when it had a Net Annual Value (NAV) of £164.<sup>12</sup> In the same year he also

acquired 18.3/4 acres, being Lots 33 & 34, which had a NAV of £86.<sup>13</sup> In 1939, Coles, of 5 Coleman Avenue, East Kew, and the owner of Lots 29- 34 of the Davey's Preemptive Right Rubra Estate and others, acquired Lots 1, 7, 9-12 of the same estate.<sup>14</sup> Lots 1, 7, 9-12 had a NAV of £150 and Lots 33 & 34 had a NAV of £90.<sup>15</sup> In the same year Coles had another house built on the property, naming it Hendra also.<sup>16</sup> Both the old Hendra<sup>17</sup> and the new Hendra<sup>18</sup> were situated on Lots 29-32.<sup>19</sup> In 1940 Edgar Coles occupied one of the houses on his property, while Oscar Meller occupied the other.<sup>20</sup> Coles owned Hendra with two houses on 67 acres of land and occupied one of the houses until after 1952.<sup>21</sup>

Henry J. Masterton was the nephew of James Paterson, a prominent Melbourne coal merchant and ship-owner and at one time Lord Mayor of Melbourne.<sup>22</sup> On the death of Paterson, in 1906, Henry Masterton inherited the Mount Eliza property, Rubra, and took control of James Paterson & Company (a shipping company), buying out the partner Edward Newbigen's interest.<sup>23</sup>

Edgar Barton Coles was born on June 3, 1899, in St. James, Victoria, the second youngest of eleven children.<sup>24</sup> His father, George Coles, owned and operated a country store at St. James and later one at Wilmot, Tasmania.<sup>25</sup> Edgar Coles was educated at Scotch College, Launceston.<sup>26</sup> He joined the Bank of New South Wales in 1916 and was posted to the Hobart Office.<sup>27</sup> He was transferred to Albury two and a half years later where he studied accountancy and taught himself shorthand and typing in his spare time.<sup>28</sup>

- 1     ibid.
- 2     RB1890-91, 180
- 3     Rb1892-93, 462; RB1896-97, 17
- 4     ibid.
- 5     RB1900-01, 9
- 6     RB1905-06, 511; RB1910-11. 625; ER1912; RB1915-16, 1142
- 7     RB1921- 22, 924
- 8     ibid.; LP13605
- 9     RB1924-25, 3462; ER1912
- 10    RB1935-35, 5195
- 11    ibid.; RB1930-31, 4229; RB1925-26, 3462
- 12    RB1936-37, 4844
- 13    RB1936-37, 4845
- 14    RB1938-39, 6074- 6
- 15    ibid.
- 16    ibid.
- 17    NAV £180
- 18    NAV £455
- 19    ibid.
- 20    RB1940-41, 6133-4
- 21    RB1952-53, 2230
- 22    Frost, R., *Frankston and Mount Eliza Sketchbook*, 1989, p.34
- 23    ibid.; Port of Melbourne Quarterly, Jan.-Mar. 1962, p.47
- 24    *G.J. Coles & Coy. Ltd. Annual Report*, 1981, p.2
- 25    ibid.
- 26    WWA1962, p.190
- 27    Hetherington, John, *Uncommon Men*, 1965, p.47
- 28    ibid.

City of Frankston Urban Conservation Study

In 1919 he joined his brothers, G.J. and Arthur Coles in their "Nothing Over 2/6d." variety store at Collingwood, as the boy-of-all-work and on lower pay than he received at the bank.<sup>1</sup> In 1921 the business was converted from a partnership to a proprietary company.<sup>2</sup> Edgar Coles became the Secretary, a position he held until 1934.<sup>3</sup> He joined the Board of Directors in 1929 and remained a Director for 47 years. He became Managing Director in 1944, Chairman of the Board from 1963 to 1968 and was the executive head of the company for 23 years, retiring in 1967.<sup>4</sup>

Edgar Coles became known as the "Take-over King" in the 1950s, when added such companies as Selfridges (1950) and John Connell-Dickens (1958) to Coles' growing chain. In 1960 the greatest takeover occurred when Matthews Thompson, a chain of 250 grocery stores in N.S.W., was acquired and the Coles New World chain began.<sup>5</sup> Following overseas trends, Sir Edgar announced the company's plans to enter the discount store field in 1966, which a year later led to the opening of K-Mart stores in Australia.<sup>6</sup>

Edgar Coles married Mabel I. Johnston in October, 1927, and the couple had a son, Robert, and two daughters.<sup>7</sup> He was created a Knight Bachelor in 1959 for "public and philanthropic services," a citation which reflected his chairing of many major charity appeals.<sup>8</sup> Sir Edgar Coles died on February 19, 1981, at the Mornington Private Hospital, after a two month illness.<sup>9</sup>

**The Barn,  
2A Palm Court (off), Frankston**

**History**

Built: 1910

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**Bruce Manor (formerly Pinehill),  
34 Pinehill Drive, Frankston**

**History**

Built: 1926

The Sydney firm of architects, Prevost, Synnot and Rewald, designed Pinehill for the Prime Minister of Australia at that time, Lord Bruce.<sup>10</sup> The two-storey house was built in 1926, at a cost of £20,000, under the supervision of architect Robert Bell Hamilton.<sup>11</sup> At the time of its construction, the house was situated on a 400 acre property on a hill two miles from Frankston. It was surrounded by extensive stands of wattles and pine trees.<sup>12</sup> It is not known how long the house remained in Bruce's possession, but Bruce did not live in the house for long, as he left Australia for England in 1932 and only returned for brief periods until his death in London in 1967.<sup>13</sup> The majority of the original estate has become part of the Frankston Golf Club.<sup>14</sup> Pinehill is now called Bruce Manor and is a home for elderly persons.<sup>15</sup> Stanley Melbourne Bruce was born on 15 April, 1883, at St. Kilda, Victoria, the youngest of five children of John Munro Bruce and his wife, Mary Ann, nee Henderson.<sup>16</sup> His father became a partner in the softgoods importing firm of Paterson, Laing & Bruce in 1878.<sup>17</sup> The family returned to Australia in 1891 and lived in Toorak.<sup>18</sup> Bruce was educated at Melbourne Church of England Grammar School, where he became school captain in 1901. In that same year his father died.<sup>19</sup> In 1902 Stanley Bruce returned to England to attend Cambridge University. He graduated as a Bachelor of Arts in 1905, then continued with the study of law, training with

- 1 *ibid.*, p.48
- 2 Annual Report, op.cit.
- 3 *ibid.*
- 4 *ibid.*
- 5 *ibid.*
- 6 *ibid.*
- 7 WWA 1962, p.190; Hetherington, J., op.cit., p.46
- 8 *ibid.*, p.45
- 9 Annual Report, op.cit.; *The Age*, 21/2/1981, p.15
- 10 NTA FN4819
- 11 *ibid.*
- 12 *ibid.*
- 13 *ibid.*; Jones, M., *Frankston Resort to City*, 1989, p.211
- 14 NTA FN4819
- 15 Jones, M., op.cit., p.214
- 16 *Australian Dictionary of Biography*, Vol.7, Melbourne 1979, p.453
- 17 *ibid.*
- 18 Brodie, Scott, *Statesmen, Leaders and Losers*, Sydney 1984, p.26
- 19 *ibid.*

Ashurst, Morris & Crisp, a leading firm in commercial law, and read for the Bar.<sup>1</sup> He was appointed acting chairman of Paterson, Laing & Bruce in October, 1907, and was called to the Middle Temple the next month.<sup>2</sup> His appointment as chairman was confirmed in 1908 and so he lived for a time in England. The company prospered under his leadership. He returned to Australia in 1910. In 1913, at Sonning, Berkshire, Bruce married Ethel Dunlop, daughter of Andrew George Anderson. Ethel was to be his closest confidant.<sup>3</sup>

At the outbreak of the Great War he returned to England and joined the Worcester Regiment in January, 1915, then became a captain in the Royal Fusiliers. He fought at Gallipoli and Suvla Bay, twice being wounded and winning the Military Cross in 1915 and the *Croix-de-Guerre* in 1916.<sup>4</sup> He was invalided back to England in 1917. Bruce returned to Australia in 1917 to take over as general manager.<sup>5</sup>

Bruce secured National Party endorsement in the by-election for the Federal seat of Flinders in April, 1918.<sup>6</sup>

He became a member of the House of Representatives for Flinders on the 11 May, 1918.<sup>7</sup> Bruce resigned his position as Managing Director of Paterson, Laing & Bruce on accepting the office of Treasurer in the Hughes Cabinet on 21 December, 1921.<sup>8</sup> Stanley Bruce became Prime Minister on 9 February, 1923, at 39 years of age.<sup>9</sup> He conceded five of the eleven ministerial portfolios to the Country Party and his first priority was always to maintain the coalition between the National and Country Parties. He was the architect of the most powerful and durable alliance in Australian politics.<sup>10</sup>

The establishment of the Council for Scientific and Industrial Research which was to find scientific answers for producers' problems was one of Bruce's outstanding successes. It became one of the finest research bodies in the world.<sup>11</sup> Lord Bruce moved towards firmer commonwealth control of the economy and a new tariff policy which gave protection to only manufacturers capable of making a strong economic unit and opened the rest of the market to British goods.<sup>12</sup> In 1927 Bruce established the Loans Council in which the Commonwealth assumed responsibility for the States' capital and their interest payments, while the States were required to negotiate all borrowings through the Council.<sup>13</sup>

Bruce also oversaw the move of Parliament and some government departments to Canberra.<sup>14</sup> Bruce represented the Commonwealth at the League of Nations in 1921, attended the Imperial and Economic Conferences in 1923, and the Imperial Conference in 1926, where he was an outstanding figure.<sup>15</sup>

On 22 October, 1929, the Nationalists lost government and Bruce lost his seat.<sup>16</sup> At the December, 1931, election he regained the seat of Flinders, but in 1933 Prime Minister Lyons, seeing Bruce as a threat, forced Bruce to become High Commissioner in London, a position he held until 1945.<sup>17</sup> Bruce had a fine reputation as an international statesman, winning concessions at Oltowa from the United Kingdom on meat quotas, gaining access to the British money market to renegotiate loans which reduced interest payments substantially and chairing many United Nations conferences, for which he was widely acclaimed.<sup>18</sup> In 1947 Bruce was created a Viscount and remained resident in London until his death on 25 August, 1967.<sup>19</sup>

### Portland Lodge, 1 Plummer Avenue, Frankston

#### History

Built: 1933-4

Arthur Henry commissioned architects Newton & Grounds to design a house on land on Olivers Hill between Plummer Avenue and the Sweetwater Creek, fronting the Pt. Nepean Road.<sup>20</sup> Prior to this, M.G. & F.G. Plummer had owned these and other lots in the area.<sup>21</sup>

Two years later, the architects won First Prize in the Ideal Home & Building Exhibition of 1936 for a house of more than eight rooms. The sloping site allowed three levels: the main level being linear in plan and north oriented, with sun and living rooms at one end (west) and the attached garage at the other. About central to the plan were the service rooms (kitchen, bathroom and maid's room) with a formal interface (via a servery room) to the adjacent dining room. Nearby was the morning room, close to the stairs which led to the three bedrooms on the third level. These bedrooms were demarcated as the "mistress's," "master's" and "daughter's" (central). The basement held the laundry, box room, two maid's rooms

 53

1 *ibid.*; ADB *op.cit.*, p.454  
 2 *ibid.*  
 3 *ibid.*  
 4 WWA 1927-8, p.34  
 5 ADB, p.454  
 6 *ibid.*  
 7 WWA, p.34  
 8 *ibid.*  
 9 ADB, p.455  
 10 *ibid.*  
 11 *ibid.*, p.456; Brodie, Scott, *op.cit.*; p.29  
 12 ADB, *op.cit.*, p.457  
 13 Brodie, Scott, *op.cit.*  
 14 ADB, *op.cit.*  
 15 WWA, 1927-8, p.34  
 16 Brodie, ?Scott, *op.cit.*, p.30  
 17 *ibid.*  
 18 ADB, *op.cit.*, pp.458-460  
 19 Brodie, Scott, *op.cit.*, p.31  
 20 RB1933-4, 4969 - Lots 27-29, house on 27  
 21 RB1929-30, 4779, 4791

and a study, providing all of the traditional and modern comforts.

**Description**

Resembling American houses in the 'Midwest Modern' style,<sup>1</sup> the house was fragmented in form to suit the purposes within, but not flat-roofed as demanded by the European Modernist pioneers. Instead, it had gabled bays of differing width, orientation and height, to create modestly scaled but extensive accommodation. The linear plan, determined by sun and view access, helped create the form which was distinctive then but much more common now when combined with the gently gabled Californian Ranch style, which became the basis for Victoria's post-War Modern buildings.

Painted boards and brickwork also recall that American Colonial revival look, as well as the white-pointed European Modern designs. Roy Grounds' own Yamalah house repeated some of these forms and finishes.

**External Integrity**

Generally original.

**Context**

Represents one of the many stages of building now evident on Oliver's Hill, this stage being in the minority.

**Significance**

Architecturally, one of the first Modern houses in the American manner to be built in the State and by architects who promoted modernism in their designs, using both European and American influences.

Historically, a prize winner for its architecture in 1936 and linked with the pioneering Henty family.

**Westerfield,  
Robinson's Road, Frankston**

**History**

Built: 1924

Built in 1924 for Russell and Mabel Grimwade, Westerfield was designed by one of Melbourne's best known architects, Harold Desbrowe- Annear.<sup>2</sup> Annear had completed alterations to Grimwade's Toorak house 'Meigunyah' in 1921 and Westerfield may have resulted from a close architect/client relationship between Annear and the Grimwades, developed in 1921.<sup>3</sup> It also

reflects a pattern in Annear's work of designing both town and country houses for some clients. With the Lindsay's Mulberry Hill, the Murdoch's Cruden Farm, and Fairbairn's Netherplace, Westerfield is one of a sequence of houses commissioned from Annear in the Baxter/Langwarrin/Frankston area in the 1920s for some of Melbourne's most prominent families, who also socialized with one another.<sup>4</sup>

Now situated on only approximately 14 hectares, Westerfield was surrounded by terraced gardens, a long pergola, and an orchard. Grimwade documented the house and garden over a couple of decades in a sequence of photographs.<sup>5</sup> He used the property both as a working farm and as a retreat. Grimwade was ahead of his time in matters to do with conservation and land use, believing that industry should be compatible with conservation.<sup>6</sup> He planted many eucalypt species in the paddocks of Westerfield, using his photographs of these in his book *Anthography of the Eucalypts*, published in 1920.<sup>7</sup> During World War II, Westerfield was used for growing crops for medicinal drugs - poppies, lavender, foxglove, and belladonna. Under the sponsorship of the Wartime Medical Equipment Control Committee, drying sheds were built to process the crops.<sup>8</sup> The house is owned now by Mr. and Mrs. Welsh and has been owned by Mrs. Welsh's family for over 30 years.<sup>9</sup> They have conserved the house and are tracing and replanting original plant materials to restore the garden and reestablish the original terraces thought to have been designed by Annear.<sup>10</sup>

Born on October 15, 1879, at Caulfield, Victoria, Wilfred Russell Grimwade was the son of the Honorable F.S. Grimwade, MLC.<sup>11</sup> He was educated at Melbourne Church of England Grammar School and Ormond College, where he took the Bachelor of Science Degree.<sup>12</sup> He joined the family firm of Felton, Grimwade and Company, which later became known as Drug Houses of Australia with interests in Carba Industries Limited, Commonwealth Industrial Gases Limited, Cuming Smith & Company, Australian Consolidated Industries, and Adelaide & Wallaroo Fertilizers Limited.<sup>13</sup> He was one of Australia's outstanding industrialists, scientists and philanthropists. Among his gifts to the nation were Captain Cook's cottage at the Fitzroy Gardens, £50,000

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1 see Hillyer, *Mademoiselle's Home Planning Scrapbook* (Macmillan, New York, 1946, p.3)  
 2 Edquist, Harriet, Letter in *Transition Discourse on Architecture*, 12/4/60  
 3 *ibid.*; NTA FN ?  
 4 Edquist, H., *op.cit.*  
 5 *The Age*, 3/11/90, p.2; NTA FN ?  
 6 *ibid.*  
 7 *ibid.*; *Victorian Naturalist*, Vol.72, 1956, p.162  
 8 NTA FN ?  
 9 *The Age*, *op.cit.*; Edquist, H., *op.cit.*  
 10 NTA FN ?  
 11 *Victorian Naturalist*, Vol.72, 1956, p.162  
 12 *ibid.*  
 13 *Herald*, 22/11/73, p.1

to the Melbourne University in 1944 for a new building for biochemistry, £15,000 to the Commonwealth Forestry & Timber Bureau for a research fellowship which enables an Australian forester to study abroad for three years, and £5,000 to the Forest Products Laboratory (C.S.I.R.O.).<sup>1</sup> With his three brothers, he presented the old Grimwade family home in East St. Kilda to Melbourne Grammar School as a preparatory college.<sup>2</sup>

Grimwade received the CBE in 193.... and was knighted in June, 1950. He was Chairman of numerous chemical companies, including Drug Houses of Australia and the Victorian Board of Scientific and Industrial Research and held membership on the Melbourne University Council and the Board of Walter and Eliza Hall Institute.<sup>3</sup>

He was President of the Trustees of the Melbourne National Museum and a Past President of the Australian Forest League.<sup>4</sup> A man of many interests, his hobbies included aboriculture, carpentry, photography and forestry. He traveled overseas extensively and was the first person to drive from Melbourne to Adelaide in a car of his own construction.<sup>5</sup> In 1947 he traveled through southern Western Australia with a few friends collecting specimens of plant and insect life.

Sir Wilfred Russell Grimwade married Mabel Kelly on October 12, 1909, and died in November, 1955.<sup>6</sup> The Grimwades did not have children. Lady Mabel Grimwade was awarded the C.B.E. in 1962, in recognition of her charitable work and gifts to Melbourne University and the National Gallery of Victoria.<sup>7</sup> Lady Grimwade

died on September 6, 1973, leaving the family home, Meigunyah, to Melbourne University.<sup>8</sup>

**Tower House,  
Somme Avenue, Frankston** SS

**History**

Built: 1926-7

Robert Sanderson of Yaralla, Waverly Road, East Caulfield, owned Lots 10 & 11 of Crown Allotment 1, Sections 1 and 2, in the early 1920s.<sup>9</sup> Sanderson sold the property to John R. Brennan in 1926.<sup>10</sup> Whilst the Net Annual Value (NAV) of £32 on the property did not increase in that year the 1926-27 rate book shows a house there for the first time.<sup>11</sup> In 1927-28 the NAV decreased to £11 but increased enormously to £125 in 1928-29.<sup>12</sup>

John Brennan owned Brennan Safety Headlights Pty. Ltd. and was a partner in Brennan & Marshall Pty. Ltd., of 25 King Street, Melbourne, in 1930.<sup>13</sup> By 1935 he had moved to Earls Court, the Esplanade, St. Kilda.<sup>14</sup> It has been claimed he was a skating rink owner and his address in 1935 was a few doors away from St. Moritz Skating Rink.<sup>15</sup>

Brennan owned Tower House until the early 1940s.<sup>16</sup> Ralph and G. Aston owned and occupied the property by 1945.<sup>17</sup> Leonard Lindsay Jewson, an agent, and Alma Rose Jewson, both of Darling Avenue, Burwood, had bought Tower View (so named in the electoral roll) by 1952 and still owned the property in 1961.<sup>18</sup>

- 1 *Victorian Naturalist*, op.cit.; Russell, K.F., *The Melbourne Medical School 1862-1962*, p.195; Australia, National Journal, No. 2, Sept.-Oct., 1939, p.27
- 2 *Victorian Naturalist*, op.cit.
- 3 *ibid.*
- 4 *ibid.*
- 5 *ibid.*, p.163; Australia, National Journal, op.cit.
- 6 *Victorian Naturalist*, op.cit., p.162
- 7 *Herald*, 23/11/73, p.1
- 8 *ibid.*
- 9 LP7179; RB1921-22, 1117; RB1925-26, 4044
- 10 RB1926-27, 4033
- 11 *ibid.*; RB1925-26, 4044
- 12 RB1927-28, 3940; RB1928- 29, 4046
- 13 D1930
- 14 D1935
- 15 D1935; *The Age*, 8/9/90, p.35
- 16 RB1940-41, 5039; *The Age*, 8/9/90, p.35
- 17 RB1945-46, 6033
- 18 ER1961; RB1952-53

**Watson House,  
3 Thornton Road, Mount Eliza**

56

**History**

Built: 1960

A civil servant, George Mayall Downing, and Jean Elaine Downing of Beach Street, Frankston, owned Crown Allotment 10, Section 4 on LP40704 in 1953.<sup>1</sup> By 1961 they had sold the property to John Kenneth C. Watson, a contractor, and Irene Watson, who commissioned Frankston architects, Chancellor & Patrick, to design a residence for Lot 44 Thornton Road.<sup>2</sup> M.R. Peters and Sons built the two-storey residence of 2000 square feet at an estimated cost of £14,570.<sup>3</sup> Watson carried out the excavations for the house and tennis court.<sup>4</sup> The house was completed in 1961.<sup>5</sup>

**House,  
15 Violet Street, Frankston**

57

**History**

Built: 1945

Lot 41 Violet Street on the Liddesdale Estate was purchased in 1943-4 by F.R. & T.D. Wood, of the Ridge, Frankston, from Albert H.W. Vanslow of Point Nepean Road, Frankston, who owned Lots 41, 42 & 43.<sup>6</sup> The Woods had a dwelling built on the property in 1945.<sup>7</sup> Alexander McPetrie, an engineer, owned and occupied the property with Dulcie Alison McPetrie by 1950.<sup>8</sup> However, he must have died around this time as ownership had passed to Alex McPetrie Executors, care of I.F. Craft, Queens Street, Melbourne, by 1952, and Dulcie

McPetrie was the occupant in 1951.<sup>9</sup> Dulcie McPetrie still occupied the property in 1961.<sup>10</sup>

**Koh-i-nor,  
42 Warringa Road, Frankston**

58

**History**

Mrs. E.M. Skuthorpe, the proprietress, of Brentwood Flats, 420 St. Kilda Road, Melbourne, owned a large amount of land of Warringa Road in 1925.<sup>11</sup> In 1928 she sold Lots 7, 8, 10 and 11 to William Wilson of Deepdene.<sup>12</sup> In that year a building was constructed on the property and by 1930 a house and garage occupied Lots 10 & 11.<sup>13</sup> William Wilson owned the property throughout the early-to-mid 1930s, but died before 1940, when ownership is given as the William Wilson Estate.<sup>14</sup> Patricia M. Parer, a secretary, and Carmen J. Parer, a clerk, of Surrey Hills, were the owners of the house on Lot 12, part 11 of the Skulthorpe subdivision by 1952.<sup>15</sup>

**Kalamunda,  
50 Warringa Road, Frankston**

59

**History**

Blackburn resident, Bruce T. Mellow, owned Lots part 4, 5 & 6 on Warringa Road in 1935.<sup>16</sup> He sold parts 4 & 5 to Frederick C. Harcourt, a contractor of Frankston, and part 6 to Miss Evelyn Harcourt, also of Frankston.<sup>17</sup> By 1939 Frederick Harcourt owned parts 4, 5 & 6 and constructed a house on the property.<sup>18</sup> He owned and occupied the property in the Skuthorpe Subdivision with Nancy Ellen Harcourt until at least 1961, naming the property Kalamunda.<sup>19</sup>

- 1 RB1953, 2914; ER1961
- 2 BA1960, 6481; ER1963
- 3 ibid.
- 4 ibid.
- 5 ibid.
- 6 RB1942-43, 5261; RB1943-44, 5260
- 7 RB1945-46, 6275
- 8 ER1950
- 9 ER1951; RB1952-53, 317
- 10 ER1961
- 11 RB1925-26, 3209; D1925
- 12 RB1928-29, 4303a
- 13 ibid.; RB1930-31, 4383
- 14 ibid.; RB1935-36, 4331; RB1940-41, 5176
- 15 RB1952-53, 219
- 16 RB1935-36, 4327
- 17 RB1937-38, 5127, 5128
- 18 ER1939-40, 5177, 5178
- 19 RB1952-53, 215; ER1961

**Hendra,  
Williams Road, Frankston** 60

see Hendra, 49 Old Mornington Road, Mount Eliza,  
(q.v.)

**House,  
8 & 10 Palm Court, Frankston** 61  
**History**

Leslie Arthur Vail of Post Office Place, Melbourne, sold Lots 17, 18, 19, part 39 on Palm Court, to the Barca family. Barca Barca of Bridge Road, Richmond, purchased Lot 19, Antonia Barca of Victoria Street, Richmond, purchased Lot 17, and Peppino Barca of the same address purchased Lot 18.<sup>1</sup> A residence was erected on Lot 17 in 1912 for Antonia Barca, who continued to own the property until 1920.<sup>2</sup> Peppino owned Lot 18 until, in 1919, Antonia E. Barca, now of Nicholson Street, North Carlton, was named as owner of Lots 17 & 18 in the 1919-20 rate book.<sup>3</sup> Antonia Barca was a fruiterer owning fruit shops in Nicholson Street, North Carlton, and in North Fitzroy.<sup>4</sup> Albert Park resident, John Peacock, purchased Lot 18 and Lot 17 with a residence from Barca in 1920.<sup>5</sup> C. Bryce, who gave his address as care of John Peacock, became the owner of Lot 18 by 1924.<sup>6</sup> Bryce sold the land to F. Fay in 1928, who in turn sold it to Alfred Pett, a company director of The Grange, Clendon Road, Toorak.<sup>7</sup> The Richards family (William, John and Mrs. Richards) had occupied the residence on Lot 17 until Peacock sold the property to Alfred Pett.<sup>8</sup>

By 1930 Alfred Pett owned Lots 17 & 18.<sup>9</sup> He occupied the property in the 1940s with Beatrice Marie Victorine Weston Pett and Mary Weston Pett, but by 1952 had sold it to Business Premises Pty. Ltd., of Collins Street, Melbourne.<sup>10</sup>

**Rubra,  
Watts Parade, Mount Eliza** 62  
**History**

Dr. George Thomas Teague, a physician, bought land which extended from Thomas Watts' property, Beachleigh, to Canadian Bay and was part of Davey's Preemptive Right.<sup>11</sup> In 1882 Teague had a house built on the 10 to 11 acres of land.<sup>12</sup> The Net Annual Value (NAV) of the property increased from £50 in 1885-86 to £100 in 1886-87, when the house was described as a mansion in the rate book.<sup>13</sup> Possibly major renovations were made in that year. The NAV again increased in 1887-88 to £150.<sup>14</sup> Dr. George Teague was born in 1848 and on obtaining his medical degree was registered in 1873.<sup>15</sup> For many years he was a resident surgeon of the Melbourne Hospital. Dr. Teague was killed on 21st June, 1887, when his gig collided with a lorry in Swanston Street, Melbourne.<sup>16</sup> Phillip Heywood, a gentleman, purchased the property after Teague's death, naming it Rubra.<sup>17</sup> By 1895 James Paterson, a coal merchant and ship-owner, had purchased Rubra on 20 acres, being Lots 27, 28, 33 and 39.<sup>18</sup> Paterson installed the deckhouse of a Swedish ship he had bought for a coal hulk, as a tennis changing room on Rubra. Twelve draught horses were needed to hall the

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- 1 RB1910-11, 713; RB1911-12, 813
  - 2 RB1912-13, 150; RB1920-21, 569
  - 3 RB1918-19, 208; RB1919-20, 566, 568
  - 4 D1913, D1920
  - 5 RB1920-21, 569, 567
  - 6 RB1924-25, 1287
  - 7 RB1930-31, 2548
  - 8 RB1924-25, 2336; RB1925-26, 1862; RB1926-27, 2300; RB1927-28, 2501; RB1928-29, 2638
  - 9 RB1930-31, 2548
  - 10 RB1945-46, 2230; RB1952-53, 298
  - 11 SLV Biography File: *Early History of Mount Eliza*
  - 12
  - 13 RB1885-86, 367; RB1886-87, 414
  - 14 RB1887-88, 462
  - 15 SLV Biography File, op.cit.
  - 16 *ibid.*; *Australian Medical Journal*, Vol. ix, 1887, p.336
  - 17 RB1889-90, 209; RB1889-90, 270
  - 18 RB1895-96, 411

six-ton deckhouse up the cliff from Canadian Bay.<sup>1</sup> Paterson owned the property until his death in 1906, when it passed to Paterson's nephew, Henry J. Masterton.<sup>2</sup> Under Masterton's ownership, Rubra's acreage decreased to 11.1/4 acres.<sup>3</sup> Racehorses, one a Caulfield Cup winner, were bred on the property. The stables and harness room, built around a courtyard and uphill from the house, are amongst the property's oldest buildings.<sup>4</sup>

Rubra was owned for a short period in the mid-1930s by H.L. Spry Executors, but by 1936 Laurence Hartnett purchased the property.<sup>5</sup> Sir Laurence Hartnett, an engineer, inventor and managing director of General Motors Holden, owned and occupied the property at least until the mid-1950s.<sup>6</sup>

Laurence John Hartnett was born in May, 1898, near London and was educated at Kingston Grammar School and Epsom College, Surrey.<sup>7</sup> He served a mechanical engineering apprenticeship with Vickers Ltd. and joined the R.A.F. in 1917.<sup>8</sup> He worked with General Motors in Singapore, India and Sweden and toured Australia for the first time in 1929. On his second trip to Australia, in 1934, he was made Managing Director of General Motors- Holden's Limited.<sup>9</sup> He had been instructed to wind-up the Australian operation. However, his faith in its future and his vision of an all-Australian motor car led him to not comply with his instructions.<sup>10</sup> Hartnett played a major role in the Australian defence industry, helping to establish the Commonwealth Aircraft Corporation in 1936 and was the Director of Ordnance Production during the Second World War.<sup>11</sup> In 1946 he resigned from General Motors to avoid a transfer to New York. Work on the all-Australian car gathered momen-

tum and Hartnett supported Frankston's bid for the new General Motors Holden car plant. However, the Commonwealth Government decided Dandenong would be the site for the new plant. Hartnett was chairman of Ferro Corporation (Aust.) Pty. Ltd., John Hart Pty. Ltd., and Managing Director of Hartnett Holdings Pty. Ltd. since 1949.<sup>12</sup>

Sir Laurence Hartnett was awarded the C.B.E. in 1945 and knighted in 1967. He married Gladyn Tyler in February, 1925, and they had three daughters. He published the book, "Big Wheels and Little Wheels."<sup>13</sup> Sir Laurence Hartnett died in 1986.<sup>14</sup>

James Paterson, shipowner and coal merchant, was born in 1826 at Middlethird Farm, Galston, Ayrshire, Scotland.<sup>15</sup> The eldest son of Agnes and Robert Paterson, a farmer, he was educated locally and won the Highland Agricultural Society of Scotland prize for agricultural chemistry in 1845.<sup>16</sup> He sailed for Australia on the ship Julia, in June 1852, arriving in Melbourne in October. He spent five months as a successful gold-digger at Forest Creek, near Castlemaine, but left there in March, 1853, to return to Melbourne to start a carrying business between Melbourne and Ballarat with his brother-in-law.<sup>17</sup> He "took colonial fever" and gave up teaming after a year.<sup>18</sup> In March, 1854, he began business as a coal merchant, setting up an office in Flinders Street in May, 1854.<sup>19</sup> He acquired a number of small sailing ships to carry coal from Newcastle and in 1875, in partnership with Edward Newbigen, he bought his first steam collier, the 'Lady Darling'.<sup>20</sup> In the 1870s James Paterson and Company became the largest coal importer in Melbourne and diversified into bay towage with the purchase of the paddle tub 'Rescue' in 1874 and

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- 1 Frost, Russell, *Frankston and Mourn Eliza Sketchbook*, 1989, p.34
  - 2 *ibid.*; RB1910-11, 450
  - 3 RB1915-16, 884
  - 4 Frost, R., *op.cit.*
  - 5 RB1935-36, 5188; Frost, R., *op.cit.*; Jones, Michael, *Frankston Resort to City*, 1989, p.263
  - 6 RB1953-54, 3067
  - 7 WWA1983, p.393
  - 8 *ibid.*
  - 9 Jones, M., *op.cit.*
  - 10 *ibid.*
  - 11 *ibid.*
  - 12 WWA1983, p.393
  - 13 *ibid.*
  - 14 Jones, M., *op.cit.*
  - 15 ADB, p.411
  - 16 *ibid.*
  - 17 *ibid.*; Humphreys, R.M. (ed.) *Men of the Time*, Victorian Series, 1878, p.164.
  - 18 *ibid.*
  - 19 *ibid.*
  - 20 *Port of Melbourne Quarterly*, Jan.-March 1962, pp.45, 46



'Albatross' in 1878.<sup>1</sup> In 1902 the company bought its best known vessel, the steam tug *James Paterson*.<sup>2</sup> Paterson became one of the colony's leading citizens. Elected to the Melbourne City Council, he represented Lonsdale Ward from 1870 until 1885, being Lord Mayor of Melbourne in 1876-77.<sup>3</sup> He was a member of the Victorian Shipowners' Association from its inception and its chairman in 1875. He was chairman of the Low-lying Lands Commission in 1873 and was elected by the shipowners as their representative on the Harbour Trust Commission in 1877, involving him with the development of the port.<sup>4</sup> In 1878 he was one of the Commissioners of the Paris Exhibition. An active churchman, Paterson materially assisted in establishing the West Melbourne Presbyterian Church and was associated in his later years with Scots Church and the Hawthorn Presbyterian Church. Paterson died on 6 November, 1906, at his home, The Terricks, Hawthorn.<sup>5</sup> He was survived by his wife, Mary Jane Paterson, and left an estate of £300,000, by probate valuation.<sup>6</sup> Mary and James had no children. A nephew, Henry Masterton, was Paterson's chosen successor and he took control of James Paterson & Company on James' demise.<sup>7</sup> He bought out the Newbigen interest and continued the business of carrying coal, bulk cargoes, and scrap.<sup>8</sup> He also took over the property, Rubra.

**House,  
56 Woodland Grove, Mount Eliza**

**History**

Brunswick resident, David Corr, a joiner, owned Lot 84 Woodlands Grove in the early 1950s.<sup>9</sup> Leslie James Campbell, an engineer, and his wife, Elaine Marjorie Campbell, both of Jasper Terrace Frankston, bought the land in October, 1954.<sup>10</sup> The Campbells had a resi-

dence built on the property in 1956 and owned and occupied the property until after 1961.<sup>11</sup>

**Bache House,  
6 Waveney Road, Mount Eliza**

64

**History**

In the early 1950s, Lot 23 Waveney Road was owned by H.T. Grimwade, John F.T. Grimwade and Mrs. A.G. Manifold.<sup>12</sup> At that time John Grimwade also owned Marathon at 12 Marathon Drive which was in close proximity to Lot 23.(q.v.) George Patrick Bache, a company director, of Seaford Avenue, Balwyn, bought the land in 1957 and applied for a building permit to erect a residence on the land in June, 1958.<sup>13</sup> Designed by Chancellor & Patrick, the 2200 square foot brick veneer residence was to be built by Frankston builders, M.R. Peters and Sons, at an estimated cost of £12,200.<sup>14</sup> George and Phyllis Doreen Bache owned the property until H. Hanbury purchased it in 1961.<sup>15</sup> Using the same architects and builder as Bache, Hanbury had 234 square feet added to the dwelling at an estimated cost of £1,600.<sup>16</sup>

**House,  
6 Yamala Drive, Mount Eliza**

65

**History**

Lady Jacobena Angliss of Hawthorn purchased Lot 1 Yamala Drive in 1960 and a house was built on the 2/3 of an acre in 1961.<sup>17</sup> She owned the property until after the mid- 1960s.<sup>18</sup> Married to Sir William Angliss, a prominent political and business man at the time of the marriage and many years her senior, Lady Angliss worked for the Red Cross during the Second World War and was one of the organizers of the Lord Mayor's War Fund Appeal.<sup>19</sup> As

1 ibid.  
2 ibid.  
3 ADB., p.411  
4 ibid.  
5 ibid.; *The Australasian*, 17/11/1906, p.1177  
6 ADB, p.411  
7 ibid.; *Port of Melbourne Quarterly*, op.cit.  
8 ibid.  
9 LP6084; RB1953-54, 1550  
10 ER1961; RB1954-55, 1550  
11 ER1961; RB1956-57, 1550  
12 RB1953-54, 3015  
13 RB1957-58, 3015, BA1958, 3533  
14 ibid.  
15 ER1961; BA1961, 9676  
16 ibid.  
17 RB1960-61, 3378; RB1961-62, 3378  
18 RB1964-65, 3378  
19 *Progress Press*, 31/10/56

## City of Frankston Urban Conservation Study

president of the Children's Welfare Association, a position she held for 22 of the 25 years she spent on the executive committee, she encouraged co-operation and understanding between its many affiliated infant and child welfare agencies.<sup>1</sup> She also worked to improve the standards of child care and the training of mothercraft nurses.<sup>2</sup> Lady Angliss was president of the Tweddle Babies' Hospital and the Sutherland Homes for Children at Diamond Creek.<sup>3</sup> For her lifetime of community and welfare work, particularly for mothers and children, Lady Angliss was made a Dame Commander of the Order of the British Empire on January 1, 1975.<sup>4</sup>

### **Yamala, 22 Yamala Drive, Frankston**

#### **History**

##### **Built:**

Records of the first Frankston land sales list William Woolley as being granted the deeds for 104 acres of country land at Frankston on 13 October, 1854.<sup>5</sup> He was listed on the electoral rolls for the Mornington division in 1856-57 as a farmer.<sup>6</sup> Yamala's date of construction is uncertain, with 1866 and 1876 being two dates proposed in the literature.<sup>7</sup> It is agreed that it was constructed on 132 acres of land owned by William Wooley.<sup>8</sup> Certainly a map of the Shire of Frankston Landholders, South, 1878, shows Wooley owning an allotment of 132 acres, as well as various allotments totaling approximately 190 acres and 393 acres owned in conjunction with James Davey.<sup>9</sup>

Dr. James Madden, a lawyer, purchased Yamala from William Wooley. Madden and his wife, the daughter of Francis Stephen, a Frankston pioneer and owner of the adjoining property, Marathon, owned Yamala until James Madden's demise in 1918.<sup>10</sup> Madden played the role of country squire at Yamala, raising cattle there and pursuing his hobbies of carpentry and house painting.<sup>11</sup> The Maddens resided at Cloyne, a large St. Kilda mansion, from 1887 until 1913, using Yamala as their country

property. On Madden's death, in 1918, Yamala was sold for £16,100.<sup>12</sup> The property was described as having a fourteen-room early English-style mansion, with electricity, on 32 acres with its own beach front and magnificent lawns and gardens.<sup>13</sup>

A.J.J. Lucas was the next owner of Yamala.<sup>14</sup> Lucas had interests in the Australia Hotel and the Capitol Theatre. Famous architect, Walter Burley Griffin, who lived close by at the time, made modifications to Yamala for Lucas, but these were removed later.<sup>15</sup>

Sir John Madden was born on 16 May, 1844, at Cloyne, County Cork, Ireland, the eldest of seven surviving sons of Margaret and John Madden, an attorney.<sup>16</sup> John attended preparatory school in London and the Marist College at Beauchamps, France. The family migrated to Melbourne in 1857, where the Madden brothers attended St. Patrick's College.<sup>17</sup> John matriculated at the University of Melbourne in 1861, graduating B.A. with third class honours in 1864 and LL.B. with the Billings Medal as one of the first four law graduates in 1865.<sup>18</sup> After serving articles with (Sir) Edward Holroyd, Madden was called to the Bar on 14 September and gained his LL.D. in 1869.<sup>19</sup>

John Madden became a Member of the Legislative Assembly in 1874 and, with a break, held a seat until 1883.<sup>20</sup> He was Minister for Justice in 1880.<sup>21</sup> In the 1880s Madden became a successful lawyer, making a considerable fortune from his practice.<sup>22</sup> Madden accepted the post of chief justice at £3,500 a year in 1893.<sup>23</sup> He was appointed Lieutenant Governor in 1899, knighted in 1893, made K.C.M.G. in 1899 and C.C.M.G. in 1906.<sup>24</sup> Conservative in outlook and an Imperialist, Sir John supported the South African war and conscription in the First World War.<sup>25</sup> He was also a keen boxer, rower and fox hunter.

Sir John Madden married Gertrude Frances Stephen in Caulfield in 1872 and the couple had six daughters and one son.<sup>26</sup> From 1887 to 1913 they lived at Cloyne, a large St. Kilda mansion, and frequented their country

- 1 SLV *Jacobena Angliss*, Age Biography File
- 2 *ibid.*
- 3 *ibid.*
- 4 *ibid.*
- 5 Jones, Michael, *Frankston Resort to City*, 1989, p.28
- 6 *ibid.*, p.33
- 7 NTA FN2898
- 8 *ibid.*
- 9 Jones, M., *op.cit.*, p.43
- 10 SLV *Early History of Mount Eliza*, Biography File; Jones, M., *op.cit.*, p.261
- 11 *ibid.*, pp.261, 262
- 12 *ibid.*
- 13 *ibid.*
- 14 Frost, R., *op.cit.*
- 15 *ibid.*
- 16 A.D.B. 1891-1939, p.371
- 17 *ibid.*
- 18 *ibid.*
- 19 *ibid.*
- 20 Jones, M., *op.cit.*, p.261
- 21 A.D.B., *op.cit.*
- 22 Jones, M., *op.cit.*
- 23 A.D.B., *op.cit.*, p.372
- 24 *ibid.*, pp.372, 373
- 25 *ibid.*
- 26 *ibid.*, p.371

## City of Frankston Urban Conservation Study

property, Yamala, Frankston, where hay and dairy goods were produced.<sup>1</sup> Madden spent the last 5 years of his life at Cliveden Mansions, East Melbourne. He died on the 10th March, 1918, at South Yarra. Lady Madden, president of the Bush Nursing Association and the Austral Salon, died in 1925.<sup>2</sup>

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1    ibid., p.373  
2    ibid.

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