

Former Watson Residence

Prepared by: Trethowan Architecture in association with Context Pty Ltd

Address: 3-5 Florence Avenue, Kew

Name: Former Watson Residence	Survey Date: November 2020
Place Type: Residential	Architect: Philip B. Hudson
Grading: Significant	Builder: Unknown
Extent of Overlay: To title boundaries	Construction Date: 1915



Historical Context

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (Victorian Places 2015).

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased

and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the Australian Handbook as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in Victorian Places 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade, and was reflected in the construction of War Service Homes, a scheme administered by the State Bank from July 1922, with houses in Kew built mostly on subdivisions in the north and east of the suburb. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Estates were also established on the grounds of former mansions. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Subdivision slowed once again with the economic depression of the late 1920s and early 1930s, but new estates appeared in the mid-1930s. Most of the new estates were of a modest scale built around small courts or short streets that bisected the former grounds of large houses. However, some in the northern part of the suburb had more substantial houses. Further subdivision occurred after World War Two (Sanderson 1988:4/20 and 4/24). The Studley Park area of Kew underwent intensive and significant infill development in this period (Built Heritage 2012:17).

Today, Kew retains evidence of this historical growth and development. As the City of Kew Urban Conservation Study states:

To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).

History of the site

The subject site, which consists of two residential allotments on the east of Florence Avenue, was occupied from 1916.¹ In 1915, Philip B. Hudson, architect, of 443 Chancery

¹ Australian Electoral Roll.

Lane, Melbourne had placed a tender for a brick residence at Florence Avenue in Kew, for J.P. Watson Esq. The Property Sewerage Plan from 1916 shows the outline of the current house.

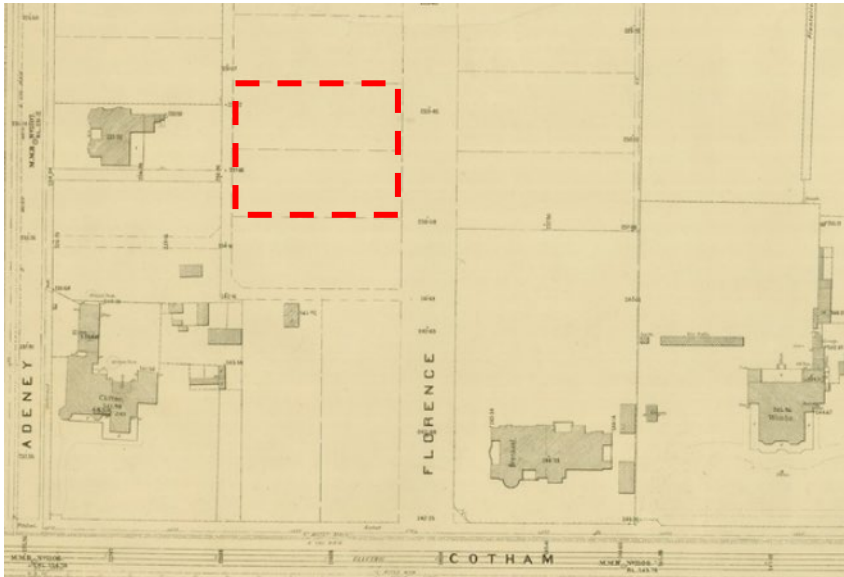


Figure 1: MMBW Plan No 1597 (1913) showing the subject site (indicated with red). Note most of the allotments in Florence Avenue remained undeveloped at that time. Source: State Library Victoria.

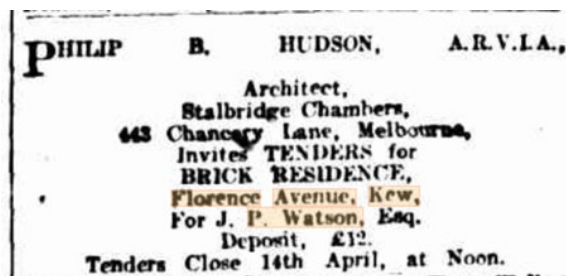


Figure 2. Tender notice by Philip B. Hudson in 1915. Source: *The Argus* 27 March 1915:3.

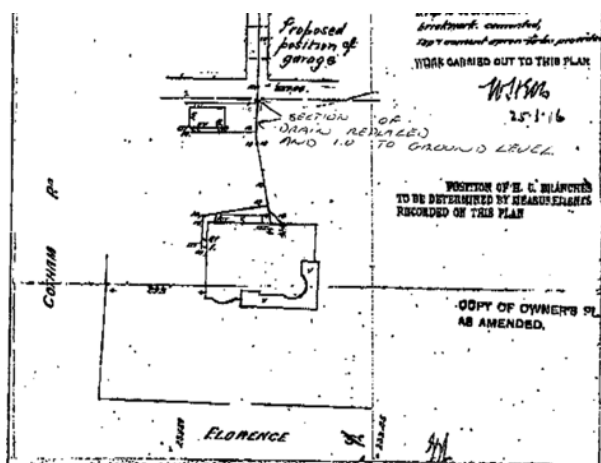


Figure 3. Detail of 1916 Property Sewerage Plan. Source: Yarra Valley Water.

The house was occupied by John Pentland Watson (1867-1951), an inspector of Excise, and his wife Mina or Minnie (nee Fullwood), from 1916 until Minnie's death in 1944. Minnie was a member of the Lyceum Club and the Australian Society of Woman Painters (*Argus*

obituary 8 January 1944:2). Mr Watson continued to reside there to the early 1950s.² In 1920, a Henry Fullwood, possibly a male relation of Minnie, was also listed as a resident of the property.³

The subject site was listed as two residences from 1955-1974, suggesting that the house may have been converted into two separated flats/units in c1951-54. In 1965, the house was occupied by F P Watson and S W Bramley, and in 1974, by F P Watson and M J Bennett.⁴

The McClures took up ownership by 1976, when they added a private swimming pool to the grounds (BP No.6150). A rumpus room was added to the upper level at the rear by the McClures in 1980. The rear tennis court was added at the same time, and the fence in 1988 (BP No.8406 & No.3817).

Description & Integrity

The house designed by architect Philip B. Hudson in 1915, is an Arts & Crafts styled attic bungalow. The house has red face brick walls and a transverse gable roof with terracotta Marseille roof tiles. The central gabled bay retains an unenclosed sleepout at attic level. The sleepout and the porch are supported on heavy square timber posts with solid timber corner brackets with Arts & Crafts styling. The main roof assumes a 45 degree pitch that changes to a shallower pitch, forming a splayed roof over the verandah that runs from the entry and returns around the northeast corner of the house. A rounded bay window with flat roof projects from the left-hand side of the front façade, with a bay of four timber sash with multi-pane glass windows. The window bay roof is supported by curved brackets. On the northeast corner under the verandah is a rounded corner bay window with timber frame sash windows. The line of the entry porch posts continue upwards to be matched by the balcony posts, reinforcing the dominance of the central gable feature. The projecting gable over the porch and entry is faced by timber shingles. Matching timber shingles line the front and sides of the balcony. The projecting gable has straight timber fascia and the rafter ends are exposed along the eaves. Posts, window frames and fascia have been painted green. The shingles are dark coloured, possibly stained timber or black painted.

A short brick chimney with a soldier course crown sits on the southern ridgeline of the roof, topped by a terracotta chimney pot. Another taller brick chimney rises more dramatically from the southern rear of the house and another is located midway on the northern side of the rear roof. Windows are located on the attic level beneath the side gables, which also have restrained half timbering and shingles in the gable ends above the windows. A smaller nested gable projects from the northwest of the house over a small side wing where the return verandah ends.

The house is set back from the street within a spacious garden area. A cement driveway runs along the southern side of the house and a curved path from the driveway to the entry. An open garage has been attached to the side of the house towards the rear. Solar panels are located on the northern aspect of the roof, away from street view. A pool and hard landscaped area are to the north, and a tennis court is located at the rear to the west. There are several mature trees in the garden, including a large canopy tree at the rear. The shallow roofed rear addition extended at the upper level in 1980 projects from the rear of the roof and is sympathetic and

² Australian Electoral Roll and Sands and McDougall Directories.

³ Sands and McDougall Directories.

⁴ Sands and McDougall Directories.

discreet in proportion. The non-original tall brick fence with iron gates, added in 1988, extends along the front of the property, partially obscuring the house from view but retaining visibility through the wide gates.



Figure 4. Aerial view of the property with proposed HO boundary in red. Source: Google Maps



Figure 5. The front view of the subject property. Source: Context.

Comparative Analysis

Australian Federation to Interwar Bungalows

Following Federation and the creation of the Commonwealth of Australia, a progression in Australian architecture towards an informal, ruralised style of living occurred. This progression was a 'local manifestation' of a movement occurring internationally at that time. In the local context, this desire for the outdoors and simple living was materialised in a series

of common architectural traits, including relatively simple external forms, a general plainness and lack of applied decoration and the use of 'natural' materials including roughcasting, plain brickwork and stained timber (Clare 1984:22).

At the beginning of the twentieth-century, the context of the City of Boroondara with its suburbs on the fringes of the expanding Melbourne metropolis proved the perfect locale for the development of a ruralised vernacular for an urban population and the adoption of the idea of the suburb as 'an intermediate zone combining the advantage of the city and the country'. The bungalow typology was 'a critical expression of this movement' (Clare 1984:22). Large houses with attics rather than two full storeys resulted in large residences which were less monumental than previous large house types. Combined with the 'Melbourne habit of building detached houses on garden allotments', a new relationship between this style of house and its surroundings developed. The previous role of the verandah as a mediation between the protection of the indoors with the harsh external climate was reimagined with a series of alternate uses including balconies, sleep outs and outdoor rooms (Clare 1984:23). These variations in the vernacular were realised in a variety of built forms, including attic villas consisting of a basic rectangular plan 'with large, steeply pitched gables on at least three sides' or even 'on all four sides'. This vernacular was executed in a variety of materials including the finely detailed red brick, terracotta and half timbering of the Queen Anne style to a more robust roughcast and shingled finish of the Craftsman aesthetic (Clare 1984:36-45).

From 1912, the attic bungalow vernacular was reimagined with typical single-ridged first floor forms that replaced dormer windows with projecting gabled balconies. The subject site is one example of this design. These first-floor balconies typically enclosed entry porches at ground floor level and were major elements on the exteriors of such houses. Two basic types of projecting balcony villa possessed either flat-roofed or gabled balconies. Within the Melbourne context, this design was practiced predominantly by the firms of Sydney, Smith & Ogg and Blackett & Forster. Both practices realised designs with the gabled balconies; while flat-roofed balconies appear to have been a characteristic exclusive of Forster & Blackett. A villa example at Brighton by Sydney, Smith & Ogg, published in 1915 periodical, saw a gabled balcony projecting in line with a verandah, supported on timber posts at ground floor level, which extended across the front of the house. This arrangement was perceived as 'a relic of an earlier, homestead school of architectural nationalism' (Clare 1984:52). Another symmetrical arrangement realised in 1915 was that of 'Carronbank', 4 Marshall Avenue, Kew, by Forster and Blackett (demolished). Here, the projecting balcony enclosing the entrance porch, at ground floor, saw the porch flanked by projecting bay windows and the balcony by large dormer windows with flat roofs (Clare 1984:53). Forster & Blackett also designed the Quong residence at 57 Wattle Valley Road, Canterbury (Figure 7) with a central flat-roofed projecting balcony, and the Crossley residence (Figure 9) with gabled projecting balcony. Other architects were also known to have constructed examples. However, heavy masonry versions of the type seen in many suburbs were not adopted by builders until the 1920s (Clare 1984:52).

Philip B. Hudson had success with his attic bungalows around this time, with similarly composed cross ridged attic forms incorporating English revival elements. Noted examples were his own house in Gardenvale, the G.S. Anderson residence at 4 Chaddesley Avenue Balaclava (c.1914; Figure 6), and the Sutton residence at the corner of Wellington and New Streets, Brighton (24 Wellington Street; Figure 20). These types of houses, it was felt, flowed from the necessity to simplify planning and to rely on roof grouping and contrast between wall spaces rather than ornamentation for visual effect. As Clare concludes, 'Most attic houses of the First World War period had bungalow-like low-slung, prominent roofs, broad bands of windows and a corresponding lack of emphasis to wall surfaces' (Clare 1984:48). Hudson's houses also employed 'cottage' detailing such as window bays with large single seats, multipaned windows, shallow entry porch with rustic square timber posts, with side nested gables. These are all features evident in the subject property.

Other architects prominent in the design of attic bungalows with more cross-ridged gable typology around Melbourne included Christopher Cowper (52 Broadway, Camberwell c.1915) and H. Moller (Smith residence, Mountain Grove, Kew c.1914 demolished; Figure 8) and Ashworth & Oakey (The Gables, 7 Brandon Road, Brighton c.1911). The Craftsman Bungalow style meanwhile, that also often included attics, was pioneered in Melbourne by Rodney Alsop who completed 12 Uvadale Grove, Kew in 1915 (demolished) for Henry Newton. The house included shallow pitched eaves overhanging front and rear verandahs, short chimneys, dormer windowed attic and stained weatherboards, with an Arts & Crafts interior.



Figure 6. 4 Chaddesley Avenue, Balaclava c.1914 (demolished) by Philip B. Hudson. Source: Clare 1984



Figure 7. Quong residence, 57 Wattle Valley Rd Canterbury c.1915 by Blackett & Forster. Source: Clare 1984



Figure 8. House by H. Moller in Mountain Grove, Kew c.1914. (demolished) Source: Clare 1984



Figure 9. H. Crossley Residence, Dendy Street Brighton (1912) demolished, by Blackett & Forster. Source: Clare 1984

'Sleeping out' was considered a 'fad' by some correspondents in 1917, by which time 'nearly all houses of any size recently erected in the suburbs contain one or more balconies' (Building 12 January 1917:79). Projecting balcony houses continued to be popular through to the end of the 1920s, until the 'fresh air craze' petered out and demand for balconies and sleepouts led to their demise (Clare 1984:56). Many such balconies that were once prominent features of the interwar streetscape were subsequently filled in to provide sunlight but to keep out the weather. Attic bungalows too grew in popularity through the interwar period in particular, embraced in the suburbs not only for their efficiency of space and cost, but for the 'excellent view ... above the ever present dusty atmosphere of the street' (Sunday Times WA 17 January 1926:10).

In the City of Boroondara, significant graded attic bungalows with projecting balconies include 20 Howard Street, Kew (HO317); 6 High Street, Kew (HO527); and 'Omro' at 230 Cotham Road, Kew (HO812).

The subject property is among this early group of projecting balcony attic bungalows in the municipality, and is distinguished among these for its adoption of more simplified Craftsman

bungalow style albeit with Arts & Crafts style to the timber posts and use of red brick. Other projecting balcony houses of this time continue the Queen Anne Revival villa aesthetic, whereas the subject property looks forward to the simpler interwar bungalow form. The house is still transitional with its use of return verandah and Arts & Crafts detail, but more forward-looking in its form and ornamentation compared to its contemporaries.

By comparison with 20 Howard Street and 6 High Street, the subject property has left behind the elaborate roof forms and ornamentation of the Queen Anne style, subsuming a circular bay window typical of the earlier style beneath the return verandah rather than the ostentatious turret. It uses red brick for the ground façade, but the upper level is dominated by the materiality of the terracotta tiles and the timber shingles. Half timbering in the side gables harks back to the Queen Anne style, but the dominant shingles of the projecting balcony more strongly evoke the Craftsman bungalow. Similarly in comparison to its contemporary 'Omro', the subject house relies less on ornamentation and more on the boldness of its form for aesthetic effect.



Figure 10. 20 Howard Street, Kew, 1911-12.
(Source: Lovell Chen 2005)



Figure 11. 6 High Street, Kew, c.1914
(Source: Lovell Chen 2005)



Figure 12. 'Omro' (1914) at 230 Cotham Road Kew. View of the principal elevation from the front setback, looking south-west.

Philip B. Hudson

The architect Philip Burgoyne Hudson (1887-1952) was a New Zealand-born architect who moved to Melbourne in 1903. He began his own practice in 1910 with a focus on residential work drawing upon English Revival and California Bungalow styles popular at the time (Goad & Willis 2014:345-346). His own house, 'Buelah', built in 1914 in Gardenvale, Victoria (26 Martin Street, Brighton, since demolished), drew attention in *Building* magazine for its 'many commendable features in planning' that were focused on labour saving and openable interiors (Building 12 July 1915:87). It also included the prominent sleepout that was becoming popular to increase the circulation and access to fresh air. In 1919 another large

bungalow by Hudson, this time in Cotham Road, Kew (Figure 15), was more controversial for its 'form follows function' architecture as Hudson experimented with the Modern styles emanating from America with bold square symmetrical forms, broad flat eaves and rows of windows in large sleepouts and verandahs (Building 12 February 1919:60).

Following a period of military service in Europe during World War I, Hudson formed a partnership in Melbourne with James H. Wardrop (1891-1975) in 1919. Their early work included the St Kilda Army & Navy Club in St Kilda (1923) and the pinnacle of their public achievement, the Greek Revival styled Shrine of Remembrance in Melbourne (1934). Hudson continued his residential work and by the 1920s was among Melbourne's leading designers of English Revival style. These included the design for 'Mackie House' at Geelong College in 1938. Hudson's partnership with Wardrop ended in the 1930s, with Hudson continuing residential commissions and eventually turning to the Moderne and more stripped styles (Goad & Willis 2014:346). Hudson was a member of the Freemasons and acted as a professional advisor to the building committee of the Grand Lodge (Adelaide Observer 19 May 1923:29). He was president of the Royal Victorian Institute of Architects from 1924 to 1926.

Within the context of the City of Boroondara, Philip B Hudson was among the architects active in the municipality designing homes for its prestigious suburbs, with many of his notable homes making news in the papers at the time. Few of these appear to have survived. Hudson also designed notable residences in the municipality in partnership with Wardrop and Ussher.

A small number of houses from Hudson's prolific career as a residential designer appear on Heritage Overlays outside of Boroondara, including 'Wyreena' (formerly Hayward). Located at 13-23 Hull Road, Croydon, 'Wyreena' is an Arts & Crafts double-storey house built in 1923, with shingles in the gables, combined with render and brickwork, with an infilled sleepout (Maroondah City HO30). Sutton house at 24 Wellington Street, Brighton, is another attic bungalow built in 1915 but without the projecting balcony. It was recommended for an individual HO in the Bayside Interwar and Postwar Heritage Study 2008 (Heritage Alliance 2008) and was still extant in 2018. Another house designed by Hudson & Wardrop is 1 Chesterfield Avenue, Malvern, a large Old English Revival house with three stories including attic level, prominent chimneys and half timbering (City of Stonnington HO523).



Figure 13. Philip B Hudson's own house, built in 1914 (demolished). Source: National Library of Australia.



Figure 14. House in Cotham Road, Kew 1919 (demolished). Source: National Library of Australia.



Figure 15. House in Highfield Grove, Kew 1934 (unassessed). Source: The Herald 4 April 1934:19.



Figure 16. An L-shaped house designed by Hudson, Wardrop and Usher at 97 Argyle Rd, Kew 1929 (recommended for the HO). Source: The Herald 8 May 1929:15.



Figure 17. Mackie House, Geelong College 1938 (VHR H0883). Source: National Library of Australia.



Figure 18. 'Wyreena' Community Arts Centre (formerly Hayward) HO30 Morroondah City



Figure 19. Sutton House at 24 Wellington Street, Brighton (1915) has been recommended for the Bayside City Heritage Overlay.



Figure 20. 1 Chesterfield Avenue, Malvern, HO523 Stonnington City.



Figure 21. Philip Hudson among the architects inspecting the construction of the Shrine of Remembrance. Source: The Argus 5 August 1931:7.

A house by Hudson & Wardrop has been recommended for the Heritage Overlay at 97 Argyle Rd, Kew (Figure 16). Built in 1929, for a gas company chairman, Rudolph Schuchard. That house was noted at the time for its unusual L-shape plan and colour scheme (Herald 8 May 1929:15). The subject property shares an architectural pedigree, but is distinct as a late Federation attic bungalow with Arts & Crafts style, rather than the interwar single storey L-shaped house designed by Hudson & Wardrop. Significant examples of Philip B Hudson's residential work are not currently well represented on the Heritage Overlay. The subject property stands out as a fine example of Hudson's individual design in the municipality. Another house has survived – that at Highfield Grove in Kew, but has not been assessed. By

contrast to the subject property it is an English Revival style house from the later interwar period.

Another house by Hudson & Wardrop was previously assessed at 106 Mont Albert Road, however was considered too altered for inclusion on the Heritage Overlay. The house, built in 1922 was more cuboid in form and firmly in the interwar period, with stripped classical style and a recessed rather than projecting central balcony. By comparison, the subject property appears more intact to its original design, as well as distinctive in its association with Hudson as an individual architect as well as its typology as a Federation attic bungalow with projecting balcony.

The subject property can also be compared to attic bungalows more broadly in Boroondara, such as 118 Walpole Street, Kew c.1920s (HO357, Figure 23) and 54 Berkeley Street, Hawthorn (HO446, Figure 24). The house at 118 Walpole Street, is of local historical and architectural significance as a good and externally relatively intact example of an attic bungalow of the 1920s which combines elements from both the Californian and Craftsman bungalow forms – namely the use of timber shingles as a prominent materiality to the upper level and balustrade, like the subject property. It has broad frontal gable and projecting side dormers. The house uses Tuscan columns that reference Queen Anne style, compared to the Arts & Crafts timber columns of the subject property. The two share strong 45 degree roof lines, with splayed verandah and exposed rafter ends, however the subject property has a fuller return verandah and curved bay windows. The house at 54 Berkeley Street, Hawthorn, built in 1918, is of local historical and architectural significance as a prominently located, attic-style, rough-cast stucco, bungalow house, which is generously proportioned and substantially intact externally. Architecturally, it is considered to be a relatively early example of the emerging bungalow and attic bungalow modes and a prototype for a range of later bungalows in Boroondara. It combines stuccoed brickwork with the bungalow form. While similar in scale, the subject property is distinguished from both these examples by its strong central projecting balcony, ridgeline facing the street, and dominant brick rather than timber or stucco to the ground level.

Another Federation-era attic bungalow that demonstrates a transitional style between the earlier Queen Anne Revival villa to the bungalow aesthetic is the house designed by Christopher Cowper at 19 Lisson Grove, Hawthorn (HO458, Figure 25). The house has an unusually bold symmetrical massing with a single-ridged gabled roof. Both properties demonstrate transitional mixtures of styles, with the subject property using Arts & Crafts timber columns rather than Tuscan columns, and use of shingles rather than extensive half-timbering. The subject property has retained more of an asymmetrical emphasis on the ground floor with the return verandah, and presents the ridgeline to the front with a contrasting sense of symmetry asserted through the projecting balcony over the central entry porch. Both are designed by notable residential architects specialising in the bungalow form.



Figure 22. 118 Walpole Street, Kew. Source: VHD



Figure 23. No 54 Berkeley Street, Hawthorn. Source: VHD



Figure 24. 19 Lisson Grove, Hawthorn. Source: VHD

Assessment Against Criteria

Criteria referred to in Practice Note 1: Applying the Heritage Overlay, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Boroondara's cultural or natural history (historical significance).

The house at 3-5 Florence Avenue, Kew (c.1915) reflects the pattern of development of suburban areas in Boroondara as the municipality expanded with the movement of middle-class residents out of the city. The house demonstrates a notable design response to such contexts through an attic bungalow aesthetic that embodies the informal ruralised style sought by fashionable suburban residents. The house is an excellent example of a middle class professional able to commission the services of an aspiring and capable young architect drawing on both the established and new styles of the time. The property compares well to architect designed residences of the time incorporating first-floor balconies as a design feature. Its unenclosed sleepout demonstrates its connection with the 'fresh air craze', the outdoors and the surveying of landscape popular in the early decades of the twentieth century. The property is a relatively early example of attic bungalow, with covered gabled balcony in the municipality and represents an intact example of late Federation period architecture with Arts & Crafts-style detailing.

The house thus connects to significant historic themes identified in the City of Boroondara Thematic History (2012), namely 6.3 Shaping the suburbs (creating middle class suburbs in the early twentieth century), and 6.7 Making homes for Victorians.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural or natural history (research potential).

N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

The house is a good representative example of an attic bungalow of the projecting balcony type in the municipality. It combines important and intact features of the type, namely the central entry porch at ground floor level, use of shingle detailing, dominant terracotta roof with ridgeline to the street and prominent forward projecting balcony over the entry porch. Compared to other examples of the type in Boroondara, it is notable for the prominence and intactness of its open central gable balcony or 'sleepout'.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The house is architecturally significant in Boroondara as an outstanding example of the early residential work of prominent architect Philip B. Hudson, who became best known as co-designer of the Shrine of Remembrance in partnership with J H Wardrop. Hudson was a prolific residential designer of the period, but many of his works have been demolished. The house demonstrates the architect's favoured bungalow style, incorporating elements of his own home built a year earlier including Arts & Crafts styled timber posts with brackets to the verandah and decorative timber shingles in the gable ends and balcony with steep roof lines and a nested gable to the north side at rear. The asymmetric front on the ground level incorporates rounded bay windows, brickwork and side return verandah. The house demonstrates less of the Queen Anne influence that dominates Federation bungalows in the municipality, with a greater demonstration of the shift towards Craftsman bungalow styles. Hudson was among the architects such as Blackett & Forster and Christopher Cowper who were instrumental in experimenting and adopting new bungalow styles in Victoria. It demonstrates Hudson's early versatility and experimentation with residential styles and is an example of the architect's use of the projecting balcony type.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).

Statement of Significance

What is Significant?

The house at 3-5 Florence Avenue is significant to the City of Boroondara. The house was designed by the prominent Melbourne architect Philip B. Hudson and built in 1915 for an excise officer J.P. Watson.

The fence and additions after 1915 are not significant.

How is it significant?

3-5 Florence Avenue is of local historical and architectural significance to the City of Boroondara.

Why is it significant?

The house is of historical significance as a relatively early example of attic bungalow that represents an informal ruralised style of architecture for urban populations attracted to the developing suburbs, including intact and prominent central projecting sleepout associated with the 'fresh air' craze of the early twentieth century. As an architect designed house, it represents the affluence and growth of the middle-class suburbs of the municipality in the early twentieth century. (Criterion A)

3-5 Florence Avenue is a fine representative of an attic bungalow of the late Federation era with projecting balcony, incorporating covered balcony or sleepout at first floor level. The house incorporates prominent first floor gabled balcony over the entry porch. The first floor balcony or sleepout is particularly prominent and intact. (Criterion D)

3-5 Florence Avenue is architecturally significant as an example of the early residential work of Philip B Hudson, who became best known as co-designer of the Shrine of Remembrance in partnership with J H Wardrop. Hudson was a prolific designer of bungalow style houses in his individual practice. The house demonstrates characteristic elements of Hudson's early residential work such as the combination of Arts & Crafts style with the attic bungalow. The house demonstrates the architect's favoured bungalow style, incorporating elements of his own home built a year earlier including Arts & Crafts styled timber posts with brackets to the verandah and decorative timber shingles in the gable ends and balcony with steep roof lines and a nested gable to the north side at rear. The asymmetric front on the ground level incorporates rounded bay windows, brickwork and side return verandah. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

External Paint Colours Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd

References

The Age, as cited.

The Argus, as cited.

The Herald, as cited.

Building, as cited.

Bayside City Council 2008, 'Sutton House' Heritage Citation Report.

Boroondara 2018, 'Silchester' (Former Tregothnan) Heritage Citation Report.

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Built Heritage Pty Ltd 2012, 'City of Boroondara Thematic Environmental History', prepared for the City of Boroondara.

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