

Seeger House

Prepared by: Context

Address:

26 Goldthorns Avenue, Kew

Name: Seeger House	Survey Date: May 2019
Place Type: Residential	Architect: Not identified
Grading: Significant	Builder: William Francis Seeger
Extent of Overlay: To title boundaries	Construction Date: 1938



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

The place is located on Crown Portion 84 of the Boroondara Parish, approximately 146 acres purchased by Peel and Motherwell in 1851 (Parish Plan Boroondara 1931).

By the 1860s, Crown Portion 84 was bounded by Burke Road, Park Hill Road East (later Argyle Road), Cotham Road, Belford Road and Harp Road ('Plan of Borough of Kew' 186?).

Between 1887 and 1888, four large estates were proposed around the East Kew station of the Outer Circle railway line: the Belford Estate, the Segtoun Park Estate, the Monterey Estate, and the Harp of Erin Estate. Because of the 1890s economic depression however, little building took place on the subdivisions (Sanderson 1988:4/8).

The East Kew area retained mostly large houses on extensive allotments through until the first decade of the twentieth century. Owners of large properties sought to exploit the pending arrival of the electric tram, established in 1922 and extended in 1924, and the associated increased subdivisional value of land. Estates established at this time in the area included the Flower Farm Estate in 1922, and the Banksia Estate and City of Kew Estate in 1927 (Sanderson 1988:4/13; 4/16).

The 1930s depression slowed the rate of subdivision in Kew, and it was in the years that followed that new estates began to appear, mostly on the grounds of the remaining older, established properties (Sanderson 1988:np).

Goldthorns Avenue was formed in the mid-1920s as the central street in the Goldthorns Hill Estate subdivision, which took its name from the mansion 'Goldthorns' at the corner of Normanby and Argyle roads (HO102 86 Normanby Road). A revival of part of the failed Monterey Estate (with streets renamed), 43 'magnificent residential sites' with views of mountains and the Yarra Valley, and handy to the Cotham Road and East Kew trams, were offered for auction on the Goldthorns Hill Estate in September 1925 (*Age* 8 August 1925:2; Sanderson 1988:4/16). Between 700 and 800 people attended the sale, where allotments were sold in Argyle Road, on the south side of Goldthorns Avenue, and in Campbell Street, with total sales realising £13,000 (*Argus* 21 September 1925:23).

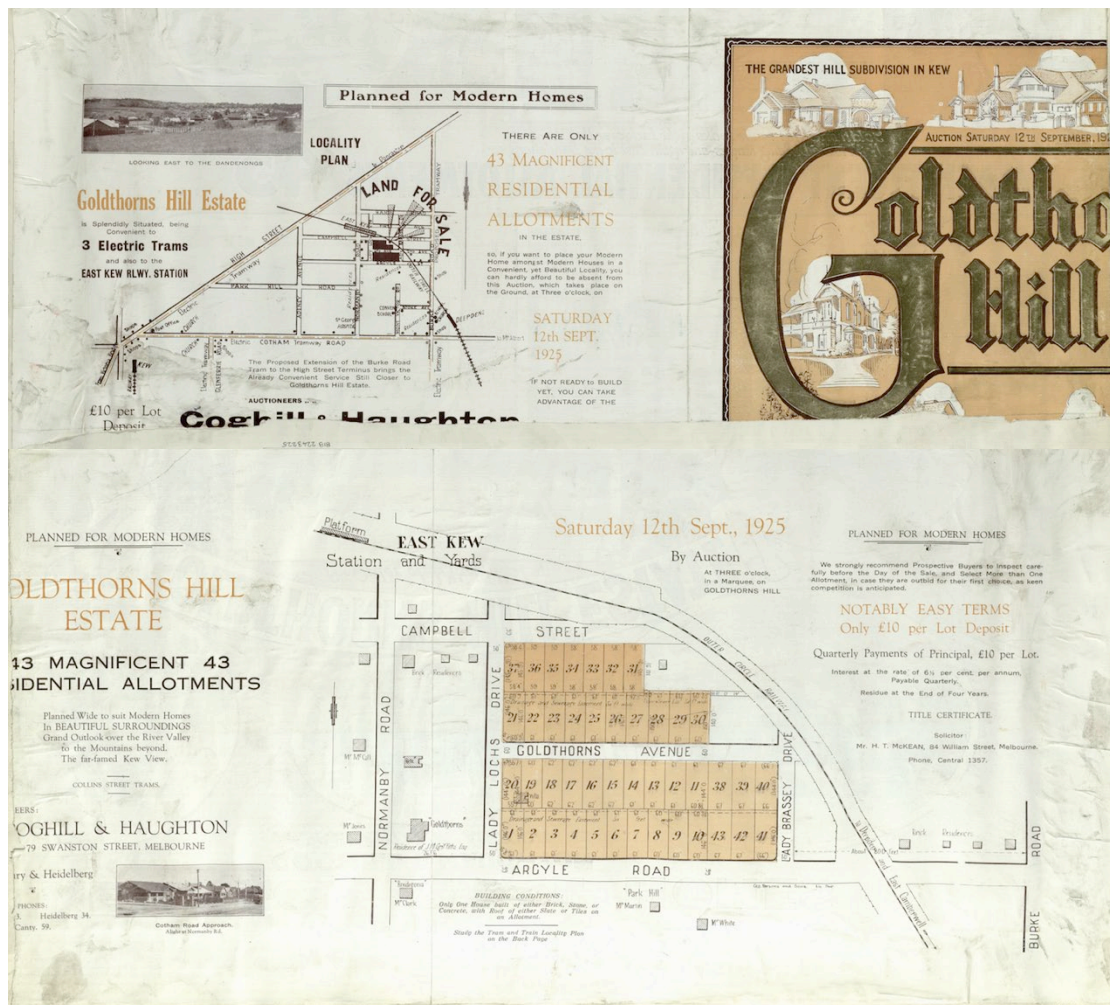


Figure 1. Goldthorns Hill Estate plan, 1925. (Source: SLV)

The first three houses on Goldthorns Avenue were erected between 1930 and 1935 at Nos. 14, 18 and 22. This was followed by Nos. 8, 16, 24 and 26 and another five houses on the north side by 1940. In the final two years before the ban on essential construction went into place, due to the war, Nos. 10 and 20, as well as three more on the north side of the street, were built (S&Mc).

The Melbourne and Metropolitan Board of Works first laid reticulated water along Goldthorns Avenue in 1934, followed by a street drain constructed by the City of Kew in 1939 (*Argus*, 4 Jul 1934:16; *Argus* 11 Mar 1939:27).

The block at the south-west corner of Goldthorns Avenue and Griffith Street (then called Lady Brassey's Drive), which is now 26 Goldthorns Avenue, was purchased by master printer Victor Charles Seeger and his wife Alice Gertrude (nee Beard) Seeger on 6 July 1937. At the time of purchase, they resided at 93 Coorigil Road, Murrumbeena (CT Vol. 5628 Fol. 516). Seeger had formed a printing and stationary company called Photogravures Pty Ltd in 1929 with a Henry Presley Price (*Herald*, 25 Sep 1929:24).

The City of Kew building permit records only record the name of the builder of the Seegers' house: WF Seeger. The Working Drawings survive, and are clearly the work of an architect, but the title block does not record his name (only the initials of the draftsman: CPV). The building permit was granted on 11 July 1938 (BP 451/1938). The MMBW Property Service Plan confirms that a sewerage connection was made by October 1938, but it no longer records the name of an "Agent" (often the architect), as the top of the form has not been

digitised (Yarra Valley Water, PSP208529). The Seegers were in residence at 26 Goldthorns Avenue by March 1939 (*Argus*, 9 Mar 1939:12).

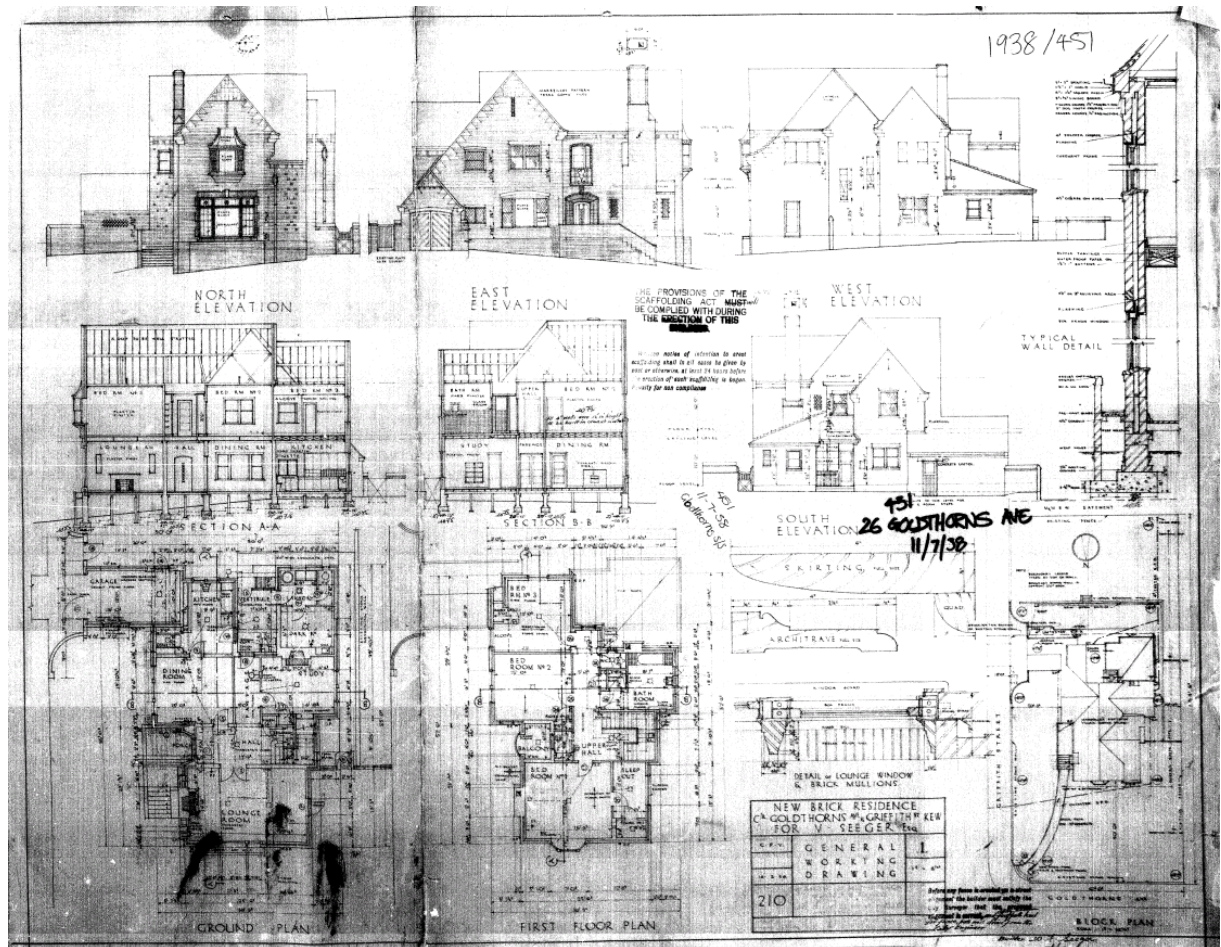


Figure 2. Architectural drawings for 26 Goldthorns Avenue. (Source: City of Boroondara Building Permit records)

A tender search was carried out to identify the architect of the house, but the results are inconclusive. There are two newspaper tender notices that correspond in date to the construction of the house, placed in January 1938 by architect Hugh Phillips (for a 'Brick House, Kew') and in April 1938 by architect Leighton Irwin (for a 'Brick Residence at East Kew') (*Argus*, 22 Jan 1938:26; 30 Apr 1938:31). The second attribution is the most likely of the two, due to the closer date to the building permit and the more specific address (this area was frequently called East Kew during the interwar period). Leighton Irwin had designed accomplished brick Old English style houses as part of his previous practice Irwin & Stephenson, for example, 28 Albany Road, Toorak, in 1934 (City of Stonnington HO486).



Figure 3. 28 Albany Road, Toorak (Stonnington HO486). 1934 Irwin & Stevenson architects. (Source: Bryce Raworth & Assoc., 2014)

It is also entirely possible that the designing architect did not issue a tender notice at all, as the builder chosen was the brother of the owner and it may have been a direct commission. Owner Victor Charles Seeger was born in 1895 to Christian Seeger and his wife, Helen Emma nee Spooner, while builder William Francis Seeger was born to the same parents in 1899 (Ancestry.com).

Christian Seeger was a valveman (probably for the railways), and he and his wife lived at 56 Jenkins Street, Northcote, until their deaths in 1935 and 1924, respectively (*Argus*, 25 Mar 1936:20; 14 Oct 1924:17). While son Victor Charles acted as the administrator of his father's estate, it was his contractor brother, William Francis, who remained in the Northcote family home (*Argus*, 25 Mar 1936:20; 29 Apr 1937:15).

While William Francis had resided in Kew in 1930, and retained connection with the area, being Worshipful Master of the East Kew Masonic Lodge in 1937, he was back at Jenkins Street, Northcote, when declared bankrupt in 1934 (*Argus*, 1 Apr 1930:11; 29 Apr 1937:15). This was due to 'Losses in business as contractor' (*Argus*, 16 Nov 1934:6). His bankruptcy was not discharged until 1940, which may have prompted brother Victor Charles to engage him directly to construct the house at 26 Goldthorns Avenue (*Commonwealth of Australia Gazette*, 12 Dec 1940:2685).

Description & Integrity

Goldthorns Avenue is situated on a gentle slope, sloping down from south to north and down towards Griffiths Grove at the eastern end of the street. The higher topography on the southern side of Goldthorns Avenue accentuates the grandeur of the generally large residences on this side of the street, especially the large double-storey house at 26 Goldthorns Avenue on a corner site.

The building permit plans show that the property was conceived as a whole. As well as the house, they detail the garage, timber garage doors and curved brick retaining walls to the driveway entry off Griffiths Grove. These features share the same high-quality design and detailing as the house. The curved front garden path alignment, corner front gate and gate piers, and ledged timber side gates in brick surrounds were also part of the original design and they all remain extant. The front fence to Goldthorns Avenue and Griffiths Grove consists of a mortared rubble stone retaining wall, with matching gate piers and a mild steel front gate. The mild-steel front gate matches elements of the house. As a gate in this position is shown on the original plan, and their materiality is in keeping with interwar design, these features appear to be original. The planting in the north facing section of the garden includes low-growing and pruned shrubs which leave the house clearly visible from the street, with deciduous trees along the east-facing side.



Figure 4. Detail of the front gate and associated rubble stone piers. (Source: Context, 2019)

The house is an excellent and highly intact example of the Old English revival style and its design quality indicates the involvement of an architect. It has been designed in the round and addresses both of its street frontages as well as views from the south, each of these three elevations has a steeply pitched vergeless gable with corbelled eaves, which is a key characteristic of the Old English style. The design visually pivots around a wide external chimney with multiple decorative shoulders on the east elevation, set between the front façade and the front entrance which faces Griffiths Grove. The segmentally arched opening of the recessed front entry is mirrored by a recessed balcony above which features a mild steel balustrade with the same design motif as the balustrade to the front steps and the front gate.



Figure 5. East elevation of 26 Goldthorns Avenue. The arched front entry, balcony, mild steel balusters and entry lamp are visible at centre. (Source: Context, 2017)

The walls of the house are constructed of multi-toned clinker bricks, some of which are warped from over burning to provide a rustic, medieval look. There are many other fine brickwork details, including a diaper pattern on the west side of the front facade created with projecting headers, corbelling beneath an oriel window, rows of soldiers (bricks standing lengthwise) set at a 45-degree angle to create a ribbed eaves treatment, shallow brick quoining around windows and stepping up the vergeless gables, a herringbone pattern in the gables' apex, and a broad relieving arch over a bank of windows on the east elevation. One of the most distinctive brickwork details is the roof vents in the two principal gables. These are long open slots partially infilled with horizontal bricks whose ends are resting on two headers set at a 45-degree angle, creating a basketwork appearance.



Figure 6. Brickwork details to the front façade, including herringbone pattern and quoins to the gable, vent, corbelling below the oriel window, and the ribbed eaves detail. (Source: Context, 2019)

The roof of the house is clad with mottled deep red and brown Marseille pattern terracotta tiles, while the oriel window and one chimney shoulder has terracotta shingles in the same colourway. Windows are timber framed, and most feature medievalising diamond leaded panes. Two slit windows on the east elevation provide a more contemporary touch, with a leadlight that incorporates old fashioned bull's eyes but whose abstract pattern indicates a Moderne influence. The front door features bands of linen-fold carving, a narrow vertical window of four glass bull's eyes, and decorative wrought-iron strap hinges. The door handle is of a similar dark metal and also appears to be original. The doorway is set in a low vaulted opening, lined in brown glazed manganese bricks. Both the side walls and the vaulted ceiling taper inward, in another display of fine bricklaying. The entry steps and landing are lit by two medieval-style metal lanterns.



Figure 7. Detail of the front entrance, including a lantern, the linen-fold door with strap hinges, mild-steel balustrade, and abstract leadlight window. (Source: Context, 2017)

While garages were almost always freestanding structures in the 1920s, in the mid-1930s attached garages began to be incorporated into house designs. The latter is seen at 26 Goldthorns Avenue, with a gabled garage attached to the end of the east elevation. Both the garage and the adjacent entry gate incorporate the same type and level of fine detail seen on the house. The garage features a smaller version of the vergeless gable, with the same quoining and herringbone pattern in its apex. The double garage doors sit below a low segmental arch. Each door has diagonal ledging with narrow bands of linen-fold pattern, like the front door. The doors have large strap hinges, simpler than those used for the front door. The adjacent doorway into the back yard is ledged, with a pointed-arch top. The brick wall above it has the same ribbed pattern as the house's eaves. On either side of the garage and back gate is a section of curve clinker brick retaining wall, which transitions to the rubble stone wall which surrounds most of the site (including continuing to the rear boundary on Griffiths Grove).



Figure 8. Attached garage and back gate. Note brick detailing to garage gable and timber garage doors, ledge door to back yard in brick surround. (Source: Context, 2017)

Overall, the house and its setting are extraordinarily highly intact, as demonstrated both by viewing and comparison with the 1938 plans.

Comparative Analysis

Sometimes referred to as Tudor, interwar Old English had its roots in the English Arts and Craft Movement of the mid to late nineteenth century. The revival of this style, along with many other English and American revival styles became popular with the upper end of the housing market.

The use of red or clinker brick was typical of Old English architecture. Brick nogging or half timbering in gables of upper storeys, modelled chimneys and terracotta roof tiles were also typical. Steeply pitched gable roofs were preferred over hipped, though it was common later in the period to have more eclectic examples. Picturesque asymmetry was pursued with multiple fronts and offset massing.

Old English styled houses evoked the 'Home country' in the British Empire, using the associations of the manor to convey wealth and social status. The movement gained much momentum in the 1930s as the 'bungalow' and 'Spanish Mission' styles began to fade in popularity. Within Victoria through the 1920s, architects such as Rodney Alsop, Frederick Klingender and Robert Hamilton were early proponents of the style but by the next decade prolific building designers such as Edgar Gurney were exploiting this display of status while designing speculative homes for A. V. Jennings.

Earlier examples of the Old English style tended to incorporate large areas of half-timbering, with examples including 'Coliton' by architects Barlow and Hawkins of 1926 at 92 Mont Albert Road, Canterbury (VHR H1399). By the mid-1930s there was a far stronger emphasis on decorative brickwork, though this sometimes included half-timbering with brick nogging (fachwerk), seen in houses such as the 1933 house at 458 Camberwell Road (HO373), and the 1938 660 Riversdale Road, Camberwell (HO402).

Examples of all-brick Old English houses that are comparable to 26 Goldthorns Avenue include:

14 Glenroy Road, Hawthorn (HO789) - A 1934 two-storey Old English house of brick with render dressings. The original design incorporates a garage (intact apart from loss of doors). Considered a fine and highly intact example of a picturesquely-composed dwelling in the domestic revival style with medieval overtones, set in generous landscaped grounds. The details of tapestry brickwork in the gables, and central 'hall-like' jettied window set combine successfully with the 'stone' detailed entrance and quoining elements.



Figure 9. 14 Glenroy Road, Hawthorn. (Source: Trethowan Architecture, 2017)

26 Goldthorns Avenue shares the use of multiple window formats, lending a picturesque quality to the whole. The two also share the incorporation of a stylish garage as part of the original design, though the example at 26 Goldthorns Avenue is unusually intact, retaining its timber doors.

21 Howard Street, Kew (Significant in HO528) – A c1934-36 two-storey Old English house. Primarily clad in brick with a small half-timbered area over the front entrance. Appears to incorporate an original attached garage (with modern roller door). It is distinguished by its decorative brickwork and dramatic pitch roof form.



Figure 10. 21 Howard Street, Kew. (Source: realestate.com.au, 2011)

The house at 21 Howard Street shares a very similar gabled bay with 26 Goldthorns Avenue, but at a slightly smaller scale. The two houses each have a steep vergeless gable with vertical vent, an oriel window at first floor, and a picture window at ground level. While decorative brickwork provides decorative interest to 26 Goldthorns, it is the addition of half-timbering that adds visual interest to 21 Howard Street. Both houses have attached, integrally designed garages, but again only 26 Goldthorns has retained the original timber doors.

In comparison to both 14 Glenroy Road and 21 Howard Street, the advantages of 26 Goldthorns Avenue's corner site are made clear. Not only does it lend a landmark quality to the house seen in the round, it avoids the somewhat cramped appearance of a front façade incorporating a garage.

7 Glenroy Road, Hawthorn (HO450) – A 1935-36 two-storey flats building designed to look like a single house. The walls are of clinker brick with tapestry and herringbone brick accents, and one half-timbered gable.



Figure 11. Berwyn Flats, 7 Glenroy Road, Hawthorn. (Lovell Chen, 2006)

26 Goldthorns Avenue shares the predominant use of clinker brick, diamond-pane leadlights and strongly expressed corbelled chimneys with the flats at 7 Glenroy Road. While the flats are enlivened with half-timbering, their massing is more boxy than the very sculptural 26 Goldthorns Avenue.

12 Tara Avenue, Kew (HO348) – A c1938 good and externally relatively intact example of a substantial two-storey residence of the late interwar period designed in the Old English mode, which incorporates a range of forms and detailing common to the style. The house uses materials imposingly but with restraint and is consistent and straightforward in its fenestration and expression.



Figure 12. 12 Tara Avenue, Kew. (Source: Lovell Chen, 2005)

The house at 12 Tara Avenue is a more serious and subdued example of the style with a largely planar façade. In contrast, 26 Goldthorns Avenue is an excellent example of the

picturesque asymmetry characteristic of the Old English. Both houses retain their original rubble-stone boundary fence, though a neo-Victorian metal palisade has been added to 12 Tara Avenue.

75 Studley Park Road, Kew (Significant in HO346) – A 1938 two-storey Old English house, which incorporates a range of forms and details associated with the style and is distinctive in the liveliness of its brick colouration and texture. The house retains its original front fence, path and steps. Designed by architects Marsh & Michaelson.



Figure 13. 75 Studley Park Road, Kew. (Source: Lovell Chen, 2005)

75 Studley Park Road is an outstanding example of the studied asymmetry that characterises the Old English Style, and its palette of materials is also more complex than at 26 Goldthorns Avenue. The two share a highly intact setting.

660 Riversdale Road, Camberwell (HO402) - A 1938 two-storey brick dwelling with a fachwerk gable. Considered conventional in its planning and detail, but distinguished for vivid tapestry brick.



Figure 14. 660 Riversdale Road, Camberwell. (Source: Lovell Chen, 2005)

As with 75 Studley Park Road, 660 Riversdale Road is more unusual in its use of materials than 26 Goldthorns Avenue, but it is boxier and less sculptural in overall form than 26 Goldthorns Avenue.

In summary, the house at 26 Goldthorns Avenue compares very well to the other Significant Old English houses and shares a number of features with these houses. This includes dramatic and picturesque massing, the use of highly detailed decorative brickwork, and characteristic details of the style such as diamond leadlight windows and substantial corbelled chimneys. It also demonstrates the early incorporation of a garage in the house form, as seen as 14 Glenroy Road and 21 Howard Street. Like 75 Studley Park Road, it retains its original stone and brick fencing, path and front steps. A similar, but less intact, rubble-stone fence is seen as 12 Tara Avenue.

26 Goldthorns Avenue is further distinguished from the comparative examples by the extremely high level of external intactness both of the house and its setting, retaining elements such as decorative lanterns, matching mild-steelwork to front gate and house, and the rare retention both of timber garage doors and ledge doors to the backyard. While some of the other houses retain a few of these elements (e.g. original fences at 75 Studley Road and 12 Tara Avenue), none retain the full suite as seen at 26 Goldthorns Avenue.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Environment Land, Water and Planning, 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).

NA

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

NA

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

NA

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

26 Goldthorns Avenue is a fine and highly intact representative example of the interwar Old English style. It demonstrates key elements of this style, such as a steeply pitched complex roof form with vergeless gables and corbelled eaves, the use of clinker face brick, the presence of substantial chimneys, diamond leadlight windows, and an oriel window. The intact, attached garage, facing Griffiths Grove, also demonstrates the growing importance of car ownership during the interwar period, and the move away from distant detached garages typical of the 1920s.

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

26 Goldthorns Avenue is of aesthetic significance for its landmark qualities as a three-dimensionally modelled building set on a prominent elevated corner site. The built form responds to its site with picturesque massing appreciated from three sides. Its aesthetic significance is enhanced by the extensive high-quality decorative details seen on the house and its setting. These decorative elements include brickwork detailing (the use of overburnt bricks, diaper pattern of projecting headers, ribbed frieze to the eaves, quoins to windows and gables, herringbone pattern to gable apexes, basketwork detail to gable vents, tapering vault at the front door), matching mild-steel balusters to front steps, balcony and front gate, medieval lanterns around the front entrance, original front door with linen-fold moulding, elaborate strap hinges and bulls-eye glazing, and the matching garage with its original timber doors. Its aesthetic significance is further enhanced by the intactness of its setting and retention of rubble-stone retaining walls, mild-steel front gate, curved front path, curved brick walls around the garage, and high brick walls with ribbed brickwork detail and pointed ledged timber doors providing access to the back yard on the east and west sides.

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

NA

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).

NA

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).

NA

Statement of Significance

What is Significant?

26 Goldthorns Avenue, Kew, is significant. It was built in 1938 for Victor C. Seeger by his brother, builder William F Seeger. The designer has not been identified.

The dwelling including external fixtures such as the front entrance lanterns, the attached garage, the rubble-stone retaining wall and mild-steel front gate, and the brick fences with pointed-arched doors to the backyard, are significant.

How is it significant?

26 Goldthorns Avenue is of local architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

26 Goldthorns Avenue is a fine and highly intact representative example of the interwar Old English style. It demonstrates key elements of this style, such as a steeply pitched complex roof form with vergeless gables and corbelled eaves, the use of clinker face brick, the presence of substantial chimneys, diamond leadlight windows, and an oriel window. The intact, attached garage, facing Griffiths Grove, also demonstrates the growing importance of car ownership during the interwar period, and the move away from distant detached garages typical of the 1920s. (Criterion D)

26 Goldthorns Avenue is of aesthetic significance for its landmark qualities as a three-dimensionally modelled building set on a prominent elevated corner site. The built form responds to its site with picturesque massing appreciated from three sides. Its aesthetic significance is enhanced by the extensive high-quality decorative details seen on the house and its setting. These include brickwork detailing (the use of overburnt bricks, diaper pattern of projecting headers, ribbed frieze to the eaves, quoins to windows and gables, herringbone pattern to gable apexes, basketwork detail to gable vents, tapering vault at the front door), matching mild-steel balusters to front steps, balcony and front gate, medieval lanterns around the front entrance, original front door with linen-fold moulding, elaborate strap hinges and bulls-eye glazing, and the matching garage with its original timber doors. Its aesthetic significance is further enhanced by the intactness of its setting and retention of rubble-stone retaining walls, mild-steel front gate, curved front path, curved brick walls around the garage, and high brick walls with ribbed brickwork detail and pointed (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 <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan	No

<i>Does an Incorporated Plan apply to the site?</i>	
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes – garage, brick and stone fences with associated gates
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified By

Context

References

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