

'Skye' (former), 'Argyle'

Prepared by: Context

Address:

97 Argyle Road, Kew

Name: Former 'Skye', now 'Argyle'	Survey Date: August 2020
Place Type: Residential	Architect: unknown
Grading: Significant	Builder: unknown
Extent of Overlay: To title boundaries	Construction Date: 1929-30



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 (Sanderson 1988:4/8).

The subject house is located on several allotments of the Monterey Estate. This very large subdivision was created in 1888, and stretched from Burke Road to Normanby Road, between Harp Road and Argyle Road (at that time named Park Hill Road). It encompasses within it First Avenue, Maitland Avenue, Second Avenue, and Griffiths Grove/Lady Brassey's Drive, and the East Kew Station of the Outer Circle Line was to be located at its western edge. Auctions began in March 1888 and continued through the early 1890s, but despite healthy initial sales, few houses were actually built until the interwar era. In large part, this was due to the closure of this section of the Outer Circle Line in 1893, and the subsequent lack of public transport serving this area.



Figure 1. Monterey Estate plan, 1888. (Source: SLV)

A series of re-subdivisions took place in the western half of the Monterey Estate in the 1920s, leading to more intensive development just west of the subject site. This included the Normanby Heights Estate, creating new house blocks in 1919 on the south side of Argyle Road to the west of Royston Court, and the Goldthorns Hill Estate of 1925, which created new house blocks on the north side of Argyle Road (Normanby Estate and

Goldthorns Hill Estate plans, SLV). The most intensive development of Argyle Road, between Normanby Road and the former railway line, took place in the late 1920s and early 1930s (S&Mc). This included the house at 97 Argyle Road.

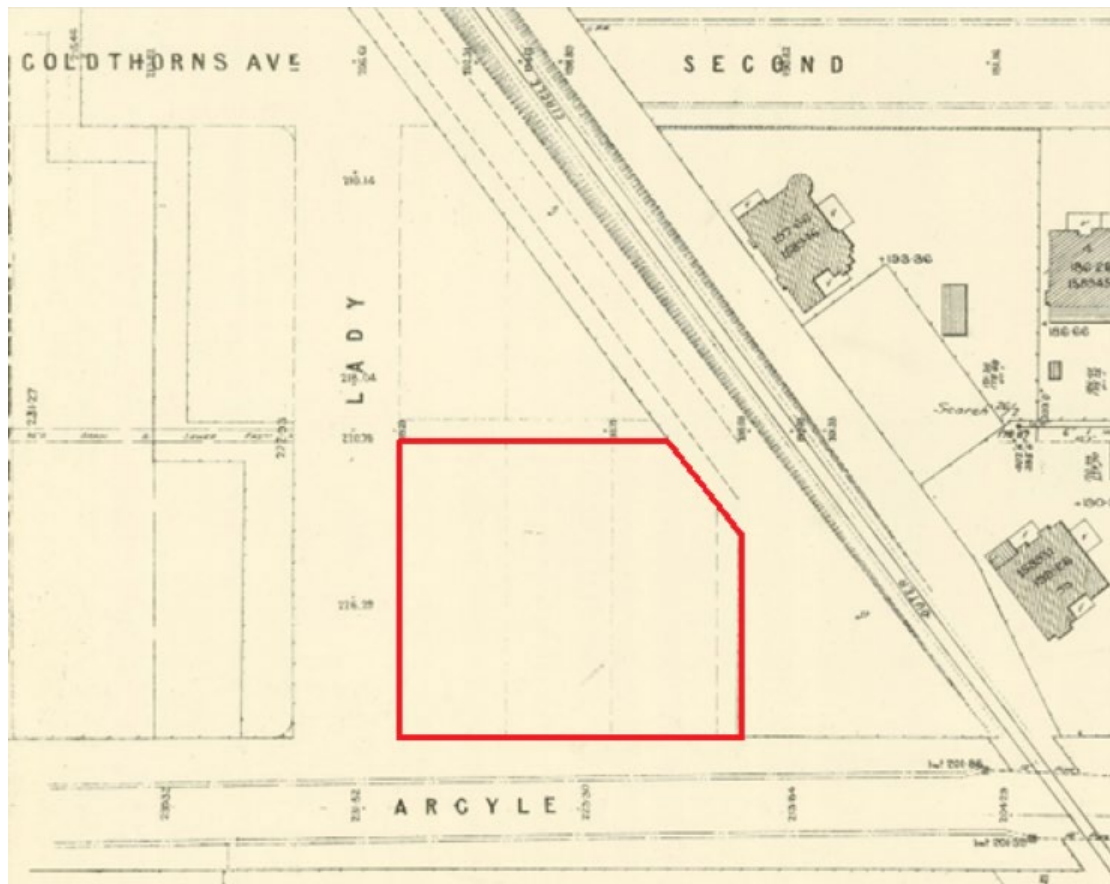


Figure 2. Detail from MMBW Detail Plan No. 1603 dated 1926, with the vacant 97 Argyle Road site outlined. (Source: SLV)

In 1923, accountant Walter George Hiscock owned a series of irregularly shaped allotments along the west side of the former Outer Circle Line from Campbell Street to Argyle Road. The following year he began to transfer them to private purchasers and the National Permanent Building Society. One of the sites transferred to the building society was the subject site, comprising Lots 263 and 264, and parts of Lots 261 and 262 of the Monterey Estate, on 22 December 1924 (CT Vol. 4772 Fol. 355). Hiscock was closely associated with the National Permanent Building Society, being one of its directors and having his office in the same building, the Royal Bank Chambers, 70 Elizabeth Street, Melbourne (*Argus*, 20 Oct 1920:12; *Daily Commercial News and Shipping List*, 27 Jul 1934:3).

While building societies began as localised operations taking deposits from and providing loans to a small group of members, a change in legislation in 1876 allowed Australian building societies to buy and sell or mortgage freehold and leasehold property. Leading institutions competed for the best real estate and in the process 'converted many building societies into little more than speculative operations, using public money which had been subscribed for quite different purposes' (Sandercock 1979:8; Cannon 1972:19). This was the case with the National Permanent Building Society, which was established under the new legislation, in 1877 (*Daily Telegraph*, 1 Mar 1887:5). It not only loaned money to home buyers, but also issued shares to investors and carried out developments. For example, it requested that a water main be laid to Hubert Street (now Cecil Street), off Argyle Road in

1921, and proposed to erect 'a large block of shops at the corner of Cotham and Burke roads, Kew' in 1952 (*Box Hill Reporter*, 23 Sep 1921:3; *Age*, 4 Jun 1952:3).

Prior to 1929, the subject site was owned by the National Permanent Building Society of Melbourne. It was transferred to Rudolph Arthur Schuchard on 11 January 1929. It appears he had earlier placed a caveat on the property, lodged 4 September 1928, which expired on the date of the transfer (CT Vol. 4944 Fol. 605).



Figure 3. Aerial view of 97 Argyle Road in December 1945. The L-shaped house is visible in extensive grounds bordering the former rail line. (Source: Landata)

Rudolph Arthur Schuchard was born in Hawthorn in 1889, to a father who was a naturalised German (AIF enlistment, 10 Aug. 1915). When he enlisted at the age of 26, he was working as a company secretary. Upon his return from the war, he held a series of financial and management positions with gas companies at a time when there were many takeovers and mergers. This included as director of the Bacchus Marsh Gas Co. (*Melton Express*, 30 Apr 1921:3), liquidator of the Ararat Gas Co. Ltd (*Argus*, 17 Oct 1923:23), acting secretary and liquidator of the Melbourne Hydraulic Power Co. (*Age*, 4 Mar 1925:16), and chairman of the Warracknabeal Gas Co. Ltd (19 Aug 1925:16). This culminated in the founding, with four others, the Gas Supply Co. Ltd, which amalgamated six regional gas companies. Schuchard served as its chairman of directors for many decades (*Herald*, 5 Jan 1927:18; 16 Sep 1927:24; *Northern Miner*, 21 October 1954:2).

A year after acquiring his chairmanship, Schuchard wed Marion Ashley Hunter of Moorooduc (*Age*, 4 Jul 1928:1). Their first home was on Grandview Grove, Armadale. The newlyweds left for a six-week trip to Queensland a few weeks after lodging a caveat on the Argyle Road land (*Prahran Telegraph*, 28 Sep 1928:6).

The 1930 street directory records a 'House being built' in this location, followed by a listing for R.A. Schuchard in the 1931 directory (S&Mc). This corresponds with a house built in 1929 (during compilation of the 1930 directory), which is confirmed by the MMBW Property Service Plan for 97 Argyle Road, which was signed off as "examined" on 17 April 1929 and shows the footprint of the house (Yarra Valley Water, PSP 175491; unfortunately the name of the agent/architect does not survive on the digital version).

Newspaper tender notices were searched from September 1928 (when Schuchard may have placed a caveat on the property) to April 1929 (when the PSP was signed off). The tender notice that corresponds most closely with the period of construction was placed on 23 January 1929 by J. Edmund Burke and Associates for a 'Brick Residence at Kew' (*Argus*, 23 Jan 1929:3). This was about two weeks after Schuchard came into possession of the land. J. Edmund Burke is best known for his Federation-era designs, including several fine houses in Boroondara: HO391 7-9 Mangarra Road, Canterbury, of 1906; HO594 59 Auburn Road, Hawthorn, of 1899; and 26 Victoria Avenue, Canterbury, of 1899. Burke died in December the same year the house was built (*Box Hill Reporter*, 13 Dec 1929:3). No examples of substantial interwar dwellings designed by Burke could be identified to see if they were similar in design or details to 'Skye', so there is no firm basis to attribute this design to Burke.

Other potentially applicable tenders for new houses in Kew were announced either too late for this timeframe, one in July 1929 (since identified as 57 Marshall Street, Kew) and one November 1929, while a third – placed by Chris A Cowper, Murphy and Appleford in December 1928 – fits the timeframe but calls for 'erection of a brick attic residence at Kew' while the subject property is single storey (*Age*, 27 Jul 1929:1 & 16 Nov 1929:1; *Argus*, 5 Dec 1928:4). It should also be noted that this part of Kew was often referred to as "East Kew" during the interwar period as it was near the Outer Circle Railway line station of that name.

The Schuchards named the house 'Skye'. Marion Schuchard hosted a number of events in its extensive grounds, including a Children's Aid Society fundraiser in 1933 and a Women of the University Fund garden afternoon to raise money for Save the Children in 1953 (*Argus*, 21 Jun 1932:1 & 18 Dec 1933:8; *Age*, 23 Oct 1953:5). Marion was reportedly a keen gardener who introduced the cultivation of bonsai trees to Victoria, and her garden full of irises, rhododendrons and azaleas was noted in the 1950s (*Age*, 26 Jan 1961:7 & 23 Oct 1953:5).

They remained in residence at 'Skye' until the death of Rudolph on 15 June 1960 and the death of Marion just six months later in a level crossing accident. They were survived by a son, John, and daughter, Mrs Anne Beaumont. The property was transferred to daughter Anne in October 1961, and she resided at 'Skye' before selling it to a Margaret Carragher in 1965 (CT Vol. 4944 Fol. 605; *Age*, 26 Jan 1961:7).

There have been several changes to the site and the house since the Schuchard family's ownership. The original footprint of the house is shown below, with a garage linked by a narrow passage at the north-west (top left) corner of the site. This plan, dated 1924, shows a tennis court on the east (right) side of the site, running north-south. A 1987 site plan shows the court in the same position (BP 2935/1987), but it has since been enlarged and reorientated to follow the angle part of the east boundary.

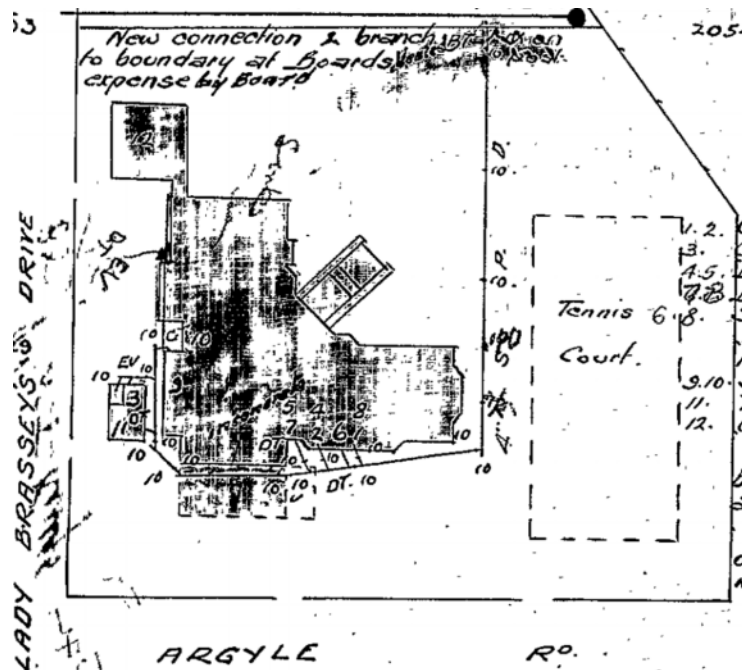


Figure 4. Site plan of 97 Argyle Road in 1924, showing original house and garage footprint. (Source: Yarra Valley Water, PSP 175491)

In 1968 a swimming pool and change room were constructed (BP 763/1968 & 1056/1968).

There are 1987 and 1990 building permit plans issued to replace the original garage with a single-storey structure, linked to the house at one corner (BP 2935/1987 & 4876/1990). It appears that neither of these plans were carried out, and instead a two-storey addition was made in this location, most like in 1991 (BP 5665/1991, these plans do not survive). There was a building permit for an upper-storey addition to the west side of the house in 1999, but these works did not eventuate (BP 18572/1999). Images from the 1990 plans indicated that a chimney was removed from the west side of the roof since that time, and that the west side of the roof may have been rationalised (removal of separate roofs over two bay windows). There is no indication on any of the plans that the Argyle Road (south) elevation or the principal façade (east elevation) of the house have been altered since its construction, apart from the removal of a chimney to the south of the front entrance (see Figure 8).

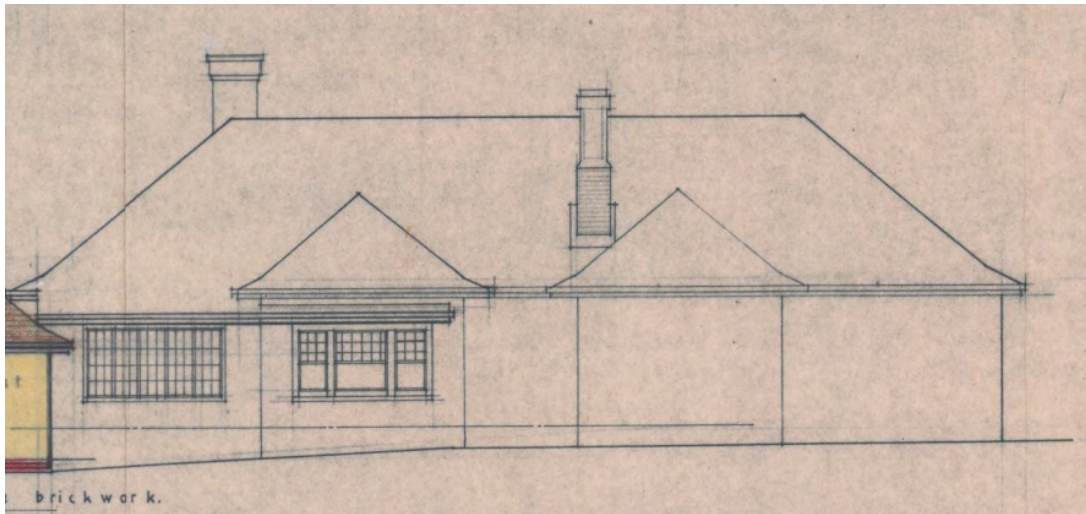


Figure 5. West elevation, facing Griffiths Grove, in 1987, showing separate roofs above bay windows and a chimney on this elevation. (Source: BP 2395/1987)



Figure 6. Current roof form to the west side. (Source: Context, 2020)

The current 1.3 metre brick and render fence along south sides of the property was erected in 2003 (BP 28928/03). It replaced a paling fence.

Description & Integrity

The former 'Skye' is a substantial house located on a large block (three allotments) situated on a rise overlooking the former Outer Circle Line (now the Anniversary Trail).

The house is set back from Argyle Road behind a medium-sized front garden and has a narrower "rear" setback from Griffiths Grove. It is surrounded on the west and south sides by a high masonry wall which is not original but does reflect the brick and roughcast render walls of the house. The property is entered via vehicular gates on Argyle Road, and a slightly curve entrance drive, leading past the house to the garage at the north-west corner of the site, survives. The front entry to the house is at the internal corner of the house, on its east side, and cannot be seen from the street. This entrance is reached by a long flight of shallow steps, leading from the front drive.

The property retains soft landscaping to its south (Argyle Road) and east sides, and the driveway entrance is flanked by two mature Cypress trees (*Cupressus sempervirens*), heavily pruned because of the adjacent powerlines. These two trees appear to be visible on the 1945 aerial (Figure 3), and are of a size that indicates they were early or original

plantings. The eastern side of the property is occupied by a large tennis court and a swimming pool with pool house. As noted in the history, the current tennis court replaced the smaller original court some time after 1987.

The house is L-shaped in plan and has masonry walls with a clinker-brick base and roughcast render above. The roof has a high complex hipped form with decorative bellcast eaves, clad in mottled red and brown Marseille terracotta tiles. The decorative form of the roof is highlighted by the presence of breakfronts (projecting bays) and the presence of parapeted bay windows which interrupt the eaves. Windows are double-hung timber sashes with four to ten small panes in the upper sashes, depending on the window size.

While 'Skye' was designed very much in the round, its principal façade can be considered its east elevation as well as that part of the north elevation adjacent to the front entry. The Griffiths Grove (west) elevation is treated as the rear of the house, while the Argyle Road (south) elevation has been detailed to provide visual interest to this street frontage but does not have a door. The main feature of interest, as viewed from Argyle Road, are parapeted bay windows to the south elevation and to the east end of this wing. The south bay window is quite wide, with five tiny double-hung windows across it. They are set within a clinker brick wall with a soldier course above lintel level. The parapet above this line is offset by a cement moulding which steps up at the centre to frame a six-pane highlight window. To either side of the highlight is a striking chequerboard pattern formed of squares of roughcast contrasting with squares of horizontal and vertical brickbats (narrow bricks). The top of the parapet is finished by two rows of vertical brickbats.



Figure 7. Bay window facing Argyle Road. (Source: Context, 2020)

The bay window facing east has the same materiality, including the intricately constructed parapet, but it is narrower and its canted plan-form is more clearly expressed with two of its five six-over-one sash windows located on an end splay.

The front entrance is located at the internal corner of the two wings and is set at a 45-degree angle. It is set between a section of clinker-brick walls encompassing a window on each side. The small front porch is reached via a corbelled round-arched opening set below a gabled parapet. The parapet has the same chequerboard treatment as the window bays. To the north of the entrance is an external clinker brick chimney with sculpted flues indicating a medieval influence.

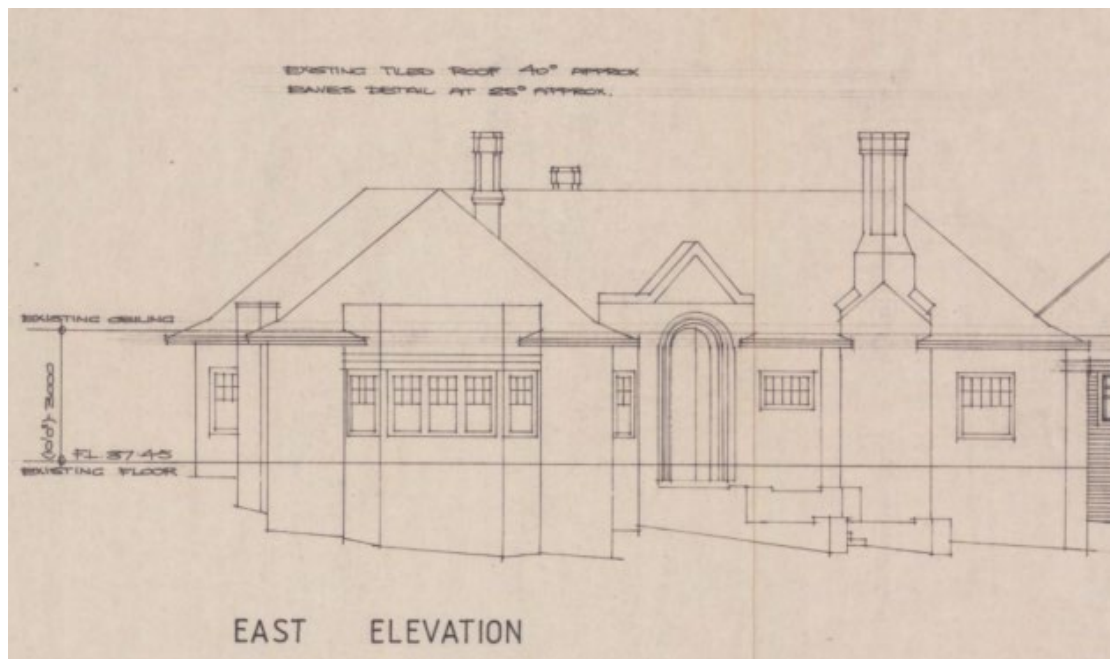


Figure 8. East elevation (front façade) of the house in 1990. Note that only the chimney to the right (north) of the front entrance survives in 2020. (Source: BP 4876/1990)

As noted in the history, the original attached garage on the north side of the house has been replaced with a two-storey multicar garage with rooms above. It has adopted the same wall and roof cladding, but with simplified details. Due to the downward slope of the land to the rear and its shallower hipped roof, the extension is no higher than the original house.

Comparative Analysis

While ‘Skye’ has the materiality (roughcast and face brick, tile roof) and window forms (multi-paned double-hung sashes) typical of the interwar period, it is otherwise a highly accomplished and idiosyncratic design that does not fit neatly into stylistic definitions. Its use of multiple textures and materials to create visual interest, its unusual plan form, and the decorative nature of its bellcast roof and chimney stack are most closely related to the Arts and Crafts style. Details such as the chequerboard patterning and the gabled parapet to the front entrance are also drawn from English medieval architecture. While used for some secular buildings of that era in England – such as the Arundel shop-house of 1390 depicted below – these details are most commonly seen on churches in Australia.



Figure 9. 18 & 20 High Street, Arundel, West Sussex, UK. (Source: britishlistedbuildings.co.uk, 2011)

The Arts and Crafts movement coalesced from the 1850s in England around artist, designer and writer William Morris. In reaction to the mass production of the nineteenth century, Morris and other Arts and Crafts artisans and designers sought to return to idealised medieval craftsmanship, where art and utility were integrated in everyday life and homes. These same ideals were expressed in Morris' home, Red House, near London, designed by architect Phillip Webb, and constructed of red brick and terracotta tiles in 1859. While inspired by medieval vernacular buildings, seen in its complex roof forms, pointed arches, bellcast eaves, and seemingly organically scattered windows of many shapes and sizes, the house was unique. It is also noted for rejecting contemporary norms and using an L-shaped plan. The Arts and Crafts style was adopted by some Australian architects by the late 1890s, becoming more common by the 1910s and '20s (Edquist, 2008:xii).

Arts and Crafts houses tend to be designed in the round, rather than focusing on a front façade. Artful informality and asymmetry are used to create picturesque compositions that sometimes appear to have evolved over the centuries. Roofs are often dominant, and feature gables or hips with medium to steep pitch and prominent eaves. Corbelled or battered chimneys are often important features of the roofline. In keeping with the aim to avoid mass-produced ornament, visual interest is most often created by “earthy”, natural materials, such as roughcast render, facebrick and terracotta tiles (Apperly et al, 1999:140-143). Arts and Crafts houses in Melbourne's suburbs are characterised by a diversity of approach and their high-quality design and craftsmanship (Edquist 2012:45).

There are no houses in Boroondara that are closely comparable to 'Skye', but there are others that share some of its features, whether that be materiality, roof form or simply an idiosyncratic design:

10 Howard Street, Kew (HO315) – A two-storey brick villa of 1912-13 with a distinctive and unusual design atypical of the period. Stylistically and formally the design is suggestive of early moves in the direction of a Georgian and Mediterranean fusion, which became popular in the interwar era. The hipped roof has bellcast eaves and is clad with terracotta tiles and penetrated by tall chimneys. The facade is divided into three by a central projecting bay (a breakfront) which marks the entrance. The ground floor is clad in tuckpointed brick, while the first floor is finished in roughcast render with brick quoins.

It shares with 'Skye' its materiality – contrasting red brick against pale roughcast – and the decorative form of the roof which is emphasised by the eaves of the central breakfront.



Figure 10. 10 Howard Street, Kew. (Source: Lovell Chen, 2005)

14 The Ridge, Canterbury (HO694) - A 1923 house designed by architects Carleton and Carleton. It is a fine picturesquely-composed attic storey brick residence, in a successful execution of the Domestic Revival style with American overtones of the Californian bungalow. The brickwork detail to the corners of the house and the chimney is of particular note. It is sited at an unusual 45-degree angle to the street, adding to its picturesque quality.

While quite different in footprint and roof form from 'Skye', the two houses share fine brickwork detailing and unusual siting.



Figure 11. 14 The Ridge, Canterbury. (Source: Trethowan Architecture, 2016)

19 Fellows Street, Kew (Significant in HO143) – A block of four flats massed to look like a single substantial dwelling, c1930s. It is an example of the interwar Tudor Revival at its most stylised. Ground floor walls are of red brick while the first floor is roughcast rendered with clinker bricks around openings for decorative effect. One of the most striking features is its tall splayed and corbelled chimneys.

The materiality and freedom of massing are comparable to ‘Skye’.



Figure 12. 19 Fellows Street, Kew. (Source: Realestate.com.au, 2018)

51 Sackville Street, Kew (Significant in HO162) – A distinctive interwar house of c1930s. It combines the terracotta roof shingles and dark brickwork of the Tudor Revival with an arched loggia typical of the Mediterranean Revival. Walls are of slim glazed bricks of mottled pink and brown, with a matching front fence.

This house shares with ‘Skye’ a dominant hipped roof form and an eclecticism of detail.



Figure 13. 51 Sackville Street, Kew. (Source: Google Streetview, 2014)

12 Tara Avenue, Kew (HO348) – This is a substantial two-storey residence of 1938 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.

As with ‘Skye’, one of the dominant visual effects is that of the contrast between the pale roughcast render and other materials (brick, stone, terracotta shingles). The two houses also share the use of irregular banks of windows, adding to a picturesque appearance.



Figure 14. 12 Tara Avenue, Kew. (Source: Lovell Chen, 2005)

Looking further afield, 'Skye' shares high quality and idiosyncratic design as well as some key features with two Significant houses in Toorak (in the Stonnington Heritage Overlay):

39 Irving Road, Toorak (HO501) – Designed by architect George Nichterlein in 1929. It is a substantial double-storey house with an eclectic Arts and Crafts/ Mediterranean character. The house is orientated so that its principal facade addresses the corner of Irving Road and Grant Avenue. The house's external walls are uniformly finished in a finely textured cream painted render apart from contrasting clinker brick accents at the sills and chimneys. The principal hipped roof has terracotta shingle tiles and graceful bellcast eaves. It is considered to be one of the most impressive and architecturally distinctive interwar Arts and Crafts style residences in Stonnington, in large part due to its unusual and innovative design.

'Skye' shares the elegant bellcast hipped roof form, and is likewise distinguished by its inventive and accomplished detail and overall design.



Figure 15. 39 Irving Road, Toorak. (Source: Bryce Raworth PL, 2014)

9 Linlithgow Rd, Toorak (HO508) – This large, two-storey Arts and Crafts style house was built in 1927 to a design by architects Arthur and Hugh Peck. It is distinguished by its butterfly plan, responding to its corner site by having two side wings facing each street frontage and meeting at a central entry porch which faces the corner. Above the entry porch are paired half-timbered gable ends. The principal roof is hipped with terracotta shingle cladding. Walls have a roughcast rendered finish with a clinker brick plinth and sills. The house is principally distinguished by its butterfly plan, which was used by English Arts and Crafts architects Charles Voysey and Edward Prior, but is relatively rare in Australia.

While its plan form is somewhat more complex than that of 'Skye', whose wings are at right angles to each other, it displays much more standard detailing than 'Skye'.



Figure 16. 9 Linlithgow Road, Toorak. (Source: Bryce Raworth PL, 2014)

To conclude, the former 'Skye' can be considered an unusual and accomplished example of an interwar house in the Arts and Crafts tradition. Its links to this style are exemplified in its strong roof form, picturesque contrasting of bellcast roof eaves against parapeted bay windows, and a free and inventive use of meticulously crafted traditional motifs. The chequerboard patterning, created by slim bricks and roughcast render, is very unusual as applied to domestic architecture. The L-shaped plan, with the front entrance at the internal corner and facing away from the street, shows both the influence of the English Arts and Crafts butterfly plan as well as a sense of freedom allowing a suburban house to turn away from the street and toward the view. In this aspect, it foreshadows the work of post-war Modernist architects.

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).

The former 'Skye' is significant for demonstrating the principal characteristics of interwar Arts and Crafts domestic design, including a design in-the-round that can be appreciated from multiple viewpoints, a dominant roof form, the use of a variety of "honest" materials to provide visual interest, and a free use of medieval inspiration.

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

The former 'Skye' is of aesthetic significance for its highly accomplished and idiosyncratic design and detailing. This includes its L-shaped form, with the front entrance tucked in the internal corner and facing away from the street to views to the north-east, the high hipped roof with overlapping bellcast eaves, the finely wrought parapeted bay windows with chequerboard patterning, created by slim bricks and roughcast render, and the matching gabled parapet to the front entrance above a round-arched opening. This inventive and finely crafted detailing is unique in Boroondara.

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?

'Skye' (now 'Argyle') at 97 Argyle Road, Kew, is significant. The single-storey house was built in 1929 on a large block of land overlooking the former Outer Circle Line reserve. The house retains its original substantial block as well as a gently curved entrance drive off Argyle Road.

The post-1987 two-storey garage extension at the north-west corner of the site, boundary fences, tennis court, swimming pool and cabana are not significant.

How is it significant?

The former 'Skye' is of local architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

The former 'Skye' is significant for demonstrating the principal characteristics of interwar Arts and Crafts domestic design, including a design in-the-round that can be appreciated from multiple viewpoints, a dominant roof form, the use of a variety of "honest" materials to provide visual interest, and a free use of medieval inspiration. (Criterion D)

The former 'Skye' is of aesthetic significance for its highly accomplished and idiosyncratic design and detailing. This includes its L-shaped form, with the front entrance tucked in the internal corner and facing away from the street to views to the north-east, the high hipped roof with overlapping bellcast eaves, the finely wrought parapeted bay windows with chequerboard patterning, created by slim bricks and roughcast render, and the matching gabled parapet to the front entrance above a round-arched opening. This inventive and finely crafted detailing is unique in Boroondara. (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 <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
Prohibited uses may be permitted	No

Can a permit be granted to use the place for a use which would otherwise be prohibited?	
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

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