

3.2 Amendment C353 - Kew individual heritage places and regrading - Exhibition outcomes and request for Panel

Abstract

The purpose of this report is to inform the Urban Planning Delegated Committee (UPDC) of the outcomes of exhibition for Amendment C353boro to the Boroondara Planning Scheme and seek a decision from the UPDC to:

- Split Amendment C353boro into two (2) parts:
 - Part 1 - inclusion of 3-5 Florence Avenue, Kew in the Heritage Overlay and regrading of 33 Thornton Street, Kew from a non-contributory to a contributory place in HO806
 - Part 2 - inclusion of 26 Goldthorns Avenue, Kew and 97 Argyle Road, Kew in the Heritage Overlay.
- Refer Amendment C353boro Part 1 to an ordinary meeting of Council for adoption.
- Request the Minister for Planning to appoint an independent planning panel to consider submissions to Amendment C353boro Part 2.

Amendment C353boro proposes to apply the Heritage Overlay to three (3) individually significant heritage places in the Heritage Overlay and regrade 33 Thornton Street, Kew from 'non-contributory' to 'contributory' in the Thornton Estate Residential Precinct (HO806).

The amendment was on public exhibition from 22 July 2021 to 27 August 2021. Three (3) submissions were received:

- One (1) supporting submission for the inclusion of 3-5 Florence Avenue in the Heritage Overlay.
- One (1) opposing submission to the inclusion of 26 Goldthorns Avenue in the Heritage Overlay.
- One (1) opposing submission to the inclusion of 97 Argyle Road, Kew in the Heritage Overlay.

No submissions were received to the regrading of 33 Thornton Street, Kew.

The officers' summary of and response to submissions received is provided in **Attachment 1**.

The opposing submission to the inclusion of 26 Goldthorns Avenue in the Heritage Overlay raised a number of concerns including the merit of the heritage assessment due to past modifications and the need to undertake repairs and modify the property in the future.

The opposing submission to the inclusion of 97 Argyle Road in the Heritage Overlay questioned the property's inclusion in the Heritage Overlay as it was not identified for heritage protection in the *Kew Urban Conservation Study* prepared in 1988.

The opposing submissions have been considered by officers' and Council's heritage consultant. No changes are recommended.

As the changes proposed to 33 Thornton Street and 3-5 Florence Avenue attracted no objections it is recommended that Amendment C353boro be split into two (2) parts to allow matters relating to 33 Thornton Street and 3-5 Florence Avenue to be considered independently of matters which attracted submissions during exhibition of Amendment C353boro.

Splitting the amendment into two parts will enable the grading change proposed for 33 Thornton Street, Kew and the inclusion of 3-5 Florence Avenue, Kew in the Heritage Overlay to be considered at an Ordinary meeting of Council for adoption (Amendment C353boro Part 1) while the inclusion of 26 Goldthorns Avenue and 97 Argyle Road, Kew are considered by an independent planning panel (Amendment C353boro Part 2).

Officers' recommendation

That the Urban Planning Delegated Committee resolve to:

1. Receive and note the submissions to Amendment C353boro (**Attachment 1**) to the Boroondara Planning Scheme in accordance with Section 22 of the *Planning and Environment Act 1987*.
2. Endorse the officers' response to submissions and recommended changes to Amendment C353boro as shown at **Attachment 1**.
3. Adopt the heritage citations contained at **Attachments 2 to 5**.
4. Split Amendment C353boro into two parts as follows:
 - a. Part 1 - inclusion of 3-5 Florence Avenue, Kew in the Heritage Overlay and regrading of 33 Thornton Street, Kew from 'non-contributory' to 'contributory place' in HO806.
 - b. Part 2 - inclusion of 26 Goldthorns Avenue, Kew and 97 Argyle Road, Kew in the Heritage Overlay
5. Refer Amendment C353boro Part 1 to an Ordinary Meeting of Council to be adopted in accordance with Section 29(1) of the *Planning and Environment Act 1987*.
6. Request that the Minister for Planning appoint a Planning Panel under Section 153 of the *Planning and Environment Act 1987* to consider all submissions related to Amendment C353boro Part 2.
7. Refer Amendment C353boro Part 2 and all submissions related to Amendment c353boro Part 2 to a Planning Panel in accordance with Section 23(1) of the *Planning and Environment Act 1987*.
8. Authorise the Director Urban Living to undertake administrative changes to Amendment C353boro Part 1 and 2 that do not change the intent of the amendment prior to a Panel Hearing.

Responsible director: Scott Walker, Director Urban Living

1. Purpose

The purpose of this report is to:

- Provide a summary of the outcomes of the exhibition process and key issues raised in the submissions to Amendment C353boro.
- Respond to the key issues raised and summarise any changes made as a result of the feedback.
- Seek a resolution from the Urban Planning Delegated Committee (UPDC) to:
 - Split Amendment C353boro into two (2) parts.
 - Part 1 - inclusion of 3-5 Florence Avenue, Kew in the Heritage Overlay and regrading of 33 Thornton Street, Kew from 'non-contributory' to 'contributory' in HO806.
 - Part 2 - inclusion of 26 Goldthorns Avenue, Kew and 97 Argyle Road, Kew in the Heritage Overlay.
 - Refer Amendment C353boro Part 1 to an Ordinary Meeting of Council to be adopted.
 - Write to the Minister for Planning to appoint an independent panel and refer submissions related to Amendment C353boro Part 2 to the Panel.

2. Policy implications and relevance to community plan and council plan

Council Plan 2017-2021

The identification and protection of identified heritage places through the Study and amendment is consistent with the strategic objective to 'Protect the heritage and respect the character of the City to maintain amenity and liveability whilst recognising the need for appropriate, well-designed development for future generations' under Theme 4 - Neighbourhood Character and Heritage.

Specifically, it assists in implementing Council's commitment to '*Preserve the City's history and protect heritage properties and precincts by undertaking a municipal wide heritage review and introduce heritage overlays in the Boroondara Planning Scheme*' (Strategy 4.3).

The project will further assist Council in fulfilling its major initiative commitment to 'protect the City's heritage by continuing a municipal wide heritage assessment of all areas not currently subject to a heritage overlay in the Boroondara Planning Scheme'.

Boroondara Community Plan 2017-27

The Boroondara Community Plan 2017-27 sets out the 10-year vision for Boroondara's future based on values, aspirations, and priorities important to the community.

The amendment implements Strategic Objective 4 of the Plan: *Protect the heritage and respect the character of the City to maintain amenity and liveability while recognising the need for appropriate, well-designed development for future generations.*

Specifically, the amendment implements the following strategies:

- **Strategy 4.3** - Preserve the City's history and protect heritage properties and precincts by undertaking a municipal-wide heritage review and introduce heritage overlays in the Boroondara Planning Scheme.
- **Strategy 4.6** - Engage with owners and developers to achieve a balance between development and protection of neighbourhood character, heritage and amenity.

Heritage Action Plan 2016

The Heritage Action Plan was adopted by Council on 2 May 2016 and establishes the framework to guide Council's heritage work program as it relates to the identification, protection, management and promotion of Boroondara's heritage assets.

The amendment is consistent with the following action of the Heritage Action Plan 2016:

- **Action VH5** - Prepare and implement a heritage study of Kew as part of the municipal wide heritage gap study.

In addition to the above, the assessment of, and updates to, the grading of identified heritage places is identified as ongoing actions in the Heritage Action Plan 2016.

Boroondara Planning Scheme

The amendment is consistent with the objectives of the Planning Policy Framework (PPF) and Local Planning Policy Framework (LPPF). In particular, it addresses the following Clauses:

- Clause 15.03-1S *Heritage Conservation* which seeks to '*ensure the conservation of places of heritage significance*' by identifying, retaining and protecting places with identified heritage significance;
- Clause 21.04-5 - *Built Environment and Heritage* of the Municipal Strategic Statement which includes the objective '*to identify and protect all individual places, objects and precincts of cultural, aboriginal, urban and landscape significance*'; and
- Clause 22.03-2 Heritage Policy which seeks to '*preserve 'significant' heritage places, protecting all significant heritage fabric including elements that cannot be seen from the public realm*'.

Both the PPF and LPPF seek to ensure the HO is applied to protect places of heritage significance in the City of Boroondara.

Plan Melbourne 2017-2050

The identification, assessment and protection of places of local heritage significance are supported by Outcome 4 of *Plan Melbourne* which seeks to ensure that '*Melbourne is a distinctive and liveable city with quality design and amenity*'. Direction 4.4 recognises the contribution heritage makes to Melbourne's distinctiveness and liveability and advocates for the protection of Melbourne's heritage places.

In particular, Policy 4.4.1 recognises the need for *‘continuous identification and review of currently unprotected heritage sites and targeted assessments of heritage sites in areas identified as likely to be subject to substantial change’*.

The amendment is consistent with these *Plan Melbourne* directions and initiatives.

Planning and Environment Act 1987

The amendment is consistent with the objectives of planning in Victoria, in particular the objective detailed in Section 4(1)(d) of the *Planning and Environment Act 1987* (the Act), being:

To conserve and enhance those buildings, areas or other places which are of scientific, aesthetic, architectural or historical interest, or otherwise of special cultural value.

This means that Council has a statutory obligation to continuously identify and protect places of heritage significance through the Heritage Overlay.

3. Background

Amendment C353boro gives effect to the Urban Planning Special Committee (UPSC) resolution from the 20 July 2020. The Amendment completes outstanding heritage matters which arose from the independent Panel's recommendations for Amendment C294 to the Boroondara Planning Scheme. Amendment C294 implemented the recommendations of *City of Boroondara Municipal-Wide Heritage GAP Study Volume 4: Kew*.

At the 20 July 2020 UPSC meeting, the UPSC considered the independent Panel's recommendations for Amendment C294 to the Boroondara Planning Scheme.

The independent Panel, appointed to consider submissions to Amendment C294, made a number of recommendations including:

- Undertaking further investigations to determine if the properties listed below were worthy of inclusion in the Heritage Overlay as individually significant heritage places:
 - 20 and 26 Goldthorns Avenue, Kew
 - 3-5, 6, 7 and 8 Florence Avenue, Kew
 - 97 Argyle Road, Kew
- Regarding 33 Thornton Street, Kew, from a 'non-contributory' to 'contributory' place in the Thornton Estate Residential Precinct (HO806) through a separate planning scheme amendment process.

Following consideration of the panel recommendations, the UPSC resolved to:

- Undertake further heritage assessments for the properties listed above; and
- Upon completion of the heritage assessments for the properties listed above, proceed with the preparation and exhibition of a planning scheme amendment to include the places recommended for heritage protection in the Heritage Overlay; and

- Proceed with a planning scheme amendment to regrade 33 Thornton Street from a 'non-contributory' to 'contributory' place in the Thornton Estate Residential Precinct (HO806).

The properties recommended for further investigation were located in proposed heritage precincts which were abandoned by Council following consideration of the panel recommendations for Amendment C294.

Heritage assessments

In accordance with the UPSC resolution, Council engaged heritage consultants Context to investigate whether the seven (7) properties identified by the independent planning panel are worthy of inclusion in the Heritage Overlay as individually significant heritage places.

The heritage consultants recommended three (3) of the seven (7) properties for inclusion in the Heritage Overlay:

- 3-5 Florence Avenue, Kew
- 26 Goldthorns Avenue, Kew
- 97 Argyle Road, Kew

The heritage citations for these properties are provided in **Attachments 2 to 4**.

Regrading of 33 Thornton Street, Kew

During its hearing for Amendment C294 the Panel questioned the 'non-contributory' grading of 33 Thornton Street, Kew. Council's heritage expert undertook further detailed investigations and found the house to be substantially intact. Accordingly, Council's heritage expert supported a grading change from 'non-contributory' to 'contributory'.

The Panel agreed with the heritage expert's assessment and recommended a separate planning scheme amendment process be undertaken, if a supporting submission from the owner was not received as part of Amendment C294.

Council officers wrote to the owners to seek their views on the proposed grading change prior to the 20 July 2020 UPSC meeting. However, a response was not received from the owner.

The updated heritage citation for the Thornton Estate Residential Precinct is provided in **Attachment 5**.

Exhibition process

Council's Strategic Planning Team undertook a public exhibition process from 22 July 2021 to 27 August 2021. This consultation process involved:

- Sending letters to all affected and abutting owners and occupiers.
- Public notices in the Age, Government Gazette and local Progress Leader.

The amendment documentation and information about the amendment was also made available on Council's and DELWP's website.

Interim Heritage Overlays

In accordance with the 20 July 2020 UPSC resolution, officers requested interim Heritage Overlays for the three (3) properties recommended for inclusion in the Heritage Overlay by Amendment C353boro.

The interim Heritage Overlays for the three individual heritage places were approved on 23 August 2021 (Amendment C358) and came into effect on 30 September 2021. The interim Heritage Overlays expire on 1 August 2022.

4. Outline of key issues/options

As a result of the exhibition process Council received:

- One (1) supporting submission for the inclusion of 3-5 Florence Avenue in the Heritage Overlay.
- One (1) objecting submission to the inclusion of 26 Goldthorns Avenue in the Heritage Overlay.
- One (1) objecting submission to the inclusion of 97 Argyle Road, Kew in the Heritage Overlay.

No submissions were received in relation to regrading of 33 Thornton Street, Kew. A summary of each submission and officers' response is provided in the table at **Attachment 1**. The key issues raised in the submissions are summarised below.

Regrading of 33 Thornton Street, Kew and individual Heritage Overlay for 3-5 Florence Avenue

The proposed regrading of 33 Thornton Street, Kew from 'non-contributory' to 'contributory' in the Thornton Estate Residential Precinct (HO806) and the inclusion of 3-5 Florence Avenue in the Heritage Overlay received no objections during exhibition.

In the absence of any submissions to the proposal, Council can proceed directly to adoption of these two changes to the Boroondara Planning Scheme. Referral to an independent planning panel is not required by the *Planning and Environment Act 1987* when council does not receive submissions seeking a change to an exhibited planning scheme amendment.

Consequently, officers recommend that Amendment C353boro be split into two (2) parts and matters relating to 33 Thornton Street and 3-5 Florence Avenue to be considered as part of Amendment C253boro Part 1.

Splitting the amendment into two parts will enable the grading change proposed for 33 Thornton Street, Kew and the inclusion of 3-5 Florence Avenue, Kew in the Heritage Overlay to be considered at an Ordinary meeting of Council for adoption while the changes which received objections during public exhibition of Amendment C353boro are considered by an independent planning panel.

26 Goldthorns Avenue, Kew

One (1) objection was received to the inclusion of 26 Goldthorns Avenue, Kew in the Heritage Overlay.

Seeger House at 26 Goldthorns Avenue, Kew is of local architectural (Criterion D) and aesthetic (Criterion E) significance to the City of Boroondara. The 1938 house is described as a fine and highly intact representative example of the interwar Old English Style. It has landmark qualities as a three-dimensionally building set on a prominent elevated corner site.

The property was originally identified as a significant place in the former Goldthorns Hill and Environs Precincts, which Council abandoned in accordance with the panel's recommendations.

The submission made by the owner of 26 Goldthorns Avenue raised similar concerns to those raised during Amendment C294 including past modifications and repairs to the property. Officers' response to each of the issues raised is detailed in **Attachment 1**. Key issues are summarised below.

Modifications to the property

The submitter questioned the merits of the heritage assessment as the property has been subject to internal and external modifications.

Past modifications to the property were considered by the independent Panel for Amendment C294 and Council's heritage consultant who concluded that the alterations to the property had not impacted the heritage significance of the house. Accordingly, the property is considered worthy of a significant heritage grading. Additionally, in 2020 the heritage consultant undertook a site inspection of the property and noted no new external changes to the property since the site inspections undertaken in 2019.

Alterations, maintenance and repairs

The need to undertake routine repairs and maintenance was another grounds for the owners' objection to the inclusion of the property in the Heritage Overlay.

Applying the Heritage Overlay to the home will not prevent the owner from undertaking routine maintenance, fixing rain damage, correcting structural damage or damaged walls or windows. These types of works only require a planning permit if the repairs or routine maintenance change the appearance of the heritage places or are not like-for-like replacements of original features of the house.

Inadequate consultation

The owner expressed concern that consultation during Covid-19 had created a communication barrier and prevented people from speaking out and responding during public exhibition for the amendment.

Whilst there is no doubt that Covid-19 has presented a number of challenges for residents and Council, the public exhibition process for planning scheme amendments has not changed as of a result of Covid-19.

Consistent with the process before Covid-19, owners and occupiers of affected and abutting properties were notified by letter at the commencement of the exhibition period for Amendment C353boro. They were invited to make submissions to Council and provided details on how to contact officers if they would like further information or discuss the changes proposed. Information was also made available on Council's website, including officers contact details. The same opportunities to speak to Council and make submissions were made available to residents.

Recommendation

Officers recommend that:

- Amendment C353boro is split into two parts.
- The inclusion of 26 Goldthorns Avenue, Kew in the Heritage Overlay be considered as part of Amendment C353boro Part 2.
- The submission is referred to an independent planning panel for consideration as part of Amendment C353boro Part 2.

97 Argyle Road, Kew

One (1) opposing submission was received to the inclusion of 97 Argyle Road, Kew in the Heritage Overlay.

'Skye' (now 'Argyle') house at 97 Argyle Road, Kew is of local architectural (criterion D) and aesthetic (Criterion E) significance to the City of Boroondara.

The 1929 house is an interwar Arts and Crafts dwelling which was designed in the round so it could be appreciated for multiply viewpoints. It has a highly accomplished and idiosyncratic design and detailing and inventive and finely crafted detailing that is unique in Boroondara.

The submitter objected to the property's inclusion in the Heritage Overlay as the property had not been recommended for inclusion in the Heritage Overlay by past heritage studies.

The recommendations of a past heritage study do not demonstrate that a property is not worthy of heritage protection and a Heritage Overlay should not be pursued for a property.

Council has an obligation under the *Planning and Environment Act 1987* to protect places with identified heritage value. This includes undertaking heritage gap studies or new assessments to confirm if any properties not previously recommended for heritage protection by past studies should be included in the Heritage Overlay.

The heritage value of 97 Argyle Road, Kew was assessed as part of the *Kew Urban Conservation Study* by Pru Sanderson in 1988 although it was not recommended for inclusion in the Heritage Overlay.

The heritage significant of the property was not investigated again until the Kew Heritage Gap Study was undertaken in 2017/18 by Context. The 2017/18 assessment by Context identified 97 Argyle Road, Kew as a significant property in the proposed Goldthorns Hill and Environs Precinct. Due to its location within and association with the Goldthorns Hill and Environs Precinct,

the property was recommended for inclusion in the Heritage Overlay as part of the precinct rather than in a separate Heritage Overlay as an individually significant property.

Significant heritage properties are defined in the Boroondara Planning scheme as place of ‘... *local cultural heritage significance that are individually important in their own right. When in a precinct, they may also contribute to the cultural heritage significance of the precinct. 'Significant' graded places within a precinct are of the same cultural heritage value as places listed individually in the Schedule to the Heritage Overlay*’.

The panel appointed to consider submissions to Amendment C294, did not support the Goldthorns Hill and Environs Precinct and the precinct was abandoned by Council in July 2020. However, the Panel did recommend Council undertake further investigations to determine, if the significant grading attributed to the property remained appropriate in the absence of the broader heritage precinct.

This assessment was carried out in 2020, and the property was recommended for individual heritage protection.

Recommendation

Officers recommend that:

- Amendment C353boro is split into two parts.
- The inclusion of 97 Argyle Road, Kew in Heritage Overlay be considered as part of Amendment C353boro Part 2.
- The submission is referred to an independent planning panel for consideration as part of Amendment C353boro Part 2.

5. Consultation/communication

If the UPDC resolves to refer submissions related to Amendment C353boro Part 2 to an independent planning panel, submitters will have the opportunity to appear at the public hearing and address the panel in support of their submission. Submitters that choose not to appear at the hearing will still have their written submission considered by the independent panel.

Following the release of the panel report for Amendment C353boro Part 2, submitters and other interested parties will have a further opportunity to address the UPDC before a decision is made on whether to adopt the amendment.

6. Financial and resource implications

Cost associated with Amendment C353boro Part 1 and 2 will be funded through the ongoing strategic planning budget for the 2021/22 financial year.

7. Governance issues

The officers responsible for this report have no direct or indirect interests requiring disclosure.

The implications of this report have been assessed and are not considered likely to breach or infringe upon the human rights contained in the *Victorian Charter of Human Rights and Responsibilities Act 2006*.

8. Social and environmental issues

The inclusion of the individually significant properties in the Heritage Overlay and regarding for 33 Thornton Street, Kew will have positive social and environmental effects by contributing to the continual protection and management of the City's heritage.

Manager: David Cowan, Acting Manager Strategic and Statutory Planning

Report officer: Amanda Seymour, Senior Strategic Planning

Attachment 1: Amendment C353boro - Summary of submissions and officer response

Submission No.	Summary of submission	Officers' response to submission	Officers' recommendation
1	<p>The submitter supports the inclusion of 3-5 Florence Avenue, Kew in the Heritage Overlay for the following reason:</p> <ul style="list-style-type: none"> It is a fine property and its Inclusion in the Heritage Overlay will help to preserve the rapidly declining character of many streets in Kew. 	<p>The submitter's comments are noted.</p>	<p>Split Amendment C353 into two parts.</p> <p>Include 3-5 Florence Avenue, Kew in Amendment C353 Part 1.</p> <p>Refer amendment C353 Part 1 to Council for adoption.</p>
2	<p>The submitter opposes the inclusion of 26 Goldthorns Avenue, Kew in the Heritage Overlay for the following reasons:</p> <ul style="list-style-type: none"> Including the property in the Heritage Overlay will devalue the home and the whole suburb. The house has been significantly altered including changes to the kitchen, lounge room and windows. Some walls in the house have been significantly damaged and require rebuilding. The roof requires maintenance after significance rain damage. The building requires repairs and alterations. The windows and some parts of the façade have been significantly damaged and require rebuilding. These works commenced prior to receive notices of the planning scheme amendment. The inclusion in the HO would prevent the expansion of the garage to allow two cars to be parked. Prior to the purchase of the property in 2015, Council advises us we would be able to rebuilt one or two dwellings on the property. Council unfairly decided that the area would become heritage. 	<p>The submitter's objections to the inclusion of 26 Goldthorns Avenue, Kew in the Heritage Overlay are noted. Officers' response to the key issues raised is provided below.</p> <p><i>Detrimental impact on property value and surrounding area</i></p> <p>Personal economic impacts to property values is not a valid consideration when determining if a property should be included in the Heritage Overlay.</p> <p>The purpose of the Heritage Overlay is to recognise places with identified heritage value. Any objections to the inclusion of a property in the Heritage Overlay need to be based on the heritage significance of the place.</p> <p><i>Modifications to the property</i></p> <p>As part of the Amendment C294, Council's heritage consultant undertook a site inspection of 26 Goldthorns Avenue in May 2019 to inform the heritage expert evidence for the Panel hearing. At this time, the heritage consultant considered whether past external changes to the property had impacted the property's heritage significance. The alterations considered included:</p> <ul style="list-style-type: none"> Changes to the garage door and external windows Repairs to the roof Repairs to cracked internal and external walls. <p>At that time, the heritage consultant described the house as being largely intact, and concluded that past alteration had</p>	<p>Officers recommended that:</p> <ul style="list-style-type: none"> Amendment C353 is split into two parts. 26 Goldthorns Avenue, Kew is included in Amendment C353 Part 2. the submission is referred to an independent planning panel for consideration as part of Amendment C353 Part 2. <p>No changes to the heritage citation or Statement of Significance for 26 Goldthorns Avenue are recommended.</p>

Attachment 1: Amendment C353boro - Summary of submissions and officer response

	<ul style="list-style-type: none"> • The Heritage Overlay will force the owners to undertake lengthy legal procedures to reverse the significant heritage grading. • Homeowners have not been able to respond to this issue, especially during Covid-19 period. There is a significant communication barrier which have prevented many of us from speaking out. • Owners should not have to deal with further battles with the Council and lengthy periods of uncertainty. • Planning restrictions imposed by the interim heritage overlays need to be lifted immediately. Owners' rights have been suppressed for long enough. 	<p>not impacted the heritage significance of the house. This assessment was accepted by the panel who agreed that the significant grading for 26 Goldthorns Avenue was appropriate. The heritage consultant noted no changes to the garages doors and any windows which were visible from the street. Similarly, the consultant noted that the roof form of the house remained consistent with the c1938 architectural plans. New gutters were noted during the site inspection.</p> <p>In 2020 Council's heritage consultant again undertook a visual inspection from the street and did not identify any additional external changes since the 2019.</p> <p>The internal alterations to the property are noted. However, internal controls are not proposed for this property so a planning permit will not required for internal alterations to the dwelling if the Heritage Overlay is applied. As such, internal changes to the property were not a consideration when determining whether the property is was individual heritage significance.</p> <p>Alterations, maintenance and repairs</p> <p>Applying the Heritage Overlay to the home will not prevent the owner from undertaking routine maintenance, fixing rain damage, correcting structural damage or damaged walls or windows.</p> <p>These types of works are permitted by the Heritage Overlay and only require a planning permit if the repairs or routine maintenance will change the appearance of the heritage places or are not like-for-like replacements of original features of the house.</p> <p>Additionally, the Heritage Overlay does not prohibit alterations and additions to be undertaken, rather it triggers a planning permit to be granted before any changes are undertaken to ensure any changes made will not negatively impact the heritage significance of the place.</p> <p>Changes to planning controls</p> <p>The <i>Planning and Environment Act 1987</i> requires all councils to prepare and administer a planning schemes</p>	
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Attachment 1: Amendment C353boro - Summary of submissions and officer response

		<p>which guides how land use and development can occur in their municipality. Councils are also required to undertake regular reviews of their planning scheme to ensure the objectives of planning in Victoria are being met and the content in planning schemes remain current. This includes investigating new places for heritage protection and including new places in the Heritage Overlay, where justified.</p> <p>These obligations lead to changes to planning controls overtime.</p> <p>The submitter is correct the property was not subject to a Heritage Overlay in 2015 when the house was purchased. The advice provided with regards to the development potential of the property therefore was correct at the time. The site had not yet been assessed and identified to be of heritage value.</p> <p>However, as mentioned above, planning controls are not stagnant and change over time. The planning scheme amendment process is designed to allow any changes to a planning scheme to be tested and provide those affected with the opportunity to make submissions to Council before Council and the Minister for Planning decide if the proposed changes to the planning scheme should be approved.</p> <p><i>Inadequate consultation</i></p> <p>The public exhibition process for planning scheme amendments has not changed as of a result of the ongoing Covid-19 restrictions. Consistent with the process before Covid-19 lockdowns being in effect, owners and occupiers of affected and abutting properties were notified by letter at the commencement of the exhibition period for Amendment C353 and invited to make submissions to Council. The letter also contained officers' contact details to allow residents to contact Council if they would like further information. All amendment documentation and supporting information (including the heritage citation) were available for viewing and download on Council's website, including officers contact details. Affected owners will still have the opportunity to present to the UPDC and the independent Panel.</p>	
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Attachment 1: Amendment C353boro - Summary of submissions and officer response

		<p>Interim Heritage Overlays</p> <p>At the time of making their submission, 26 Goldthorns Avenue was not subject to an interim Heritage Overlay. The interim Heritage Overlay that applied to 26 Goldthorns Avenue property while Amendment C294 was progressed was removed on 12 March 2021. Letters were sent to the owner on 30 March 2021 to advise that the interim HO had been removed.</p> <p>However, officer note a new interim Heritage Overlay has been applied to the property to protect the property's while Amendment C353 is progressed. This Interim Heritage Overlay came into effect on 30 September 2021. Letters have been sent to affected residents to advise them of the new interim controls for their properties.</p>	
3	<p>The submitters oppose the proposal to apply a Heritage Overlay to 97 Argyle Road, Kew for following reasons:</p> <ul style="list-style-type: none"> • Past heritage assessments including those by prepared by Pru Sanderson, Lovell Chen and Context, on behalf of City of Kew / City of Boroondara concluded that the Goldthorns Hill and Environs Precinct should not be included in the Heritage Overlay. • 97 Argyle Road has never been identified as a property of heritage value. • How can 97 Argyle Road Kew be deemed 'Significant' given multiple consultants engaged by the Council have not recommend an individual Heritage Overlay for the property. 	<p>No new evidence has been put forward by the submitter which would change the consultant's view that 97 Argyle Road, Kew is of individual heritage significance and should be included in the Heritage Overlay.</p> <p>The failure of past heritage studies to identify a particular property does not demonstrate a property is not worthy of heritage protection and a Heritage Overlay should not be pursued for the property.</p> <p>Council has an obligation under the <i>Planning and Environment Act 1987</i> to protect places with identified heritage value. This includes undertaking heritage gap studies or new assessments to confirm if any properties, not previously recommended for heritage protection by past studies, should be included in the Heritage Overlay.</p> <p>The heritage assessment undertaken by Context in 2017 and 2020 were undertaken 29+ years after the <i>Kew Urban Conservation Study</i> was undertaken by Pru Sanderson in 1988. The heritage value of interwar properties and the heritage assessment criteria have changed since the 1988 study was undertaken. This has led to many new heritage places being recommended and included in the Heritage Overlay since the 1988 study was completed.</p>	<p>Officers recommended that:</p> <ul style="list-style-type: none"> • Amendment C353 is split into two parts. • 97 Argyle Road, Kew is included in Amendment C2353 Part 2. • the submission is referred to an independent planning panel for consideration as part of Amendment C353 Part 2. <p>No changes to the heritage citation or Statement of Significance for 97 Argyle Road are recommended.</p>

Attachment 1: Amendment C353boro - Summary of submissions and officer response

		<p>Officers also note the heritage significance of 97 Argyle Road has not been assessed by Lovell Chen on behalf of the Council.</p> <p>Furthermore, it is not correct to say 97 Argyle Road has never been identified for its heritage values. The Kew Heritage Gap Study 2017/18 identified 97 Argyle Road, Kew as a significant property in the proposed Goldthorns Hill and Environs Precincts.</p> <p>Significant heritage places are defined by the Boroondara Planning Scheme as place of ‘... <i>local cultural heritage significance that are individually important in their own right. When in a precinct, they may also contribute to the cultural heritage significance of the precinct. ‘Significant’ graded places within a precinct are of the same cultural heritage value as places listed individually in the Schedule to the Heritage Overlay</i>’.</p> <p>The panel appointed to consider submissions to Amendment C294, did not support the Goldthorns Hill and Environs Precinct and the precinct was abandoned by Council in July 2020. However, the Panel did recommend Council undertake further investigations to determine whether the significant grading attributed to 97 Argyle Road, remains appropriate in the absence of the broader heritage precinct.</p> <p>As resolved by Council, the individual heritage significance of 97 Argyle Road was reassessed in 2020 by Council heritage consultant, Context. The consultant re-affirm the property’s individual heritage value and recommended that the property be include in the Heritage Overlay for its local architectural and aesthetic value to the City of Boroondara.</p>	
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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.

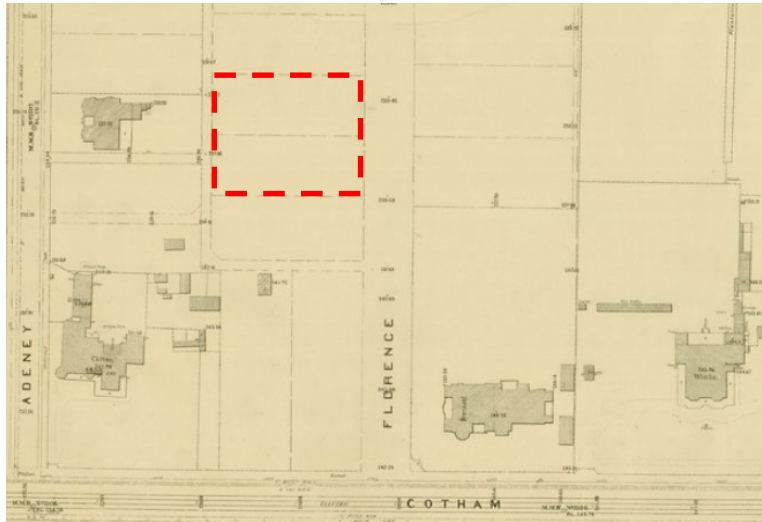


Figure 1: MMBW Plan No 1597 (1913) showing the subject site (indicated with red). Note most of the allotments in Florence Avenue remained undeveloped at that time. Source: State Library Victoria.

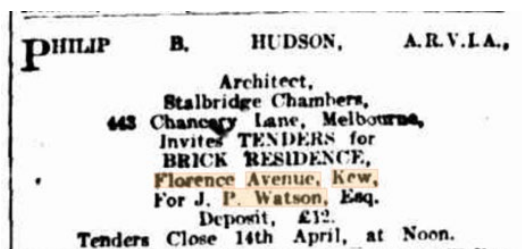


Figure 2. Tender notice by Philip B. Hudson in 1915. Source: *The Argus* 27 March 1915:3.

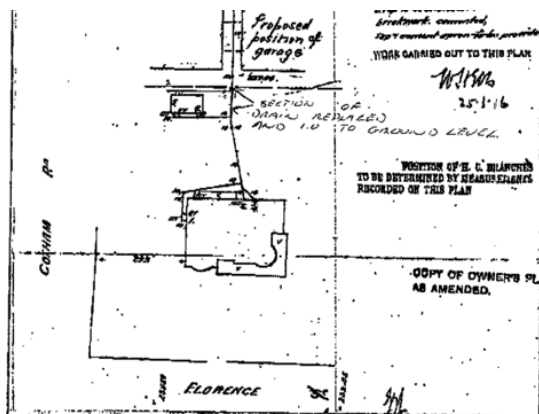


Figure 3. Detail of 1916 Property Sewerage Plan. Source: Yarra Valley Water.

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

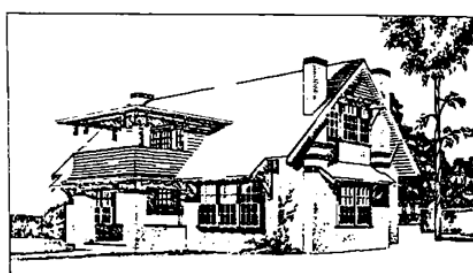


Figure 7. Quong residence, 57 Wattle Valley Rd Canterbury c.1915 by Blackett & Forster. Source: Clare 1984



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 Moroondah 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

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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).

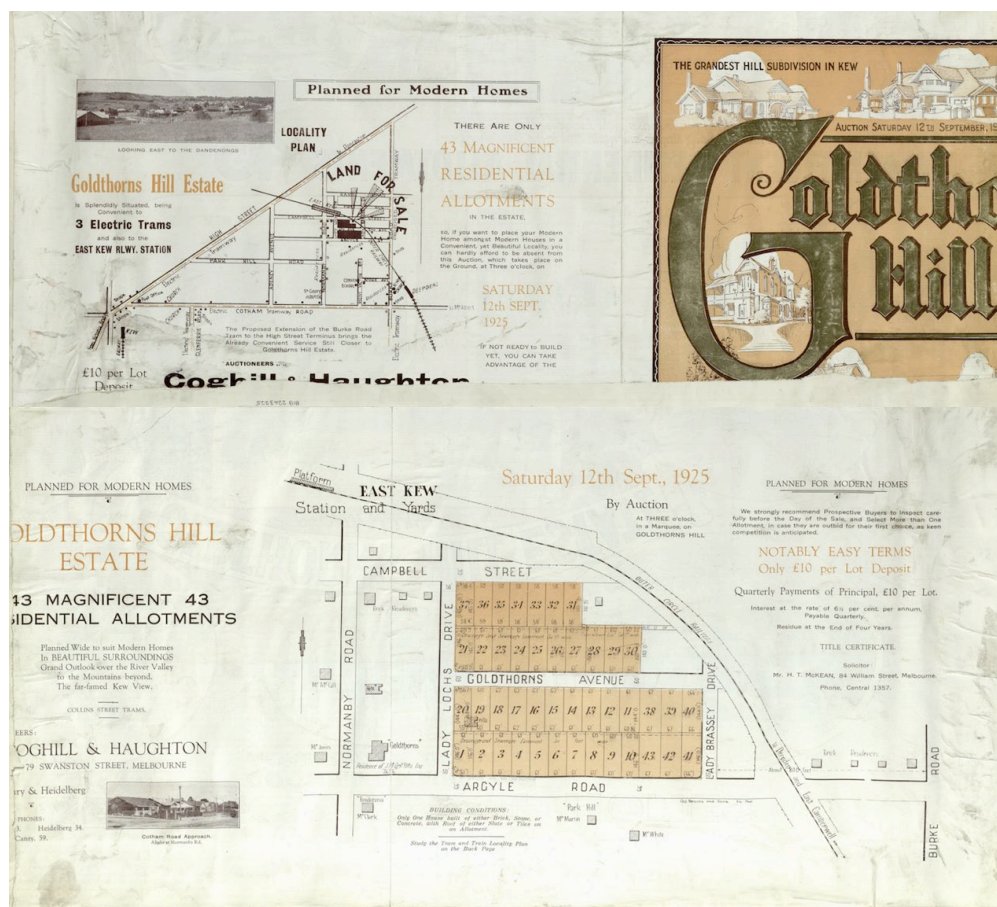


Figure 1. Goldthorns Hill Estate plan, 1925. (Source: SLV)

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, Murrumbidgee (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).

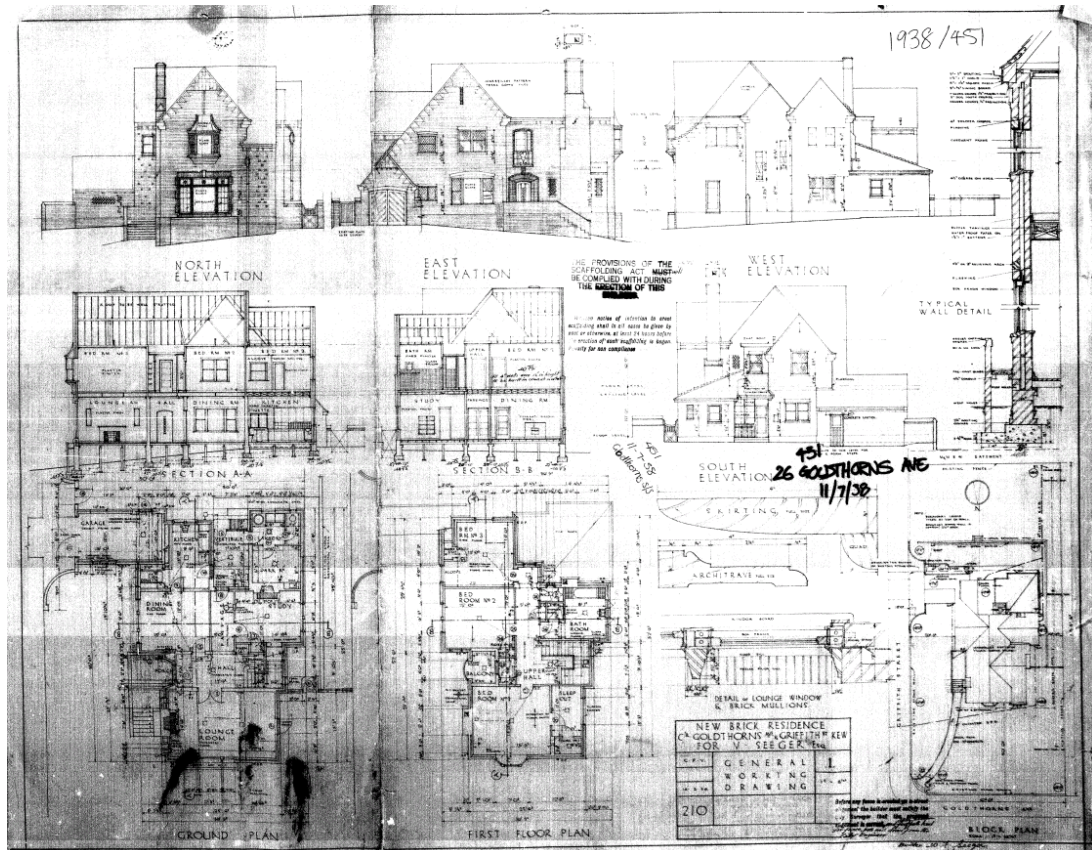


Figure 2. Architectural drawings for 26 Goldthorns Avenue. (Source: City of Boroondara Building Permit records)

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

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Yarra Valley Water, Property Service Plan PSP208529.



'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.

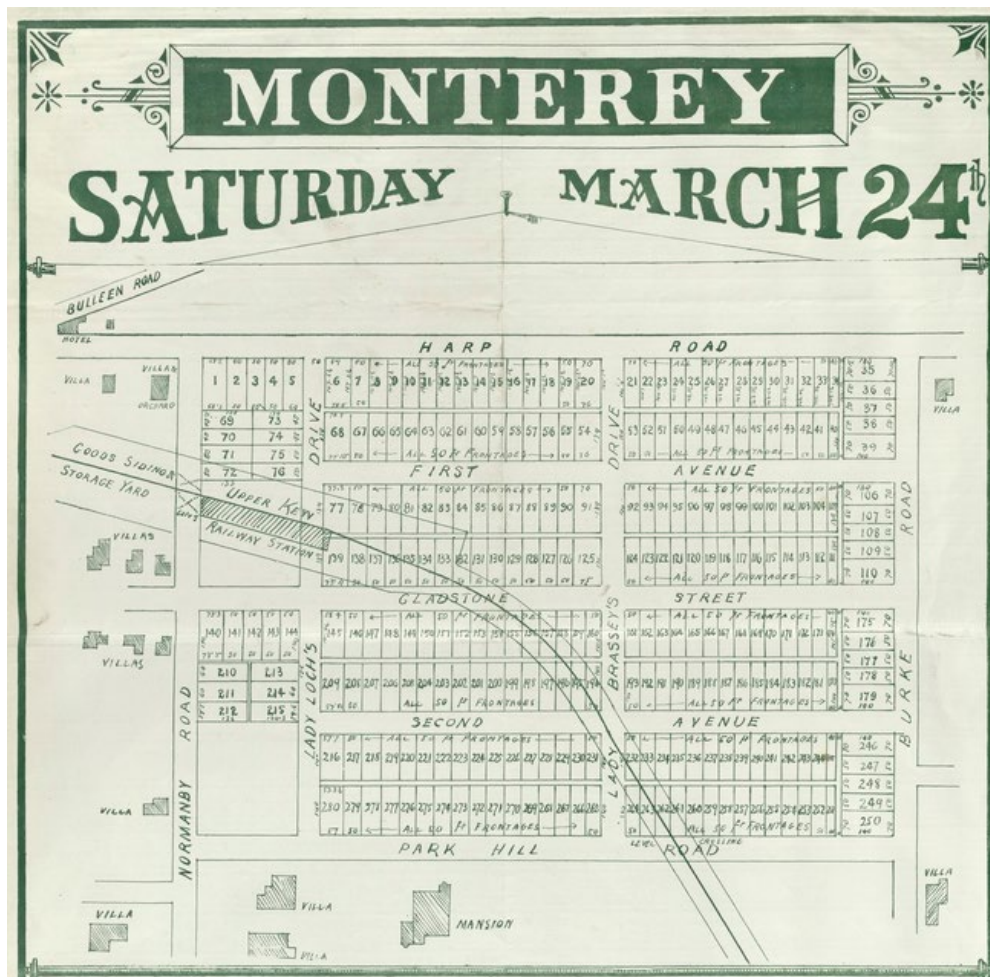


Figure 1. Monterey Estate plan, 1888. (Source: SLV)

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.

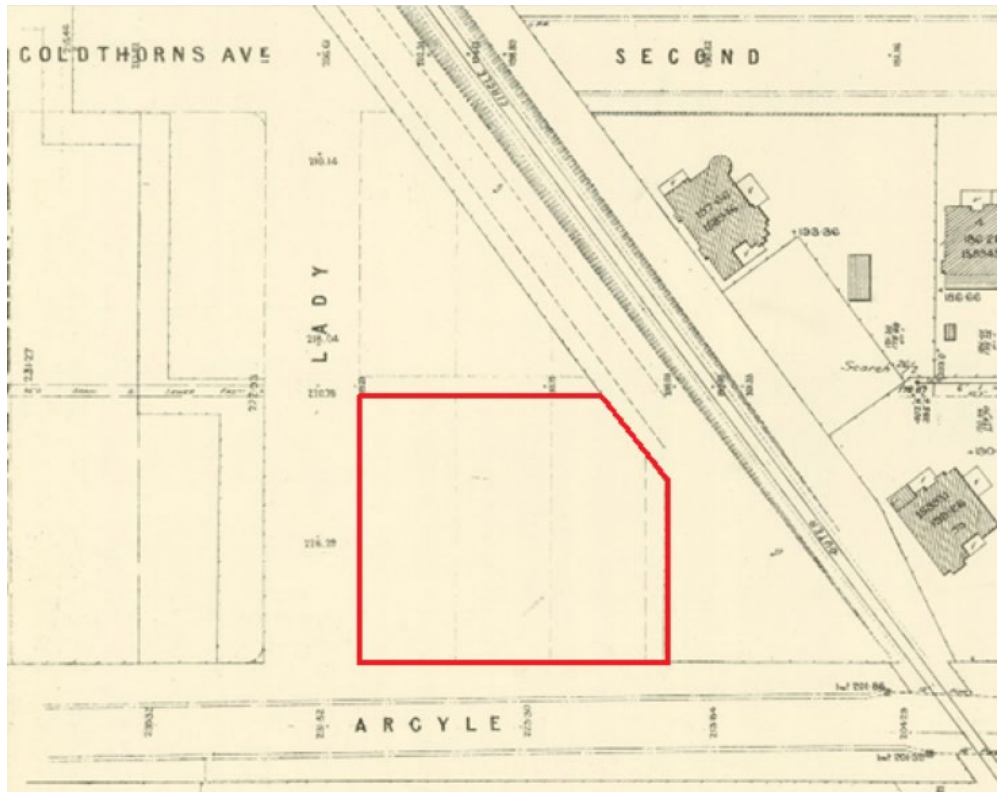


Figure 2. Detail from MMBW Detail Plan No. 1603 dated 1926, with the vacant 97 Argyle Road site outlined. (Source: SLV)

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.

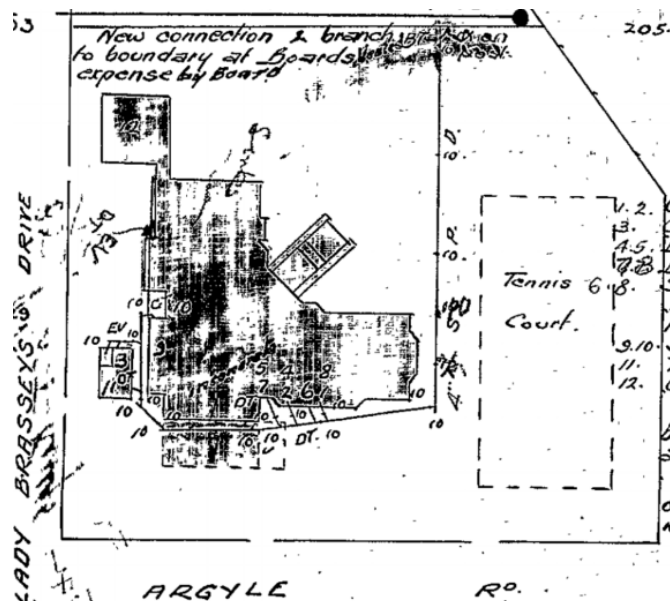


Figure 4. Site plan of 97 Argyle Road in 1924, showing original house and garage footprint. (Source: Yarra Valley Water, PSP 175491)

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).

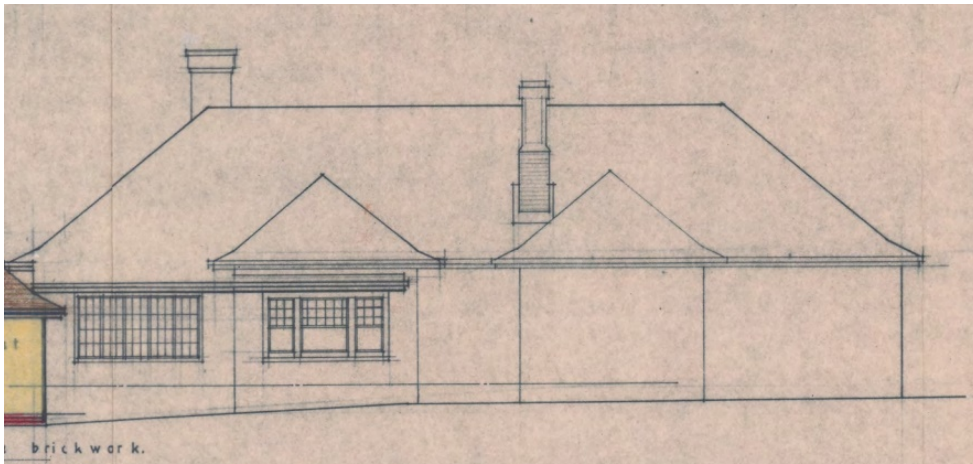


Figure 5. West elevation, facing Griffiths Grove, in 1987, showing separate roofs above bay windows and a chimney on this elevation. (Source: BP 2395/1987)



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.

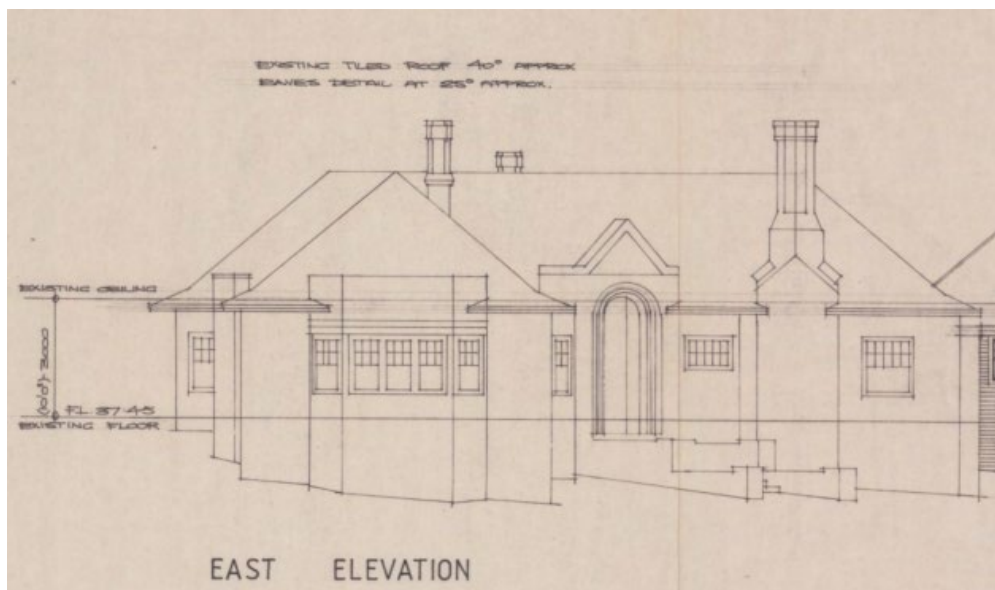


Figure 8. East elevation (front façade) of the house in 1990. Note that only the chimney to the right (north) of the front entrance survives in 2020. (Source: BP 4876/1990)

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

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Thornton Estate Residential Precinct

Prepared by: Context Pty Ltd

Address: 1 to 35 Thornton Street and 46 to 48 Stevenson Street, Kew

Name: Thornton Estate Residential Precinct	Survey Date: 24 July 2017
Place Type: Residential	Architect:
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date: c.1925-30; c. 1935-58



Gratings

- SIGNIFICANT
- CONTRIBUTORY
- NON-CONTRIBUTORY
- EXISTING_HO

PRECINCT BOUNDARY



Figure 1. The Thornton Estate Precinct, streetscape, looking southwest from the north end of the street. (Source: Context, 2017)

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 Thornton Estate Residential Precinct includes the properties at 1-35 Thornton Street, and 48-46 Stevenson Street. These properties are located on Portion 76 of the Boroondara Parish, 126 acres purchased by John Bakewell in 1851 (Parish Plan Boroondara 1931). Some of the land was subdivided and sold by Bakewell in the 1850s. By the 1860s, Portion 76 was bounded by Findon Street, Bakewell Street, Hodgson Street and Studley Park Road ('Plan of Borough of Kew' 186?).

Despite some subdivision, the Studley Park area retained mostly large houses on extensive allotments through until the mid-1890s (Sanderson 1988:4/9). In 1904, the subject precinct area, between Carson Street and Howard Street, was occupied by four substantial homes: 'Clutha', 'Mount Edgecombe', Thornton' and 'Oakwood', all fronting Studley Park Road (MMBW Detail Plan no. 1293, 1904).



In many parts of Kew from the first decades of the twentieth century, as the owners of large properties died or sold their residences, new owners sought to capitalise on the value of the estates (Sanderson 1988:4/16).

One of these estates was 'Thornton'. In November 1867, merchant Alfred Harris purchased part of the estate of Thomas Stevenson, a portion of land that extended from Studley Park Road to Stevenson Street. In the 1867 rate book Harris is listed as the owner of a residence named 'Thornton', and by 1876, the owner was Hugh Thompson, a shoe manufacturer. After Thompson died in 1918, the 'Thornton' residence and grounds were subdivided in the same year to form the Thornton Estate (Rogers 1973:144-45).

A plan of Thornton Estate (see Figure 2) shows a subdivision of 15 residential allotments on the west of Thornton Street, between Studley Park Road and Stevenson Street. The vendor, W Gadsen, paid for the cost of constructing Thornton Street (*Camberwell and Hawthorn Advertiser* 18 October 1918:2).

A notice regarding the auction of Thornton Estate noted its proximity to the electric tram and Kew train, and its easy walking distance to the Victoria Street cable tram (*Table Talk* 5 December 1918:3). Allotments on the Thornton Estate were sold between 1918 and 1921 (*Age* 12 November 1921:2).

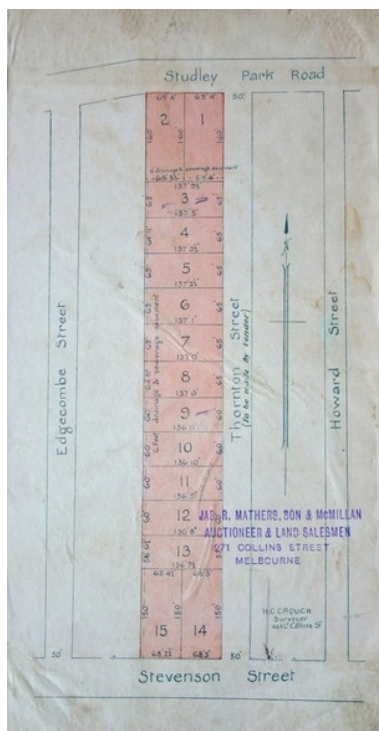


Figure 2. Thornton Estate Plan, 1918. (Source: KHS)

In 1920, one house was in the course of construction on the west side of Thornton Street (S&Mc 1920).



By 1925, houses had been built at today's 1-3 and 9-35 Thornton Street, with a residence in the course of construction at 5 Thornton Street. A house was recorded in the 1924 street directory (suggesting 1923 construction), and was advertised for sale as 'Aonga' in late 1924 (Age, 22 November 1924:3). A house was recorded in the 1924 street directory as "being built", and the following year as occupied by Lewis C Grutzner.

The Grutzner family lived in the residence at 46 Stevenson Street from the time of its construction c.192 through until at least 1956 (*Argus* 14 January 1956:8). A laundry and shed were built in 1966 at the residence (BP 968).

By 1930, all residences in the precinct had been built, with the possible exception of 48 Stevenson Street, which first appeared in the street directory between 1935 and 1938 (S&Mc 1930 and 1938). This is not in keeping with its appearance: a gabled and jerkin-head gabled bungalow with a tapered Arts & Crafts chimney, it appears to have been built in the early 1920s.

In summary, all the residences that make up the subject precinct were built on the Thornton Estate. The houses were all constructed between 1920 and 1930, with the exception of 48 Stevenson Street, which may have been built in c.1935-38.

Description & Integrity

The Thornton Estate Precinct comprises a group of brick and timber interwar Bungalows of unusual and distinctive designs. With few exceptions, the houses were built over a relatively short five-year time span, which lends the Precinct striking visual cohesion, in spite of the diverse designs of the houses and some alterations.

Thornton Street is long and straight, and slopes down gently from north (Studley Park Road) to south (Stevenson Street). The street is lined with mature Plane trees on the west side (canopies uniformly U-shape pruned for powerlines), with mown lawn nature strip, and concrete footpath. The east side comprises densely planted mature gardens, which include mature Bhutan Cypress (*Cupressus torulosa*) near the substation, pepper trees (*Schinus molle*), lilly pilli (*Syzygium smithii*), and other woody shrub and understorey plantings. The canopies of these street plantings meet overhead forming a 'tunnel' effect along the entire length of the street. The consistent set-back of the houses along the west side of the street, front garden settings, and relatively consistent medium-height front fences add to the visual cohesion of the precinct.

Mostly built over a short time-span of approximately five years, the architectural style of the houses is consistently interwar California Bungalow, with individual house designs representing variations on a theme of the style.

A simplified version of the California Bungalow, with the less complex but still visually prominent transverse gable roof, is at 1 Thornton Street. The window and door openings have been modified and windows and doors replaced, but the roof form and fabric (terracotta tile) and gable ends (visible from the street in oblique views), and medium height front fence still make a positive, if modest, contribution to the mid- to late-twenties' streetscape.

5 Thornton Street includes many features characteristic of the California Bungalow style, including roughcast rendered walls, wide eaves with exposed roof timbers, prominent hip roof (tiles not original), buttressed foundations on south east corner, original windows to side (south) elevation. In spite of a second storey addition and modifications to the front windows the house continues to be legible as representative of the California Bungalow style.



The houses at 9 to 11 and 29 to 31 Thornton Street are distinctive in the street as asymmetrical pairs of attached Bungalows. The southern or lower dwelling of each pair (9 and 29) is considerably more decorative than the dwelling on the northern side. The walls of 9-11 are brick to window head height, with contrasting roughcast render above and contrasting smooth render to window sills. The windows are timber sash with four-paned upper sash. 9 has a bay window with horizontal awning. Typical features of the California Bungalow idiom at 9-11 are the conspicuous transverse gable roof with large projecting asymmetrical gable with room contained in the roof space. The gable end is filled with roughcast render with weather board and windows in the apex. The entry porch to 9 is contained in the space below the projecting gable, with brick arched entry, and original timber and glazed door with side light. Tall, flat top, roughcast rendered chimneys, with smooth render at the top, complement the large roof. The entry to 11 is in the north elevation. The projecting gable at 11 contains an internal room.

True to type, the Bungalows at 17 and 19 Thornton Street feature visually prominent, terracotta tile, low to medium-pitch roof forms (double street facing gable at 17, and hip roof with Dutch gables at 19), flat topped chimneys, prominent street-facing gable, and original projecting timber window frames and windows. The gable ends at 17 are weatherboard with roughcast panel at apex, at 19 shingles. No. 19 is built of brick to mid-window height with contrasting roughcast render above and brick quoining to wall junctions. 17 is weatherboard to window head height, with roughcast render panel above. The projecting gables shade deep front verandahs, each with heavy masonry balustrades of different designs, and heavy masonry piers supporting the verandah roof (rendered with tapered tops at 17, contrasting render to buttressed arched opening defined by striking decorative brick pattern at 19). The front fence at 19 is designed to match the verandah balustrade and is original or early. A garage has been added to 17, designed in keeping with the house.

The asymmetrical pair at 29 and 31 Thornton Street has a terracotta tile transverse gable and hip roof with projecting gable to 29 only. The walls are of red brick, with contrasting smooth and roughcast render to gable ends and sills. A prominent round bay with a row of five timber sash leadlight windows and horizontal awning sits beneath the roughcast rendered gable end with three vertical rectangular vents. There is another bay window (square) to the side (south) elevation of 29, also with a horizontal awning. An entry porch to 29 is at the junction of the L-shaped dwelling, with conspicuous timber fretwork and brick piers to porch. Brick gable ends are filled with roughcast render and. Both dwellings retain original grouped projecting timber framed windows. 29 retains its original double door, glazed and half-timbered.

Like 1 Thornton Street, 23 Thornton Street is a substantially modified brick Bungalow with additions to the rear and an upper storey. It is difficult to discern the original form of the house from later works. The house displays a number of features sympathetic with the California Bungalow style, including the timber framed windows and the curved bay on the principal elevation, and chimneys (some possibly replicas designed to match an original).

The low squat form of 27 Thornton Street, low pitch terracotta tile hip and Dutch gable tile roof, projecting timber windows with geometric leadlight pattern are typical of the California Bungalow style. The Dutch gable end is filled with roughcast render with a lattice work vent in the apex. The walls are brick (overpainted) to sill height with roughcast render above. Asymmetrical in plan, the verandah is not beneath a projecting gable. It is instead uncovered, with brick piers and roughcast rendered balustrade with punched out openings.



The two-storey Bungalow at 33 Thornton Street shows a restrained Georgian influence, with a tiled hipped roof with expressed rafter tails, and a symmetrical front façade. The ground floor is finished with face brick while the first floor, above window sill level, has been finished with roughcast render. The chimneys use this same combination of materials. Typical of the 1920s, the first floor windows (original and later) have box frames and margin glazing, as well as decorative corbelled brick sills. The house is largely intact, though the two first-floor sleepouts have been infilled with windows matching the central one of the front elevation, the balustrades of the hipped front porch have been replaced with new-Victorian cast iron, and a carport has been added to the north side. The front garden is largely brick paved with a modern lightweight palisade fence.

The house at 35 Thornton Street is a double storey brick dwelling, built in 1962, which is Non-contributory.

46 Stevenson Street is an asymmetrically designed Bungalow on the corner of Stevenson and Thornton streets. The house and front fence are designed to address not only Stevenson Street, but the Thornton Street frontage as well. The house is partially obscured behind mature trees in the garden.

The house combines an eclectic and rich combination of styles with an unusually high standard of detailing and integrity of the site, with house, front fence, and garden paths intact.

It has a terracotta tile hip and gable roof with tall square and rectangular brick chimneys with distinctive tops; a wide flat cement layer supported on cement brackets, with squared cement chimney pot with chamfered corners and arched terracotta cover. The walls are brick with contrasting roughcast rendered walls above window head height. Two side windows on either side of a chimney feature distinctive rounded splayed bases, also roughcast rendered. The projecting timber framed sash windows with leadlight are distinctive in that the bottom sash is taller than the top. The gable ends are of note for the distinctive chevron patterned central feature, set in front of roughcast rendered gable ends with timber strapwork.

The verandah has square face brick piers, and a roughcast rendered masonry balustrade which extends in a sweeping curve down the splayed front steps, terminating in a low flat capped rendered square pier.

The front garden contains original concrete pathway with rolled edges and gutters, from the corner gateway to the front verandah steps and side of the house. The brick and timber pergola that define the gateway and the gate are original or early, and in a design in keeping with the period of the house.

The front fence to Stevenson and Thornton streets is original, and consists of square brick piers with smooth rendered chamfered tops (unpainted grey cement) and roughcast rendered foundations/retaining wall (unpainted grey cement) and timber lattice infill.

A contemporary double garage which imitates the cladding materials and details has been built at the rear, facing Thornton Street.

48 Stevenson Street may have been the last house to be constructed in the subdivision, in c.1935-38. Like the other houses it is a brick California Bungalow. The walls are rendered (non-original) with distinctive buttressed corners and a curved corner bay with shingles above (southeast corner) that links the front and side facades. True to type it has a prominent terracotta tile transverse gable



and jerkin-head roof. A distinctive flat-topped roughcast rendered tapered chimney complements the roof. A prominent street facing gable with buttressed pier contains an entry porch and internal room. This buttressed pier is counterbalanced on the opposite side. The projecting gable end is infilled with shingles. The projecting gable contains an internal room (left) with rounded bay and group of four timber sash, half leadlight windows, with shingles below sill and above head height, and entry porch (right) with arched opening. The low front fence and gate piers are early and consistent with fences built in the interwar period, but it has been over-rendered. The concrete and lawn strip driveway is also early or original.

Comparative Analysis

There are other precincts in Kew and the wider Boroondara area in the Heritage Overlay that provide evidence of similar themes associated with the subdivision and development of Kew in the interwar period. These include the Clutha Estate Precinct, Kew (HO525), the Iona Estate, Kew (recommended for the HO by this study), the Golf Links Estate, Camberwell (HO1), and the Goldthorns Hill & Environs Precinct, Kew (recommended for the HO by this study).

All four of the aforementioned estates were also subdivided in the interwar period. Like the Thornton Estate, Iona Estate (Berkeley Court) and Clutha Estate (Mackie and Younger courts) also began as estates subdivided in the interwar period from the grounds of larger allotments with grand houses on the south side of Studley Park Road. Part of the Goldthorns Hill & Environs Estate was also a subdivision of the grounds of a large mansion, Goldthorns.

The Clutha, Iona, and Golf Links estates were all subdivided later than the Thornton Estate: Clutha Estate is a later 1940s subdivision with housing stock dating from the early forties and later; Iona Estate was subdivided in 1936; and the Golf Links Estate was subdivided and developed from the late 1920s to early 1940s. As later subdivisions, Clutha Estate and Iona Estate utilised the central court layout (see also at the Iona Estate Precinct) and thus differ from the Thornton Estate which utilised the straight street form that was more typical of earlier interwar subdivisions. The straight street layout of the Thornton Estate subdivision is similar in pattern to the subdivisions that comprise the Goldthorns Hill & Environs Precinct, also subdivided earlier in the interwar period.

All four estates include a greater diversity of housing styles than the Thornton Estate Precinct. They were developed over longer time spans, and therefore represent other architectural styles fashionable during the interwar period.

The Thornton Estate Precinct differs from other interwar subdivisions in that its housing stock was built over a very short period of time. The houses in the Thornton Estate were largely all built over a five-year time span. This gives the Precinct a greater consistency in the architectural style of the houses — California Bungalow — even though each house is built to very distinctive designs.

46 Stevenson Street

Widening the comparative sample beyond Kew and Boroondara, 46 Stevenson Street emerges as an excellent example of elaborately detailed post-Federation and interwar houses built on corner allotments. Many are landmark buildings, specifically designed to make maximum benefit of their corner siting. They often have two principal façades as well as corner entrances to the property to provide an elongated entry path, sometimes with some form of entry pergola. They are often of larger size or more elaborate designs than surrounding houses constructed at the same time. Local people of substance, including doctors, keen to demonstrate their status often built such houses. 46 Stevenson Street shares many of these qualities, although the status of the owner who built the house, named Grutzner, is not known.



Some examples include two well-known houses, now demolished:

- 'Shameen' 1050 Malvern Road, built by Beaver and Purnell 1916
- Grange Road, Toorak (cnr Trawalla Avenue).

Some surviving examples of comparable integrity to 46 Stevenson Street include:

- 57a Droop Street, Footscray - a highly intact, interwar Bungalow with quirky high quality architectural detailing, original front fence and garden features (see Figure 3).
- 5 Alma Street, Aberfeldie - a highly intact, elegantly designed villa, built c.1929 with eclectic style, original front fence, garage, and front garden (see Figure 4).

46 Stevenson Street and its intact associated features (front fence, gateway, garden path), compares favourably with some of the best-known interwar landmark corner houses in Melbourne.



Figure 3. 57a Droop Street, Footscray. (Source: Google Streetview 2017)





Figure 4. 5 Alma Street, Aberfeldie, with its principal elevation to Alma Street. (Source: Context, July 2017).

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, 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 Thornton Estate Precinct is significant for its ability to demonstrate the continuing pattern of subdivision of large Victorian-era estates built along the south side of Studley Park Road, Kew, during the early interwar years. Subdivided in 1918, the Thornton Estate comprised 15 allotments subdivided from the former substantial home named Thornton. The subdivision remains legible because of the consistent streetscape character along its extent, created by the uniform and evenly planted street trees, lawn nature strips and early concrete footpath, and the consistency in architectural style of the houses (diverse forms of the interwar California Bungalow), set behind generally medium-height front fences in garden settings.

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).

Architecturally, the Thornton Estate Precinct is significant for the consistency of the architectural style of the houses, interwar California Bungalow. This is because the houses in the Thornton Estate were largely built over a five-year time span, from c.1920-30; the exception may be 48 Stevenson Street, built c.1935-38. This distinguishes the Thornton Estate Precinct from other interwar precincts which were generally built over longer time spans and thus represent a greater diversity of architectural styles. Even though each house is built to very distinctive designs, they display features typical of the California Bungalow idiom, including visually prominent roofs, many with visually prominent street facing gables, flat top chimneys, some houses with shingling (19 Thornton and 48 Stevenson streets), heavy masonry verandah piers and balustrading, and projecting timber window frames, and geometric pattern leadlight glazing.

Architecturally, 46 Stevenson Street is significant as an interwar Bungalow that exhibits many features typical of the interwar brick Bungalow style, a popular idiom for domestic architecture in the suburbs during the 1920s. Its significance is enhanced by the high degree of intactness of the



house and its grounds (front fence, garden paths, gateway and gate) and the high quality of the detailing evident in these original features.

The intactness of 46 Stevenson Street, and the integrity of the site as a whole, compares favourably with some of the best-known interwar landmark corner houses in Melbourne.

The architectural significance of the Precinct is enhanced by the architectural quality and integrity of some of the contributory places. Some of the houses retain early and original front fences (46 and 48 (altered) Stevenson Street and 19 Thornton Street).

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

N/A

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).

N/A

Statement of Significance

What is Significant?

The Thornton Estate Precinct, which comprises 1-35 Thornton Street and 46-48 Stevenson Street, Kew, is significant. The Thornton Estate was subdivided in 1918. The houses were largely built between c.1920 and 1930, with the exception of 48 Stevenson Street, which may have been built c.1935-38.

The street plantings of uniformly spaced and pruned mature plane trees on the west side, and dense mature plantings on the east side. The lawn nature strip and concrete footpaths in the public domain contribute to the Precinct's significance.

The house, front fence, gateway, and garden paths at 46 Stevenson Street is individually Significant. Intact original front fences at 19 Thornton Street are contributory.

Non-original alterations and additions to the houses in the Precinct are not significant, including the second storey additions, garages, high brick front fences. Some of the front fences are sympathetic to the architectural style of the houses, but are not significant.



High brick front fences at 5 Thornton Street and lightweight modern palisade fences at 1 and 33 Thornton Street are not significant.

How is it significant?

The Thornton Estate is of local historic and architectural significance to the City of Boroondara.

Why is it significant?

The Thornton Estate Precinct is significant for its ability to demonstrate the continuing pattern of subdivision of large Victorian-era estates built along the south side of Studley Park Road, Kew, during the early interwar years. The Thornton Estate comprised 15 allotments subdivided from the former substantial home named Thornton. The subdivision remains legible because of the consistent streetscape character along its extent, created by the uniform and evenly planted street trees, lawn nature strips and early concrete footpath, and the consistency in architectural style of the houses (diverse forms of the interwar California Bungalow), set behind generally medium-height front fences in garden settings. (Criterion A)

Architecturally, the Thornton Estate Precinct is significant for the consistency of the architectural style of the houses, interwar California Bungalow. This is because the houses in the Thornton Estate were largely all built over a five-year time span, from c.1925-30; the exception may be 48 Stevenson, built c.1935-38. This distinguishes the Thornton Estate Precinct from other interwar precincts which were generally built over longer time spans and thus represent a greater diversity of architectural styles. Even though each house is built to very distinctive designs, they display features typical of the California Bungalow idiom, including visually prominent roofs, many with visually prominent street facing gables, flat top chimneys, some houses with shingling (19 Thornton and 48 Stevenson streets), heavy masonry verandah piers and balustrading, and projecting timber window frames, and geometric pattern leadlight glazing. (Criterion D)

Architecturally, 46 Stevenson Street is significant as an interwar Bungalow that exhibits many features typical of the interwar brick Bungalow style, a popular idiom for domestic architecture in the suburbs during the 1920s. Its significance is enhanced by the high degree of intactness of the house and its grounds (front fence, garden paths, gateway and gate) and the high quality of the detailing evident in these original features. The intactness of 46 Stevenson Street, and the integrity of the site as a whole, compares favourably with some of the best-known interwar landmark corner houses in Melbourne. (Criterion D)

The architectural significance of the Precinct is enhanced by the architectural quality and integrity of some of the contributory places. Some of the houses retain early and original front fences (46 and 48 Stevenson Street and 19 Thornton Street). (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as a precinct.

PRECINCT GRADINGS SCHEDULE

Name	Number	Street	Grading	Built Date
	1	Thornton Street	Contributory	c.1925
	3	Thornton Street	Non-contributory	



Name	Number	Street	Grading	Built Date
	5 to 11, 17 to 31	Thornton Street	Contributory	c.1925-30
	15	Thornton Street	Non-contributory	demolished
	33	Thornton Street	Contributory	c.1923-24
	35	Thornton Street	Non-contributory	1962
	46	Stevenson Street	Significant	c.1923-24
	48	Stevenson Street	Contributory	c.1935-38

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?	Yes - Front fences: 46 Stevenson Street and 19 Thornton Street
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

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