people place heritage

CONTEXT

CITY OF BOROONDARA MUNICIPAL-WIDE HERITAGE GAP STUDY

Volume 7: Glen Iris

Revised report

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Prepared for the

City of Boroondara

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EXECUTIVE SUMMARY

Introduction

The City of Boroondara contains an extensive range of heritage assets including Victorian, Federation, interwar and post-war dwellings, commercial buildings and precincts, and a range of public buildings and features such as bridges, railway stations, community buildings, churches, parks and gardens. Many of these places are of aesthetic, social, historic, cultural, technical or spiritual significance to the municipality. Over 10,000 properties throughout the municipality are already protected by the Heritage Overlay in the Boroondara Planning Scheme.

Council adopted an updated Heritage Action Plan (HAP2016) on 2 May 2016. The HAP2016 sets out a very high priority action being the preparation of the Municipal-Wide Heritage Gap Study (MWHGS). The MWHGS involves the assessment of all properties outside the existing Heritage Overlay in Boroondara. The suburb assessments for Canterbury, Camberwell, Hawthorn and Kew were undertaken in the 2016/17 financial year, and those for Kew East, Mont Albert, and Hawthorn East in the 2017/18 financial year. The final two studies, Glen Iris and Ashburton, will be completed in the 2018-19 financial year. Note that Balwyn, Balwyn North, Deepdene and Surrey Hills are not included in the scope of the MWHGS as these suburbs have already recently been assessed.

This report covers the suburb assessment for Glen Iris. It includes an overview of the methodology, findings and recommendations, as well as citations for nominated individual properties, precincts and precinct extensions.

Key Findings

The key findings of the 'City of Boroondara Municipal-Wide Heritage Gap Study: Volume 7 Glen Iris' are:

- There are 4 heritage precincts assessed to be of local significance (see Appendix A.1). Note that one precinct requires reconsideration after the panel hearing (see section 2.3.11 for details).
- There are 15 individual heritage places assessed to be of local significance (see Appendix A.2).

Recommendations

It is recommended that the Boroondara City Council:

- Adopt the 'City of Boroondara Municipal-Wide Heritage Gap Study: Volume 7 Glen Iris' (2019) and include it as a Reference Document in the Planning Scheme;
- Implement the 'City of Boroondara Municipal-Wide Heritage Gap Study: Volume 7 Glen Iris' (2019) by:
    - Adding the precincts assessed as being of local significance, listed in Appendix A.1, to the Heritage Overlay of the Boroondara Planning Scheme with the schedule entries shown in the precinct citations. The extent of registration is the whole of the precinct as shown on the precinct plans. The precinct plans identify Significant, Contributory and Non-contributory places within the precinct boundaries.
    - Adding the places assessed as being of local significance, listed in Appendix A.2, to the Heritage Overlay of the Boroondara Planning Scheme with the schedule entries shown in the place citations.

1 INTRODUCTION

1.1 Background and brief

The City of Boroondara contains an extensive range of heritage assets including Victorian, Federation, interwar and post-war dwellings, commercial buildings and precincts, and a range of public buildings and features such as bridges, railway stations, community buildings, churches, parks and gardens. Many of these places are of aesthetic, social, historic, cultural, technical or spiritual significance to the municipality.

The *Planning and Environment Act 1987* places an obligation on municipal councils 'to conserve and enhance those buildings, areas or other places which are of scientific, aesthetic, architectural or historical interest, or other of specific cultural value'. Consistent with this objective, the City of Boroondara has prepared numerous heritage studies that identify places of heritage significance.

As a result of these studies, over 10,000 properties throughout the municipality are currently included in the Heritage Overlay to the Boroondara Planning Scheme, either as individually significant places or as part of larger heritage precincts.

In addition, Council commissioned a Thematic Environmental History for the municipality, which was completed by heritage consultancy Built Heritage in 2012. It provides a detailed overview of the history of Boroondara, illustrating how different themes have shaped the development of the City. The Thematic Environment History identifies buildings and features that relate to each theme and provides recommendations for future heritage investigations.

In the past few years, Council has commissioned further area studies of two entire suburbs – Balwyn (incorporating Balwyn North and Deepdene) and Surrey Hills – as well as studies of smaller areas and individual places. Heritage Overlays in Surrey Hills were gazetted through Amendment C177 to the Boroondara Planning Scheme in 2017, and Amendment C276 has been before an Independent Planning Panel, recommending the inclusion in the Heritage Overlay of a number of places and precincts in the Balwyn area.

Council adopted an updated Heritage Action Plan (HAP2016) on 2 May 2016. The HAP2016 sets out a very high priority action being the preparation of the Municipal-Wide Heritage Gap Study (MWHGS). The MWHGS involves the assessment of all properties outside the existing Heritage Overlay in Boroondara. The suburb assessments for Canterbury, Camberwell, Hawthorn and Kew were undertaken in the 2016/17 financial year, and those for Kew East, Mont Albert, and Hawthorn East in the 2017/18 financial year. The final two studies, Glen Iris and Ashburton, will be completed in the 2018/19 financial year.

The scope of the MWHGS does not include the following:

- Balwyn, Balwyn North, Deepdene and Surrey Hills, as these suburbs were the subject of recent heritage studies completed in 2012 (Balwyn, incorporating Balwyn North and Deepdene), and 2013 & 2014 (Surrey Hills);
- Properties and areas that are already included in the Boroondara Heritage Overlay, or are currently subject to a planning scheme amendment to introduce the Heritage Overlay; and
- Properties already investigated in detail and determined to not meet the threshold for inclusion in the Heritage Overlay.

This report covers the assessment of the suburb of Glen Iris. It contains an overview of the methodology, findings and recommendations, as well as citations of places and precincts identified as being of local significance.

1.2 Study area

The study area for this assessment is that part of the suburb of Glen Iris located within the City of Boroondara. (The south-western third, to the south and west of the Monash Freeway, is located in the City of Stonnington.)

A map is shown below indicating the suburb's boundaries (dotted line) and the current extent of the Heritage Overlay (shaded).

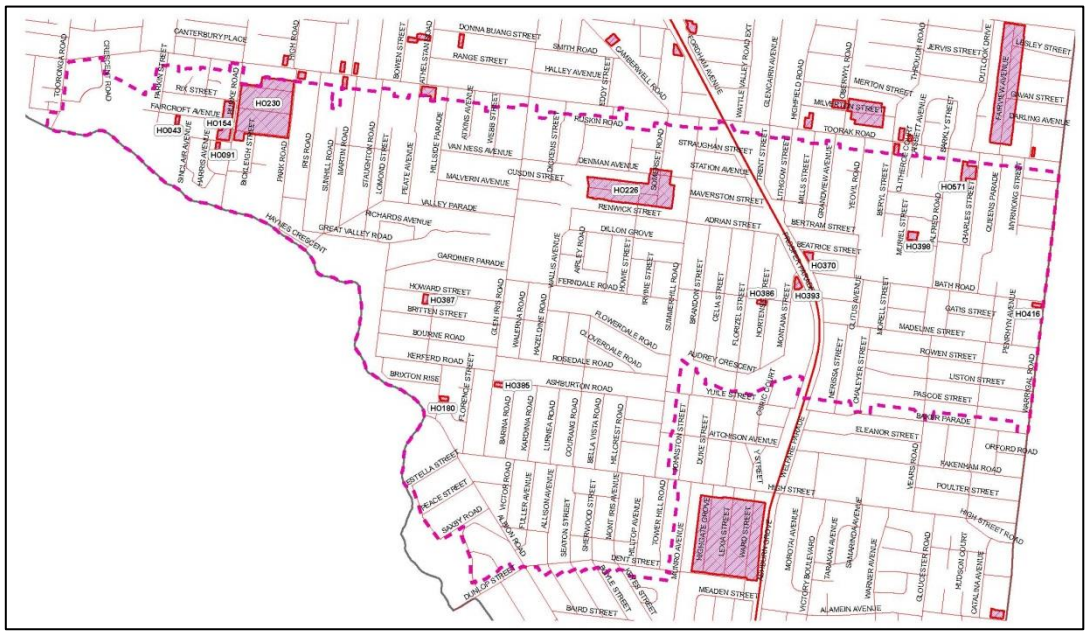

Figure 1. Map of Glen Iris showing its boundaries within the City of Boroondara and the current extent of the Heritage Overlay (shaded). (Source: City of Boroondara, 2018)

At present there is very limited Heritage Overlay coverage in Glen Iris, with three small precincts located near the northern boundary of the suburb, and a scattering of just 11 individual HOs elsewhere (one of which is also on the Victorian Heritage Register).

Prior to Council amalgamation, most of Glen Iris was located within the City of Camberwell, while its south-east corner was located in the City of Malvern (now in Stonnington). Its boundaries within the City of Boroondara have expanded since that time, incorporating a small part of Hawthorn East on the west side of Burke Road, as well as that part of the suburb of Burwood (the area between Summerhill Road and Warrigal Road).

The current extent of the suburb in the City of Boroondara is roughly T-shaped, located south of Toorak Road, stretching from the Monash Freeway/Gardiners Creek at the west to Warrigal Road at the east. Its southern boundary is irregular, bound by Dent Street on the west side and Baker Parade/Yuile Street on the east side. Its major north-south roads are Burke Road, Glen Iris Road, and Summerhill Road, and High Street is its major east-west axis, with Toorak Road just outside of its boundaries.

With very scattered Victorian and Edwardian development, the suburb was almost entirely developed during the interwar period. This intensive interwar development spread from west to east and from Toorak Road southward. The exception was the area to the east of the Alamein Line, with very little development by 1945 in the quadrant south of Bath Road and east of Chaleyer Street.

1.3 Previous heritage studies

Glen Iris, including the former Burwood, was previously assessed as part of the 'Camberwell Conservation Study' carried out by Graeme Butler & Associates in 1991.

The study recommended five of precincts and a small number of individual places be included in the Heritage Overlay.

Only two of the five precincts were added to the Heritage Overlay at that time: HO226 Goodwin Street and Somerset Road Precinct, and HO230 Toorak Estate and Environs. Three others were not acted upon at the time: Summerhill Estate, Glen Iris Heights Estate, and High Street Shopping Centre. Only one site-specific Heritage Overlay was enacted at this time (HO180, 16 Muswell Hill).

The part of Glen Iris on the west side of Burke Road was initially assessed in the 'Hawthorn Heritage Study' carried out by Meredith Gould and completed in 1993. This study recommended two individual places and one precinct for the Heritage Overlay in this area, all of which were implemented, including HO154 Lower Burke Road Precinct.

Since that time, there have been a number of heritage studies following on the unimplemented recommendations of the two early studies. The first was the 'Review of C* Grade Buildings in the Former City of Hawthorn' (Lovell Chen, 2006, rev. 2009). While two dwellings in Parkin Street, Glen Iris, were assessed as part of this review, they were not recommended for the Heritage Overlay. One property, 391 Burke Road, was recommended to be added to an existing HO precinct (HO154 Lower Burke Road Precinct), but this was not implemented. The study also made recommendations for future precinct assessments including (Vol. 1, p. 27):

> *… the broader area bounded by Rix Street, Burke Road, Sinclair and Harris Avenues and Parkin Street. It is noted that the broader area contains substantial numbers of houses from the interwar period, many of which appear to be broadly intact and were graded C in the 1993 study. This could incorporate an extension to the existing Lower Burke Road Heritage Overlay precinct (HO154).*

In addition, a number of individual places, which had been given a B-grade (significant in the Melbourne metropolitan area) in the 1991 'Camberwell Conservation Study' but were not added to the Heritage Overlay at that time, were re-assessed as part of the 'Review of B-graded buildings in Kew, Camberwell and Hawthorn' (Lovell Chen, 2007 rev. 2009). As a result, another six individual places were added to the Heritage Overlay, all of them dwellings.

1.4 Study limitations

The key limitations of the MWHGS are:

- Places were only investigated externally and most often from the public domain only, meaning that often only the front façade and partial side elevations were viewed.
- The Study does not address pre-contact indigenous heritage, or places specifically of natural heritage.
- The Study does not assess places of potential heritage significance on Council-owned land. This, and the alternative mechanism chosen, is discussed further in section 3.23.

2 APPROACH AND METHODOLOGY

2.1 Introduction

The 'City of Boroondara Municipal-Wide Heritage Gap Study: Vol. 7. Glen Iris' (the 'Glen Iris Study') was prepared in accordance with *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Heritage Significance* (rev. 2013) and the Victoria Planning Provisions Practice Note No. 1 'Applying the Heritage Overlay' (2018) (the 'Practice Note').

The Burra Charter was written by the heritage professional organisation, Australia ICOMOS, in the 1970s, and has been revised several times since, most recently in 2013. This document established so-called 'values-based' assessment of heritage places, looking at their social, aesthetic, historic and scientific values. Since that time, standard heritage criteria have been based on these values. In the late twentieth century, the most commonly used standard criteria were the Australian Heritage Commission (AHC) criteria for the Register of the National Estate.

The AHC criteria have since been superseded by the Heritage Council Criteria for the Assessment of Cultural Heritage Significance (HERCON). These assessment criteria were adopted at the 1998 Conference on Heritage, and by the Heritage Council of Victoria in 2008, and are substantially based on the AHC criteria. The Practice Note recommends the use of the HERCON criteria for carrying out heritage assessments.

The Study was carried out generally in accordance with the set of tasks defined in Council's Brief. The consultants recommended a small number of changes and additions to the methodology set out in the Brief, which were agreed by Council.

The consultant team was led by Context ('Context'), with support from Trethowan Architecture & Design ('Trethowan') and GML Heritage ('GML'). Context's team project managed the entire study process, carried out the initial suburb survey and assessed all precinct extensions and new precincts, as well as half of the individual places. They were assisted with assessment of some precincts by GML Heritage. Context also prepared this background report. Trethowan's team assessed the other half of the individual places of potential heritage significance. The individual places were divided between the consultant teams by built-era to make comparative analysis easier. Context assessed mainly Victorian and Edwardian-era places, while Trethowan assessed most of the interwar and post-war places.

2.2 Stage 1 - Preliminary identification of places

2.2.1 Desktop and community identification of places

Places of potential heritage significance worthy of further investigation were identified from a range of sources. Primary among them was the Boroondara Thematic Environmental History (Built Heritage, 2012), which discusses many places that illustrate the municipality's development over the years, as well as providing a list of exemplars to illustrate each historical theme. This document consolidates extensive research into Boroondara's history and is a very useful starting point for desktop research.

Other sources consulted were:

- Individual places and precincts assessed by previous heritage studies but not introduced into the Heritage Overlay. For the Glen Iris Study, this meant the 'Camberwell Conservation Study' (G Butler, 1991), and to a lesser extent the 'Hawthorn Heritage Study' (M Gould, 1993);
- List of potential heritage places recorded by successive Boroondara Heritage Advisors as places worthy of further investigation;

- Thematic and typological studies including 'The motor garage and service station in Victoria: a survey' (Catrice & Summerton, 1997) and 'Survey of Post-War Built Heritage in Victoria' (Heritage Alliance, 2008 & Built Heritage, 2010);
- The Small Homes Service of the Royal Victorian Institute of Architects, *Modern Houses in and around Melbourne*, 1955;
- The Royal Australian Institute of Architects' list of notable buildings.

Prior to commencement of the MWHGS, Council contacted community organisations with an interest in heritage and asked for their nominations of places that may be of local heritage significance. In particular, they were asked to identify places that might be difficult to identify as being of significance in a survey from the public domain. Council had also been keeping record of spontaneous community nominations from recent years.

2.2.2 Preliminary survey

The first stage of the Glen Iris Study was a survey of the entire suburb, with the general exception of those areas already in the Heritage Overlay.

The survey was carried out by bicycle and on foot to ensure that each individual property could be viewed and considered for its potential heritage value. Properties of potential individual significance were noted and photographed, and streetscapes with consistent and intact built form were noted on a map as (parts of) potential precincts. Groups of buildings adjoining an existing precinct of a seemingly similar character were also noted as potential precinct extensions. Properties and precincts that had been identified from previous sources, as discussed in section 2.2.1, above, were given special consideration.

At the close of the survey, a shortlist of places of potential individual significance was prepared and potential precinct areas mapped. These were places regarded, for example, to be of very high design quality, quite unusual in design, particularly early or rare for the suburb, and/or likely to illustrate an important historical theme (as set out in the Thematic Environmental History, 2012). In identifying potential precincts, areas containing a high density of potential Contributory and Significant places in cohesive streetscapes that demonstrate a shared theme or themes (e.g., residential development of a similar built era or building type) were chosen.

Because of redevelopment and alterations, there are many individual buildings and small groups of places that are of the same type (e.g., built era, design quality, intactness) as those found in the precinct areas assessed in Stage 2 of the Glen Iris Study, but they were not recommended for further assessment or protection in the Heritage Overlay. This is because buildings that are not individually significant in their own right must be grouped together in large enough and consistent enough streetscapes in order to form a precinct of local significance. While there is no set definition of how large a precinct must be to warrant inclusion in the Heritage Overlay, the consultants followed the general approach that a precinct of buildings that are very 'typical' of their era should be larger than a precinct comprising an unusual grouping.

The Stage 1 survey revealed very large areas of consistent interwar development, with only scattered houses built prior to this time. The greatest concentration of Victorian-era houses is found just north of Glen Iris village, which developed around an 1853 public reserve which is home to an early church and school. These houses are now surrounded by interwar development, and are part of the recommended Glen Iris Heights and Cherry's Hill Estates Precinct. Other areas of intact early development are purely interwar in era, ranging from 1920s bungalows to late 1930s Moderne houses, with small amounts of early post-war infill (rising to a greater proportion in the southern parts of the locality).

The three precincts recommended by the 1991 'Camberwell Conservation Study' were revisited, as well as the area to the west of Burke Road recommended for further

investigation in the Lovell Chen study. Two of these areas were found to still contain largely intact and visually cohesive streetscapes of interwar dwellings, and they have been assessed in the Glen Iris Study as Summerhill Estate Precinct and Violet Farm Estate Precinct. Two precincts recommended in 1991 – Glen Iris Heights Estate*, and High Street Shopping Centre – were found to have undergone a great deal of demolition and replacement of contributory buildings, with the conclusion that neither contain streetscapes of local heritage significance any more.

2.2.3 Preliminary assessment

Following the preliminary survey, the consultants came together for 'comparative workshops'. The Context consultant who had carried out the fieldwork presented images and information (age, intactness, reasons for potential significance) about the individual places. To vet the precinct areas of potential significance, two Context consultants returned to make a windscreen survey of all areas identified, and to compare them amongst each other.

During the workshops each individual place and precinct was discussed and a decision was made whether to recommend it for full assessment in Stage 2, delete it from the list, or carry out a small amount of research to confirm that it should be assessed (e.g., to confirm intactness, age or other historical facts). Two workshops were carried out: one at Context and the other at the Trethowan office to review the interwar and post-war places.

The shortlists were created on the basis of these workshops as well as limited historical research where required to determine if a place was worthy of full assessment, for example, to determine if a certain architect designed it.

2.2.4 Reporting preliminary recommendations

Reporting for Stage 1 of the Glen Iris Study comprised a letter with a table setting out the individual places and precincts recommended for further assessment in Stage 2, and the reasons they were considered to be of potential heritage significance. Photos of each individual place were also provided, as well as draft precinct maps indicating the proposed boundaries and gradings of properties within them.

Context presented the findings of Stage 1 and recommendations for the scope of work for Stage 2 at a meeting with the Strategic Planning Department. This was followed by visits to all precinct areas identified. Once the proposed places and precincts for assessments were approved by the Strategic Planning Department, Stage 2 began.

2.3 Stage 2 – Assessment and reporting

2.3.1 Locality and thematic histories

A contextual history for Glen Iris was prepared, covering its nineteenth and twentieth-century periods of development of various kinds (residential, commercial, community). This locality history was edited for use as the introduction to each citation, leaving only the pertinent sections to provide context to each place history.

2.3.2 Place and precinct histories

Individual histories were prepared for each individual place and precinct.

For individual places, answers to fundamental questions such as when a place was created/built, for whom, by whom (builder and designer), for what purpose, and how it

* Confusingly, there were two separate areas named the Glen Iris Heights Estate, the first to the west of Glen Iris Road and a later one to the east. This later subdivision was the subject of the 1991 study recommendations, while the current Glen Iris Study is recommending part of the original subdivision for the Heritage Overlay in the Glen Iris Heights and Cherry's Hill Estates Precinct.

changed over time (both physically and in use). Where an associated person, e.g., owner, architect, builder, was found to be important in Glen Iris or a wider area, biographical information on that person was also included.

For precincts, the histories covered the background to the original subdivision and/or most important period(s) of development, the chronology of development (construction) in the precinct, details of any properties considered to be particularly important, any particularly important people associated with its foundations (e.g., developers, architects, builders, important early residents), and changes to the precinct over time.

Researchers drew upon primary and secondary sources such as the following:

- Building permit index cards and associated plans. The City of Boroondara retains records from the former Cities of Camberwell and Hawthorn. In some cases, records from as early as the 1930s survive in the former City of Camberwell, mainly in the form of building cards documenting the owner, builder and date of works. From the late 1930s onward, some original plans survive as well. Records for the former City of Hawthorn are far less complete, and most material is post-WWII in date.
- Previous heritage studies and the 2012 Thematic Environmental History
- Local histories
- Certificates of title
- Rate books
- Public building files (held at the Public Records Office of Victoria)
- Parish plans
- Trove and Newspapers.com newspaper searches
- State Library of Victoria online collections of historic maps, plans and photos
- City of Boroondara online collection of historic photos
- Miles Lewis' Australian Architectural Index and Melbourne Mansions index
- University of Melbourne archives
- Sands & McDougall street directories

When the building permit records did not record the name of the original building designer, as was often the case for pre-WWII places, tender notices were searched in newspapers around the time of construction and/or Property Service Plans were purchased from Yarra Water, but this did not always yield results, even when a building was clearly designed by an architect.

2.3.3 Site visit and documentation

Each place and precinct was visited again during Stage 2 for a more detailed inspection and recording (in notes and photographs). This visit informed the subsequent preparation of the description, as well as the grading of properties within precincts.

A description of each individual place and precinct was prepared. For individual places, this set out the context (wider setting), the elements of the site (e.g., fence, garden, outbuildings), the size and massing of the building, its materials, its stylistic influence(s), features of note, any alterations and poor condition if observed.

Descriptions of precincts included a broad description of the precinct and its context, street layout, garden setbacks, scale of development, and the types of buildings within it. Generally, there was a discussion of the different built eras and building types, as well as of particularly important properties.

2.3.4 Comparative analysis

Comparative analysis is an essential step to determining if a place or precinct meets the local (or State) threshold for heritage significance. The 'Applying the Heritage Overlay' Practice Note (2018) advises that:

> *… some comparative analysis will be required to substantiate the significance of each place. The comparative analysis should draw on other similar places within the study area, including those that have previously been included in a heritage register or overlay.*

Comparative analysis is considered particularly important in deciding if a place is of architectural significance or of rarity value in a given area, but can be applied to most place types to determine their relative importance in a locality or wider area.

For the purposes of the Glen Iris Study, the suburb of Glen Iris was considered the minimal scope for comparative analysis to establish local significance, but in most cases comparisons were sought more broadly from within the current City of Boroondara, or even farther afield where pertinent comparisons were not found within the municipality.

In this process, similar places and precincts (in terms of built-date, building type, and/or use/theme) already included in the Boroondara Heritage Overlay were used as 'benchmarks' to provide a basis for comparison. Potential heritage places and precincts were compared according to a range of criteria, including how well they represented a historical theme, their architectural design quality, intactness and rarity.

When the place or precinct under assessment was considered to be of equal or better quality than the 'benchmarks' it was judged to meet the threshold of local significance and considered worthy of inclusion in the Boroondara Heritage Overlay.

Places that were found to be of a lesser quality than the 'benchmarks' were not recommended for inclusion in the Heritage Overlay.

2.3.5 Assessment against criteria

In accordance with the 'Applying the Heritage Overlay' Practice Note (2018), heritage places are no longer assigned a letter grade, but are identified as meeting either the threshold of 'State Significance' or 'Local Significance'. Places of Local Significance can include places that are important to a particular community or locality. Some of the places of local significance may also be important to the entire City of Boroondara, but this is not essential to meet the Local Significance threshold.

The Practice Note advises that assessment of whether a place meets the local or State threshold should be determined in relation to model heritage criteria (also known as the HERCON Criteria) which are as follows:

> *Criterion A: Importance to the course or pattern of our cultural or natural history (historical significance).*
>
> *Criterion B: Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).*
>
> *Criterion C: Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).*
>
> *Criterion D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).*
>
> *Criterion E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).*
>
> *Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).*

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).

Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

In the context of this suburb assessment, where the criteria say 'our cultural or natural history', it should be understood as 'Glen Iris' or Boroondara's cultural or natural history'.

For each individual place and precinct, a discussion was prepared for each of the criteria that they were considered to meet the threshold of local significance. In some cases, this discussion concluded that the place did not meet the threshold for that criterion, and was thus only of 'local interest'.

2.3.6 Statement of significance

For each individual place or precinct found to meet the threshold of local significance for at least one criterion, a statement of significance was prepared, summarising the most important facts and the significance of the place/precinct.

Each statement was prepared in accordance with *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (rev. 2013); using the HERCON criteria, and applying the thresholds of local or State significance. Each assessment is summarised in the format recommended by the 'Applying the Heritage Overlay' Practice Note (2018), namely:

What is significant? - This section should be brief, usually no more than one paragraph or a series of dot points. There should be no doubt about the elements of the place that are under discussion. The paragraph should identify features or elements that are significant about the place, for example, house, outbuildings, garden, plantings, ruins, archaeological sites, interiors as a guide to future decision makers. Mention could also be made of elements that are not significant.

How is it significant? - A sentence should be included to the effect that the place is important because of its historical significance, its rarity, its research potential, its representativeness, its aesthetic significance, its technical significance and/or its associative significance. These descriptors are shown in brackets at the end of the heritage criteria listed above. The sentence should indicate the threshold for which the place is considered important.

Why is it significant? - This should elaborate on the criteria that makes the place significant. A separate point or paragraph should be used for each criterion satisfied. The relevant criterion should be inserted in brackets after each point or paragraph. Each point or paragraph may include the threshold for which the place is considered important.

2.3.7 Gradings within precincts

Once it was established that an identified heritage precinct satisfied one or more of the HERCON criteria at a local level (through comparative analysis), each property in the identified precinct was given a heritage grading.

Consistent with the 'Applying the Heritage Overlay' Practice Note (2018) and Boroondara's Heritage Policy (Clause 22.03) the following gradings were attributed to properties in the heritage precincts:

- *Significant - 'Significant' heritage places are of State, municipal or 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.

- *Contributory - 'Contributory' heritage places contribute to the cultural heritage significance of a precinct. Contributory heritage places are not considered to be individually important places of State, municipal or local cultural heritage significance in their own right, however when combined with other 'significant' and/or 'contributory' heritage places, they play an integral role in demonstrating the cultural heritage significance of a precinct.*
- *Non-contributory - 'Non-contributory' places are those within a heritage precinct that have no identifiable cultural heritage significance. They are included within a Heritage Overlay because any development of the place may impact on the cultural heritage significance of the precinct or adjacent 'significant' or 'contributory' heritage places.*

Whether a place is 'Significant', 'Contributory' or 'Non-contributory' to a precinct depends on the reasons the precinct is of heritage significance, as expressed in the Statement of Significance.

A 'Significant' grading was attributed to buildings in a precinct that exhibit particular architectural merit or other distinguishing characteristics, and which have a comparatively high level of external intactness.

A 'Contributory' grading was attributed to buildings of any era, i.e., Victorian, Edwardian, interwar or post-war, which follow standard designs. The majority of buildings in precincts have a Contributory grade. In some instances, an altered building may still be considered 'Contributory' if its connection to the themes of the precinct can still be clearly understood. In addition, a very important building – that would otherwise be Significant – might be altered to a greater extent but still contribute to the significance of the precinct.

A 'Non-contributory' grading was attributed to buildings that have no association with the significance of the heritage place, or places that would otherwise be considered 'Contributory' but have been substantially altered to the point that their origins and relationship to the precinct's significance are no longer legible. Those with later additions, particularly upper-storey extensions that are so large and close to the front façade that they overwhelm the presentation of the original building, have also been graded non-contributory.

The grades of all properties in a precinct area are documented and listed in a Gradings Schedule at the end of each precinct citation.

It is important to note that buildings of a Contributory quality that are located outside of a defined heritage precinct cannot be protected by the Heritage Overlay, as they do not meet the threshold of local heritage significance as individual heritage places in their own right.

2.3.8 Mapping and curtilages

The 'Applying the Heritage Overlay' Practice Note (2018) states in regard to mapping:

The Heritage Overlay applies to both the listed heritage item and its associated land. It is usually important to include land surrounding a building, structure, tree or feature of importance to ensure that any development, including subdivision, does not adversely affect the setting, context or significance of the heritage item. The land surrounding the heritage item is known as a 'curtilage' and will be shown as a polygon on the Heritage Overlay map. In many cases, particularly in urban areas and townships, the extent of the curtilage will be the whole of the property (for example, a suburban dwelling and its allotment).

However, there will be occasions where the curtilage and the Heritage Overlay polygon should be reduced in size as the land is of no significance. Reducing the

curtilage and the polygon will have the potential benefit of lessening the number of planning permits that are required with advantages to both the landowner and the responsible authority.

On this basis, there are three types of mapping for places and precincts recommended by the Glen Iris Study:

- Individual places to be mapped to the extent of the title boundaries. The majority of individual places are to be mapped in this way.
- Individual places for which a Heritage Overlay extent is recommended which is less than the extent of the title boundaries, or for those elements located in road reserves (e.g., trees, monuments). This type of mapping, and the associated curtilages, are discussed below.
- Precincts, which cover multiple properties. Precinct maps have been prepared, which show the Significant, Contributory and Non-contributory places within each and the recommended precinct boundary. A map is included at the start of each precinct citation.

HO curtilages

As noted above, when a place of heritage significance is included in the Heritage Overlay with a boundary less than the cadastral boundaries, additional land is included around the element of heritage significance. This land is known as the curtilage.

Inclusion of a curtilage is recommended by the Practice Note in order to: *retain the setting or context of the significant building, structure, tree or feature* and to *regulate development (including subdivision) in close proximity to the significant building, tree or feature*.

The precise areas recommended for HO protection are described in each place citation and aerial photos showing the proposed boundaries for places with a curtilage are found in Appendix B of this report. An example is provided below, showing the extra land (the 'curtilage') around a heritage building that is recommended for inclusion in the Heritage Overlay.

Figure 2. Proposed curtilage for Camberwell South Primary School building, in yellow, within the larger school grounds at 4 Peate Avenue, Glen Iris.

Glen Iris Primary School and Camberwell South Primary School have been mapped with a curtilage that is less than the title boundaries but that will ensure that the significant features and views from the public domain are protected.

2.3.9 Statutory recommendations

The statutory recommendations for places and precincts assessed to be of local significance are made in accordance with relevant policies and guidelines set out in the 'Applying the Heritage Overlay' Practice Note (2018).

The Practice Note describes additional controls that can be ticked in the Schedule to the Heritage Overlay for a place or precinct, including:

- External Paint Controls – to control changes to paint colours; particularly important if evidence of an early colour scheme survives; note that a planning permit is always required to paint a previously unpainted surface (e.g., face brick, render, stone, concrete, timber shingles).
- Internal Alteration Controls – to be used sparingly and on a selective basis for special interiors of high significance.
- Tree Controls – to be applied only where a tree (or trees) has been assessed as having heritage value, not just amenity value.
- Fences and Outbuildings which are not exempt from advertising planning permit applications – demolition applications for early fences and/or outbuildings that contribute to the significance of a place must be publicly advertised if this box is ticked, and the accelerated VicSmart permit process cannot be used; note that a planning permit is required to alter, demolish or replace a fence or outbuilding even if this box is not chosen, however public notice of the permit application is generally not required.
- Included on the Victorian Heritage Register – can only be entered by Heritage Victoria.
- Prohibited uses may be permitted – this allows additional uses not normally permitted in a given zone, subject to a planning permit; it is most frequently used to give redundant buildings a wider range of future use options to ensure their long-term survival, e.g., purpose-built shops in residential areas.
- Incorporated Plan has been adopted for the place/precinct – an incorporated plan is sometimes prepared to introduce permit exemptions for a precinct, or provide specific guidance in managing a complex site.
- Aboriginal heritage place – note that Aboriginal heritage significance was not assessed as part of this Study.

When making statutory recommendations, recommendations for these additional controls were made where appropriate. In cases where Tree Controls or Fence and Outbuilding exemptions are recommended, the specific elements to be protected have generally been indicated for inclusion in the Schedule to the Heritage Overlay to provide clear guidance for planners and owners. For example: Tree Controls: *Yes – English Oak*.

2.3.10 Proposed precinct extension

In the course of the Stage 1 survey of Glen Iris, a small group of buildings was identified that adjoined an existing HO precinct and that contained development that is very similar in its built-era, design quality and intactness to that found in the adjoining part of the existing precinct.

These were a row of houses at 342-348 Burke Road, adjoining 350-368 Burke Road which is part of HO226 Toorak Estate and Environs.

During the Stage 1 fieldwork it was noted that the character of these houses was very similar to the adjoining Contributory houses at 350 & 352 Burke Road. They all date from the late 1930s and share a number of architectural styles that characterise this period: Mediterranean Revival (at Nos. 352 and 346), Moderne (at Nos. 350 and 342), as well as Spanish Mission (No. 348) and Old English (No. 344).

The existing citation for the precinct was then reviewed to determine whether these adjoining properties would contribute to the significance of the precinct, as defined by the existing statement of significance, the precinct history and the types of properties already graded Contributory and Significant to the precinct. A windscreen survey was also made through the precinct to confirm that the proposed extension was of a similar character and quality to the existing precinct streetscapes.

The history defines the significant area as that subdivided to create the Toorak Estate, first in the nineteenth century (LP 2045) and extended further south to the north side of Nepean Street in 1922 (LP 9260). The houses at 350 & 352 Burke Road, as well as the potential extension, were part of a later subdivision (LP 12525).

The current statement of significance for HO230, as set out in the 'Heritage Policy – Statements of Significance Reference Document' (January 2018) – reads as follows:

> *Toorak Estate and Environs, Glen Iris, is an area of heritage significance for the following reasons:*
>
> - *The place is a generally intact and notable estate that was largely developed in the post-WW1 era from 1916 to 1925. Bungalows are the predominant architectural style.*
> - *The place is representative of the influence of electric railways and tramways on the subdivision and development of housing estates following WWI.*
> - *The place demonstrates a high consistency of building form, siting and material, as encouraged by municipal by-laws and (in this area) brick and tile covenants.*
> - *The place is a relatively intact interwar landscape containing concrete roads and mature street trees, and with some original fences.*

As noted in the statement of significance, the valued development period ends at 1925, so it does not extend to the houses in the proposed precinct extension which were built in the 1930s and are typical of that decade.

A visit to all streets in the precinct confirmed that it has a very strong early interwar bungalow character, including those houses further north on Burke Road (Nos. 354-368). No closely comparable 1930s houses were found in the precinct, apart from the two south of Nepean Street (350 & 352 Burke Road).

The conclusion of these investigations found that the two Contributory 1930s houses at 350 & 352 Burke Road were outliers in the greater precinct, likely included within its boundary to provide a sympathetic entrance off Burke Road to the precinct's southernmost street (Nepean Street).

For the above reasons, the consultant concluded that the additional properties at 342-348 Burke Road did not correspond with the valued character of the adjoining HO230 precinct, as expressed in the precinct statement of significance and history. For this reason, no further documentation was carried out of the proposed precinct extension.

2.3.11 Amendment C333boro

Following authorisation being granted by the delegate of the Minister for Planning to prepare and exhibit Amendment C333boro, Boroondara City Council carried out public exhibition. In response to submissions received through public exhibition, further edits were made to individual place and heritage precinct citations as recommended by Context and Trethowan. The amendment was referred to an independent planning panel.

The Panel considered the submissions and ultimately supported the majority of the recommendations, including the post-exhibition changes to the Study, with several exceptions. This report has been revised in accordance with the following recommendations from the Panel:

- Mont Iris Estate and Environs Precinct – as this precinct as a whole does not present as a single, cohesive area, review the precinct through a separate process in order to define one or more cohesive heritage precincts. The current precinct citation has been removed from this Study report;
- Summerhill Estate Precinct – exclude non-contributory properties at the edges of the precinct, being 1 Hortense Street, 2 Montana Street, 67 & 69 Celia Street, 70 & 72 Florizel Street, and 64 Brandon Street;[*]

2.3.12 HERMES entry

The 'Applying the Heritage Overlay' Practice Note (2018) specifies that:

> *All statements of significance should be securely stored in the HERMES heritage database.*
>
> *Where a planning scheme amendment has resulted in the addition of, or amendments to, places in the Heritage Overlay, the strategic justification (that is, heritage study documentation and statements of significance) should be entered into the department's HERMES heritage database.*

This will be done once a planning scheme amendment has been gazetted. Once the places have been added to HERMES, the records of those places added to the Boroondara Heritage Overlay will be visible on the Victorian Heritage Database.

Places found to not meet the threshold of local significance should be entered into the HERMES database to note that they have been 'Researched but NOT recommended'. These records are not published for the general public to see but are accessible to Council staff.

[*] Note that the C333boro Planning Panel also recommended the removal of 11-17 Adrian Street from the precinct, but as these stand in the middle of a precinct streetscape, they have been retained.

3 KEY FINDINGS

3.1 Local significance

3.1.1 Precincts

Three of the precincts assessed in the Glen Iris Study are considered to meet the threshold for local significance when assessed against the HERCON criteria, and thus are worthy of protection in the Heritage Overlay.

They are listed in Appendix A.1, and the citations are found in Appendix D.

3.1.2 Individual places

A total of 15 individual places assessed are considered to meet the threshold for local significance when assessed against the HERCON criteria, and thus are worthy of protection in the Heritage Overlay.

These places are listed in Appendix A.2, and their place citations are found in Appendix D.

3.2 Not recommended for the Heritage Overlay

3.2.1 HO precinct and precinct extension

As discussed in section 2.3.10, the potential extension of precinct HO230 Toorak Estate and Environs, comprising 342-348 Burke Road, was not found to be a suitable extension to the existing precinct as it is defined in its history and statement of significance.

As noted in section 2.3.11, the Amendment C333boro Planning Panel concluded that the Mont Iris Estate and Environs Precinct was not of local significance in its proposed form, as it does not present as a single cohesive heritage precinct. On this basis, they recommended that it should not proceed as part of the amendment. Instead, they recommended that Boroondara City Council 'review, through a separate process, the exhibited precinct area with the intent of defining one or more cohesive heritage precincts.' They further stated that: 'The precinct has areas, particularly the north-eastern part, which are cohesive enough to meet the threshold of local heritage significance, but the boundary of such areas should be determined through the review.' On this basis, the existing precinct citation has been removed from this Study report.

3.2.2 Not of local significance

Two individual places were assessed against the HERCON criteria during Stage 2 of the Glen Iris Study and found to fall below the threshold of local significance. At one, St. Cecelia's Catholic School, Church and Presbytery at 37 Hillside Parade, there were extensive alterations to the school and church buildings. The Presbytery, while far less altered, was found to have been built as a private residence originally and its design and intactness did not compare well enough to other houses of its era. The other, Belvoir at 13 Peace Street, was found to have an architectural design quality that did not compare well enough with locally significant Edwardian houses in the rest of Boroondara.

A third place – a late Edwardian house at 50 Valley Parade – was extensively altered after it was visited in July 2018 and assessed during Stage 2. This included the removal of all chimneys, nearly all of the verandah supports and brackets, opening up a front wall to create French doors with concurrent removal of a bull's-eye window, and replacement of a front triple casement window with French doors. In particular, the partial demolition of the front façade to insert French doors greatly diminished the intactness of the house, and it was judged to no longer meet the threshold of local

significance. This place was removed from the HO recommendations in January 2020 after these changes were reported during preliminary community consultation.

No further action is recommended for these places. They are noted in Appendix A.4.

3.2.3 Council-managed places of potential significance

Boroondara City Council specified that all places of potential heritage significance should be identified within Glen Iris, but that those places on Council-owned or Council-managed land not undergo full assessment at this time. Instead, Boroondara City Council is preparing an inventory of such places for assessment in the future. They are documented in Council's internal GIS system. If any works are planned by Council for these places in the future, a significance assessment can be carried out at that point, as well as preparation of advice on any negative impacts on significance and how to mitigate them.

Council-owned/managed sites of potential significance have been identified on the basis of a visual inspection and, where available, mentions in previous heritage studies or similar reports, however a further and more detailed assessment is required to confirm this significance.

Five potential heritage places of this type have been identified during the Study. They are listed in Appendix A.3.

4 RECOMMENDATIONS

4.1 Introduction

This section provides key recommendations of the Glen Iris Study. They are:

- Adoption of the 'City of Boroondara Municipal-Wide Heritage Gap Study: Volume 7. Glen Iris' (2019) by the Boroondara City Council.
- Implementation of the 'City of Boroondara Municipal-Wide Heritage Gap Study: Volume 7. Glen Iris' (2019) by the Boroondara City Council.

4.2 Adoption of Heritage Review

It is recommended that the Boroondara City Council formally adopt the 'City of Boroondara Municipal-Wide Heritage Gap Study: Volume 7 Glen Iris' (2019), which comprises this report, and include this report as a Background Document in the Schedule to Clause 72.08 in the Boroondara Planning Scheme.

4.3 Implementation of Heritage Review

It recommended that the Boroondara City Council implement the recommendations of this Glen Iris Study by preparing a planning scheme amendment to the Boroondara Planning Scheme that will:

- Add the precincts assessed as being of local significance listed in Appendix A.1 to the Heritage Overlay of the Boroondara Planning Scheme with the schedule entries as shown in the place citations. In addition to the general planning permit requirements of Clause 43.01 (Heritage Overlay), specific controls have been recommended for some precincts in accordance with VPP Practice Note 'Applying the Heritage Overlay' (2018). The extent of registration is the whole of each precinct as shown on the precinct map in the citation. The grading of each property (Significant, Contributory or Non-contributory) is shown on the precinct map and in the grading schedule at the end of the citation.
- Add the individual places assessed as being of local significance listed in Appendix A.2 to the Heritage Overlay of the Boroondara Planning Scheme with the schedule entries as shown in the place citations. In addition to the general planning permit requirements of Clause 43.01 (Heritage Overlay), specific controls have been recommended for some individual places in accordance with the Victoria Planning Provisions (VPP) Practice Note 'Applying the Heritage Overlay' (2018).

APPENDIX A – ASSESSMENT FINDINGS

A.1 Precincts of local significance

The following precincts are recommended for inclusion in the Boroondara Heritage Overlay.

LP	Precinct	Street addresses	Locality
1	Glen Iris Heights and Cherry's Hill Estates Precinct	145-209 & 148-2/162 Glen Iris Road; 1-31 & 2-32 Kerferd Road; 1-7 & 2-10 Muswell Hill	Glen Iris
2	Summerhill Estate Precinct	1A-39 & 2-34 Adrian Street; 1-3 & 30-44 Audrey Crescent; 1-67 & 2-62 Brandon Street; 1-65 & 2-70 Celia Street; 1-71 & 2-68 Florizel Street; 3-53 & 2-68 Hortense Street; 1-25 & 4-46 Montana Street; 37-91 Summerhill Road	Glen Iris
3	Violet Farm Estate Precinct	377-423 Burke Road; 1-35 & 2-36 (excluding 1B, 2A & 2B) Faircroft Avenue; 11 & 14 Grosvenor Road; 2-16 & 1-15 Harris Avenue; 1-15 & 6-12 Macdonald Street; 2-30 & 1-21 Parkin Street; 1-47 & 2-30 Rix Street	Glen Iris

A.2 Places of local significance

The following individual places are recommended for inclusion in the Boroondara Heritage Overlay.

LP	Place	No.	Street	Locality
1	Carinya (formerly Warrack Lodge)	14	Alfred Road	Glen Iris
2	Quamby (formerly Woongarra)	29	Alfred Road	Glen Iris
3	Romney Lodge (formerly Delloraine)	2	Allison Avenue	Glen Iris
4	House	55	Bath Road	Glen Iris
5	Burnlea	22	Bourne Road	Glen Iris
6	House	44	Denman Avenue	Glen Iris
7	Hirsch House and Office (former)	118	Glen Iris Road	Glen Iris
8	Glen Iris Primary School No. 1148	170	Glen Iris Road	Glen Iris
9	St. Oswald's Anglican Church Complex	100-108	High Street	Glen Iris
10	Camberwell South Primary School No. 4170	4	Peate Avenue	Glen Iris
11	House	39	Peate Avenue	Glen Iris
12	The Fold	26	Summerhill Road	Glen Iris
13	Summerhill Road Methodist Church complex (former)	29	Summerhill Road	Glen Iris
14	Langley Burrell	148	Summerhill Road	Glen Iris
15	Woorayl	3	Valley Parade	Glen Iris

A.3 Council-managed place of potential significance

The following Council-owned or managed places are considered to be of potential heritage significance and should be added to Council's database of places of potential heritage significance.

LP	Place	No.	Street	Comments
1	Alfred Road Kindergarten	48A	Alfred Road	A Modernist design by architect Douglas Alexandra of 1957 as the Burwood Pre-School Centre with a distinctive crimped roof.
2	Glen Iris Scout Hall	101	Glen Iris Road	Scout troop founded in 1916, while the timber building appears to date from the 1930s with a later extension.
3	Cypress trees	2A-2B	High Street	Mature cypress windbreak on the west side of the Glen Iris Citizens Club carpark
4	Glen Iris East Maternal and Child Health Centre	1-3	Trent Street	A c1930 brick bungalow which may have been purpose-built as a health centre. The front verandah has been infilled.
5	WWI memorial	282B	Warrigal Road	Granite obelisk WWI memorial located in Burwood Reserve.

A.4 Not of local significance – no action

No further action is recommended for the following places, which do not meet the threshold of local significance.

LP	Place	No.	Street	Locality
1	St. Cecelia's Catholic School, Church and Presbytery	37	Hillside Parade	Glen Iris
2	Belvoir	13	Peace Street	Glen Iris
3	House	50	Valley Parade	Glen Iris

A.5 Not of local significance – to be reviewed

In keeping with the recommendation of the Amendment C333boro Panel, the following precinct is to be reviewed.

LP	Precinct	Street addresses	Locality
1	Mont Iris Estate and Environs Precinct	31-43 & 30-38 Allison Avenue; 7-9 & 10-12 Bridges Street; 6-74 Dent Street; 1-33 & 2-26 Fuller Avenue; 127-147A & 126-150 High Street; 1-37 & 2-32 Hilltop Avenue; 1/1-31 & 2-20 Mont Iris Avenue; 1-35 & 2-36 Munro Avenue; 15-21 & 30-36 Seaton Street; 1-19 & 2-20 Sherwood Street; 152 Summerhill Road; 1-35 & 2-36 Tower Hill Road; 1-31 Vale Street	Glen Iris and Ashburton

APPENDIX B – NON-CADASTRAL MAPPING

The recommended extent of the Heritage Overlay recommended for the following places does not correspond to the cadastral boundaries, generally being smaller portions of land containing the heritage place within a protective curtilage.

The recommended extents are illustrated on the aerial photos below, with the cadastral boundaries shown in dotted red lines and the recommended extent of the Heritage Overlay shown in yellow.

Glen Iris Primary School No. 1148, 170 Glen Iris Road, Glen Iris

The proposed extent of the Heritage Overlay is a 5 metre curtilage to rear of the historic school building and a 10 metre curtilage to north of the building, and to the eastern and southern title boundaries.

Camberwell South Primary School No. 4170, 4 Peate Avenue, Glen Iris

The proposed extent of the Heritage Overlay is a 10 metre curtilage to the north and south of the historic school building, a 5 metre curtilage to the rear (west) of the building, and to the eastern property boundary.

APPENDIX C – DRAFT HO SCHEDULE

SCHEDULE TO THE HERITAGE OVERLAY

The requirements of this overlay apply to both the heritage place and its associated land.

PS Map Ref	Heritage Place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	Glen Iris Heights and Cherry's Hill Estates Precinct Glen Iris Road (part), Kerferd Road (part), and Muswell Hill (part), Glen Iris **Statement of Significance:** Glen Iris Heights and Cherry's Hill Estates Precinct Statement of Significance	No	No	No	No	No	No	No
	Summerhill Estate Precinct Adrian Street, Audrey Crescent (part), Brandon Street, Celia Street, Florizel Street, Hortense Street, Montana Street, and Summerhill Road (part), Glen Iris **Statement of Significance:** Summerhill Estate Precinct Statement of Significance	No	No	No	No	No	No	No
	Violet Farm Estate Precinct Burke Road (part), Faircroft Avenue (part), Grosvenor Road (part), Harris Avenue (part), Macdonald Street (part), Parkin Street (part), and Rix Street, Glen Iris **Statement of Significance:** Violet Farm Estate Precinct Statement of Significance	No	No	No	No	No	No	No

PS Map Ref	Heritage Place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	Carinya (formerly Warrack Lodge) 14 Alfred Road, Glen Iris **Statement of Significance:** Carinya (formerly Warrack Lodge), 14 Alfred Road, Glen Iris Statement of Significance	Yes. Paint controls apply to all external rendered surfaces.	No	No	No	No	No	No
	Quamby (formerly Woongarra) 29 Alfred Road, Glen Iris **Statement of Significance:** Quamby (formerly Woongarra), 29 Alfred Road, Glen Iris Statement of Significance	No	No	No	No	No	No	No
	Romney Lodge (formerly Delloraine) 2 Allison Avenue, Glen Iris **Statement of Significance:** Romney Lodge (formerly Delloraine) 2 Allison Avenue, Glen Iris Statement of Significance	Yes	No	No	Yes – front fence	No	No	No
	House 55 Bath Road, Glen Iris **Statement of Significance:** House, 55 Bath Road, Glen Iris Statement of Significance	No	No	No	Yes – front fence	No	No	No
	Burnlea 22 Bourne Road, Glen Iris **Statement of Significance:** Burnlea, 22 Bourne Road, Glen Iris Statement of Significance	No	No	No	No	No	No	No

PS Map Ref	Heritage Place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	House 44 Denman Avenue, Glen Iris **Statement of Significance:** House, 44 Denman Avenue, Glen Iris Statement of Significance	No	No	No	No	No	No	No
	Hirsch House and Office (former) 118 Glen Iris Road, Glen Iris **Statement of Significance:** Hirsch House and Office (former), 118 Glen Iris Road, Glen Iris Statement of Significance	No	No	No	No	No	No	No
	Glen Iris Primary School No. 1148 170 Glen Iris Road, Glen Iris **Statement of Significance:** Glen Iris Primary School No. 1148, 170 Glen Iris Road, Glen Iris Statement of Significance	No	No	No	No	No	No	No
	St. Oswald's Anglican Church Complex 100-108 High Street, Glen Iris **Statement of Significance:** St. Oswald's Anglican Church Complex, 100-108 High Street, Glen Iris Statement of Significance	No	Yes - main church building only (stained glass, font and organ).	No	No	No	No	No

PS Map Ref	Heritage Place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	Camberwell South Primary School No. 4170 4 Peate Avenue, Glen Iris **Statement of Significance:** Camberwell South Primary School No. 4170, 4 Peate Avenue, Glen Iris Statement of Significance	No	No	No	No	No	No	No
	House 39 Peate Avenue, Glen Iris **Statement of Significance:** House, 39 Peate Avenue, Glen Iris Statement of Significance	No	No	No	Yes – front fence	No	No	No
	The Fold 26 Summerhill Road, Glen Iris **Statement of Significance:** The Fold, 26 Summerhill Road, Glen Iris Statement of Significance	No	No	No	No	No	No	No
	Summerhill Road Methodist Church complex (former) 29 Summerhill Road, Glen Iris **Statement of Significance:** Summerhill Road Methodist Church complex (former), 29 Summerhill Road, Glen Iris Statement of Significance	No	No	No	Yes – low stone retaining wall	No	No	No
	Langley Burrell 148 Summerhill Road, Glen Iris **Statement of Significance:**	No	No	No	Yes – front boundary fence, original garage.	No	No	No

PS Map Ref	Heritage Place	External paint controls apply?	Internal alteration controls apply?	Tree controls apply?	Outbuildings or fences not exempt under Clause 43.01-4	Included on the Victorian Heritage Register under the Heritage Act 2017?	Prohibited uses permitted?	Aboriginal heritage place?
	Langley Burrell, 148 Summerhill Road, Glen Iris Statement of Significance							
	Woorayl 3 Valley Parade, Glen Iris **Statement of Significance:** Woorayl, 3 Valley Parade, Glen Iris Statement of Significance	No	No	No	No	No	No	No

APPENDIX D – PLACE AND PRECINCT CITATIONS

Glen Iris Heights and Cherry's Hill Estates Precinct

Prepared by: Context

Address:
1-31 & 2-32 Kerferd Road; 1-7 & 2-10 Muswell Hill; 145-209 & 148-2/162 Glen Iris Road, Glen Iris

Name: Glen Iris Heights and Cherry's Hill Estates Precinct	**Survey Date:** July 2018
Place Type: Residential	**Architect:** Butler & Ussher and others
Grading: Significant	**Builder:** Oswald Victor Plaisted, Norman Johnston
Extent of Overlay: See precinct map	**Construction Date:** 1890-92 & c1920-53

Precinct map:

GRADING

- SIGNIFICANT
- CONTRIBUTORY
- NON-CONTRIBUTORY
- EXISTING HERITAGE OVERLAY
- PRECINCT BOUNDARY

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Development to 1914

In 1838, squatters Robert Allan and William Logie took up three square miles of land on the west side of a waterway called Kooyongkoot (later renamed Gardiners Creek) on the traditional lands of the Woiwurrung people. They named the pastoral run 'Allan's Creek' (Spreadborough and Anderson 1983:259.) George Downing took up a run on Back Creek, north of Allan and Logie's run, in 1840. The homestead block of 640 acres on this run roughly corresponded with an area bounded by today's High Street, Summerhill Road and Toorak Road (McWilliam 1992:np).

Gold discoveries increased the demand for land in the colony of Victoria and consequently runs leased by squatters were subdivided and sold. Crown land auctions occurred in the Boroondara Parish from 1850. As part of the survey process for the land sales, a public reserve was put aside on Gardiners Creek in 1853. The reserve, swampy and flood prone in places, was situated on deep water holes and crossing places on Gardiners Creek. A quarry was later established on the reserve (McWilliam 1998:7).

In September 1850 Captain Thomas Henderson purchased 273 acres of the former Allan's Creek run (Allotment B, Section 1, Parish of Boroondara – see Figure 1), which he named Glen Iris after the ship 'Iris' he sailed on to reach the Port Phillip District (later Victoria). By 1851, Henderson owned most of Allan's Creek run (Spreadborough and Anderson 1983:259).

The Glen Iris Estate was advertised by Henderson for sale in 1852 (Malvern Historical Society 2005). The property comprised extensive, cultivated land along with a substantial villa. In the sale notice, the property was described as being situated on Allen's Creek, Dandenong Road, about seven miles from Melbourne (*Argus (*12 June 1852:5). From 1855 the homestead was owned by Robert Kent, who also acquired 16 acres of land on the Stonnington side of Gardiners Creek (Malvern Historical Society 2005). Much of the remaining Glen Iris Estate land was not sold until 1879 as part of the Township of Glen Iris subdivision (Built Heritage 2012:49).

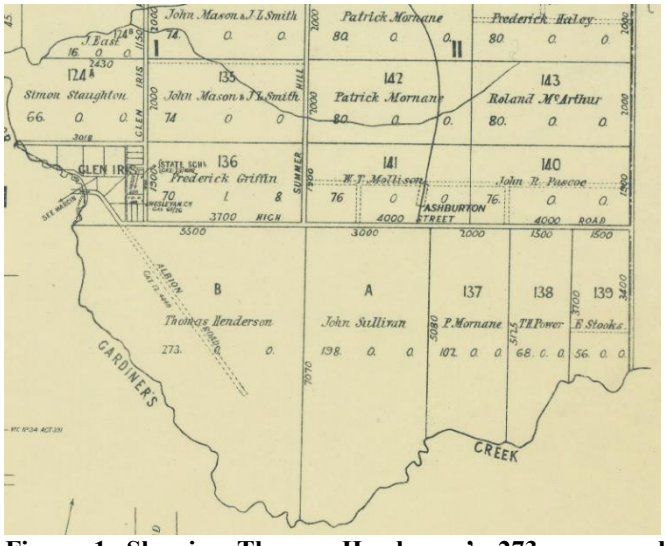

Figure 1. Showing Thomas Henderson's 273 acres and the location of the Glen Iris Township, where allotments were put up for sale in 1879. (Source: Boroondara Parish Plan 1931)

Glen Iris also includes the small locality of Gardiner, the original name for Malvern, which is located south of Gardiners Creek, east of Malvern. John Gardiner was one of the first overlanders of cattle from the Murrumbidgee River to Port Phillip in 1837. He took up rich pastoral country on both sides of Gardiners Creek and built his home on the Hawthorn side of the creek overlooking the Yarra River. Kooyongkoot Creek, which divided Hawthorn from Malvern, was subsequently renamed Gardiners Creek. Although the name, Gardiners Creek, was in use by 1840, Kooyongkoot Creek was also used through until the early 1900s (see below) (Malvern Historical Society 2005; *Port Phillip Gazette* 14 October 1840:2; Victorian Places 2015).

Unlike nearby suburbs of Camberwell, Hartwell and Box Hill, which were situated on main thoroughfares, or were developed around inns that provide services to travellers, up until the 1860s Glen Iris comprised mainly farms overlooking the Gardiners Creek valley. Stock routes existed on high ground (marked today by Malvern Road and Waverley Road) and some white settlers earned a living from cutting timber from the red gum and box forests and carting it to Melbourne for firewood (Victorian Places 2015; Lambert 1932:6; McWilliam 1992:np).

Development of the area occurred from the early 1860s when some larger acreages were subdivided into smaller allotments and two bridges were constructed across Gardiners Creek by 1861, one at Auburn Road and another at Tooronga Road. Three more bridges, at Toorak, Glenferrie and Burke roads, were completed by 1874 (City of Boroondara 2018). In 1877, the Boroondara Shire called for tenders for repairs to the bridge in Glen Iris Road (see Figure 2) (*South Bourke and Mornington Journal* 13 June 1877:2). In the 1860s, a small brickworks operated in the Glen Iris area, near the corner of present-day Warrigal Road and High Street Road, using clay obtained from a pit at Gardiners Creek (Built Heritage 2012:87).

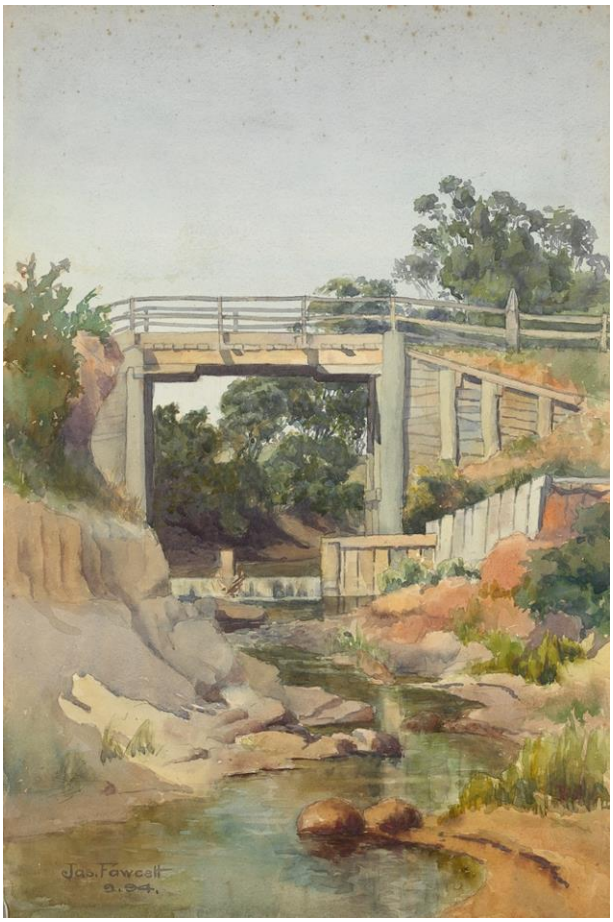

Figure 2. Glen Iris Road bridge over the Kooyongkoot (Gardiners) Creek, 1894. (Source: Fawcett 1894, SLV)

The Glen Iris village which developed on the 1853 Gardiners Creek public reserve, by the 1860s consisted of reserves for a mechanics' institute put aside in 1861; a Wesleyan church designed by

architects Crouch and Wilson and built in 1865; and a school site, put aside in 1871 and on which Glen Iris State School No 1148, designed by architect Nathaniel Billing, opened in 1873 (although a school had commenced earlier in 1865 in the Wesleyan church). A foundation stone for a mechanics' institute was laid in December 1861, but the building was never finished. A water reserve on Gardiners Creek was also gazetted in February 1861 (Built Heritage 2012:49).

In 1879, the remainder of the Gardiners Creek reserve was surveyed as the Glen Iris Township (Allotment 136A, Section 1, Parish of Boroondara). Township allotments, comprising six small rectangular blocks (fronting Glen Iris Road and High Street) and eight larger blocks (fronting Kerferd Road and High Street), were put up for sale in June 1879 and were mostly purchased by politician and speculator, James Munro (see Figure 3) (McWilliam 1992:np).

By this time, the area of Glen Iris had developed its own sense of identity, evidenced by an attempt to secede from the Shire of Boroondara. Encouraged by the secessions of Hawthorn and Kew, a public meeting held at the town reserve proposed that the southern portion of the Shire of Boroondara (i.e. south of Back Creek) become part of the adjacent Gardiner Road District (later to become the City of Malvern). The scheme, however, failed due to opposition from the Shire of Boroondara (Built Heritage 2012:151).

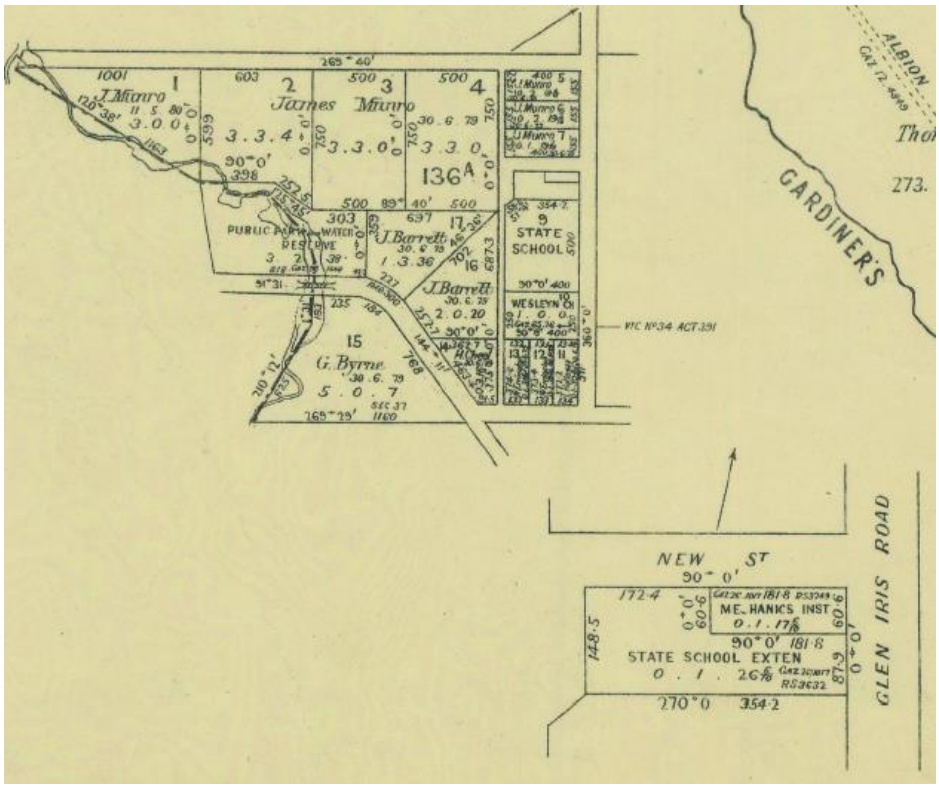

Figure 3. Showing the Glen Iris Township. The township was first known as the Glen Iris village, and consisted of reserves for a mechanics' institute (1861), a Wesleyan church (1865) and a state school (1871). With further subdivision in 1879, allotments 1-7 were purchased by James Munro. Land was set aside for a public water reserve in 1898. (Source: Boroondara Parish Plan 1931)

By the early 1880s, land in Glen Iris was largely utilised for market gardens, dairying, orchards and brick making, with little residential development beyond the occasional villa. Commercial activity included a general store that opened in 1882 in Glen Iris Road at the intersection with High Street in 1882, and where a small shopping centre subsequently developed. A bacon-curing establishment opened in the mid-1880s near the east corner of Albion Road, where William and Henry Bainbridge had operated a butchery from the 1860s (McWilliam 1998:3; McWilliam 1992:np; Victorian Places 2015).

During the land boom of the late 1880s, some residential estates were subdivided in the Glen Iris area and schools established. Although not in the City of Boroondara, these schools included Sacré Coeur Catholic School in Burke Road, East Malvern, in 1888, and Korowa Anglican Girls' School in Ranfurlie Crescent, East Malvern, in 1890. Residential development slowed with the economic depression of the early 1890s.

In 1890 a railway line opened from Burnley to Oakleigh junction via the Glen Iris valley. The railway line in fact joined the Outer Circle line a little east of Glen Iris, and, subsequently, was truncated when the Outer Circle line was partly closed in 1895. The line had two stations in the Glen Iris district: Gardiner and Glen Iris (both just outside of Boroondara). With the opening of the railway, some residential development occurred resulting in the opening of the Glen Iris Post Office on 28 August 1890 (Victorian Places 2015). For the most part however, because the railway opening coincided with a major economic downturn, only limited residential development took place in the area.

Two local reserves were gazetted in the 1890s: a new site for a mechanics institute in 1892, which, like its earlier counterpart, was never built; and a reserve in 1898 straddling Gardiner's Creek, north of the High Street bridge, as a Public Park and Water Reserve (Built Heritage 2012:49).

In 1903, Glen Iris, described as a favourite picnic spot in the *Australian Handbook* of that year, consisted of a railway station and post-town of approximately 200 people on the Kooyongkoot Creek. Anglican and Wesleyan churches were in operation at the time, as was a state school and ladies' high school. The township also comprised numerous market gardens and villa residences (cited in Victorian Places 2015).

In 1914, the extension of the High Street electric tramway from Tooronga Road to the Glen Iris railway station was opened. The *Prahran Telegraph* reported that:

Passengers can now go direct from St. Kilda-road, via High-street, passing the Malvern Town Hall and gardens, and the Tooronga settlement, over the crest of the Burke-road hill to Glen Iris railway station. Across the creek the Glen Iris original township lies in the territory of Camberwell, and the High-street road stretches further east through high, picturesque and undulating country, passing Ashburton, the residents in the locality of which sometime since were willing to subsidise a further tramway extension (*Prahran Telegraph* 11 April 1914:3).

By 1917 Malvern had three tramlines: in Malvern Road, turning north into Burke Road; in Wattletree Road, terminating at Burke Road; and in High Street, terminating at Glen Iris Railway Station. No tram service to Glen Iris existed on the eastern side of Gardiners Creek. Residents in this area lived between the Glen Iris railway line on one boundary and the Ashburton railway line on the other (Victorian Places 2015).

Spurred by the expansion of public transport, building activity in the area resumed, but was interrupted again by World War One.

Interwar development

Melbourne's population increased in the 1920s to the point that by the end of the decade city numbers had reached one million people, with residents moving out of the city proper to new suburbs. The subsequent influx of people brought change to the rural character of the Glen Iris area.

Glen Iris was a desirable location for middle class suburban residences, with development facilitated by the establishment of improved public transport services. In 1929, a tram service was established between Melbourne city and Glen Iris. In addition, the infrequent train service offered on the Glen Iris railway was improved with the extension of the line to Glen Waverley in 1930. Subsequently, the two blocks of High Street between Gladstone Street and Barina Road, Glen Iris, became more commercially oriented, with a State Savings Bank opening c1923 (Built Heritage 2012:98, 104).

Figure 4. Intersection of High Street and Malvern Road, in the Stonnington part of Glen Iris, c1920-1929. (Source: Kerr Brothers c1920-1929, SLV)

Significant residential development occurred in the 1920s and 1930s, accompanied by the expansion of sewerage services. Schools subsequently opened and new church buildings were constructed. Camberwell South Primary School was established in 1925, and two Catholic primary schools, St. Cecilia's and St. Roch's (the latter not in the study area), opened in 1931 and 1923 respectively. All three schools continue to operate today. The Methodist church was rebuilt in Glen Iris Road in 1932, and in 1936, the City of Camberwell opened its seventh centre infant welfare centre in a new building in High Street, Glen Iris (Built Heritage 2012:197). During the 1930s economic depression Gardiners Creek was straightened in sections by men on sustenance (welfare payments) (City of Boroondara 2018).

History

The precinct of interest is located on Allotment 124A, Section 1, Parish of Boroondara, purchased by Simon Staughton in 1853 (Parish Plan Boroondara 1931).

The subject precinct comprises one of the earliest areas subdivided and settled in Glen Iris, containing parts of the Glen Iris Heights (Malvern) and Glen Iris Township subdivisions.

Township of Glen Iris

As noted above, parts of Allotment 124A, located on Gardiners Creek, were reserved for a water reserve in 1861, a mechanics' institute in 1861, a Wesleyan Church in 1865, and a school in 1871 (see Figure 5). The allotment was subsequently subdivided in 1879 and the Township of Glen Iris was reserved on the newly surveyed Allotment 136A. In June 1879, 17 lots with frontages to Kerferd Road, Glen Iris Road, and High Street, Township of Glen Iris, were put up for auction (see Figure 3). The majority of the allotments were purchased by politician and land speculator, James Munro (*Age* 30 June 1879:4). Munro had moved from the Prahran-South Yarra district to Gardiner in around 1870, where he joined the District Road Board and witnessed its transition to the Malvern Shire, becoming president in 1872-73. He was appointed magistrate in December 1873. In 1874 he became liberal member for North Melbourne and resigned from the Malvern Shire Council. Munro became Premier of Victoria in 1890 (Mitchell 1974).

Adjacent to the subject precinct, the original Township of Glen Iris reserve contains the 1865 Wesleyan Church, designed by architects Crouch and Wilson and the State School founded in 1871.

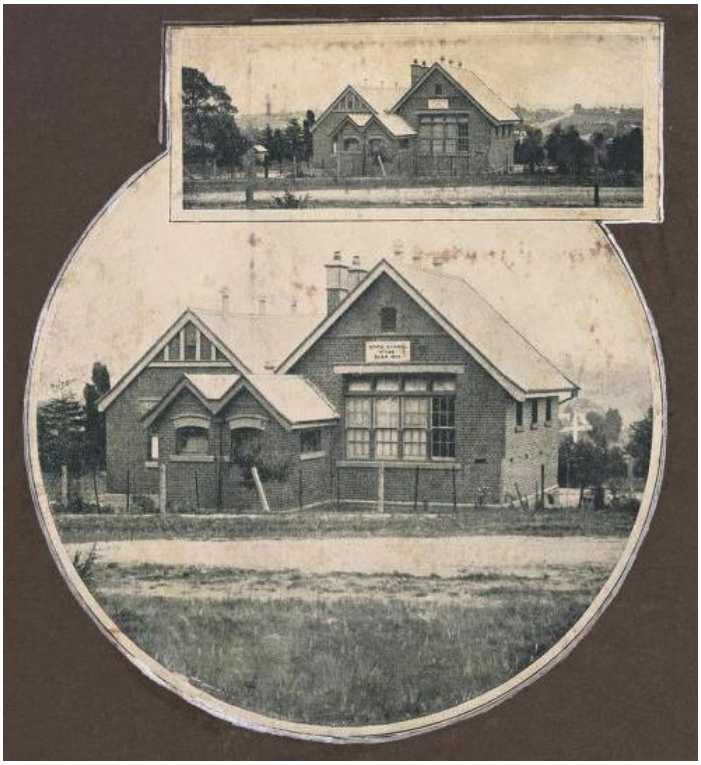

Figure 5. Glen Iris State School in the 1920s. (Source: 'Glen Iris Heights Estate [between 1925 and 1929?], SLV)

Glen Iris Heights Estate, Malvern 1888 and 1912

Glen Iris Heights, Malvern, was subdivided on Allotment 124A, Section 1, Parish of Boroondara. Allotment 124A was put up for sale in 1887 (see Figure 6), and, on behalf of owners Australian Alliance Investment Company Pty Ltd (AAIC), the first sales of land on the Glen Iris Heights Estate took place on 3 and 17 November 1888 (see Figures 7 and 8).

Advertisements for the Glen Iris Heights Estate offered 100 business, mansion and villa sites with the 'grandest elevation in the whole district' only six miles from Melbourne with two railway stations on either side of the estate, making the spot 'one of the most advantageous for speculators' because the population of the 'now overcrowded suburbs' was looking out for 'a vent for their surplus numbers' (*Age* 2 November 1888:2). The 100 sites for sale were located between Kerferd Road and Britten Road (see Figures 7 and 8).

While newspaper reports and auction flyers indicated some sales in the estate, the title indicates that these early sales only amounted to five lots in the middle of the north side of Kerferd Road (Caulfield and Elsternwick Leader, 9 November 1888:5; Age, 11 July 1890:4; CT V.2351 F.130). The Reverend James William Tuckfield of the Methodist Church gained title to four of these, Lots 41 and 42 on Kerferd Road (now Nos.19-21) and Lots 13 and 14 on Bourne Road (now No.19), in 1891. He was living in a house he had built on Kerferd Road in the same year. The net annual value was £75. It was later occupied by Professor Martin Irving of the University of Melbourne, then Mr Sutton of the well-known Suttons House of Music, and later Reverend Osborne (McWilliam 1992: unpaginated).

Thomas and Frederick Powell gained title to part of Lots 38 & 39 (now 27 Kerferd Road) in 1892. A Mr Powell (first name not recorded) is shown as owning and occupying a house on this land in 1891-92. The net annual value of this house was £58. Dr Thomas Cherry was occupying this house in 1896 (CT V.2326 F.035; RB 1891-92; McWilliam, p.18).

The AAIC built a small number of houses peppered throughout the estate in the early 1890s, perhaps in an attempt to attract others to buy and build. Butler and Ussher architects invited tenders for the erection of three two-storey brick residences in Glen Iris in May 1890 (*Age*, 12 May 1890:7). These

"commodious residences" in the Glen Iris Heights Estate were offered for sale in March 1891. The two-storey brick residences were in Kerferd Road (Lots 43 & 44, now No. 13-15, sold along with lots 11 & 12 in 1923), Howard Street (Lots 19 & 20, now No. 30, sold in 1922) and Bourne Road (No. 22) (see separate place citations for 30 Howard Street and 22 Bourne Road). All were built on plots initially made up from two lots of the subdivision, amounting to 132x140 feet.

Further releases of allotments took place on the Glen Iris Heights estate between Kerferd Road and Britten Street in 1912, and between Britten Street and Gardiner Parade in 1923 (McWilliam 1992:unpaginated).

Butler & Ussher

English-born architect Walter Richmond Butler (1864-1949) worked and was close friends with important figures in the English Arts and Crafts movement. Butler migrated to Australia in 1888 and, in 1889, established a practice in Melbourne with Beverley Ussher (1868-1908). The practice dissolved in 1893. Both Butler and Ussher were also renowned for their work in other practices. Ussher formed a practice between 1899-1908 with Henry Kemp (1859-1946), known as Ussher and Kemp. Ussher and Kemp specialised in picturesque houses known as the Melbourne domestic Queen Anne, a style that typified residential Federation architecture in Victoria. Walter Butler became well known as an exponent of the Arts and Crafts movement in Australia. Butler designed many building types, but the majority of his designs were for wealthy and influential clientele. Butler favoured design elements typical of the period with Arts and Crafts elements (Dernelley 128; Tibbits, 726).

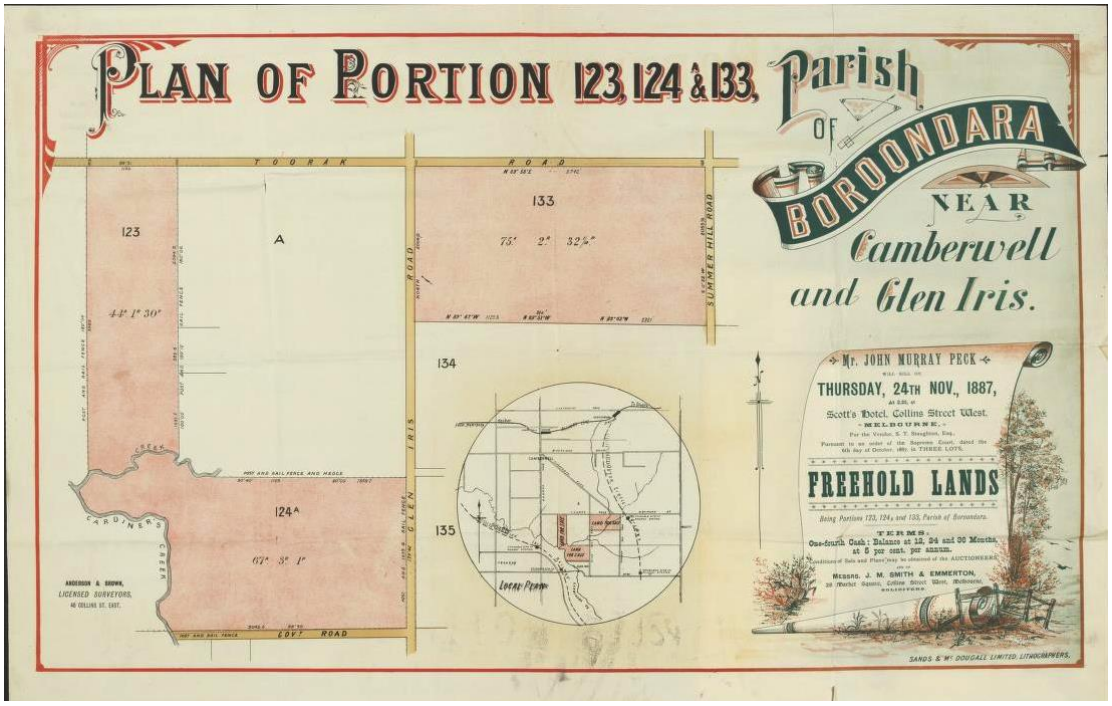

Figure 6. Showing land for sale in Glen Iris and Toorak roads, 1887. (Source: 'Glen Iris and Toorak Roads' 1887, SLV)

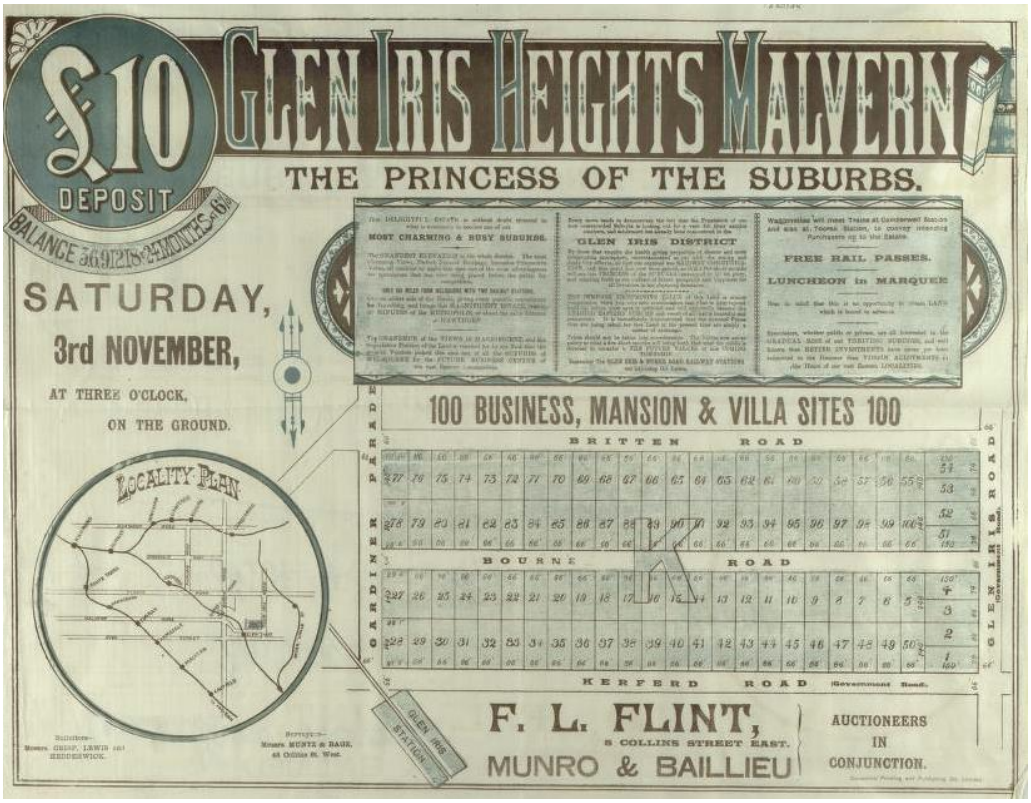

Figure 7. Showing land for sale in the Glen Iris Heights estate, Malvern, 3 November 1888. (Source: 'Glen Iris Heights, Malvern' 1888?, SLV)

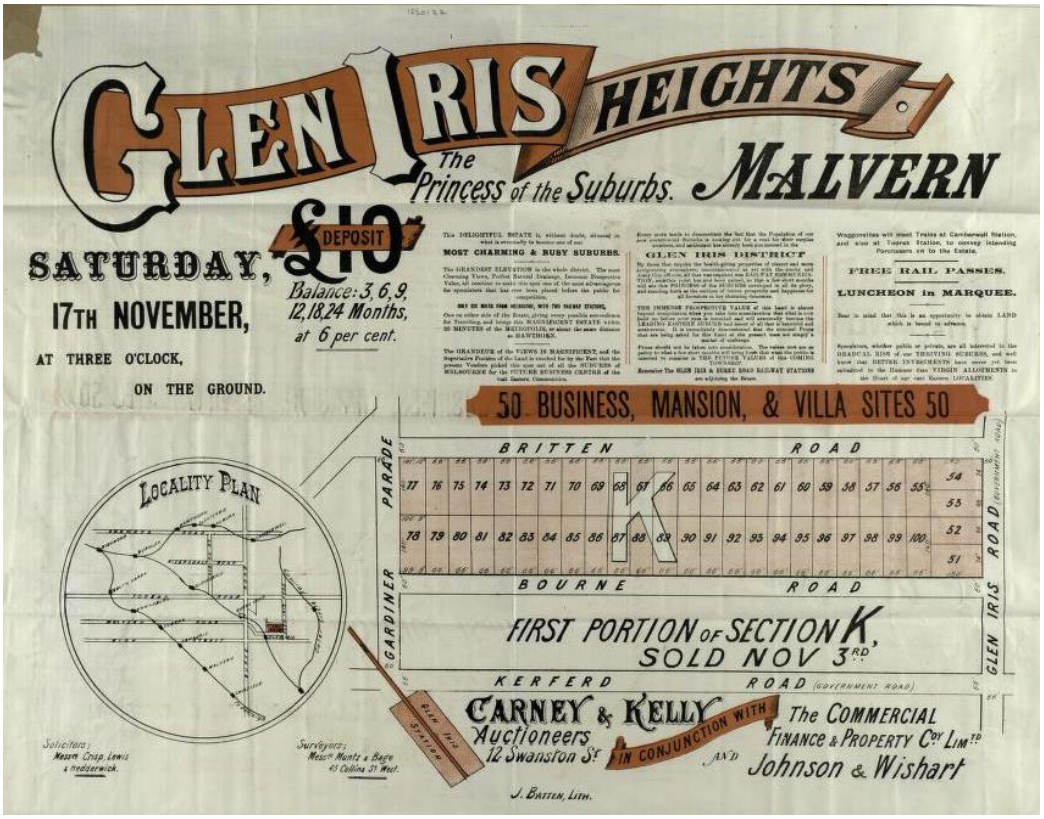

Figure 8. Showing land for sale in the Glen Iris Heights estate, Malvern, 17 November 1888. (Source: 'Glen Iris Heights' 1888?, SLV)

Shelbourne Estate 1891 and Cherry's Hill Estate 1920

James Munro subdivided Portions 1-7 fronting High Street and Kerferd Road in the Township of Glen Iris (see Figure 3) into 40 allotments and advertised them for sale in 1891 as the Shelbourne Estate (*Argus* 27 November 1891:2). Most of the land was purchased by Dr. Thomas Cherry, Professor of Agriculture at the University of Melbourne. Cherry subsequently developed Cherry's Hill Estate on the land where 85 allotments were put up for sale in January 1920 (*Argus* 27 January 1920:9). This latter development created the streets Brixton Rise and Muswell Hill.

Builder Norman Johnston constructed houses in Cherry's Hill Estate at 1 Muswell Hill (which he also owned) in 1937, and at 167 Glen Iris Road in 1935 (BP). Johnston was a designer, builder and financier (see Figure 9). His joinery works are thought to have been located on the north side of Moira Street between the railway line and Gardiners Creek near Darling Station, which were in operation by 1927. All joinery was made there for the building of houses by Johnston in Glen Iris in Muswell Hill, Glen Iris Road, Brixton Rise, Fairview Grove, Tollington Avenue, Kerferd Road, Bourne Road, Dorrington Avenue and Valley View Road (*Stonnington History News* 2005:4; 'Norman Johnston Joinery Works' nd). In 1926, Johnston, who in that year was living in Kerferd Road with an office at 772 Burke Road, was advertising houses for sale for £1250 to £1450 in a high position in the Camberwell district. They were described as 'beautiful modern brick homes, well appointed' with 'dadoes, double glass doors, lead-lights and white enamel kitchens and bathrooms' (*Age* 24 April 1926:11).

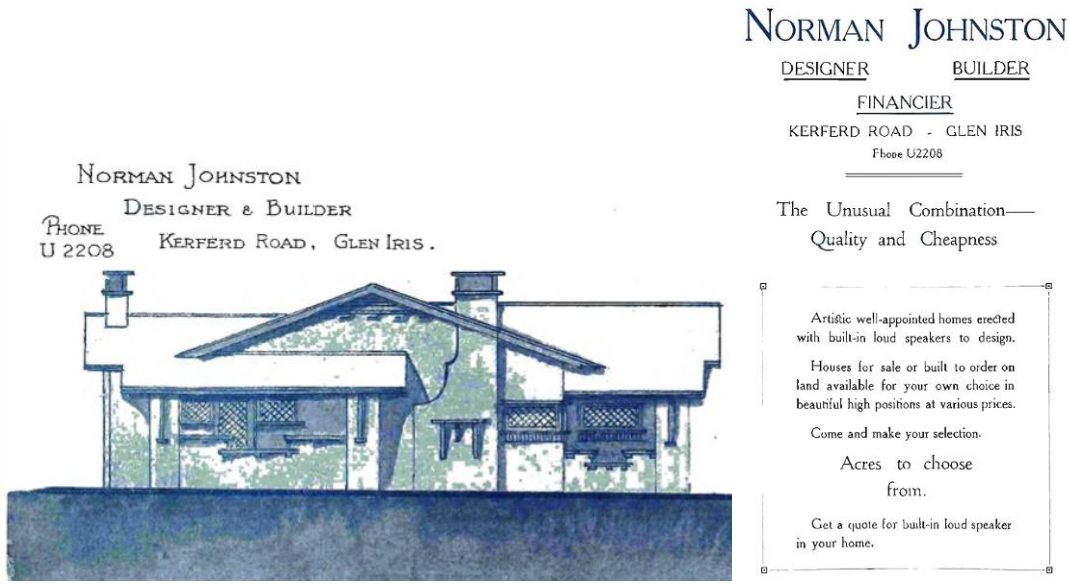

Figure 9. Builder and designer Norman Johnston's advertisement for houses, 1924. (Source: Wireless Institute of Australia 1924:24-25).

Glen Iris Park Estate 1919 and Glen Iris Heights Estate, Glen Iris, 1912 and 1916

The portion of the subject precinct between Glen Iris Road and Walerna Road was part of the Glen Iris Park Estate, where 172 'splendid villa sites' were advertised for sale in 1919 (*Age* 6 September 1919:10).

The portion of the subject precinct between Glen Iris Road and Barina Road was part of the second Glen Iris Heights Estate, Glen Iris, where some 300 blocks were subdivided on the former market garden owned by the Stocks family (see Figure 10). Allotments on the Glen Iris Heights Estate were advertised in 1912 and 1916 (McWilliam 1992: unpaginated).

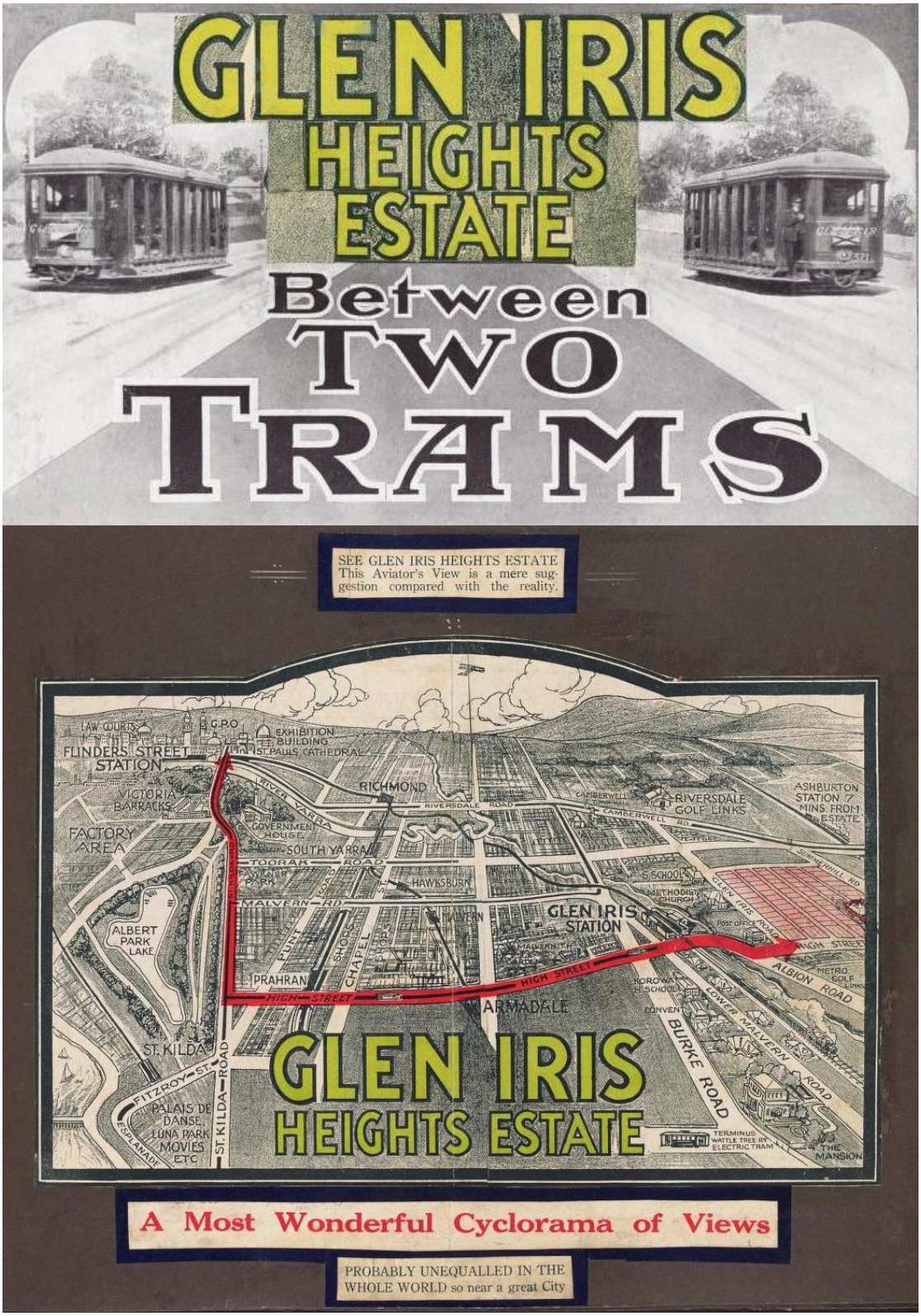

Figure 10. Album of clippings and photographs relating to the Glen Iris Heights Estate. [between 1925 and 1929?] (Source: SLV).

Description & Integrity

The Glen Iris Heights and Cherry's Hill Estates Precinct is situated along the eastern end of Kerferd Road and extends north-south along Glen Iris Road to either side of the Kerferd Road and Glen Iris Road junction. The precinct slopes down to the south-west towards Gardiners Creek, along Muswell Hill, creating elevated views of the creek and its adjacent parklands.

Roads in the precinct are asphalt and footpaths are of concrete. Kerferd Road and the west side of Glen Iris Road retain bluestone kerb, which characterised Victorian and Edwardian development, while the remaining streets all have concrete kerbs as was typical of the interwar period. Street tree plantings occupy the wide grassy nature strips prevalent in the precinct and are generally a mixture of semi-mature eucalypts and mature deciduous trees. Glen Iris Road however is lined with mature trees, which provide a lush canopy to the road in the warmer months.

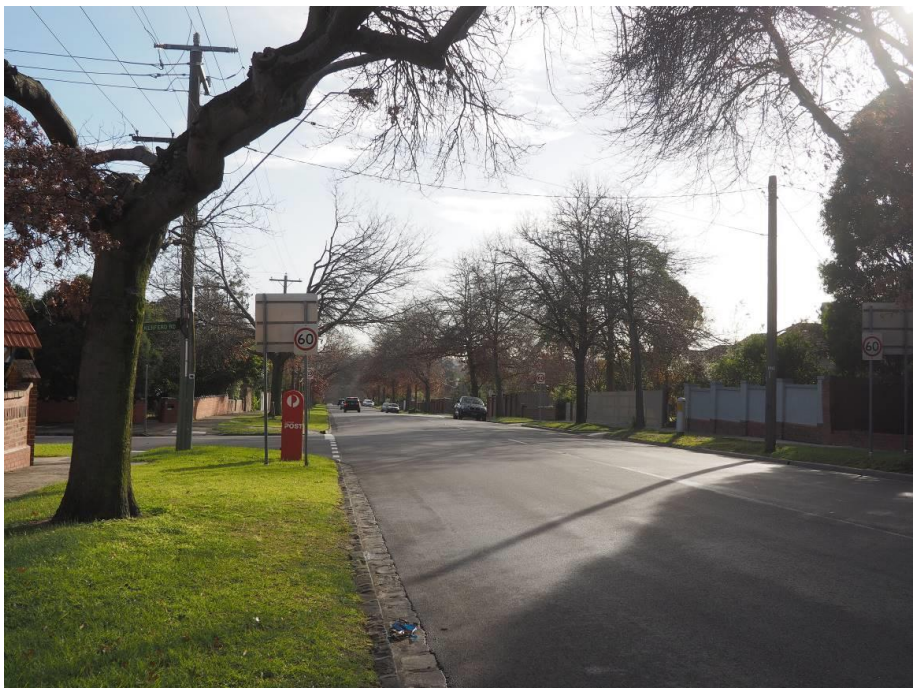

Figure 11. Glen Iris Road streetscape, with remnant bluestone kerb. (Source: Context 2018)

Figure 12. View north along Muswell Hill. (Source: Context 2018).

As one of the earliest areas subdivided and settled in Glen Iris, comprising parts of the Glen Iris Heights and Glen Iris Township subdivisions, the precinct contains three Victorian houses (13-15, 19

& 27 Kerferd Rd), along with high-quality housing from its principal period of development, the interwar era.

Victorian era

The house at 13–15 Kerferd Road, known as 'The Heights', is individually significant and is a prominent two-storey Victorian Queen Anne villa, asymmetrical in form, with a steeply pitched gabled roof to the projecting bay of the front elevation. The walls of the dwelling are polychrome brickwork, with render to the gable end (note that the original render may have been covered by modern sheeting). The verandah to the front elevation is also double-storey, with timber columns and frieze to both levels. The upper verandah has a timber balustrade and fretwork. On the same lot, the subject house is today surrounded by later single-storey units from the 1980s, as well as carports, covered walkways and other later structures (such as brick fences, letterboxes and bin corrals), all of which are non-contributory. The site is currently used as residential aged care accommodation.

Figure 13. Individually Significant dwelling, 13-15 Kerferd Road, Glen Iris (Source: Context, 2018).

The Victorian house at 27 Kerferd Road has a similar materiality, with red brick walls and cream brick banding. While its hipped roof form, verandah and other details are all typical of the Italianate style, it also has a gable front bay which indicates an early Queen Anne influence. While intact, it is a far more modest example of Victorian housing, and more typical in its details than the architect-designed 13-15 Kerferd Road.

Figure 14. The Victorian house at 27 Kerferd Road. (Source: Context, 2018).

The third Victorian house, at 19 Kerferd Road, is Italianate in style and is distinguished by details such as a large projecting canted bay with bell-cast roof, scalloped trim to the eaves, and a pedimented verandah entrance. There is extensive stained glass around the six-panelled front door. The walls are finished in modern render, and they may have been originally of bichrome face brick like the chimney.

Figure 14. The Italianate house at 19 Kerferd Road. (Source: Context 2018)

Interwar era

As noted above, the principal period of development in the area was during the interwar era. As a result, about half of the houses in the precinct are Californian Bungalows (e.g. 149 and 191 Glen Iris Road, 11 and 32 Kerferd Road), many of them are clad in weatherboards with brick porch piers and

balustrades, while some also are entirely masonry (face brick or roughcast rendered). Some of these houses have a hipped roof, often combined with a projecting gable, while most have a transverse or cross-gabled roof (8 Muswell Hill), all clad in terracotta tiles. While a few houses have casement windows (162 Glen Iris Road) which survived from the Edwardian period, most have double-hung sash windows in a projecting box frame.

Porch supports range from the very simple single or paired posts on a brick plinth, tapered or square piers, or cast-concrete dwarf or full-length columns. Other decorative details include exposed rafter tails below eaves, and a range of gable treatments, including timber shingles, roughcast render, and simple faux half-timbering created with cement sheet and cover straps.

One of the finest examples of the California Bungalows in the precinct in 11 Kerferd Road. The house is large in size and of redbrick construction, with two gables to the front elevation. The roof is terracotta tiles which contribute to the verandah roof with exposed timber rafter tails below eaves. The supports to the verandah are redbrick piers with a pair of squat, timber posts to each, with matching balustrade to stairs. It retains high quality details such as tall red brick chimneys, shingles to the head of the bay window and the projecting gable ends and leaded glass to upper window sashes on the front elevation.

Figure 15. 11 Kerferd Road, Glen Iris. (Source: Context 2019).

A small number of houses in the precinct were designed in the interwar Old English revival architectural style. These houses (135, 203, 209 Glen Iris Road and 21 Kerferd Road) are all of clinker brick with each house clearly exhibiting typical exterior characteristics of the style, including asymmetrical massing, street-facing gables, exposed brick accents imitating aged lime washed walls (195 Glen Iris Road), textured clinker bricks, corbelled brickwork, arched openings, leadlight glazing and tall chimneys.

A fine example of the Old English revival style is 203 Glen Iris Road, constructed in 1937 and displaying textured clinker brick walls with imitation lime wash to the front gable and arch to the front porch, and corbelled brickwork to gable ends. It is an intact example of its type and retains original exterior detailing, front fence and garage, with clinker brick and detailing to match the main house.

Figure 16. Example of Old English revival style residential building within the precinct (203 Glen Iris Road). (Source: Context 2018)

This style remained very popular up to the ban on non-essential construction in 1942 and just after World War II as well. There was a gradual shift from clinker brick cladding to lighter colours. This is seen in the use of cream brick dressings to gables and openings at 209 Glen Iris Road (1939), and the entire walls clad in dark cream bricks at 167 Glen Iris Road (1936). This interwar style was still built even into the early 1950s, with an example at 179 Glen Iris Road (1952) that continues the vergeless gable so characteristic of the style, and walls of cream brick with brown brick dressings.

Figure 17. The Old English style house at 179 Glen Iris Road of 1952. (Source: Context, 2018)

Similarly, there are a small number of houses within the precinct, particularly on Glen Iris Road, where the owners and designers embraced the new ideas of the paired back and streamlined aesthetic of the interwar Moderne and Art Deco styles. The houses share the characteristic features

of these styles, including the streamlined silhouettes, geometric curves (181, 199 and 207 Glen Iris Road), low pitched roofs, porthole windows, prominent broad-based chimneys and strong emphasis on horizontal lines and stepped skyscraper effects (205 Glen Iris Road). The houses in the precinct show a combination of render and contrasting clinker brick detailing to the main elevations. Where original garages and fences remain, the detailing of the main house has been carried over, as seen with the Old English houses in the precinct.

Figure 18. 207 Glen Iris Road, showing refined stylistic detailing of the interwar Moderne architecture. (Source: Realestate.com).

The interwar Art Deco house at 177 Glen Iris Road (HO385) is a fine example of this style. Named 'Kingston' and commonly known as the Roy Newton House, the property is an individually significant place. The double-storey, glazed brick house is located on a corner lot and generously set back on the front and side behind gardens. It has a projecting central wing which steps out in two layers. The ground floor layer is enclosed with metal framed windows that curve to each end and is topped with a flat roof that forms the balcony to the upper level. The roof is clad in terracotta tiles and hosts two chimneys with symmetrical Art Deco design patterning in the brick.

Figure 19. The Art Deco house at 177 Glen Iris Road (HO385). (Source: Context 2018)

Front Fences and Garages

Some of the interwar properties in the precinct retain their early or original brick front fences, gate piers and/or gates. There is a great variety to their designs, as was typical of the interwar period, however there is also consistency provided by the following features that are characteristic of the interwar front fences. They are generally low; entries for pedestrians and vehicles were sometimes separate, particularly at corner sites, with separate gates provided for each entry; they are mostly constructed of brick although stonework veneer was also popular.

A selection of the properties in the precinct retain early or original garages. Garages became more commonplace in late interwar and early postwar residential development, reflecting the rise in car ownership at this time. Mostly garages are located at the very rear of the property at the end of a long, straight driveway or, less often, they are connected to the side or rear of the house. Typically, the garages have a parapet front and feature details to match the house. A majority of the houses in the precinct that retain early or original garages are located on Glen Iris Road.

Figure 20. Original interwar brick front fence, to 203 Glen Iris Road. (Source: Context 2018)

Figure 21. Original rendered and brick front fence with mild-steel gates to 151 Glen Iris Road. (Source: Context 2018)

Figure 22. Original rendered masonry fence with mild-steel pedestrian gate at 29 Kerferd Road. (Source: Context 2018).

Figure 23. Original or early garages located at the rear of houses 195 and 197 Glen Iris Road. (Source: Context 2018).

Integrity

Some of the original houses in the precinct have been demolished and replaced by new houses. Others have been extended or altered and carports have been added to some front gardens (for example at 6 Muswell Hill and 149 Glen Iris Road). The predominant type of alteration to early houses that affects their contribution to the precinct is the construction of new or extension of existing rooms to the upper level. In the case of visible upper-storey extensions, houses where the extension is clearly legible as a later intervention, the original roof form is legible, and generally where the extension is set back about one room's depth or more, the houses are still considered to contribute sufficiently to an understanding of the original residential development of the estate. In cases where the extension is built very close to the front façade, the house has been graded non-contributory and noted as "altered" in the Schedule of Gradings.

One California Bungalow, at 3 Kerferd Road, had its original front windows replaced in 2019 with inaccurate "heritage" windows. The house is still otherwise intact. A photo of the house with its original windows is shown below to assist with restoration in the future.

Figure 24. 3 Kerferd Road prior to replacement of front windows. The original windows were banks of two and three casements with small panes at the top and simple leadlights below. (Source: Context 2018)

In spite of these changes, the overall integrity of the precinct remains high, mostly because a large number of individual properties within the precinct present to the streetscape as highly intact, retaining original architectural detailing of generally high quality. A number of them also retain original and early front fences, gates and garages.

Comparative Analysis

There are a number of interwar residential precincts in the Boroondara Heritage Overlay that are comparable to the Glen Iris Heights and Cherry's Hill Estates Precinct:

HO226 Goodwin Street & Somerset Road, Glen Iris - Surveyed in 1929, most houses were built 1934-38 along with the building revival following the Depression. Houses are mainly rendered with brick detail, though some are clad in weatherboard. They are modest and simple examples of Mediterranean Revival and Old English styles, with some Moderne. Many retain original brick fences. Some have intrusive upper-level additions.

HO230 Toorak Estate and Environs, Glen Iris - Subdivided in 1888, but most of the houses date to the 1916-25 period. It retains concrete roads. Houses are mainly brick, some with render details; though there are a few weatherboard houses. Houses in the precinct are mainly typical California bungalows, with larger examples along Burke Road. A row of houses on Nepean Street share unusual detailing and appear to the work of a single builder. Many retain original front brick fences. Houses in the precinct are generally intact.

HO144 Burke Road Precinct, Hawthorn East - A stretch of residential development just south of Camberwell Junction, combining small numbers of Victorian and Federation houses with a series of interwar residences and flat blocks. The area has retained a consistent residential scale.

HO164 Leslie Street Precinct, Hawthorn - The Urquhart Estate component of the precinct (Urquhart Street, Swinburne Avenue, and The Boulevard) was the last substantial land holding in Hawthorn to

be subdivided for residential purposes (in 1919). The interwar Old English and Mediterranean is particularly well represented in Urquhart Street and Swinburne Avenue and homogeneous arrays of 1920s Bungalows are found in The Boulevard and Lyall Street.

HO225 Fairview Avenue Precinct, Burwood - A well preserved timber bungalow precinct, strongly representative of development in Camberwell during the interwar period. Though it also contains some brick houses, overall, the extensive use of timber is in strong contrast to the predominantly brick residential estates in the rest of the former Camberwell municipality.

HO227 Great Glen Iris Railway Junction Estate, Ashburton - The precinct contains diverse and generally intact housing from the 1920s-30s, with a highly intact interwar landscape with concrete roads and related mature street trees.

HO1 Golf Links Estate, Camberwell - Subdivided in 1927, most houses built by 1938. It retains the original concrete roads, concrete lamp standards and mature street trees. Houses are single and double-storey with walls finished in roughcast render with dark brick accents. The predominant styles are Mediterranean Revival and Spanish Mission, Old English and some late California Bungalows, most of them typical of their type. Houses are generally mid-level in size and architectural pretension, though some are quite modest. They generally have a high degree of intactness, with just a few upper-level additions.

HO228 Holyrood Estate & Environs, Camberwell - Subdivided in 1924, with mainly early 1930s houses. It retains concrete roads. Houses are of brick, some rendered. Many retain front brick fences. Predominant styles are California Bungalow, Mediterranean Revival, and Old English, many of them larger than usual (larger, for example, than those in HO1 and HO191). A number of intrusive upper-level additions along Wattle Valley Road.

Glen Iris Heights and Cherry's Hill Estates Precinct contains mainly late 1920s and 1930s dwellings, with a few notable Victorian houses on Kerferd Road. In this combination of indications of nineteenth century origins and interwar dense development, the subject precinct is comparable to HO230 Toorak Estate and Environs, Glen Iris, and HO144 Burke Road Precinct, Hawthorn East. The only surviving Victorian houses mentioned in HO230 are 4 and 6 Turner Street, which are quite modest single-fronted timber cottages of medium intactness, far less interesting than 19 and 27 Kerferd Road. HO144, on the other hand, contains two Victorian residences that were originally located on large blocks of land. The Victorian house at 19 Kerferd Road is comparable in size and intactness to the single-storey house at 647 Burke Road (contributory in HO144), but is more interesting in its detail. The Victorian house at 13-15 Kerferd Road has a narrower façade than the significant two-storey Victorian house at 649 Burke Road, with an arcaded return verandah, but it is no less accomplished architecturally and appears to be more intact.

The Victorian house at 13-15 Kerferd Road is more appropriately compared to other Significant houses in the Boroondara Heritage Overlay. It was one of three houses in Glen Iris designed by prominent architects Butler & Ussher for the property developers of the Glen Iris Heights Estate subdivision. The two others are 30 Howard Street (HO387) and 22 Bourne Road (recommended for a site-specific HO by this study). The three houses share their substantial two-storey size, red face brick with cream brick dressings, and timber verandah fretwork, and are all early examples of the Queen Anne style in Victoria. It also compares very well to Significant houses in other suburbs such as 41 Kinkora Road, Hawthorn (HO77) and 34 Rowland Street, Kew (HO338), which are two-storey red brick Queen Anne houses, though with detail that is more typical than the classicising pediments used at 13-15 Kerferd Road.

The interwar houses in Glen Iris Heights and Cherry's Hill Estates Precinct, compare well to the 1920s houses in the HO230 and HO144 precinct, though the dwellings are smaller in size than the average in HO144.

The houses in the subject precinct of late interwar styles, such as Old English and Moderne, are of a high quality and compare well to those in existing precincts of a similar era, such as HO1 Golf Links Estate, Camberwell, and HO164 Leslie Street Precinct, Hawthorn.

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).

The Glen Iris Heights and Cherry's Hill Estates precinct is of historical significance as a tangible illustration of the two periods in which suburban residential development in Glen Iris began and when it truly flourished: the Victorian and interwar eras. The Glen Iris Township was surveyed in 1879 (Cherry's Hill Estate was subdivided from part of it in 1920). Until the 1880s, there was little residential development beyond the occasional villa. During the land boom of the 1880s a number of residential estates were subdivided, encouraged in part by the opening of the Burnley to Oakleigh rail line. While house construction began at this time, the economic downturn of the 1890s meant that only a limited number of houses, most of them modest, were built. The three Victorian houses at 13-15, 19 and 27 Kerferd Road and the bluestone kerbs along this street and the adjoining part of Glen Iris Road illustrate this period. The subsequent infill development in the interwar era illustrates the rapid transformation of Glen Iris at this time into a densely populated suburb.

The Victorian Queen Anne residence at 13-15 Kerferd Road is historically significant as one of three houses built to market the original Glen Iris Heights Estate. Owned by the Australian Alliance Investment Company, the estate offered blocks for sale from 1888 in the land between Glen Iris Road, Gardiner Parade, Howard Street and Kerferd Road. It is one of three 'show' houses, along with 22 Bourne Road and 30 Howard Street, all designed by architects Butler and Ussher and used in an attempt to attract others to buy and build on the estate.

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 Glen Iris Heights and Cherry's Hill Estates precinct is of architectural significance for its representation of domestic styles popular during the interwar era, beginning with timber and brick California Bungalows in the 1920s, and masonry Old English and Moderne/Art Deco houses of the 1930s and 1940s. These two later styles continued to be built just after the war in nearly identical forms and materials. Some houses are enhanced by the retention of an original front fence, most of them of brick, with a smaller number retaining detached or attached garages built to match the house. The low fences that survive at some properties and regular front and side setbacks demonstrate the importance of the suburban garden setting for interwar development.

The Victorian Queen Anne house at 13-15 Kerferd Road is architecturally significant as one of three houses in Glen Iris representing the work of Walter Richmond Butler (1864-1949) and Beverley Ussher (1868-1908) during their practice together from 1889-1893. Both architects were also renowned for their work in other practices. Ussher formed a practice from 1899-1908 with Henry

Kemp (1859-1946), known as Ussher and Kemp. Walter Butler became well known as an exponent of the Arts and Crafts movement in Australia. This and their other two designs, at 22 Bourne Road and 30 Howard Street, share characteristics of tall two-storey proportions, the use of polychrome face brick, asymmetrical form with projecting bay or box windows, hipped and gabled roofs of slate and timber verandah fretwork. The size and grandeur of the houses is uncommon for the suburb, having been designed to showcase the potential of the Glen Iris area. The early use of the Queen Anne style indicates how up to date they were stylistically.

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

The Roy Newton House, 177 Glen Iris Road (HO385), is of historical and aesthetic significance at a municipal level as a two-storey prototype for what is now known as the 'Postwar Vernacular' housing that dominated Australian suburbs after World War II. It is one of the earliest and key examples within Boroondara which demonstrate the adoption of this new direction in suburban housing style. Its design is skilled in balancing the inherent weight of tile and brick cavity wall construction with a series of robust details and solid scaling. The design shows a sense for the richness of its contemporary materials and exploits this in a vivid manner.

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 Glen Iris Heights and Cherry's Hill Estates Precinct is significant, comprising 1-31 & 2-32 Kerferd Road; 1-7 & 2-10 Muswell Hill; and 145-209 & 148-162 Glen Iris Road, Glen Iris.

The precinct comprises parts of a number of subdivisions grouped around the Township of Glen Iris. The earliest of them is the original Glen Iris Heights Estate, created in 1888, with Cherry's Hill Estate of 1920 to the south and the Glen Iris Park Estate (1919) and the second Glen Iris Heights Estate (1912 & 1916) along the east side of Glen Iris Road. A small number of Victorian houses survive on Kerferd Road, surrounded by interwar suburban development of the 1920s up to the imposition of bans on non-essential construction in 1942, with a few early post-war examples in the same interwar styles.

The bluestone kerbs to Kerferd Road and Glen Iris Road (on the west side, to the north of Kerferd Road) are contributory. Original fences and garages to the interwar houses are also contributory.

The following place is already included in the heritage overlay and is individually significant: 177 Glen Iris Road (HO385). No change is proposed to this place.

The Victorian house at 13-15 Kerferd Road is individually significant, while later buildings and structures on the same site are considered non-contributory.

The following properties are non-contributory: 2/152, 158, 2/162, 2/165, 2/169, 175 & 189 Glen Iris Road; 12, 14, 16, 23, 25 & 28 Kerferd Road; and 1 & 4 Muswell Hill. The remaining properties are contributory.

How is it significant?
The Glen Iris Heights and Cherry's Hill Estates precinct is of local historical and architectural significance to the City of Boroondara, and 177 Glen Iris Road is also of aesthetic significance.

Why is it significant?
The Glen Iris Heights and Cherry's Hill Estates precinct is of historical significance as a tangible illustration of the two periods in which suburban residential development in Glen Iris began and when it truly flourished: the Victorian and interwar eras. The Glen Iris Township was surveyed in 1879 (Cherry's Hill Estate was subdivided from part of it in 1920). Until the 1880s, there was little residential development beyond the occasional villa. During the land boom of the 1880s a number of residential estates were subdivided, encouraged in part by the opening of the Burnley to Oakleigh rail line. While house construction began at this time, the economic downturn of the 1890s meant that only a limited number of houses, most of them modest, were built. The three Victorian houses at 13-15, 19 and 27 Kerferd Road and the bluestone kerbs along this street and the adjoining part of Glen Iris Road illustrate this period. The subsequent infill development in the interwar era illustrates the rapid transformation of Glen Iris at this time into a densely populated suburb. (Criterion A)

The Glen Iris Heights and Cherry's Hill Estates precinct is of architectural significance for its representation of domestic styles popular during the interwar era, beginning with timber and brick California Bungalows in the 1920s, and masonry Old English and Moderne/Art Deco houses of the 1930s and 1940s. These two later styles continued to be built just after the war in nearly identical forms and materials. Some houses are enhanced by the retention of an original front fence, most of them of brick, with a smaller number retaining detached or attached garages built to match the house. The low fences and regular front and side setbacks demonstrate the importance of the suburban garden setting for interwar development. (Criterion D)

The Victorian Queen Anne residence at 13-15 Kerferd Road is historically significant as one of three houses built to market the original Glen Iris Heights Estate. Owned by the Australian Alliance Investment Company, the estate offered blocks for sale from 1888 in the land between Glen Iris Road, Gardiner Parade, Howard Street and Kerferd Road. It is one of three 'show' houses, along with 22 Bourne Road and 30 Howard Street, used in an attempt to attract others to buy and build on the estate. It is architecturally significant as one of three houses in Glen Iris representing the work of Walter Richmond Butler (1864-1949) and Beverley Ussher (1868-1908) during their practice together from 1889-1893. All three houses share characteristics of tall two-storey proportions, the use of polychrome face brick, asymmetrical form with projecting bay or box windows, hipped and gabled roofs of slate and timber verandah fretwork. The size and grandeur of the houses is uncommon for the suburb, having been designed to showcase the potential of Glen Iris area. The early use of the Queen Anne style indicates how up to date they were stylistically. (Criteria A & D)

The Roy Newton House, 177 Glen Iris Road, is of historical and aesthetically significance at a municipal level as a two-storey prototype for what is now known as the 'Postwar Vernacular' housing that dominated Australian suburbs after World War II. It is one of the earliest and key examples within Boroondara which demonstrate the adoption of this new direction in suburban housing style. Its design is skilled in balancing the inherent weight of tile and brick cavity wall construction with a series of robust details and solid scaling. The design shows a sense for the richness of its contemporary materials and exploits this in a vivid manner. (Criterion E)

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
	145	Glen Iris Road	Contributory	1924
	147	Glen Iris Road	Contributory	c1920-25
	148	Glen Iris Road	Contributory	1937
Velola	149	Glen Iris Road	Contributory	1925
	150	Glen Iris Road	Contributory	c1926-29
	151	Glen Iris Road	Contributory	1934
	1/152	Glen Iris Road	Contributory	c1920-25
	2/152	Glen Iris Road	Non-Contributory	1992
Kooringa	153	Glen Iris Road	Contributory	1925
	154	Glen Iris Road	Contributory	1926
Bevenol	155	Glen Iris Road	Contributory	1925
	156	Glen Iris Road	Contributory	1925
	157	Glen Iris Road	Contributory	1927
	158	Glen Iris Road	Non-contributory	1982
	159	Glen Iris Road	Contributory	1924
	160	Glen Iris Road	Contributory	1925
Illoura	161	Glen Iris Road	Contributory	1925
	1/162	Glen Iris Road	Contributory	1925
	2/162 (aka 162B)	Glen Iris Road	Non-contributory	1996
	163	Glen Iris Road	Contributory	1927
	1/165	Glen Iris Road	Contributory	1927
	2/165	Glen Iris Road	Non-Contributory	2003
	167	Glen Iris Road	Contributory	1936
	1/169	Glen Iris Road	Contributory	1935
	2/169	Glen Iris Road	Non-Contributory	1992
	171	Glen Iris Road	Contributory	1928
	173	Glen Iris Road	Contributory	1925
Stanleigh	175	Glen Iris Road	Non-contributory	1920s, altered
Roy Newton house, aka Kingston	177	Glen Iris Road	Individually significant, existing Heritage Overlay (HO385). **No change proposed.**	1935
	179	Glen Iris Road	Contributory	1952
	181	Glen Iris Road	Contributory	1936
	183	Glen Iris Road	Contributory	1929
	185	Glen Iris Road	Contributory	c1926-29
	187	Glen Iris Road	Contributory	c1920-25
	189	Glen Iris Road	Non-contributory	Vacant
Belvoir	191	Glen Iris Road	Contributory	c1920-25

Name	Number	Street	Grading	Built Date
Becourt	193	Glen Iris Road	Contributory	1920
	195	Glen Iris Road	Contributory	1937
	197	Glen Iris Road	Contributory	1938
	199	Glen Iris Road	Contributory	1940
	201	Glen Iris Road	Contributory	1937
	203	Glen Iris Road	Contributory	1937
	205	Glen Iris Road	Contributory	1938
	207	Glen Iris Road	Contributory	1937
	209	Glen Iris Road	Contributory	1939
	1	Kerferd Road	Contributory	1924
	2	Kerferd Road	Contributory	1926
	3	Kerferd Road	Contributory	1924
	4	Kerferd Road	Contributory	1925
	5	Kerferd Road	Contributory	1920
	6	Kerferd Road	Contributory	1924
	7	Kerferd Road	Contributory	1924
	8	Kerferd Road	Contributory	1927
	9	Kerferd Road	Contributory	1945
	10	Kerferd Road	Contributory	1920s
	11	Kerferd Road	Contributory	1920s
	12	Kerferd Road	Non-contributory	2014
The Heights	13-15 (including Units 1-20/13-15)	Kerferd Road	Significant – Victorian house; Non-contributory - unit blocks	Significant house - 1890-91; Non-contributory unit blocks -1981
	14	Kerferd Road	Non-contributory	2004
	16	Kerferd Road	Non-contributory	2011
	18	Kerferd Road	Contributory	1920
	19	Kerferd Road	Contributory	1891
	20	Kerferd Road	Contributory	1924
	21	Kerferd Road	Contributory	1937
	23	Kerferd Road	Non-contributory	2016
	24	Kerferd Road	Contributory	1920s
	25	Kerferd Road	Non-contributory	1920, altered
	26	Kerferd Road	Contributory	1926
	27	Kerferd Road	Contributory	1892
	28	Kerferd Road	Non-contributory	1989
	29	Kerferd Road	Contributory	1934
	30	Kerferd Road	Contributory	1924
	31	Kerferd Road	Contributory	1924
	32	Kerferd Road	Contributory	1920s
	1	Muswell Hill	Non-contributory	2004

Name	Number	Street	Grading	Built Date
	2	Muswell Hill	Contributory	1927
	3	Muswell Hill	Contributory	1926
	4	Muswell Hill	Non-contributory	2007
	5	Muswell Hill	Contributory	1926
	6	Muswell Hill	Contributory	1926
	7	Muswell Hill	Contributory	1929
	8	Muswell Hill	Contributory	1926
	10	Muswell Hill	Contributory	1927

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
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

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Summerhill Estate Precinct

Prepared by: Context

Address:
1A-39 & 2-34 Adrian Street; 1-3 & 30-44 Audrey Crescent; 1-67 & 2-62 Brandon Street; 1-65 & 2-70 Celia Street; 1-71 & 2-68 Florizel Street; 3-53 & 2-68 Hortense Street; 1-25 & 4-46 Montana Street; 37-91 Summerhill Road, Glen Iris

Name: Summerhill Estate Precinct	**Survey Date:** July 2018
Place Type: Residential	**Architect:** Leslie Reed, J Carlisle Robinson and others
Grading: Significant	**Builder:** A K Bradbury, N Johnston, G W Dore, C S Cameron and others
Extent of Overlay: See precinct map	**Construction Date:** 1925-1955

Precinct map:

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Interwar development

Melbourne's population increased in the 1920s to the point that by the end of the decade city numbers had reached one million people, with residents moving out of the city proper to new suburbs. The subsequent influx of people brought change to the rural character of the Glen Iris area.

Glen Iris was a desirable location for middle class suburban residences, with development facilitated by the establishment of improved public transport services. In 1929, a tram service was established between Melbourne city and Glen Iris. In addition, the infrequent train service offered on the Glen Iris railway was improved with the extension of the line to Glen Waverley in 1930. Subsequently, the two blocks of High Street between Gladstone Street and Barina Road, Glen Iris, became more commercially oriented, with a State Savings Bank opening in approximately 1923 (Built Heritage 2012:98, 104).

Figure 1. Intersection of High Street and Malvern Road, in the Stonnington part of Glen Iris, c1920-1929. (Source: Kerr Brothers c1920-1929, SLV)

Significant residential development occurred in the 1920s and 1930s, accompanied by the expansion of sewerage services. Schools subsequently opened and new church buildings were constructed. Camberwell South Primary School was established in 1925, and two Catholic primary schools, St. Cecilia's and St. Roch's (the latter not in the study area), opened in 1931 and 1923 respectively. All three schools continue to operate today. The Methodist church was rebuilt in Glen Iris Road in 1932, and in 1936, the City of Camberwell opened its seventh centre infant welfare centre in a new building in High Street, Glen Iris (Built Heritage 2012:197). During the 1930s economic depression Gardiners Creek was straightened in sections by men on sustenance (welfare payments) (City of Boroondara 2018).

History

The subject precinct corresponds with the majority of the Summerhill Road Estate, also referred to as Summerhill Estate. Subdivided in 1925, the majority of houses were built in the 1930s, mostly in the Old English and Moderne styles.

The precinct of interest is located on Crown Allotments 142 and 145 in the Parish of Boroondara, approximately 160 acres, purchased by Patrick Mornane in 1853 (Parish Plan Boroondara 1973). Most of the allotment was leased out for grazing until around 1915 (*Weekly Times* 8 May 1915:46).

In 1925, part of the allotment fronting Summerhill Road was subdivided as the Summerhill Road Estate; it was declared and surveyed by S Callanan. At that time, the area was part of the suburb of Burwood. The estate encompassed almost 600 house sites on land flanking Ferndale Creek (later labeled as a sewerage reserve) and the Outer Circle Line cutting (see Figure 3). Camberwell Council had acquired land nearby for the Summerhill Park in anticipation of the construction of new homes. In 1929 reticulated water was supplied to the streets of the estate, and in 1937, sewers were constructed (*Herald* 26 June 1929:25; *Herald* 17 February 1937:24). In 1937, the City of Camberwell advertised for tenders for the construction of roads in the eastern part of the estate, Adrian Street (Florizel Street to Prosper Parade); Ariel Avenue (Florizel Street to Montana Street); Audrey Crescent (Florizel Street to Montana Street); Hortense Street; Montana Street; and Prosper Parade (*Age* 27 November 1937:27).

The sole selling agent for the Summerhill Road Estate in the 1920s was T M Burke Pty Ltd. Burke was active in the subdivision of the eastern suburbs during the 1920s and was responsible for several subdivisions in Camberwell (McConville and Butler 1991:unpaginated), including the Holyrood Estate (*Argus* 28 Apr 1924:15). He was active throughout the Melbourne metropolitan area, working with surveyor Saxil Tuxen on the Merrilands Estate in Reservoir, creating the Malvern Meadows Estate in 1924 and donating the adjacent creek land as a recreational reserve, now the Municipal Golf Course (Nichols 2012; Stephanopoulos 2006:43). He was also responsible for part of the Noosa resort area in Queensland during the 1920s, and commissioned the construction of his Melbourne headquarters in 1930. It is a seven-storey Commercial Gothic building clad in faience terracotta and designed by architects Schreiber & Jorgensen, at 342 Collins Street (Butler 2011: 108-9).

The following is an account of his long and active life from the *Australian Dictionary of Biography* (Hannan 1979):

> *Thomas Michael Burke (1870-1949), businessman and philanthropist, was born on 30 June 1870 at Norval near Ararat, Victoria, second son of William Marcus Burke, Dublin-born miner, and his wife Mary Ann, née Florence, of Aberdeen, Scotland. After attending Norval State School and Ararat High School, Burke became a railway clerk at Spencer Street, Melbourne, in 1887. …*
> *Burke was an active member of the Australian Natives' Association, becoming president of the Ararat branch in the last years of the Federal movement. He was elected vice-president of the Victorian A.N.A. in 1900-01, and chief president in 1902-03, when he led delegations to Western Australia and Tasmania to found branches there.*
> *In March 1902 Burke became secretary of the Civil Service Co-operative Society of Victoria, and was a leader of railwaymen in their confrontation with the (Sir) William Irvine government over its wages and anti-union policies. Burke quit the railways just before the application of coercive legislation against strikers and their spokesmen, and in May 1903 he established the Civil Service Co-operative Store, Flinders Street, Melbourne, becoming manager.*
> *Following large trading losses in mid-1914 the Co-operative Store was sold in 1915. Burke then turned to the real estate business. He bought land in the depressed market of the war years, subdivided it and sold it on nominal deposit and easy terms in the immediate post-war period. His scale of operations made him one of Australia's best-known real estate agents. His advertising spread the 'new gospel' of '8d. a day' to secure a stake in an 'expanding Australia'. By 1924 Burke had diversified into finance and investment, and had set up offices in country centres as well as in Sydney, Newcastle, Brisbane and Adelaide. In August 1924 T. M. Burke Pty Ltd was incorporated as a holding company with family shareholding.*
> *The Depression caused the temporary collapse of the land market. By the mid-1930s, however, Burke had reverted to more conventional sales and the company both survived and prospered.*

Branches were set up in Auckland, Singapore and London. In May 1936 he handed over day to day management to his sons while remaining chairman of directors.
Burke was a member of all major Victorian racing-clubs, an owner from the 1920s of successful racehorses (including Quintus, who won the Newmarket and Standish handicaps), and president of the Breeders, Owners, and Trainers' Association of Victoria for several years. His philanthropic activities included financial support to the Melbourne University Conservatorium Symphony Orchestra and a gift of land on the summit of Mount Dandenong for a public park [Burke's Lookout Reserve]. …
Burke was an ardent Catholic benefactor and lay leader. In 1920 he bought Studley Hall, Kew, and gave it to the Jesuits as a preparatory school for Xavier College; it became known as Burke Hall. …
In 1942 Burke was appointed C.M.G. His last years were spent quietly at his home at Armadale, where he died of cancer on 16 February 1949 …

Allotments on the Summerhill Road Estate continued to be sold through the 1930s, with Dr Samuel Peacock, medical practitioner of Studley Park Road, Kew, acquiring a number of the allotments by 1932 (*Argus* 24 June 1932:7). In 1935, a building syndicate advertised for vacant land on the estate (*Argus* 25 June 1935:2).

Lots in the Summerhill Road Estate were developed from 1926. In that year, three new clinker brick villas in Brandon Street and three in Celia Street were advertised for sale (*Age* 27 November 1926:10). Houses were built at 15 Adrian Street; 24, 25 and 27 Brandon Street; 22 Celia Street; and 5 Hortense Street in the late 1920s. Most allotments in Adrian, Brandon, Celia, and Florizel streets were not built on until the mid-to-late 1930s (McConville and Butler 1991:unpaginated). All lots were subject to a covenant that specified a single dwelling per block and roofs of tile or slate.

In 1936, an advertisement for 'magnificent building blocks' in the Summerhill Road Estate informed readers that approximately 100 homes had been built on the estate in the past year (*Argus* 27 August 1936:4). Houses constructed in the estate incorporated the latest modern designs and features. In 1935, for instance, builder A K Bradbury, who operated his construction business from the corner of Toorak and Oberwyl roads, advertised a new five-room brick home with sleep out in the Summerhill Road Estate for £1150. The residence was described as having 'every modern convenience', including texture walls; a tiled, sunken bath; machine polished floors; tapestry fireplaces; and concrete paths (*Argus* 20 February 1935:3).

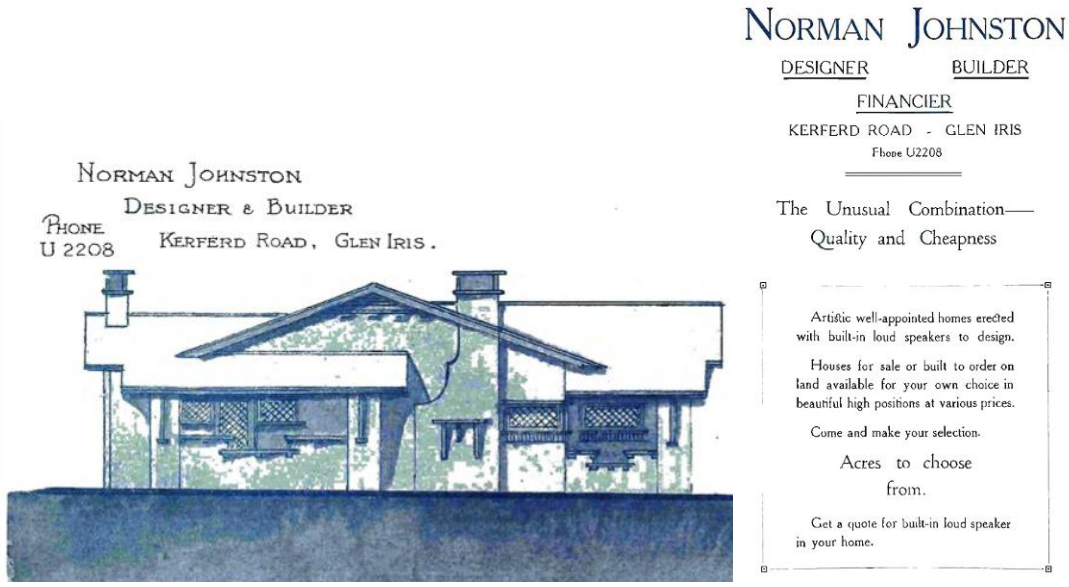

Figure 2. Builder and designer Norman Johnston's advertisement for houses, 1924. (Source: Wireless Institute of Australia 1924:24-25)

Some of the houses in the subject precinct were constructed by Norman Johnston, designer, builder and financier. Alfred Norman Johnston was a builder by trade and worked from a joinery works,

thought to have been located on the north side of Moira Street between the railway line and Gardiners Creek near Darling Station, which were in operation by 1927. Joinery was made in the works for the building of houses by Johnston in the Glen Iris area (*Stonnington History News* 2005:4; 'Norman Johnston Joinery Works' nd). In 1926, Johnston, who in that year was living in Kerferd Road with an office at 772 Burke Road, was advertising houses for sale for £1250 to £1450 in a high position in the Camberwell district. They were described as 'beautiful modern brick homes, well appointed' with 'dadoes, double glass doors, lead-lights and white enamel kitchens and bathrooms' (*Age* 24 April 1926:11). Johnston built the individually Significant residence at 32 Hortense Street (HO386) designed by architect Leslie Reed for owner-occupier C M Johnston in 1938 (Lovell Chen 2005:unpaginated).

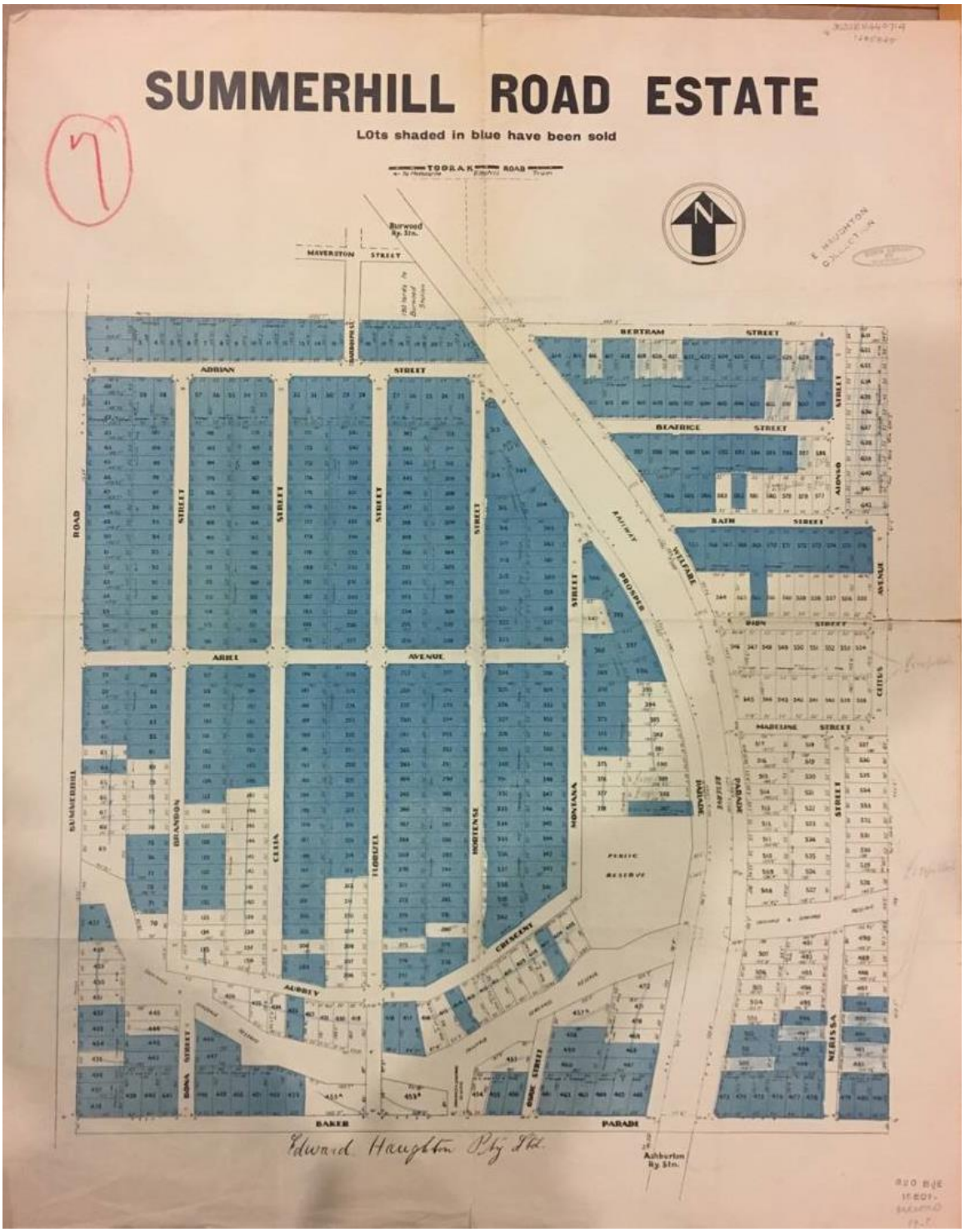

Figure 3. Showing Summerhill Road Estate, most likely in the late 1930s as a large number of lots (shown in blue) had been sold. (Source: 'Summerhill Road Estate' 193?, SLV)

Adrian Street
The Contributory houses on this street were built between 1932 and 1940, with one later example of 1950 at 20 Adrian Street. They are stucco and brick residences, generally of the Old English with Mediterranean villa styles. The Old English house at 4 Adrian Street was designed and constructed 1936 by architect J Carlisle Robinson (*Argus* 27 August 1936:4).

Figure 4. Showing the house built at the corner of Adrian Street and Brandon Street, 1936. (*Argus* 27 August 1936:4)

Audrey Crescent
The eastern half of this street was developed rapidly, in 1939 and 1940. Just after the war ended, in 1946, a house similar to its pre-war forbearers was built at 38 Audrey Crescent. West of Hortense Street there is much new development, substantially unrelated to the rest of the estate, and as such this area has not been included in the precinct.

Brandon Street
Brandon Street retains some of the few 1920s bungalows in the estate, at nos. 20, 25 and 27. The remaining houses were built between 1933 and 1941, apart from no. 62 which was constructed just after the war in 1948. The peak year of development was 1936 (14 houses), followed by 10 house in 1938.

Celia Street
This street retains the highest number of 1920s bungalows, at its north and south ends (nos. 4, 15, 20, 22, 59, 61, 63 and 65). The large majority of houses, generally in the Moderne and Old English styles, were built between 1934 and 1940. This street has one of the larger groups of early post-war houses, mostly at its south end. They were built between 1946 and 1955, with a 1960 example at no. 69 which is similar in form and materials to the earlier houses.

Florizel Street
The earliest house on this street (no. 26) was built in 1934. Speed of construction jumped to eight houses the following year, and reached a peak of 11 houses in 1938, dipping to four in 1941. A handful of houses were built just after the war in 1946-49 (nos. 7, 24, 39, 58 and 69). They continue the dominant Moderne and Old English styles executed in face brick.

Hortense Street
This street has mainly 1930s houses and nearly all Contributory houses on the street were built between 1936, when the economic depression lifted, and 1941, just before the wartime ban on non-essential construction went into place. Hortense Street south has some later development, but it retains the general character of the rest of the street. These are houses built between 1946 and 1953 at 43, 45, 48, 50 and 56 Hortense Street.

Montana Street
Houses in Montana Street, listed in street directories from c1939 in what was then the suburb of Burwood, were built after the construction of the road in 1937. A total of six houses were built the following year, and another 15 in 1939. The War Service Homes Commission applied for a permit in 1938 for the residence at 22 Montana Street, which was built by D R Swan Pty Ltd (BP). In 1939, a 'magnificent and distinctive new triple front brick villa…the last word in modernity', comprising six 'spacious and delightful rooms, de luxe all-tiled bathroom, separate shower recess, tinted bath and pedestal basin', hot water service, 'sumptuously appointed kitchen' and steel windows with a brick garage was advertised for sale by builder C Cameron. Located at 5 Montana Street opposite Ariel Avenue in a 'select brick area' in a high position, the residence was priced at £1850 (*Argus* 1 July 1939:21; BP).

Activity tailed off in the early war years before the ban on non-essential construction, with just six new houses in 1940-42. Artist Douglas Harman was the first owner-occupier of the house at 1 Montana Street (HO393) after its construction in 1941, and lived there until at least the 1950s. The house was possibly designed by designer-builder Colin S Cameron (Lovell Chen 2005:unpaginated).

A 1950 advertisement for 22 Montana Street described the residence as a 'modern brick villa, English design, architect built' (*Age* 24 August 1950:9). Similarly, a 1951 sale notice for 8 Montana Street described a 'magnificent modern two-storey brick residence architect designed and constructed in 1939' (*Age* 22 September 1951:2).

GENTLEMAN'S MODERN 7-RM. BK. RESIDENCE
in a lovely garden setting.

Figure 5. Showing 8 Montana Street in 1951. (Source: *Argus* 8 December 1951:3)

Two more houses were constructed in the early 1950s, at nos. 23 and 26, in keeping with the forms and materials of the pre-war era (BP).

Summerhill Road
Summerhill Road, listed in street directories from the 1920s under the suburb of Glen Iris, was surveyed by 1853. Major residential development did not occur in Summerhill Road in the subject precinct, however, until land fronting the east side of the road was subdivided as part of the Summerhill Road Estate in 1925, with houses constructed from 1928 and 1929 at nos. 59 and 53 (BP). By 1935, houses at 53, 57 and 59 Summerhill Road were built, and by 1942, the majority of the houses in Summerhill Road in the subject precinct had been constructed (S&Mc 1935 and 1942). The years 1936 and 1939 were peaks in construction, with five building permits granted in each of those years.

A number of residences in the subject precinct in Summerhill Road were builder designed and owned. Builders as owners applied for permits for the construction of houses in Summerhill Road as follows: number 41, Abercromby and Beatty Pty Ltd in 1936; number 45, J A Lorimer in 1939; number 47, T E Rossiter in 1935; number 53, Skilbeck in 1929; numbers 55 (now demolished) and 57, Rossiter in 1934; number 59, G W Dore in 1928; number 63, A W Lucas in 1934; numbers 67, 69 and 71, W Eddy in 1936 (who also built numbers 73 and 75 in 1937); and number 83, A W Linton in 1939 (BP).

Description & Integrity

Figure 6. General view of Brandon Street, Glen Iris. (Source: Context 2018)

Figure 7. A pair of semi-detached interwar houses in the Old English style (3 and 3A Hortense Street). (Source: Context 2018).

Figure 8. Interwar Art Deco house at 6 Adrian Street, Glen Iris with tiled hipped roof and rendered walls with decorative brick "flashes", which exemplifies a popular domestic preference of the period. (Source: Context 2018)

The Summerhill Estate Precinct is located in east Glen Iris, immediately to the west of the Outer Circle Railway Line (now the Alamein Railway Line). The precinct encompasses the interwar subdivision by Thomas M Burke in the area of land between the eastern side of Summerhill Road (western boundary), the Alamein railway line cutting on the eastern boundary and all houses between Adrian Street and Audrey Crescent. The topography of the precinct slopes consistently to the south towards the Ferndale Trail, which dictates a curved southern boundary. The precinct also slopes slightly to the west, from the centre of the precinct, near Celia Street, down to the western boundary of Summerhill Road.

The majority of this area is characterised by long, straight streets running north-south (Summerhill Road, Brandon Street, Celia Street, Florizel Street, Hortense Street, Montana Street). These streets terminate in the north at Adrian Street and at Audrey Crescent to the south, both of which run east west. Ariel Street runs east west through the centre of the precinct, but no houses face it. Audrey Crescent is gently curved, following the approximate shape of the Ferndale Trail reserve which is located immediately south of the precinct.

The streetscapes of the different streets are largely similar, with mature street trees, Camphor Laurel being the dominant species in the area, planted along both sides of the streets within wide grassed nature strips. All roadways are generously sized and asphalted, with concrete footpaths. The wide streets and grassed nature strips add a spaciousness to the precinct, which is complemented by the wide front gardens of most houses in the precinct streetscape, separated from the public domain by low brick fences typical of the interwar period. Ariel Street is the exception to this, with side fences facing onto the street, giving the appearance as an access road or secondary street compared to the others in the precinct.

The houses in the precinct are a mix of large double-storey and smaller single-storey dwellings, typically in the Old English and Moderne architectural styles of the interwar period. While the precinct was subdivided in 1925 and there are a small number of 1920s bungalows, the majority of the houses were built in the 1930s, lending to a consistency in style, material and detailing. This consistency was ensured by the covenant specifying single dwellings and tiled roofs. Within the precinct there are also some areas of redevelopment which have occurred, particularly west of Florizel Street.

Bungalow styles
Thirteen houses built (or begun) in the 1920s survive in the precinct, located on Brandon Street (nos. 20, 25 and 27), Celia Street (nos. 4, 15, 20, 22, and 59, 61, 63, 65), and Summerhill Road (nos. 53 and 59). Though small in number, they illustrate the transition from the characteristic 1920s California Bungalow to the Interwar Mediterranean that was so popular in the early 1930s.

The red brick California Bungalow at 4 Celia Street demonstrates one of the principal types of this style, with its transverse gable roof and two minor gables for the front façade.

Figure 9. A modest example of a classic transverse gable roofed California Bungalow at 4 Celia Street. (Source: Context 2018)

The second main type, with a gabled front, are seen at 27 Brandon Street and 63 Celia Street. This second example has the classic California Bungalow massing and strapped gables, but adopts an arcaded porch.

Figure 10. A gable-fronted brick California Bungalow at 27 Brandon Street. (Source: Context 2018)

The precinct also includes examples of Interwar Mediterranean style interwar housing. Number 65 Celia Street illustrates the transition in the late 1920s from California Bungalow forms to more classically inspired Mediterranean bungalow. It has terracotta tiles to the gable roof, and projecting bays to the front and side elevation. The stucco finish to the walls and an arched loggia to the front elevation are typical features of this architectural style.

Figure 11. Late 1920s Mediterranean Bungalow at 65 Celia Street, Glen Iris. (Source: Context 2018)

One of the most substantial examples of the Interwar Mediterranean in the precinct is the large house at 59 Summerhill Road, which was constructed by builder GW Dore as his own home in 1928. It has an arcaded front porch beneath a projecting hip, and arcaded features to each side (a side porch and an arched gateway). The roof of the house and garage feature Cordova tiles, and it has a swagged front fence, rendered to match the house. Other examples of the style are generally more restrained, exhibiting a combination of both old English and Mediterranean characteristics. This is seen at properties such as 12 Celia Street and 3 and 21 Adrian Street.

Figure 12. The fine Mediterranean house at 59 Summerhill Road. (Source: Context 2018)

Old English style

The houses in the interwar Old English style include both double and single-storey examples. The precinct displays different combinations of features and typical exterior characteristics of the style,

including asymmetrical massing, street-facing gables, textured clinker bricks, corbelled brickwork, arched openings, leadlight glazing, tall chimneys, and catslide roofs. Fine and largely intact examples of the style are at 18, 19, 25, 29 & 33 Florizel Street; 27 Adrian Street; and 31 Brandon Street.

One of the finest examples in the precinct is 4 Adrian Street, designed in 1936 by architect J Carlisle Robinson. Displayed behind generous garden setbacks on a corner site, the materials are contrasting clinker brick with half-timbered gables. It retains an original stone rubble fence with unusual mild-steel gates.

Figure 13. The Old English House at 4 Adrian Street. (Source: Context 2018)

The House at 32 Hortense Street is an Individually Significant place (HO386). Named ‘Ilfracombe’, the two-storey residence is an unusual design, with Old English and Tudor Revival detailing with very distinctive ‘barley sugar’ twist to the chimneys. It is located in a prominent location at the intersection of Hortense Street and Aerial Avenue, sitting back from both sides behind an early or original fence.

Figure 14. Individually Significant house at 32 Hortense Street. (Source: Context 2018)

The Old English style remained popular until the ban on non-essential construction was put in place in 1942, and houses of precisely the same type continued to be built just after the war. Examples of the late 1930s were built both of clinker brick, as well as the more modern cream brick colours (13 Brandon Street, 17 & 34 Montana Street). While timber sash windows remained the predominant type, houses began to sport canted bay windows with a hipped metal roof (26 Adrian Street, 19 Celia Street, 8 & 27 Hortense Street, 21 Montana Street), often with decorative bell-cast eaves. Other houses demonstrated a Moderne influence, with corner windows, sometimes of steel (27 & 71 Florizel Street, 34 Montana Street). The slope of the vergeless gables began to be less steep (13 Brandon Street, 83 Summerhill Road), and sometimes integrated a broken pediment, suggesting a Georgian Revival influence (27 Florizel Street). Chimneys moved from slender square shafts to more slab-like rectangular forms, sometimes used as an important decorative feature on the front façade.

Figure 15. Late interwar Old English house at 8 Hortense Street (1938). Note the canted bay window with bell-cast hipped roof, and low gable slope. (Source: Context 2018)

Figure 16. Late interwar Old English house at 34 Montana Street (1939). Note the use of cream bricks, slab-like chimney, and corner steel windows. (Source: Context 2018)

Figure 17. Early post-war Old English house at 62 Brandon Street (1948). Note the clinker brick, canted bay window with bell-cast eaves, low gable slope and corner window. (Source: Context 2018)

Figure 18. Early post-war Old English house at 7 Florizel Street (1947). Note the use of cream bricks and the slab-like chimney as major decorative feature to the front façade. (Source: Context 2018)

The Old English style continued unaltered into the early post-war period. They included the more typical type built in clinker brick (38 Celia Street of 1946, 39 Florizel Street of 1948, 58 Florizel Street of 1946, 50 Hortense Street of 1946, 85 Summerhill Road of 1947), examples with a canted bay window beneath a metal hipped roof (62 Brandon Street of 1948), and a striking two-storey cream brick example (7 Florizel Street of 1947).

Another revival style used in the late interwar period was the Georgian Revival. There is one example in the precinct: ‘Elm Tree’ at 1 Audrey Crescent. Built in 1940, this two-storey house is a late example of the style, and as such has simplified architectural detail and deep cream brick walls. The house is sited at an angle on the block.

Figure 19. House at 1 Audrey Crescent in the Georgian Revival style. (Source: Context 2018)

Moderne style

The interwar Moderne houses in the precinct are generally single storey and demonstrate the low pitched roof, streamlined brick walls (often rendered) with flat concrete cantilevered porch or entry recess that typifies the architectural style. Also present within the precinct are the rounded corners, parapets with chevron or zig zag patterns, some featuring brick or other decorative elements with a horizontal emphasis. Fine and largely intact examples of this style are 36 Adrian Street, 6 Hortense Street, 34, 39 and 70 Celia Street, 1, 3 and 42 Montana Street, and 81 Summerhill Road.

Figure 20. Interwar Moderne style house at 81 Summerhill Road. (Source: Context 2018)

Figure 21. 3 Montana Street, Glen Iris, a fine example of a single story interwar Moderne house with an unusual roof terrace. (Source: Context 2018).

Figure 22. Typical example of Interwar Moderne style house in the precinct at 6 Hortense Street. (Source: Context 2018)

An Individually Significant house related to this style is located at 1 Montana Street (HO393). This 1941 house, located on a prominent corner block at the edge of the precinct, is an intact example of the interwar Functionalist architectural style and sits within early garden landscaping, with a row of mature Norfolk pine trees forming a screen along the street frontages of the property.

Figure 23. Individually Significant house at 1 Montana Street. (Source: Realestate.com 2016)

As demonstrated by 1 Montana Street, later examples of the Moderne style from around 1938 onward often had steel-framed windows, sometimes located at building corners (36 Audrey Crescent, 50 Brandon Street, 48 Florizel Street, 17, 34 & 37 Hortense Street, 91 Summerhill Road). There was a shift to large, slab-like chimneys, and walls moved from rendered or clinker brick walls to cream brick (32 Audrey Crescent, 50, 63 & 67 Brandon Street, 48 Florizel Street, 17, 34 & 42 Hortense Street, 32 & 42 Montana Street, 91 Summerhill Road). Cream brick was commonly complemented by brown glazed manganese brick dressings.

In addition, from 1935 onward, simplified versions of the Moderne house became common. In some cases, these retained a single curved element - such as a flat porch hood - on what was otherwise a simple hipped-roof bungalow.

In other cases, an external slab chimney on a front elevation was often the only decorative element. Houses of this type persisted in an identical form after World War II, until the early 1950s, using the same forms and cladding materials as the late interwar examples.

Figure 24. Late interwar Moderne house of 1940 at 67 Brandon Street. Note the cream brick, steel windows, and stepped chimney. (Source: Context 2018)

Figure 25. Late interwar Moderne house of 1940 at 50 Brandon Street. Note the deep cream and manganese bricks, steel windows and slab chimney. (Source: Context 2018)

Figure 26. Early post-war house of 1950 at 62 Celia Street. Note the cream brick contrasted with clinker and the corner windows. (Source: Context 2018)

Figure 27. Early post-war house of 1951 at 48 Hortense Street. Note the cream brick with manganese brick dressings, corner windows and slab chimney. (Source: Context 2018)

Figure 28. Late interwar simplified Moderne house of 1939 at 37 Hortense Street. Note the corner and steel windows, slab chimney and curved porch hood. (Source: Context 2018)

Figure 29. An early post-war simplified Moderne house of 1946 at 54 Celia Street. Note the steel windows, slab chimney and curved porch hood. (Source: Context 2018)

Figure 30. Late interwar hipped bungalow of 1939 at 50 Celia Street. Note the corner steel windows and slab chimney. (Source: Context 2018)

Figure 31. Early post-war hipped bungalow of 1946 at 38 Audrey Crescent. Note the corner steel windows and slab chimney. (Source: Context 2018)

Front Fences and Garages

A large number of the properties in the precinct retain their early or original brick front fences, gate piers, and gates. As was typical of the interwar period, front fences are generally low; and entries for pedestrians and vehicles are separate for corner sites, with separate gates provided for each entry. They are mostly constructed of clinker brick although some match the house in other coloured brick or render, and some retain mild-steel panels. A smaller number are built of stone. Examples of original or early fences are at 44 Audrey Crescent; 1, 2 and 9 Adrian Street; 21 Hortense Street; and 67 Brandon Street.

Figure 32. Original cream brick fence and mild-steel gate to 67 Brandon Street. (Source: Context 2018)

Figure 33. Original brick fence and gate piers, with early metal gate to 21 Hortense Street. (Source: Context 2018)

Many of the properties in the precinct retain early or original garages. Garages became more commonplace in late interwar and early postwar residential development, reflecting the rise in car ownership at this time, and it distinguishes the later suburban development of the Summerhill Estate Precinct from other precincts developed in the Victorian and Edwardian/Federation periods.

Mostly garages are located at the very rear of the property at the end of a long, straight driveway or, for some later houses, they are connected to the side or rear of the house. Typically, the garages have a parapet front and feature details to match the house. Examples or early or original garages are at 25 Hortense Street, and 3, 14 and 22 Montana Street.

Figure 34. Original garage, with curved parapet matching the house at 3 Montana Street. (Source: Context 2018)

Figure 35. Clinker brick garage located to the rear of 22 Montana Street. (Source: Context 2018)

Integrity
Some of the original houses in the precinct have been demolished and replaced by new houses or remain a vacant block. This is more evident along Audrey Crescent where a higher number of redeveloped blocks can be seen. It also occurs sporadically in other areas of the precinct.

Some changes have occurred throughout the precinct, including properties that have upper level or rear additions or have had other alterations. In one instance, at 17 Montana Street, the corner of the hipped roof has been extended to form an attached garage, but as the original front façade of the house is intact, it has been graded Contributory. The windows of the Moderne house at 47 Brandon Street have been replaced and a moulded hood added above them, but the house is otherwise intact. In the case of visible upper-storey extensions, houses where the extension is clearly legible as a later intervention, where the original roof form is legible, and generally where the extension is set back about one room's depth or more, the houses are still considered to contribute sufficiently to an understanding of the interwar or early post-war residential development of the estate. Extensions massed as "dormers" located on the front plane of the roof are generally considered less intrusive than full-width extensions. In cases where the extension is built very close to the front façade, or even as a continuous sheer wall with it, the house has been graded non-contributory and noted as "altered" in the Schedule of Gradings. This has resulted in a higher percentage of original houses that are graded non-contributory, but the total proportion of contributory and significant houses is still high.

Despite these changes, the integrity of the precinct is high. This is due in large part to the overall intactness of a high proportion of properties, in terms of street elevations and characteristic features of many houses being largely unchanged, and original and early gardens, front fences and garages retained.

Comparative Analysis
There are a number of interwar precincts in Boroondara that are comparable with the Summerhill Estate Precinct:

HO226 Goodwin Street & Somerset Road, Glen Iris - Surveyed in 1929, most houses were built 1934-38 along with the building revival following the Depression. Houses are mainly rendered with brick detail, though some are clad in weatherboard. They are modest and simple examples of Mediterranean Revival and Old English styles, with some Moderne. Many retain original brick fences. Some have intrusive upper-level additions.

HO1 Golf Links Estate, Camberwell - Subdivided in 1927, most houses built by 1938. It retains the original concrete roads, concrete lamp standards and mature street trees. Houses are single and double-storey with walls finished in roughcast render with dark brick accents. The predominant styles are Mediterranean Revival and Spanish Mission, Old English, and some late California Bungalows, most of them typical of their type. Houses are generally mid-level in size and architectural pretension, though some are quite modest. They generally have a high degree of intactness, with just a few upper-level additions.

HO227 Great Glen Iris Railway Junction Estate, Ashburton - The precinct contains diverse and generally intact housing from the 1920s-30s, with a highly intact interwar landscape with concrete roads and related mature street trees.

HO528 Howard Street Precinct, Kew - Architecturally, the Howard Street precinct is significant as an intact precinct in which seven of the eight original property owners commissioned houses adopting the Old English style, with individual dwellings providing evidence of differing but still related architectural approaches.

The Summerhill Estate Precinct had a comparable period of development and architectural styles as the comparison precincts. Like the Golf Links Estate, it was a major interwar subdivision for its suburb, and contains a large area developed very rapidly. It does not have the picturesque irregular street plan of the Golf Links Estate, but treats a sloping site with long north-south streets in the conservative manner seen at the Great Glen Iris Railway Junction Estate in Ashburton. In regard to

the architectural quality and intactness of the houses, it compares well to all the other precincts. While Howard Street Precinct is a concentration of particularly fine Old English dwellings, their equals are found scattered around the Summerhill Estate Precinct.

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).

The Summerhill Estate precinct is a tangible illustration of the rapid transformation of Glen Iris during the interwar period from an area of market gardens to a dense suburb. Subdivided in 1925 by the nationally known estate agent, businessman and philanthropist, Thomas Burke, it was one of Boroondara's major interwar residential subdivisions. There was a small amount of infill development in the early post-war period, continuing the same styles and a similar palette of materials, creating a very cohesive area of development.

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 Summerhill Estate precinct contains many examples representing the principal domestic architectural styles of the late interwar and early post-war period. Apart from a small number of California Bungalows from the late 1920s, there are many examples of the Interwar Mediterranean style, the Old English style, and the Moderne/Art Deco style. These two later styles continued to be built just after the war in nearly identical forms and materials. Nearly all of them are built of masonry, some rendered or of stone, but the large majority built of face brick in colours ranging from red and clinker, to brown manganese and cream bricks. In keeping with the estate's covenant, house roofs were normally tiled.

A large number of houses are enhanced by the retention of an original front fence, most of them of brick (face brick or rendered), with a smaller number retaining detached or attached garages built to match the house. The front fences and regular front and side setbacks demonstrate the importance of the suburban garden setting for interwar development.

1 Montana Street (HO393) of 1941 is architecturally significant as a fine and relatively intact example of the glazed brick, parapet-roofed and conspicuously modern houses which appeared in Boroondara after c. 1937.

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

32 Hortense Street (HO386) of 1938 is aesthetically significant as a distinctive example of the application of eclectic Tudor styling to a standard size two-storey 1930s Melbourne residence. Designed by experienced residential practitioner, architect Leslie Reed, it is a confident composition which is distinguished by a combination of Medieval and Tudor references and its varied and richly applied external materials. Though altered through the construction of rear additions, the principal

street presentation of the building remains generally unaltered and the property retains its original fence and a sympathetic garden setting.

1 Montana Street (HO393) is aesthetically significant as an assured and successful composition, using its corner siting well and incorporating a series of interesting building forms and materials. It is distinctive for the extensive use of glazed manganese brick to all facades. It is also of some significance for its planning, specifically in its articulation of a bi-nuclear plan.

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?
Summerhill Estate Precinct is significant, comprising 1A-39 & 2-34 Adrian Street; 1-3 & 30-44 Audrey Crescent; 1-67 & 2-62 Brandon Street; 1-65 & 2-70 Celia Street; 1-71 & 2-68 Florizel Street; 3-53 & 2-68 Hortense Street; 1-25 & 4-46 Montana Street; 37-91 Summerhill Road, Glen Iris.

The original front fences and original garages are contributory elements of the precinct.

No change is proposed to the following places which are already on the heritage overlay and are individually significant: 32 Hortense Street (HO386) and 1 Montana Street (HO393).

The following properties are non-contributory: 10, 11, 12, 13, 15, 17, 18, 19, 22, 28, 31 & 35 Adrian Street; 3 Audrey Crescent; 6, 7, 8, 14, 18, 22, 24, 26, 34, 38, 40, 42 & 59 Brandon Street; 2, 7, 9, 16, 18, 20, 26, 29, 46, 47, 49, 55, 57, 58, 59 & 64 Celia Street; 1, 3, 10, 31, 39, 41, 43, 52, 54, 59, 60, 65, 66 & 69 Florizel Street; 5, 13, 14, 18, 24, 29, 35, 39, 44, 54, 62 & 64 Hortense Street; 7, 16, 18, 19, 23, 25 & 44 Montana Street; and 51, 55 & 77 Summerhill Road. The remaining properties are contributory.

How is it significant?
The Summerhill Estate Precinct is of local historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?
The Summerhill Estate precinct is a tangible illustration of the rapid transformation of Glen Iris during the interwar period from an area of market gardens to a dense suburb. Subdivided in 1925 by the nationally known estate agent, businessman and philanthropist, Thomas Burke, it was one of Boroondara's major interwar residential subdivisions. There was a small amount of infill development in the early post-war period, continuing the same styles and a similar palette of materials, creating a very cohesive area of development. (Criterion A)

The Summerhill Estate precinct contains many examples representing the principal domestic architectural styles of the late interwar and early post-war periods. Apart from a small number of

California Bungalows from the late 1920s, there are many examples of the Interwar Mediterranean style, the Old English style and the Moderne/Art Deco style. These two later styles continued to be built just after the war in nearly identical forms and materials. Nearly all of them are built of masonry, some rendered or of stone, but the large majority built of face brick in colours ranging from red and clinker, to brown manganese and cream bricks. In keeping with the estate's covenant, house roofs were normally tiled. A large number of houses are enhanced by the retention of an original front fence, most of them of brick (face brick or rendered), with a smaller number retaining detached or attached garages built to match the house. The fences and regular front and side setbacks demonstrate the importance of the suburban garden setting for interwar development. (Criterion D)

32 Hortense Street (HO386) of 1938 is aesthetically significant as a distinctive example of the application of eclectic Tudor styling to a standard size two-storey 1930s Melbourne residence. Designed by experienced residential practitioner, architect Leslie Reed, it is a confident composition which is distinguished by a combination of Medieval and Tudor references and its varied and richly applied external materials. Though altered through the construction of rear additions, the principal street presentation of the building remains generally unaltered and the property retains its original fence and a sympathetic garden setting. (Criterion E)

1 Montana Street (HO393) of 1941 is architecturally and aesthetically significant as is a fine and relatively intact example of the glazed brick, parapet-roofed and conspicuously modern houses which appeared in Boroondara after c. 1937. The house is an assured and successful composition, using its corner siting well and incorporating a series of interesting building forms and materials. It is distinctive for the extensive use of glazed manganese brick to all facades. It is also of some significance for its planning, specifically in its articulation of a bi-nuclear plan. (Criteria D & E)

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	Date
	1A	Adrian Street	Contributory	1940
	1	Adrian Street	Contributory	1937
	2	Adrian Street	Contributory	1937
	3	Adrian Street	Contributory	1936
	4	Adrian Street	Contributory	1936
	5	Adrian Street	Contributory	1936
	6	Adrian Street	Contributory	1936
	7	Adrian Street	Contributory	1935
	8	Adrian Street	Contributory	1932
	9	Adrian Street	Contributory	1933
	10	Adrian Street	Non-contributory	2002
	11	Adrian Street	Non-contributory	1933, altered
	12	Adrian Street	Non-contributory	1998
	13	Adrian Street	Non-contributory	2015
	14	Adrian Street	Contributory	1936 (duplex with 14A)
	14A	Adrian Street	Contributory	1936 (duplex with 14)
	15	Adrian Street	Non-contributory	2015
	16	Adrian Street	Contributory	1935
	17	Adrian Street	Non-contributory	1938, altered
	18	Adrian Street	Non-contributory	1934, altered
	19	Adrian Street	Non-contributory	Vacant
	20	Adrian Street	Contributory	1950

Name	Number	Street	Grading	Date
	21	Adrian Street	Contributory	1935
	22	Adrian Street	Non-contributory	2010
	23	Adrian Street	Contributory	1935
	24	Adrian Street	Contributory	1934
	25	Adrian Street	Contributory	1935
	26	Adrian Street	Contributory	1937
Wahroonga	27	Adrian Street	Contributory	1937
	28	Adrian Street	Non-contributory	1937, altered
	29	Adrian Street	Contributory	1936
	30	Adrian Street	Contributory	1938
	31	Adrian Street	Non-contributory	1936, altered
	32	Adrian Street	Contributory	1937
	33	Adrian Street	Contributory	1940
	34	Adrian Street	Contributory	1938
	35	Adrian Street	Non-contributory	1940, altered
	37	Adrian Street	Contributory	1938
	39	Adrian Street	Contributory	1938
Elm Tree	1	Audrey Crescent	Contributory	1940
	3	Audrey Crescent	Non-contributory	1951
	30	Audrey Crescent	Contributory	1939
	32	Audrey Crescent	Contributory	1939
	34	Audrey Crescent	Contributory	1940
	36	Audrey Crescent	Contributory	1940
	38	Audrey Crescent	Contributory	1946
	40	Audrey Crescent	Contributory	1939
	42	Audrey Crescent	Contributory	1939
	44	Audrey Crescent	Contributory	1939
	1	Brandon Street	Contributory	1936
	2	Brandon Street	Contributory	1936
	3	Brandon Street	Contributory	1933
	4	Brandon Street	Contributory	1936
	5	Brandon Street	Contributory	1935
	6	Brandon Street	Non-contributory	1935, altered
	7	Brandon Street	Non-contributory	2017
	8	Brandon Street	Non-contributory	1935, altered
	9	Brandon Street	Contributory	1936
	10	Brandon Street	Contributory	1934
	11	Brandon Street	Contributory	1936
	12	Brandon Street	Contributory	1933
	13	Brandon Street	Contributory	1938
	14	Brandon Street	Non-contributory	2013
	15	Brandon Street	Contributory	1935
	16	Brandon Street	Contributory	1937
	17	Brandon Street	Contributory	1935
	18	Brandon Street	Non-contributory	1926, altered
	19	Brandon Street	Contributory	1939
	20	Brandon Street	Contributory	1926
	21	Brandon Street	Contributory	1936
	22	Brandon Street	Non-contributory	1936, altered
	23	Brandon Street	Contributory	1934
	24	Brandon Street	Non-contributory	Reproduction, c. 1989
	25	Brandon Street	Contributory	1925
	26	Brandon Street	Non-contributory	2017

Name	Number	Street	Grading	Date
	27	Brandon Street	Contributory	1926
	28	Brandon Street	Contributory	1936
	29	Brandon Street	Contributory	1936
	30	Brandon Street	Contributory	1936
	31	Brandon Street	Contributory	1934
	32	Brandon Street	Contributory	1939
	33	Brandon Street	Contributory	1934
	34	Brandon Street	Non-contributory	1938, altered
	35	Brandon Street	Contributory	1936
	36	Brandon Street	Contributory	1939
	37	Brandon Street	Contributory	1936
	38	Brandon Street	Non-contributory	c2021
	39	Brandon Street	Contributory	1936
	40	Brandon Street	Non-contributory	c2021
	41	Brandon Street	Contributory	1936
	42	Brandon Street	Non-contributory	2011
	43	Brandon Street	Contributory	1937
	44	Brandon Street	Contributory	1939
	45	Brandon Street	Contributory	1934
	46	Brandon Street	Contributory	1940
	47	Brandon Street	Contributory	1938
	48	Brandon Street	Contributory	1939
	49	Brandon Street	Contributory	1939
	50	Brandon Street	Contributory	1940
	51	Brandon Street	Contributory	1940
	52	Brandon Street	Contributory	1940
	53	Brandon Street	Contributory	1937
	54	Brandon Street	Contributory	1939
	55	Brandon Street	Contributory	1937
	56	Brandon Street	Contributory	1938
	57	Brandon Street	Contributory	1938
	58	Brandon Street	Contributory	1938
	59	Brandon Street	Non-contributory	1938, altered
	60	Brandon Street	Contributory	1938
	61	Brandon Street	Contributory	1938
	62	Brandon Street	Contributory	1948
	63	Brandon Street	Contributory	1940
	65	Brandon Street	Contributory	1941
	67	Brandon Street	Contributory	1940
	1	Celia Street	Contributory	1934
	2	Celia Street	Non-contributory	1948, altered
	3	Celia Street	Contributory	1935
	4	Celia Street	Contributory	1927
	5	Celia Street	Contributory	1935
	6	Celia Street	Contributory	1939
	7	Celia Street	Non-contributory	1934, altered
	8	Celia Street	Contributory	1935
	9	Celia Street	Non-contributory	1934, altered
	10	Celia Street	Contributory	1936
	11	Celia Street	Contributory	1934
	12	Celia Street	Contributory	1936
	13	Celia Street	Contributory	1935
	14	Celia Street	Contributory	1935
	15	Celia Street	Contributory	1929

Name	Number	Street	Grading	Date
	16	Celia Street	Non-contributory	Vacant
	17	Celia Street	Contributory	1934
	18	Celia Street	Non-contributory	1936, altered
	19	Celia Street	Contributory	1932
	20	Celia Street	Non-contributory	1926, altered
	21	Celia Street	Contributory	1934
	22	Celia Street	Contributory	1926
	23	Celia Street	Contributory	1935
	24	Celia Street	Contributory	1926
	25	Celia Street	Contributory	1935
	26	Celia Street	Non-contributory	2002
	27	Celia Street	Contributory	1936
	28	Celia Street	Contributory	1926
	29	Celia Street	Non-contributory	2016
	30	Celia Street	Contributory	1936
	1/31	Celia Street	Contributory	1943
	2/31	Celia Street	Non-contributory	1975
	32	Celia Street	Contributory	1938
	33	Celia Street	Contributory	1936
	34	Celia Street	Contributory	1939
	35	Celia Street	Contributory	1939
	36	Celia Street	Contributory	1940
	37	Celia Street	Contributory	1936
	38	Celia Street	Contributory	1946
	39	Celia Street	Contributory	1937
	40	Celia Street	Contributory	1936
	41	Celia Street	Contributory	1936
	42	Celia Street	Contributory	1939
	43	Celia Street	Contributory	1937
	44	Celia Street	Contributory	1936
	45	Celia Street	Contributory	1937
	46	Celia Street	Non-contributory	2014
	47	Celia Street	Non-contributory	2009
	48	Celia Street	Contributory	1939
	49	Celia Street	Non-contributory	2015
	50	Celia Street	Contributory	1939
	51	Celia Street	Contributory	1937
	52	Celia Street	Contributory	1940
	53	Celia Street	Contributory	1938
	54	Celia Street	Contributory	1946
	55	Celia Street	Non-contributory	2004
	56	Celia Street	Contributory	1949
	57	Celia Street	Non-contributory	2006
	58	Celia Street	Non-contributory	Vacant
	59	Celia Street	Non-contributory	1929, altered
	60	Celia Street	Contributory	1955
	61	Celia Street	Contributory	1929
	62	Celia Street	Contributory	1950
	63	Celia Street	Contributory	1929
	64	Celia Street	Non-contributory	1950, altered
	65	Celia Street	Contributory	1929
	66	Celia Street	Contributory	1950
	68	Celia Street	Contributory	1941
	70	Celia Street	Contributory	1940

Name	Number	Street	Grading	Date
	1	Florizel Street	Non-contributory	1935, altered
	2	Florizel Street	Contributory	1936
	3	Florizel Street	Non-contributory	1987
	4	Florizel Street	Contributory	1935
	5	Florizel Street	Contributory	1936
	6	Florizel Street	Contributory	1936
	7	Florizel Street	Contributory	1947
	8	Florizel Street	Contributory	1936
	9	Florizel Street	Contributory	1935
	10	Florizel Street	Non-contributory	Reproduction, 2018
	11	Florizel Street	Contributory	1935
	12	Florizel Street	Contributory	1935
	13	Florizel Street	Contributory	1937
	14	Florizel Street	Contributory	1937
Warrawee	15	Florizel Street	Contributory	1935
	16	Florizel Street	Contributory	1937
	17	Florizel Street	Contributory	1935
	18	Florizel Street	Contributory	1936
	19	Florizel Street	Contributory	1936
	20	Florizel Street	Contributory	1936
	21	Florizel Street	Contributory	1936
	22	Florizel Street	Contributory	1939
	23	Florizel Street	Contributory	1938
	24	Florizel Street	Contributory	1949
	25	Florizel Street	Contributory	1936
	26	Florizel Street	Contributory	1934
	27	Florizel Street	Contributory	1937
	28	Florizel Street	Contributory	1935
	29	Florizel Street	Contributory	1937
	30	Florizel Street	Contributory	1935
	31	Florizel Street	Non-contributory	1941, altered
	32	Florizel Street	Contributory	1938
	33	Florizel Street	Contributory	1938
	34	Florizel Street	Contributory	1937
	35	Florizel Street	Contributory	1937
	36	Florizel Street	Contributory	1939
	37	Florizel Street	Contributory	1937
	38	Florizel Street	Contributory	1937
	39	Florizel Street	Non-contributory	1948, altered
	40	Florizel Street	Contributory	1939
	41	Florizel Street	Non-contributory	1938, altered
	42	Florizel Street	Contributory	1940
	43	Florizel Street	Non-contributory	2017
	44	Florizel Street	Contributory	1938
	45	Florizel Street	Contributory	1936
	46	Florizel Street	Contributory	1940
	47	Florizel Street	Contributory	1941
	48	Florizel Street	Contributory	1939
	49	Florizel Street	Contributory	1938
	50	Florizel Street	Contributory	1939
	51	Florizel Street	Contributory	1938
	52	Florizel Street	Non-contributory	1939, altered
	53	Florizel Street	Contributory	1938

Name	Number	Street	Grading	Date
	54	Florizel Street	Non-contributory	1940, altered
	55	Florizel Street	Contributory	1940
	56	Florizel Street	Contributory	1940
	57	Florizel Street	Contributory	1938
	58	Florizel Street	Contributory	1946
	59	Florizel Street	Non-contributory	1941, altered
	60	Florizel Street	Non-contributory	1939, altered
	61	Florizel Street	Contributory	1938
	62	Florizel Street	Contributory	1939
	63	Florizel Street	Contributory	1939
	64	Florizel Street	Contributory	1940
	65	Florizel Street	Non-contributory	1940, altered
	66	Florizel Street	Non-contributory	Reproduction, 2009
	67	Florizel Street	Contributory	1941
	68	Florizel Street	Contributory	1940
	69	Florizel Street	Non-contributory	1947, altered
	71	Florizel Street	Contributory	1938
Marinor	2	Hortense Street	Contributory	1938
	3	Hortense Street	Contributory	1937
	3A	Hortense Street	Contributory	1937
	4	Hortense Street	Contributory	1937
	5	Hortense Street	Non-contributory	2016
	6	Hortense Street	Contributory	1938
	7	Hortense Street	Contributory	1937
	8	Hortense Street	Contributory	1938
	9	Hortense Street	Contributory	1938
	10	Hortense Street	Contributory	1937
	11	Hortense Street	Contributory	1937
	12	Hortense Street	Contributory	1938
	13	Hortense Street	Non-contributory	2007
	14	Hortense Street	Non-contributory	2016
	15	Hortense Street	Contributory	1939
	16	Hortense Street	Contributory	1937
	17	Hortense Street	Contributory	1940
	18	Hortense Street	Non-contributory	2005
	19	Hortense Street	Contributory	1937
	20	Hortense Street	Contributory	1940
	21	Hortense Street	Contributory	1938
	22	Hortense Street	Contributory	1936
	23	Hortense Street	Contributory	1941
	24	Hortense Street	Non-contributory	1937, altered
	25	Hortense Street	Contributory	1940
	26	Hortense Street	Contributory	1937
	27	Hortense Street	Contributory	1937
	28	Hortense Street	Contributory	1937
	29	Hortense Street	Non-contributory	2016
	30	Hortense Street	Contributory	1941
	31	Hortense Street	Contributory	1941
Ilfracombe	32	Hortense Street	Individually significant, existing Heritage Overlay (HO386). **No**	1938

Name	Number	Street	Grading	Date
			change proposed.	
	33	Hortense Street	Contributory	1938
	34	Hortense Street	Contributory	1940
	35	Hortense Street	Non-contributory	1938, altered
	36	Hortense Street	Contributory	1938
	37	Hortense Street	Contributory	1939
	38	Hortense Street	Contributory	1938
	39	Hortense Street	Non-contributory	2012
	40	Hortense Street	Contributory	1939
	41	Hortense Street	Contributory	1942 & 1945
	42	Hortense Street	Contributory	1940
	43	Hortense Street	Contributory	1947
	44	Hortense Street	Non-contributory	Vacant
	45	Hortense Street	Contributory	1948
	46	Hortense Street	Contributory	1938
	47	Hortense Street	Contributory	1938
	48	Hortense Street	Contributory	1951
	49	Hortense Street	Contributory	1939
	50	Hortense Street	Contributory	1946
	51	Hortense Street	Contributory	1940
	52	Hortense Street	Contributory	1940
	53	Hortense Street	Contributory	1930
	54	Hortense Street	Non-contributory	1940, altered
	56	Hortense Street	Contributory	1953
	58	Hortense Street	Contributory	1940
Denver	60	Hortense Street	Contributory	1940
	62	Hortense Street	Non-contributory	2018
	64	Hortense Street	Non-contributory	1940s, altered
Alkira	66	Hortense Street	Contributory	1940
	68	Hortense Street	Contributory	1940
	1	Montana Street	Individually significant, existing Heritage Overlay (HO393). **No change proposed.**	1941
Ardingly	3	Montana Street	Contributory	1940
	4	Montana Street	Contributory	1938
	5	Montana Street	Contributory	1939
	6	Montana Street	Contributory	1938
	7	Montana Street	Non-contributory	2016
	8	Montana Street	Contributory	1939
	9	Montana Street	Contributory	1939
	10	Montana Street	Contributory	1938
	11	Montana Street	Contributory	1939
	12	Montana Street	Contributory	1938
	13	Montana Street	Contributory	1939
	14	Montana Street	Contributory	1941
	15	Montana Street	Contributory	1939
	16	Montana Street	Non-contributory	2016
	17	Montana Street	Contributory	1939
	18	Montana Street	Non-contributory	2016
	19	Montana Street	Non-contributory	2017

Name	Number	Street	Grading	Date
	20	Montana Street	Contributory	1939
	21	Montana Street	Contributory	1940
	22	Montana Street	Contributory	1938
	23	Montana Street	Non-contributory	1954
	24	Montana Street	Contributory	1938
	25	Montana Street	Non-contributory	1940, altered
	26	Montana Street	Contributory	1953
	28	Montana Street	Contributory	1939
	30	Montana Street	Contributory	1939
	32	Montana Street	Contributory	1939
	34	Montana Street	Contributory	1939
	36	Montana Street	Contributory	1939
	38	Montana Street	Contributory	1941
	40	Montana Street	Contributory	1940
	42	Montana Street	Contributory	1939
	44	Montana Street	Non-contributory	2017
	46	Montana Street	Contributory	1939
	37	Summerhill Road	Contributory	1937
	41	Summerhill Road	Contributory	1936
	43	Summerhill Road	Contributory	1935
	45	Summerhill Road	Contributory	1936
	47	Summerhill Road	Contributory	1935
	49	Summerhill Road	Contributory	1935
	51	Summerhill Road	Non-contributory	2018
	53	Summerhill Road	Contributory	1929
	55	Summerhill Road	Non-contributory	2016
	57	Summerhill Road	Contributory	1934
	59	Summerhill Road	Contributory	1928
	63	Summerhill Road	Contributory	1934
	65	Summerhill Road	Contributory	1941
	67	Summerhill Road	Contributory	1936
	69	Summerhill Road	Contributory	1936
	71	Summerhill Road	Contributory	1936
	73	Summerhill Road	Contributory	1937
	75	Summerhill Road	Contributory	1937
	77	Summerhill Road	Non-contributory	1938, altered
	79	Summerhill Road	Contributory	1939
	81	Summerhill Road	Contributory	1939
	83	Summerhill Road	Contributory	1939
	85	Summerhill Road	Contributory	1947
	87	Summerhill Road	Contributory	1939
	89	Summerhill Road	Contributory	1939
	91	Summerhill Road	Contributory	1940

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
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
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'Summerhill Road Estate, Camberwell' 193?, State Library of Victoria (SLV) Auctioneers' Plans, Melbourne and Suburbs, Collection.

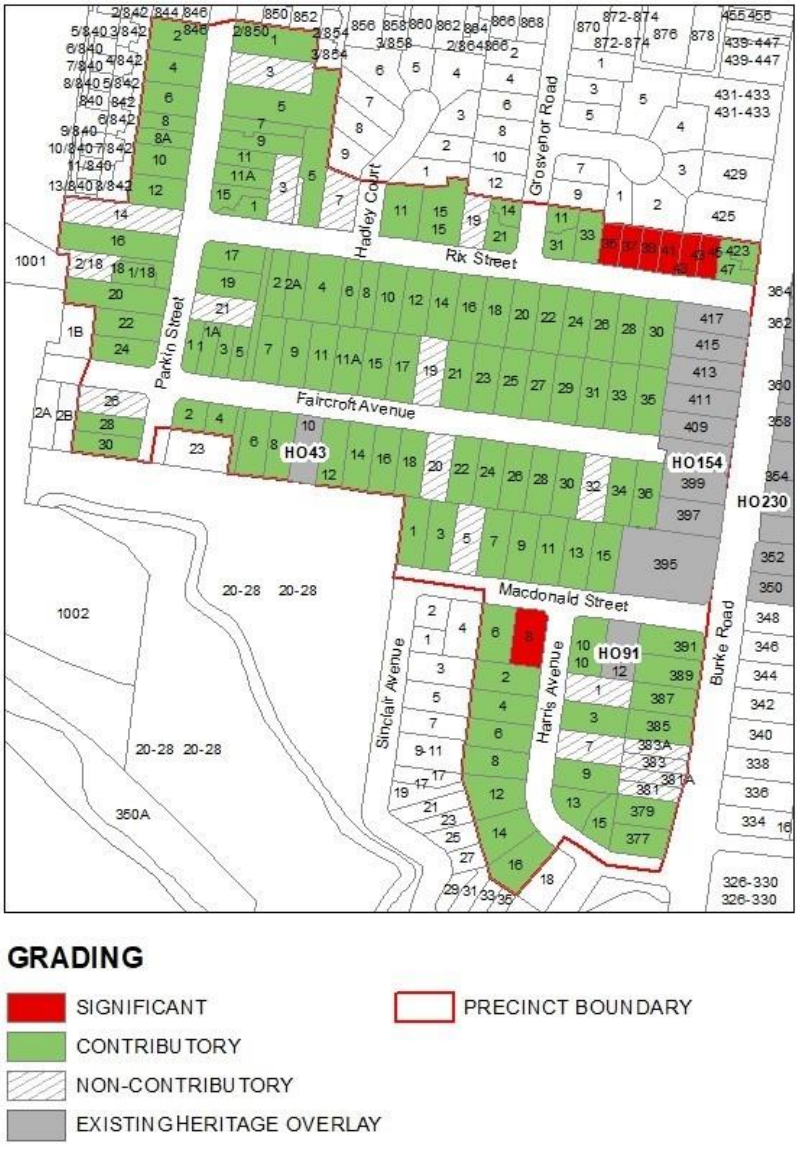
Violet Farm Estate Precinct

Prepared by: Context

Address:
377-423 Burke Road; 1-35 & 2-36 (excluding 1B, 2A and 2B) Faircroft Avenue; 11 & 14 Grosvenor Road; 2-16 & 1-15 Harris Avenue; 1-15 & 6-12 Macdonald Street; 2-30 & 1-21 Parkin Street; 1-47 & 2-30 Rix Street, Glen Iris

Name: Violet Farm Estate Precinct	**Survey Date:** July 2018
Place Type: Residential	**Architect:** Verner Fick, and others
Grading: Significant	**Builder:** J T Guy, Norman Johnston, and others
Extent of Overlay: See precinct map	**Construction Date:** 1925-1946

Precinct map:



Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Interwar development

Melbourne's population increased in the 1920s to the point that by the end of the decade city numbers had reached one million people, with residents moving out of the city proper to new suburbs. The subsequent influx of people brought change to the rural character of the Glen Iris area.

Glen Iris was a desirable location for middle class suburban residences, with development facilitated by the establishment of improved public transport services. In 1929, a tram service was established between Melbourne city and Glen Iris. In addition, the infrequent train service offered on the Glen Iris railway was improved with the extension of the line to Glen Waverley in 1930. Subsequently, the two blocks of High Street between Gladstone Street and Barina Road, Glen Iris, became more commercially oriented, with a State Savings Bank opening c1923 (Built Heritage 2012:98, 104).

Figure 1. Intersection of High Street and Malvern Road, in the Stonnington part of Glen Iris, c1920-1929. (Source: Kerr Brothers c1920-1929, SLV)

Significant residential development occurred in the 1920s and 1930s, accompanied by the expansion of sewerage services. Schools subsequently opened and new church buildings were constructed. Camberwell South Primary School was established in 1925, and two Catholic primary schools, St Cecilia's and St Roch's (the latter not in the study area), opened in 1931 and 1923 respectively. All three schools continue to operate today. The Methodist church was rebuilt in Glen Iris Road in 1932, and in 1936, the City of Camberwell opened its seventh centre infant welfare centre in a new building in High Street, Glen Iris (Built Heritage 2012:197). During the 1930s economic depression Gardiners Creek was straightened in sections by men on sustenance (welfare payments) (City of Boroondara 2018).

History

The subject precinct is made up of a two residential estates subdivided in 1925 and 1928.

The precinct is located on Crown Allotment 108, Section 1A, in the Parish of Boroondara, approximately 87 acres, purchased by I Anderson in 1853 (Parish Plan Boroondara 1931).

By 1905, a violet farm had been established on part of the allotment at Gardiner on the Glen Iris railway line, where 50-60 people arrived on Saturdays in 'motors, drags, waggonettes and carts' to pick violets that grew in 'a great blue sheet' (*Leader* 26 August 1905:37). The violet farm, owned by A Rix, was sold to J Harrison in 1909, with Rix appearing to continue to manage the property until 1923 (*Herald* 19 August 1909:3; *Age* 29 November 1923:6).

Violet Farm Estate 1925

In September 1925, the *Herald* reported on a new residential subdivision planned for the violet farm:

> *An experiment in mass house-construction was lately carried out by Mr F. Guy who built 98 houses in Highfield road, South Camberwell. That this effort in group-building has proved successful is indicated by the fact that Mr Guy has now bought the old and widely known Violet Farm at Gardiner. On this attractive location Mr Guy intends to build 60 houses, the whole to be carried out as the one undertaking. The Violet Farm faces Burke road, which is traversed by the Camberwell-Malvern road electric car line. Gardiner railway station, on the Darling line, is within a stone's-throw of the property* (*Herald* 30 September 1925:14).

On 12 December 1925, 38 'choice villa sites' in Gardiner, to which sewerage, gas and electricity were connected, were auctioned on the newly established Violet Farm Estate in Burke Road (see Figure 2) (*Age* 18 November 1925:6). All lots sold, with Burke Road frontages realising £11 to £125 per foot; Amelia Street (renamed Faircroft Avenue c1931) £4 to £8; and Parkin Street £3 to £5 (*Age* 15 December 1925:13; *Argus* 31 January 1931:13). The properties within the estate were subject to a covenant that houses must be constructed of masonry (brick, stone or concrete) with a tile or slate roof, ensuring the construction of more expensive houses (CT V 5488 F 542). A view of the Violet Farm Estate in 1928 can be seen in Figure 4.

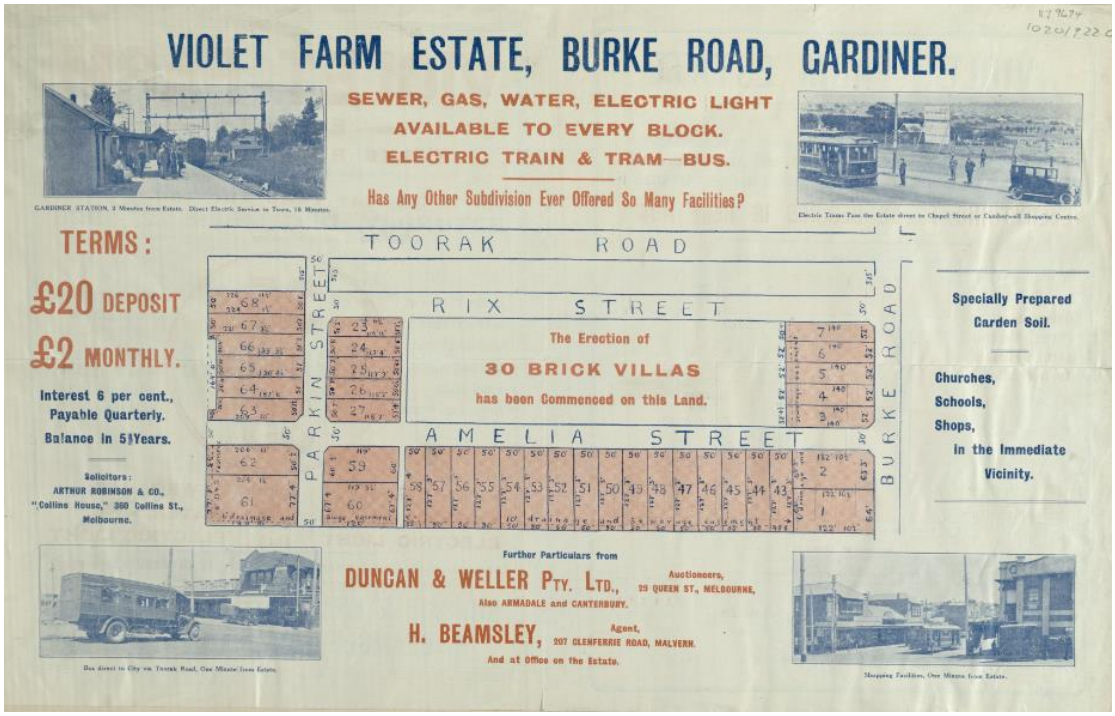


Figure 2. Violet Farm Estate, 1925. (Source: 'Violet Farm Estate' 192?, SLV)

By 1926, J T Guy, who advertised himself as 'the builder who builds good houses and sells them cheaply', had built and sold a number of homes on the Violet Farm Estate. A 'new five-roomed brick house, with fibro-plaster ceilings and every modern convenience…large back verandah [and] asphalt garden paths', stated Guy, could be purchased on 'easy rent terms' for £1400 (*Argus* 23 March 1926:3). The 30 brick villas that had been already commenced on the estate between Amelia Street (Faircroft Avenue) and Rix Street when the estate was auctioned in December 1925 (see Figure 2) are likely to have been constructed by Guy.

Builder Norman Johnston (see Figure 3) also built and sold homes on the Violet Farm Estate, where he had established an office by 1927 (*Argus* 12 March 1927:28). Alfred Norman Johnston was a builder by trade and worked from a joinery works, thought to have been located on the north side of Moira Street between the railway line and Gardiners Creek near Darling Station, which were in operation by 1927. All joinery was made in the works for the building of houses by Johnston in Glen Iris (*Stonnington History News* 2005:4; 'Norman Johnston Joinery Works' nd). Johnston advertised a number of houses for sale on the estate in 1926-27, including a five-room brick home and sleep out with 'large rooms, fibrous plaster ceilings…double glass doors [and] white enamelled kitchen and bathroom' in 1926 for £1525 with 'easy repayments' (*Age* 2 October 1926:11).

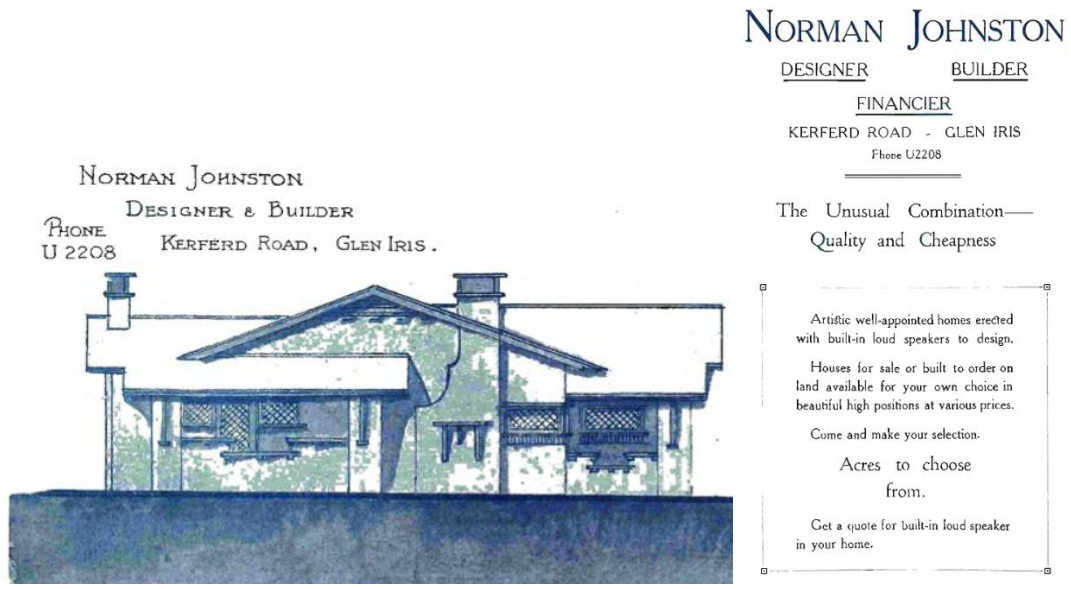


Figure 3. Builder and designer Norman Johnston's advertisement for houses, 1924. (Source: Wireless Institute of Australia 1924:24-25).

The State Savings Bank of Victoria also financed at least one home on the estate, calling for tenders for the building of a timber house at the corner of Rix and Parkin streets in 1927 (*Age* 15 October 1927:1).

Figure 4. Looking northeast at the corner of Sinclair and Macdonald streets, 1928. (Source: Tompkins 1928, Boroondara Library Service. In copyright.)

In 1937, two separate maisonettes in Rix Street (number unknown), each of six rooms, sold for £5600 (*Argus* 5 November 1937:12). They would have been part of the row of flats at 35-45 Rix Street. The 1938 certificate of title made provision for party walls, which indicates that the flats were built by 1938 (CT: V3216 F3000). By 1942, the flats were occupied as follows: number 35 by Reginald Newman; 37 by Benjamin Mann; 39 by Annie Durack; 41 by Arthur Webber; 43 by William Tilley; and 45 by Harry Thomas (S&Mc 1942). Alice Maud Grant purchased the property at 45 Rix Street in 1938, with master builder, Alfred William Richardson, becoming the proprietor in 1940 (CT: V3216 F3000).

Big Violet Farm estate 1928

In 1928, the Big Violet Farm estate in Burke Road, Gardiner, was put up for auction (see Figure 5). Comprising 45 'magnificent residential sites', the estate adjoined the Violet Farm Estate and incorporated Macdonald Street, Sinclair Avenue, Harris Avenue and the west side of Burke Road between Macdonald Street and Harris Avenue. The estate was declared a 'brick area', with lots auctioned on 10 March 1928 (*Age* 9 March 1928:2). Most allotments sold at that time, with the remaining 17 lots auctioned in March 1929 (*Age* 9 February 1929:2). A view of the Violet Farm Estate in 1928 from the corner of Sinclair and Macdonald streets can be seen in Figure 4. A 1945 aerial photo indicates that the roads in this subdivision were paved with asphalt, in contrast to the concrete roads of the 1925 subdivision.

Figure 5. Advertisement for Big Violet Farm estate, 1928. (Source: *Herald* 7 March 1928:15)

Development in the Big Violet Farm estate gathered pace in the 1930s after the end of the economic depression of the time. In 1933, a new 'ultra-modern brick villa' of five rooms was advertised for sale at 1 Faircroft Avenue (*Age* 8 July 1933:2). In 1935, architect Verner Fick invited tenders for the erection and completion of a brick residence in Macdonald Street, Upper Hawthorn (*Argus* 6 July 1935:3). This may be the current residence at 8 Macdonald Street. In 1935, the City of Hawthorn called for tenders for the construction of Harris Avenue and Macdonald Street (*Age* 11 September 1935:2).

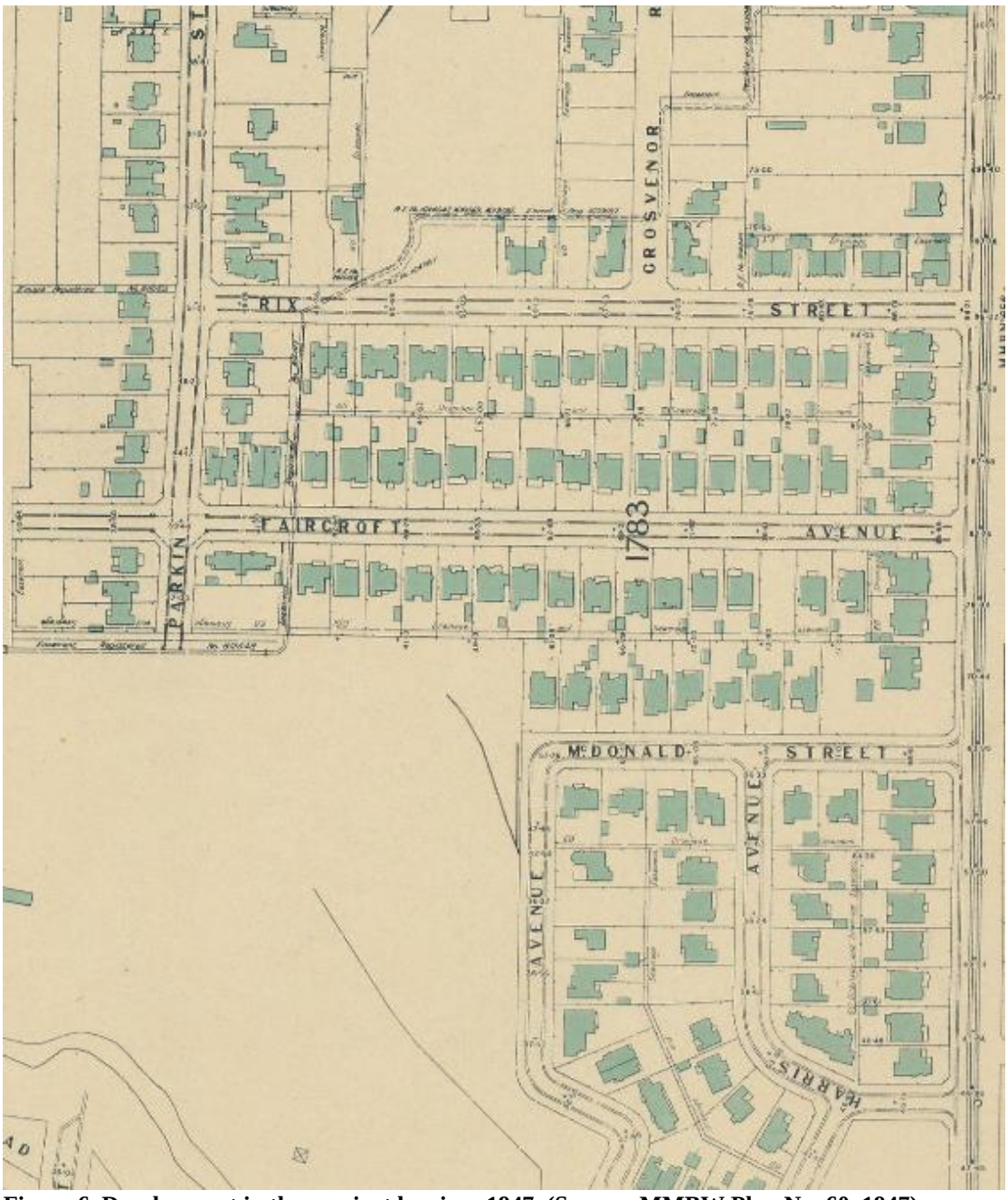


Figure 6. Development in the precinct by circa 1947. (Source: MMBW Plan No. 60, 1947)

The last allotment in the Big Violet Farm estate, situated in Sinclair Avenue (outside of the precinct), was put up for sale in 1949 (*Argus* 21 December 1949:11).

Description & Integrity

The Violet Grove Estate Precinct is situated on the south side of Toorak Road, starting on the west side of Burke Road, and north of the Monash Freeway, which is aligned with the course of the

Gardeners Creek running to the south of the precinct. The precinct generally slopes toward the south and south-west to Gardener's Creek, creating some elevated views towards the creek and its adjacent parklands. The precinct encompasses interwar residential development on the western side of Burke Road running from Rix Street to Harris Avenue.

Within the precinct the roads are a combination of early concrete-paving (to Faircroft Avenue and Rix Street) and asphalt, both with concrete footpaths. Wide grass nature strips are across the precinct and are planted with a variety of species of street trees.

Figure 7. Faircroft Avenue streetscape and concrete road. (Source: Context 2018).

The precinct contains residential buildings from the late 1920s up to the time the bans on non-essential construction were put in place in 1942 in response to the war. Amongst the properties is one house built in 1946 which is of the same design to several pre-1942 dwellings, as its design still represents interwar forms and it is entirely cohesive with the remaining houses in the precinct it has been graded Contributory. They are a combination of single and double storey stand-alone houses, semi-detached houses in pairs and blocks of flats from the late 1930s on Rix Street.

Large houses are predominately located along the elevated Burke Road section of the precinct, echoing the slightly earlier pattern of development on the opposite side of Burke Road. These are generally highly intact examples of late 1920s and early 1930s residences, the majority of which are in the interwar Mediterranean and/or Spanish Mission style. The row of houses at Nos. 395-417 form precinct HO154. (While this row will retain its separate HO number, it is of the same era and type of development as in the rest of the Violet Farm Precinct, so it considered to contribute to its significance.)

As subdivision and construction began in the mid-1920s, a large number of the houses in the precinct are California Bungalows, many of which are clad in weatherboards with brick piers and balustrades. They are clustered on the south side of Rix Street and the north side of Faircroft Avenue, as well as the west side of Parkin Street. Roof forms evident within the precinct on these bungalows are a mixture of hipped roofs with a projecting gable or a transverse gabled roof, all clad in terracotta tiles. Gable ends show a range of treatments, including timber shingles, roughcast render and a simple

half-timbering (12 Rix Street). The windows to the bungalows are generally double sash windows with projecting box frames. Many have a decorative upper sash with leadlighting or divided into multiple panes (15 and 25 Faircroft Ave). Porch supports range from the very simple single or paired posts on a brick plinth (24 Parkin Street), tapered or square piers (26 Rix Street), or cast-concrete dwarf or full-length columns (4 Parkin Street).

The houses at 12 Rix Street and 15 Faircroft Avenue are fine and intact examples of the Californian Bungalow within the precinct. Both retain original detailing to the gable ends, while demonstrating the use of solid tapered supports to the porch (15 Faircroft Ave) and the simple timber colonnette atop masonry piers (12 Rix Street). Both examples also retain original or early examples of front fencing used in the interwar era.

Figure 8. Example of a Californian Bungalow at 12 Rix Street. (Source: Context 2018).

Figure 9. Intact example of Californian Bungalow at 15 Faircroft Ave. (Source: Context 2018)

There is also a group of once identical (or very similar) 1920s California Bungalows at 25, 28, 31, 33 & 35 Faircroft Avenue. 24 Parkin Street and 18, 20, 22, 24, 28 & 30 Rix Street. They are a variation on the typical bungalow form, and their form indicates that they were all built by a single builder. All are constructed of brick with an unusual gabled-hipped roof form and minor front gable. Front porches have a variety of supports, such as single or paired dwarf columns, brick arches, round brick columns, and rectangular piers of diminishing size. There is also variation in the treatment of the front gables, with faux half-timbering and shingles. In some cases, there have been alterations to original elements such as front porches or visible additions including carparking structures built forward of the house, but all are still clearly recognisable as interwar California Bungalows and the consistency of their unusual roof form is a distinctive quality of this precinct.

Figure 10. One of the identically massed 1920s California Bungalows, this one at 25 Faircroft Avenue. (Source: Context 2018)

Higher quality development has traditionally located along major north-south streets in Boroondara such as Burke Road, with a strong sense of public address along this major route. In the interwar period, the most common development pattern in the municipality was for bungalow type housing in a suburban garden setting. The group of houses at Nos. 395 to 417 (comprising HO154) were considered the best interwar example of the major boulevard development attitude in the City of Hawthorn when assessed in the 1990s. The group is remarkably intact, with fences, garden and houses all contributing. Their elevated siting enhances their presentation. This group is particularly noted for its Spanish Mission style houses, as well as some that take a more conservative form known as Mediterranean Revival (such as the Significant No. 395).

The Spanish Mission style of architecture is concentrated along Burke Road. They are generally double fronted bungalows with rendered brick walls and medium pitched roofs, some with front gables, covered with terracotta or cement tiles. The typical detailing of the architectural style includes the use of arcaded porches or loggias below an ornate baroque parapet, the use of triple arches, ‘barley sugar’ columns to porches, as well as to decorate mullions between sash windows. The Significant Spanish Mission house at 399 Burke Road has a variety of decorative gables, both Baroque and one with corbelled eaves, dovecote chimneys with tiled rooflets, and an original fence. Other examples of the style are 377, 413 and 417 Burke Road.

Figure 11. The Spanish Mission house at 399 Burke Road (Significant in HO154). (Source: Context 2018)

A more restrained type of house incorporating arcades and classical details is the interwar Mediterranean Revival style. The Significant house at 395 Burke Road (in HO154) incorporates a loggia and a classical pediment to this large hipped-roof bungalow. It also retains its original front fence (rendered brick with mild-steel panels) to its very large front garden. Other examples are 379, 389 and 409 Burke Road; 7, 9, 11 and 12 Faircroft Avenue; 4 Harris Avenue; and 6 Macdonald Street.

Figure 12. Example of a Mediterranean Revival house at 7 Faircroft Avenue. (Source: Context 2018)

Other late 1920s and 1930s bungalows do not fit neatly in a stylistic category, combining the classical features of the Mediterranean Revival with picturesque elements more typical of Arts & Crafts and California Bungalows. Some examples are 397 Burke Road (Significant), 385 and 415 Burke Road, 3, 5, 26 and 34 Faircroft Avenue.

Figure 13. Eclectic house of the late 1920s at 385 Burke Road. (Source: Context 2018)

Another common architectural style evident within the precinct is interwar Old English Revival. The interwar Old English revival style is seen in different expressions widely throughout the precinct. Typical exterior characteristics of the style present in the precinct include asymmetrical massing (15 Parkin Street), street-facing gables, imitation half-timbering (10 Macdonald Street), textured stucco walls, textured clinker bricks, corbelled brickwork, arched openings, leadlight glazing, and tall chimneys. Fine and largely intact examples of the style are at 9 and 16 Harris Avenue, the semi-detached pairs at 15 Parkin Street/1 Rix Street and 6 & 8 Rix Street, and a block of flats at 15 Rix Street.

The property at 8 Macdonald Street is Individually Significant as a particularly fine, picturesque example of the Old English Revival that retains its exterior finishes to a high degree. The two-storey clinker brick house occupies a corner block and is set back behind garden on both sides. It is asymmetrical in form, with a steeply pitched terracotta shingle clad hipped roof with a gable to the projecting bay. The windows to the upper level are dormer windows with 9 or 12 pane casement windows. The roofs of the dormers are shingle clad, with moulded timber eaves brackets. They are differentiated between hipped roof dormers to the high hipped roof and gabled dormers around the front gabled bay. The windows to the lower level are timber sash windows with diamond patterned leadlight to the upper sash. The porch has two Tudor arches with quoining to the opening. The chimneys are elaborate in design, with two chimneys to the front gable end and one to the rear elevation. All retain their terracotta chimney pots. The house also retains its original clinker brick front fence, with mild-steel gate to front footpath and some early garden layout. The side elevation of the house, to Harris Avenue, also retains the early brick wall with timber and iron bracket garage door and separate pedestrian gate to the rear yard.

Figure 14. Old English house located at 8 Macdonald Street. (Source: Context 2018)

A few houses within the precinct are in the interwar Art Deco style. These houses are masonry with tiled hipped roofs. Walls are finished with textured render with exposed brick or rendered decorative accents, particularly to window and door openings. These decorative accents are strongly geometrical and generally concentrate ornamentation to the upper portion of the building (2 and 4 Faircroft Avenue).

19 Parkin Street is an unusual house within the precinct, with highly patterned brickwork and other details, which do not conform to a single architectural style. The asymmetrical building has a vergeless gable to the front elevation and dentals to eaves of the hipped roof. The patterned brickwork is to the chimney, gable end and main body of the house where there is also a horizontal rendered band. Windows to the main elevation are two timber sash windows flanking a fixed pane to the middle. The front entrance is covered by a flat concrete roof, with matching eyebrow awnings to the windows, reminiscent of the interwar Moderne style.

Figure 15. Unusually detailed house at 19 Parkin Street. (Source: Context 2018)

There are more late interwar houses and semi-detached pairs in the precinct by this same builder as indicated by their use of distinctive details. They are all hipped-roof bungalows with rendered or clinker brick walls. They share distinctive surrounds to their Chicago-style windows (a fixed picture window between double-hung sashes) comprising a flat concrete or curved rendered hood and raised brick pilasters to the side which terminate in corbelling at the bottom. Examples are found at 1 & 1A and 3 & 5 Faircroft Avenue, 28 & 30 Parkin Street, 2 & 2A and 4 Rix Street.

Figure 16. 5 (and part of 3) Faircroft Avenue. Note that the brick pilasters around the windows have been overpainted. (Source: Context 2018)

Some houses from the end of the interwar period adopt the dominant cladding materials and massing (generally a hipped roof and projecting hipped roof bay), but eschew all decorative details. Examples of this type can be seen at the duplex pairs 31 Rix Street & 11 Grosvenor Road (1941), 7 & 9 Parkin Street (1941), and 11 & 11A Parkin Street (1939). There is a single dwelling of this type at 6 Harris Avenue, which was built between 1938 and 1941. All of these examples have clinker brick walls, tiled hipped roofs, slab-like brick chimneys, and double-hung sash windows. The duplex pair at 7 & 9 Parkin Street and the house at 6 Harris Avenue have horizontal glazing bars to upper sashes, indicating a Moderne stylistic influence.

Figure 17. The late interwar dwelling at 7 Parkin Street (1941). Note the clinker brick walls, projecting hipped bay, and horizontal window glazing bars. (Source: Context 2018)

There is one house in the precinct built just after the wartime construction ban was lifted, in 1946, which is identical in type to the late interwar examples, and should be properly considered as a continuation of interwar housing forms. This is 33 Rix Street of 1946, which is virtually identical to 6 Harris Avenue (of c1938-41), apart from the porch, but more intact.

Figure 18. The early post-war house (1946) at 33 Rix Street. Note the clinker brick walls, projecting hipped bay, and horizontal window glazing bars. (Source: Context 2018)

35 & 37, 39 & 41 and 43 & 45 Rix Street

The eastern end of Rix Street features a row of three unusual buildings of flats, located prominently at the top of a rise near the junction with Burke Road. These Significant buildings are two-storey with low-pitched hipped roofs. All three are masonry with rendered walls and contrasting brick detailing to windows and doors. Nos. 35 & 37 and 39 & 41 each have two projecting bays while Nos. 43 & 45 has a central projecting bay. All three buildings have brick quoining, tiled roofs and timber sash windows. Stylistically they have features which borrow from Art Deco and Spanish Mission interwar architecture, however, cannot be characterised as distinctly one or the other. For the most part, these properties are highly intact as viewed from the street. All but one of the four retain their original attached garages, which are set back from the front facades. All of the properties retain their original low front fences, which are of red brick with a bullnose capping of red and dark glazed bricks, though they have been raised in height at Nos. 39 & 41 (note that this alteration is partly reversible). The only visible extension is the replacement of the garage of No. 43 and its replacement with a small ground-floor addition with parking beneath. This extension is set about a room back from the façade and adopts the same rendered finish and decorative brickwork around the window in an attempt to blend it into the whole. At the first-floor level of the front façade of No. 45, it appears that a bank of windows (with horizontal glazing bars) has been replaced with slightly larger and simpler sashes. In addition, Nos. 35, 37, 43 and 45 have later rear extensions that are not visible from the street. Despite these alterations, the group of three buildings is still a highly cohesive and distinct element of the streetscape.

Figure 19. Unusual block of flats at 35 & 37 Rix Street. Note original fence (Source: Context 2018)

Figure 20. Unusual block of flats at 39 & 41 Rix Street. (Source: Context 2018)

Figure 21. Unusual block of flats at 43 & 45 Rix Street. Note original fence and enlarged first-floor window to No. 45 (at right). (Source: Context 2018)

Two houses within the precinct, both Individually Significant, are unusual for the use of the interwar Moderne architectural features on builders' vernacular bungalows. Number 12 Macdonald Street

(HO91), of 1939, is a single storey asymmetrical house with a low hipped, tile clad roof. The walls are rendered masonry with a wide horizontal banding of clinker bricks laid in stretcher courses. The windows to the main elevation are steel frames with a central fixed pane flanked by casement windows. The front porch is curved with a flat concrete roof and stretcher course clinker bricks to the column to match the horizontal banding of the walls.

Figure 22. Individually significant place 12 Macdonald Street (HO91). (Source: Context 2018)

The house at 10 Faircroft Avenue (HO43), constructed c1939, shows the similar emphasis on horizontality, with brick banding to the contrasting rendered walls. The rounded porch, with the continued horizontal banding are also similar to the Moderne style features on the house at 12 Macdonald Street. The porch roof extends into a parapet above the guttering of the hipped roof. Windows are metal frames with raked brick window sills.

Figure 23. Individually significant place at 10 Faircroft Avenue (HO43). (Source: Context 2018)

Front fences and garages

Many of the properties in the precinct retain their early or original brick front fences, gate piers and gates. There is a great variety to their designs, as was typical of the interwar period, but there is also consistency evident in the following features that are characteristic of the interwar era. Front fences are generally low; in some cases - particularly corner sites - the entries for pedestrians and vehicles are separate, with separate gates for each entry; they are mostly constructed of brick and often feature details or materials that match the house; they often have mild-steel gates to both pedestrian and vehicle gateways which sometimes match detailing to the house. Some examples of original fences and gates are shown below.

Figure 24. 8 Macdonald Street with mild-steel gate. (Source: Context 2018)

Figure 25. 15 Macdonald Street. Brick fence with mild-steel panels between piers. (Source: Context 2018)

Figure 26. 10 Faircroft Avenue (HO43) fence of brick with rendered upper course matching details of the house. (Source: Context 2018)

Figure 27. Crenelation to top of front fence at 2 Rix Street. (Source: Context 2018)

Additionally, some properties in the precinct retain early or original garages. Garages became more commonplace in late interwar and post-war residential development, reflecting the increase in car ownership at the time and it distinguishes the later residential development of the Faircroft Avenue Precinct from those developed in the Victorian, and Federation/Edwardian period. Mostly garages are located at the very rear of the property at the end of a long, straight driveway or, less often, they are connected to the side or rear of the house. Typically, the garages have a parapeted front and feature details to match the house. The earliest identified attached garage in the precinct is at 16 Faircroft Avenue, built in the mid-1920s. It sits just back from the front porch of a rendered masonry California Bungalow, and is distinguished by a parapet with a swagged top, reversing the low arch of the front porch. Surviving early driveways are usually split concrete tracks with grass in between.

Integrity

Generally, the precinct has a high level of integrity in the streetscape and the housing stock. A small number of original houses in the precinct have been demolished and replaced by new. Others have

been extended or altered, carports have been added to some front gardens (9 and 16 Faircroft; 1 and 18 Harris Avenue), with higher frequency in the southern portion of the precinct, particularly Harris Avenue. In the case of visible upper-storey extensions, houses where the extension is clearly legible as a later intervention, the original roof form is legible, and generally where the extension is set back about one room's depth or more, the houses are still considered to contribute sufficiently to an understanding of the interwar and immediate post-war residential development of the estate. A smaller "dormer" extension might be slightly closer to the front and the house still graded contributory. In cases where the extension is built very close to the front façade, or even as a continuous sheer wall with it, the house has been graded non-contributory and noted as "altered" in the Schedule of Gradings. Despite the changes, overall the integrity of the precinct remains high due to a large number of properties retaining intact street elevations and characteristics of most houses remaining largely unchanged, in addition to original and early gardens and front fences that have been retained.

Comparative Analysis

There are a number of interwar residential precincts in the Boroondara Heritage Overlay that are comparable to the Violet Farm Estate Precinct:

HO226 Goodwin Street & Somerset Road, Glen Iris - Surveyed in 1929, most houses were built 1934-38 along with the building revival following the Depression. Houses are mainly rendered with brick detail, though some are clad in weatherboard. They are modest and simple examples of Mediterranean Revival and Old English styles, with some Moderne. Many retain original brick fences. Some have intrusive upper-level additions.

HO230 Toorak Estate and Environs, Glen Iris - Subdivided in 1888, but most of the houses date to the 1916-25 period. It retains concrete roads. Houses are mainly brick, some with render details; though there are a few weatherboard houses. Houses in the precinct are mainly typical California bungalows, with larger examples along Burke Road. A row of houses on Nepean Street share unusual detailing and appear to the work of a single builder. Many retain original front brick fences. Houses in the precinct are generally intact.

HO164 Leslie Street Precinct, Hawthorn - The Urquhart Estate component of the precinct (Urquhart Street, Swinburne Avenue, and The Boulevard) was the last substantial land holding in Hawthorn to be subdivided for residential purposes (in 1919). The interwar Old English and Mediterranean is particularly well represented in Urquhart Street and Swinburne Avenue and homogeneous arrays of 1920s Bungalows are found in The Boulevard and Lyall Street.

HO225 Fairview Avenue Precinct, Burwood - A well preserved timber bungalow precinct, strongly representative of development in Camberwell during the interwar period. Though it also contains some brick houses, overall, the extensive use of timber is in strong contrast to the predominantly brick residential estates in the rest of the former Camberwell municipality.

HO227 Great Glen Iris Railway Junction Estate, Ashburton - The precinct contains diverse and generally intact housing from the 1920s-30s, with a highly intact interwar landscape with concrete roads and related mature street trees.

HO1 Golf Links Estate, Camberwell - Subdivided in 1927, most houses built by 1938. It retains the original concrete roads, concrete lamp standards and mature street trees. Houses are single and double-storey with walls finished in roughcast render with dark brick accents. The predominant styles are Mediterranean Revival and Spanish Mission, Old English, and some late California Bungalows, most of them typical of their type. Houses are generally mid-level in size and architectural pretension, though some are quite modest. They generally have a high degree of intactness, with just a few upper-level additions.

HO228 Holyrood Estate & Environs, Camberwell - Subdivided in 1924, with mainly early 1930s houses. It retains concrete roads. Houses are of brick, some rendered. Many retain front brick fences. Predominant styles are California Bungalow, Mediterranean Revival, and Old English, many of them

larger than usual (larger, for example, than those in HO1 and HO191). A number of intrusive upper-level additions along Wattle Valley Road.

Violet Farm Estate Precinct contains late 1920s and 1930s dwellings. Its 1920s housing stock on Rix Street and Fairview Avenue with their concrete roads are very comparable to the Great Glen Iris Railway Junction Estate, Ashburton, and even more so to the nearby HO230 Toorak Estate and Environs which sits on the other side of Burke Road. Like HO230, the subject precinct has more substantial houses in the elevation allotments along Burke Road.

Houses in the precinct compare well to those in the other precinct, though the Holyrood Estate which contains more substantial houses. The mix of 1920s bungalow through the popular styles of the 1930s is typical of the interwar precincts in Boroondara.

The subject precinct is distinguished in Glen Iris and Boroondara by the outstanding collection of houses along Burke Road (most of which were previously protected as precinct HO154), the groups of single-builder 1920s and 1930s houses which are atypical variations on common styles, the idiosyncratic two-storey flats on Rix Street that defy stylistic pigeon holes, plus a general high quality of design, survival of so many front fences and many garages, and the two concrete roads.

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).

The Violet Farm Estate Precinct, comprising the Violet Farm Estate subdivision of 1925 and the Great Violet Farm Estate subdivision of 1928, is a tangible illustration of the rapid transformation of Glen Iris during the interwar period from an area of market gardens to a dense suburb. As indicated by the name of the subdivisions, it was the site of a violet farm owned by A Rix from 1905. Its owner is commemorated by the name of Rix Street.

The houses along Burke Road illustrate how higher quality development was traditionally located along major roads, with a strong sense of public address.

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 precinct is of architectural significance for its representation of domestic styles popular during the interwar era, beginning with timber and brick California Bungalows in the 1920s and early 1930s, and a multitude of styles in the 1930s which were built until just after World War II. The common later styles are Spanish Mission, Mediterranean Revival, Old English, Moderne/Art Deco, eclectic mixtures that defy stylistic definition, as well as the very simple hipped roof bungalows built around 1940 and when construction recommenced after 1945. The houses of this period were executed in rendered or face brick with tiled roofs, and many of them were built as semi-detached pairs with the two dwellings comprising a cohesive design.

A large number of houses are enhanced by the retention of an original front fence, most of them of brick, with a smaller number retaining detached or attached garages built to match the house. The fences and regular front and side setbacks demonstrate the importance of the suburban garden setting for interwar development. The concrete roadbeds on Rix Street and Faircroft Avenue demonstrate the short-lived popularity of this material for roads in the 1920s.

395, 397, and 399 Burke Road (HO154) are architecturally significant as the most substantial of the houses along Burke Road, which are distinguished by their elevated siting, intact setting, and their high-quality renditions of interwar styles.

10 Faircroft Avenue (HO43) is architecturally significant for the illustration of the connection between the Moderne movement of the 1930s and the brick veneer houses which dominated post World War II Melbourne. It is unusually intact.

8 Macdonald Street is architecturally significant as a particularly finely detailed and picturesquely massed example of the Old English Revival that retains its original exterior finishes and setting to a high degree.

12 Macdonald Street (HO91) is architecturally significant as an excellent illustration of the 1930s and 1940s in the development of the vernacular garden villa from the 1880s to the present day.

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

The subject precinct is distinguished in Glen Iris and Boroondara by the outstanding collection of houses along Burke Road (most of which were previously protected as precinct HO154), the distinctive groups of single-builder 1920s and 1930s houses which are atypical variations on common styles, and the general high quality of design of houses.

The row of two-storey flats at 35 & 37, 39 & 41 and 43 & 45 Rix Street of 1937-38 are aesthetically significant as striking and unusual compositions which adopt elements from a number of interwar styles. While each displays different details, executed in face brick on a render ground, they have been designed as a cohesive complex, a parapeted building flanked by those with hipped roofs. The three are highly intact and retain their front fences, though the shared fence of Nos. 39 & 41 has been raised in height.

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 Violet Farm Estate Precinct is significant, comprising 377-423 Burke Road; 1-35 & 2-36 Faircroft Avenue; 11 & 14 Grosvenor Road; 2-16 & 1-15 Harris Avenue; 1-15 & 6-12 Macdonald Street; 2-30 & 1-21 Parkin Street; and 1-47 & 2-30 Rix Street, Glen Iris.

The precinct comprises two 1920s subdivisions situated just north of Gardener's Creek, bounded by Burke Road to the east and Toorak Road to the north. The majority of the houses were built in the late 1920s until the ban on non-essential construction in 1942, as well as one house identical to pre-1942 examples that was built just after the war.

The concrete roadbeds of Rix Street and Faircroft Avenue, original fences and original garages are contributory elements of the precinct.

The following places are individually significant: 395, 397, and 399 Burke Road (within the existing HO154); 10 Faircroft Avenue (existing HO43); 8 Macdonald Street; 12 Macdonald Street (existing HO91); and 35, 37, 39, 41, 43 and 45 Rix Street.

The following properties are non-contributory: 381-383A Burke Road; 19, 20 & 32 Faircroft Avenue; 1 & 7 Harris Avenue; 5 Macdonald Street; 3, 2/18, 21 & 26 Parkin Street; 3, 7 & 19 Rix Street. The remaining properties are contributory.

How is it significant?

The Violet Farm Estate Precinct is of local historical, architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

The Violet Farm Estate Precinct, comprising the Violet Farm Estate subdivision of 1925 and the Great Violet Farm Estate subdivision of 1928, is a tangible illustration of the rapid transformation of Glen Iris during the interwar period from and area of market gardens to a dense suburb. As indicated by the name of the subdivisions, it was the site of a violet farm owned by A Rix from 1905. Its owner is commemorated by the name of Rix Street.

The houses along Burke Road illustrate how higher quality development was traditionally located along major roads, with a strong sense of public address. (Criterion A)

The precinct is of architectural significance for its representation of domestic styles popular during the interwar era, beginning with timber and brick California Bungalows in the 1920s and early 1930s, and a multitude of styles in the 1930s which were built until just after World War II. The common later styles are Spanish Mission, Mediterranean Revival, Old English, Moderne/Art Deco, eclectic mixtures that defy stylistic definition, as well as the very simple hipped roof bungalows built around 1940 and when construction recommenced after 1945. The houses of this period were executed in rendered or face brick with tiled roofs, and many of them were built as semi-detached pairs with the two dwellings comprising a cohesive design.

A large number of houses are enhanced by the retention of an original front fence, most of them of brick, with a smaller number retaining detached or attached garages built to match the house. The fences and regular front and side setbacks demonstrate the importance of the suburban garden setting for interwar development. The concrete roadbeds on Rix Street and Faircroft Avenue demonstrate the short-lived popularity of this material for roads in the 1920s. (Criterion D)

395, 397, and 399 Burke Road (HO154) are architecturally significant as the most substantial of the houses along Burke Road, which are distinguished by their elevated siting, intact setting, and their high-quality renditions of interwar styles.

10 Faircroft Avenue (HO43) is architecturally significant for the illustration of the connection between the Moderne movement of the 1930s and the brick veneer houses which dominated post World War II Melbourne. It is unusually intact.

8 Macdonald Street is architecturally significant as a particularly finely detailed and picturesquely massed example of the Old English Revival that retains its original exterior finishes and setting to a high degree.

12 Macdonald Street (HO91) is architecturally significant as an excellent illustration of the 1930s and 1940s in the development of the vernacular garden villa from the 1880s to the present day. (Criterion D)

The subject precinct is distinguished in Glen Iris and Boroondara by the outstanding collection of houses along Burke Road (most of which were previously protected as precinct HO154), the distinctive groups of single-builder 1920s and 1930s houses which are atypical variations on common styles, and the general high quality of design of houses. (Criterion E)

The row of two-storey flats at 35 & 37, 39 & 41 and 43 & 45 Rix Street of 1937-38 are aesthetically significant as striking and unusual compositions which adopt elements from a number of interwar styles. While each displays different details, executed in face brick on a render ground, they have been designed as a cohesive complex, a parapeted building flanked by those with hipped roofs. The three are highly intact and retain their front fences, though the shared fence of Nos. 39 & 41 has been raised in height. (Criterion E)

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
	377	Burke Road	Contributory	1930s
	379	Burke Road	Contributory	1930s
	381	Burke Road	Non-contributory	2008
	381A	Burke Road	Non-contributory	2008
	383	Burke Road	Non-contributory	2008
	383A	Burke Road	Non-contributory	2008
	385	Burke Road	Contributory	1930s
	387	Burke Road	Contributory	1920s
	389	Burke Road	Contributory	1930s
	391	Burke Road	Contributory	1930s
	395	Burke Road	Individually significant, existing Heritage Overlay (HO154). **No change proposed.**	1920s
	397	Burke Road	Individually significant, existing Heritage Overlay (HO154). **No change proposed.**	1920s
	399	Burke Road	Individually significant, existing	1920s

Name	Number	Street	Grading	Built Date
			Heritage Overlay (HO154). **No change proposed.**	
	409	Burke Road	Contributory, existing Heritage Overlay (HO154). **No change proposed.**	1920s
	411	Burke Road	Contributory, existing Heritage Overlay (HO154). **No change proposed.**	1920s
	413	Burke Road	Contributory, existing Heritage Overlay (HO154). **No change proposed.**	1920s
	415	Burke Road	Contributory, existing Heritage Overlay (HO154). **No change proposed.**	1930s
	417	Burke Road	Contributory, existing Heritage Overlay (HO154). **No change proposed.**	1930s
Broadhall	423	Burke Road	Contributory	c1938-41 (duplex with 47 Rix)
	1	Faircroft Avenue	Contributory	1933 (duplex with 1A)
	1A	Faircroft Avenue	Contributory	1933 (duplex with 1)
	2	Faircroft Avenue	Contributory	1936 (duplex with 4)
	3	Faircroft Avenue	Contributory	1929 (duplex with 5)
	4	Faircroft Avenue	Contributory	1936 (duplex with 2)
	5	Faircroft Avenue	Contributory	1929 (duplex with 3)
	6	Faircroft Avenue	Contributory	1920s
	7	Faircroft Avenue	Contributory	c1926-29
	8	Faircroft Avenue	Contributory	1928
	9	Faircroft Avenue	Contributory	c1926-29
	10	Faircroft Avenue	Individually significant, existing Heritage Overlay (HO43). **No change proposed.**	1939
	11	Faircroft Avenue	Contributory	c1926-29
	11A	Faircroft Avenue	Contributory	1928
	12	Faircroft Avenue	Contributory	1932
	14	Faircroft Avenue	Contributory	1928
	15	Faircroft Avenue	Contributory	c1926-29

Name	Number	Street	Grading	Built Date
	16	Faircroft Avenue	Contributory	1920s
	17	Faircroft Avenue	Contributory	c1926-29
	18	Faircroft Avenue	Contributory	1920s
	19	Faircroft Avenue	Non-contributory	c1926-29, altered
	20	Faircroft Avenue	Non-contributory	1920s, altered
	21	Faircroft Avenue	Contributory	c1926-29
	22	Faircroft Avenue	Contributory	1920s
	23	Faircroft Avenue	Contributory	1924
	24	Faircroft Avenue	Contributory	1926
	25	Faircroft Avenue	Contributory	c1926-29
	26	Faircroft Avenue	Contributory	1932
	27	Faircroft Avenue	Contributory	c1926-29
	28	Faircroft Avenue	Contributory	1920s
	29	Faircroft Avenue	Contributory	1924
	30	Faircroft Avenue	Contributory	1920s
	31	Faircroft Avenue	Contributory	1920s
	32	Faircroft Avenue	Non-contributory	1953
	33	Faircroft Avenue	Contributory	1924
	34	Faircroft Avenue	Contributory	1934
	35	Faircroft Avenue	Contributory	1930s
	36	Faircroft Avenue	Contributory	1930s
	11	Grosvenor Road	Contributory	1941 (duplex with 31 Rix)
	14	Grosvenor Road	Contributory	1941 (duplex with 21 Rix)
	1	Harris Avenue	Non-contributory	1930s, altered
	2	Harris Avenue	Contributory	1930s
	3	Harris Avenue	Contributory	1930s
	4	Harris Avenue	Contributory	1930s
	6	Harris Avenue	Contributory	c1938-41
	7	Harris Avenue	Non-contributory	2010
	8	Harris Avenue	Contributory	c1942-45
	9	Harris Avenue	Contributory	1930s
	12	Harris Avenue	Contributory	1929
	13	Harris Avenue	Contributory	1930s (duplex with 15)
	14	Harris Avenue	Contributory	1930s
	15	Harris Avenue	Contributory	1930s (duplex with 13)
	16	Harris Avenue	Contributory	1935
Norfolk	1	Macdonald Street	Contributory	1920s
	3	Macdonald Street	Contributory	1930s
	5	Macdonald Street	Non-contributory, altered	1930s
	6	Macdonald Street	Contributory	1934

Name	Number	Street	Grading	Built Date
	7	Macdonald Street	Contributory	1930s
	8	Macdonald Street	Significant	1935
	9	Macdonald Street	Contributory	1938
Viola	1 & 2/10	Macdonald Street	Contributory	1938
	11	Macdonald Street	Contributory	1938
	12	Macdonald Street	Individually significant, existing Heritage Overlay (HO91). **No change proposed.**	1939
	13	Macdonald Street	Contributory	1930s
Olinda	15	Macdonald Street	Contributory	1938
	1	Parkin Street	Contributory	1938
	2	Parkin Street	Contributory	1930s
	3	Parkin Street	Non-contributory	1950
	4	Parkin Street	Contributory	1928
	5	Parkin Street	Contributory	1939
	6	Parkin Street	Contributory	1928
	7	Parkin Street	Contributory	1941 (duplex with 9)
	8	Parkin Street	Contributory	1930s (duplex with 8A)
	8A	Parkin Street	Contributory	1930s (duplex with 8)
	9	Parkin Street	Contributory	1941 (duplex with 7)
	10	Parkin Street	Contributory	1922
	11	Parkin Street	Contributory	1939 (duplex with 11A)
	11A	Parkin Street	Contributory	1939 (duplex with 11)
	12	Parkin Street	Contributory	1920s
	14	Parkin Street	Non-contributory	1941, altered
	15	Parkin Street	Contributory	1938 (duplex with 1 Rix)
	16	Parkin Street	Contributory	1938
	17	Parkin Street	Contributory	1929
	1/18	Parkin Street	Contributory	1939
	2/18 (also known as 18A)	Parkin Street	Non-contributory	1970
	19	Parkin Street	Contributory	c1938-41
	20	Parkin Street	Contributory	1928
	21	Parkin Street	Non-contributory	2021
	22	Parkin Street	Contributory	1928
	24	Parkin Street	Contributory	1928
	26	Parkin Street	Non-contributory	1980
	28	Parkin Street	Contributory	1938 (duplex with 30)
	30	Parkin Street	Contributory	1938 (duplex with 28)

Name	Number	Street	Grading	Built Date
	1	Rix Street	Contributory	1930s (duplex with 15 Parkin)
	2	Rix Street	Contributory	1938 (duplex with 2A)
	2A	Rix Street	Contributory	1938 (duplex with 2)
	3	Rix Street	Non-contributory	1949, altered
	4	Rix Street	Contributory	1939
	5	Rix Street	Contributory	1941
	6	Rix Street	Contributory	1937 (duplex with 8)
	7	Rix Street	Non-contributory	c. 1976
	8	Rix Street	Contributory	1937 (duplex with 6)
	10	Rix Street	Contributory	1929
	11	Rix Street	Contributory	1938 (duplex with 11A)
	11A	Rix Street	Contributory	1938 (duplex with 11)
	12	Rix Street	Contributory	1927
	14	Rix Street	Contributory	1920s
	1-4/15	Rix Street	Contributory	c1938-41
	16	Rix Street	Contributory	1928
	18	Rix Street	Contributory	1926
	19	Rix Street	Non-contributory	1946, altered
	20	Rix Street	Contributory	1926
	21	Rix Street	Contributory	1941 (duplex with 14 Grosvenor)
	22	Rix Street	Contributory	1920s
	24	Rix Street	Contributory	1920s
	26	Rix Street	Contributory	1923
	28	Rix Street	Contributory	1927
	30	Rix Street	Contributory	1927
	31	Rix Street	Contributory	1941 (duplex with 11 Grosvenor)
	33	Rix Street	Contributory	1946
	35	Rix Street	Significant	1937-38 (duplex with 37)
	37	Rix Street	Significant	1937-38 (duplex with 35)
	39	Rix Street	Significant	1937-38 (duplex with 41)
	41	Rix Street	Significant	1937-38 (duplex with 39)
	43	Rix Street	Significant	1937-38 (duplex with 45)
	45	Rix Street	Significant	1937-38 (duplex with 43)
Broadhall	47	Rix Street	Contributory	c1938-41 (duplex with 423 Burke)

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
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
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‘CARINYA’ (FORMERLY WARRACK LODGE)

Prepared by: Trethowan Architecture in association with Context

Address: 14 Alfred Road, Glen Iris

Name: ‘Carinya’ (formerly Warrack Lodge)	**Survey Date:** June 2018
Place Type: House	**Architect:** Marcus R Barlow
Grading: Significant	**Builder:** Hurrey & Hill
Extent of Overlay: To title boundaries	**Construction Date:** 1916

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

By the early 1880s, land in Glen Iris was largely utilised for market gardens, dairying, orchards and brick making, with little residential development beyond the occasional villa. Commercial activity included a general store that opened in 1882 in Glen Iris Road at the intersection with High Street in 1882, and where a small shopping centre subsequently developed. A bacon-curing establishment opened in the mid-1880s near the east corner of Albion Road, where William and Henry Bainbridge had operated a butchery from the 1860s (McWilliam 1998:3; McWilliam 1992:np; Victorian Places 2015).

In 1890 a railway line opened from Burnley to Oakleigh junction via the Glen Iris valley. The railway line in fact joined the Outer Circle line a little east of Glen Iris, and, subsequently, was truncated when the Outer Circle line was partly closed in 1895. The line had two stations in the Glen Iris district: Gardiner and Glen Iris (both just outside of Boroondara). With the opening of the railway, some residential development occurred resulting in the opening of the Glen Iris Post Office on 28 August 1890 (Victorian Places 2015). For the most part however, because the railway opening coincided with a major economic downturn, only limited residential development took place in the area.

Melbourne's population increased in the 1920s to the point that by the end of the decade city numbers had reached one million people, with residents moving out of the city proper to new suburbs. The subsequent influx of people brought change to the rural character of the Glen Iris area.

Glen Iris was a desirable location for middle class suburban residences, with development facilitated by the establishment of improved public transport services. In 1929, a tram service was established between Melbourne city and Glen Iris. In addition, the infrequent train service offered on the Glen Iris railway was improved with the extension of the line to Glen Waverley in 1930. Subsequently, the two blocks of High Street between Gladstone Street and Barina Road, Glen Iris, became more commercially oriented, with a State Savings Bank opening circa 1923 (Built Heritage 2012:98, 104).

Glen Iris's significant interwar development is plainly evident in its streetscapes. Little trace remains, however, of the nineteenth century origins of Glen Iris (Built Heritage 2012:49).

History

In 1891, the north-western portion of Alfred Road and its adjoining sites to Norwood (Toorak) Road to the north were subdivided and sold off as 14 different allotments (*Age* 11 April 1891:2). Lot 12 on the 1891 subdivision plan, still vacant at the start of the Great War, was eventually purchased by Alfred Hurrey, an overseer, in 1916 (CT: V3982 F240). The site was to be developed by his son, Herbert (Bert) as his own residence.

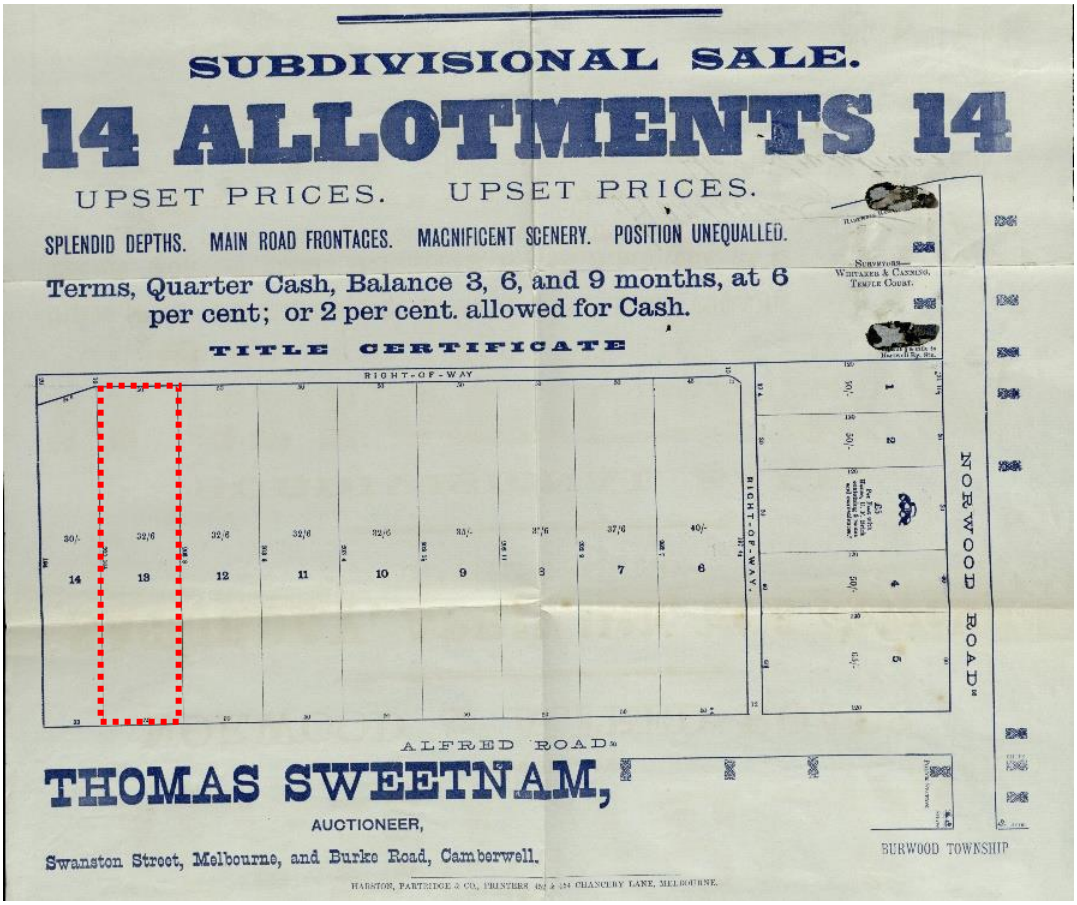

Figure 1. 1891 Subdivision plan in Hartwell, on the corner of Norwood (Toorak) and Alfred Roads. The subject site is indicated in red. (Source: State Library of Victoria)

Hebert John Hurrey (1887-1969), was an auctioneer, real estate agent and builder who had just established his own firm, Hurrey and Hill (later Hurrey and Roberts), the year before. The company specialised in subdivisional sales and, in collaboration with architects, in building bungalow-style houses (Hurrey and Hill, 1920). In his private life, Hurrey was an active member of the community, serving as Secretary at both the Horticultural Society and Progress Association of Burwood, as well as the Reporter District Football Association (*Who's Who in Australia* 1927, 691; *Camberwell & Hawthorn Advertiser* 12 May 1916:3).

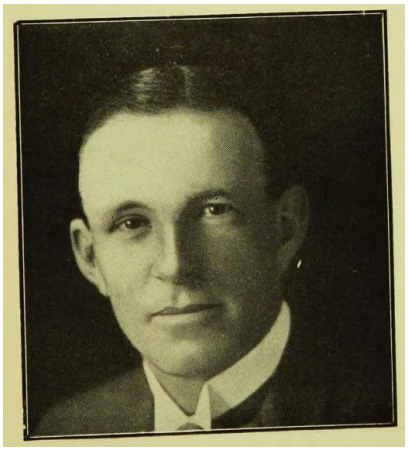

Figure 2. Portrait of Herbert John Hurrey. (Source: Who's Who in Australia, 1929)

Hurrey and Hill were active in the development of Burwood in the 1910s and 20s. Whilst they were known for their publication *Bungalow Homes*, first published in 1919, they started home building as early as 1915 with advertisements indicating the involvement of architect Marcus Barlow (*The Argus*,

13 November 1915:16). Estate agents, auctioneers and home builders, the partnership grew quickly and by December 1917 had recorded recent sale of £10,888 (*The Herald*, 13 December 1917:4). It is unknown whether they were involved in the development of land, however, they were involved in the sale of Garden Estate, Innesleigh Estate, Hillcrest Estate, Parkview Estate and Burwood Township Estate (*The Herald*, 13 December 1917:4).

In 1916, Bert Hurrey commissioned Marcus R Barlow, one of his collaborating architects, to design a dwelling for him on his father's land at 14 Alfred Road (Clare, 1984: 64). The house, known as 'Warrack Lodge', appears as one of the few built examples in the Hurrey and Hill brochure of 1919, with an exterior photo and plan shown as Design No. 164. The design was advertised as an Australian Bungalow built to suit the Australian climate and the needs of an Australian inclined to seek *"*something a little different*"*.

Shortly after construction, in 1917, the house was published and discussed in the *Real Property Annual* (later the *Australian Home Builder* [1912-21] and *Australian Home Beautiful* [1922-2018]) in an article by Barlow himself, *A Servantless House*. Moving through the house, room by room, Barlow describes planning and detailing noting the "waste space, dark corners and passages must all be avoided" and the dwellings suitability "for our Australian climatic conditions" culminating in a style distinctly "bungalow". The house was also published in the journal *Building*, of the same year, as part of a set of built works by Barlow which included his own house on Kooyongkoot Road. Though his career was well underway, having recently been made a partner, this set of works appears to be the platform from which he was to launch his name as an expert in bungalow design.

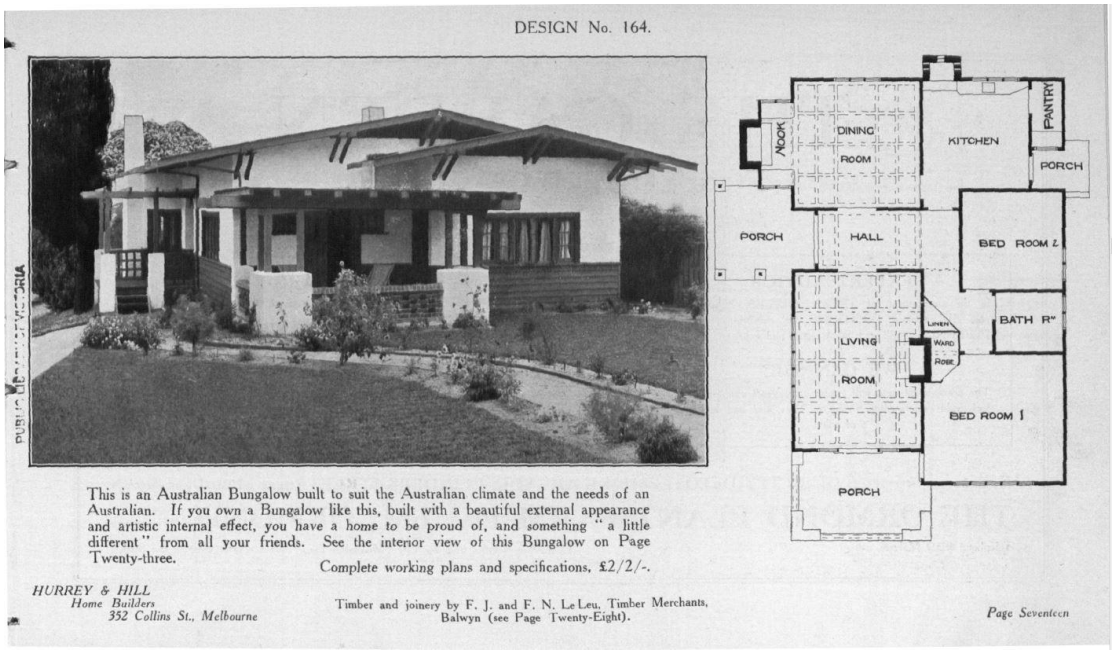

Figure 3. 'Warrack Lodge', the residence of Herbert Hurrey as it appeared in the 1919 brochure, 'Bungalow Homes'. (Source: Bungalow Homes, Hurrey and Hill, 1919)

Figure 4. Historic photo of the living room of the subject site. (Source: Hurrey and Hill 1919)

Advertised in 1926 as a "one of the prettiest and most compact Bungalows in the District, having been specially built to order under an Architect's supervision", 'Warrack Lodge' was sold to Isabella Kilner, a married woman from Frankston, in 1926 (*The Herald* 23 July 1926:15; CT: V3982 F240). The house was subsequently used as a plant nursery in the 1940s (*Weekly Times*, 15 Aug 1945;30) and 50s, and renamed 'Carinya', in reference to its associated nursery located at Launching Place (*Weekly Times* 30 June 1954:70).

An extension was added to the rear of the house in 1952 (BP10929), followed by a shed and store in 1962 (BP 30926). These later additions are all non-contributory elements. In 1970, the subject house was described by a sales notice as having two large reception rooms, three bedrooms and a kitchen (*Age* 28 November 1970:28).

Marcus R Barlow

Marcus Reginald Barlow (1890 – 1954) was one of Melbourne's most prolific and accomplished architects of the Interwar period. Educated at Brighton Grammar School, Barlow's architectural training started at the Working Men's College (now RMIT) whilst completing his articles with architects Grainger and Little (*Herald* 15 January 1911:8; *Herald* 30 November 1916:8).

By 1913, Barlow had commenced private practice under his own name, with his first identified commission, located in Canterbury, advertised for tender (*Herald* 25 September 1913:4). In 1915 he designed and built his own bungalow house, *Norwood*, on Kooyongkoot Road, Hawthorn (demolished), however remained there for only few years.

Prior to partnering with the aging practice of Grainger and Little in 1916 (*Herald* 30 November 1916:8), Barlow was engaged with the auctioneers and home builders, Hurrey and Hill (primarily Bert Hurrey), providing designs for the new business from 1915 (*The Argus* 13 November 1915:16). A number of these were published in Hurrey and Hill's 1919 brochure 'Bungalow Homes', including Hurrey's own house, designated as Design No. 154.

1917 was a tumultuous year for Barlow. Within months of the practice rebranding (Grainger, Little and Barlow), Barlow's wife passed away.

In the following years, Barlow established his name as an early proponent of the Bungalow, both through published articles, and his substantial new house, 12 Hunter Road, Camberwell (built 1918, identified in 1991 'Camberwell Conservation Study,' now demolished).

Barlow's later life is well documented, with major works including the Manchester Unity Building (1932), the Century Building (1938-40) and the Victoria Car Park (1938) all listed on the Victorian Heritage Register.

Description & Integrity

The Japanese inspired Californian Bungalow is set back from Alfred Road, on the western side of the street, with a concrete driveway down the southern boundary and well-established trees in the front setback including a notable large cypress.

Figure 5. Aerial view of the immediate area of the subject site with the boundary of 14 Alfred Road identified in red. (Source: Google Maps, 2018)

The roof is predominately a single gable form running east west and clad in corrugated iron, a replacement of what would have likely been a malthoid covering. A nested lower gable projects from the front elevation and a lower flat roof projects over the adjacent front porch. A later carport to the south of the dwelling extends from the original entry porch. To the rear of the dwelling is the skillion formed addition of 1952, which is a non-contributory element. The roof pitch is very shallow, with the eaves to the street supported across its length by simple paired timber brackets, however their original horizontal extensions have been removed. To the side elevations, rafter beams are expressed. The front porch is essentially flat roofed sloping to the street, again with prominent expressed square rafter beams. Visible from the street are two rendered chimneys, one to the south adjacent to the entry porch and the other more centrally within the dwelling, both are capped with terracotta chimney cowls but are otherwise minimally detailed.

Figure 6. Primary (western) elevation of the residence. (Source: Trethowan Architecture, 2018)

The double fronted dwelling is clad in a combination of weatherboard below the sill level and overpainted roughcast throughout. The weatherboards have been painted in a light colour and as a result the composition has lost its 'grounding' base element, as seen originally. In the upper portion of the gables, above the brackets, is a latticed vent running the shallow span. The porch is formed up from paired timber columns above rendered piers. The square timber posts support the cross beams, with a timber wedge support raking to the centre, a nod to its oriental inspiration. A timber name plaque sits on the front-most crossbeam displaying 'Carinya'. The original brick balustrade infill to the porch, as seen on the cover page, has since been removed.

Window openings are generally shallow in proportion to the facades and sit on the line created by the top of the weatherboards. Each casement window comprises a set of six panes, vertically proportioned, with slim timber mullions.

Interestingly, the main entrance is via the side of the dwelling, giving way to a central hall splitting the dining and living room with other less formal spaces running off a secondary hall corridor. This accords with the plan as shown in Figure 3, although it is unconfirmed if the original layout remains internally.

Figure 7. Front on view of the west porch. Note the timber bracket details and sets of columns on rendered bases. (Source: Trethowan Architecture, 2018)

Figure 8. View of the front gable with the weatherboarding base, rendered wall and latticed gable. Note the paired timber brackets to the extended eaves. (Source: Trethowan Architecture, 2018)

Figure 9. View down the southern elevation to the southern porch. (Source: Trethowan Architecture, 2018)

Figure 10. View of the front setback. (Source: Trethowan Architecture, 2018)

A concrete driveway runs down the southern property boundary and terminates at the carport. This is a later addition. None of the landscaping seen in Figure 3 is remnant, with the key features in the front setback being the well-established cypress tree. It is noted that there is no front fence, however side boundaries are new timber paling fences.

Alterations include the removal of the brick balustrade to the porch and the replacement of the door. The piers to the side entry have also been removed. The existence of early plans and photographic evidence mean that these minor alterations are easily reversible. Overall, the exterior of the dwelling is in a good and intact condition, with none of the later additions, apart from the carport, visible from the street.

Comparative Analysis

Californian Bungalows

By World War 1, bungalows had gained widespread acceptance in Australia as the ideal style for the suburban house. The complexity of the Arts and Craft philosophies of the Federation Period were stifled by war-time restrictions of cost and manpower which resulted in a simplified interpretation of influences.

With the broad focus on the fashions of the United States at the time and sharing similar climatic conditions to parts of that country, Australia saw notable examples by Frank Lloyd Wright and Greene and Greene as a way forward. Key attributes evidenced by these examples were the notably horizontal character and low-slung roof, with interiors still heavily influenced by the English Arts and Crafts, from where the style originally evolved (Butler 2012:120-122). Greene and Greene pioneered the houses that inspired the California Bungalow, with broad, low-pitched roofs with overhanging eaves, and protruding rafters and rustic masonry to support the piers (Cuffley 2009:34). They helped popularise Japanese detailing. The 1908 Gamble House in Pasadena, featuring similar low pitched roof forms and an abundance of fine timber Japanese inspired detailing, is considered their finest work. Flat roofed porches that spread to become a popular feature of the interwar bungalow, particularly with their tapered rafter ends and Japanese look, also showed 'the influences of the Pasadena bungalows of Greene and Greene' (Cuffley 2009:67).

Figure 11. Greene & Greene's famous 'Gamble House' (1908) in Pasadena. (Source: Jim Heaphy 2016)

Californian style bungalows gained prominence from 1908 and by 1915 architects and builders were greeted with rapidly increasing demand for the new style of Bungalow. The rustic and expressed nature of the interlocking timber work and projecting beams gave the designs a certain Japanese aesthetic and follows the strong international influence of Japanese art and architecture in the late 19th century. The popularity of the bungalow paralleled that of the 'servant-less' house and more generally the government-inspired housing boom following World War 1 (Butler 2012:120-122).

Despite the United States prototypes preferencing shingled or Malthoid roofs, few of these were actually applied in favour of the cheaper Federation-era Marseilles pattern terracotta tiles.

By the early 1920s, Australian speculative builders had fully embraced the interwar Californian Bungalow idiom, however, they had also begun to follow a standardised Australian approach with brick and chunky carpentry details. This earthy quality and embrace of natural materials and finishes presented a homely character that was unpretentious and popular among all strata of society (Apperly 1994:206-209).

'Carinya' is a clear example of the Japanese-influenced Californian Bungalow style. Japanese aesthetic elements include the use of expressed timber details such as paired columns on bold piers and brackets at the porch and eaves. Other features include a horizontal low-slung gable roof form, panelled windows reminiscent of shoji screens, and cypress tree.
Predominant proponents of the style in Melbourne at the time were the Griffins, Harold Desbrowe-Annear, Leslie Perrott, Grainger, Cedric Ballantyne and Robert Hamilton, and Marcus Barlow (as a sole practitioner and with partnerships).

Marcus R Barlow

Whilst Barlow was a prolific proponent of the Bungalow style, and an occupant of the municipality, few of his residential works have previously been identified. Those that have include 'Colinton' at 92 Mont Albert Road, Canterbury (H1399 and HO178) and 'Wynnivy' at 15 Deepdene Road, Balwyn (HO605), neither of the style. Of closer comparison would have been either of his former residences, 'Norwood', Kooyongkoot Road, Hawthorn or 12 Hunter Road, Camberwell, both now demolished (despite Hunter Road being identified in the Camberwell Conservation Study 1991 as a significant building).

Barlow established his early career within the municipality with residential examples dating from 1913-14 predominately located in Canterbury and adjacent at Deepdene. His earliest example was constructed on the western corner of Chaucer Crescent and Dudley Parade in 1913-14 however this has since been demolished. Of a set of three tenders shortly following, only one remains at 8 Kitchener Street, Deepdene, however this is more Edwardian in character and reflects a transitional style (Figure 12). 'Carinya' represents a more established expression of the bungalow style than 8 Kitchener Street and demonstrates Barlow's ability to incorporate Japanese stylistic influences.

Figure 12. Barlow's first known architectural commission at 50 Chaucer Crescent, Canterbury (1913-14), now demolished. (Source: Google Maps, 2009)

Figure 13. Early Barlow commission at 8 Kitchener Street, Deepdene (1914), extant. (Source: Google Maps, 2009)

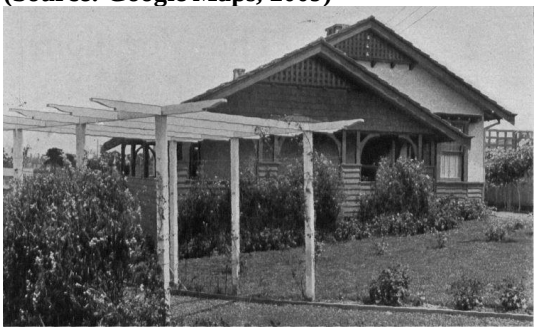

Figure 14. Barlow's first residence, Norwood, Kooyongkoot Road, Hawthorn (1915), now demolished. (Source: Bungalow Homes, 1919)

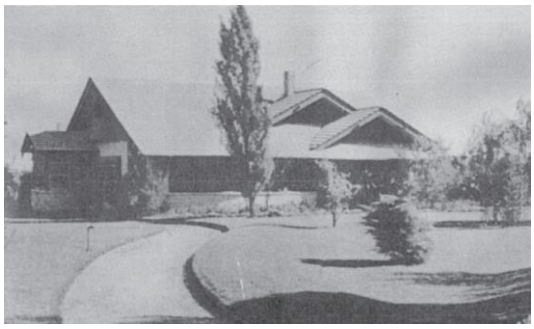

Figure 15. Barlow's second residence, Wirringulla, formerly 12 Hunter Road, Camberwell (1918), now demolished. (Source: Australian Home Beautiful, August 1927:19)

It appears Barlow in these early years was, like his contemporaries, restrained to adapting known Edwardian forms for wary clients (such as at 8 Kitchener Street), prior to the mainstream embrace of the foreign Californian influences. (Clare 1986). This provides examples such as his own residences (Figures 13 and 14) as a testing ground, predating the groundswell and developing marketing material of the style for the local context. This is further highlighted at the subject site, whereby Bert Hurrey was to adopt the latest fashions and, unlike the examples above, wholeheartedly display the same fervour of the Californian architects and their Japanese inspired character. As such, 'Carinya' demonstrates a more developed and confident approach to the bungalow style that allowed Barlow to embrace the latest trends and influences. The development of Barlow's work reflects the evolution of the bungalow as a popular housing type in Boroondara. The subject property has been mentioned in the comparative analysis for 'The Pebbles', 57A Droop Street, Footscray, which is on the Victorian Heritage Register (H1308):

> *The Bert Hurry house at 14 Alfred Road, Burwood [sic], designed by Marcus Barlow in 1916, was one of the earliest, notable examples of the [Japanese Bungalow] style. The American influence is evident in the stained weatherboard base and roughcast weatherboard walls.*

Comparative examples in Boroondara

'Gunyah', at 10 Donna Buang Street, Camberwell (HO174)

The subject site aligns locally with 'Gunyah', at 10 Donna Buang Street, Camberwell (HO174) by Leslie M. Perrott, built in 1917 (Figure 15). Both 'Gunyah' and the subject site strongly express the Californian ethos and Japanese influences through their low-slung form, use of expressed timber supports, paired timber posts and bold pylons; although the subject site is an earlier example.

Figure 16. 10 Donna Buang Street, Camberwell. (Source: Google Maps)

Figure 17. 408 Barkers Road, Hawthorn East. (Source: Lovell Chen 2005)

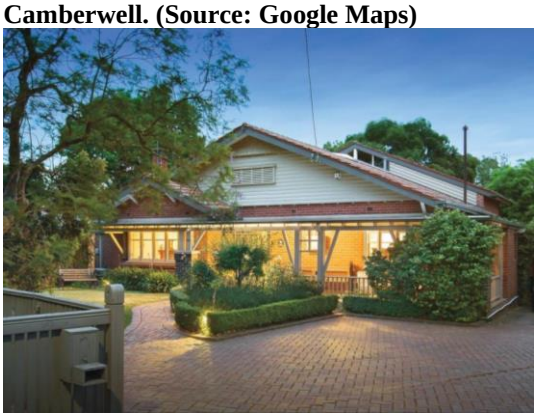

Figure 18. 44 Currajong Avenue, Camberwell. (Source: Realestate.com)

408 Barkers Road, Hawthorn East (HO440)
Built in 1921, 408 Barkers Road, Hawthorn East (HO440) is comparable to the subject site, sharing features such as paired columns on bold pylons, a flat roof porched projection, simple chimneys, a stepped gable with lattice in-fill and the lack of fences. Japanese inspiration is expressed in the tapered chimneys and through the timber work seen in the wrap-around porch, and whilst considered a good example of horizontal expression, more generally it is less refined and more ad-hoc in form than the subject site. The house has also been noted for its Greene & Greene influence.

44 Currajong Avenue, Camberwell (HO381)
Built in 1919-20, this horizontally-expressed, red brick bungalow is composed similar to the subject site with its stepped gable over the double front, however with an elongated flat roofed porch spanning its length. Oriental cues are seen again in the porch detailing and exposed rafters, however this dwelling also includes Federation-era features such as the double canted bays to the street. The subject site can be considered to truer to its Californian influences and although more narrow to the street, the low-slung roof and proportions of the windows make it appear even more horizontal than this example.

Other examples
Similar Japanese inspired bungalows can be seen at 46 Clyde Street, Kew (HO283), 84 Walpole Street, Kew (HO355) and 54 Berkeley Street, Hawthorn (HO446), all of which share chunky carpentry details visible from the street and strong gabled forms. Built of brick, most other examples within the municipality were constructed some time after the subject site and illustrate the evolution of the Californian bungalow style in Melbourne during the 1920s.

Early display homes in Boroondara
The dwelling's use as a piece of marketing material for the owner/builder is also of interest, and as such the house could be seen as an early example of a display home. Whilst examples of these are uncommon, those that share a similar purpose can be seen in AV Jennings work at the Trentwood Estate with 17 Trentwood Avenue, Balwyn (recommend for inclusion on the Heritage Overlay 2013) published in the popular press in 1959. Other examples by Merchant Builders, such as 76 Molesworth

Street, Kew (HO325) published prior to construction in 1969 or the development for founding director John Ridge at Grange Road, Toorak, where he himself resided, share traits.

Summary

The subject site is an early example of the Californian bungalow style, predating most other identified examples of the style in Boroondara, and one of few timber and roughcast examples remnant in the municipality. The inspiration drawn from the Californian architects, Greene and Greene, and their well-publicised examples in Pasadena is evident in this scaled down version, and has been designed to retain a truer horizontal expression. The subject site demonstrates the influence of Japanese stylistic features applied to the Californian bungalow form.

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).

N/A

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).

'Carinya' at 14 Alfred Road, Glen Iris is an early and excellent example of a Japanese inspired Californian bungalow. Designed by Marcus R Barlow, the dwelling embodies the principal characteristics of the style through its gabled form and strong horizontal emphasis, a nod to American architects Greene and Greene through its particularly low-pitched roofs, flat roofed porch, and Japanese inspired timber rafter beams and brackets, and slender timber columns atop solid, more rustic piers.

The dwelling is a representative example of the California Bungalow style as developed in the first decade of the twentieth century in the United States, that was designed and constructed for its climate, and for owners who had the means to adopt emerging styles and thus create a home that reflected their ideals. This house is particularly good as a representative of the pure form of the style before it was modified for the local Australian context.

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

The aesthetic significance of 'Carinya' derives from its horizontality, robust materiality and timber detailing, inspired by Californian bungalows with Japanese overtones. 'Carinya' demonstrates a pure example of the style.

Japanese inspired timber detailing such as the grouped columns sitting atop bold piers, the raked and slotted brackets of the porch and paired brackets to the eaves are of note.
Its horizontality is strongly expressed through the low-slung gable roof, and the flat roof to porch.

'Carinya' is one of the truest local interpretations of the Californian bungalow style best demonstrated by American architects Greene and Greene and their most notable work, Gamble House in Pasadena, heavily publicised internationally.

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).

'Carinya' is significant for its association with architect Marcus R. Barlow, responsible for the design of both this residence and as the only known architect for Hurrey and Hill, local auctioneers and home builders.

Barlow was one of Melbourne's most prolific and accomplished architects of the Interwar period. He was an early proponent of Californian Bungalows, both through published articles and his own residences. Most noted as the architect of the Manchester Unity Building (1932, H0411), Barlow also designed the Century Building (1938-40, H2250), the Victoria Car Park (1938, H2001) and within the municipality, the former Colinton Residence (92 Mont Albert Road, Canterbury, 1926, VHR 1399 & HO178) and the former Arnold Residence ('Wynnivy') (15 Deepdene Road, Deepdene, 1924, HO605).

Statement of Significance

What is Significant?

The dwelling at 14 Alfred Road, Glen Iris, 'Carinya' (formerly 'Warrack Lodge') is significant to the City of Boroondara. Built in 1916, this early Japanese inspired Californian Bungalow was built for Herbert Hurrey, a local estate agent and home builder, and was published in architectural journals of the time.

Alterations and additions undertaken after 1916 are not significant.

How is it significant?

'Carinya' (formerly 'Warrack Lodge') at 14 Alfred Road, Glen Iris is of local architectural, aesthetic and associational significance to the City of Boroondara.

Why is it significant?

'Carinya' (formerly 'Warrack Lodge') is an early and excellent example of a Japanese inspired Californian bungalow. Designed by Marcus R Barlow, the dwelling embodies the principal characteristics of the style through its gabled form and strong horizontal emphasis, a nod to American architects Greene and Greene.

The dwelling is an outstanding representative example of the style as developed in the first decade of the twentieth century in the United States, that was designed and constructed for its climate, and for owners who had the means to adopt emerging styles and thus create a home that reflected their ideals.

The property also demonstrates the ongoing development of Glen Iris during WW1 and the continued desire to name such properties to impose oneself on the area. (Criterion D)

The aesthetic significance of 'Carinya' derives from its horizontality, robust materiality and timber detailing, inspired by Californian bungalows with Japanese overtones, however applied in an Australian Setting and marketed as such.

Japanese inspired timber detailing such as the grouped columns sitting atop bold piers, the raked and slotted brackets of the porch and paired brackets to the eaves are of note.
Its horizontality is strongly expressed through the low-slung gable roof, and the flat roof to porch. The mature trees, particularly the large cypress, provide an appropriate setting to the houses and provides evidence of the early garden planting.

'Carinya' is one of the truest local interpretations of the work of American architects Greene and Greene, whose most notable work, Gamble House in Pasadena (1908), was heavily publicised internationally. (Criterion E)

'Carinya' is also significant for its association with architect Marcus R Barlow, responsible for the design of both this residence and as the only known architect for Hurrey and Hill, local auctioneers and home builders.

Barlow was one of Melbourne's most prolific and accomplished architects of the Interwar period. He was an early proponent of Californian Bungalows, both through published articles and his own residences. Most noted as the architect of the Manchester Unity Building (1932, H0411), Barlow also designed the Century Building (1938-40, H2250), the Victoria Car Park (1938, H2001) and within the Municipality, the former Colinton Residence (1926, H1399 & HO178) and the former Arnold Residence ('Wynnivy') (1924, HO605). (Criterion H)

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?*	Yes – to the extent of the render finish on the 1916 section of the dwelling
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

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Age, as cited.

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QUAMBY (FORMERLY WOONGARRA)

Prepared by: Trethowan Architecture in association with Context

Address: 29 Alfred Road, Glen Iris

Name: Quamby (formerly Woongarra)	**Survey Date:** June 2018
Place Type: House	**Architect:** George A Moore
Grading: Significant	**Builder:** Reginald and Gertrude Thwaites
Extent of Overlay: To the title boundaries	**Construction Date:** 1923-24

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road to the north, Summerhill Road and Warrigal Road to the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Interwar development

Melbourne's population increased in the 1920s to the point that by the end of the decade city numbers had reached one million people, with residents moving out of the city proper into new suburbs. The subsequent influx of people brought change to the rural character of the Glen Iris area.

Glen Iris was a desirable location for middle class suburban residences, with development facilitated by the establishment of improved public transport services. In 1929, a tram service was established between Melbourne city and Glen Iris. In addition, the infrequent train service offered on the Glen Iris railway was improved with the extension of the line to Glen Waverley in 1930. Subsequently, the two blocks of High Street between Gladstone Street and Barina Road, Glen Iris, became more commercially oriented, with a State Savings Bank opening c1923 (Built Heritage 2012:98, 104).

Figure 1. Intersection of High Street and Malvern Road, in the Stonnington part of Glen Iris, c1920-1929. (Source: Kerr Brothers c1920-1929, SLV)

Glen Iris's significant interwar development is plainly evident in its streetscapes. Little trace remains, however, of the nineteenth century origins of Glen Iris.

History

In 1887, Charles M Davis, a Fitzroy draper, purchased 19 acres of land bound by Toorak and Alfred roads (CT: V1931 F153). The land was advertised for sale in approximately 1888 as Burwood Corner. In 1904, Frederick Jesse Hill, a farmer, purchased 13 acres of Burwood Corner land on the eastern side of Alfred Road (CT: V2991F051). The land was divided into smaller lots and sold in the subsequent years (CT: V2991 F051). In 1923, lots 32 and 33 (the subject site shown on Figure 2) were purchased by Gertrude St Arnaud Thwaites (nee Lewis) (1876-1958), whose father, Charles Ferris Lewis, was the owner of a local newspaper, the *St Arnaud Mercury* (Brian Tseng pers. comm. with Libby La Nauze, 30 July 2018). In 1911, Gertrude married Reginald Percy Thwaites (1879-1946), a mercantile reporter. The Thwaites', after purchasing the subject site, commissioned the design of a weatherboard residence and an outbuilding. George A Moore, then based at 359 Riversdale Road, Auburn, was the design architect. The house, completed in 1924, was inspired by dwellings Reginald had seen in Queensland while working there as a young man (Brian Tseng pers. comm. with Libby La Nauze, 30 July 2018). The original architectural drawing features half-timbering to the gables above entrances, and a French window on the front elevation (Figure 4). Neither were realised (Figure 5). A sleepout, which was later infilled with bricks, was added to the north elevation in the late 1920s (Figure 7). The Thwaites named the house 'Woongarra', supposedly meaning 'camp' or 'sleeping place' in an Aboriginal language. The name had also been used for their former residence in 40 Rowell Avenue, Camberwell (pers. comm. with Libby La Nauze, 30 July 2018).

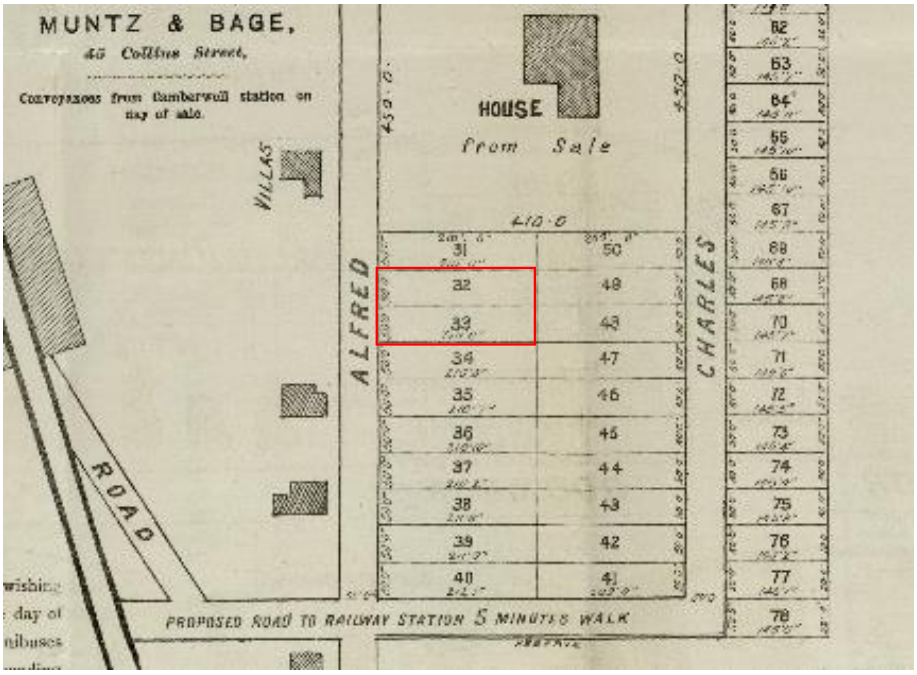

Figure 2. Detail of the subdivisional sale notice of Charles M Davies's Burwood Corner property c1888 showing Lots 32 and 33, the site of 29 Alfred Road, Glen Iris, indicated in red. (Source: State Library of Victoria)

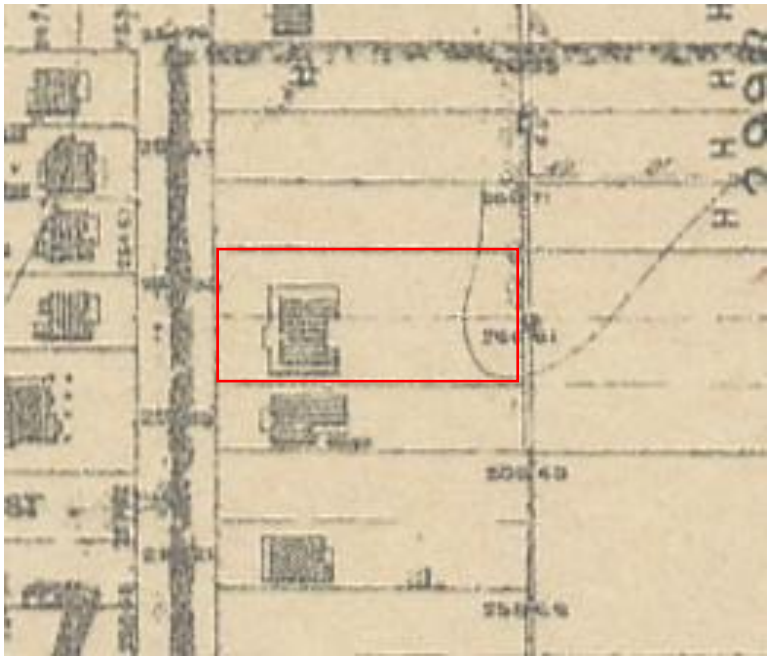

Figure 3. MMBW Detailed Plan Scaled 400 feet 1 inch no 74, date c1933-1950, showing the house on 29 Alfred Road. (Source: State Library of Victoria)

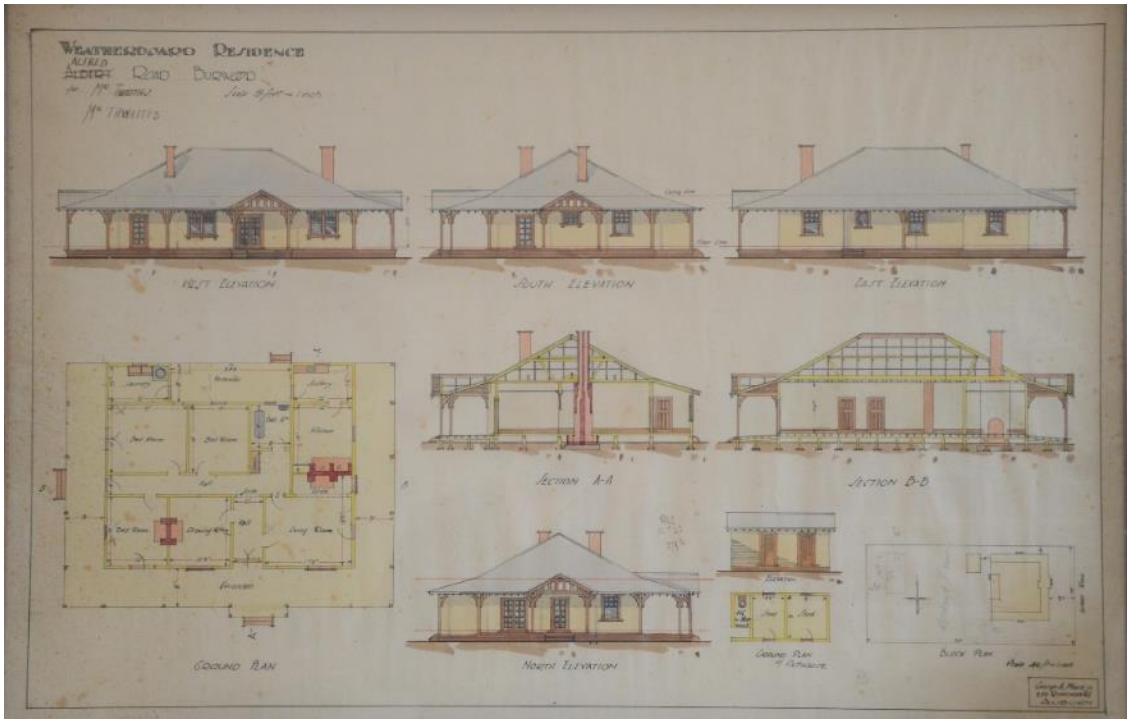

Figure 4. Drawings of 'Woongarra' by George A. Moore in 1923. (Published with permission of the Thwaites family)

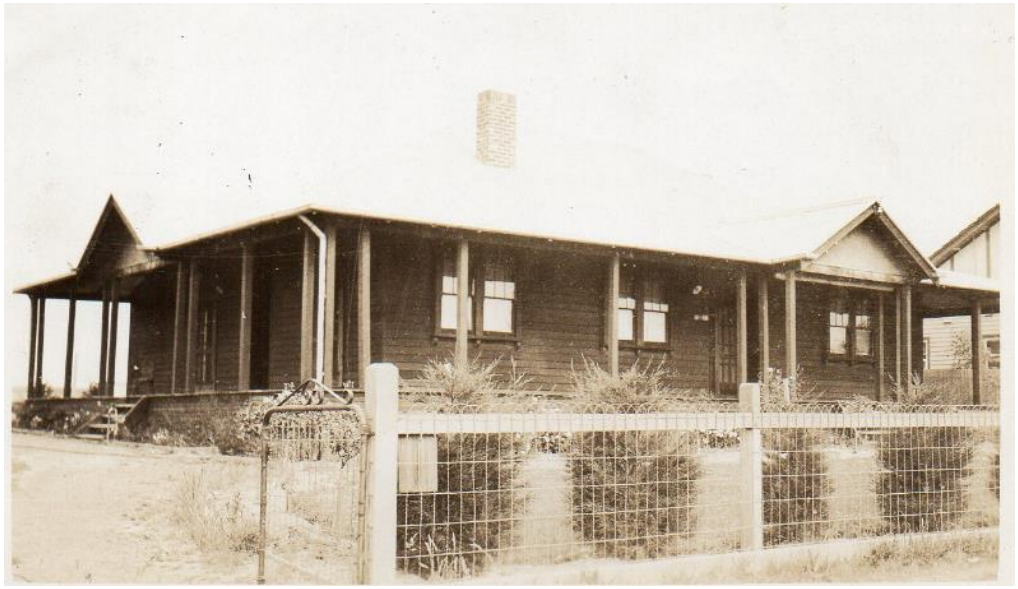

Figure 5. 'Woongarra' in 1924, shortly after its completion. (Published with permission of the Thwaites family)

Figure 6. Gertrude and Lorna Thwaites in front of 'Woongarra', 1927. The original timber plinth boards are visible in the background. (Published with permission of the Thwaites family)

Figure 7. 'Woongarra' in 1931. (Published with permission of the Thwaites family)

Figure 8. Photo showing the earlier tennis court, the rear of 'Woongarra' and the former outbuilding, 1933. (Published with permission of the Thwaites Family)

Reginald and Gertrude Thwaites also owned the adjacent blocks at the rear that fronted onto Charles Street. The land was used for sports, family gatherings, social activities and horse-breeding. Within the property, Reginald Thwaites built a tennis court with his son, Reginald John Bertram (Brian Tseng pers. comm. with Libby La Nauze, 30 July 2018). Other occupants of the house included Reginald's mother, Sarah Gray Thwaites (nee Hagger) (1851-1940) and daughter Lorna (1912-2000) (Australian Electoral Rolls). In 1938, Reginald Thwaites added a weatherboard garage at the same site (BP 9186).

Reginald Thwaites died in 1946, and Gertrude continued to live in 'Woongarra' until her death in 1958. The property was transferred to Lorna and her husband, Eric Ries Edward Black (CT: V4727F256). Their son Michael and daughter Elizabeth also lived at the property. In 1971 the house was sold to Roady Macey, a civil engineer, and Margot Anne Macey, a teacher (CT: V4727F 256). After the departure of the Thwaites family, the house was renamed by its new owners to 'Quamby'.

Later additions include an additional garage in 1977 (BP 60893) and a swimming pool in 1978 (BP 63674).

Michael Eric John Black AC, QC (1940-)

Michael Eric John Black AC, QC, son of Lorna Thwaites (1912-2000) and Eric Ries Edward Black (1909-2001), was born in 1940 in Egypt. Eric was a professional military officer and served in the Royal Air Force, UK in the 1930s and 40s (NAA: B4747, BLACK/ERIC RIES EDWARD). Because of his father's military career, Michael Black spent his childhood in Egypt, England and Australia (Brian Tseng pers. comm. with the Honourable Michael Black, 30 July 2018). In the 1950s, the family moved to 'Woongarra', the former residence of his maternal grandparents, Reginald and Gertrude Thwaites (CT: V4247 F256). The 1962 Electoral Roll records that Black, then a law student, was living in 'Woongarra' with his parents and sister, Elizabeth (Australian Electoral Rolls). In 1963 he graduated with a Bachelor of Laws Degree from The University of Melbourne, and was admitted as a barrister in the following year. He was appointed Queen's Counsel in Victoria in 1980, and in Tasmania in 1984 (Melbourne University 2010).

Between 1991 and 2010, Black served as Chief Justice of the Federal Court of Australia. He is known for his work on the Spinifex People's Native Title claim, which was lodged by Mark Anderson on behalf of the Spinifex People against the State of Western Australia in 1998. Two years later, Black travelled to Tjuntjuntjara in Western Australia to deliver the Federal Court's decision (ABC 2010). The Court granted the Spinifex People exclusive rights to occupy, enjoy and maintain up to 50,000 km^2 of land within the Great Victoria Desert, WA (National Native Title Tribunal, 2018). In 2001, Black

was one of the sitting judges of the Ruddock v Vadarlis case. The Court ruled that the Australian Federal Government could not expel the asylum seekers rescued in international waters by MV Tampa, a Norwegian cargo vessel, on the ground of prerogative power (Australasian Legal Information Institute, 2001). As Chief Justice, he was a pioneer in introducing the compulsory electronic court document filing system in Australia. The aim of this system was to reduce the administrative burden in producing multiple hardcopies of a single document, to ensure all lodged documents be readily available to all parties, and hence make court proceedings more efficient (ABC 2010). In 1998, Michael Black was made a Companion in the Order of Australia (AC) for service to law, the legal profession and judiciary. He retired from the Federal Court of Australia in 2010 (Melbourne University, 2010).

Description & Integrity

Figure 9. Aerial photo map showing the subject site in 1945. (Source: Melbourne University Library Collection)

Figure 10. Google Maps satellite image showing the extent of the subject site at 29 Alfred Road, Glen Iris. (Source: Google Maps, 2018)

'Quamby', formerly 'Woongarra', at 29 Alfred Road is a freestanding weatherboard residence with an asymmetrical double frontage. The house is encircled by a veranda, supported by timber posts on its front (west), north and south elevations, giving the house an Old Colonial homestead character. The front façade consists of a recessed entrance with three timber double-hung sash windows. Another recessed entrance, with one timber French window on each side, is located on the north elevation. The hipped, corrugated-iron roof features a gable above each entrance and comes to a shallower pitch towards the veranda. Two simple brick chimneys, which were rebuilt after 1971, project through the roof on its front and south elevations. Brick extensions have been added to the original sleep-out section on the north elevation of the house, concealing half of the weatherboarding and veranda. Glass and timber extensions were also added to the house's south elevation. Timber plinth boards to the house's veranda have been replaced by bricks at some point. The front door has been altered. It is noted that the original soffit lining to the verandah has been replaced with cement sheet, the boxing in of the original exposed rafter ends and the earlier quad gutters have been replaced with square gutters. Despite these additions, alterations and extensions, the subject site's original form remains legible and mostly intact.

Figure 11. North elevation of 'Woongarra'. (Source: Trethowan Architecture, 2018)

The house at 29 Alfred Road, occupies a double residential block. The house is set well back from the street boundary, with an extensive backyard. The street boundary is marked by a well-developed hedgerow and non-original brick fence. Given the similarity of the materials, the fence may have been built around the same time as the brick additions and plinth. A driveway near the northern boundary leads to a modern freestanding timber carport. Earlier outbuildings and garage are not extant on the site. The back yard contains a new tennis court and a swimming pool built in 1978 (BP 63674) and well-established trees. The brick chimneys were renovated at the same time the brick additions were made to the house.

Comparative Analysis

Colonial Revival

Colonial Revival style in Australia has historically been connected to the Georgian Revival, so that the two styles have often been 'difficult to distinguish' (Stapelton 2012:164). The main distinction is in the sources of inspiration that each draws upon, with Georgian Revival harking back to the British

Georgian period buildings, and Colonial Revival referencing more directly the Australian or North American colonial experience, leading to 'comparatively simpler' designs (Stapleton 2012:164). The subject house, with its historical inspiration drawn from Queensland homesteads, draws on this rural Australian rather than urban British lexicon.

In Victoria, surviving Old Colonial homesteads tend toward brick construction, set quite low. However, the simple rectangular form, hipped roofs with encircling verandah under a broke-back roof is common among homesteads such as at the Plaistow Homestead (c.1846), an Old Georgian Colonial pastoral homestead with simple timber posts and quadrant brackets and a slight asymmetry formed by the arrangement of the door and multi-paned windows and chimneys. Fashoda Homestead (c.1850) is a rare surviving timber homestead in Victoria and demonstrates the more vernacular Colonial style of home with simple hipped iron roof and encircling verandah with simple posts, and multipane windows.

Old Colonial style homesteads in rural Queensland include historic homesteads such as Rosenthal Homestead at Warwick (1840s), Barambah Homestead (1840s-70s), Langmorn Homestead (1870s) or Gracemere (1858-74) are among notable examples in that state of the homestead style with their emphasis on encircling verandahs with often quite simple timber posts, sometimes French doors or windows for ventilation and a high setting similar to 'Quamby'.

Figure 12. Roseneath Cottage, 40-42 O'Connell Street, Paramatta NSW. (Source: The Directory of Sydney)

Figure 13. Plaistowe Homestead, Joyces Creek, Mount Alexander VHR H0328. (Source: Heritage Victoria)

Figure 14. Fashoda Homestead, Mernda, Whittlesea, VHR H2312. (Source: Heritage Victoria)

Figure 15. Langmorn homestead, Raglan, QLD. (Source: Queensland Heritage Register)

Figure 16. Barambah Homestead, Goomeri, QLD. (Source: Queensland Heritage Register)

Figure 17. Gracemere Homestead, Gracemere, QLD. (Source: Queensland Heritage Register)

In the 1920s, while the Californian Bungalow was the dominant style of Australian domestic architecture, a movement to revive the Old Colonial style dwellings was also emerging. Similar to the Californian Bungalow, the Colonial Revival was the result of overseas influence. In America and the UK, a movement to revive Georgian and Colonial architecture began in the early 1890s. In the early 1910s, William Hardy Wilson, a Sydney-born architect, visited these two countries, and was impressed by their Georgian and Colonial architecture in both their original and revived versions. Upon his return to Australia, Wilson began to document and promote the virtues of early nineteenth-century architecture in New South Wales and Tasmania. Also around this time, university-trained architects, who were influenced by English academics, consciously chose the style for the design of both domestic houses and medium-scale public buildings (Apperly, 1994: 150). This may explain why, despite Wilson's promotion, Colonial Revival buildings in Australia share more similarity with the Georgian Revival style architecture in America and the UK. Distinctive Australian elements, such as verandas common in Australian Old Colonial homesteads, were often left out (Clare, 1984: 26). Key practising architects of Colonial Revival style in Australia included William Hardy Wilson, Eric Apperly, Robin Dods and Neave & Berry (Apperly, 1994: 153).

Reginald Thwaites, who commissioned the design of 'Quamby', did not opt for the then popular Californian Bungalow style. Rather, he chose to incorporate elements from buildings he saw in Queensland into the house, which is reflected by its elevated position. As a result, the house incorporates only minimal Japanese inspiration and only a few of the carpentry details of the Californian Bungalows, such as the decorative door frame tops and use of box windows. It shares many more similarities, such as the encircling verandah, French doors, simple rectangular facades and low pitched roofs, with the single-storey Old Colonial country homestead or farmhouses built before the first half of the nineteenth century. These buildings, such as the Old Colonial Roseneath Cottage in Paramatta, NSW (built 1837), feature simple, rectangular forms, symmetrical façades and are well-proportioned. In response to the Australian climate, the veranda, which is usually a low-pitched extension of a large roof that protected the residents from the sun, is always a distinctive feature (Apperly, 1994: 24). Similar houses are unusual in Boroondara.

Californian Bungalows

The house shares some limited characteristics of the California Bungalow more common in the municipality, such as the asymmetric composition and box window detailing. Bungalows gained widespread acceptance in Australia as the ideal style for the suburban house in the early twentieth century. The complexity of the Arts and Craft philosophies of the Federation Period were stifled by war-time restrictions of cost and manpower which resulted in a simplified interpretation of influences. With the broad focus on the fashions of the United States at the time and sharing similar climatic conditions to parts of that country, Australia saw notable examples by Frank Lloyd Wright and Greene and Greene as a way forward. Key attributes evidenced by these examples were the notably horizontal character and low-slung roof, with interiors still heavily influenced by the English Arts and Crafts, from where the style originally evolved (Butler 2012:120-122).

Californian Bungalows gained prominence from 1908 and by 1915 architects and builders were greeted with rapidly increasing demand for the new style of Bungalow. The rustic and expressed nature of the interlocking timber work and projecting beams gave the designs a certain Japanese aesthetic and follows the strong international influence of Japanese art and architecture in the late nineteenth century. The popularity of the bungalow paralleled that of the 'servant-less' house and more generally the government-inspired housing boom following World War I (Butler 2012:120-122). By the early 1920s, Australian speculative builders had fully embraced the interwar Californian Bungalow idiom, however, they had also begun to follow a standardised Australian approach with brick and chunky carpentry details. This earthy quality and embrace of natural materials and finishes presented a homely character that was unpretentious and popular among all strata of society (Apperly 1994:206-209).

'Quamby' incorporates elements of the California Bungalow in its box window frames and Japanese style detailing to the door frames. However its emphasis on the simple hipped roof and its encircling verandah with slender columns, is very different to the dominant gable form of the California Bungalow with its more typical exposed eaves and porches or sleepouts with often rusticated piers and balustrades.

Comparative examples within Boroondara

Within the City of Boroondara, Colonial Revival style houses tend to adopt the more typical Georgian Revival style of suburban home, using large symmetrical, square forms, usually in brick and without the older Colonial style verandahs. One example is 91 Maud Street, Balwyn (HO392, individually significant), a double-storey brick dwelling with symmetric frontage and regular fenestration, and as such a clear example of the Georgian Revival approach to the Colonial Revival style, abandoning the verandah typical of the earlier colonial homesteads. The subject property by comparison incorporates a Colonial Revival style into a bungalow form, more reminiscent of the traditional homestead with its timber materiality and encircling verandah.

Figure 18. 91 Maud Street, Balwyn North. (Source: Google Maps 2018)

Figure 19. 10 Wimba Avenue, Kew. (Source: Victorian Heritage Database)

The house at 10 Wimba Avenue, Kew, 'Rab-Nov-Jea' is a hipped-roof Indian Bungalow design from the 1920s that incorporates some elements of Colonial Revival style such as prominent centrally placed entry porch and columns. Like the subject property, it also incorporates some typical bungalow detailing such as double-hung windows with timber box frames into a more Colonial Revival composition. It has been noted as an example of a transitional style between the Bungalow and Colonial Revival. The subject house compares well in terms of hybridity of bungalow and Colonial Revival elements, but is distinguished by its timber materiality, galvanised rather than terracotta roof, and encircling verandah.

An example more comparable to 'Quamby' within the City of Boroondara is 'Wynnivy' at 15 Deepdene Road, Balwyn (HO605, individually significant). This house was designed by Marcus Barlow in the 1920s. Located within two allotments, the house's elevated position, broad hipped roof and long veranda with gable over entry, gives a similar homestead-like presence to the subject site. By comparison, the encircling veranda and simpler homestead character form at 'Quamby' conveys a stronger sense of Australian colonial inspiration. Recent unsympathetic and dominating additions to 'Wynnivy' mean that 'Quamby' now presents as a more intact example of this type of house in the municipality. More comparable examples of this approach to the Colonial Revival style house, incorporating encircling timber post verandah and broad hipped roof into a homestead-like character, have not been identified in Boroondara, emphasising the rarity of this type in the municipality.

Figure 20. 15 Deepdene Road, Balwyn, prior to recent alterations. (Source: realestate.com)

Summary

‘Quamby’ is an unusual example of a domestic weatherboard Colonial Revival dwelling built in the 1920s, an era in which the Californian Bungalow dominated domestic architecture within the municipality. The house was customised specifically to suit the architectural taste of the owner and draws references from Old Colonial style homestead and farmhouse buildings in Australia, particularly in Queensland. This aspect makes ‘Quamby’ unique even in comparison with other Colonial Revival style houses within the City of Boroondara, such as ‘Wynivv’. Despite the later additions and alterations, the distinctive homestead elements of ‘Quamby’ such as its broad hipped roof and encircling veranda are evident, along with sections of multi-pane windows and multi pane French door that demonstrate the Colonial Revival style. The simplicity of the timber columns and the brackets added c.1931 add to this homestead character. A California Bungalow influence more characteristic of its suburban setting can also be discerned in the slightly non-symmetrical composition and the boxed window frames. The subject site is thus an unusual hybrid within the City of Boroondara, with its combination of interwar elements taken from the Colonial Revival and to a lesser extent the California Bungalow.

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).

N/A

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

29 Alfred Road, Glen Iris, is significant as an uncommon example of a homestead-character Colonial Revival styled house in the municipality, inspired by Queensland homesteads and built at a time when suburban California Bungalows dominated the local domestic architecture. The comparative analysis has established this to be an unusual hybrid style compared to other houses of the period in Boroondara.

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).

N/A

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

29 Alfred Road, Glen Iris, is aesthetically significant as a fine and distinctive example of a weatherboard interwar Colonial Revival homestead residence built in the interwar period. The house exhibits an encircling veranda supported by timber posts, recessed entrance and double-hung sash windows and multipane French doors, and a hipped corrugated iron roof featuring gables above each entrance and a shallow pitch over the veranda. California bungalow influence is evident through the slightly asymmetric composition, Japanese style door frames and timber box window frames. Alterations such as the brick infill in the verandah are reversible.

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).

29 Alfred Road, Glen Iris, is of local interest for its association with Australian legal history, as it is the former residence of Michael Eric John Black AC, QC, Chief Justice of the Federal Court of Australia from 1991 to 2010. He was the grandson of the original owners, though he did not shape the significant form of the place. The place is unlikely to meet the threshold of individual significance on this basis.

Statement of Significance

What is Significant?

'Quamby', formerly 'Woongarra', designed by George A. Moore for Reginald Thwaites and constructed over 1923-24at 29 Alfred Road, Glen Iris, is significant to the City of Boroondara.

The tennis court, outbuildings, additions and alterations after 1931 are not significant.

How is it significant?

29 Alfred Road, Glen Iris, is architecturally and aesthetically significant to the City of Boroondara.

Why is it significant?

The house is an uncommon and unusual example of a homestead-character weatherboard Colonial Revival style residence constructed in the mid-1920s, when the suburban Californian Bungalow was the dominant domestic architecture style within the City of Boroondara (Criterion B).

The house is significant as a Colonial Revival homestead-character residence within the City of Boroondara. The house exhibits a hipped roof with gable over entry, an encircling veranda supported

by timber posts, recessed entrance and double-hung sash windows with multi-pane upper sashes and French doors, and a hipped corrugated iron roof featuring gables above each entrance and a shallow pitch over the veranda. The California Bungalow influence is evident through the slightly asymmetric composition, Japanese style door frames and timber box window frames. Although slightly altered, the residence still retains its homestead-like presence as viewed from street. (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

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Context

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Romney Lodge (formerly Delloraine)

Prepared by: Trethowan Architecture in association with Context

Address: 2 Allison Avenue, Glen Iris

Name: Romney Lodge (formerly Delloraine)	**Survey Date:** 26 June 2018
Place Type: Residence	**Architect:** Unknown
Grading: Significant	**Builder:** Unknown
Extent of Overlay: To title boundaries	**Construction Date:** 1922-35

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Interwar development

Melbourne's population increased in the 1920s to the point that by the end of the decade city numbers had reached one million people, with residents moving out of the city proper to new suburbs. The subsequent influx of people brought change to the rural character of the Glen Iris area.

Glen Iris was a desirable location for middle class suburban residences, with development facilitated by the establishment of improved public transport services. In 1929, a tram service was established between Melbourne city and Glen Iris. In addition, the infrequent train service offered on the Glen Iris

railway was improved with the extension of the line to Glen Waverley in 1930. Subsequently, the two blocks of High Street between Gladstone Street and Barina Road, Glen Iris, became more commercially oriented, with a State Savings Bank opening around 1923 (Built Heritage 2012:98, 104).

Figure 1. Intersection of High Street and Malvern Road, in the Stonnington part of Glen Iris, c1920-1929 (Source: Kerr Brothers c1920-1929, SLV).

Significant residential development occurred in the 1920s and 1930s, accompanied by the expansion of sewerage services.

Glen Iris's significant interwar development is plainly evident in its streetscapes. Little trace remains, however, of the nineteenth century origins of Glen Iris (Built Heritage 2012:49).

History

In 1915, Bonnie View Estate, which consisted of 112 residential lots, was advertised for sale by D H Scott, real estate (*Argus*, 19 Aug 1915: 8). All of the allotments were then the property of John Lynne Wharton, a mining investor based at 360 Collins Street, Melbourne (CT: V3918 F463). Lot 91 was purchased in 1920 by Joseph Alexander Cayley (1897-1939), motor car body builder and manager (CT: V4329 F744). In 1922-23 Cayley built a brick house with six rooms (RB) at 2 Allison Avenue, where he would live for the rest of his life. The house was then called 'Delloraine' (MMBW Detail Plan no 2736, 1927). In 1935 Cayley added further brick additions to the house (BP 4712) which was recorded to have six rooms and two sleepouts by the time he died in 1939 (PROV, VPRS28/P3, unit 3230, 305/055) The description implies that Cayley had extended the front section of the house. The house was thus built in two phases in the interwar period, over 1922-1935, with the later addition creating the current front façade which is now its most prominent feature. The plans for the 1935 works have not survived. While an architect design cannot be ruled out, the addition is more likely to be the work of a builder applying the style popular at the time to the pre-existing bungalow.

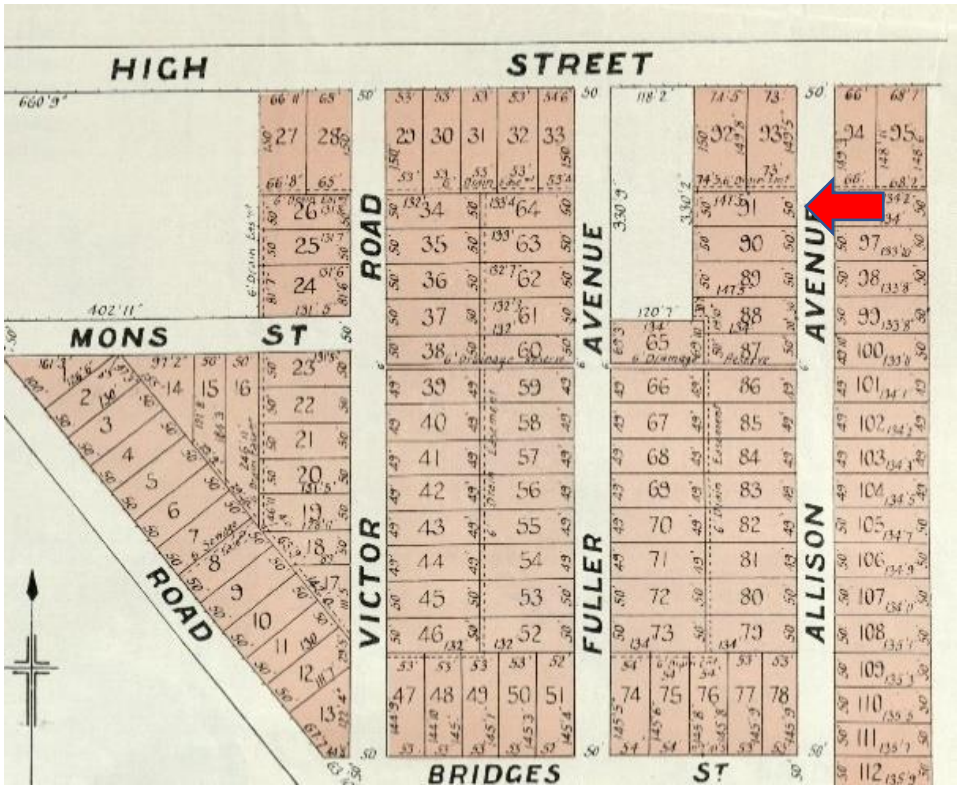

Figure 2. Auction notice of Bonnie View Estate showing Lot 91, the site of No 2 Allison Avenue, Glen Iris (source: State Library of Victoria)

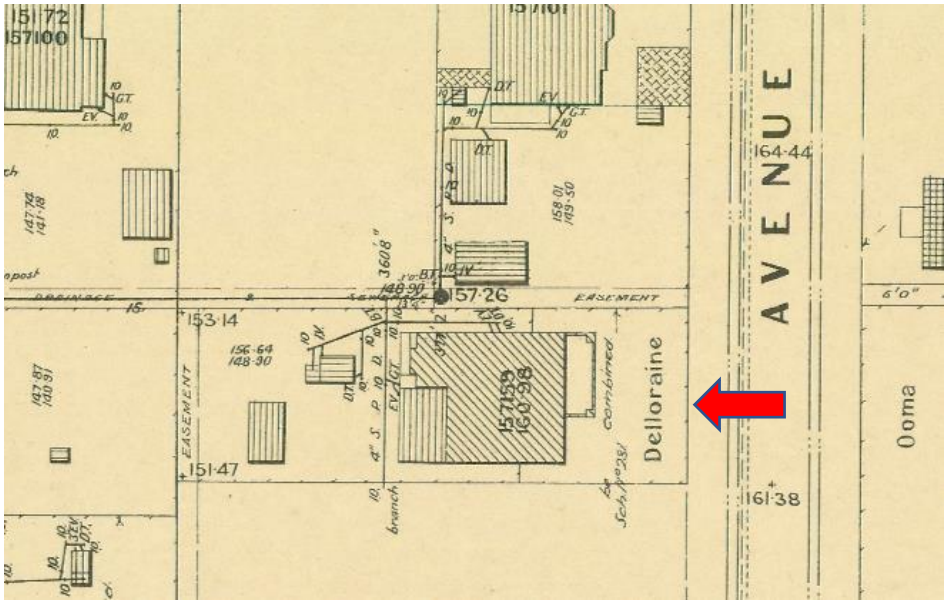

Figure 3. MMBW Detail Plan no 2736, 1927, shows 'Delloraine' before the front addition at 2 Allison Avenue, Glen Iris (Source: State Library of Victoria)

Figure 4. The 1945 aerial survey photo shows the house on 2 Allison Avenue (Source: 1945 Aerial, University of Melbourne Map Collection).

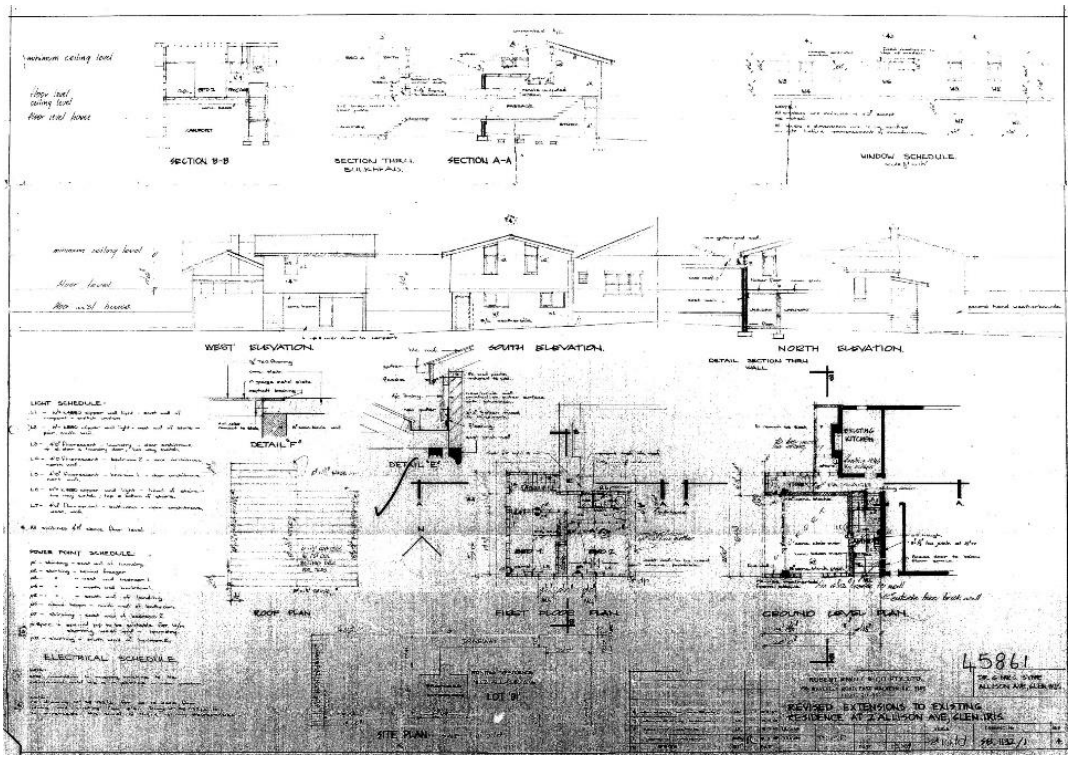

Figure 5 Proposed extension for the residence in 2 Allison Avenue in 1969, designed by Robert Knott & Co (Source: BP 45861)

In 1950, Amy Doreen Cayley, Joseph Alexander's widow, sold the house to Robert Sidney Buchanan, a public servant (CT: V 3918 F463). The house was purchased by Dr James Robert Syme, a radiologist, and his wife Helen in 1966. In 1969, the Symes commissioned East Malvern-based architectural firm Robert Knott & Co to design an additional two bedrooms, toilet facilities and carport at the rear of the house (BP45861). In 1991 a swimming pool was constructed in the backyard (BP 94056).

Description & Integrity

The house at 2 Allison Avenue is a double-fronted bungalow with English Domestic Revival style front addition, its facade symmetrically arranged around a prominent entry. It is single-storey at the front. The house comprises a steeply pitched roof with low jerkin head gable to the main façade and a transverse gable across the centre. The entrance portico projects from the façade and forms a steeply pitched gable that breaks through the eaves above. Within this gable, a round arched doorway is surmounted by a lantern and an arrowslit opening. Decorative exposed clinker bricks form voussoirs and quoins at edges and openings in the portico gable. Double-hung sash leadlight windows, either side of the entrance, form projecting bays of three, supported by brick corbels with painted timber window hoods. The dwelling is finished in painted render with narrow, exposed clinker brick details giving a picturesque appearance of decay. A line of half-timbering sits below the roof, occupying the upper third of the façade. The applied half-timbering is unusual as it includes curved sections and is not within a gable. The roof is clad in terracotta Marseilles tiles while the entrance gable and small wall above a side gate are tile clad.

Skylight windows are visible at the sides and rear of the roof and provide light to the attic space. Long, slender chimneys in painted render break through the roof at either side and are topped with terracotta chimney pots. The large, steep roof dominates its single-storey form, which is exacerbated by the heavy jerkin head gable front. The heaviness of the roof is contrasted with the sharp entrance portico which breaks through the fascia.

Figure 6. Detailing of brickwork, framing and half timbering around window (Source: Trethowan Architecture, 2018).

Figure 7. Detailing of brickwork, arrow slit and tiles around entrance gable (Source: Trethowan Architecture, 2018).

The side façades match the front façade with painted render and clinker brick detail but are generally simpler and more restrained. The side gables are partly clad in timber boards painted to match the render colour. The double-storey rear extension sits discreetly behind the main form of the house and is not visible from the street. The site slopes down towards the west (rear of the house) assisting the double storey addition to remain concealed. The house sits on a brick plinth.

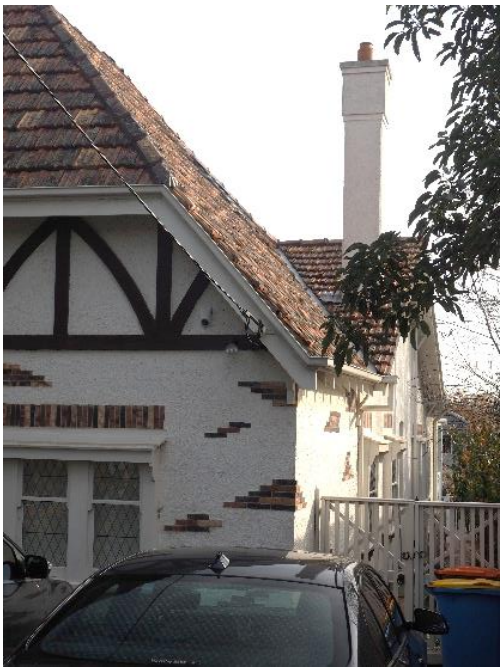

Figure 8. View of the main and side façades showing the continued but simplified detailing (Source: Trethowan Architecture, 2018).

Figure 9. Closer view of the north side façade showing the timber boards to the gable and more restrained detailing (Source: Trethowan Architecture, 2018).

The house was originally constructed in 1922-23 and the existing front portion was added in 1935; with later additions to the rear from the 1960s onwards. There is limited documentary evidence that describes the form or style of the 1922-23 house. However, based on the MMBW plan and the surrounding context, the original house is appeared to be a transverse gabled bungalow, with the hipped roof added to the front. This would match the intact California Bungalow next door at no. 4 with a transverse roof in precisely the same location.

Idiosyncratic design features on site tend to support the contention that the existing façade was added to the earlier house. Notably, the roofscape is complicated and does not appear as a unified whole. There is a distinct difference between the transverse gable and the front portion of the roof which is much higher and steeper. The front portion of the roof emerges strikingly from the ridge of the transverse gable behind and forms two steep hips and a deep central valley. Decorative elements such as the exposed clinker brick details that are used prominently on the front façade extend a short way along the side façades before ceasing roughly in line with the transverse gable.

Figure 10. View of the unusual roofscape at 2 Allison Avenue. Note the front portion emerges steeply from the transverse gable behind. (Source: Trethowan Architecture 2018)

The front setback is not as generous as those seen at adjacent properties along Allison Avenue, providing a nevertheless complementary garden setting. There is a gentle slope down from the street to the house. The front fence is low-height, clinker brick curving up to square piers at either end. The clinker bricks used for the fence match those decoratively used at the house, suggesting it is contemporary to the 1935 façade. There is no gate within the fence, which terminates to provide a generous opening at the north end for both pedestrian and vehicle access. A single crossover provides access to space for two vehicles parked within the house's front setback, at its north end. It would seem that the fence has been altered at this north end to provide access for two vehicles from the single crossover and to remove a probable pedestrian gate.

2 Allison Avenue is an unusual example of the English Domestic Revival style as it is a single-storey, symmetrical form with a free application of decorative features. The house uses exposed clinker bricks in a decorative picturesque manner but does not demonstrate the picturesque asymmetrical form and generous garden setting that is otherwise common of the style. This is likely due to the house's distinctive nature as an enlargement of an existing California Bungalow. Stylistic experimentation was common in interwar domestic architecture as multiple sources of influence came into prominence. Despite the mix of influences, the overall appearance is unified and well balanced with consistent detailing and a clear sense of hierarchy to the elements. The house is unusually rich and exuberant in its detailing and presents as externally intact and well-preserved as viewed from the street. A two-storey addition has been added to the rear of the house.

Figure 11. Subject site shown in red, facing to Allison Avenue. High Street is to the north (Source: Google Maps 2018).

Comparative Analysis

The house at 2 Allison Avenue is an unusual example of an English Domestic Revival style home at a modest scale; in contrast to other examples where this style has been applied to larger, grander villa houses or respectable apartment buildings. The subject site's detailed façade, particularly the large attic roof, give the home a sense of scale and street presence that belies its modest, domestic character. The subject site compares in scale and plan form to bungalow examples; but in terms of its details and stylistic presentation to the street it compares better with homes in the English Domestic Revival style. An important characteristic of the English Domestic Revival style is

picturesqueness. This is often achieved through an asymmetrical form with multiple fronts, offset massing and landscaped garden settings. However, the subject site is symmetrical in façade and form; and it uses decorative elements and details to achieve a picturesque character, such as exposed clinker bricks giving the appearance that the render is decaying. The interwar period was one of experimentation with various stylistic influences often combined within a single home. While the subject site demonstrates a free and experimental application of the English Domestic Revival style, it is used holistically without incorporating features from other popular styles of the time.

The Interwar Period

2 Allison Avenue, both its original construction and later façade addition, dates from the interwar period and reflects the social and architectural changes that occurred at that time. Many Australian citizens were personally affected by WWI and once it ended sought to block out the immediate past with positive aspirations for the future. With this renewed enthusiasm, people's attitudes and expectations changed, families became smaller, and people wanted to purchase rather than rent their homes. House plans were rationalised to reduce both the cost of construction and the labour needed to run them (Cuffley 2007:20). An important innovation at this time was the availability of full-time architecture courses by some Australian universities (Apperly, Irving & Reynolds 1994:148). This led to a group of progressive young architects, influenced by their overseas travels to Britain, Europe and America, to return to Australia with new ideas and trends that were to transform the emerging suburbs.

The interwar period saw the influence of housing styles from America and later in the period, England. This led to an extraordinarily diverse use of traditional architectural styles that competed with modern architecture. Although highly eclectic, the architecture was generally conservative.

Domestic architecture of the suburbs favoured the Georgian, Mediterranean, Spanish Mission, and the English Domestic Revival styles in the 1930s. These styles were adapted to suit the client's ideals and allotment size / orientation demonstrating a freedom of application that was not restrained by traditional architectural grammar. The English Domestic Revival style, demonstrated at 2 Allison Avenue, was first seen in Australia through the Federation Queen Anne style that was the dominant style around the 1900s.

Although not a revival style itself but one which did derive from the English Arts and Craft Style via America, is the Californian Bungalow. Cultural influence from America and the similarities between Australia and California led to the popularity of the style from WWI to the Great Depression (Apperly, Irving & Reynolds 1994:209). Initially embraced by architects, the style was taken over by speculative builders who filled the suburbs with their interpretations. Homes in Allison Avenue and adjacent streets, which are contemporary to 2 Allison Avenue, tend to be bungalows. As such, 2 Allison Avenue stands out as an unusual example of the English Domestic Revival style in the municipality.

Garden settings are an essential part of any interwar streetscape and originally would have complemented the architectural style of the house. 2 Allison Avenue is sited with a reasonable, but not particularly generous, front setback. However, prior to the 1935 front façade addition, the home would have been more comfortably sited giving the front garden a more prominent role.

English Domestic Revival Styles

Often referred to Tudor or Old English, interwar English Domestic Revival, 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 styles became popular with the upper end of the housing market.

Typical of English Domestic Revival architecture was the use of red or clinker brick, brick nogging or half timbering in gables of upper storeys, modelled chimneys and terracotta roof tiles. 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.

English Domestic Revival styled houses were associated with the Empire consciousness and tried to exploit 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' began to fade in popularity.

The City of Boroondara has many examples of the English Domestic Revival style dwellings covered by a Heritage Overlay, with individual sites and those within precincts providing a good representation. The houses at 11 Chatfield Avenue, Deepdene (significant within precinct HO192), 30 Hunter Road, Camberwell (interim HO720, individually significant at the time of writing), 7 Muriel Street, Glen Iris (now known as 9 Muriel Street, individually significant, HO398), 12 Tara Avenue, Kew (individually significant, HO348), 19 Howard Street, Kew (significant within precinct HO528) and 458 Camberwell Road, Camberwell (individually significant, HO373) provide the following comparison with the subject site.

Comparative examples in Glen Iris

'The Gair House' at 9 Muriel Street, Glen Iris

'The Gair House' at 9 (formerly 7) Muriel Street, Glen Iris (Figure 12) designed by noted architect Harold Desbrowe Annear, is a grand, two-storey, plus attic storey, home. The tiled roof forms a double gable with smaller projecting gables to the front and rear. The upper levels and gable ends are half-timbered, while the ground level is finished in a sand-coloured stucco. But for the half-timbering and asymmetrically massed form, the Gair House is restrained in its use of decorative details from the English Domestic Revival style. Due to various alterations and additions over time the Gair House has lost some of its commanding presence in the neighbourhood; its dramatic garden setting has been lost and the original front façade is now at the rear of the property. Compared with the Gair House, 2 Allison Avenue is modest and simple in form; however, it is more expressive in the use, and range, of detail features. The subject site takes a more picturesque, informal approach to decoration whereas the Gair House has a restrained dignity appropriate to its scale and setting. The Gair House is a holistic and competent example of the English Domestic Revival style applied across all aspects of the site, despite the loss of its former picturesque garden setting. The Gair House is a more representative example of the style informing all aspects of the home and its site, whereas 2 Allison Avenue is an unusual and experimental example of an aesthetic application of the style.

Figure 12. View of 9 Muriel Street, Glen Iris, the house's original rear façade (Source: Hermes record for 7 Muriel Street, Glen Iris).

Comparative examples in Boroondara

11 Chatfield Avenue, Deepdene

'Park Holme' at 11 Chatfield Avenue, Deepdene (Figure 13 is a substantial two-storey suburban villa in the English Domestic Revival style which is a much grander and more complete example of the style than the subject site. Both Park Holme and the subject site feature rendered brick, with expressed clinker brick details, protruding gable ends to form covered entrances, and steep roofs, but with different aesthetic effects. At 2 Allison Avenue exposed clinker brick details across the façade give a sense of picturesque decay as if the render façade were crumbling. They are also used around openings and the entry portico giving a sense of solidity. In contrast, at Park Holme, clinker brick details are more restrained and are used around openings. Park Holme gains its picturesque character from its asymmetrical form, complex massing and landscaped garden setting. The two homes vary in their scale, formal complexity, and approach to stylistic details. Nevertheless, both Park Holme and 2 Allison Avenue demonstrate competent applications of the English Domestic Revival style appropriate to their scale and setting. The subject site, however, is a more unusual example due to its modest scale, symmetry, and variety of detail elements.

Figure 13. View of 'Park Holme', 11 Chatfield Avenue, Deepdene (Source: realestate.com.au 2018).

'Clitheroe', 30 Hunter Road, Camberwell

'Clitheroe' at 30 Hunter Road, Camberwell (Figure 14) is another example of a suburban villa house in the English Domestic Revival style. Both Clitheroe and the subject site demonstrate key elements of the style including a tile-clad, multi-ridged attic roof; gable ends; painted render walls with brick detailing and brick plinth; projecting bay windows; and applied half-timbering across the upper portion of the façade. Aesthetically, the subject site and Clitheroe are similar, using a comparable palette of English Domestic Revival elements. Clitheroe is a more standard example as it is asymmetrically arranged, two-storeys and in a garden setting. 2 Allison Avenue, on the other hand, is single-storey and reflects a freer application of the style but in a symmetrical arrangement. The entrance portico, for example, at the subject site contrasts to the façade, whereas the portico at Clitheroe is more integrated with its details and proportions. Clitheroe has a static solidity to its main façade, in contrast with the vertical movement found at the subject site. Nevertheless, both homes demonstrate the development of domestic revival styles in Boroondara during this era; but 2 Allison Avenue is more aesthetically unusual.

Figure 14. View of 'Clitheroe', 30 Hunter Road, Camberwell from the corner of Hunter Road and Sycamore Street (Source: Trethowan Architecture, 2017).

12 Tara Avenue, Kew

12 Tara Avenue, Kew (Figure 15) is a fine and externally intact example of a two-storey residence in the English Domestic Revival style. 12 Tara Avenue does not demonstrate the same freedom of expression and exuberance that is seen at the subject site, the use of detail elements is elegant but restrained. While 12 Tara Avenue demonstrates forms and details common to the English Domestic Revival style they are used sparingly, and the house presents as a much more straightforward example. 12 Tara Avenue is characteristic of the style being applied across the entire dwelling and its setting, in contrast to 2 Allison Avenue where characteristic stylistic features are used as an aesthetic treatment to a front addition.

Figure 15. View of 12 Tara Avenue, Kew (Source: Hermes record for 12 Tara Avenue, Kew).

19 Howard Street, Kew

19 Howard Street, Kew (Figure 16), built in 1935, is one of several homes in the English Domestic Revival style found in the Howard Street precinct. It has an elaborate 'gingerbread house' appearance as a two-storey dwelling with attic rooms within the roofscape, a dramatic pitched roof, half-timbered gables, decorative brickwork and a picturesque, complex form in a garden setting. Both 19 Howard Street and 2 Allison Avenue feature the elaborate application of multiple decorative

elements of the English Domestic Revival style. However, 19 Howard Street is more typical of the style, featuring asymmetrical massing, a picturesque garden setting, and exposed brick to the ground floor creating a solid base for the half-timbered and rendered gables and shingle-clad roof above. Of the two homes, 19 Howard Street is a more typical, complete and adept use of the English Domestic Revival style in contrast to the subject site where stylistic features are applied decoratively as a façade. This difference is likely due to the architect design of 19 Howard Street, contrasted to the probable builder-addition on the subject site. Both homes are elaborate in their decoration and detail but, overall, 2 Allison Avenue is a more aesthetically unusual application of the style, again due to the particularities of the addition.

Figure 16. View of 19 Howard Street, Kew (Source: realestate.com.au 2018).

'Stratford', 458 Camberwell Road, Camberwell

'Stratford' at 458 Camberwell Road, Camberwell (Figure 17) dating from 1933, is a two-storey brick home with English Domestic Revival references. The house is asymmetrical with two gabled wings, a recessed entrance portico, decorative clinker brick details, half-timbering and a steeply-pitched, tile-clad roof. Stratford's two-storey, asymmetrical form with prominent gable ends makes it a more typical example of the English Domestic Revival style than 2 Allison Avenue, however the use of decorative details is similar to the subject site and both homes use applied features and elements in an informal manner. The subject site is aesthetically more picturesque and informal than Stratford which takes a more dignified approach. As with the other examples discussed above, Stratford demonstrates the use of the English Domestic Revival style informing all elements such as siting, roofscape, scale and asymmetrical form and massing. This is in contrast to 2 Allison Avenue where the English Domestic Revival style is aesthetically experimental.

Figure 17 View of 458 Camberwell Road, Camberwell. Note the herringbone brick and voussoir details around the arched entry (Source: Hermes record for 458 Camberwell Road, Camberwell).

Summary
In the comparative examples discussed above, the English Domestic Revival style has been used to inform all aspects of the homes and their sites. This includes ideas about siting, garden settings, scale, asymmetrical massing, complex roofscapes, and the use of materials and detail elements. 2 Allison Avenue is unusual amongst these examples as the style has been applied to the façade, front portion of the roofscape, and in decorative details as a later addition to an existing bungalow dwelling. While this does tend to suggest a less sophisticated, freer application of the style; it has resulted in an aesthetically unusual home that demonstrates the adventurous and experimental, yet competent, application of revival styles during the interwar period. The subject site is distinctive in the municipality as a modestly scaled, symmetrical example of the English Domestic Revival style that commands a greater street presence than comparably scaled homes of the period, such as the adjacent bungalows along Allison Avenue. The subject site is an aesthetically unusual example of an English Domestic Revival style home that demonstrates the spirit of stylistic experimentation characteristic of the interwar period.

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).

N/A

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).

N/A

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

2 Alison Avenue is of aesthetic significance as an externally intact example of the experimental, decorative use of the English Domestic Revival style and its application to an earlier Interwar dwelling.

The dwelling is aesthetically distinguished by its uncommon decorative exuberance, symmetrical façade, and modest single-storey scale. The home demonstrates typical detail features of the style used decoratively, rather than as an overall design approach influencing the plan, form, and landscape setting, which have all been adapted from an earlier residence to suit the applied style. The dwelling demonstrates principal characteristics of the English Domestic Revival style despite the unusual approach to its application. Of particular note is the finely detailed entrance portico which adds a sense of presence and upward movement that counteracts the low scale and heavy, steeply pitched roof.

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 dwelling at 2 Allison Avenue, Glen Iris, built in 1922-3 and remodelled in 1935, is significant to the City of Boroondara. Later additions are not significant.

How is it significant?

2 Allison Avenue, Glen Iris, is of local aesthetic significance to the City of Boroondara.

Why is it significant?

2 Allison Avenue is of aesthetic significance as a distinctive example of the English Domestic Revival Style applied as a decorative façade to an earlier, single-storey dwelling. The home stands out for its symmetry, modest scale and decorative exuberance. It is unusual as it lacks a generous garden setting but it compensates for that with picturesque details and the dominant roofscape and entrance portico. However, it is representative of aesthetic aspects of the English Domestic Revival style such as clinker brick, unpainted brick accents, painted render, steeply pitched tiled roof, applied half-timbering, and picturesque characteristics. While the English Domestic Revival style is used as an applied aesthetic rather than informing all aspects of the home's design, 2 Allison Avenue is nevertheless a competent and striking example of the style. Of particular note are the entrance portico and roofscape which endow the home with a street presence and dynamism beyond its modest scale. (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?	Yes
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
Outbuildings and fences exemptions	Yes – front fence

Are there outbuildings and fences which are not exempt from notice and review?	
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

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HOUSE
Prepared by: Context

Address: 55 Bath Road, Glen Iris

Name: House	**Survey Date:** July 2018
Place Type: Residential	**Architect:** Unknown
Grading: Significant	**Builder:** Unknown
Extent of Overlay: To title boundaries	**Construction Date:** 1925-26

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np).

Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Development to 1914
In 1838, squatters Robert Allan and William Logie took up three square miles of land on the west side of a waterway called Kooyongkoot (later renamed Gardiners Creek) on the traditional lands of the Woiwurrung people. They named the pastoral run 'Allan's Creek' (Spreadborough and Anderson 1983:259). George Downing took up a run on Back Creek, north of Allan and Logie's run, in 1840. The homestead block of 640 acres on this run roughly corresponded with an area bounded by today's High Street, Summerhill Road and Toorak Road (McWilliam 1992:np).

Gold discoveries increased the demand for land in the colony of Victoria and consequently runs leased by squatters were subdivided and sold. Crown land auctions occurred in the Boroondara Parish from 1850. As part of the survey process for the land sales, a public reserve was put aside on Gardiners Creek in 1853. The reserve, swampy and flood prone in places, was situated on deep water holes and crossing places on Gardiners Creek. A quarry was later established on the reserve (McWilliam 1998:7).

In September 1850 Captain Thomas Henderson purchased 273 acres of the former Allan's Creek run (Allotment B, Section 1, Parish of Boroondara – see Figure 1), which he named Glen Iris after the ship 'Iris' he sailed on to reach the Port Phillip District (later Victoria). By 1851, Henderson owned most of Allan's Creek run (Spreadborough and Anderson 1983:259).

The Glen Iris Estate was advertised by Henderson for sale in 1852 (Malvern Historical Society 2005). The property comprised extensive, cultivated land along with a substantial villa. In the sale notice, the property was described as being situated on Allen's Creek, Dandenong Road, about seven miles from Melbourne (*Argus (*12 June 1852:5). From 1855 the homestead was owned by Robert Kent, who also acquired 16 acres of land on the Stonnington side of Gardiners Creek (Malvern Historical Society 2005). Much of the remaining Glen Iris Estate land was not sold until 1879 as part of the Township of Glen Iris subdivision (Built Heritage 2012:49).

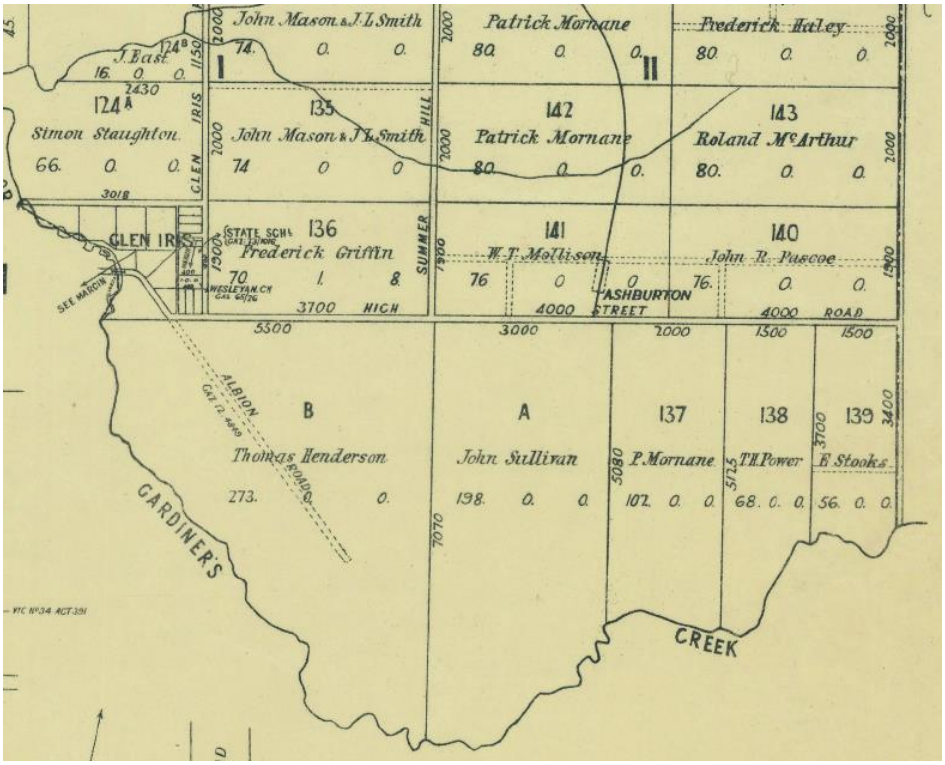

Figure 1. Showing Thomas Henderson's 273 acres and the location of the Glen Iris Township, where allotments were put up for sale in 1879. (Source: Boroondara Parish Plan 1931)

Glen Iris also includes the small locality of Gardiner, the original name for Malvern, which is located south of Gardiners Creek, east of Malvern. John Gardiner was one of the first overlanders of cattle from the Murrumbidgee River to Port Phillip in 1837. He took up rich pastoral country on both sides of Gardiners Creek and built his home on the Hawthorn side of the creek overlooking the Yarra River. Kooyongkoot Creek, which divided Hawthorn from Malvern, was subsequently renamed Gardiners Creek. Although the name, Gardiners Creek, was in use by 1840, Kooyongkoot Creek was also used through until the early 1900s (see below) (Malvern Historical Society 2005; *Port Phillip Gazette* 14 October 1840:2; Victorian Places 2015).

Unlike nearby suburbs of Camberwell, Hartwell and Box Hill, which were situated on main thoroughfares, or were developed around inns that provide services to travellers, up until the 1860s Glen Iris comprised mainly farms overlooking the Gardiners Creek valley. Stock routes existed on high ground (marked today by Malvern Road and Waverley Road) and some white settlers earned a living from cutting timber from the red gum and box forests and carting it to Melbourne for firewood (Victorian Places 2015; Lambert 1932:6; McWilliam 1992:np).

Development of the area occurred from the early 1860s when some larger acreages subdivided into smaller allotments and the construction of two bridges across Gardiners Creek by 1861, one at Auburn Road and another at Tooronga Road. Three more bridges, at Toorak, Glenferrie and Burke roads, were completed by 1874 (City of Boroondara 2018). In 1877, the Boroondara Shire called for tenders for repairs to the bridge in Glen Iris Road (see Figure 2) (*South Bourke and Mornington Journal* 13 June 1877:2). In the 1860s, a small brickworks operated in the Glen Iris area, near the corner of present-day Warrigal Road and High Street Road, using clay obtained from a pit at Gardiners Creek (Built Heritage 2012:87).

The Glen Iris village which developed on the 1853 Gardiners Creek public reserve, by the 1860s consisted of reserves for a mechanics' institute put aside in 1861; a Wesleyan church designed by architects Crouch and Wilson and built in 1865; and a school site, put aside in 1871 and on which Glen Iris State School No 1148, designed by architect Nathaniel Billing, opened in 1873 (although a

school had commenced earlier in 1865 in the Wesleyan church). A foundation stone for a mechanics' institute was laid in December 1861, but the building was never finished. A water reserve on Gardiners Creek was also gazetted in February 1861 (Built Heritage 2012:49).

In 1879, the remainder of the Gardiners Creek reserve was surveyed as the Glen Iris Township (Allotment 136A, Section 1, Parish of Boroondara). Township allotments, comprising six small rectangular blocks (fronting Glen Iris Road and High Street) and eight larger blocks (fronting Kerferd Road and High Street), were put up for sale in June 1879 and were mostly purchased by politician and speculator, James Munro (see Figure 3) (McWilliam 1992:np).

By this time, the area of Glen Iris had developed its own sense of identity, evidenced by an attempt to secede from the Shire of Boroondara. Encouraged by the secessions of Hawthorn and Kew, a public meeting held at the town reserve proposed that the southern portion of the Shire of Boroondara (i.e. south of Back Creek) become part of the adjacent Gardiner Road District (later to become the City of Malvern). The scheme, however, failed due to opposition from the Shire of Boroondara (Built Heritage 2012:151).

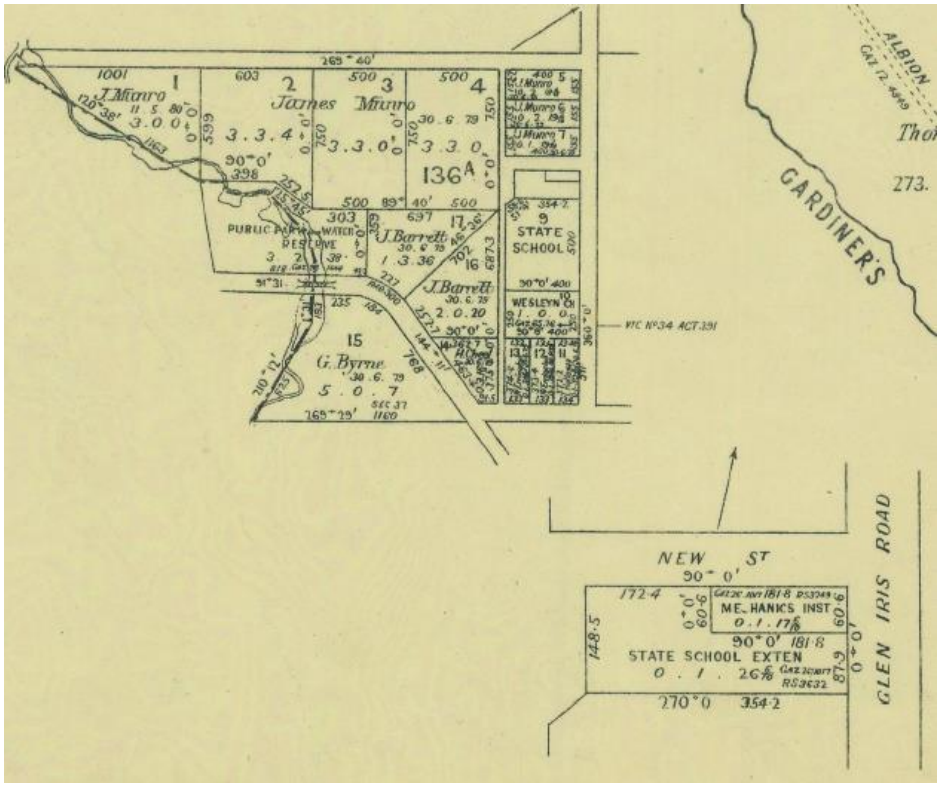

Figure 2. Showing the Glen Iris Township. The township was first known as the Glen Iris village and consisted of reserves for a mechanics' institute (1861), a Wesleyan church (1865) and a state school (1871). With further subdivision in 1879, allotments 1-7 were purchased by James Munro. Land was set aside for a public water reserve in 1898. (Source: Boroondara Parish Plan 1931)

By the early 1880s, land in Glen Iris was largely utilised for market gardens, dairying, orchards and brick making, with little residential development beyond the occasional villa. Commercial activity included a general store that opened in 1882 in Glen Iris Road at the intersection with High Street in 1882, and where a small shopping centre subsequently developed. A bacon-curing establishment opened in the mid-1880s near the east corner of Albion Road, where William and Henry Bainbridge had operated a butchery from the 1860s (McWilliam 1998:3; McWilliam 1992:np; Victorian Places 2015).

During the land boom of the late 1880s, some residential estates were subdivided in the Glen Iris area and schools established. Although not in the City of Boroondara, these schools included Sacré

Coeur Catholic School in Burke Road, East Malvern, in 1888, and Korowa Anglican Girls' School in Ranfurlie Crescent, East Malvern, in 1890. Residential development slowed with the economic depression of the early 1890s.

In 1890 a railway line opened from Burnley to Oakleigh junction via the Glen Iris valley. The railway line in fact joined the Outer Circle line a little east of Glen Iris, and, subsequently, was truncated when the Outer Circle line was partly closed in 1895. The line had two stations in the Glen Iris district: Gardiner and Glen Iris (both just outside of Boroondara). With the opening of the railway, some residential development occurred resulting in the opening of the Glen Iris Post Office on 28 August 1890 (Victorian Places 2015). For the most part however, because the railway opening coincided with a major economic downturn, only limited residential development took place in the area.

Two local reserves were gazetted in the 1890s: a new site for a mechanics institute in 1892, which, like its earlier counterpart, was never built; and a reserve in 1898 straddling Gardiner's Creek, north of the High Street bridge, as a Public Park and Water Reserve (Built Heritage 2012:49).
In 1903, Glen Iris, described as a favourite picnic spot in the *Australian Handbook* of that year, consisted of a railway station and post-town of approximately 200 people on the Kooyongkoot Creek. Anglican and Wesleyan churches were in operation at the time, as was a state school and ladies' high school. The township also comprised numerous market gardens and villa residences (cited in Victorian Places 2015).

In 1914, the extension of the High Street electric tramway from Tooronga Road to the Glen Iris railway station was opened. The *Prahran Telegraph* reported that:

Passengers can now go direct from St. Kilda-road, via High-street, passing the Malvern Town Hall and gardens, and the Tooronga settlement, over the crest of the Burke-road hill to Glen Iris railway station. Across the creek the Glen Iris original township lies in the territory of Camberwell, and the High-street road stretches further east through high, picturesque and undulating country, passing Ashburton, the residents in the locality of which sometime since were willing to subsidise a further tramway extension (*Prahran Telegraph* 11 April 1914:3).

By 1917 Malvern had three tramlines: in Malvern Road, turning north into Burke Road; in Wattletree Road, terminating at Burke Road; and in High Street, terminating at Glen Iris Railway Station. No tram service to Glen Iris existed on the eastern side of Gardiners Creek. Residents in this area lived between the Glen Iris railway line on one boundary and the Ashburton railway line on the other (Victorian Places 2015).

Spurred by the expansion of public transport, building activity in the area resumed, but was interrupted again by World War One.

History

Andrew Gilmour became the proprietor of 7¾ acres on the northwest corner of Boundary and Bath roads, part of Crown Portion 144 Parish of Boroondara, in 1885. This land was sold to Henry Danby in 1888. Danby died in 1890 and his executors mortgaged the land to the National Bank of Australasia. The Bank gained possession of the land and sold the southern half to George William Catanach in 1910 (CT V.1696 F.050). Postal directories indicate this land was vacant up until at least 1920, by which time William Bath was resident on the land just to the west, where Bath Crescent (now Loloma Court) was later located (S&McD 1895-1920).

Catanach subdivided off four 1/5 acre lots on Boundary Road in 1915 (CT V.3425 F.966). Frederick Alan Boyd, florist of Boundary Road, Burwood, became the owner of the remaining 2¾ acres fronting Bath Road in October 1920. He subdivided this land into four lots in 1921 (CT V.4436 F.070). In 1921 Mary Brewer of 'St John's Wood', High Street Road, Burwood, purchased Lot 3 of Boyd's four subdivided lots (CT V.4499 F.699). Mary (nee Holmes) had married James Brand Brewer in 1888 (BDM Event 8232/1888). Ruby Constance Brewer (wife of James Herbert Brewer), purchased Lot 4 just to the west, adjoining William Bath's property (CT V.4436 F.070; BDM Event No.4075/1918).

James Brand Brewer was an orchardist, at various times holding positions including secretary of the Central Fruit Growers' Association, president and life member of the Chamber of Agriculture and manager of the Victorian Fruit-growers' Association. He was also a civil works contractor (*Australasian*, 21 October 1905:7; *Mildura Cultivator*, 20 November 1913:4; *Leader*, 29 December 1917:39; *Age*, 24 June 1926:5). He was a candidate for councillor in the South Ward of the City of Camberwell in 1926 (*Age*, 26 August 1926:10). The Brewers had been living at 'St John's Wood' as early as 1895 (*Age*, 18 January 1895:2). The address of 'St Johns Wood' is given as Bay View Road, Burwood in the postal directories up to 1925. James appears to have remained there until around 1926 (*Argus*, 28 December 1926:1; S&McD 1925).

When Mary Brewer died in 1922 her Bath Road property was still vacant (Mary Brewer probate papers, VPRS 28/P3 Unit 1323 item 188/997). Hilda Priscilla Brewer became the owner of this land, combined with a 55ft strip of Lot 2 to the east, in 1924 (CT V.5108 F.444). The 1923-4 and 1924-5 rate books did not reflect this change of ownership – they showed instead James Brand Brewer as the owner of two properties on Bath Road, both 100x311ft and unimproved. One of these was the subject property, the other adjacent to the west was that purchased by Ruby Constance Brewer in 1921 (RB 1923-24, 1924-5).

The 1925 postal directory (compiled in 1924) showed in Bath Road, heading west from Boundary Road (now Warrigal Road), "house being built", then William Bath's property (S&McD 1925). The 1925-6 rate book showed James Brewer owning one property in Bath Road, 100x311ft with a six-roomed brick house, indicating that the house at 55 Bath Road was built in 1924-25. He also purchased a 45 foot strip to the east of the subject block from James Williams (RB 1925-6). The 1927 postal directory records a completed house in this location, occupied by James B. Brewer. The subject house is shown on the widened block on the 1930 MMBW Detail Plan, along with two houses to the east (MMBW, 1930). Electoral rolls indicate that Hilda continued to live in the house as well (AER 1926-31).

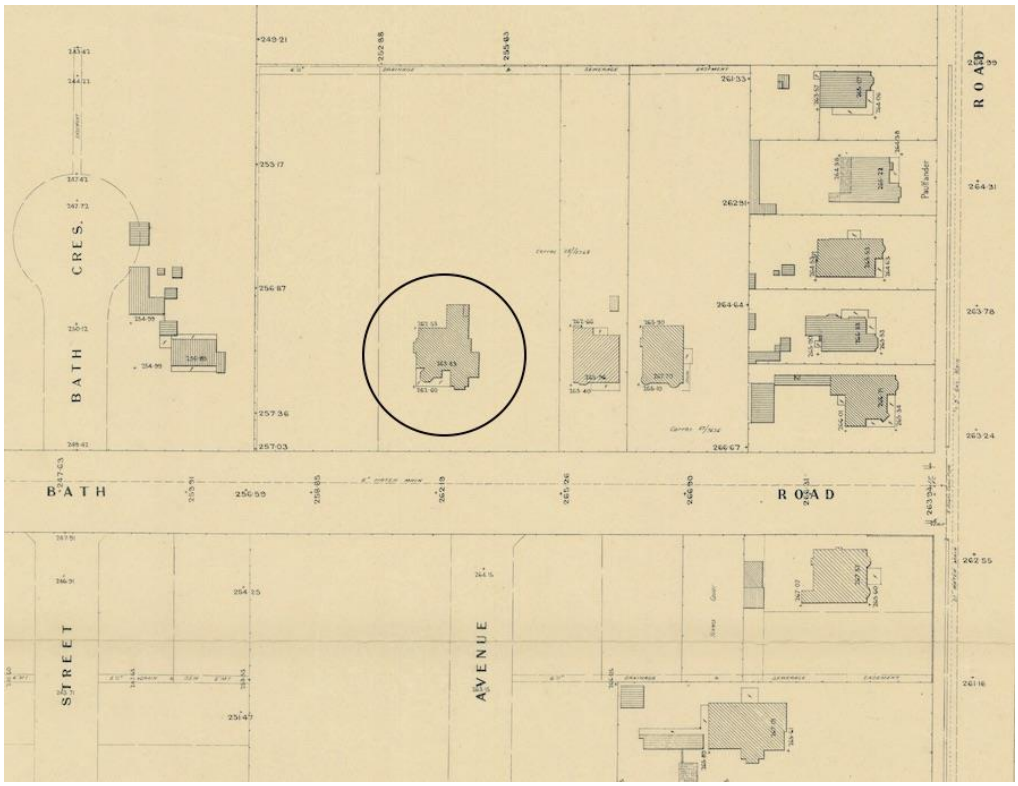

Figure 3. 55 Bath Road in 1930. (Source: MMBW Detail Plan No 3176, 1930)

Hilda died in 1932 and her son James Brand Brewer became the title-holder in 1933 (CT V.5108 F.444). James continued to live in the house until the southern half of the property fronting on Bath

Road (including the house) was sold to Alexia Lyell Forster by April 1945 (CT V.5108 F.444). James Brewer died in July 1945. The City of Camberwell purchased the remaining northern/rear part of the property in 1947. This is now part of a bowling green at the Burwood District Bowls Club (CT V.5108 F.444; *Herald*, 3 July 1945:4).

In October 1949 the house was offered for sale, described as suitable for a family home or for two self-contained flats, with 10 rooms and 2 bathrooms. Special features included dining room panelling, built in buffet and servery, and garage for two cars. It was passed in at the auction at £5000 (*Argus*, 8 October 1949:17; *Age*, 13 October 1939:4). John Henry Hatfield, newsagent, and Annie Lawther, spinster, both of Eaglemont, became the owners in 1950. Hatfield became the sole owner in 1951 (CT V.6880 F.952).

By January 1955 the property was for sale again, this time with the house divided into two flats, each containing lounge, dining room, 3 bedrooms, bathroom, internal toilet and laundry (*Argus*, 5 February 1955:16). The western 89 ft of the block containing the house was sold in 1960 to Alan Winter Nichols, then in 1968 to Margaret May Higginbottom (CT V.8250 F.223).

Description & Integrity

This substantial Interwar red brick house sits centrally on a large site with an established garden. It is composed asymmetrically and is complex in form and massing using transitional elements of the Federation Queen Ann and the Interwar bungalow. The site is complemented by an original pierced brickwork fence across the frontage. It extends eastward, in front of 57 Bath Road, reflecting the original size of the double block of land.

A primary roof form consists of a transverse gable which extends to enclose a projecting wing on the western side. Additional projecting wings intersect at right angles to the north and south. A tower is located in the south west corner of the house and a side annex is located to the east of the main house. An additional side annex has been constructed on the eastern side of the front projecting wing and is dated to post 1930 given that it does not appear on the MMBW plan of this date. The annexe is clearly visible from the street. The steeply pitched roof is clad in terracotta tiles and features decorative finials at the apexes.

Face brick walls are of red brick with a clinker brick soldier course just below sill level. A generous verandah runs along the front of the house and returns around to the west side and is enclosed by a separate, low-pitched roof. Half brick pillars have the same feature brick work matching the house walls. Decorative half columns with capitals sit over the brick pillars supporting the verandah roof. Three columns are grouped at the corner and paired at the entry point.

The gabled projections to the side and front are consistent in form and detailing and sympathetic to the original house. They each feature a tall tapered hood over a boxed bay window. The hood is clad in timber shingles and the base of the bay is constructed in feature brick. The gable end projects to the edge of the bay with a section of timber battening at the apex and small timber brackets at each edge of the gable. A set of four identical windows is set along the front of the bay with matching windows to each side. The tall narrow double hung windows have decorative leadlight to the upper sashes. Other leadlight windows are located at the northern end of the return verandah and on the façade of the more recent eastern annex.

The tower is an unusual feature for the Interwar period of construction with this feature commonly found decades earlier. At ground level below the verandah it functions as a bay window. At the upper level, its octagonal form is articulated by rendered surfaces each with an identical four-paned window. Columns to match the verandah columns form the edge of each face. A flat roof extends slightly over tower edge with exposed rafters. Sash windows have leadlight to the upper sashes.

A single plain chimney is located to the eastern side of the house and a four-way chimney is located on the ridge line. Chimneys are tall face brick with a rendered capping at the top edge and terracotta chimney pots. An original red brick front fence is intact and features brick pillars with decorative

rendered cappings. Between the pillars, the pierced brick has moulded bricks along the top edge and a chamfered base.

Figure 4. Image shows detail of projecting bay, soldier brick course and verandah support detail. (Source: Context 2018)

Figure 5. Tower on south west corner of the house. (Source: Context 2018)

Figure 6. Detail of original front fence. (Source: Context 2018)

Comparative Analysis

55 Bath Road is in a transitional style between Federation Queen Anne and the Interwar bungalow. The complex massing of the house, use of the corner tower and materials of red brick with terracotta tiles place 55 Bath Road within the Federation Queen Anne style. However, the windows, plain chimneys and the verandah design with half columns and limited decoration indicate a more hybrid approach. The fence also demonstrates a hybrid status employing rendered cappings to the pillars that are found in the Interwar period, overlaid on the brickwork design of the Federation period using moulded brick and a pierced detail.

55 Bath Road shows a conservatism in its design relative to its construction date of 1925 and displays the strong and lingering influence of the Federation Queen Anne style in the octagonal corner tower and roof massing.

Comparative examples in Glen Iris

Two places were constructed in the Interwar period in Glen Iris, including the Tudoresque design of 2 Gair Street built in 1932 (HO398) and the Classical Revival two-storey house at 1292 Toorak Road built in 1931 (HO406).

Figure 7. 2 Gair Street Glen Iris (Source: HERMES 14722)

2 Gair Street Glen Iris, a Tudoresque house of the 1932, from architect Harold Desbrowe Annear displays conspicuous and bold timber patterning. Built shortly after 55 Bath Road was completed, 2 Gair Street owes its origins to the English Domestic Revival and shares only an Interwar construction date with 55 Bath Road.

Figure 8. 1292 Toorak Road Glen Iris (Source: HERMES 14731)

An Interwar residence, 1292 Toorak Road, Glen Iris of 1931 has two-storey massing, and retains its original setting including the brick and stucco fence. It is an example of an Interwar house in Glen Iris and is a more contemporary design for the period than is 55 Bath Road.

Comparative examples in Boroondara

The comparative examples below are all lively variations on the Federation Queen Anne style, including the use of towers or turrets, but also including transitional elements of the Interwar bungalow. Most are constructed earlier than 55 Bath Road in the period 1910 to 1920. However, the key features at 55 Bath Road are those of a free-form composition of elements of both the interwar and Federation Queen Anne periods, borrowing from both.
This mixing of styles is evident in the examples below as is seen at 55 Bath Road.

Figure 9. 6 High Street South Kew, 1915 (Source: HERMES 14628)

6 High Street, Kew, significant in HO527, High Street South Residential Precinct, is a fine example of a Federation Queen Anne house. It shows a lively and effective presentation of turret, bay window, porch, balcony and gable as streetscape elements compressed into a small site.

Figure 10. 34 Stevenson Street Kew, 1910 (Source: HERMES 1660)

34 Stevenson Street, Kew (HO341) has a simplified form suggestive of the Interwar bungalow. The house addresses its corner through the tower element, and otherwise features broad, simple and bold massing for its day. The house retains most of its original fence.

Figure 11. 15 Hastings Road Hawthorn East, c1916 (Source: HERMES 14555)

15 Hastings Road, Hawthorn East (HO452) reflects the transition between the Federation and bungalow styles with a simplified gable roof form combined with a semi-octagonal bay forming a turret, timber decoration to the porch and interwar windows. It demonstrates a particularly fine level of detail to the tower.

Figure 12. 20 Howard Street, Kew, 1911 (Source: HERMES 14635)

20 Howard Street, Kew (HO317) is a fine example of a single-storey attic villa Skilled and lively in its composition, the design is a departure from the more usual centrally planned Federation attic mode, incorporating a faceted corner bay with a stepped tower and faceted conical tiled roof.

Figure 12. 500 Barkers Road Hawthorn, 1911, (Source: HERMES 14912)

500 Barkers Road Hawthorn (HO8) like 55 Bath Road, illustrates the transition from Queen Anne to interwar bungalow. The main elevation is dominated by the verandah with classical columns and the octagonal tower.

Summary

In Glen Iris 55 Bath Road is an unusual design without direct stylistic comparators. However, when looking wider afield in Boroondara, there are many examples of transitional styling, including several that use a tower or turret as a major feature. 55 Bath Road is clearly as good as 500 Barkers Road and 34 Stevenson Street in mixing of form and detail from different styles. 6 High Street and 20 Howard Street have a particularly lively composition that owe something to their small sites where much architectural detail is compressed into a small space. 55 Bath Road is of an equivalent architectural quality to these examples. It is a fine example of a transitional house in Boroondara, and an unusual example in the Glen Iris context.

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).

N/A

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).

55 Bath Road, Glen Iris is of architectural significance for its demonstration of the transition in style from the Federation Queen Anne, to the interwar bungalow. In comparison with other examples of transitional styles in Boroondara, 55 Bath Road demonstrates a similar level of inventiveness in the

adaptation of a wide architectural vocabulary. This class of place is distinguished by its free form design that incorporates elements of different periods and styles into a highly idiosyncratic range of residential designs.

55 Bath Road demonstrates its transitional style through the use of various architectural elements commonly found in the Federation and the interwar periods. These include the octagonal corner tower used as a pivot between perpendicular projecting wings with a return verandah, half-timbering to the gable ends and double hung sash windows with leadlight to the upper sashes. Elements associated with the interwar bungalow include the dominant transverse gabled roof form enclosing an attic room; the simple tapered chimneys, half brick piers and classical columns to the front verandah and contrasting red and clinker brick detail. Further emphasis of the interwar period is provided by the boxed bay window with an oversized window hood clad in shingles.

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

55 Bath Road is aesthetically significant for its original brick front fence with pierced brickwork panels and pillars with rendered cappings. Stretching across the frontage of the large site, the fence makes a strong contribution to the setting for the house.

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 substantial red brick house front fence at 55 Bath Road, Glen Iris, built in 1925-26, is significant.

How is it significant?
55 Bath Road, Glen Iris, is of local architectural and aesthetic significance to the City of Boroondara.

Why is it significant?
55 Bath Road, Glen Iris is of architectural significance for its demonstration of the transition in style from the Federation Queen Anne, to the interwar bungalow. In comparison with other examples of transitional styles in Boroondara, 55 Bath Road demonstrates a similar level of inventiveness in the adaptation of a wide architectural vocabulary. This class of place is distinguished by its free form design that incorporates elements of different periods and styles into a highly idiosyncratic range of residential designs.

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55 Bath Road is aesthetically significant for its original brick front fence with pierced brickwork panels and pillars with rendered cappings. Stretching across the frontage of the large site, the fence makes a strong contribution to the setting for the house. (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?*	Yes – front fence
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

References

The Age (Melbourne), as cited.

The Argus (Melbourne), as cited.

The Australasian (Melbourne), as cited.

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'BURNLEA'

Prepared by: Context

Address: 22 Bourne Road, Glen Iris

Name: 'Burnlea'	**Survey Date:** July 2018
Place Type: Residential	**Architect:** Butler and Ussher
Grading: Significant	**Builder:**
Extent of Overlay: To title boundaries	**Construction Date:** c. 1891

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np).

Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Development to 1914

In 1838, squatters Robert Allan and William Logie took up three square miles of land on the west side of a waterway called Kooyongkoot (later renamed Gardiners Creek) on the traditional lands of the Woiwurrung people. They named the pastoral run 'Allan's Creek' (Spreadborough and Anderson 1983:259.) George Downing took up a run on Back Creek, north of Allan and Logie's run, in 1840.

The homestead block of 640 acres on this run roughly corresponded with an area bounded by today's High Street, Summerhill Road and Toorak Road (McWilliam 1992:np).

Gold discoveries increased the demand for land in the colony of Victoria and consequently runs leased by squatters were subdivided and sold. Crown land auctions occurred in the Boroondara Parish from 1850. As part of the survey process for the land sales, a public reserve was put aside on Gardiners Creek in 1853. The reserve, swampy and flood prone in places, was situated on deep water holes and crossing places on Gardiners Creek. A quarry was later established on the reserve (McWilliam 1998:7).

In September 1850 Captain Thomas Henderson purchased 273 acres of the former Allan's Creek run (Allotment B, Section 1, Parish of Boroondara – see Figure 1), which he named Glen Iris after the ship 'Iris' he sailed on to reach the Port Phillip District (later Victoria). By 1851, Henderson owned most of Allan's Creek run (Spreadborough and Anderson 1983:259).

The Glen Iris Estate was advertised by Henderson for sale in 1852 (Malvern Historical Society 2005). The property comprised extensive, cultivated land along with a substantial villa. In the sale notice, the property was described as being situated on Allen's Creek, Dandenong Road, about seven miles from Melbourne (*Argus (*12 June 1852:5). From 1855 the homestead was owned by Robert Kent, who also acquired 16 acres of land on the Stonnington side of Gardiners Creek (Malvern Historical Society 2005). Much of the remaining Glen Iris Estate land was not sold until 1879 as part of the Township of Glen Iris subdivision (Built Heritage 2012:49).

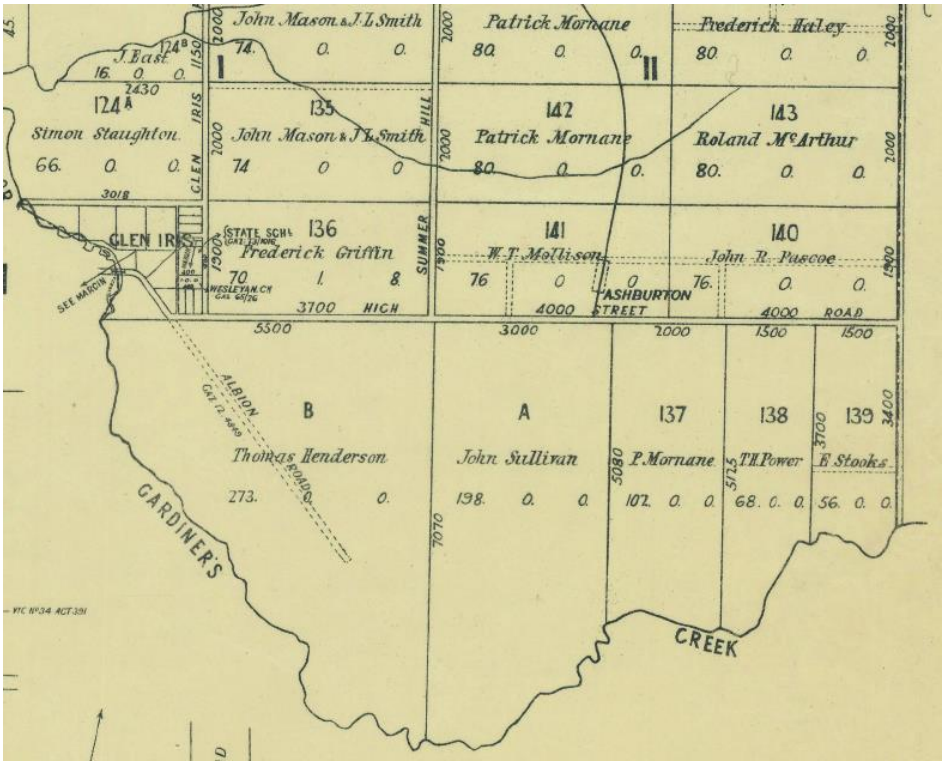

Figure 1. Showing Thomas Henderson's 273 acres and the location of the Glen Iris Township, where allotments were put up for sale in 1879. (Source: Boroondara Parish Plan 1931)

Glen Iris also includes the small locality of Gardiner, the original name for Malvern, which is located south of Gardiners Creek, east of Malvern. John Gardiner was one of the first overlanders of cattle from the Murrumbidgee River to Port Phillip in 1837. He took up rich pastoral country on both sides of Gardiners Creek and built his home on the Hawthorn side of the creek overlooking the Yarra River. Kooyongkoot Creek, which divided Hawthorn from Malvern, was subsequently renamed Gardiners Creek. Although the name, Gardiners Creek, was in use by 1840, Kooyongkoot Creek was also used

through until the early 1900s (see below) (Malvern Historical Society 2005; *Port Phillip Gazette* 14 October 1840:2; Victorian Places 2015).

Unlike nearby suburbs of Camberwell, Hartwell and Box Hill, which were situated on main thoroughfares, or were developed around inns that provide services to travellers, up until the 1860s Glen Iris comprised mainly farms overlooking the Gardiners Creek valley. Stock routes existed on high ground (marked today by Malvern Road and Waverley Road) and some white settlers earned a living from cutting timber from the red gum and box forests and carting it to Melbourne for firewood (Victorian Places 2015; Lambert 1932:6; McWilliam 1992:np).

Development of the area occurred from the early 1860s when some larger acreages subdivided into smaller allotments and the construction of two bridges across Gardiners Creek by 1861, one at Auburn Road and another at Tooronga Road. Three more bridges, at Toorak, Glenferrie and Burke roads, were completed by 1874 (City of Boroondara 2018). In 1877, the Boroondara Shire called for tenders for repairs to the bridge in Glen Iris Road (see Figure 2) (*South Bourke and Mornington Journal* 13 June 1877:2). In the 1860s, a small brickworks operated in the Glen Iris area, near the corner of present-day Warrigal Road and High Street Road, using clay obtained from a pit at Gardiners Creek (Built Heritage 2012:87).

The Glen Iris village which developed on the 1853 Gardiners Creek public reserve, by the 1860s consisted of reserves for a mechanics' institute put aside in 1861; a Wesleyan church designed by architects Crouch and Wilson and built in 1865; and a school site, put aside in 1871 and on which Glen Iris State School No. 1148, designed by architect Nathaniel Billing, opened in 1873 (although a school had commenced earlier in 1865 in the Wesleyan church). A foundation stone for a mechanics' institute was laid in December 1861, but the building was never finished. A water reserve on Gardiners Creek was also gazetted in February 1861 (Built Heritage 2012:49).

In 1879, the remainder of the Gardiners Creek reserve was surveyed as the Glen Iris Township (Allotment 136A, Section 1, Parish of Boroondara). Township allotments, comprising six small rectangular blocks (fronting Glen Iris Road and High Street) and eight larger blocks (fronting Kerferd Road and High Street), were put up for sale in June 1879 and were mostly purchased by politician and speculator, James Munro (see Figure 3) (McWilliam 1992:np).

By this time, the area of Glen Iris had developed its own sense of identity, evidenced by an attempt to secede from the Shire of Boroondara. Encouraged by the secessions of Hawthorn and Kew, a public meeting held at the town reserve proposed that the southern portion of the Shire of Boroondara (i.e. south of Back Creek) become part of the adjacent Gardiner Road District (later to become the City of Malvern). The scheme, however, failed due to opposition from the Shire of Boroondara (Built Heritage 2012:151).

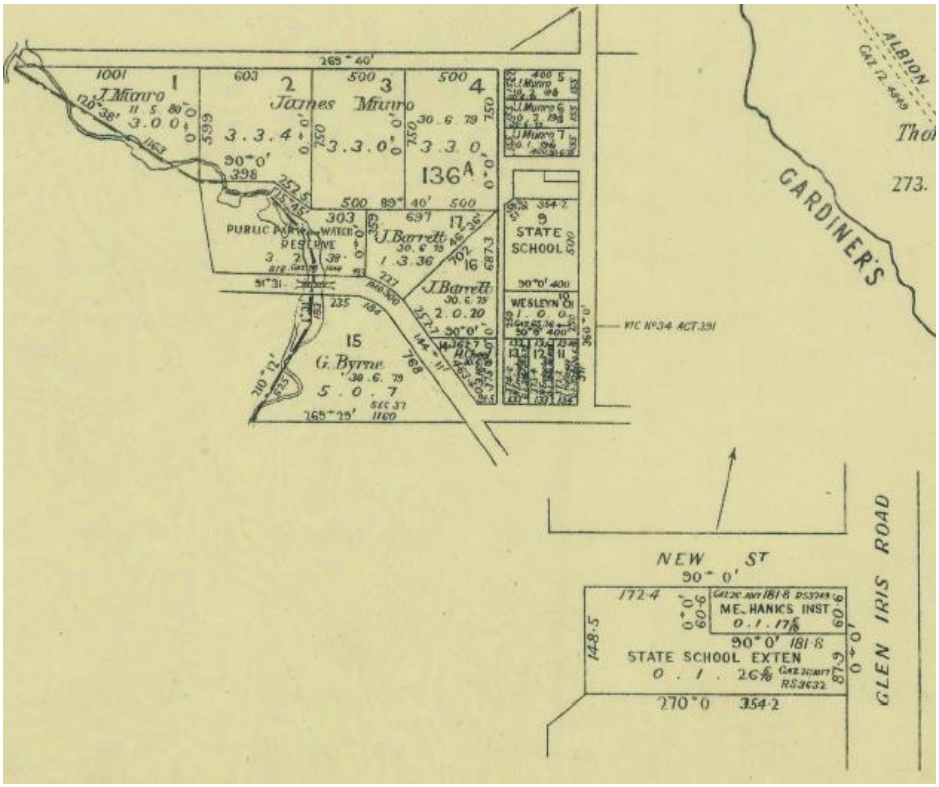

Figure 2. Showing the Glen Iris Township. The township was first known as the Glen Iris village, and consisted of reserves for a mechanics' institute (1861), a Wesleyan church (1865) and a state school (1871). With further subdivision in 1879, allotments 1-7 were purchased by James Munro. Land was set aside for a public water reserve in 1898. (Source: Boroondara Parish Plan 1931)

By the early 1880s, land in Glen Iris was largely utilised for market gardens, dairying, orchards and brick making, with little residential development beyond the occasional villa. Commercial activity included a general store that opened in 1882 in Glen Iris Road at the intersection with High Street in 1882, and where a small shopping centre subsequently developed. A bacon-curing establishment opened in the mid-1880s near the east corner of Albion Road, where William and Henry Bainbridge had operated a butchery from the 1860s (McWilliam 1998:3; McWilliam 1992:np; Victorian Places 2015).

During the land boom of the late 1880s, some residential estates were subdivided in the Glen Iris area and schools established. Although not in the City of Boroondara, these schools included Sacré Coeur Catholic School in Burke Road, East Malvern, in 1888, and Korowa Anglican Girls' School in Ranfurlie Crescent, East Malvern, in 1890. Residential development slowed with the economic depression of the early 1890s.

In 1890 a railway line opened from Burnley to Oakleigh junction via the Glen Iris valley. The railway line in fact joined the Outer Circle line a little east of Glen Iris, and, subsequently, was truncated when the Outer Circle line was partly closed in 1895. The line had two stations in the Glen Iris district: Gardiner and Glen Iris (both just outside of Boroondara). With the opening of the railway, some residential development occurred resulting in the opening of the Glen Iris Post Office on 28 August 1890 (Victorian Places 2015). For the most part however, because the railway opening coincided with a major economic downturn, only limited residential development took place in the area.

Two local reserves were gazetted in the 1890s: a new site for a mechanics institute in 1892, which, like its earlier counterpart, was never built; and a reserve in 1898 straddling Gardiner's Creek, north of the High Street bridge, as a Public Park and Water Reserve (Built Heritage 2012:49).

In 1903, Glen Iris, described as a favourite picnic spot in the *Australian Handbook* of that year, consisted of a railway station and post-town of approximately 200 people on the Kooyongkoot Creek.

Anglican and Wesleyan churches were in operation at the time, as was a state school and ladies' high school. The township also comprised numerous market gardens and villa residences (cited in Victorian Places 2015).

In 1914, the extension of the High Street electric tramway from Tooronga Road to the Glen Iris railway station was opened. The *Prahran Telegraph* reported that:

Passengers can now go direct from St. Kilda-road, via High-street, passing the Malvern Town Hall and gardens, and the Tooronga settlement, over the crest of the Burke-road hill to Glen Iris railway station. Across the creek the Glen Iris original township lies in the territory of Camberwell, and the High-street road stretches further east through high, picturesque and undulating country, passing Ashburton, the residents in the locality of which sometime since were willing to subsidise a further tramway extension (*Prahran Telegraph* 11 April 1914:3).

By 1917 Malvern had three tramlines: in Malvern Road, turning north into Burke Road; in Wattletree Road, terminating at Burke Road; and in High Street, terminating at Glen Iris Railway Station. No tram service to Glen Iris existed on the eastern side of Gardiners Creek. Residents in this area lived between the Glen Iris railway line on one boundary and the Ashburton railway line on the other (Victorian Places 2015).

Spurred by the expansion of public transport, building activity in the area resumed, but was interrupted again by World War One.

History

The Australian Alliance Investment Company Pty Ltd (AAIC) owned 69 acres of Crown Portion 124A Parish of Boroondara, which they transferred to Torrens Title in 1891 (CT V.2326 F.035). Their Glen Iris Heights Estate was first offered for sale in 1888 and encompassed the land between Glen Iris Road and Gardiner Parade, and lots along the north side of Howard Street, extending down to lots along the north side of Kerferd Road (This 'Glen Iris Heights Estate' subdivision is not to be confused with the eponymous estate nearby offered in the early twentieth century.) The first auction of lots between Britten and Kerferd roads was on 3 November 1888 and the second auction, of the lots between Britten and Bourne roads, was later that month (*Caulfield and Elsternwick Leader*, 9 November 1888:5; *North Melbourne Advertiser*, 3 November 1888:2; *Oakleigh Leader*, 24 November 1888:7; Glen Iris Heights Estate auction flyers 1888).

While newspaper reports and auction flyers indicated some sales in the estate, the title indicates that these early sales only amounted to five lots in the middle of the north side of Kerferd Road (*Caulfield and Elsternwick Leader*, 9 November 1888:5; *Age*, 11 July 1890:4; CT V.2351 F.130). The Reverend James William Tuckfield of the Methodist Church gained title to four of these, Lots 41 and 42 on what was then called Kerferd Street and Lots 13 and 14 on the then Bourne Street (now No.19), in 1891. He was living in a house he had built on Kerferd Street in the same year. The net annual value was £75. Thomas and Frederick Powell gained title to part of Lots 38 & 39 (now 27 Kerferd Road) in 1892. A Mr Powell (no Christian name provided) is shown as owning and occupying a house on this land in 1891-92. The net annual value of this house was £58. Dr Thomas Cherry was occupying this house in 1896 (CT V.2326 F.035; RB 1891-92; McWilliam, p.18).

The AAIC built a small number of houses peppered throughout the estate in 1890-91, perhaps in an attempt to attract others to buy and build. Butler and Ussher architects invited tenders for the erection of three two-storey brick residences in Glen Iris in May 1890 (*Age*, 12 May 1890:7). These "commodious residences" in the Glen Iris Heights Estate were offered for sale in March 1891. The two-storey brick residences were in Kerferd Road (Lots 43 & 44, now No. 13-15, sold along with Lots 11 & 12 in 1923), Howard Road (Lots 19 & 20, now No. 30, sold in 1922) and Bourne Road (Lots 90 & 91, the subject site, now No. 22). All were built on plots initially made up from two lots of the subdivision, amounting to 132x140 ft. The Bourne Road building may have been distinguished by its bow-windows, which are not highlighted for the others in the advertisement. It contained drawing and dining rooms, breakfast room and five bedrooms, kitchen, pantry, scullery, and bathroom, verandah and balcony. It was enclosed by a "neat and substantial" fence (*Argus*, 5 March 1891:2).

Separate advertisements for two other houses in the Glen Iris Heights Estate accompanied the advertisement for the three two-storey houses. One of these was in “King Street”, which does not appear to have actually been in the estate. The other was a single-storey villa on a single lot in Kerferd Road. It contained drawing, dining and three bedrooms in brick and the remaining service rooms in weatherboard (*Argus*, 5 March 1891:2). This is most likely 27 Kerferd Road (the only surviving brick single-storey Victorian house on the street).

The 1891 rate book shows a vacant house on lots 90 and 91, owned by the AAIC and with a Net Annual Value of £100 (RB 1891-92). This house is the present 22 Bourne Road.

In 1894 the mortgagor of the property, the Victorian Permanent Building Society (VPBS), became the proprietor of the remaining 68 acres of Crown Portion 124A Parish of Boroondara. This included the lots with the three two-storey houses (CT V.2326 F.035; CT V.2531 F.130).

The 1895 postal directory has one vacant house in Bourne Road, presumably the subject house as yet unrented (S&McD 1895). Starting in 1896 there were a long succession of renters in the house. The occupants of this house would be the sole residents in the street up to c1920. The first renter from 1896 up to 1900 was Robert H. Cole, barrister (S&McD 1896-7 & 1900; RB 1897-98 & 1901).

Sales of lots in the estate by the new owners the VPBS recommenced by 1902-3 (CTV.2351 F.130). The 1903-4 rate book and 1905 postal directory has James H. Brake as the only resident in Bourne Road, in a 9 roomed brick house on Lots 90-91 (S&McD 1905). The 1910 postal directory had J.E. Biven as the only resident in Bourne Road, at the house named ‘Burnlea’ (S&McD 1910). In 1913 Geraldine Calcutt was the only resident in the house owned by the VPBS on Lots 90-91 (RB 1913-14). From 1915 to 1920 Frederick William Hayes was the sole resident in the road (S&McD 1915-16; 1918-19; 1919-20).

Annie Hallett of ‘The Plough Hotel’, 183 Barkly Street, Footscray, gained title to lots 90, 91, 64 and 65 in 1922, but the 1919-20 rate book already showed her as the owner with Hayes as renter (RB 1919-20; CT V.4541 F.116). The 1920 postal directory had Robert John Simpson and Frederick William Hayes in Bourne Street (the name changed from Street to Road around this time), indicating one more house has been built in the street (S&McD 1920).

It appears that Annie Hallett continued to rent the house out and divided it into two flats. The 1925 postal directory has six addresses on the north side of Bourne Street between Glen Iris Road and Cole Avenue. The second last before Cole Avenue, soon to be numbered 22 Bourne, is occupied by Frederick William Hayes (S&McD 1925). In 1926 a newly renovated “half-house” of 5 rooms with outside stairs at 22 Bourne Street, Glen Iris was offered for rent (*Argus*, 20 October 1926:31). This indicates the division of the house into flats was upstairs/downstairs. The two flats at 22 Bourne Street were offered for rent in January 1927 (*Argus*, 11 January 1927:22).

From 1930 to 1955 the owner Mrs Annie Hallett was living at 22 Bourne Street (S&McD 1930, 1940, 1950, 1955). Beatrice Daly purchased Lot 91 with the subject house in 1958 (CT V.8178 F.633).

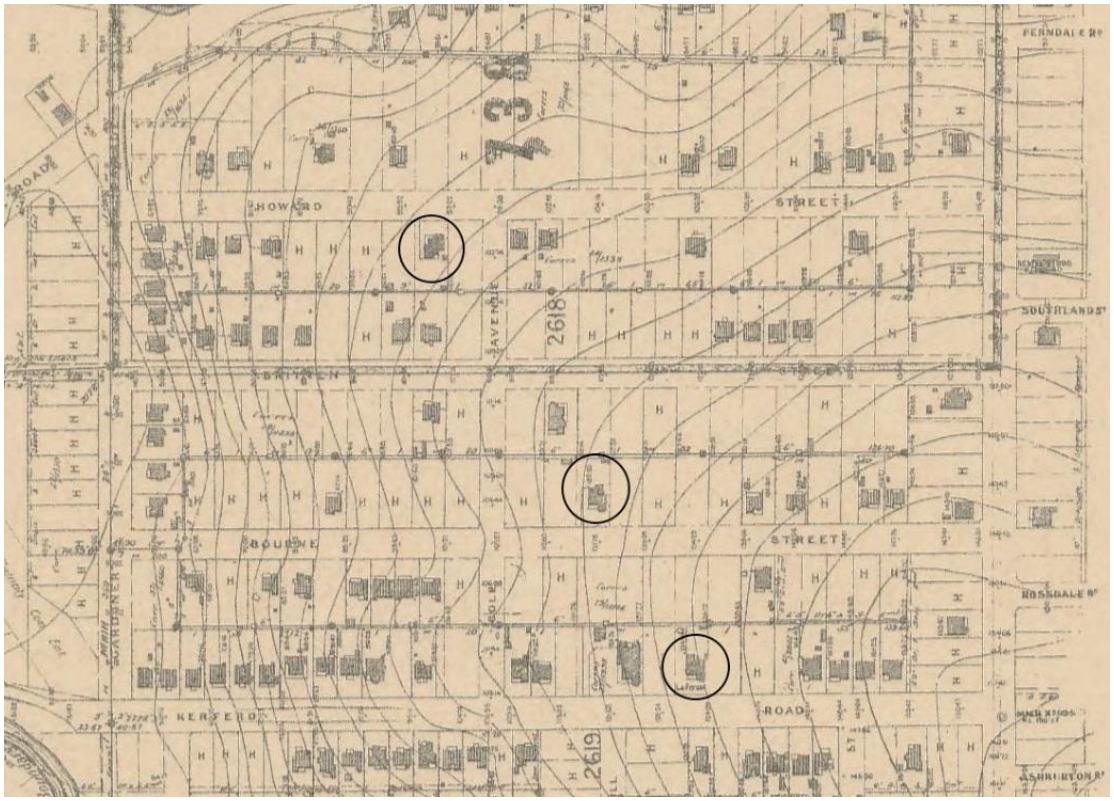

Figure 3. Locations of the three 1891 two-storey houses located at, from south to north, 13-15 Kerferd Road, 22 Bourne Road, and 30 Howard Street, c1933. (Source: Excerpt of MMBW Plan 400 feet to 1- inch No.77 Malvern & Camberwell, c1933)

Butler & Ussher

English-born architect Walter Richmond Butler (1864-1949) worked and was close friends with important figures in the English Arts and Crafts movement. Butler migrated to Australia in 1888 and, in 1889, established a practice in Melbourne with Beverley Ussher (1868-1908). The practice dissolved in 1893. Both Butler and Ussher were also renowned for their work in other practices. Ussher formed a practice between 1899-1908 with Henry Kemp (1859-1946), known as Ussher and Kemp. Ussher and Kemp specialised in picturesque houses known as the Melbourne domestic Queen Anne, a style that typified residential Federation architecture in Victoria. Walter Butler became well known as an exponent of the Arts and Crafts movement in Australia. Butler designed many building types, but the majority of his designs were for wealthy and influential clientele. Butler favoured design elements typical of the period with Arts and Crafts elements (Dernelley 128; Tibbits, 726).

Boroondara retains many examples of the work of Beverley Ussher, both individually and in various practices with Henry Kemp and Walter Butler. Some of these houses include:

- 27 Balwyn Road Canterbury (HO168)
- 37 Riversdale Road Hawthorn (HO473)
- 57 Pakington Street Kew (HO328)
- 169 Canterbury Road Canterbury (HO377)
- 405 Tooronga Road Hawthorn (HO130)
- 98 Riversdale Road Hawthorn (HO179)
- 31 Canterbury Road Canterbury (HO172)
- 608 Riversdale Road Camberwell (HO182)
- 5 Willsmere Road Kew (HO139)
- 46 Fellows Street Kew (HO143)
- 21 Trafalgar Road Canterbury (HO159)

Description & Integrity

This two-storey red brick late Victorian mansion is one three such houses of this period and style in Glen Iris (the others are at 13-15 Kerferd Road and 30 Howard Street (HO387)). It is tall in its proportions and asymmetrical in its form. A wing projects to one side and a verandah runs along the front on both levels. A steep singular roof form extends from the upper floor balcony. A separate hipped roof encloses the double-storey canted bay. Roof cladding is slate, in two tones of grey, and banded for decorative effect. The house features polychromatic brick in three colours – red, cream and Hawthorn (brown) brick. This detail can be noted over the windows and as feature courses over the façade and side walls.

Timber detailing to the front verandah and balcony includes turned timber posts, a timber frieze, curved valances below the frieze and ground level, and a timber balustrade with inset open timber details to the upper level balcony. The front verandah was replaced in the 1920s but has since been restored sympathetically (using 13-15 Kerferd Road as a model). The verandah floor has tessellated tiles with a bluestone edge. This may also have been restored (in a sympathetic manner).

Full height window openings to the bay window have segmental arches at the upper edge. Double hung timber sash windows have nine small panes to the upper sashes. A set of narrow French doors opens out to the verandah. The timber framed doors have three glazed panels and a leadlight highlight. The same arrangement is repeated on the balcony, with one set of French doors located centrally across the balcony and a second set located adjacent to the projecting bay. The entry door at ground level has a matching highlight window.

The upper storey is recessed back from the front of the house with the roof forming a continuous plane. The second storey is defined on the side elevation by a slight projection. The attic storey has fine render panels to the side and a coved cornice below eave level. Two decorative chimneys are intact. They are constructed in face red brick with a rendered cornice at the top edge and a decorative rendered panel below the cornice. Each chimney has three terracotta chimney pots.

The brick and iron front fence, the carport and a single-storey rear extension are recent additions.

Comparative Analysis

Comparative examples in Glen Iris

As part of Stage 1 of the Glen Iris Heritage Gap Study, all streets and properties were surveyed to identify places and precincts of potential heritage significance. As set out in the Locality History, there was only scattered development during the Victorian and Edwardian periods and only a small number of these houses survive (particularly among Victorian examples). For this reason, all largely intact Victorian and Edwardian houses were noted and photographed during the Stage 1 survey. They were then compared amongst themselves and the finest architectural examples in the suburb were chosen for full assessment in Stage 2 of the study.

At least five other houses within Glen Iris were rejected for assessment on the basis that they would be best assessed as contributory to a precinct, are either less intact or feature prominent extensions. These include:

- 35 Alfred Road
- 47 Alfred Road
- 3 Queens Parade
- 22 Queens Parade
- 57 Iris Road

Residential architecture of the Victorian period is represented sparingly in Glen Iris, concentrated mainly in the southern part of the suburb around Kerferd Road and Bourne Road near Glen Iris Station. Victorian-era houses in Glen Iris were constructed in the later decades of the Victorian era, between 1885 -1900. Like much of Boroondara, Glen Iris is predominantly a brick area, however the suburb was developed too late for the use of the popular Victorian stucco finishes. Consequently, the use of face brick as the finished wall surface is widespread. The high quality of bricks available to

builders in colours of red, cream and to a lesser extent, dark brown (Hawthorn) enabled brick to be both the primary wall material and a decorative feature.

Figure 4. 30 Howard Street Glen Iris 1895 (Source: HERMES 14708)

A two-storey Federation Queen Anne house at 30 Howard Street Glen Iris (HO387). It is an unusual example with links to American free-style architecture. It is the most architecturally interesting and advanced of the Glen Iris houses with its unusual window bay above the verandah.

Figure 5. 13-15 Kerferd Road, Glen Iris. (Source: Context, 2018)

13-15 Kerferd Road is individually significant in the proposed Glen Iris Precinct and is a two storey late Victorian/Federation villa of polychrome brickwork, fine massing and articulation to the projecting bay window.

Figure 6. 27 Kerferd Road Glen Iris (Source: Context 2018)

27 Kerferd Road, Glen Iris (recommended as contributory within the Glen Iris Precinct in this study). It is a more common example of an asymmetrical house and less architecturally advanced than 30 Howard Street or 13-15 Kerferd Road.

Figure 7. 3 Valley Parade Glen Iris (Source: Context 2018)

3 Valley Parade, Glen Iris (also recommended as individually significant in this study) a bichrome brick Victorian Italianate house. It has fine massing and an unusual form.

Comparative examples in Boroondara

Examples of both Victorian polychrome brick houses and those with a two-storey asymmetrical form are widespread throughout Boroondara, with several on the HO throughout Kew, Hawthorn and Hawthorn East. Like 22 Bourne Road, 7 Beaconsfield Road Hawthorn East and 41 Kinkora Road Hawthorn display transitional designs featuring a Victorian massing and timber verandah detail. Alterations to the building and site also evident to 63 Walpole Street Kew where subdivision of the site compromises its presentation to the street, and at 34 Rowland Street Kew where the verandah has been reconstructed, as has the verandah on 22 Bourne Road. 14 Auburn Grove, Hawthorn East, is a representative design and less architecturally interesting than 22 Bourne Road.

Figure 8. 7 Beaconsfield Road Hawthorn East (Source: HERMES 14544)

Victoria, 7 Beaconsfield Road, Hawthorn East (HO442) is a transitional design which displays elements of the mid-nineteenth century through to the emerging Federation style.

Figure 9. 41 Kinkora Road Hawthorn (Source: HERMES 14903)

41 KInkora Road Hawthorn (HO152 and HO77) is significant within the Grace Park and Hawthorn Grove Precinct. It is a two-storey house executed in red brick with cream dressings. A heavy timber verandah incorporates turned posts and fretwork brackets. It has particularly fine timber decorative elements.

Figure 10. 63 Walpole Street Kew (Source: HERMES 14672)

63 Walpole Street, Kew (O353) is a two-storeyed Victorian Italianate residence of the early to mid-1880s featuring dichrome brickwork and two-storey verandah with a bay window to the side elevation. Its presentation has been somewhat compromised by the subdivision and development of part of the front garden.

Figure 11. 34 Rowland Street Kew (Source: HERMES 14657)

34 Rowland Street, Kew (HO338) is a fine and restrained composition that features a reconstructed verandah like 22 Bourne Road, and has also sustained changes to the windows.

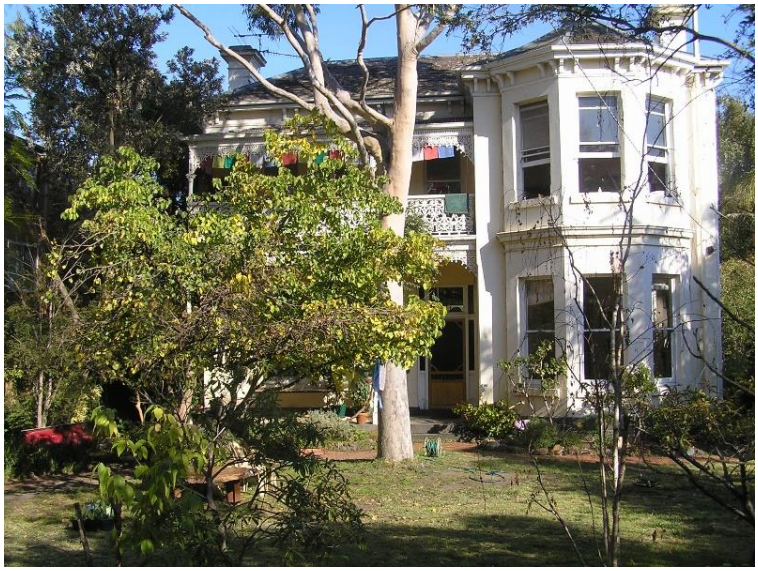

Figure 12. 14 Auburn Grove Hawthorn East (Source: HERMES 14534)

Norwood at 14 Auburn Grove, Hawthorn East (HO432) is a well executed example of a substantial Victorian house in the Italianate style and is typical in its asymmetrical built form extended over two storeys.

Summary

22 Bourne Road is one of a small number of Victorian houses built in Glen Iris in the late Victorian era. Whilst some windows and doors have been changed from the original, and the verandah has been rebuilt, it is still entirely legible as a Victorian house. It shares several features with other examples on the HO in Boroondara, including the tall two storey asymmetrical form, bay window, a restrained use of polychrome brick and a timber verandah. Its integrity is also similar to examples within Boroondara where elements have been reconstructed sympathetically. It shares elements of built form with other examples throughout Boroondara, however it is distinguished by its roof form of a continuous plane flowing down to the verandah, the decorative cornice and render panels and the prominent bay window.

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).

'Burnlea' at 22 Bourne Road Glen Iris is historically significant as one of three 'show' houses which were designed by architectural practice Butler and Ussher (1889-1893) and used to attract others to buy and build on the Glen Iris Heights Estate. Owned by the Australian Alliance Investment Company, the estate offered blocks for sale from 1888 in the land between Glen Iris Road, Gardiner Parade, Howard Street and Kerferd Road. 13-15 Kerferd Road and 30 Howard Street (HO387) are the other houses built for the same purpose on the estate by Butler and Ussher. Both architects were also renowned for their work in other practices including that of Ussher and Kemp (1899-1908) and Walter Butler.

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).

22 Bourne Road is architecturally significant for its size and grandeur which, along with 13-15 Kerferd Road and 30 Howard Street is uncommon for the suburb. It demonstrates attributes of the Victorian period including a faceted projecting bay with full height segmental arched windows with small panes to the upper sashes, polychromatic brick banding, and leadlight highlight windows. A Queen Anne influence is evident in the steep slate-clad roof. The timber verandah, although not entirely original, has been sympathetically restored. Other attributes include the substantial brick chimneys with rendered cornices and decorative rendered panels below the cornice.

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).

22 Bourne Road, Glen Iris is associated with the work of Walter Richmond Butler (1864-1949) and Beverley Ussher (1868-1908) during their practice together from 1889-1893. Beverley Ussher, both as Ussher and Kemp and Butler and Ussher is amongst the foremost residential architects of the period and is renowned for picturesque and decorative compositions, completing many fine houses within Boroondara.

Statement of Significance

What is Significant?
'Burnlea' at 22 Bourne Road, Glen Iris, a Victorian residence, designed by architects Butler and Ussher, and built c.1891 is significant.

The front fence and carport are not significant. The verandah posts and fretwork are a sympathetic restoration, but are not significant.

How is it significant?
'Burnlea' is of local historic and architectural significance to the City of Boroondara.

Why is it significant?

'Burnlea' at 22 Bourne Road Glen Iris is historically significant as one of three 'show' houses which were designed by architectural practice Butler and Ussher (1889-1893) and used to attract others to buy and build on the Glen Iris Heights Estate. Owned by the Australian Alliance Investment Company, the estate offered blocks for sale from 1888 in the land between Glen Iris Road, Gardiner Parade, Howard Street and Kerferd Road. 13-15 Kerferd Road and 30 Howard Street (HO387) are the other houses built for the same purpose on the estate by Butler and Ussher. Both architects were also renowned for their work in other practices including that of Ussher and Kemp (1899-1908) and Walter Butler. (Criterion A)

22 Bourne Road Glen Iris is architecturally significant for its size and grandeur which, along with 13-15 Kerferd Road and 30 Howard Street is uncommon for the suburb. It demonstrates attributes of the Victorian period including a faceted projecting bay with full height segmental arched windows with small panes to the upper sashes, polychromatic brick banding, and leadlight highlight windows. A Queen Anne influence is evident in the steep slate-clad roof. The timber verandah, although not entirely original, has been sympathetically restored. Other attributes include the substantial brick chimneys with rendered cornices and decorative rendered panels below the cornice. (Criterion D)

22 Bourne Road Glen Iris is associated with the work of Walter Richmond Butler (1864-1949) and Beverley Ussher (1868-1908) during their practice together from 1889-1893. Beverley Ussher, both as Ussher and Kemp and Butler and Ussher is amongst the foremost residential architects of the period and is renowned for picturesque and decorative compositions, completing many fine houses within Boroondara. (Criterion H)

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

References

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HOUSE

Prepared by: Context

Address: 44 Denman Avenue, Glen Iris

Name: House	**Survey Date:** July 2018
Place Type: Residential	**Architect:** Unknown
Grading: Significant	**Builder:** Unknown
Extent of Overlay: To title boundaries	**Construction Date:** c1912-16

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np).

Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Development to 1914

In 1838, squatters Robert Allan and William Logie took up three square miles of land on the west side of a waterway called Kooyongkoot (later renamed Gardiners Creek) on the traditional lands of the Woiwurrung people. They named the pastoral run 'Allan's Creek' (Spreadborough and Anderson 1983:259.) George Downing took up a run on Back Creek, north of Allan and Logie's run, in 1840.

The homestead block of 640 acres on this run roughly corresponded with an area bounded by today's High Street, Summerhill Road and Toorak Road (McWilliam 1992:np).

Gold discoveries increased the demand for land in the colony of Victoria and consequently runs leased by squatters were subdivided and sold. Crown land auctions occurred in the Boroondara Parish from 1850. As part of the survey process for the land sales, a public reserve was put aside on Gardiners Creek in 1853. The reserve, swampy and flood prone in places, was situated on deep water holes and crossing places on Gardiners Creek. A quarry was later established on the reserve (McWilliam 1998:7).

In September 1850 Captain Thomas Henderson purchased 273 acres of the former Allan's Creek run (Allotment B, Section 1, Parish of Boroondara – see Figure 1), which he named Glen Iris after the ship 'Iris' he sailed on to reach the Port Phillip District (later Victoria). By 1851, Henderson owned most of Allan's Creek run (Spreadborough and Anderson 1983:259).

The Glen Iris Estate was advertised by Henderson for sale in 1852 (Malvern Historical Society 2005). The property comprised extensive, cultivated land along with a substantial villa. In the sale notice, the property was described as being situated on Allen's Creek, Dandenong Road, about seven miles from Melbourne (*Argus (*12 June 1852:5). From 1855 the homestead was owned by Robert Kent, who also acquired 16 acres of land on the Stonnington side of Gardiners Creek (Malvern Historical Society 2005). Much of the remaining Glen Iris Estate land was not sold until 1879 as part of the Township of Glen Iris subdivision (Built Heritage 2012:49).

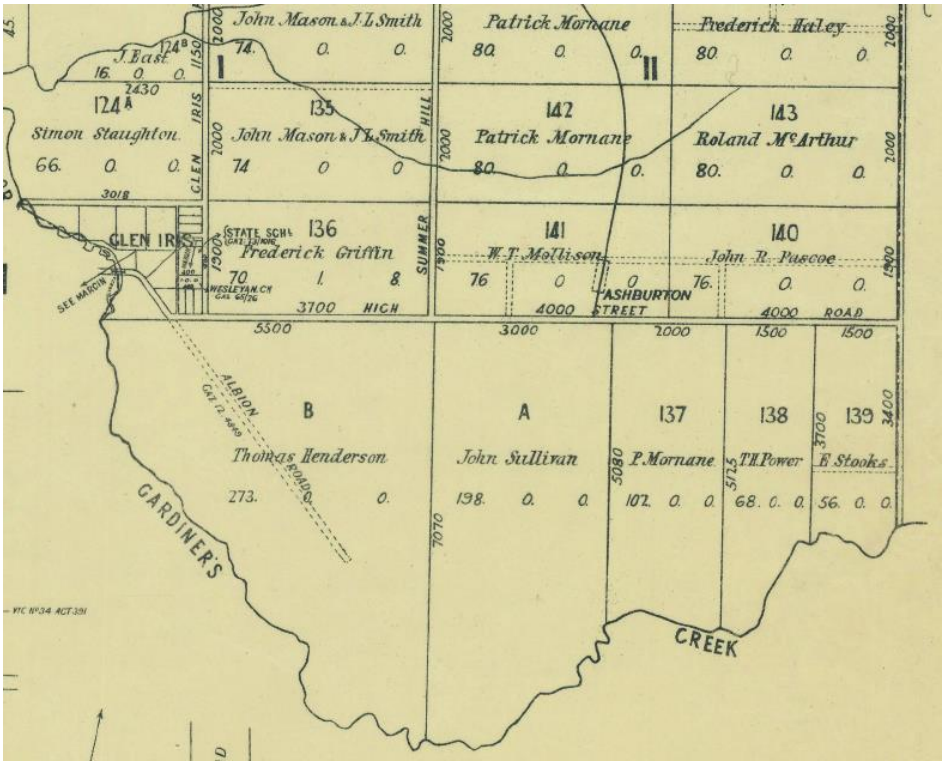

Figure 1. Showing Thomas Henderson's 273 acres and the location of the Glen Iris Township, where allotments were put up for sale in 1879. (Source: Boroondara Parish Plan 1931)

Glen Iris also includes the small locality of Gardiner, the original name for Malvern, which is located south of Gardiners Creek, east of Malvern. John Gardiner was one of the first overlanders of cattle from the Murrumbidgee River to Port Phillip in 1837. He took up rich pastoral country on both sides of Gardiners Creek and built his home on the Hawthorn side of the creek overlooking the Yarra River. Kooyongkoot Creek, which divided Hawthorn from Malvern, was subsequently renamed Gardiners Creek. Although the name, Gardiners Creek, was in use by 1840, Kooyongkoot Creek was also used

through until the early 1900s (see below) (Malvern Historical Society 2005; *Port Phillip Gazette* 14 October 1840:2; Victorian Places 2015).

Unlike nearby suburbs of Camberwell, Hartwell and Box Hill, which were situated on main thoroughfares, or were developed around inns that provide services to travellers, up until the 1860s Glen Iris comprised mainly farms overlooking the Gardiners Creek valley. Stock routes existed on high ground (marked today by Malvern Road and Waverley Road) and some white settlers earned a living from cutting timber from the red gum and box forests and carting it to Melbourne for firewood (Victorian Places 2015; Lambert 1932:6; McWilliam 1992:np).

Development of the area occurred from the early 1860s when some larger acreages subdivided into smaller allotments and the construction of two bridges across Gardiners Creek by 1861, one at Auburn Road and another at Tooronga Road. Three more bridges, at Toorak, Glenferrie and Burke roads, were completed by 1874 (City of Boroondara 2018). In 1877, the Boroondara Shire called for tenders for repairs to the bridge in Glen Iris Road (see Figure 2) (*South Bourke and Mornington Journal* 13 June 1877:2). In the 1860s, a small brickworks operated in the Glen Iris area, near the corner of present-day Warrigal Road and High Street Road, using clay obtained from a pit at Gardiners Creek (Built Heritage 2012:87).

The Glen Iris village which developed on the 1853 Gardiners Creek public reserve, by the 1860s consisted of reserves for a mechanics' institute put aside in 1861; a Wesleyan church designed by architects Crouch and Wilson and built in 1865; and a school site, put aside in 1871 and on which Glen Iris State School No 1148, designed by architect Nathaniel Billing, opened in 1873 (although a school had commenced earlier in 1865 in the Wesleyan church). A foundation stone for a mechanics' institute was laid in December 1861, but the building was never finished. A water reserve on Gardiners Creek was also gazetted in February 1861 (Built Heritage 2012:49).

In 1879, the remainder of the Gardiners Creek reserve was surveyed as the Glen Iris Township (Allotment 136A, Section 1, Parish of Boroondara). Township allotments, comprising six small rectangular blocks (fronting Glen Iris Road and High Street) and eight larger blocks (fronting Kerferd Road and High Street), were put up for sale in June 1879 and were mostly purchased by politician and speculator, James Munro (see Figure 3) (McWilliam 1992:np).

By this time, the area of Glen Iris had developed its own sense of identity, evidenced by an attempt to secede from the Shire of Boroondara. Encouraged by the secessions of Hawthorn and Kew, a public meeting held at the town reserve proposed that the southern portion of the Shire of Boroondara (i.e. south of Back Creek) become part of the adjacent Gardiner Road District (later to become the City of Malvern). The scheme, however, failed due to opposition from the Shire of Boroondara (Built Heritage 2012:151).

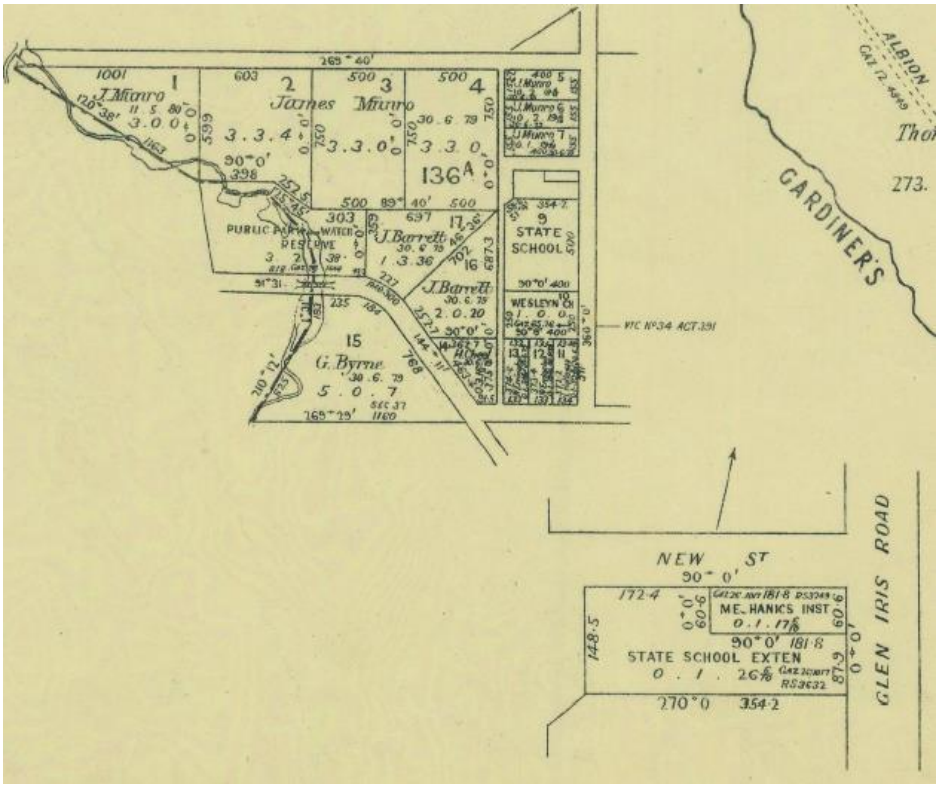

Figure 2. Showing the Glen Iris Township. The township was first known as the Glen Iris village and consisted of reserves for a mechanics' institute (1861), a Wesleyan church (1865) and a state school (1871). With further subdivision in 1879, allotments 1-7 were purchased by James Munro. Land was set aside for a public water reserve in 1898. (Source: Boroondara Parish Plan 1931

By the early 1880s, land in Glen Iris was largely utilised for market gardens, dairying, orchards and brick making, with little residential development beyond the occasional villa. Commercial activity included a general store that opened in 1882 in Glen Iris Road at the intersection with High Street in 1882, and where a small shopping centre subsequently developed. A bacon-curing establishment opened in the mid-1880s near the east corner of Albion Road, where William and Henry Bainbridge had operated a butchery from the 1860s (McWilliam 1998:3; McWilliam 1992:np; Victorian Places 2015).

During the land boom of the late 1880s, some residential estates were subdivided in the Glen Iris area and schools established. Although not in the City of Boroondara, these schools included Sacré Coeur Catholic School in Burke Road, East Malvern, in 1888, and Korowa Anglican Girls' School in Ranfurlie Crescent, East Malvern, in 1890. Residential development slowed with the economic depression of the early 1890s.

In 1890 a railway line opened from Burnley to Oakleigh junction via the Glen Iris valley. The railway line in fact joined the Outer Circle line a little east of Glen Iris, and, subsequently, was truncated when the Outer Circle line was partly closed in 1895. The line had two stations in the Glen Iris district: Gardiner and Glen Iris (both just outside of Boroondara). With the opening of the railway, some residential development occurred resulting in the opening of the Glen Iris Post Office on 28 August 1890 (Victorian Places 2015). For the most part however, because the railway opening coincided with a major economic downturn, only limited residential development took place in the area.

Two local reserves were gazetted in the 1890s: a new site for a mechanics institute in 1892, which, like its earlier counterpart, was never built; and a reserve in 1898 straddling Gardiner's Creek, north of the High Street bridge, as a Public Park and Water Reserve (Built Heritage 2012:49).

In 1903, Glen Iris, described as a favourite picnic spot in the *Australian Handbook* of that year, consisted of a railway station and post-town of approximately 200 people on the Kooyongkoot Creek.

Anglican and Wesleyan churches were in operation at the time, as was a state school and ladies' high school. The township also comprised numerous market gardens and villa residences (cited in Victorian Places 2015).

In 1914, the extension of the High Street electric tramway from Tooronga Road to the Glen Iris railway station was opened. The *Prahran Telegraph* reported that:

Passengers can now go direct from St. Kilda-road, via High-street, passing the Malvern Town Hall and gardens, and the Tooronga settlement, over the crest of the Burke-road hill to Glen Iris railway station. Across the creek the Glen Iris original township lies in the territory of Camberwell, and the High-street road stretches further east through high, picturesque and undulating country, passing Ashburton, the residents in the locality of which sometime since were willing to subsidise a further tramway extension (*Prahran Telegraph* 11 April 1914:3).

By 1917 Malvern had three tramlines: in Malvern Road, turning north into Burke Road; in Wattletree Road, terminating at Burke Road; and in High Street, terminating at Glen Iris Railway Station. No tram service to Glen Iris existed on the eastern side of Gardiners Creek. Residents in this area lived between the Glen Iris railway line on one boundary and the Ashburton railway line on the other (Victorian Places 2015).

Spurred by the expansion of public transport, building activity in the area resumed, but was interrupted again by World War One.

History

Simon Staughton of Exford purchased Crown Portions 133, 123 and 124A, Hartwell Parish of Boroondara, approximately 180 acres, from the Crown in 1853 (BPP). He died in 1863. In 1887 his son Samuel Thomas Staughton petitioned the Supreme Court for this land to be sold by the estate. The land was only fetching about £90 per year in rent, and if subdivided was expected to realise about £43,000. The court decided the land could be subdivided and sold, and it was offered for sale in November 1887. Portion 133 was tenanted at that time by James Ashenden (*Argus*, 7 October 1887:7; 24 November 1887:2). The sale of the Staughton land caused a large increase in prices in the area and was part of the wider land boom (*Argus*, 31 November 1887:11).

The Bank of New South Wales, as mortgager, became the owner of Crown Portion 133 in 1904 (CT V.3009 F.753). The bank subdivided the land into 120 lots, with the first auction of the 'Burwood Heights Estate' held on 25 November 1911. There were seven 'grand' five-acre lots 'with valuable subdivisional properties'. Four of the five-acre blocks were on Denman Avenue between Somerset Road and Back Creek (*Age*, 15 November 1911:3).

In August 1916 Frederick Milgate, poultry farmer, gained title to 5 acres 2 roods 2 perches, being Lot 102 of Plan of Subdivision No.5684 (CT V.3987 F.206). But it appears he was already recorded as the owner and occupier of this land in the 1912-13 rate book, with a two-roomed brick house already built (RB 1912-13).

Frederick Milgate was born at New Lambton, a mining town near Newcastle, NSW, in circa 1871 (BDM, Event No.9863/1962). Frederick's wife Rhoda (Skilbeck) was born in 'Egerton' (probably Mount Egerton near Ballarat) in c1878. Rhoda and Frederick met in Moonee Ponds and married in 1895 (BDM, Event No.3687/1895; Event No.19168/1964; *Age*, 8 July 1960:5). Previously the Milgates were living in Windsor (*Age*, 8 February 1910:2; 22 November 1910:2).

Frederick Milgate was a butcher or slaughterman and had 21 years of involvement in the union movement. By 1894 he was the president of the Journeyman Butchers Employees' Union (*Age*, 4 May 1894:6). By 1908 he was secretary of the Federated Butchers' Union (*Brisbane Courier*, 25 April 1908:5). He was a pioneer member of the Butchers' Wages Board, serving there for twelve years. He was for a time president of the Council of the Butchers' Employees Federation. He supported the Saturday half-holiday movement and represented his union on the Eight Hours Committee in Melbourne.

In December 1916 Fred used the Denman Avenue address when advertising to clear kitchen refuse from the city, St Kilda, Toorak and South Yarra, presumably as a food source for his chickens (*Argus*, 2 December 1916:5). In 1915 and 1920 there were still only the Milgates and one other resident, Richard Damon, on Denman Avenue between Somerset Road and the creek (S&McD 1915; 1920).

For a few years Fred Milgate suspended his retirement to run a chicken and rabbit meat supplier business, F. Milgate & Sons, from 108 Acland Street, St Kilda, buying from country sources and with customers including the Rehabilitation Hospital at Caulfield (*Benalla Standard*, 8 July 1921:2; CAG, 29 October 1925:1670). In 1926 F. Milgate & Sons ceased to carry on a business (*Argus*, 21 December 1926:11). However, it appears that some Milgates, perhaps his sons, continued to run a poultry shop, trading as Milgate Poultry at 136 Acland Street in 1937 (AAI, Rec. No.55375).

The 1925 MMBW Detail plan shows the Milgate house on five acres (MMBW, 1925). Around 1929 the Milgates moved to Cheltenham, where they ran a confectionery store on a corner of Warrigal Road which became known as 'Milgate's Corner' (*Age*, 8 July 1960:5).

The Milgates subdivided the land in Denman Avenue into a quarter acre with the house and the remaining land of just over five acres. In August 1929 Elizabeth Ballantyne purchased the five acres (CT V.3987 F.206). Dorothy Kaighin became the owner of the house and a quarter-acre around it in March 1930 (CT V.5641 F.172). She had married Evelyn Orry Kaighin in 1927 (BDM Event No.1557/1927). Evelyn, who was an artist, was born in 1897 in Wandilligong (BDM Event No. 23406/1897; *Argus*, 25 October 1932:11).

The Kaighins remained at 44 Denman Avenue until they sold the property in 1962 (S&McD, 1935; *Sporting Globe*, 10 May 1939:8; *Argus*, 26 March 1954:18; *Age*, 23 February 1959:12; CT V.5641 F.172). 1988 advertisements for the sale of the house referred to it as 'Denman Farm', but no historical references to this entity have been found (*Age*, 14 September 1988:50; 24 September 1988:60).

Description & Integrity

Set high on the block within an established garden, this single storey red brick Edwardian villa is asymmetrical in massing and facade. A steep pyramidal roof form is intersected by gabled wings, set at right angles to each other, and extends over a return verandah. The roof is clad in slate with terracotta ridge capping and finials, and exposed timber rafters at the lower edge.

The front and side gabled ends are identical in detailing with the half-timbering in a geometric pattern and small timber brackets supporting the gable edges. Tripartite timber casement windows are located on each gabled end.

The return verandah features chamfered timber posts with arched timber frieze in a 'squiggle' pattern. A corner bay window beneath the verandah has a circular brick base with five casement windows with highlight panes placed in a faceted arrangement. A high-waisted timber entry door is located at the far end of the verandah. A small accent window with leadlight is located at the other end of the verandah. It has shaped rendered architraves that intersect with a rendered band that runs around the perimeter of the house.

A face brick chimney projects through the roof centrally at the front of the house. It has a rendered top edge and shaped rendered decoration to the upper corners. Two terracotta chimney pots are intact. An identical chimney is located towards the rear of the house.

A brick fence is of contemporary construction and features tall piers with bullnose capping and a chamfered base. It is sympathetically designed for the house. A side garage is a recent addition and features the same half-timbering pattern as the gable ends.

Figure 3. The patterned timber strapping to the gable end is partly obscured by trees in this image. The pattern is replicated on the modern garage, clearly visible in this image. (Source: Context 2018)

Comparative Analysis

Comparative examples in Glen Iris

As part of Stage 1 of the Glen Iris Heritage Gap Study, all streets and properties were surveyed to identify places and precincts of potential heritage significance. As set out in the Locality History, there was only scattered development during the Victorian and Edwardian periods and only a small number of these houses survive (particularly among Victorian examples). For this reason, all largely intact Victorian and Edwardian houses were noted and photographed during the Stage 1 survey. They were then compared amongst themselves and the finest architectural examples in the suburb were chosen for full assessment in Stage 2 of the study.

At least four other houses within Glen Iris were rejected for assessment on the basis that they would be best assessed as contributory to a precinct, are either less intact or feature prominent extensions. These include:

- 12 Brixton Rise
- 2 Estella Street
- 29 Iris Road
- 21 Hillside Parade

Several distinct built forms can be distinguished amongst the large number of Edwardian houses in Boroondara. From a myriad of major and minor stylistic variations, three main built forms are found in Glen Iris.

- projecting gables perpendicular to each other (39 Peate Street, 44 Denman Avenue)
- a lower pitch roof with gables and simpler detailing incorporating elements of the bungalow (50 Valley Parade, 26 Summerhill Road)
- a formal or symmetrical composition with central entrance (13 Peace Street)

Figure 4. 30 Howard Street Glen Iris (Source: HERMES 14708)

A two-storey Federation Queen Anne house at 30 Howard Street Glen Iris is on the HO (HO387). It is not directly comparable to 44 Denman Avenue as it is an unusual example with links to American free-style architecture (HERMES 14708).

Figure 5. 39 Peate Avenue, Glen Iris, recommended as individually significant in this study (Source: Context, 2018)

39 Peate Avenue, Glen Iris is a fine example of an archetypal Edwardian house that is representative in its residential form. 39 Peate Avenue is notable for its decorative elements.

Comparative examples in Boroondara

The examples below show examples of Edwardian houses with projecting gables, often placed perpendicular to each other and springing from the main high hipped roof with the spaces between infilled by various forms of verandahs.

Figure 6. 138 Canterbury Road Canterbury, 1909, (Source: HERMES 14696)

138 Canterbury Road, Canterbury (HO376).is an example of a brick Federation house which is shown to advantage on its corner site. It features a somewhat unusual form of verandah with a projecting porch.

Figure 7. 43 Clive Road Hawthorn East, c1913 (Source: Context, 2018)

43 Clive Road, Hawthorn East (individually significant in the Hawthorn East Heritage Gap Study) and a representative example of an Edwardian house that is highly intact in form and detail. The use of verandah posts and brick balustrading looks forward to the bungalow era.

Figure 8. 25 Ryeburne Avenue, Hawthorn East, (Source: HERMES 50391)

25 Ryeburne Avenue (individually significant in HO161 Ryeburne Avenue Precinct) is a representative example of an Edwardian house that is intact in form and detail but otherwise quite typical in form.

Figure 9. 26 Miller Grove Kew, 1917, (Source: HERMES 14641)

26 Miller Grove, Kew (individually significant in High Street South Residential Precinct HO527) is a representative and intact example of a Federation Queen Anne house.

Figure 10. 17 O'Shaughnessy Street, Kew, 1908, HO327 (Source: HERMES 14645)

17 O'Shaughnessy Street, Kew is an example of a Federation residence of typical form and featuring the extended porch to the verandah.

Summary

When compared with other Edwardian houses on the HO, including 17 O'Shaughnessy Street, 26 Miller Grove, and 25 Ryeburne Avenue, 44 Denman Avenue is of equally architectural quality. It is a clear manifestation of a sub-type of Edwardian house and is built from high quality materials, particularly the face red brick and slate roofing tiles. The decorative frieze is a restrained but highly effective manner of framing the verandah. 138 Canterbury Road has a more unusual form than 44 Denman Avenue with a projecting portico and restrained verandah decoration. Within Glen Iris, 39 Peate Avenue is comparable in its built form and has added decorative appeal through the use of sinuous verandah brackets. 44 Denman Avenue displays the high level of integrity required for a place to meet local threshold as an Edwardian house when compared with other examples. The garage as a non-contributory element, does not substantially impact on the main views of the house.

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).

N/A

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).

44 Denman Avenue, Glen Iris is a fine, representative example of an Edwardian villa that is highly intact in the Glen Iris context and one of a small number of houses from this era to survive intact in the suburb. The Edwardian style and its particular sub-type is characterised by a picturesque presentation with intersecting hipped and gabled roof forms, projecting wings, return verandahs and decorative timber detailing. The diagonal axis is further emphasised by the corner bay window. The characteristics of 44 Denman Avenue include its original detail including the following attributes: the slate roof with terracotta ridge capping and finials complemented by brick chimneys with rendered decoration and cappings and terracotta chimney pots; exposed timber rafters and complex half-timbering to the gables; face brick walls highlighted with a rendered band around the perimeter of the house. Further defining characteristics include the tripartite casement windows to the front and side and the multi-faceted casement windows placed on the diagonal and leadlight window around the entrance. The verandah is a key feature with chamfered timber posts and an elegant arched timber frieze filled in with a ‘squiggle’ pattern.

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 red brick, Edwardian Queen Anne house at 44 Denman Avenue, Glen Iris, built c.1912-16 is significant.

The front fence and garage are not significant.

How is it significant?
44 Denman Avenue, Glen Iris is of local architectural significance to the City of Boroondara.

Why is it significant?
44 Denman Avenue, Glen Iris is a fine, representative example of an Edwardian villa that is highly intact in the Glen Iris context and one of a small number of houses from this era to survive intact in the suburb. The Edwardian style and its particular sub-type is characterised by a picturesque presentation with intersecting hipped and gabled roof forms, projecting wings, return verandahs and decorative timber detailing. The diagonal axis is further emphasised by the corner bay window. The characteristics of 44 Denman Avenue include its original detail including the following attributes: the slate roof with terracotta ridge capping and finials complemented by brick chimneys with rendered decoration and cappings and terracotta chimney pots; exposed timber rafters and complex half-timbering to the gables; face brick walls highlighted with a rendered band around the perimeter of the house. Further defining characteristics include the tripartite casement windows to the front and side and the multi-faceted casement windows placed on the diagonal and leadlight window around the entrance. The verandah is a key feature with chamfered timber posts and an elegant arched timber frieze filled in with a 'squiggle' pattern. (Criterion D)

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

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HIRSCH HOUSE AND OFFICE (FORMER)

Prepared by: Trethowan Architecture in association with Context

Address: 118 Glen Iris Road, Glen Iris

Name: Hirsch House and Office (former)	**Survey Date:** 26 June 2018
Place Type: House and Office	**Architect:** Grigore Mathias Hirsch (CONARG Architects)
Grading: Significant	**Builder:** Grigore Hirsch
Extent of Overlay: To title boundaries	**Construction Date:** 1954-55

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Melbourne's population increased in the 1920s to the point that by the end of the decade city numbers had reached one million people, with residents moving out of the city proper to new suburbs. The subsequent influx of people brought change to the rural character of the Glen Iris area.

Post-war development was stimulated by the Housing Commission of Victoria (HCV), founded in 1938, which laid out its first residential estate at Port Melbourne and had soon established others at

Preston, Brunswick, Coburg, Williamstown, Newport and six regional Victorian centres. The provisions of the *Housing Act 1943* allowed for the acquisition of sites for several large-scale suburban estates, including nearby Ashburton for the construction of 800 homes (Built Heritage 2012:133-34). In the late 1940s, the HCV established two other estates within the former City of Camberwell. Both were considerably smaller in scale and were created within existing subdivisions. One of these estates was a small development in Queens Parade in Glen Iris, where 18 brick (or brick veneer) dwellings were erected in what was otherwise an area of late Victorian/Edwardian residences (Built Heritage 2012:134).

History

In 1897, John McLean Cameron, a shirt cutter, purchased 13 acres of land within Crown Allotment 124B, Boroondara Parish. The land, which was subdivided into 45 lots and gradually sold in subsequent years (CT: V2674 F684), remained an empty paddock up to the late 1920s (MMBW Detail Plan No. 2617, 1928). In 1949, the site that was to become 116-118 Glen Iris Road was purchased by Matthias Nemenoff. Nemenoff, who was Palestinian by origin, was born in Konigsberg, Germany (now Kaliningrad, Russia) in 1901. He arrived in Australia in 1938, and successfully applied for his wife Esfir, daughter Harriet and son Edgar, to join him two years later (NAA, A12508, 45/123). From 1939 to 1948, Matthias served in the Second Australian Imperial Force (NAA, B883, VX128259). In 1944, the Nemenoffs became naturalised Australian citizens (NAA, A715, 4/1734).

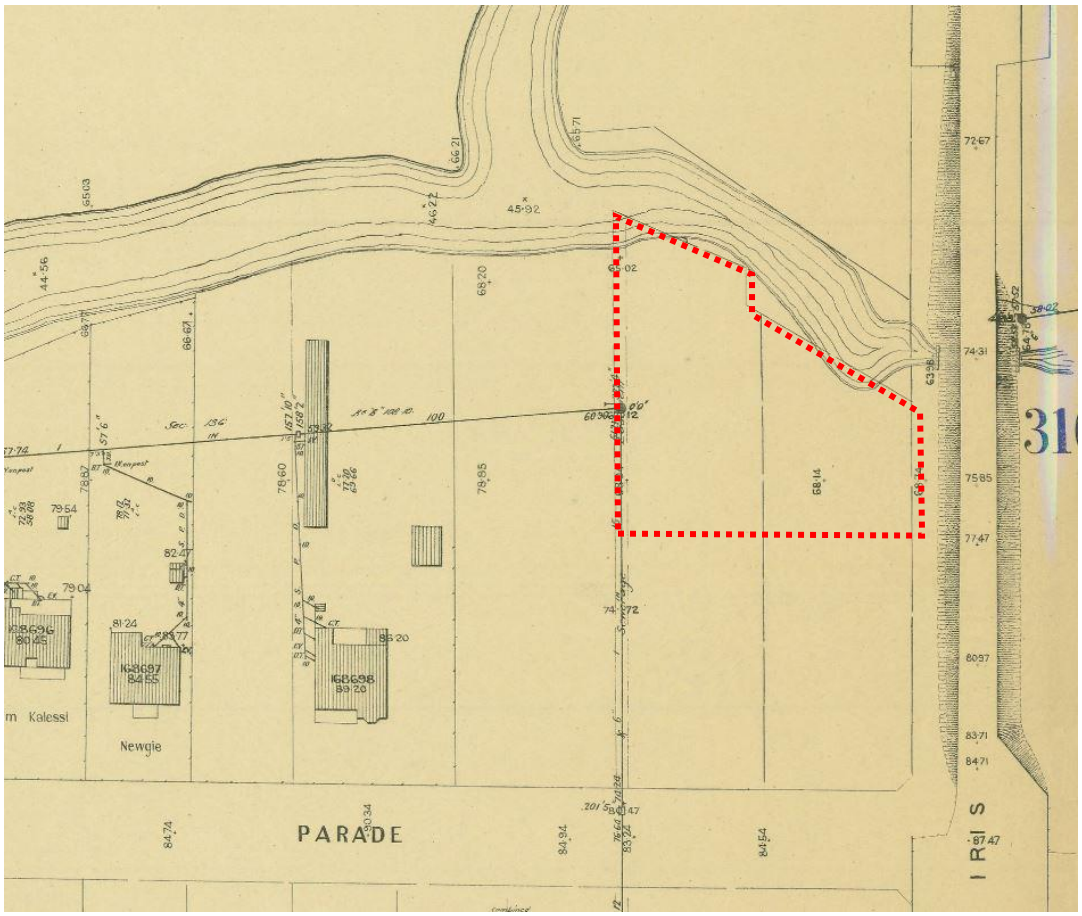

Figure 1. MMBW Detail Plan no 2617, dated 1928 showing the subject site as an empty lot in red. (Source: State Library Victoria Collection)

When Matthias Nemenoff purchased the lot in 1949, he was working as a draftsman, and was then living in Clowes Street, South Yarra (CT: V7244 F656). The lot was transferred to Esfir in the same year, before being purchased by the Romanian architect Grigore Mathias Hirsch in 1953 (CT: V7322 F292). Formerly at 48 Victoria Crescent, Surrey Hills (ER 1954), Hirsch designed and built a two-storey house within the site in 1954 (BP 13897).This house contains an architect's studio on the ground floor, and a residence on the upper level. This upper-level dwelling, containing three

bedrooms, a living room, bathroom and kitchen, was the residence of the Hirsch family up to the 1980s. The ground floor studio was the location of CONARG, the architecture firm that Hirsch founded in 1953. An additional verandah and balcony were added to the house in 1976 (BP 58763).

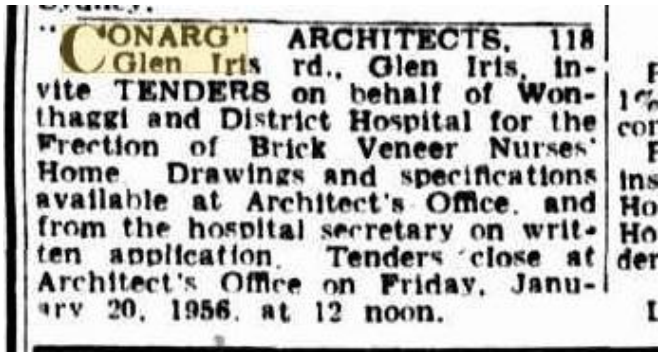
"CONARG" ARCHITECTS, 118 Glen Iris rd., Glen Iris, invite TENDERS on behalf of Wonthaggi and District Hospital for the Erection of Brick Veneer Nurses' Home. Drawings and specifications available at Architect's Office, and from the hospital secretary on written application. Tenders close at Architect's Office on Friday, January 20, 1956, at 12 noon.

Figure 2. A tender notice shows 118 Glen Iris Road, Glen Iris as the address of CONARG Architects. (Source: *Argus* 24 December 1955: 22)

In 1986, Hirsch built another single-storey residence to the north of the two-storey house within the same site (BP80063 & 80251).

Grigore Matthias Hirsch

Born in Bucharest on 8 March 1906, Grigore Mathias Hirsch completed his education and architectural training in that city. He began practising as an architect from 1930, and designed a wide range of commercial, industrial, residential and educational buildings. Hirsch began a successful architectural career in Romania, winning several architectural competitions, including a prize for his design for the Lawyer's Association in Bucharest. (Built Heritage 2017)

In 1941, with the worsening situation in Europe, Hirsch left Europe with his wife and daughter for India. It was here that Hirsch converted to Catholicism, beginning a long association with the church. Upon arriving in Melbourne in 1949 following the conclusion of the war, Hirsch firstly worked for Frank Heath, a leading Melbourne architect, and as guest lecturer at the Melbourne University Architectural Department. He became a registered architect in early 1953 and decided to establish his own practice, CONtemporary ARchitecture Group, later styled as CONARG. In 1954, he designed the double-storey residence at 116-118 Glen Iris Road, Glen Iris. The studio on the ground level became the office of his firm until the 1980s. His team included Colin McIntosh, Edwin Gillies, Hans Lorraine and Peter Wing Shing – former students at the university. (Built Heritage 2017)

Gregore Hirsch's firm was responsible for a string of Catholic church buildings, starting with a church in Brunswick in 1953 and culminating with St Anthony's Shrine in 1969. Hirsch's association with the Roman Catholic church reportedly began with his conversion to the faith whilst in India. CONARG's most notable non-ecclesiastic works included the Mirama Court Shopping Centre in Mitcham (1957); Sandringham Memorial Hospital, with J.H.E. Dorney (1957); high-rise flats in Lansell Road, Toorak (1962); and a small number of Modernist houses in the suburbs, including his family residence at 118 Glen Iris Road, Glen Iris (Built Heritage 2017). Gregore Hirsch continued to practice using his home as a base through the 1970s. Grigore Hirsch died on 22 January 1987, survived by his wife, his two daughters and his son (Built Heritage, 2012).

Description & Integrity

The former Hirsch House and Office at 118 Glen Iris Road, Glen Iris, is a two-storey clinker brick house and office designed in the post-war Melbourne Regional style. Sited on the western side of Glen Iris Road and below the former Glen Iris Creek (now Ferndale trail), the dwelling is located well back within the site and accessed by a steep driveway. Oriented to the north and elongated east-west, the office accommodation is contained at the lower level, with the upper level utilised as the living quarters (see Figures 8 and 9).

Figure 3. 118 Glen Iris Road shown in red. The driveway in the front setback is shared between the two properties. (Source: Google Maps, 2018)

The roof is a very shallow butterfly in form and clad in metal sheeting. The rectilinear shape of the roof appears as a squat L-shape with a small cut-away to the south-east corner. Sloping to the centre, drainage is considered and designed accordingly with a large external funnel complete with a pair of overflow outlets. To the east, the upper floor projects over a carport (originally intended for 'outdoor living') which is supported by narrow columns. On the southern elevation of this form, two steel struts project. It is unknown what these were utilised for.

The dwelling utilises steel framing to support first floor brick façade, with the lower level appearing to be clad in concrete blocks. Inset from the upper floor somewhat, the lower floor expresses the steel work throughout, highlighted in the overhanging projection, whereby the slender columns and the cross beams support the clinker brick façade and technologically test the appearance of a domestic structure. A textural element to the clinker brick is expressed through the use of both plane-faced and malformed (clinker) bricks. With consideration of a combined office and residential entrance, adjacent to the entry is a double height timber-framed window wall, utilising rectangular and operable square panes, a pattern repeated on the first-floor eastern elevation. The entry itself is further highlighted with a mosaic tiled path, angled from the edge of the adjacent window to the door. Within the entry hall, a window to the undercroft is complete with stained glass.

Orientation was key to the design, and although not visible from the street, the lower level studio space and living space on the upper level utilise large areas of glazing to the north to flood the spaces with natural light. This is further evident with the adjoining balcony at the upper level. Internally an angled suspended timber staircase becomes the feature in the window wall.

Figure 4. View down the driveway to the entrance. (Source: Trethowan Architecture 2018)

Figure 5. View of the upper floor projection above the carport. Note the textured clinker bricks and the slender steel columns. (Source: Trethowan Architecture 2018)

Figure 6. Double height entry window-wall, with the suspended staircase visible. Note the mosaic tiled porch. (Source: Trethowan Architecture 2018)

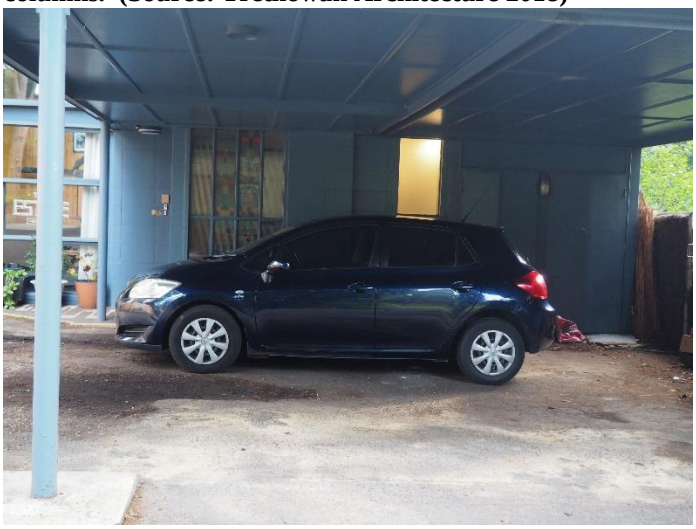

Figure 7. The under croft and its eastern elevation. Note the stained-glass windows to the entry hall. (Source: Trethowan Architecture 2018)

Figure 8. Former architectural office on the lower level. Note the simplicity of finishes. (Source: Realestate.com)

Figure 9. Upper level living room. Note the open northern orientation and the panelled roof. (Source: Realestate.com)

The adjacent property at 116 Glen Iris Road was formerly part of the site and designed and leased by the Hirsch family and separated by an ivy-covered fence, however, this has not been identified as a significant element of the site. Access to both properties is via the driveway to the south-east of the site, a path which wraps a heavily vegetated street frontage, and leads to the carport for No. 116. The entire driveway is asphalted. More generally, No. 118 is extensively planted throughout the property.

Overall, 118 Glen Iris Road is intact to its original design and in a very good condition, with only minor works completed internally.

Comparative Analysis

Post war Domestic Architecture (Melbourne Regional Style) c1940 - 1960

After World War II the International Style had started to make a world-wide impact, and despite the uniformity of the broad application and approach, various parts of Australia were evolving somewhat independently.

Two key phenomena influenced the development of the architect designed single home, firstly, the limited means and materials of the 1950s (this gave them a superficial sameness, concealing true complexity of the domestic design) and secondly, the desired cultivation of difference (between themselves and the speculative builder). By 1950 the rejection of historical references in residential design was also complete (Goad 1992).

The landscape of architects making homes for themselves primarily occupied those undeveloped western fringes of Kew, defined by uninviting site conditions, steep slopes, odd shaped allotments, flood lines and drainage easements. These sites provided opportunities for innovation that architects often found irresistible (TEH 2012:147-150).

At the same time a number of émigré architects were beginning to garner a following amongst their fellow post-war immigrants, through popular magazines such as *Australia Home Beautiful, Australian Home and Garden* and the *Women's Weekly*. Despite a lack of inclination within the architectural institution, their respective practices in Melbourne exposed locals to a range of specific European models and modes of domestic design of varying quality and interpretation (Goad 1992:2/24).

Architects' Own Homes (and Offices)

The theme of Architect's Own Homes is a particularly strong historical theme in Boroondara (Built Heritage 2012:147). The most notable example in the municipality is the former Robin Boyd house at 666 Riversdale Road, Camberwell (VHR H0879 & HO116). Designed and built in 1946-47, with a

study added in 1952, the house is considered seminal as a 'prototype post-war Modern house'. The floor plate and location are a direct result of the obscure steep site, an adjacent creek and easements, conditions Boyd and other architects thrived in. Whilst the subject site is not at the same level of significance to the state, the design approach and expression of structure, whilst solving the problems of another difficult site, is executed boldly and stands as a true representation of Hirsch as an architect.

Figure 10. Former Robin Boyd House, 666 Riversdale Road, Camberwell. (Source: Heritage Victoria database)

Built in the same year as the subject site, Ernest Milston built a home for himself in 1955, at 6 Reeves Court, Kew (recommended for inclusion in the Heritage Overlay as part of the Kew heritage gap study), where he had a study, alongside his formal office on Jolimont Road. The residence utilises a T-shaped butterfly roof, reflecting the zoning of the internal spaces. Timber framed construction and modular timber framed windows provided the flexibility to build the modest residence on the steep site. Whilst the single-storey form adheres more closely with an unassertive horizontality, it compares with the subject site in its subdued appreciation from the court, not attempting to be a feature of the streetscape.

Figure 11. 6 Reeves Court, Kew, the former residence of Ernest Milston. (Source: Trethowan Architecture, 2017)

6 Carrigal St, Balwyn was designed by architect Frank Dixon in 1952. The striking residence was raised on slender columns and addressed the street with a blank wall at the first level. A very early example, it was identified in the Camberwell Conservation Study and graded A level significance at the time. It is the closest comparison with the subject site with regards to form, roof type and elevated nature. Compromised with unsympathetic additions in c1996, it was later down-graded twice and eventually removed from the Heritage Overlay in 2007. More Miesian in inspiration, this is where it differs from the subject site, where a warmer textural approach makes the Hirsch more grounded in its setting.

Figure 12. 6 Carrigal Street, Balwyn, shortly after construction. Note the free-standing nature of the building. (Source: State Library of Victoria)

Figure 13. 6 Carrigal Street, Balwyn c2005. (Source: Lovell Chen)

Contemporary Architecture Group (CONARG)

It is understood that CONARG were reluctant to take on residential commissions, however, they did undertake at least four in the municipality. Of those, all have been demolished except for 47 Mountain View Road, Balwyn (recommended for inclusion in the Heritage Overlay in 2013). Built for the Plotkin family in 1965 the dwelling is sited on a difficult and steep L-shaped site. As such the residence was set back within the site, with only the carport addressing the street, and its three levels focusing on the rear of the site and views of the Dandenongs. A good example of CONARG's residential work, it

incorporates a distinctive low roofline, and the textured sand-coloured brickwork adds a planar sculptural effect. It compares well with the subject site in dealing with complex site conditions, whilst creating a subdued yet luxurious modern response and illustrates the design philosophies of CONARG's domestic architecture.

Figure 14. 47 Mountain View Road, Balwyn. Note the textural concrete tiles and general subdued and horizontal expression. (Source: Built Heritage Pty Ltd 2013)

Although not a direct comparison, CONARG did complete a number of other works in the municipality including the St. Anthony's Shrine, Power Street, Hawthorn (180-184 Power Street, recommended for inclusion on the Heritage Overlay) and St. Michael's Roman Catholic Church, High Street, Ashburton (Recommended for inclusion in the Heritage Overlay).

Comparative examples in Boroondara

Within the Yarra Boulevard Precinct (HO530) examples that compare with the subject site as a post-war house include 18 Yarra Street, Kew (McGlahshin and Everist, 1961, significant) and 'Purves house' at 35 Molesworth Street, Kew (Romberg and Boyd, 1967, significant), with émigré architects also represented in the area such as 29 Holroyd Street, Kew (Anatol Kagan, 1958, significant). Other émigré examples include the recently identified 'Cukierman house' at 29 Leura Grove, Hawthorn East, designed by Polish-born architect Anthony Hayden (approximately 1966, recommended as individually significant in the draft Hawthorn East heritage study).

With regards to construction however, there are few comparable domestic examples that utilised steel framing throughout, and in such a way as to articulate the prominence of one level over another. Of the identified early examples, Peter McIntyre's own house of 1952-54 is a standout (3/2 Hodgson Street, Kew, HO72). Roy Grounds' 'Leyser house' (11 Hume Street, Kew), of the year prior also began to introduce steel columns in the form of three-inch water pipes to support its triangular balcony. Grounds, Romberg and Boyd's 'Clemson house' (24 Milfay, VHR H2006, HO251), although timber and on the VHR, also compares in terms of its location on a sloping lot, and its expressed structural elements. Again, in Kew, Gerd & Renate Block's Biancardi House of 1958 (20 Yarra Street, contributory in precinct HO530) is more reminiscent of the subject site with its patterned brickwork

freestanding at the first level, supported by a concrete and steel frame, however the original house is now somewhat obscured by a later addition, reducing its significance.

The subject site is less of a manifestation of a house as a structural idea, and more of a representation of the influence of structure on planning and the attractive economic solution to the idea of the engineered house.

Summary
As an early example of post-war domestic architecture in Glen Iris and the Municipality more broadly, the subtle expression of, and reliance on, structure creates a well-resolved juxtaposition with the textural clinker brick of the upper level and attempts to bridge the realms and ideals of European Modernism with the regional approach to architecture practiced by prominent, locally trained architects in Melbourne. There is a deliberate move away from traditional domestic construction methods, with International Style expression interpreted in a contemporary and local manner, representing and reflecting the ethos of CONARG and the post-war Melbourne Regional style more broadly. The steel frame construction is also unusual.

The foreboding site conditions were a playground for the architect and often an opportunity to test philosophical approaches to architecture on their own properties.

Whilst it was not uncommon for architects to design homes for themselves within the municipality, it was uncommon for a practice to be wholly located within the residence and as such this is an unusual example of its type.

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).

Historically important as an example of a well-regarded mid-century architect building his own home and primary place of business in Glen Iris. Completed in 1954-55, it is a relatively early example of the willingness of architects to embrace the challenges posed by sloping sites and awkward lot shapes. The house also illustrates the European émigré influence on the City of Boroondara.

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).

118 Glen Iris Road, Glen Iris, is an intact example of a post war émigré architect's house and office and illustrates European Modernism as it was translated into a Melbourne context. The building and its response to the landscape and climate demonstrates the contemporary approach to local conditions favouring good orientation and functionalist planning.

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

118 Glen Iris Road is an intact example of a double-storey dwelling of the 1950s in the Post-War Melbourne Regional style, demonstrating key characteristics of the style in the simplicity of the forms, low-pitch butterfly roof, textured clinker brick cladding and large areas of glass to the north.

The bold forms are further expressed through the delineation of materials across the upper (clinker brick) and lower (concrete tile) levels and exposed steel structure. The entrance is one of few embellished areas, with mosaic tiles leading to the main door and visible through the modular glazing adjacent is a suspended timber staircase. Other elements of note include the stained-glass panels and the slender columns to the undercroft. More broadly, the use of steel frame construction throughout further allows the illusion of the upper level to dominate the architectural composition.

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).

The House and Office is of local significance for its association with the life and works of well-regarded émigré architect, Grigore Hirsch and his architectural practice CONARG (CONtemporary ARchitecture Group). As a house designed for himself, it can be considered a true expression of architectural pursuits and places of the practice at the forefront of Melbourne's regional brand of modernism.

Local examples of CONARG's work include St Michael's Memorial Church in Ashburton (1953), St Anthony's Shrine in Hawthorn (1961) and 47 Mountain View Road, Balwyn (1966). CONARG also designed St Michael's Parish School in Ashburton, further evidence of his firm's activity in the municipality, and his particular involvement in the design of Roman Catholic community buildings. St Anthony's Shrine has been recommended for inclusion on the Heritage Overlay.

Statement of Significance

What is Significant?

The former Hirsch House and Office at 118 Glen Iris Road, Glen Iris is significant to the City of Boroondara. The residence was designed by émigré architect Grigore Hirsch as his own house and architectural studio in 1954-55 and was occupied by the Hirsch family until the 1980s. The house at 116 Glen Iris Road is not significant.

How is it significant?

The former Hirsch House and Office is of historical, architectural, aesthetic and associative significance to the City of Boroondara.

Why is it significant?

The former Hirsch House and Office is of historical importance as an example of a well-regarded mid-century architect building his own home in Glen Iris. Completed in 1954-55, it is a relatively early example of the willingness of architects to embrace the challenges posed by sloping sites and awkward lot shapes. The house also illustrates the European émigré influence on the City of Boroondara. (Criterion A)

The residence is an intact example of a post-war Émigré architect's house and office and illustrates European Modernism as it was translated into a Melbourne context. The building and its response to the landscape and climate demonstrates the contemporary approach to local conditions favouring good orientation and functionalist planning. (Criterion D)

The double-storey dwelling of the 1950s illustrates the Post-War Melbourne Regional style, demonstrating key characteristics of the style in the simplicity of the forms, low-pitch butterfly roof, textured clinker brick cladding and large areas of glass to the north. The bold forms are further expressed through the delineation of materials across the upper (clinker brick) and lower (concrete tile) levels and exposed steel structure. The entrance is one of few embellished areas, with mosaic tiles leading to the main door and visible through the modular glazing adjacent is a suspended timber staircase. Other elements of note include the stained-glass panels and the slender columns to the undercroft. More broadly, the use of steel frame construction throughout, further allows the illusion of the upper level to dominate the architectural composition. (Criterion E)

The House and Office is significant for its association with the life and works of well-regarded émigré architect, Grigore Hirsch and his architectural practice CONARG (Contemporary Architecture Group). As a house designed for himself, it can be considered a true expression of architectural pursuits and places of the practice at the forefront of Melbourne's regional brand of modernism. Local examples of their work include St Anthony's Shrine in Hawthorn (1961) and 47 Mountain View Road, Balwyn (1966). (Criterion H)

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
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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
Trethowan Architecture

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GLEN IRIS PRIMARY SCHOOL NO. 1148

Prepared by: Context

Address: 170 Glen Iris Road, Glen Iris

Name: Glen Iris Primary School No. 1148	**Survey Date:** July 2018
Place Type: Community	**Architect:** Nathaniel Billing (1872), J B Cohen (1907), E Evan Smith (1924) and Percy Everett (1946)
Grading: Significant	**Builder:** Attribute to Richard Mann (1872)
Extent of Overlay: To eastern and southern title boundaries, and 5 metre curtilage to rear and 10 metre curtilage to north of building.	**Construction Date:** 1872, 1907, 1924 and 1946

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

In 1838, squatters Robert Allan and William Logie took up three square miles of land on the west side of a waterway called Kooyongkoot (later renamed Gardiners Creek) on the traditional lands of the Woiwurrung people. They named the pastoral run 'Allan's Creek' (Spreadborough and Anderson 1983:259.) George Downing took up a run on Back Creek, north of Allan and Logie's run, in 1840.

The homestead block of 640 acres on this run roughly corresponded with an area bounded by today's High Street, Summerhill Road and Toorak Road (McWilliam 1992:np).

Gold discoveries increased the demand for land in the colony of Victoria and consequently runs leased by squatters were subdivided and sold. Crown land auctions occurred in the Boroondara Parish from 1850. As part of the survey process for the land sales, a public reserve was put aside on Gardiners Creek in 1853. The reserve, swampy and flood prone in places, was situated on deep water holes and crossing places on Gardiners Creek. A quarry was later established on the reserve (McWilliam 1998:7).

In September 1850 Captain Thomas Henderson purchased 273 acres of the former Allan's Creek run (Allotment B, Section 1, Parish of Boroondara – see Figure 1), which he named Glen Iris after the ship 'Iris' he sailed on to reach the Port Phillip District (later Victoria). By 1851, Henderson owned most of Allan's Creek run (Spreadborough and Anderson 1983:259).

The Glen Iris Estate was advertised by Henderson for sale in 1852 (Malvern Historical Society 2005). The property comprised extensive, cultivated land along with a substantial villa. In the sale notice, the property was described as being situated on Allen's Creek, Dandenong Road, about seven miles from Melbourne (*Argus (*12 June 1852:5). From 1855 the homestead was owned by Robert Kent, who also acquired 16 acres of land on the Stonnington side of Gardiners Creek (Malvern Historical Society 2005). Much of the remaining Glen Iris Estate land was not sold until 1879 as part of the Township of Glen Iris subdivision (Built Heritage 2012:49).

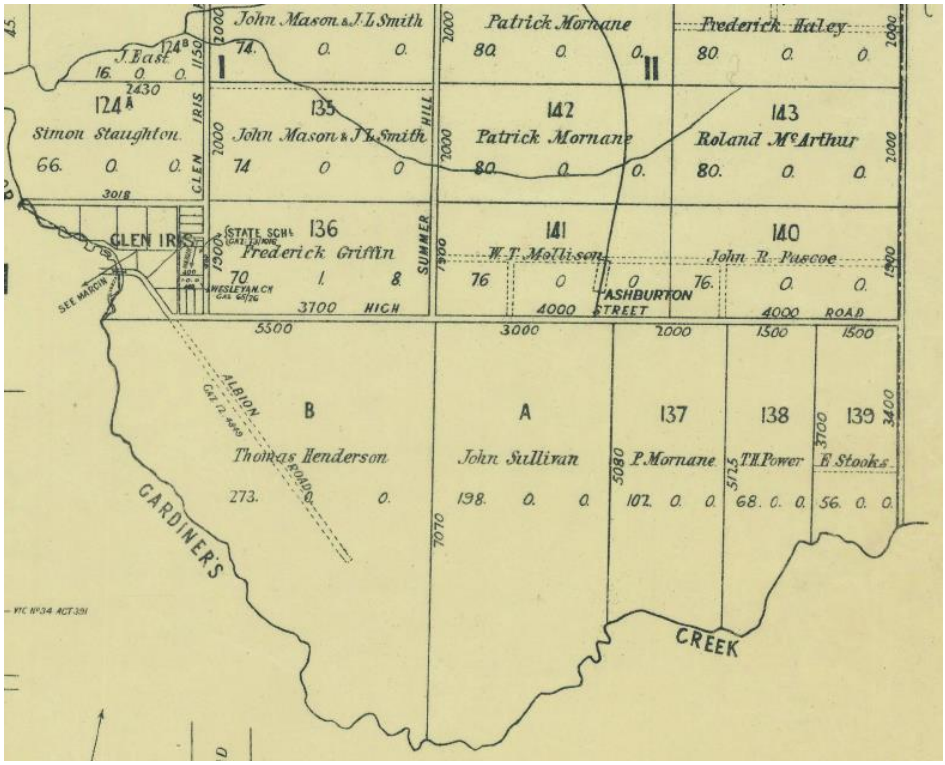

Figure 1. Showing Thomas Henderson's 273 acres and the location of the Glen Iris Township, where allotments were put up for sale in 1879. (Source: Boroondara Parish Plan 1931)

Unlike nearby suburbs of Camberwell, Hartwell and Box Hill, which were situated on main thoroughfares, or were developed around inns that provide services to travellers, up until the 1860s Glen Iris comprised mainly farms overlooking the Gardiners Creek valley. Stock routes existed on high ground (marked today by Malvern Road and Waverley Road) and some white settlers earned a living from cutting timber from the red gum and box forests and carting it to Melbourne for firewood (Victorian Places 2015; Lambert 1932:6; McWilliam 1992:np).

Development of the area occurred from the early 1860s when some larger acreages subdivided into smaller allotments and the construction of two bridges across Gardiners Creek by 1861, one at Auburn Road and another at Tooronga Road. Three more bridges, at Toorak, Glenferrie and Burke roads, were completed by 1874 (City of Boroondara 2018). In 1877, the Boroondara Shire called for tenders for repairs to the bridge in Glen Iris Road (see Figure 2) (*South Bourke and Mornington Journal* 13 June 1877:2).

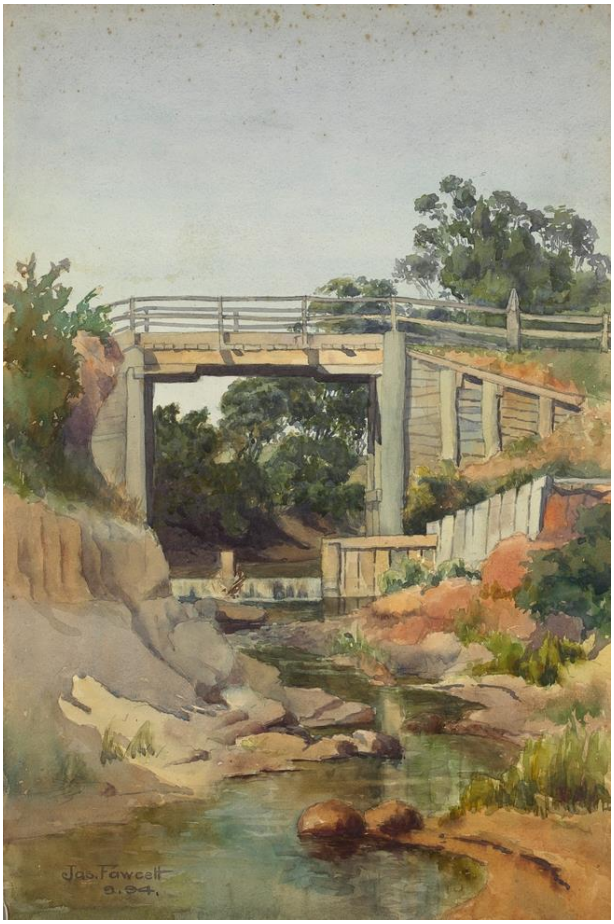

Figure 2. Glen Iris Road bridge over the Kooyongkoot (Gardiners) Creek, 1894. (Source: Fawcett 1894, SLV)

The Glen Iris village which developed on the 1853 Gardiners Creek public reserve, by the 1860s consisted of reserves for a mechanics' institute put aside in 1861; a Wesleyan church designed by architects Crouch and Wilson and built in 1865; and a school site (the subject site), put aside in 1871 and on which Glen Iris State School No. 1148, designed by architect Nathaniel Billing, opened in 1873 (although a school had commenced earlier in 1865 in the Wesleyan church). A foundation stone for a mechanics' institute was laid in December 1861, but the building was never finished. A water reserve on Gardiners Creek was also gazetted in February 1861 (Built Heritage 2012:49).

In 1879, the remainder of the Gardiners Creek reserve was surveyed as the Glen Iris Township (Allotment 136A, Section 1, Parish of Boroondara). Township allotments, comprising six small rectangular blocks (fronting Glen Iris Road and High Street) and eight larger blocks (fronting Kerferd Road and High Street), were put up for sale in June 1879 and were mostly purchased by politician and speculator James Munro (see Figure 3) (McWilliam 1992:np).

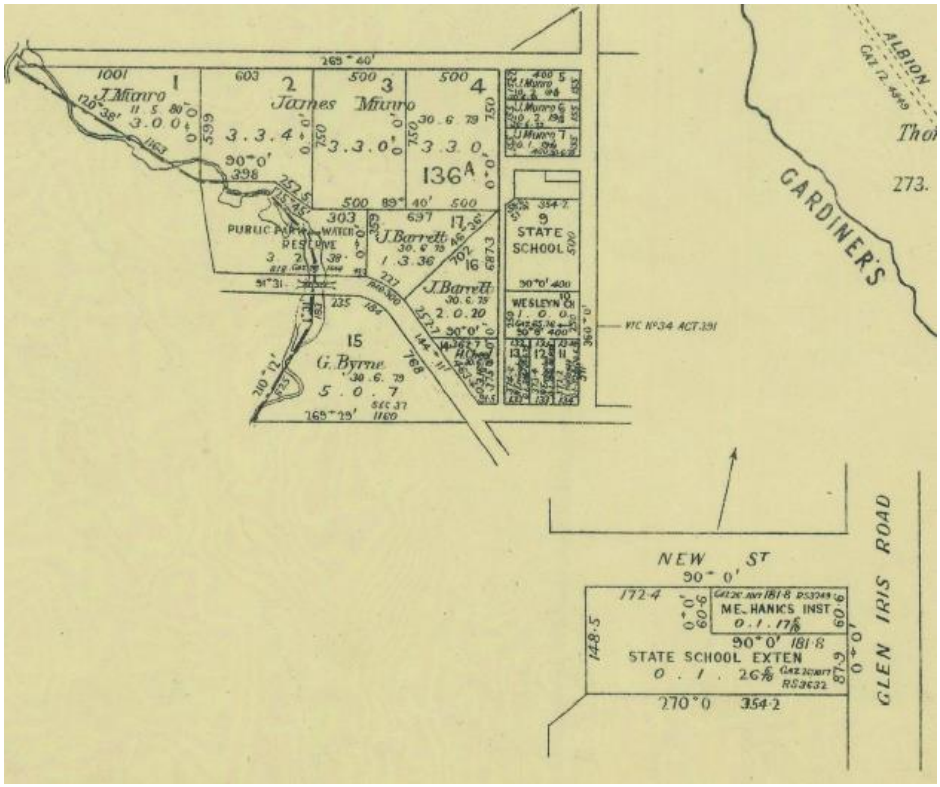

Figure 3. Showing the Glen Iris Township. The township was first known as the Glen Iris village, and consisted of reserves for a mechanics' institute (1861), a Wesleyan church (1865) and a state school (1871). With further subdivision in 1879, allotments 1-7 were purchased by James Munro. Land was set aside for a public water reserve in 1898. (Source: Boroondara Parish Plan 1931)

By the early 1880s, land in Glen Iris was largely utilised for market gardens, dairying, orchards and brick making, with little residential development beyond the occasional villa. Commercial activity included a general store that opened in 1882 in Glen Iris Road at the intersection with High Street in 1882, and where a small shopping centre subsequently developed. A bacon-curing establishment opened in the mid-1880s near the east corner of Albion Road, where William and Henry Bainbridge had operated a butchery from the 1860s (McWilliam 1998:3; McWilliam 1992:np; Victorian Places 2015).

In 1890 a railway line opened from Burnley to Oakleigh junction via the Glen Iris valley. The railway line in fact joined the Outer Circle line a little east of Glen Iris, and, subsequently, was truncated when the Outer Circle line was partly closed in 1895. The line had two stations in the Glen Iris district: Gardiner and Glen Iris (both just outside of Boroondara). With the opening of the railway, some residential development occurred resulting in the opening of the Glen Iris Post Office on 28 August 1890 (Victorian Places 2015). For the most part however, because the railway opening coincided with a major economic downturn, only limited residential development took place in the area.

In 1903, Glen Iris, described as a favourite picnic spot in the *Australian Handbook* of that year, consisted of a railway station and post-town of approximately 200 people on the Kooyongkoot Creek. Anglican and Wesleyan churches were in operation at the time, as was a state school (the subject site) and ladies' high school. The township also comprised numerous market gardens and villa residences (cited in Victorian Places 2015).

In 1914, the extension of the High Street electric tramway from Tooronga Road to the Glen Iris railway station was opened. The *Prahran Telegraph* reported that:

Passengers can now go direct from St. Kilda-road, via High-street, passing the Malvern Town Hall and gardens, and the Tooronga settlement, over the crest of the Burke-road hill to Glen Iris railway station. Across the creek the Glen Iris original township lies in the territory of Camberwell, and the

High-street road stretches further east through high, picturesque and undulating country, passing Ashburton, the residents in the locality of which sometime since were willing to subsidise a further tramway extension (*Prahran Telegraph* 11 April 1914:3).

By 1917 Malvern had three tramlines: in Malvern Road, turning north into Burke Road; in Wattletree Road, terminating at Burke Road; and in High Street, terminating at Glen Iris Railway Station. No tram service to Glen Iris existed on the eastern side of Gardiners Creek. Residents in this area lived between the Glen Iris railway line on one boundary and the Ashburton railway line on the other (Victorian Places 2015).

Spurred by the expansion of public transport, building activity in the area resumed, but was interrupted again by World War One.

Early Schools 1850s-1900
Writing in 1858, James Bonwick (1968:31) identified the National School at Hawthorn as “the principal and oldest school in the district”. This had begun on 28 February 1853, with classes held in what Bonwick described as “a wretched hut opposite the site of the Beehive Hotel on the Bulleen Road”; they later moved to “as rude an edifice on the other side of the road” and thence to “a couple of low-roofed little zinc houses on the Hawthorne Road, near the post office” (Bonwick 1968:31). On 19 November 1853, the foundation stone was laid for a purpose-built bluestone schoolroom on Church Street. Five years later, the district's second National School was established at Hartwell, where classes were held in “a rough timber paling building costing £10” (Blake 1973 Vol. 3:294). Upgraded to the status of a Common School in 1862, this was, for some time, the only vested school (that is, fully endorsed by the Board of Education) in the entire eastern half of the study area. A non-vested school, designated as Rural School No 54, is known to have operated from the Wesleyan Church in Glen Iris during the early 1860s, although its proximity to the Common School at Hartwell precluded it from obtaining full government funding.

Hartwell's school, however, was not without its own problems. In August 1866, a group of parents from Camberwell asserted that the Common School at Hartwell was not readily accessible to them due to the poor state of the roads, and lobbied for a Common School of their own. This was duly established, with classes commencing in August 1867 in premises on Camberwell Road, opposite the site of the present Camberwell Primary School. The opening of this school necessitated the withdrawal of funding from the original National School at Hartwell, which closed that year. Also during 1867, the South Bourke Standard reported that “efforts are being made to establish a Common School in Boroondara, near the Bay of Biscay, in Whitehorse Road.” A site was duly acquired on the west side of Balwyn Road, just north of Whitehorse Road, and a small adobe-brick schoolhouse erected thereon, which commenced operation in January 1868 (Blake 1973 Vol. 3:319). Two years later, the study area's original National School at Hawthorn West was upgraded to the status of a Common School.

History

As noted in the locality history above, Glen Iris preserved its rural character up until the 1860s, comprising mainly farms overlooking the Gardiners Creek valley. Following the early subdivisions in Glen Iris in the 1850s, by the 1860s, there were 24 families living near Glen Iris Road and High Street (GIPS 2015:6). The origin of the Glen Iris Primary School was a non-vested school established in 1865 at the adjacent Wesleyan Church (later known as Methodist Church) building in Glen Iris Road. The suburb’s first church and the first school, Wesleyan Church was built with second-hand bricks taken from the partly-built Hartwell Independent Church, to a design by church architects Crouch and Wilson. William Frencham was appointed as the first headmaster and teacher of 15 pupils (GIPS 2015:10-11).

In 1865, a local committee of seven local parents headed by the district Wesleyan minister was formed to support the school’s resourcing (GIPS 2015:10). The committee’s first action was to appeal for funding for a separate school room. The submission was rejected by the Department of Education, and children were advised to be accommodated in nearby Malvern and Hartwell schools, which required an approximately six-kilometre return journey by unmade road (GIPS 2015:10).

While classes were still being provided at the Wesleyan Church, in 1870, the school was officially acknowledged by the Education Department as Rural School No 54, following the closure of the Hartwell Common School No 302 in 1868 (GIPS 2015:6; Blake 1973 Vol.3: 327). At that point, Glen Iris was one of 51 rural schools in operation in Victoria (Blake 1973 Vol.1:135).

In December 1871, with enrolments increased to 28, the school was officially recognised as the Glen Iris Common School No 1148 (Blake 1973 Vol.1:136; GIPS 2015:11). Following this decision, two acres of Crown land in Glen Iris Road, just to the north of the Wesleyan Church, was finally granted for school purposes (Blake 1973 Vol.3:136; GIPS 2015:6). Subsequently, a government grant of £105 for a separate school building was allocated in late 1872, a few months before the introduction of the new Education Act 1873 that made schooling compulsory for children between ages of 6 and 15 (Blake 1973 Vol.1:136; GIPS 2015:10-11).

In 1872, the first building for the Glen Iris Common School was built on the reserved land in Glen Iris Road. Designed by noted ecclesiastical architect Nathaniel Billing, and built of hand-made bricks, the one-roomed school accommodated 60 students. The building may have been constructed by local builder and school committee member, Richard Mann, who had erected the Wesleyan Church and carried out various repairs and improvements to the school in the following years (GIPS 2015:10; *South Bourke Standard* 3 May 1872:2). The first building contained a fireplace, rows of desks and a separate toilet block, as well as basic teaching and learning resources (GIPS 2015:10). The single-roomed school was built to a design similar to other late-Victorian rural schools in Victoria (see Figure 4).

Figure 4. Illustration of the first school building built in 1872, representing the typical late-Victorian rural school design. (Source: McWilliam 1998:1)

From the early years, a number of problems were apparent with this building. Along with overcrowding and poor ventilation, the chimneys smoked, and the boys' and girls' toilets were too near each other and the school. The toilet blocks were greatly improved and relocated in 1904, when mains water was first connected to the site (GIPS 2015:17).

There was a limited amount of residential development in the Glen Iris district during the late 19th century brought about by the short-lived Outer Circle railway line. The issue of overcrowding at the school intensified, as the population growth was more rapid in the area near Gardiner's Creek, where two railway stations (Gardiner and Glen Iris) had opened.

In mid-1907, the Education Board authorised additions to the Glen Iris Primary School (then referred to as Glen Iris State School) to relieve congestion at the school. Designed by then-chief architect of the Public Works Department (PWD), J B Cohen, a larger classroom and an entry porch were added to the existing single-roomed school building. A new window was added to the west (rear) elevation of the existing building (PROV VPRS3686/P7/958). In December 1907, tenders were invited for the brick additions (*Reporter* 7 June 1907:2; *Age* 26 December 1908:3).

Figure 5. Front (east) elevation drawn for the 1907 additions. The new parts are shaded pale pink. (Source: PROV VPRS3686/P7/958)

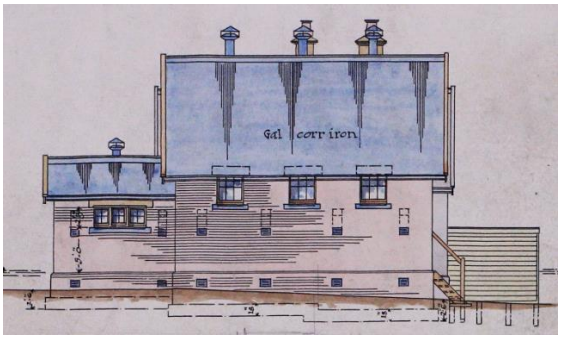

Figure 6. North side elevation of the 1907 addition. (Source: PROV VPRS3686/P7/958)

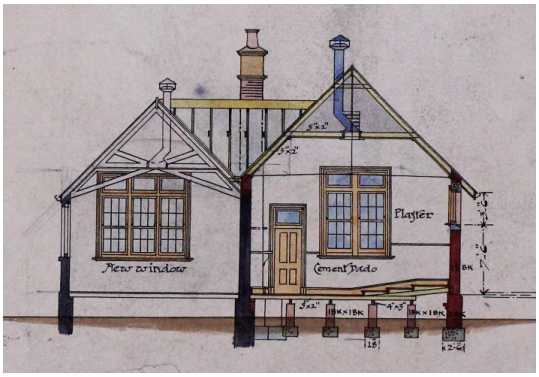

Figure 7. Section through the 1907 addition (right) and the original schoolhouse (left). (Source: PROV VPRS3686/P7/958)

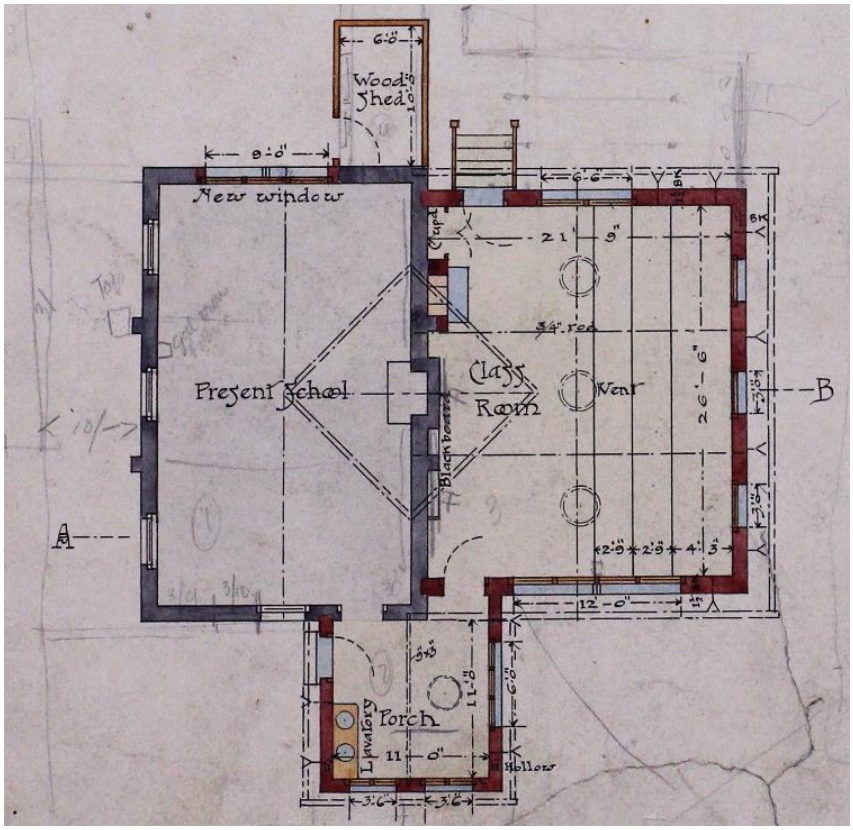

Figure 8. Floor plan drawn for the 1907 addition. (Source: PROV VPRS3686/P7/958)

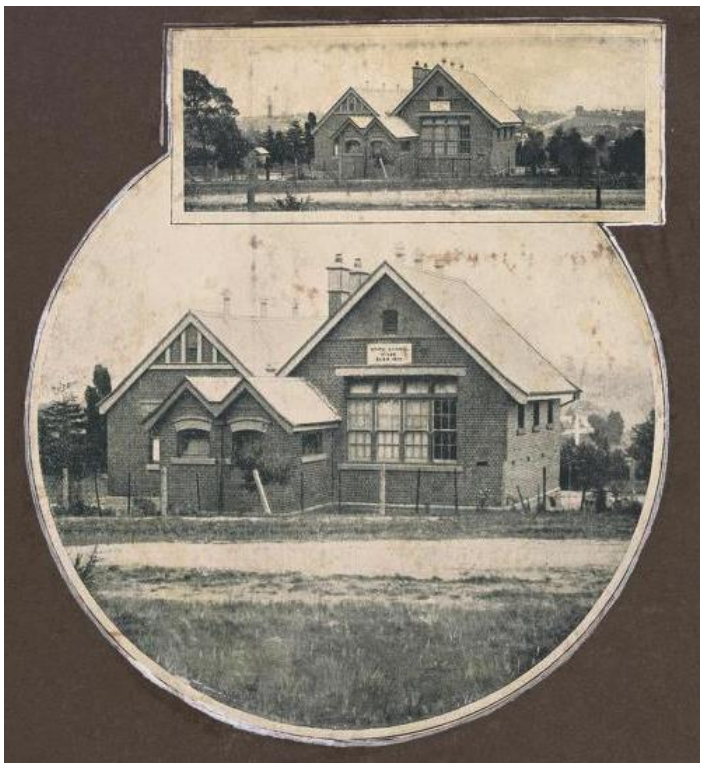

Figure 9. Glen Iris State School in the 1920s, after completion of the 1907 addition. (Source: 'Glen Iris Heights Estate [between 1925 and 1929?], SLV)

By May 1909, the new section was opened by the Mayor of Camberwell W G McBeath (*Age* 25 May 1909:8). The enlarged building provided accommodation for 111 pupils (*Prahran Telegraph* 31 March 1922:4).

Until 1910, the school was without a fence or outside shelters, and had no trees on the grounds. The school concert of 1911 yielded generous funds for the erection of the school's first shelter shed, followed by two swings in 1912 and asphalting in 1913 (GIPS 2015:17).

In the early 20th century, the area experienced steady population growth. A stimulus was the opening of the Tooronga Road tramline to Glen Iris railway station in 1914. Residential development mainly occurred near the Glen Iris railway station due to the lack of tram services further east.

In 1916, despite the 1907 addition, overcrowding was becoming more serious. Local students could not gain admission to the congested schools of Glen Iris, Tooronga Road and Spring Road, Malvern, and had to travel all the way to Armadale (Blake 1973 Vol. 3: 327). In 1922, attendance at the Glen Iris State School was 150, well exceeding the capacity of the building (*Prahran Telegraph* 31 March 1922:4).

Suburban growth during the interwar period changed the rural character of the Glen Iris area. Glen Iris was now a desirable location for middle-class housing. The issue of overcrowding at the two-roomed school building continued through to the 1920s without any improvements. In 1922, the Glen Iris State School Committee criticized about the process and correspondence between the Education Department, Public Works Department, and the State Government being so 'painfully slow' and inefficient. Even if plans were prepared, the required works would be delayed, as the Government failed to provide full funding for the expenses and urged metropolitan councils to pay (*Prahran Telegraph* 31 March 1922:4). In 1922, the Education Department's decision to relocate a pavilion-type schoolroom from Carnegie State School No 2697 to Glen Iris made many parents anxious, as the room was open and draughty, and was unsuitable especially during the winter (*Argus* 21 April 1922:14; *Prahran Telegraph* 31 March 1922:4).

In early 1924, the head teacher J Brodie confirmed that almost 200 children were enrolled since Christmas 1923, and that the school would have to refuse further admissions, considering the health and safety of the students (*Prahran Telegraph* 14 March 1924:5). Around the same time, alterations and additions to the school were exhibited by the Education Department. The PWD's chief architect E Evan Smith proposed to build three new classrooms to the existing building. However, the Glen Iris State School Committee saw that the proposed additions would be only a very temporary solution for the congestion, and continued to appeal for 'a new school [building]' (*Prahran Telegraph* 8 February 1924:5).

In March 1924, in response to the Committee's strong request for resolving overcrowding, a supplementary plan for further additions was prepared by the PWD, proposing to expand the earlier plan with two more teaching spaces and a teachers' office on the north side. The plan was adopted, and the addition consisting of 6 classrooms and a teachers' room was completed by the end of that year (GIPS 2015:16).

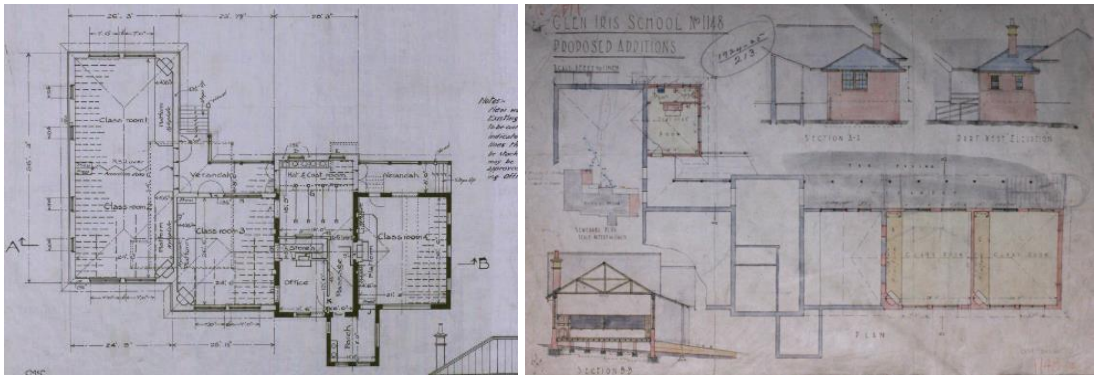

Figure 10. The initial plan prepared for the 1924 addition on the south side (left) and the amended plan with extra rooms (right). The area shaded light yellow on the floor plan on the right-hand side shows the further additional rooms to the north side. (Source: PROV VPRS 3686/P7/482 & VPRS 3686/P7/482)

In 1925, neighbouring Crown Land reserved for the Mechanics' Institute was granted to the Glen Iris school, significantly expanding the size of the school grounds (*Herald* 10 March 1925:7).

As predicted, the 1924 additions did not provide enough teaching space for the growing population in the area. By 1927, attendance had doubled, and the overcrowding peaked in 1928-29 to the point where children were being taught in the cloakroom and on the floor. In June 1928, a parent wrote to the editor of the *Herald*, describing conditions at the school as 'wretched':

> *… a class is being housed in a small, draughty porch, to the detriment of health. The dimension of this porch would be about 7 ft by 7 ft, with no provision whatever for heating. At present, I have refused to allow my child to attend the school until more healthy conditions prevail.* (PROV VPRS 795/P0/2147)

Upon the Department's inspection of the school in February 1929, the promised plans for further additions were discarded, in view that the Ashburton State School, which was only 1 mile away, had capacity for 480 pupils and the attendance was only 146 thus far (PROV VPRS 795/P0/2148).

In 1931, a new shelter shed was erected at a cost of £124. The funds for the work were raised by a bazaar organised by the local Mothers' Club and the School Committee. The construction work was carried out by three unemployed local parents (PROV VPRS 795/P0/2148; *Malvern Standard* 15 January 1931:2). During the Depression, it was not uncommon for pupils to observe their parents employed on sustenance site works in the grounds (Blake 1973 Vol. 3:328).

No further work on the main building was carried out until after the war. In May 1946, plans for a first-floor addition with two classrooms and a second teachers' room was approved by PWD chief architect Percy Everett, and tenders were invited (PROV VPRS 795/P0/2148; *Construction NSW* 22 May 1946). This addition sat above the northern addition made in 1924. The existing building was updated at the same time, and new windows were introduced to the 1924 ground-floor classrooms below (PROV VPRS 3686/P7/960). The work was completed by 1947 (GIPS 2015:18).

Figure 11. West (rear) and east (front) elevations drawn for the 1946-47 additions. Coloured sections indicate the proposed additions and changes to the building. (PROV VPRS 3686/P7/960)

During the renovation and alterations, students were housed temporarily in the nearby Camberwell South State School No 4170 and the adjacent Wesleyan Church and its kindergarten, which had provided on-going assistance in that matter over a century since the establishment of the school (GIPS 2015:18; Blake 1973 vol. 3:328).

Over the second half of the 20th century, a number of buildings were constructed to house art and craft rooms and additional learning spaces (GIPS 2015). In 1972, a new library was built with local funds and in 1973 over $20,000 was spent on “improvements” which included the replacement of old metal roofs of the single-storey section of the main building with tiles. The Pavilion shelter shed near Glen Iris Road was built in the late 1980s (GIPS 2015:19).

Figure 12. Construction of the Pavilion in the 1980s. (GIPS 2015:19)

More recently, in the early 2010s, three new classrooms, a new library and technology space, a performing arts facility, and a covered outdoor sports area were added to the school premises (GIPS 2015:20). They were appended to the north end of the school building.

Description & Integrity

Figure 13. View of Glen Iris Primary School from the south-east. (Context 2018)

Figure 14. Aerial view of the school site. The extent of the contributory fabric of the school building is outlined in red, with the proposed extent of the Heritage Overlay indicated in green (Source: Nearmap, 2018)

Glen Iris Primary School occupies a rectangular site, bounded by Glen Iris Road to the east and Gladstone and Florence streets to the west. The school adjoins residential properties to the north of the site boundary, and the Glen Iris Road Uniting Church to the south.

The school buildings are mainly distributed around the southern portion of the site, with a playing field to the north.

Expanded over four major stages, the main school building is a face brick building with a terracotta tiled roof. The building is asymmetrical in plan and elevation and has a complex roof form, reflecting its construction over two centuries. The northern wing is double storey with multiple gable ends, while the southern portion is single-storey with a hipped roof.

Centrally positioned, the front (east) elevation of the first school building (1872) partially survives. This earliest one-roomed schoolhouse is of brownish brick, and had undergone internal and external alterations coinciding with the later additions. While still recognisable as the earliest stage of the school, its Gothic Revival rural school design is not legible. The alterations include the relocation of the original multi-pane sash window, addition of a stringcourse and render to the gable apes, and removal of its scalloped timber bargeboard and turned finial. The rendered school signage reading 'Glen Iris School 1148' was added some time after 1907.

Reflective of the Edwardian era, the 1907 addition displays picturesque design with the asymmetrical composition, double gabled entry porch, use of roughcast render, lintels and window sills. Located to the north of the 1872 building, the new classroom had a bank of four large multi-pane sash windows with highlights and a higher gabled roof. The segmental arched windows on the porch had been extended, possibly after 1999 ('Glen Iris C.S.' c1970-1999). On the roof ridge of the central section, one of the two Edwardian-era brick chimneys with a roughcast render cap and terracotta pots survives, but all three ventilation turrets on the gable ridge of the new section are lost (one survives to the entrance porch). While the front gable of the 1907 section was originally finished in roughcast render, a new gable treatment was introduced as part of the 1947 works, to visually link it to the new section. Now the gable of the 1907 section and the higher 1947 gable on its north side have decorative vents at their apex, created by projecting horizontal bricks.

The third addition (1925) extended the building towards the north and south. Viewed from Glen Iris Road, the southern wing is more intact, with the intact paired multi-pane sash windows with multi-paned highlights, typical of 1920s schools designs overseen by E Evan Smith. One has been replaced with a multi-paned door added since the 1950s. The chimneys on the southern wing adopted a design similar to the existing Edwardian-period chimney. Four out of five chimneys from this period appear to be intact.

The postwar upper-level addition (1947) had a substantial impact on the northern part of the building. The whole structure above the ground floor window heads, including the 1907 gabled roof, was rebuilt at this time. The first-storey continues the slope of the 1907 schoolhouse roof to create a tall vergeless gable which intersects with a rectangular chimney with projecting horizontal brick bands. The three upper-level gables to the east, north and west elevations are treated with fachwerk (half timbering with brick nogging). From this use of gables, it is evident that Percy Everett wished the new work to be sympathetic to the earlier school buildings. The 1924 ground floor has been wholly transformed with two large banks of typical 1940s school windows, as seen on the extension above.

In 1973, the galvanised corrugated iron roof on the older section was reclad with terracotta tiles, making it consistent with the rest of the building.

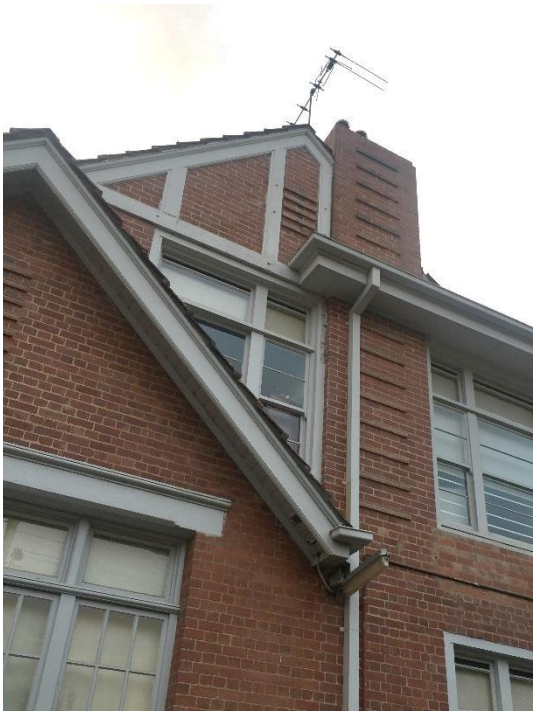

Figure 15. Detail of the 1947 upper level gable intersecting with the brick chimney. (Source: Context, July 2018)

Figure 16. Detail of the surviving fachwerk on the north-facing gable end and the later addition attached to the upper level. (Context, July 2018)

While none of the historic designs (1872, 1907 and 1925) are intact to their full extent, the front facade is highly intact to its 1947 form. Around 2007, a new teaching facility was constructed and attached to the first-floor of the northern wing, while leaving the gable and ground floor intact. To the rear (west) elevation, ground floor infill occurred in the west-facing verandahed space, and the original school room has been extended to the west. Other newer school buildings have been added to the west of the main building, and a 1980s timber shelter shed is located in the southeast corner of the school field.

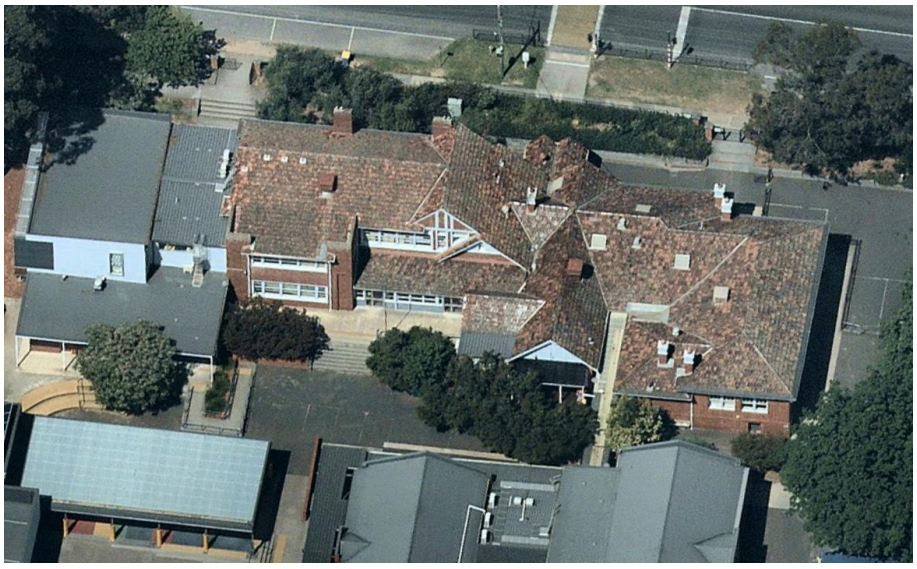

Figure 17. Aerial view of the main building from the west. Note more recent alterations including the ground floor infill. (Source: Nearmap, 2017)

Comparative Analysis

Glen Iris Primary School is one of a small number of pre-1875 schools to survive whole or in part in Boroondara. As it was enlarged in distinct stages over time there are no precise comparisons, so it is instructive to look at other school buildings constructed during these four periods, either in multiple stages or a single one.

Early schools,
The one-roomed rural school type building (1872) partly surviving at Glen Iris Primary School is a rare example of a mid-Victorian school in Boroondara, of a type that illustrates the district's rural character during the nineteenth century. (NB: Heritage Victoria defines the mid-Victorian period as 1860-75 in *What house is that?*) In the City of Boroondara, other known examples of early to mid-Victorian schools are the following:

Former Hawthorn National School (now Hawthorn West Primary School No. 293), Burwood Road/2A Wood Street, Hawthorn (Contributory in HO220). A small portion of the original 1853 bluestone building has been incorporated into a late-Victorian wing (either the 1878 or 1892 section). Unlike the Glen Iris school, the extent of surviving fabric does not allow an understanding of the original architectural form of the front façade or the building overall, only its construction materials.

Figure 19. 'Remaining reconstructed wall of Hawthorn West National School 1853' (Source: L Burchell, SLV)

Former St Joseph's RC School, 102 Power Street/97 Elgin Street, Hawthorn (in HO152). This was Boroondara's first Catholic parish school, built in 1857 (transepts added in the 1860s). It is a brick building in the form of an Early English Gothic sacral building, and also served as a Sunday school from its early years. It is now incorporated into an aged-care facility. (Note that this building was graded B - individually significant - in the 1993 Hawthorn Heritage Study, while other buildings on the site were graded C - contributory. While the 1857 former school is still recognised as significant in the Hermes heritage database, the entire site is mapped as contributory in the City of Boroondara's grading maps. This is considered by the current assessor to be an obvious error that should be rectified.)

Figure 20. Former St Joseph's School of 1857-1860s. (Source: Hawthorn Heritage Study, 1993)

Camberwell Primary School No. 888, 290 Camberwell Road, Camberwell (Significant in HO506). As noted in the HO506 citation: 'The State School in Camberwell Road was originally built as a Common School to a Crouch and Wilson design in 1868, and retains some of that fabric. Its later 1886 frontage has polychrome and jerkin-head gabling characteristic of the Henry Bastow period in government school design. It also has a striking infant school addition of 1909, with flamboyant Art Nouveau signage and a curved bay …. Later linkages and extensions, from the 1920s and following, run through to Reserve Road but do not interfere with the Camberwell Road elevations of 1909.'

The entire Camberwell Primary School building exterior and much of the interior was inspected in 2019 to determine where the 1868 fabric is located and how legible it is in the present school complex. While the three later stages of the school were clearly legible, with the 1886 section built of polychrome brickwork (Hawthorn bricks with cream, red and black dressings), no external 1868 walls could be identified. It appears that the original rooms have been completely reface or enclosed within the later building phases, meaning that the early establishment of the school is known from its documented history but is not legible from its external appearance.

Figure 21. Camberwell Primary School, showing the 1886 frontage. (Source: Context, 2019)

Kew Primary School No. 1075, established in 1882 (recommended for HO as an individual place by the 'Kew Heritage Gap Study', 2017). While dating from several years after the mid-Victorian period, this is another example where a token section of the first school building was incorporated into a later expansion. A partial wall section of the original bichrome brick school was incorporated in the north end of the 1923 school building.

Figure 18. Remnant brickwork from the 1882 Kew Primary school building, seen at the north end of the Main building façade. (Source: Context 2017)

Amongst these examples, the former St Joseph's School is by far the earliest and intact. It only comprises two building phases in short succession, and reads as a cohesive building campaign. In the case of the three state school examples, the earliest development phase forms only a small (and sometimes illegible) part of a later building. Glen Iris is distinguished among them by the high level of legibility in the front facade of its four building phases. Unlike the three other state schools, the linear manner of extensions over time means that each period is clearly presented to interested members of the public.

Outside Boroondara, specifically in south-eastern metropolitan Melbourne, Burwood East Primary School No. 454 (City of Whitehorse HO48, 1907) is an increasingly rare and highly intact example of the same sort of rural schoolhouse like the first Glen Iris school building, but of much later construction date.

Figure 21. View of one-room school building surviving at Burwood East Primary School. (Source: AU School, 2010)

Federation-era schools

In the City of Boroondara, other known schools designed by J B Cohen, the then chief architect of the PWD, are Canterbury Primary School No. 3572 (Significant in HO145) built in 1907. Camberwell Primary School No. 888 (Significant in HO506) also has an addition from 1909 designed by Cohen. Although constructed at a similar time, both examples are much larger in scale and have more elaborate high-style details than Glen Iris Primary School, thus are not directly comparable. Instead, its second phase was constructed in the simple rural school type as the original, reflecting Glen Iris's continued rural character at that time.

Interwar schools
The major extension of the mid-1920s was overseen by Edwin Evan Smith, who exemplified a new style of school building that is notable for its Stripped Classicism, during his role of Chief Architect of the PWD from 1922 to 1928. A number of fine primary and secondary schools were designed outside Boroondara, including University High School, Parkville (VHR H2183), Kyneton Secondary College (H1999), Bendigo Senior Secondary College (H2229), and Caulfield Primary School (H1708).

In Boroondara, several schools were designed and built in the interwar period, and a few of them have been recently added as interim Heritage Overlay listings Buildings closest in style to the 1920s extension include:

- Camberwell South Primary School (1927, also recommended in this study)
- Chatham Primary School (1927)
- Ashburton Primary School (1928, to be investigated in the forthcoming Ashburton Heritage Gap Study)
- Kew East Primary School (1923, recommended in the Kew Heritage Gap Study),
- Canterbury Girls' High School (1927, former East Camberwell Domestic Arts School – interim HO685)
- Auburn South Primary School (1925, recommended in the draft Hawthorn East Heritage Gap Study) and
- Hartwell Primary School (1922 &1928 – interim HO721).

All of the above examples adopted a Georgian Revivalist design. The Glen Iris Primary School lacks one of the elements commonly observed in the above examples: the decorative statement axis or vertical piers, at which the main entrance bay is located. Each of these schools are relatively intact examples of their types, although Camberwell South Primary School (also recommended in this study) appears to be the most unaffected by large contemporary extensions.

Figure 22. Camberwell South Primary School, Glen Iris. (Source: Context, 2018)

Post-war schools
The 1947 addition, designed by Percy Edgar Everett, Chief Architect of the PWD between 1934 and 1953, can be compared to late 1930s and 1940s schools. Camberwell High School (1940-1941, interim HO722) is one of the very few school designs by Everett in Boroondara, in this case in an up-to-date Art Deco or Jazz Moderne design executed in cream brick.

Figure 23. Principal elevation, Camberwell High School, looking south east. (Source: Trethowan Architecture, 2016)

This is in contrast to the revivalist approach Everett took with the Glen Iris school, in deference to the surviving sections of the two earliest schoolrooms, with their gabled fronts. Percy Everett was a very versatile designer who could use the latest styles, as seen at Camberwell High School, or adapt contemporary expression to earlier forms. Apart from Glen Iris Primary School, this approach is also seen in Everett's extensions to Victoria's Government House in 1949, where he designed a new kitchen addition. Its external articulation was in keeping with the architectural language of the original nineteenth-century building, but with indication of its more recent date, such as porthole windows and a simplified parapet (Trethowan et al 2012: Vol 1, 58).

In conclusion, Glen Iris Primary School is one of a very small number of mid-Victorian (pre-1875) school buildings to survive in Boroondara, in whole or in part. It is not as early or intact as the former St. Joseph's School in Hawthorn, but among the early schools that have been added to and expanded over time, it is by far the most legible. All four stages, including the original 1872 section, have remained legible in the front façade. As a building with four distinct parts of the façade built in successive decades, no one stage is considered intact enough to be of significance for their architectural design.

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).

Glen Iris Primary School No. 1148 is historically significant as a reflection of the early residential development of Glen Iris village and its subsequent growth into a densely populated suburb in the first half of the twentieth century. First established in a Wesleyan Church in 1865 and relocated to the new building in 1872, the one-roomed rural schoolhouse served the semi-rural community of Glen Iris. Glen Iris Primary School is historically significant as an expression of the changing needs of the school community through expansion, firstly in 1907 (an additional room), 1924 (six classrooms and a teachers' room) and 1947 (a first floor). They respectful approach of the Victorian Public Works Department over time means that the four stages, including the original 1872 section, have remained clearly legible in the front façade. The school's development phases coincide with the periods of

major expansions in the western portion of Glen Iris. Limited residential development took place during the late 19th century, brought on by the short-lived Outer Circle railway line, which had two stations in Glen Iris district: Gardiner and Glen Iris. Glen Iris became an attractive suburban town and there was more intense residential growth in the area, brought by establishment of tramlines in the mid-1910s, followed by major improvement of railway services in the 1920s. By 1945, Glen Iris was densely populated. The school is an expression of the local community through their aspiration for its initial construction and its continual improvements.

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

While enclosed within later extensions to both sides, Glen Iris Primary School is the most intact of the early (pre-1875) state schools in Boroondara. Its front façade still illustrates the simple gabled form that characterised small rural schoolhouses of the nineteenth century.

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).

N/A

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).

As the first school of the suburb, Glen Iris Primary School as a whole is of social significance due to its long tenure at this site since 1872 as a centre of the local community. Its many alumni hold particularly strong associations with the school.

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?
Glen Iris Primary School No. 1148 at 170 Glen Iris Road, Glen Iris is significant. The school was established on the current site in 1872, and expanded in 1907, 1924 and 1946. The school building, comprising elements of the 1872 one-room school building, the 1907 additional classroom, the 1924 ground-floor extension and the 1946 upper-level north addition is significant.

How is it significant?
Glen Iris Primary School No 1148 is of local historic and social significance to the City of Boroondara.

Why is it significant?
Glen Iris Primary School No. 1148 is historically significant as a reflection of the early residential development of Glen Iris village and its subsequent growth into a densely populated suburb in the first half of the twentieth century. First established in a Wesleyan Church in 1865 and relocated to the new building in 1872, the one-roomed rural schoolhouse served the semi-rural community of Glen Iris. Glen Iris Primary School is historically significant as an expression of the changing needs of the school community through expansion, firstly in 1907 (an additional room), 1924 (six classrooms and a teachers' room) and 1947 (a first floor). They respectful approach of the Victorian Public Works Department over time means that the four stages, including the original 1872 section, have remained clearly legible in the front façade. The school's development phases coincide with the periods of major expansions in the western portion of Glen Iris. Limited residential development took place during the late 19th century, brought on by the short-lived Outer Circle railway line, which had two stations in Glen Iris district: Gardiner and Glen Iris. Glen Iris became an attractive suburban town and there was more intense residential growth in the area, brought by establishment of tramlines in the mid-1910s, followed by major improvement of railway services in the 1920s. By 1945, Glen Iris was densely populated. The school is an expression of the local community through their aspiration for its initial construction and its continual improvements. (Criterion A)

While enclosed within later extensions to both sides, Glen Iris Primary School is the most intact of the early (pre-1875) state schools in Boroondara. Its front façade still illustrates the simple gabled form that characterised small rural schoolhouses of the nineteenth century. (Criterion B)

As the first school of the suburb, Glen Iris Primary School as a whole is of social significance due to its long tenure at this site since 1872 as a centre of the local community. Its many alumni hold particularly strong associations with the school. (Criterion G)

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
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

References

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St Oswald's Anglican Church Complex

Prepared by: Trethowan Architecture in association with Context

Address: 100-108 High Street, Glen Iris

Name: St Oswald's Anglican Church Complex	**Survey Date:** June 2018
Place Type: Church	**Architect:** Louis Williams and Wystan Widdows (1957), Wystan Widdows and David Caldwell (1964)
Grading: Significant	**Builder:** Unknown (1957), Johns and Reid (1964)
Extent of Overlay: To title boundaries	**Construction Date:** 1957, 1964

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Post-war development

Post-war development was stimulated by the Housing Commission of Victoria (HCV), founded in 1938, which laid out its first residential estate at Port Melbourne and had soon established others at

Preston, Brunswick, Coburg, Williamstown, Newport and six regional Victorian centres. The provisions of the *Housing Act 1943* allowed for the acquisition of sites for several large-scale suburban estates, including nearby Ashburton for the construction of 800 homes (Built Heritage 2012:133-34). In the late 1940s, the HCV established two other estates within the former City of Camberwell. Both were considerably smaller in scale and were created within existing subdivisions. One of these estates was a small development in Queens Parade in Glen Iris, where 18 brick (or brick veneer) dwellings were erected in what was otherwise an area of late Victorian/Edwardian residences (Built Heritage 2012:134).

Glen Iris's significant interwar development is plainly evident in its streetscapes. Little trace remains, however, of the nineteenth-century origins of Glen Iris

History

The Anglican Church in Glen Iris

The earliest Anglican services in Glen Iris were conducted on the grounds of the former Glen Iris State School site in 1895, when the area was a corner of the Parish of St John's, Camberwell. Due to a lack of support, the services lapsed in 1896 and did not resume until 1901, when Rev A W Cresswell conducted a service in the Wesleyan chapel which was rented by the Anglican Church. The services lapsed once again in 1905 due to the decline of attendance, but resumed in the following year at the Glen Iris Methodist Church. This time the services were well attended and by May 1908, St James' Anglican parish was established in the area. At that time, the parish covered South Camberwell, East Malvern, Burwood and Glen Iris (*St Oswald's Anglican Church*, 1976: 8). In around 1917 a realignment of Parish boundaries led to the separation of areas from St James' Parish, which included St Mary's in South Camberwell, All Saints, East Malvern (1921), and St Faith's, Burwood (1922). St Oswald's Anglican Parish, Glen Iris, was excised from St James' in 1925 (*St Oswald's Anglican Church*, 1976: 8).

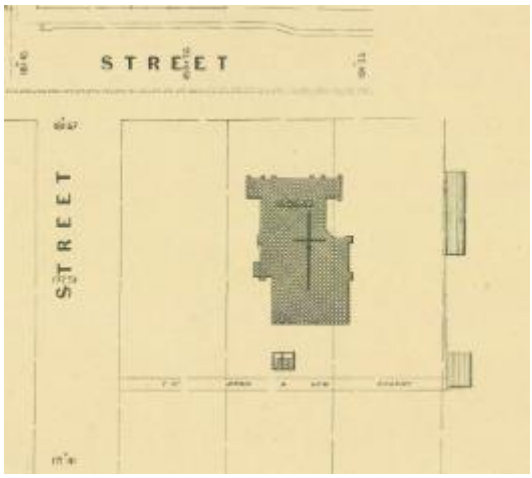

Figure 1. MMBW Plan No 3162, 1927, showing the first St Oswald's Anglican Church at 100-108 High Street. (Source: SLV)

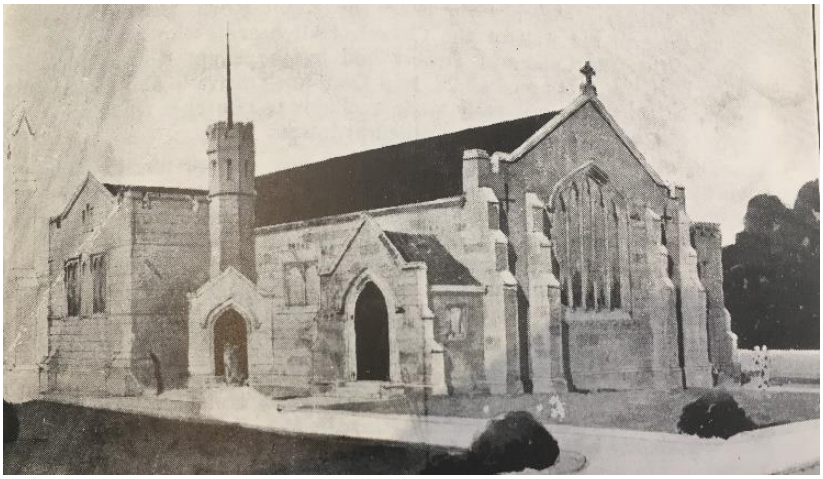

Figure 2. First St Oswald's Anglican Church designed by Dossitor and Frew. (Source: St Oswald's Anglican Church, 1925-1976, p11)

In March, 1926, the Anglican Congregation purchased two lots on the south side of High Street as the site for a church (CT: V4751 F151). In 1885, these two lots had been part of a 22-acre property owned by James Wotton Shevill, a gentleman based in Brighton. The remainder of the land was subdivided and sold as smaller lots in the subsequent years (CT: V1840 F917). In 1933, the congregation enlarged the church site by purchasing the adjacent lot at the southeast corner of High and Seaton streets (CT: V4513 F481).

The first St Oswald's Anglican Church was completed in 1927. The building and lodge were designed by Dossitor and Frew Architects, and the construction work was carried out by A F Fullard, a builder based in East Malvern. However, this church had already become too small for the local community by the 1940s, when housing development in the Burwood and Glen Iris area led to a sharp increase in the local population. The congregation started to raise funds for a new church. In 1953, they commissioned two architects, Louis Reginald Williams and Wystan Widdows, to design a new church with side chapel and vestries (BP 16263). The construction of the new church proceeded in 1955-57. The new church was designed in a simplified Romanesque style and was located on the corner of High and Seaton Streets adjacent to the 1927 church which was converted for use as the parish hall at this time. The architects chose clinker brick for the exterior of the new church and cream brick for the interior. J. J. Booth, Archbishop of Melbourne, laid the foundation stone on 6 August 1955 (*St Oswald's Anglican Church,* 1976: 21). Two years later, he returned to St Oswald's to perform the Opening and Dedication of the new church (*St Oswald's Anglican Church*, 1976: 21).

In March 1962, a fire destroyed much of the 1927 church building, which had been serving as the parish hall. The congregation, after raising sufficient funds, commissioned Wystan Widdows and David Caldwell to design a new parish hall at the same location on site, which would also serve as vestry and education centre for the children (*St Oswald's Anglican Church*, 1976: 23). The tender was accepted by Johns and Reid, who completed the new hall in 1964 (BP 33816). The dedication of the new hall was conducted by T. W. Thomas, Dean of Melbourne, on 12 July of the same year (*St Oswald's Anglican Church*, 1976: 24).

The Congregation has actively commissioned local artists for the decoration of St. Oswald's Anglican Church. The font was designed by Clifford Last in 1967 (Figure 13). The stained-glass windows in the sanctuary and baptistery were produced by Hungarian-born artist, Bela Kozak, in 1969-71 (Lesley Baxter, pers. comm., 17 July 2018). The eight windows in the nave, installed in 1984-1991, are the work of David Wright (Maidment, 2013). The organ, built by Danish-born Knud Smenge, was installed in 1989 (Figure 13).

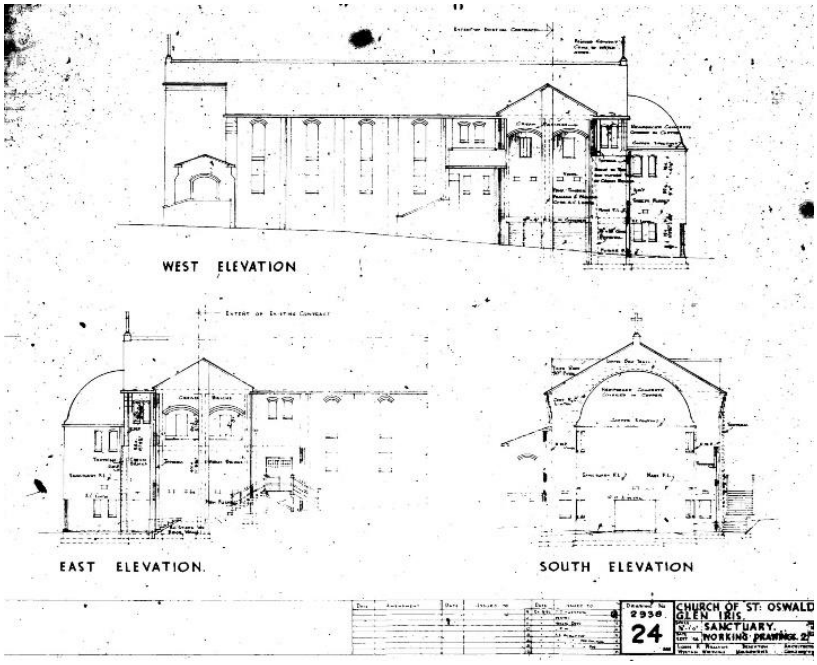

Figure 3. Architectural drawings of St Oswald's Anglican Church (dated 1954) by Williams and Widdows. (Source: BP 19553)

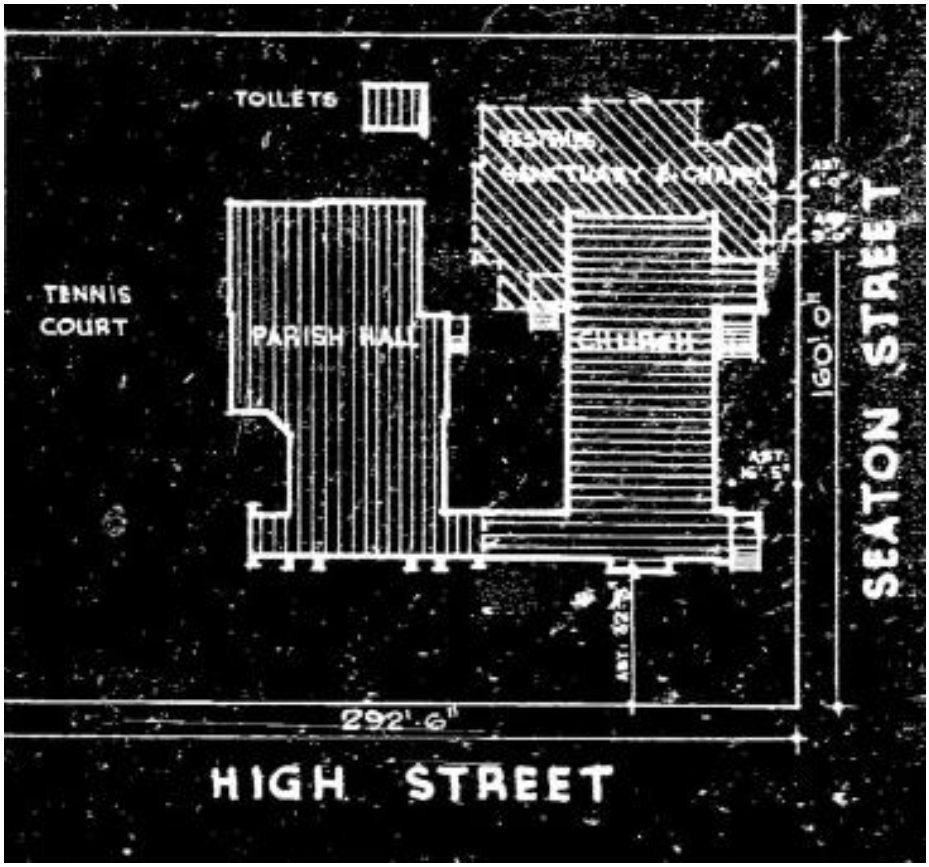

Figure 4. Proposed site plan of the new St Oswald's Anglican Church (date 1955). The old church building is referred to as Parish Hall in the plan. (Source: BP 16263)

Louis Reginald Williams

Louis Reginald Williams (1890-1980) was born in Hobart in 1890. His religious upbringing bestowed a lifelong passion for church architecture. He was articled initially to Frank Heyward in 1910, then in

approximately 1912 to Alexander North (1858-1945), then Diocesan Architect of Tasmania. In 1913 Williams became North's junior partner and they ran a private practice in Melbourne until 1920.

Many of Williams' works were religious buildings, as church organisations soon became his major clients. He inherited the Arts and Crafts philosophy and often incorporated obliquely placed towers, triangular buttressing and bellcotes, surmounted by spikes, into his design. His works include chapels, church halls, vicarages, Sunday schools and kindergartens. Williams' preferred material was brick with the occasional use of reinforced concrete. He also designed most of the furniture and fittings, to ensure they would be in harmony with the building. He later became the Diocesan Architect to Bathurst and Grafton and served as Advisory Architect to the Chapter of the Goulburn Cathedral. Apart from Victoria, he also worked with dioceses in South Australia, Queensland, Tasmania and Western Australia (Goad and Willis, 2012, 765-66).

Williams' other major designs in Boroondara include:

- Camberwell South Anglican Church, 101-103 Bowen St, Camberwell (no heritage protection)
- Camberwell Methodist Church, 58 Cooloongatta Rd, Camberwell (contributory within interim HO735)
- Junior school block, Korowa Church of England Girls' Grammar School, Glen Iris (City of Whitehorse, within HO351)
- Methodist Church at 15A Balwyn Rd and 1 Erica Street Canterbury (contributory within precinct HO264)
- Parish Hall at St Mark's Anglican Church, 1 Canterbury Road, Camberwell (HO483 and VHR H2158)

Wystan Widdows and David Longstaff Caldwell

Wystan Widdows (1912-1982), architect, was born in 1912 in Ipswich, Suffolk, England, where he was qualified as an architect. In 1948 he migrated to Australia and established a private practice in Mooroolbark, Victoria (*Age* 28 April 1954:24). In the 1950s, he collaborated with Louis Reginald Williams on the design of St Oswald's. Widdows' other major work as a sole architect is Anglican Church of St Peter's by the Lake, 33 Newlands Drive, Paynesville (1959-61, no heritage protection).

From 1956 to 1966, Widdows formed a partnership with David Longstaff Caldwell (1929-2015). Caldwell, who was born in Glen Iris, was a grandnephew of the Australian artist, Sir John Longstaff (Brian Tseng pers. comm. with Margaret Caldwell, 26 July 2018). He received his architectural training in Melbourne Technical College (now RMIT University) and Melbourne University between 1945 and 1952 (Caldwell *Linkedin Profile*). He and Widdows co-designed many church buildings as well as private residences in Victoria.

Their major works include:

- St Thomas's Anglican Church, Langwarrin (1964) HO42 City of Frankston
- All Saint' Anglican Church, Footscray (1964)
- All Souls War Memorial Church, Andrew Street, Edenhope (1965)
- Mary's House Childcare Centre, 97 Cunninghame Street, Sale (1966) within HO86 Shire of Wellington
- All Saints Anglican Church, Rosebud (1964).

The partnership of Widdows and Caldwell dissolved in 1966, and Caldwell took up the role as Supervising Architect of Commonwealth Housing and Construction Department, where he worked until retirement in 1990 (Brian Tseng pers. comm. with Margaret Caldwell, 26 July 2018). David Longstaff Caldwell died in 2015.

Bela Kozak (1906-1975)

Bela Michael Kozak was born in 1906 in the then Austro-Hungarian Empire, where he was trained as a glass artist. He migrated to Australia in 1957 under the Hungarian Refugee Assisted Scheme (NAA A2478, KOZAK B). In the late 1950s Kozak briefly worked for Brooks Robinson and Co Ltd, then the major stained-glass studio in Melbourne, but soon left the company to establish his own studio, AB Stained Glass Studio. Kozak received commissions from individuals and organisations across Australia, however many of Kozak's installation works in Australia still remain to be traced (Brian Tseng pers. comm. with Dr Bronwyn Hughes, 10 August 2018).

Kozak belonged to the generation of post-war émigré artists who brought a new style into the Australian stained glass. These artists, including Stephen Moor, John Orval and Klaus Zimmer, incorporated modern design to the liturgical and residential stained glass, and revitalised art glass as an art form in Australia. His style, however, could appear too bold to some of his contemporaries, which led to the rejection of sales and commissioned work, and became a source of depression to Kozak in the late stage of his life (Brian Tseng pers. comm. with Leslie Baxter, 17 July 2018).

Bela Kozak became an Australian citizen in 1962 (Commonwealth of Australia Gazette, 8 November 1962: 3949). He lived in Ringwood with his wife Maria, a teacher, until his death in 1975.

Kozak's other works are also installed in:

- St. Arnaud Christ Church, St Arnaud (listed on Victoria War Heritage Inventory but no statutory heritage protection)
- Holy Trinity Anglican Church Balaclava, 2 Brighton Road (City of Port Phillip, HO65 - with internal controls)

David Wright OAM

David Willmer Wright was born in Melbourne in 1948, the third child of Ferdinand Heathcote Wright, an Australian businessman, and Anne Wright (nee Willmer), an American citizen. He was educated at Melbourne Grammar School and then Melbourne University, from which he graduated with a Bachelor of Architecture in 1972. As a glass artist he has worked mainly with kiln-formed flat and slumped glass, and religious iconography has been the main focus of his work. Since the 1970s, Wright has produced hundreds of art glass windows, many of which are installed in the Australian national churches, school and hospital chapels, and synagogues. His art glass windows include:

- Queen's College, University of Melbourne (2009-2010)
- Windows for Temple Beth Israel, Melbourne, (1995-2006)
- Mary Magdalene our Ministry of Women window, St Peter's Cathedral, Adelaide (2000-2001)
- A combined Hindu-Christian Worship Centre in Fiji (1998-1999)
- 'Creation' window for St James Church, Sydney (1987-1990)
- Windows for Cabrini Hospital Chapel, Melbourne (1994)
- New Parliament House, Canberra (1987-1988)

Wright has held exhibitions in Australia and overseas since 1975, his works are collected by the National Gallery of Australia, the National Gallery of Victoria, the National Art Glass Collection and by many Australian and overseas collectors. As a teacher, Wright has taught glassmaking at the Caulfield Institute of Technology, now Monash University, and at the Pilchuck Glass School, in Washington State, USA. He has served as a Board Member of the Craft Centre at the Meat Market, Melbourne, and as President of the Australian Association of Glass Artists (Wright) He was awarded an Order of Australia on Australia Day, 2013, for 'services to the visual arts in the medium of stained glass' (OAM, 2013, p372).

Knud Smenge (1937-2018)

Knud Smenge was born in Denmark in 1937. He trained and worked for twenty-one years with renowned international organ builders Marcussen & Son and Bruno Christensen & Son before migrating to Australia in 1979 to take up the position of Tonal Director and Head Voicer with well-

established Australian firm George Fincham & Sons (Parsons, 2018). Within two years, he had started his own organ building business.

Smenge designed and built over 40 organs before retiring and rebuilt or restored several others. His instruments were commissioned by churches, schools, universities and private individuals. Many of his organs were smaller, but he also built some larger examples including those at St George's Cathedral, Perth, and St Stephen's Cathedral, Brisbane, as well as performance organs for Newcastle and Hobart universities (Maidment, 2018). The pipe organ for the St Oswald's Church, Glen Iris, was installed in 1989 (St Oswald's Anglican Church, 2018). Smenge is also credited with working on a 1958 organ at the former St Mary's Church of England in 1983 (163 Howard Street, North Melbourne, VHR H0010). The organ has its own specific Statement of Significance in the VHR citation

Clifford Last

Clifford Last was a founding member of Centre 5, a group formed to raise awareness of Modern sculpture in Australia. Other Centre 5 members include Inge King, Julius Kane, Vincas Jomantas, Lenton Parr and Norma Redpath. The group 'set out to transform Melbourne by shunning figurative form and experimenting with industrial materials' (*Age*, 23 October 2004).

Last, who migrated from England in 1947, was a largely self-taught sculptor known primarily for his work in wood. Last's work is held in major collections throughout Australia, including the National Gallery of Victoria and the National Gallery of Australia. The font at St Oswald's Church was designed by Clifford Last in 1967.

Description & Integrity

St Oswald's Church complex is a collection of redbrick buildings comprising the Church itself, Church Hall and offices (Figure 5). The 'Wominjeka Reconciliation Garden' has recently replaced an original tennis court adjacent to the Church Hall (Figure 6). The complex is located at the south east corner of High Street and Seaton Street in Glen Iris. The complex faces to High Street in a north-south arrangement with the Church occupying the prominent corner position, the Hall and the reconciliation garden are adjacent to the east; the features are arranged with a gradually reduced scale across the site from west to east. The Church is oriented to the south, with the 'west door' (the customary main entrance) in this case facing north. Two arcuated linking structures separated by a courtyard sit between the Church and the Hall, in the form of a cloister, and create a visually cohesive front façade to the complex of buildings (Figure 7).

Figure 5. Aerial view of the Church complex with building elements labelled. North is to the top of the page. (Source: Google Maps, edited by Trethowan Architecture, 2018)

Figure 6. Wominjeka Reconciliation Garden. (Source: Trethowan Architecture, 2018)

Figure 7. Cloister-form linking structure as seen from High Street. Entry to the Church is within this cloister. (Source: Trethowan Architecture, 2018)

St Oswald's Church

The Church building, dating from 1955-57, is a large cruciform plan church in a simplified Romanesque style with a red and clinker face brick exterior. The pitched roof is clad in glazed terracotta tiles and forms tall gable ends. The Church has no spire or tower but does feature large white crosses at each ridge end; which may be discreet antennae (Figures 7 and 8). The double height form is punctuated by tall, narrow windows on each wall, many of which feature the characteristically Romanesque detail of a semi-circular arched opening. Semi-circular domed apses form chapels at the south end of the church plan (Figure 9). Circular panels featuring bas-relief sculptures of the Raven symbol of St Oswald are found on the front transept walls (Figure 10). Entry to the Church is via the north-east corner beneath the covered walkway / cloister structure.

Figure 8. View of Church from corner of High and Seaton streets. Note the large crosses at each ridge end. (Source: Trethowan Architecture, 2018)

Figure 9. Domed semi-circular apse ends. (Source: Trethowan Architecture, 2018)

The interior is clad in unpainted cream brick, contrasting with the exterior, and the portal frame roof structure has no ceiling finish (Figure 11). The wall framing structure has not been concealed and it is not clear if the unadorned, functional interior was a deliberate design choice or due to a lack of funds and a preference for exterior adornment. The internal layout is a single nave form with the sanctuary and altar to the south and a baptistery at the north. Internally, the cruciform plan is diluted as the transepts form service spaces (at the east) and the Ascension Chapel (to the west). The interior space generally forms a large, rectangular space with complementary blonde timber pews and furniture. The interior is decorated with mid-century artwork and the organ, built in 1989 by Knud Smenge (Figures 12 and 13).

In 1991, works were carried out to construct a raised floor and new altar within the church to a design by architect Clive Hamilton.

Figure 10. St Oswald's Raven symbol in bas relief at the transept walls. (Source: Trethowan Architecture, 2018)

Figure 11. Interior view of the Church. Note the cream brick walls and expressed portal frame structure. (Source: Trethowan Architecture, 2018)

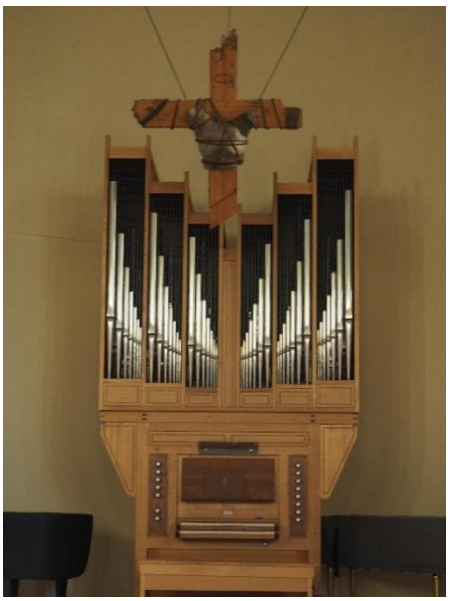

Figure 12. Pipe organ designed by Knud Smenge. (Source: Trethowan Architecture, 2018)

Figure 13. Modern interior furniture and sculptural items. This font was by Clifford Last (1967). (Source: Trethowan Architecture, 2018)

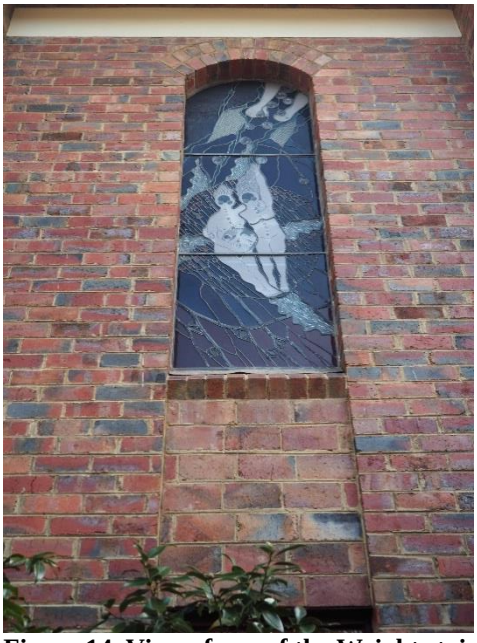

Figure 14. View of one of the Wright stained glass windows from the exterior. (Source: Trethowan Architecture, 2018)

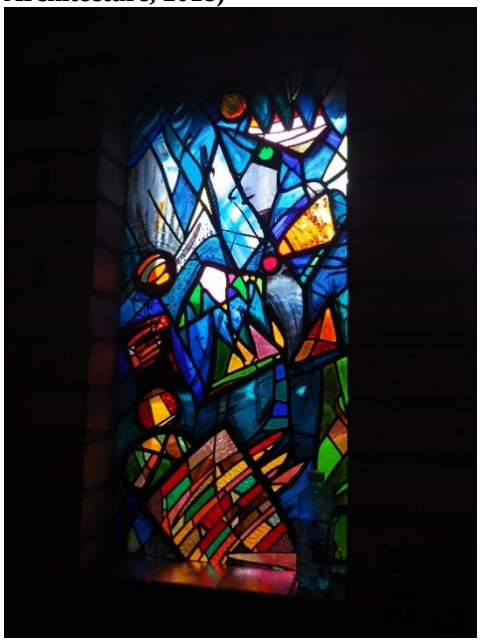

Figure 15. View of one of the stained glass windows from inside. (Source: Trethowan Architecture, 2018)

Figure 16. View of St Oswald sculpture and stained glass in the Sanctuary. (Source: Trethowan Architecture, 2018)

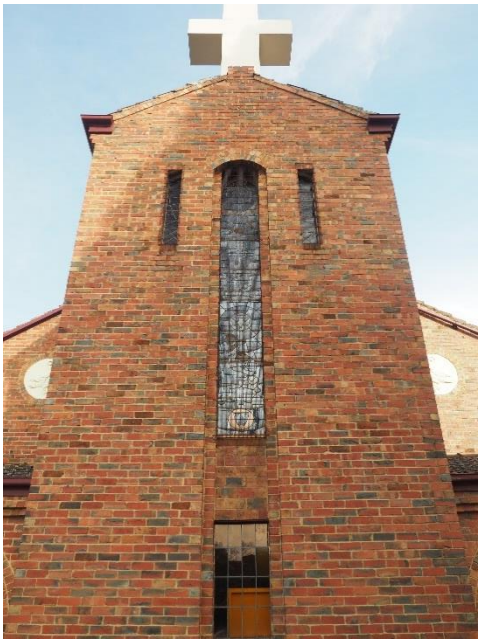

Figure 17. View of the front of the church including tall stained glass window. (Source: Trethowan Architecture, 2018)

Church Hall

The adjacent Church Hall, dating from 1964, complements the Church in terms of its materiality but contrasts in form, scale and stylistic language. The Hall is single-storey, clad in red and clinker bricks, forming an off-axis hexagon shaped plan. The pitched, tiled roof combines with the hexagon plan form to create an unusual and striking roof shape that gives an impression of floating and movement (Figure 14). Unusual, high-level diamond-paned windows with yellow glass occupy the gable ends (Figure 15). Diamond paned windows are found at the side walls of the Hall. Fascias, window frames and other functional elements of the exterior are painted in a maroon. The external form and aesthetic quality of the Church Hall is obscured by functional spaces at the north and south which are lower and appear to be additions. These are office spaces to the rear (south) and subsidiary spaces for the hall such as foyer and kitchen at the front (north). These spaces detract from the Hall's unusual hexagonal form and mean that secondary service spaces such as WCs and kitchen face High Street. The Hall's overall appearance is complementary and subservient to the Church but is expressed in a distinctly different design language free of revival influence.

Figure 18. Side view of the Hall, showing the effect of the unusual roof form. Note diamond-pattern glazing at the right-hand side. (Source: Trethowan Architecture, 2018)

Figure 19. High level diamond pattern windows facing to High Street. (Source: Trethowan Architecture, 2018)

Both the Church and the Hall appear to be in good condition and maintained a high level of integrity from their original construction. Despite having been developed in stages the overall church complex is cohesive and reflective of post-war community and church functions, including the transition from revival to more Modern and functional styles.

Comparative Analysis
St Oswald's Church is constructed in an unusual blend of styles, blending traits of the interwar Romanesque Revival style on the exterior with an interior that draws heavily on the Post-war ecclesiastical style.

The interwar period had seen a revival of the Romanesque for ecclesiastical architecture. Romanesque had originally emerged in the early Christian period in Europe and was the architectural predecessor of the Gothic. The style, and its subsequent revival, was characterised by brick walls giving a sense of solidity, with few openings. Walls featured rounded arches and were simply ornamented other than the detailing of the brickwork walls, such as blind arches and deep reveals, which serve to emphasise the heavy massing. Interiors of the interwar Romanesque were also simple, described as 'bland…often with smooth, light coloured surfaces' (Apperly et. al.:197). The structure was concealed behind this plain interior.

Louis Williams Churches in Boroondara
Canterbury Uniting Church, 15A Balwyn Road, Canterbury
Similar features could be seen in the Interwar Gothic, which was greatly simplified from its Victorian incarnation. Louis Williams was responsible for several designs in this style, including Canterbury Uniting Church, 15A Balwyn Road, Canterbury (contributory within HO264) (Figure 20).

Figure 20. Canterbury Uniting Church (HO264) was a 1928 design by Louis Williams. (Source: RBA Architects + Conservation Consultants Pty Ltd, "Balwyn Road Residential Precinct: Place Citation 15a Balwyn Road, Canterbury" 2005)

The Church is located at the corner of Balwyn Road and Erica Street. It is a large, interwar, clinker brick church in the Gothic style with pitched, tiled roof and tower to the north-east corner of the site. The cruciform plan church was designed by Louis Williams and constructed in 1928, replacing an 1890 Methodist Church located to the west. Similar to St Oswald's, this Church forms a complex of buildings with a hall, constructed 1996, located at the rear, and replacing two previous structures

which were located there. The church is a fine and fairly intact example of Williams' work, with a significant organ by George Fincham in the interior.

Similar to the subject site, the Canterbury Uniting Church is of a substantial scale that is unusual for the period. Both churches are clad in clinker brick and designed in simplified historical styles – Gothic in this case and Romanesque at the subject site. St Oswald's forms a larger and more prominent complex of buildings and is notable for the contrasting, yet complementary, Hall building that forms a unified appearance. The rear extension to the Canterbury Uniting Church is a distinctly new and separate element which, while it does not detract from the Church building, does not add heritage value. It is this successful, complementary relationship between the built elements at St Oswald's that is unusual and adds value to the site.

The Canterbury Uniting Church is notable as one of few non-Anglican churches that Williams designed. It has a more prominent streetscape presence than St Oswald's by virtue of its large tower. However, St Oswald's compensates for its lack of tower or spire through its scale and Romanesque solidity.

Following World War II, there was a gradual shift away from ornate and expensive revival styles. Rather than moving into the International Style that was prevalent in other architectural areas, however, the conservative nature of many religious organisations called for a different response. Instead, traditional medieval styles like Gothic and Romanesque were greatly simplified. The pitched roof was retained, although now it was constructed in steel or reinforced concrete portal frames exposed internally, and the spire was often detached from the main building.

St Silas' Anglican Church, 77-81 Maud St Balwyn North
By 1956, Williams was also starting to work in a moderate Modern style that can be seen at St Silas' Church at 77-81 Maud St, Balwyn North, another Anglican church, completed in 1963 (Figure 21). St Silas' was included in the Heritage Victoria Victorian Church Survey but has not been included in the Boroondara Heritage Overlay.

Figure 21. St Silas' Anglican Church, 77-81 Maud St Balwyn North, 1986. Photograph by Steve Altman. (Source: National Trust of Australia (Victoria)

St Silas' is clad in cream brick and is oriented east-west with a rectangular plan. The pitched, tiled roof forms three small gables across the long façade above bays of full height decorative windows,

a nod to the earlier Gothic style. A tall, detached bell tower is located to the east on Osburn Avenue. Two structures to the north of the Church are a Hall and an earlier Church; St Silas' is similar to the subject site as a complex of buildings that gradually reduce in scale across the site such that the Church is the prominent form at the corner.

Compared with St Silas', the subject site is a modern form, style and plan. St Silas' has a lightness due to its cream bricks, large areas of glazing, and angular roof which has a sense of vertical movement. St Oswald's, on the other hand, is a solid structure typical of the Romanesque, with few small openings and heavy, round arches. Nevertheless, both churches are strongly vertical and feature prominent gable ends. St Oswald's is unusual both for its period and within Boroondara as a church in the Romanesque style when much post-war ecclesiastical architecture was taking on modern influences, more often drawn from the Gothic as seen at St Silas'.

Other Post-war churches in Boroondara

Just as the more traditional medieval style of architecture was simplified and reinterpreted following World War II, traditional plan forms were also simplified, drawing on a wider range of geometries. This can be seen in a variety of churches in Boroondara, from the circular St Faith's (HO571, VHR H2254) by Mockridge Stahl and Mitchell (1957), to the almost octagonal North Balwyn Uniting Church at 17-21 Duggan Street.

As a group, post-war churches in Boroondara display an eclectic character, ranging from revival styles evoking traditional basilica forms, to the modern 'round' church. Post-war churches are not well represented on the Heritage Overlay.

North Balwyn Uniting Church, 17-21 Duggan Street, North Balwyn

While the North Balwyn church has not been included in the Boroondara Heritage Overlay, it was identified in *Twentieth century churches in Victoria: a study for the Historic Buildings Council* by Ian Coleman (1996), which noted that it may be 'one of the best examples' of 1960s Modern churches in Victoria.

Figure 22. View of North Balwyn Uniting Church from Duggan Street in 1964-65, photograph by Peter Wille. Note the unusual roof form created by the octagonal plan and the very tall, detached bell tower. (Source: State Library of Victoria)

The North Balwyn Uniting Church (Figure 22) opened in 1962. It was designed by Eggleston, MacDonald and Secomb, originally without the structures to the west; and the original entrance porch has been replaced. It is the second church at the site after the previous 1940s church became too small for the congregation. The church's modern design, particularly the octagonal plan form and roof shape, directly compare with the Church Hall at St Oswald's by Widdows and Caldwell. The North Balwyn Uniting Church is set back from the street and is oriented east-west on its site presenting its side wall to the street, in contrast with St Oswald's Hall which has its shorter elevation towards the street. Clad in cream brick, the North Balwyn Uniting Church is dominated by a very tall bell tower, detached from the main body of the Church, connected by a linking structure. The slate-tiled, pitched roof is punctuated by a conical glass roof light. Narrow, rectangular window openings face to Duggan Street.

The North Balwyn Uniting Church is of a comparable scale to St Oswald's Hall, and is also part of a complex. However, the elements forming the North Balwyn Uniting Church complex, which includes three tennis courts, are less integrated and complementary than at St Oswald's. North Balwyn Uniting Church is a more prominent element in its streetscape than St Oswald's Hall, largely due to its orientation and its dominant bell tower and despite its being set further back. However, St Oswald's Hall is notable as an earlier structure and for its complementary integration into a wider complex.

Other post-war churches in Boroondara include:

- St. Anne's Church, Kew East (1957, 53 Windella Avenue, recommended as individually significant in the draft Kew East and Mont Albert heritage gap study)
- St Paul's Anglican Church, Kew East (1960, 63 Windella Avenue, recommended as significant within a precinct in the draft Kew East and Mont Albert heritage gap study)
- Ashburton Baptist Church, Ashburton (1959, 8 Y Street, no heritage protection)
- Shrine of St Anthony, Hawthorn (1961-69, 180-184 Power Street, recommended as individually significant in the Hawthorn heritage gap study)
- Church of SS Cyril & Methodius, Kew (1968, 19 A'Beckett Street, significant within HO143)
- Greek Orthodox Chapel, Hawthorn East (1975, 15 Rose Street, no heritage protection).

Summary
St Oswald's is architecturally distinctive within the municipality as an example of Louis Williams' Romanesque Revival church building in the post-war period. The adaptation of the prolific church designer's traditional interwar revival style within the post-war context distinguishes the church from other examples. The complex as a whole comprising the post-war revival church and the more unashamedly modern church hall connected by the arcuated cloister form demonstrates the evolution of post-war ecclesiastical styles within the one complex. St Oswald's is thus notable for the successful and complementary integration of the Modern style Church Hall building with the adjacent Romanesque Revival style Church. Modern stylistic influences were popular church design trends in Boroondara at this time, as seen at St Silas' and the North Balwyn Uniting Church. Williams' other works, such as the Gothic-style Canterbury Uniting Church, demonstrate his ability to design in simplified historic styles that are nevertheless appropriately contemporary. St Oswald's compares favourably with other work by Williams and against other churches of the same period in Boroondara.

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).

St Oswald's Anglican Church is historically significant for its association with the history of the Anglican Church in the municipality and for its association with the period of post-war residential growth in Glen Iris which increased the demand for religious community facilities. (Criterion A)

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).

St Oswald's Anglican Church is of representative of a religious complex constructed in phases, in this case during the post-war period and combining a revival style church with a Modern church hall. The complex combines combinations of styles and artists upon an earlier site, illustrating the continuous evolution of the religious community over time.

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

St Oswald's Anglican Church is of aesthetic significance for its ability to demonstrate principal attributes of the Romanesque Revival style and for the transitional nature of its design which combines Romanesque on the exterior with a post-war ecclesiastical interior. The church is a notable example of the work of prolific church architect Louis Williams, demonstrating the evolution of his revival style in the post-war context and the partnership between Williams and Wystan Widdows. The church is distinguished by its impressive massing in red and clinker brick, terracotta tile roof, and cruciform plan with domed semi-circular apse ends.

The church hall is significant as an example of the work of Wystan Widdows and David Caldwell, demonstrating the evolution to more Modern ecclesiastical styles. It is notable for its off-axis hexagonal plan combined with a striking roof shape and unusual diamond paned windows.

The church brings together works of recognised Australian and émigré artists of the post-war period, including glass windows by prominent glass artists Bela Kozak and David Wright OAM, font by sculptor Clifford Last, and pipe organ by Knud Smenge. These elements contribute to the Modern aesthetic of the church interior.

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).

St Oswald's Anglican Church and church hall has local social significance for its strong association with the Anglican community in Glen Iris. The use of the land demonstrates the provision and continuing evolution of social functions related to the church community.

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?
St Oswald's Anglican Church complex, comprising the 1955 church and 1964 Parish Hall, is significant to the City of Boroondara. The Reconciliation Garden is not significant.

How is it significant?
St Oswald's Anglican Church is of local historical, representative, aesthetic and social significance to the City of Boroondara.

Why is it significant?
St Oswald's Anglican Church is historically significant for its association with the continuing history of the Anglican Church in the municipality and for its association with the period of post-war residential growth in Glen Iris which increased the demand for religious community facilities. (Criterion A)

St Oswald's Anglican Church is of representative significance as a particularly fine example of a post-war church complex. The complex has been constructed in phases using combinations of styles and artists upon an earlier site, illustrating the continuous evolution of the religious community over time. (Criterion D)

St Oswald's Anglican Church (1957), designed by prolific church architect Louis Williams, in partnership with Wystan Widdows, is of aesthetic significance for its exhibition of a post-war Romanesque Revival style. The transitional nature of its design combines Romanesque Revival on the exterior with a simpler post-war ecclesiastical interior. The church brings together works of recognised Australian and émigré artists of the post-war period, including glass windows by prominent glass artists Bela Kozak and David Wright OAM, font by sculptor Clifford Last, pipe organ by Knud Smenge. The church hall (1964) is significant as an example of the work of Wystan Widdows and David Caldwell, demonstrating the evolution to more Modern ecclesiastical styles. It is notable for its off-axis hexagonal plan combined with a striking roof shape and unusual diamond paned windows. Together, the church and hall exhibit the use of contrasting revival and Modern styles unusually well-integrated in the one complex. (Criterion E)

St Oswald's Anglican Church complex has social significance for its strong association with the Anglican community in Glen Iris. The use of the land demonstrates the provision and continuing evolution of social functions related to the church community. (Criterion G)

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?*	Yes - main church building only (stained glass, font and organ).
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

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CAMBERWELL SOUTH PRIMARY SCHOOL NO. 4170

Prepared by: Context

Address: 4 Peate Avenue, Glen Iris

Name: Camberwell South Primary School No. 4170	**Survey Date:** July 2018
Place Type: Community	**Architect:** E Evan Smith (1925), Percy E Everett (attributed 1937)
Grading: Significant	**Builder:** Unknown
Extent of Overlay: To eastern title boundary. 10 metre curtilage to north and south of building, and 5 metre curtilage to rear.	**Construction Date:** 1925, 1937 (second level)

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Melbourne's population increased in the 1920s to the point that by the end of the decade city numbers had reached one million people, with residents moving out of the city proper to new suburbs. The subsequent influx of people brought change to the rural character of the Glen Iris area.

Glen Iris was a desirable location for middle class suburban residences, with development facilitated by the establishment of improved public transport services. In 1929, a tram service was established between Melbourne city and Glen Iris. In addition, the infrequent train service offered on the Glen Iris railway was improved with the extension of the line to Glen Waverley in 1930. Subsequently, the two blocks of High Street between Gladstone Street and Barina Road, Glen Iris, became more commercially oriented, with a State Savings Bank opening c1923 (Built Heritage 2012:98, 104).

Figure 1. Intersection of High Street and Malvern Road, in the Stonnington part of Glen Iris, c1920-1929. (Source: Kerr Brothers c1920-1929, SLV)

Significant residential development occurred in the 1920s and 1930s, accompanied by the expansion of sewerage services. Schools subsequently opened and new church buildings were constructed. Camberwell South Primary School (the subject site) was established in 1925, and two Catholic primary schools, St. Cecilia's and St. Roch's (the latter not in the study area), opened in 1931 and 1923 respectively. All three schools continue to operate today. The Methodist church was rebuilt in Glen Iris Road in 1932, and in 1936, the City of Camberwell opened its seventh centre infant welfare centre in a new building in High Street, Glen Iris (Built Heritage 2012:197). During the 1930s economic depression Gardiners Creek was straightened in sections by men on sustenance (welfare payments) (City of Boroondara 2018).

State Schools in Boroondara 1900-1960

After somewhat modest beginnings in the late nineteenth century, the network of state schools across the study area burgeoned considerably from the early twentieth century. In 1903, the Boroondara Shire Secretary applied for another local school, pointing out that the existing one at Camberwell was overcrowded, and its counterpart at Balwyn was a little too inaccessible for the developing residential areas in the south of the municipality. A two-acre site was duly acquired in Canterbury, where a new an eight-roomed brick school building, with a striking hip-roofed tower, was officially opened on 20 June 1908 (Blake 1973 Vol. 3: 423).

This was hardly sufficient to stem the rising tide of residential settlement in the area; barely three years later, in January 1911, another new state school was established at nearby Deepdene, which was housed in the Congregational Church's hall on Gordon Street before a new purpose-built two-roomed schoolhouse opened on Burke Road in 1915 (Blake 1973 Vol. 3: 429-30). Around this time, there were also local agitations to provide a state school at East Camberwell, and a three-acre site in Mangarra Road was acquired for the purpose in 1916. However, the school itself did not open until September 1927. The 1920s represented a significant boom in the establishment of local state schools. Most of these, not surprisingly, were located in the eastern half of the study area, and included those at Hartwell (1921), the subject site at Camberwell South (1925), Chatham (1927) and Ashburton (1928). A notable example in the west of the study area was the new Auburn South State School, which was erected in 1925 at the corner of Auburn Road and Burgess Street – a site that had first been mooted as the ideal location for a local state school back in 1889. This interwar boom in local state schools extended also to some of the children's welfare institutions in the study area, with schools being established at the Salvation Army Girls' Home at East Camberwell (1922) and at Kew Cottages, in the grounds of the Kew Mental Hospital (1929).

It was not until after the Second World War that the study area underwent a second boom in the establishment of state schools – prompted, as had been the case in the early twentieth century, by new residential settlement expanding into hitherto underdeveloped areas.

History

In 1915-1916, tramlines were established along Burke Road. In addition, the 1920s railway expansion and electrification in the former City of Camberwell invited suburban development in the area. The Camberwell South Primary School (formerly known as State School) No. 4170 was one of the direct results of the rapid suburban expansion in the area (Myatt 1985:6).

Prior to 1923, a letter was written by the Camberwell Road School (No. 888) Council to the Camberwell South Progress Association, stating that serious overcrowding apparent at the Camberwell Road School was mainly due to the increasing number of children coming from the South Camberwell region. The head of the Association and former Mayor of Camberwell, James Henry Nettleton, took the matter to the Education Department, which advised him to obtain 350 signatures from interested residents in order to apply for a new school in the district. A petition with the necessary 350 signatures was successfully completed with the support of local parents, and (Sir) Alexander Peacock, Minister of Education, recommended the purchase of the subject site for a new school. In 1924, J Nettleton paid the deposit from his own pocket to secure the 3 ½ acres of land that at a cost of £2300 (Myatt 1985:6; Blake 1973 Vol. 3: 457; VPRS 640 P1 Unit 1753, Item 4170).

Currently known as Charles Goode Building, the two-storey red brick building facing Peate Avenue was constructed in two stages, in 1925 and 1937, with the latter being the upper storey.

On 21 March 1925, the foundation stone was laid for the erection of a building to accommodate 500 children. The foundation ceremony was attended by Cr T Purves (City of Camberwell), T J Currie (President of South Camberwell Progress Association), J T Saxton (Education Department), W H Edgar (MLC) and the builder Mr Phillips (CSPS 2015). E W Green Wood (MLA) made a speech on that day. E Evan Smith, the chief architect of the Public Works Department, supervised the design for the 1925 construction.

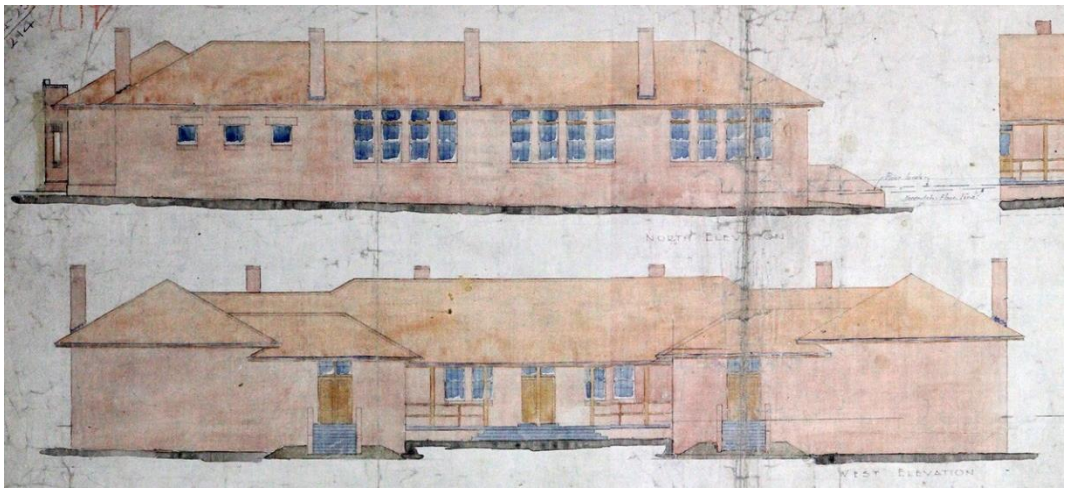

Figure 2. North (upper) and West (lower) elevations prepared by Evan Smith in 1924 (PROV VPRS 3686/P6/4020).

The initial plans for a single-storey school budgeted at £11,700 were amended during the foundation work, and subsequently the foundations were constructed to carry the load of a possible first floor addition in the future (Myatt 1985:7). The timber used for the building had been sourced from Australia. Joists and bearers were Victorian hardwood, the framework was to be of Douglas fir and the flooring Tasmanian hardwood (CSPS 2015).

On 20 September 1925, the Camberwell South State School was established by the first Head Teacher David Walton with an attendance of 267 pupils. Ninety of the first students were relocated from Camberwell, whilst others came from Glen Iris, Gardiner, Hartwell and Auburn South State Schools (Myatt 1985:7).

Figure 3. The children of Camberwell South Primary School in 1925, showing the front of the school and surrounding open spaces. (Source: Myatt 1985)

Due to the on-going expansion of the area, the school was overcrowded within two years of opening. In 1929, the net enrolment was 627, and in 1931, the number reached the peak of 720. In 1929, an appeal for additions to the building made to the Education Department was unsuccessful mainly due to the economic stagnation during the interwar period. Instead, it led to the installation of four temporary timber pavilion classrooms to the west of the main building. Although the temporary pavilions did not provide ideal or adequate learning spaces, pupils had to be accommodated in them until the 1937 addition was made (Myatt 1985:12).

In August 1937, with the improvement of the economy, the additions at a cost of £3257 were approved by the Education Department (VPRS 3686 P6 Unit 4019). The additions included three new classrooms on the first floor, and an extra classroom was to be added on the lower level. Under the floor of this new ground floor classroom was a storage and boiler room that introduced hydronic central heating to the school (Myatt 1985:15). As indicated by his signature on the plans, then chief architect of the Public Works Department (PWD), Percy E Everett, supervised the plans for the erection of boiler room and the ground floor classroom (VPRS 3686 P6 Unit 4019). The main elevation may have also been prepared by Percy Everett or under his supervision. During the building work, the classes affected were housed in the Methodist School Hall in Park Street and also in the school's shelter sheds exposed to weather conditions (Myatt 1985:16).

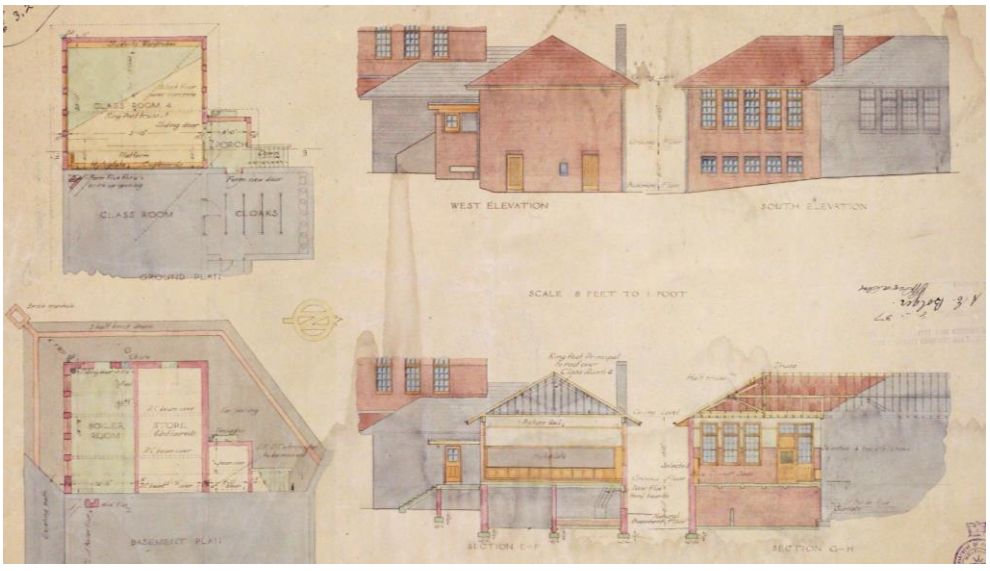

Figure 4. Building plan for the 1938 additions (PROV VPRS 3686/P6/4019)

The additions were open by the Minister for Education, Sir John Harris, on 6 April 1938 (CSPS 2015).

While there were a number of additions to the school facilities over the latter half of the 20th century, a 'Major Building Redevelopment Project' took place in the early 2000s, which included construction of new teaching facilities including Dorothy Lever Building and Barry Humphries Hall, and also renovation of the existing buildings (CSPS 2015).

The original building was named after notable alumnus Charles Goode, who is a prominent director of Australian public companies including ANZ Bank, Australian United Investment Company Limited and Ian Potter Foundation. Today, the Charles Goode Building is used as administration block, housing the general office, offices for the Principal and Assistant Principal, staffroom, first aid room, resources centre, meeting rooms and storerooms. Two learning spaces occupy the upper storey (CSPS 2015).

Description & Integrity

Figure 5. Aerial view of the school site. The Charles Goode building is at centre right, with a red tiled roof. (Source: Nearmap, 2017)

Camberwell South Primary School occupies a site with boundaries to Peate Avenue (east) and neighbouring properties (north, south and west). The school buildings are mainly located in the southern part of the site, with open space occupying the northern part and the west of the main building. Lomond Street connects to the southwest corner of the site.

The austere Georgian Revival main building (currently known as Charles Goode Building) faces Peate Avenue and centrally located near the eastern boundary, behind a front garden. The building has a terracotta tiled hipped roof with slightly projecting eaves. The building is C-shaped in plan, with an open courtyard to the west. The walls are of red brick in a common bond pattern.

Originally built in 1925 as a symmetrical single storey face brick building with austere design (by E Evan Smith), the upper level of the central block and the room at the southwestern corner are later additions from 1937-38 (partly or wholly by Percy Everett). The building is articulated by the smooth render banding across the width of the main elevation. Overall, detailing is restrained, limited to the contrast between the light-coloured beltcourse and the red brick walls, and the use of soldier courses of clinker brick, both of which are part of 1937 addition.

The ground-floor windows are timber, multi-paned, vertically proportioned, with six-paned transom lights above, grouped in fours on the principal elevation except around the central entry bay. The upper level windows are double hung sash with the lower part being a hopper window.

The entry bay is marked by a rendered parapet with school signage, which appears to be original. All of the original simple, rectangular brick chimneys survive on the northern and southern wings.

Figure 6. Closer view of the primary elevation with the central entry bay. (Source: Context, July 2018)

Figure 7. View from southeast corner, showing the clerestory windows on the south elevation. (Source: Context, July 2018)

The primary elevation, especially the central block, is highly intact to its 1937 form. The 1924 design by E Evan Smith has been well retained in the northern and southern wings and appears to be highly intact. Additions to the building include window screens and a modern air conditioner installed on the northern elevation. Temporary shades are installed in the courtyard (Figure 7). The modern additions

to the site are freestanding and located behind or to the sides of the original school building, rather than attached.

Figure 8. Panoramic view of the main building from the west, showing the rear of the building. (Source: Nearmap, 2017)

Comparative Analysis

The Charles Goode Building at Camberwell South Primary School was built to the 1924 design by then PWD's Chief Architect E Evan Smith and enlarged with a second level in 1937, under the supervision of Percy Everett, the current Chief Architect. As the addition largely was in keeping with the 1920s design, instead of the Art Deco style common in the late interwar period (such as Camberwell High School of 1940 by Percy Everett), the school is best compared with other early interwar schools supervised by E Evan Smith.

In his role of Chief Architect of the Public Works Department from 1922-29, E Evan Smith's work exemplified a new style of school building that is notable for its restrained use of Georgian Revival design. A number of fine primary and secondary schools outside Boroondara were designed in this style, the first three by E Evan Smith, including University High School, Parkville in 1929-30 (H2183), Kyneton Secondary College in 1927 (H1999), the James King Hall at Bendigo Senior Secondary College in 1929-30 (H2229), and Caulfield Primary School of 1921 (H1708). These examples listed on the Victorian Heritage Register are, however, much more elaborate examples and not directly comparable to Camberwell South Primary School.

In the early twentieth century, Australian architecture was influenced by the Georgian Revival movements in both England and America, and its own legacy of Georgian tradition (Cuffley 1990:75). William Hardy Wilson, and his book of drawings titled Old Colonial Architecture in New South Wales and Tasmania published in 1924 were considered to be amongst the greatest inspirers of this style (Cuffley 1990:85). In addition to Hardy Wilson, Professor Leslie Wilkinson, was a key influencer of the style as a lecturer on English and Mediterranean architectural traditions who had arrived in Australia in 1918, Writing extensively on the Georgian Revival, Wilkinson became highly sought after as a designer of private houses amongst a select clientele in the late 1920s (Cuffley 1990:75).

Increasing in popularity throughout the 1920s and 30s, and Georgian Revival architecture became synonymous with the upper-middle-class concepts of 'good taste' (Apperly, Irving & Reynolds: 1989:150) and architects throughout Australia began to apply the principles espoused by Professor Leslie Wilkinson (Cuffley 1990:77). Georgian Revival architecture was noted for its clarity, simplicity, reasonable proportions and restrained, simplified classicism often adopting the use of Classical detail and Orders. The style was favoured by academically trained architects, and by the mid-1930s, was often combined with Moderne streamlining and details typical of the eclectic Interwar period. Subsequently, the style became popular a range of building types including houses, blocks of flats, institutional buildings and modestly sized commercial structures (Apperly, Irving & Reynolds: 1989:150).

In Boroondara, several schools were designed in the interwar period by E Evan Smith, which are Georgian Revival in style. At present, Canterbury Girls' Secondary College of 1927 (former East Camberwell Domestic Arts School, HO685 - interim control) and Hartwell Primary School of 1922 and 1928 (HO721 – interim control) are in the Heritage Overlay. Other primary schools, designed before Smith's time, are on the VHR: Auburn, 1899 (HO110, H1707) and Glenferrie, 1881-1924 (HO95, H1630), and exemplify the Gothic Revival and Queen Anne styles.

The 1920s represented a significant boom in the establishment of local state schools, in response to the growing population in the municipality. This interwar boom was located mostly in the eastern half of Boroondara, and included Hartwell (1922), Kew East (1923 and 1929), and Ashburton (1928), as well as the subject school.

Buildings closest in style and period to Camberwell South Primary School No. 4170 include:

Hartwell Primary School No. 4055 (1922, 1928), interim HO721: a large two-storey school building of red face brick, with concrete lintels and sills. In contrast to Camberwell South PS, its two-stage construction is very apparent in its asymmetrical form, with a prominent two-storey entrance portico to the first section (at right), and a more utilitarian later wing set back along the left-hand side. There is also a modern wing at the west (left-hand) end of this building. It has an overall picturesque composition, enforced by the decorative details of the 1922 section. In contrast, Camberwell South PS was enlarged in a far more seamless manner, retaining a formal Palladian symmetry of a central built form flanked by lower pavilions. In this it is a more faithful, and less eclectic, example of the Georgian Revival style. It is also more intact in its presentation to the street, as no modern additions are visible and it retains its tiled roof cladding.

Figure 9. Hartwell Primary School No. 4055 (1921) (HO721). (Source: Google Maps, 2016)

Kew East Primary School No. 3161 (1923): A large two and three-storey interwar restrained Georgian Revival school building, asymmetrical in plan, with red brick walls, multi-paned vertically proportioned windows and rendered banding. Recommended for a site-specific Heritage Overlay in the recent Kew East Heritage Gap Study. Like Hartwell PS, this is a less formal rendition of the style, with a subtle asymmetry created by the three-storey pavilion at the western (left-hand) end of the front façade, and a contemporary (not Georgian Revival) touch seen in a decorative rendered panel above the ground floor of this section. Again, Camberwell South PS is distinguished in relation to it by its Palladian formality.

Figure 10. Kew East Primary School No. 3161, 1923. (Source: Google, 2014)

Auburn South Primary School No. 4183 (1925) is a fine two-storey Georgian Revival style school building distinguished by the use of roughcast render on the upper level, a boldly rusticated entrance portico in a Stripped Classical form, and tall chimneys along the front facade. The massing is formally composed, with projecting pavilions at either end. The school building is highly intact with no extensions or alterations visible from the two street frontages. It is recommended for a site-specific Heritage Overlay in the recent Hawthorn East Heritage Gap Study. Camberwell South PS is similar in its architectural restraint and formal symmetry, and comparable intactness to its final, 1937, form.

Figure 11. Auburn South Primary School No. 4183, principle elevation and main entry. (Source: Context, 2018)

Canterbury Girls' Secondary College (1927), interim HO685: a very elegant example of the Georgian Revival which is distinguished by the use of traditional decorative details, in contrast to other more stripped-back examples, such as a rooftop cupola, columned entrance porticos. The use of arched windows to the first floor is also unusual in this group. Its principal (north) elevation is highly symmetrical, and the building is intact as viewed from the public domain. Overall it has a richer composition than Camberwell South PS.

Figure 12. Canterbury Girl's Secondary College. (Source: Trethowan Architecture, 2016)

Ashburton Primary School (1928) is a large two-storey school with central decorative feature of a highly decorative curved pediment and rendered panels in the Anglo-Dutch style. It was also built in two phases, with four bays added to the west (right hand) end of the front façade in the 1950s. The 1920s section has similar multi-paned windows to those of Hartwell and Camberwell primary schools. It is currently under assessment as part of the Ashburton Heritage Gap Study. Like Camberwell South PS, the walls are of red face brick with rendered panel accents, and the roof is terracotta tiled. It appears that the original design foresaw an ultimately symmetrical composition with projecting pavilions at both ends, as at Auburn PS, and the pedimented entrance bay at the centre. The composition was only partially completed with the 1950s addition. In contrast, Camberwell South has a more cohesive massing, despite its construction over two decades.

Figure 13. Ashburton Primary School. (Source: Google, 2017)

Built in two stages in 1920s and 1930s, Camberwell South PS shares many features with the comparative examples of interwar Georgian Revival schools built by the Public Works Department in

Boroondara. They share a common materiality of red face brick walls, often with smooth or roughcast rendered accents, hipped roofs clad in terracotta tiles (tiles survive at all but Hartwell PS), tall multi-paned windows, the use of projecting or receding pavilions often to create a symmetrical composition, and feature entrance porches or porticos. For the most part, the classical details are of a stripped, simplified kind, with the exception of Canterbury Girl's Secondary College and the Anglo-Dutch parapet of Ashburton PS.

Camberwell South PS is one of the group of school buildings, including Auburn South PS and Canterbury Girls' Secondary College, that retains a formal symmetry that was a key element of the classically derived Georgian Revival architectural style, in this case a Palladian massing with lower flanking pavilions. It is notable that this architectural intention was retained in the 1937 upper-storey extension, which is entirely in keeping with the Georgian Revival original design.

Assessment Against Criteria
Criteria referred to in *Practice Note 1: Applying the Heritage Overlay,* Department of 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).

Established in 1925 and enlarged in 1937, Camberwell South Primary School No. 4170 was built in direct response to the rapid suburban growth during the interwar period of the northern portion of Glen Iris, near the southern border of Camberwell. Glen Iris had largely remained a semi-rural landscape up until the beginning of the 20th century. Accompanied by the expansion of sewerage services and improved public transportation, it became a desirable location for middle class suburban residences, and the landscape changed through an intensive boom of residential development between the 1910s and 1940s. During the 1920s, new schools such as Camberwell South were built to serve this growing population, and extended during the consecutive decades to house a growing school population. The school is an expression of the local community through their agitation for its initial construction following overcrowding at neighbouring schools.

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).

Camberwell South Primary School No. 4170 is architecturally significance as a representative example of the Georgian Revival school buildings favoured in the 1920s under Public Works Department Chief Architect E Evan Smith. It shares with them a common materiality of red face brick walls, often with smooth or roughcast rendered accents, hipped roofs clad in terracotta tiles, tall multi-paned windows, the use of projecting or receding pavilions often to create a symmetrical composition, and feature entrance porches or porticos. It is notable that the formal Palladian massing with lower flanking pavilions creating a symmetrical composition was retained as were the stripped Georgian details in the 1937 addition of an upper storey.

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).

Camberwell South Primary School as a whole is of social significance due to its long tenure at this site since 1925 as a centre of the local community. Its many alumni hold strong associations with the school.

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?
Camberwell South Primary School No. 4170 at 4 Peate Avenue, Glen Iris, is significant. The school was built in 1925 to a 1924 design by Victorian Public Works Department (PWD) Chief Architect E Evan Smith (1870-1965). The foundations were designed to carry an upper storey, which was added in 1937, overseen by then PWD Chief Architect Percy E Everett (1888-1967).

Later school buildings within the school site and post-1937 additions and alterations to the building are not significant.

How is it significant?
Camberwell South Primary School No. 4170 is of local historic, architectural (representative) and social significance to the City of Boroondara.

Why is it significant?
Established in 1925 and enlarged in 1937, Camberwell South Primary School No. 4170 was built in direct response to the rapid suburban growth during the interwar period of the northern portion of Glen Iris, near the southern border of Camberwell. Glen Iris had largely remained a semi-rural landscape up until the beginning of the 20th century. Accompanied by the expansion of sewerage services and improved public transportation, it became a desirable location for middle class suburban residences, and the landscape changed through an intensive boom of residential development between the 1910s and 1940s. During the 1920s, new schools such as Camberwell South were built to serve this growing population, and extended during the consecutive decades to house a growing school population. The school is an expression of the local community through their agitation for its initial construction following overcrowding at neighbouring schools. (Criterion A)

Camberwell South Primary School No. 4170 is architecturally significance as a representative example of the Georgian Revival school buildings favoured in the 1920s under Public Works Department Chief Architect E Evan Smith. It shares with them a common materiality of red face brick walls, often with smooth or roughcast rendered accents, hipped roofs clad in terracotta tiles, tall multi-paned windows, the use of projecting or receding pavilions often to create a symmetrical composition, and feature entrance porches or porticos. It is notable that the formal Palladian massing with lower flanking pavilions creating a symmetrical composition was retained as were the stripped Georgian details in the 1937 addition of an upper storey. (Criterion D)

Camberwell South Primary School as a whole is of social significance due to its long tenure at this site since 1925 as a centre of the local community. Its many alumni hold strong associations with the school. (Criterion G)

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

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HOUSE

Prepared by: Context

Address: 39 Peate Avenue, Glen Iris

Name: House	**Survey Date:** July 2018
Place Type: Residential	**Architect:** Unknown
Grading: Significant	**Builder:** Unknown
Extent of Overlay: To title boundaries	**Construction Date:** 1916

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np).

Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

By 1917 Malvern had three tramlines: in Malvern Road, turning north into Burke Road; in Wattletree Road, terminating at Burke Road; and in High Street, terminating at Glen Iris Railway Station. No tram service to Glen Iris existed on the eastern side of Gardiners Creek. Residents in this area lived between the Glen Iris railway line on one boundary and the Ashburton railway line on the other (Victorian Places 2015).

Spurred by the expansion of public transport, building activity in the area resumed, but was interrupted again by World War One.

Melbourne's population increased in the 1920s to the point that by the end of the decade city numbers had reached one million people, with residents moving out of the city proper to new suburbs. The subsequent influx of people brought change to the rural character of the Glen Iris area.

Glen Iris was a desirable location for middle class suburban residences, with development facilitated by the establishment of improved public transport services. In 1929, a tram service was established between Melbourne city and Glen Iris. In addition, the infrequent train service offered on the Glen Iris railway was improved with the extension of the line to Glen Waverley in 1930. Subsequently, the two blocks of High Street between Gladstone Street and Barina Road, Glen Iris, became more commercially oriented, with a State Savings Bank opening c1923 (Built Heritage 2012:98, 104).

Figure 1. Intersection of High Street and Malvern Road, in the Stonnington part of Glen Iris, c1920-1929. (Source: Kerr Brothers c1920-1929, SLV)

Significant residential development occurred in the 1920s and 1930s, accompanied by the expansion of sewerage services. Schools subsequently opened and new church buildings were constructed. Camberwell South Primary School was established in 1925, and two Catholic primary schools, St Cecilia's and St Roch's (the latter not in the study area), opened in 1931 and 1923 respectively. All three schools continue to operate today. The Methodist church was rebuilt in Glen Iris Road in 1932, and in 1936, the City of Camberwell opened its seventh centre infant welfare centre in a new building in High Street, Glen Iris (Built Heritage 2012:197). During the 1930s economic depression Gardiners Creek was straightened in sections by men on sustenance (welfare payments) (City of Boroondara 2018).

History

The 100-acre property known as 'Martin's Hill' was offered for sale in 1887 (*Age*, 23 November 1887:2). It was sold to a Mr King of Errol Street in 1888 (*Herald*, 5 July 1888:3). The Australian Deposit and Mortgage Bank Ltd gained title to 90 acres of the total 100 acres of Crown Allotment 123A Parish of Boroondara in 1909. They subdivided into around 20 lots of about 5 acres and began to sell the same year (CT V3332 F.320).

Albert Edward Peate, clerk of 1 St Johns Avenue Camberwell, became the owner of 16 lots, 4½ acres of Plan of Subdivision 3277, in 1910. This block was four lots deep spanning from Rose Street (now Lomond Street), across Peate Avenue to Hillside Parade. (CT V.3460 F.948). Charles William Ballard purchased Lot 28 of the 1909 subdivision from Albert Peate in 1911.

Albert Edwin Patterson, engineer, purchased Lot 28 (later 39 Peate) in March 1915, and he appeared as owner of the vacant land in the 1915-16 rate book (CT V.3510 F.858; RB 1915-16). Albert was the son of Edwin Patterson and Jessie (nee Barker) (BDM Event No.27861/1965). In 1913 Albert's father Edwin, who was an enameller, had purchased Lot 29 (later 41 Peate) of the same subdivision and was living in a five-roomed weatherboard house there by 1915. The net annual value of Edwin's house was £30 (CT V.3510 F.858; S&McD 1915; RB 1915-16; *Argus*, 16 September 1914:1). Also in 1915, Albert's mother Jessie Ann purchased Lot 18, behind Lot 28 Peate Avenue on Hillside Parade (CT V.3460 F.948).

The 1916-17 rate book showed Albert Edwin Patterson, draftsman, in a four-bedroomed timber house on his land (Lot 28) in Peate Avenue. The net annual value was £28 (RB 1916-17). By 1924 Cyril Patterson, a carpenter and Albert's brother, was living in a six-roomed brick house on Lot 30 (S&McD 1925; RB 1924-25; BDM Event No.11038/1897).

The MMBW Detail Plans of 1926 showed the timber house on Lot 28, another timber house on Lot 29 and a brick house on Lot 30 (MMBW 1926). The 1930 postal directory includes street numbers with Albert at 39 Peate Avenue (Lot 28), Edwin at 41 (Lot 29) and Cyril at 43 (Lot 30) (S&McD 1930).

Albert and his wife Amy remained at 39 Peate Avenue until Albert died in 1965 and the property was sold (S&McD 1950; BDM Event No.27861/1965; CT V.3510 F.858).

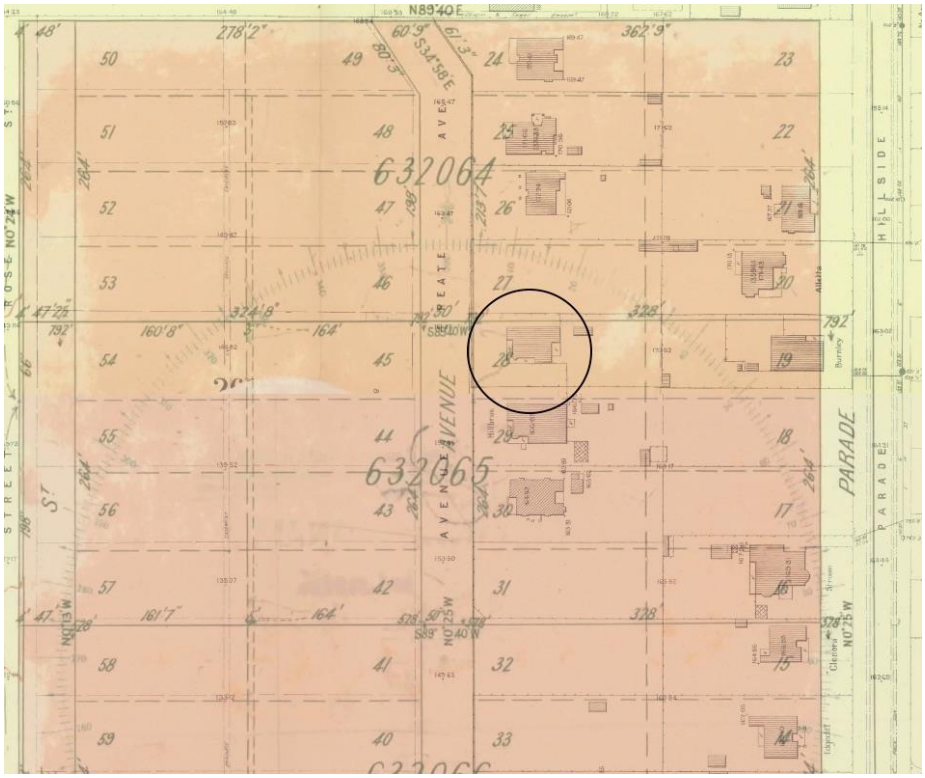

Figure 4. 1926 MMBW plan indicating 39 Peate Avenue. (Source: Melbourne and Metropolitan Board of Works Detail Plan, No. 2614)

Description & Integrity

39 Peate Avenue, Glen Iris is a substantial timber Edwardian Queen Anne villa on an elevated site, within a large established garden. A steep pyramidal roof form is intersected by gabled wings set perpendicular and extending over a return verandah. The roof is clad in terracotta tiles with decorative ridge capping to the gabled wings and a terracotta finial at the roof apex. Two chimneys are of face red brick with a roughcast rendered top and paired terracotta chimney pots.

The projecting front gable has decorative timber brackets at each end and a half-timbered gable end. A tripartite window has double hung sash windows and coloured glass highlights. Decorative timber detail in a cricket bat design is evident on the mullions. A double-curved pressed metal panel sits over the window linking to the jettied gable above.

The return verandah features turned timber posts with a deep decorative frieze and complex curvilinear brackets. The front entry is recessed at the far end of the verandah with the garden path leading past the verandah to a set of steps. A box bay window below the corner of the verandah creates a diagonal axis. The house features a rough cast rendered band that runs at mid wall height around the house. A timber batten detail occurs at regular intervals. Several rows of scalloped edged weatherboards run along the lower section of the walls.

A stepped brick fence of the 1920s is located along the front boundary. It features a central entry set back from the street and a decorative chain-link mesh gate leading to a set of stairs and a garden path. This type of gate was popular in the late 1910s and early 1920s. The fence has clinker brick pillars with red brick panels between the pillars beneath a decorative rendered capping.

A separate gabled timber building sits directly adjacent to the main house. It is not shown on the MMBW plan of 1926, and was built c1983-4 in a sympathetic style. Although visible from the street this extension has a setback from the frontage and therefore is not considered to be overly intrusive.

Comparative Analysis

As part of Stage 1 of the Glen Iris Heritage Gap Study, all streets and properties were surveyed to identify places and precincts of potential heritage significance. As set out in the Locality History, there was only scattered development during the Victorian and Edwardian periods and only a small number of these houses survive (particularly among Victorian examples). For this reason, all largely intact Victorian and Edwardian houses were noted and photographed during the Stage 1 survey. They were then compared amongst themselves and the finest architectural examples in the suburb were chosen for full assessment in Stage 2 of the study. At least four other houses within Glen Iris were rejected for assessment on the basis that they would be best assessed as contributory to a precinct, are either less intact or feature prominent extensions. These include:

- 12 Brixton Rise
- 2 Estella Street
- 29 Iris Road
- 21 Hillside Parade

Several distinct built forms can be distinguished amongst the large number of Edwardian houses in Boroondara. From within a myriad of major and minor stylistic variations, three main built forms are found in Glen Iris.

- projecting gables perpendicular to each other (39 Peate Street, 44 Denman Avenue)
- a lower pitch roof with gables and simpler detailing incorporating elements of the bungalow (50 Valley Parade, 26 Summerhill Road)
- a formal or symmetrical composition with central entrance (13 Peace Street)

Comparative examples in Glen Iris

39 Peate Avenue is an Edwardian house belonging to a small cohort of places built during this period in Glen Iris and featuring a built form of perpendicular gables intersecting a hipped roof. 39 Peate Avenue and 44 Denman Avenue (also assessed as part of the Glen Iris review) share a similar built form comprising perpendicular projecting gables intersecting a tall hipped roof and featuring a return verandah. Only two houses on the HO in Glen Iris have been identified from this period, however stylistically they belong to the bungalow style and are not directly comparable apart from their similar dates of construction. The Glen Iris HO examples are at 16 Muswell Hill and 354 Burke Road

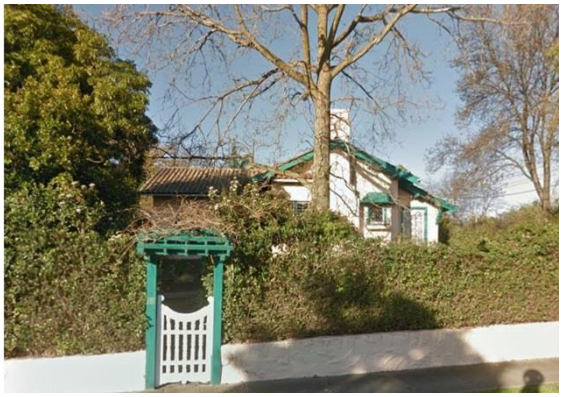

Figure 5. 16 Muswell Hill Glen Iris (Source: Google Maps)

16 Muswell Hill (HO180) is noted as an early example of a bungalow with references to the Spanish Mission style. (HERMES 14936).

Figure 6. 354 Burke Road Glen Iris (Source: Google Maps)

354 Burke Road is individually significant in HO230 Toorak Estate and Environs. It is a described as a bungalow. (HERMES 51990).

Figure 7. 44 Denman Avenue Glen Iris (Source: Context, 2018).

44 Denman Avenue, Glen Iris is a single-storey red brick Edwardian villa featuring details such as a curved corner bay, return verandah with arched timber fretwork, and a slate-clad roof with terracotta ridge capping. It has a high level of integrity.

Comparative examples in Boroondara

The examples below illustrate houses with projecting gables that intersect a tall hipped roof with a verandah that returns along the front or both along the front and side elevations.

Figure 8. 534 Tooronga Road, Hawthorn, c.1902 (Source: HERMES 14581)

534 Tooronga Road, Hawthorn (HO477) is an example of a Federation-era house with similar built form and more restrained verandah detail than 39 Peate Avenue.

Figure 9. 48 Foley Street Kew, (Source: HERMES 14620)

48 Foley Street, Kew (HO526) is an example of a Federation weatherboard house. It is distinguished from many other examples by elements such as the striking fretwork gable screens, and the 'hammer beam' composition of Japanese patterning in the verandah frieze.

Figure 10. 17 O'Shaughnessy Street, Kew, 1907-08. (Source: HERMES 14645)

17 O'Shaughnessy Street, Kew, is a single-storey double-fronted timber Federation villa. It is individually significant in HO327 and has a similar built form to that of 39 Peate Avenue and with restrained verandah fretwork.

Summary

39 Peate Avenue is a representative Edwardian house that is a good example of the projecting gable sub-type with return verandah. 534 Tooronga Road, a house of very similar built form, is more restrained in its verandah detail whilst sharing the typical tall hipped roof, ridge tiles and picturesque chimneys. Compared with this house, 39 Peate Avenue has more elaborate frieze and brackets on the verandah posts, providing a more decorative appearance like 48 Foley Street. 48 Foley Street has a less expansive plan with only one projecting gable and is chiefly of interest for its idiosyncratic timber verandah detail. 39 Peate Avenue shares many features with 17 O'Shaughnessy Street in terms of built form but is also more restrained in decorative detail. 39 Peate Avenue is significant within Glen Iris (with 44 Denman Avenue) as one of two substantially intact Edwardian houses with this particular built form. It features high quality window and verandah detailing, including a diagonal box window accentuating the corner.

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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).

N/A

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).

39 Peate Avenue Glen Iris is a fine example of an Edwardian house with a built form featuring projecting and opposing gables framing a return verandah. It demonstrates typical characteristics of a picturesque and tall roofscape intersected by the ridge line of the lower gables. The built form is reinforced by the corner bay window that introduces a diagonal component to its planning.

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

Aesthetically 39 Peate Avenue is distinguished by an unusually rich level of architectural detail. Collectively this is evident in the turned timber verandah posts, verandah fretwork, including the frieze and large, curvilinear brackets. The weatherboard cladding is embellished by scalloped edged weatherboards and a band of roughcast render finish. A particular unusual feature is the double-curved pressed metal panel above the window where the joinery features a cricket bat design. The picturesque roofscape is enhanced by brick and render chimneys and terra cotta ridge decoration. Aesthetically the brick fence with rendered cappings makes a fine contribution to the setting of the house and garden.

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?
39 Peate Avenue, Glen Iris, an Edwardian house built in 1916 is significant. The brick front fence with clinker brick pillars, decorative rendered capping and metal gate is also significant.

The extension on the south side is not significant.

How is it significant?
39 Peate Avenue, Glen Iris is of local architectural and aesthetic significance to the City of Boroondara.

Why is it significant?
39 Peate Avenue Glen Iris is a fine example of an Edwardian house with a built form featuring projecting and opposing gables framing a return verandah. It demonstrates typical characteristics of a picturesque and tall roofscape intersected by the ridge line of the lower gables. The built form is reinforced by the corner bay window that introduces a diagonal component to its planning. (Criterion D)

Aesthetically 39 Peate Avenue is distinguished by an unusually rich level of architectural detail. Collectively this is evident in the turned timber verandah posts, verandah fretwork, including the frieze and large, curvilinear brackets. The weatherboard cladding is embellished by scalloped edged weatherboards and a band of roughcast render finish. A particular unusual feature is the double-curved pressed metal panel above the window where the joinery features a cricket bat design. The picturesque roofscape is enhanced by brick and render chimneys and terra cotta ridge decoration. Aesthetically the red brick fence with rendered cappings makes a fine contribution to the setting of the house and garden. (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?*	Yes – Front fence
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

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'THE FOLD'

Prepared by: Context

Address: 26 Summerhill Road, Glen Iris

Name: 'The Fold'	**Survey Date:** August 2018
Place Type: Residential	**Architect:** Unknown
Grading: Significant	**Builder:** Unknown
Extent of Overlay: To title boundaries	**Construction Date:** 1914-15

Historical Context
Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np).

Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Development to 1914
In 1838, squatters Robert Allan and William Logie took up three square miles of land on the west side of a waterway called Kooyongkoot (later renamed Gardiners Creek) on the traditional lands of the Woiwurrung people. They named the pastoral run 'Allan's Creek' (Spreadborough and Anderson 1983:259.) George Downing took up a run on Back Creek, north of Allan and Logie's run, in 1840. The homestead block of 640 acres on this run roughly corresponded with an area bounded by today's High Street, Summerhill Road and Toorak Road (McWilliam 1992:np).

Gold discoveries increased the demand for land in the colony of Victoria and consequently runs leased by squatters were subdivided and sold. Crown land auctions occurred in the Boroondara

Parish from 1850. As part of the survey process for the land sales, a public reserve was put aside on Gardiners Creek in 1853. The reserve, swampy and flood prone in places, was situated on deep water holes and crossing places on Gardiners Creek. A quarry was later established on the reserve (McWilliam 1998:7).

In September 1850 Captain Thomas Henderson purchased 273 acres of the former Allan's Creek run (Allotment B, Section 1, Parish of Boroondara – see Figure 1), which he named Glen Iris after the ship 'Iris' he sailed on to reach the Port Phillip District (later Victoria). By 1851, Henderson owned most of Allan's Creek run (Spreadborough and Anderson 1983:259).

The Glen Iris Estate was advertised by Henderson for sale in 1852 (Malvern Historical Society 2005). The property comprised extensive, cultivated land along with a substantial villa. In the sale notice, the property was described as being situated on Allen's Creek, Dandenong Road, about seven miles from Melbourne (*Argus (*12 June 1852:5). From 1855 the homestead was owned by Robert Kent, who also acquired 16 acres of land on the Stonnington side of Gardiners Creek (Malvern Historical Society 2005). Much of the remaining Glen Iris Estate land was not sold until 1879 as part of the Township of Glen Iris subdivision (Built Heritage 2012:49).

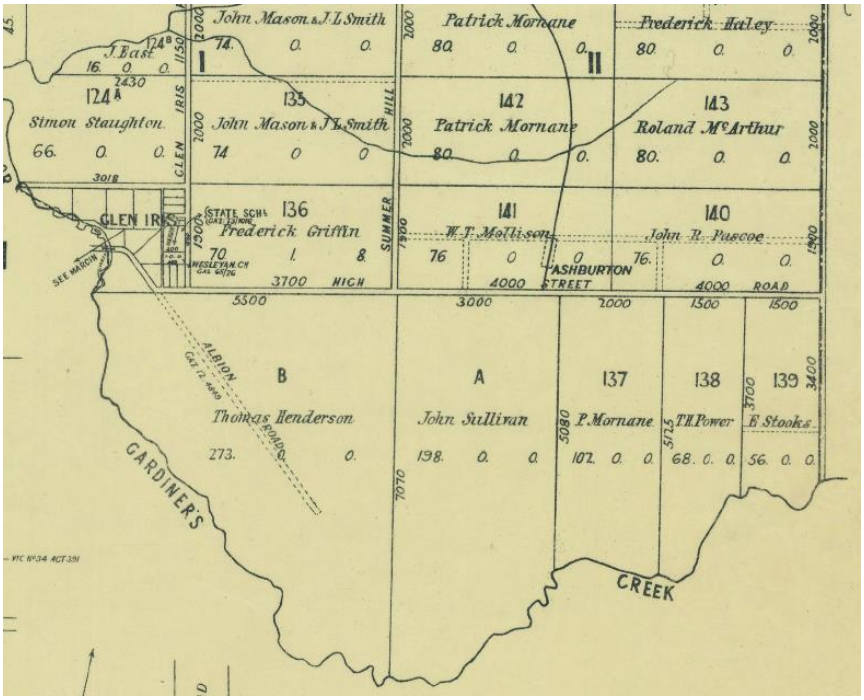

Figure 1. Showing Thomas Henderson's 273 acres and the location of the Glen Iris Township, where allotments were put up for sale in 1879. (Source: Boroondara Parish Plan 1931)

Glen Iris also includes the small locality of Gardiner, the original name for Malvern, which is located south of Gardiners Creek, east of Malvern. John Gardiner was one of the first overlanders of cattle from the Murrumbidgee River to Port Phillip in 1837. He took up rich pastoral country on both sides of Gardiners Creek and built his home on the Hawthorn side of the creek overlooking the Yarra River. Kooyongkoot Creek, which divided Hawthorn from Malvern, was subsequently renamed Gardiners Creek. Although the name Gardiners Creek was in use by 1840, Kooyongkoot Creek was also used through until the early 1900s (see below) (Malvern Historical Society 2005; *Port Phillip Gazette* 14 October 1840:2; Victorian Places 2015).

Unlike nearby suburbs of Camberwell, Hartwell and Box Hill, which were situated on main thoroughfares, or were developed around inns that provide services to travellers, up until the 1860s Glen Iris comprised mainly farms overlooking the Gardiners Creek valley. Stock routes existed on high ground (marked today by Malvern Road and Waverley Road) and some white settlers earned a

living from cutting timber from the red gum and box forests and carting it to Melbourne for firewood (Victorian Places 2015; Lambert 1932:6; McWilliam 1992:np).

Development of the area occurred from the early 1860s when some larger acreages subdivided into smaller allotments and the construction of two bridges across Gardiners Creek by 1861, one at Auburn Road and another at Tooronga Road. Three more bridges, at Toorak, Glenferrie and Burke roads, were completed by 1874 (City of Boroondara 2018). In 1877, the Boroondara Shire called for tenders for repairs to the bridge in Glen Iris Road (see Figure 2) (*South Bourke and Mornington Journal* 13 June 1877:2). In the 1860s, a small brickworks operated in the Glen Iris area, near the corner of present-day Warrigal Road and High Street Road, using clay obtained from a pit at Gardiners Creek (Built Heritage 2012:87).

The Glen Iris village which developed on the 1853 Gardiners Creek public reserve, by the 1860s consisted of reserves for a mechanics' institute put aside in 1861; a Wesleyan church designed by architects Crouch and Wilson and built in 1865; and a school site, put aside in 1871 and on which Glen Iris State School No. 1148, designed by architect Nathaniel Billing, opened in 1873 (although a school had commenced earlier in 1865 in the Wesleyan church). A foundation stone for a mechanics' institute was laid in December 1861, but the building was never finished. A water reserve on Gardiners Creek was also gazetted in February 1861 (Built Heritage 2012:49).

In 1879, the remainder of the Gardiners Creek reserve was surveyed as the Glen Iris Township (Allotment 136A, Section 1, Parish of Boroondara). Township allotments, comprising six small rectangular blocks (fronting Glen Iris Road and High Street) and eight larger blocks (fronting Kerferd Road and High Street), were put up for sale in June 1879 and were mostly purchased by politician and speculator, James Munro (see Figure 3) (McWilliam 1992:np).

By this time, the area of Glen Iris had developed its own sense of identity, evidenced by an attempt to secede from the Shire of Boroondara. Encouraged by the secessions of Hawthorn and Kew, a public meeting held at the town reserve proposed that the southern portion of the Shire of Boroondara (i.e. south of Back Creek) become part of the adjacent Gardiner Road District (later to become the City of Malvern). The scheme, however, failed due to opposition from the Shire of Boroondara (Built Heritage 2012:151).

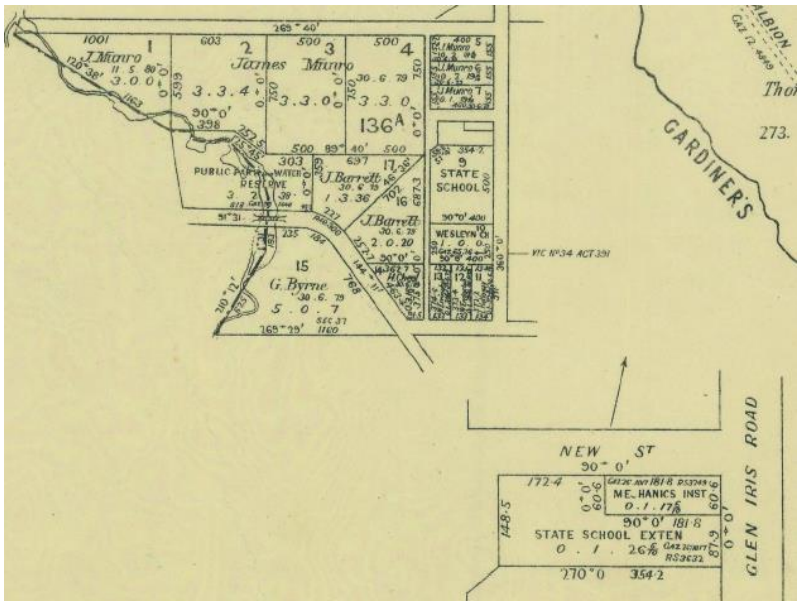

Figure 2. Showing the Glen Iris Township. The township was first known as the Glen Iris village and consisted of reserves for a mechanics' institute (1861), a Wesleyan church (1865) and a state school (1871). With further subdivision in 1879, allotments 1-7 were purchased by James Munro. Land was set aside for a public water reserve in 1898. (Source: Boroondara Parish Plan 1931)

By the early 1880s, land in Glen Iris was largely utilised for market gardens, dairying, orchards and brick making, with little residential development beyond the occasional villa. Commercial activity included a general store that opened in 1882 in Glen Iris Road at the intersection with High Street in 1882, and where a small shopping centre subsequently developed. A bacon-curing establishment opened in the mid-1880s near the east corner of Albion Road, where William and Henry Bainbridge had operated a butchery from the 1860s (McWilliam 1998:3; McWilliam 1992:np; Victorian Places 2015).

During the land boom of the late 1880s, some residential estates were subdivided in the Glen Iris area and schools established. Although not in the City of Boroondara, these schools included Sacré Coeur Catholic School in Burke Road, East Malvern, in 1888, and Korowa Anglican Girls' School in Ranfurlie Crescent, East Malvern, in 1890. Residential development slowed with the economic depression of the early 1890s.

In 1890 a railway line opened from Burnley to Oakleigh junction via the Glen Iris valley. The railway line in fact joined the Outer Circle line a little east of Glen Iris, and, subsequently, was truncated when the Outer Circle line was partly closed in 1895. The line had two stations in the Glen Iris district: Gardiner and Glen Iris (both just outside of Boroondara). With the opening of the railway, some residential development occurred resulting in the opening of the Glen Iris Post Office on 28 August 1890 (Victorian Places 2015). For the most part however, because the railway opening coincided with a major economic downturn, only limited residential development took place in the area.

Two local reserves were gazetted in the 1890s: a new site for a mechanics institute in 1892, which, like its earlier counterpart, was never built; and a reserve in 1898 straddling Gardiner's Creek, north of the High Street bridge, as a Public Park and Water Reserve (Built Heritage 2012:49).

In 1903, Glen Iris, described as a favourite picnic spot in the *Australian Handbook* of that year, consisted of a railway station and post-town of approximately 200 people on the Kooyongkoot Creek. Anglican and Wesleyan churches were in operation at the time, as was a state school and ladies' high school. The township also comprised numerous market gardens and villa residences (cited in Victorian Places 2015).

In 1914, the extension of the High Street electric tramway from Tooronga Road to the Glen Iris railway station was opened. The *Prahran Telegraph* reported that:

Passengers can now go direct from St. Kilda-road, via High-street, passing the Malvern Town Hall and gardens, and the Tooronga settlement, over the crest of the Burke-road hill to Glen Iris railway station. Across the creek the Glen Iris original township lies in the territory of Camberwell, and the High-street road stretches further east through high, picturesque and undulating country, passing Ashburton, the residents in the locality of which sometime since were willing to subsidise a further tramway extension (*Prahran Telegraph* 11 April 1914:3).

By 1917 Malvern had three tramlines: in Malvern Road, turning north into Burke Road; in Wattletree Road, terminating at Burke Road; and in High Street, terminating at Glen Iris Railway Station. No tram service to Glen Iris existed on the eastern side of Gardiners Creek. Residents in this area lived between the Glen Iris railway line on one boundary and the Ashburton railway line on the other (Victorian Places 2015).

Spurred by the expansion of public transport, building activity in the area resumed, but was interrupted again by World War One.

History

Simon Staughton of Exford purchased Crown Portions 133, 123 and 124A, Hartwell, Parish of Boroondara, approximately 180 acres, from the Crown in 1853 (BPP). He died in 1863. In 1887 his son Samuel Thomas Staughton petitioned the Supreme Court for this land to be sold by the estate. The land was only fetching about £90 per year in rent, and if subdivided was expected to realise

about £43,000. The court agreed, and the land was offered for sale in November 1887. Portion 133 was tenanted at that time by James Ashenden (*Argus*, 7 October 1887:7; 24 November 1887:2). The sale of the Staughton land caused a large increase in prices in the area and was part of the wider land boom (*Argus*, 31 November 1887:11).

In 1904, Crown Portion 133 was subdivided into 120 lots, with the first auction of the 'Burwood Heights Estate' on 25 November 1911 (*Age*, 15 November 1911:3).

Scottish-born Jane Bell Goodbrand purchased Lots 70 and 71 in July 1914 (CT V.3815 F.881). Her husband, William Henry Goodbrand, was an engineer and millwright, with a workshop in Little Bourke Street in the 1890s (*Argus*, 27 October 1890:10; *Age*, 13 October 1894:2).

The Goodbrands had a seven-roomed timber house on their land in Summerhill Road by 1915, the first on the road (RB 1915-16; S&McD 1916; 1917). Previously they had rented in Logan Street Camberwell (RB 1913-14). Their new house was known as 'The Fold' by the time William Henry Goodbrand died there in 1918 (*Argus*, 1 November 1918:1). The designer of the house has not been identified.

A 50ft block at the rear (west) end was sold to Eva Amanda Goodbrand in 1923 (CT V.3815 F.881). The 1925 MMBW plan shows only a chicken run or similar on the rear of the property (MMBW 1925).

The house remained in the ownership of the Goodbrand family until 1976 (CT V.6604 F.787).

Description & Integrity

This substantial late Edwardian Arts & Crafts timber house is set within an established garden on a large corner allotment. It exhibits the simplicity of both form and detail for which the Arts and Crafts movement is noted.

The ridge of the steeply pitched hipped roof runs parallel to the primary street frontage, creating a linear but asymmetrical form. At one end, a gabled-fronted wing projects forward, and at the other end, a smaller gabled-fronted roof projects over the extended verandah. At the centre of the ridge, a gabled dormer window that is highly likely to be original marks an attic room. The roof is clad in terracotta tiles with terracotta ridge capping and finials. The gables are half-timbered. Three tall tapered chimneys penetrate the main roof line and are finished with rough cast render and have tall terracotta chimney pots.

A wide timber verandah runs along the front of the house and extends forward at the far end to create sun porch. Arts & Crafts verandah detailing includes turned timber posts with tapered semi-circular brackets. The porch also has a timber frieze and additional posts to mark the entry to the garden. A small copper plaque is embossed with the house name.

A pair of high waisted and panelled entry doors has glazed panels and tapered architraves around the edge of the pair. Double hung sash windows are located along the verandah and have the same tapered architraves.

The projecting end wing has a bay window. The three-panelled casement window has leadlight to the upper panes. The attic gable has a window in a similar design but scaled to fit the smaller gable and projection. It is probable that the window sashes have been replaced.

Figure 3. Image shows detail of verandah fretwork, attic gable and double entry doors. (Source: Context 2018)

Figure 4. Image shows detail of extended verandah end. (Source: Context 2018)

A large addition has been added to the rear of the property, extending from the eaves line of the main hipped roof. It comprises a double garage accessed from Denman Avenue, a family room and kitchen. The addition (completed 1980s, BP 78294/85) is set behind the main roof form and replaces a smaller wing to the rear of the house. A chimney from the early structure is still intact and incorporated into the 1980s addition. The roof pitch matches the roof of the original house and is also clad in terracotta tiles.

A sympathetic, but non-original timber fence runs around the perimeter of the site.

Comparative Analysis

As part of Stage 1 of the Glen Iris Heritage Gap Study, all streets and properties were surveyed to identify places and precincts of potential heritage significance. As set out in the Locality History, there was only scattered development during the Victorian and Edwardian periods and only a small number of these houses survive. For this reason, all largely intact Victorian and Edwardian houses from this period were noted and photographed during the Stage 1 survey. They were then compared amongst themselves and the finest architectural examples in the suburb were chosen for full assessment in Stage 2 of the study. At least four other Edwardian houses within Glen Iris were rejected for assessment on the basis that they would be best assessed as contributory to a precinct, are either less intact or feature prominent extensions. These include:

- 12 Brixton Rise
- 2 Estella Street
- 29 Iris Road
- 21 Hillside Parade

Built immediately prior to World War I, 26 Summerhill Road belongs to a cohort of houses that demonstrate an Arts and Crafts approach to design. Only two houses on the HO in Glen Iris have been identified that belong to this period, but neither are comparable stylistically. Several other 'transitional' houses (incorporating both Edwardian and interwar bungalow) were identified as part of this study (50 Valley Parade and 55 Bath Road) and these have been assessed as significant.

The Arts and Crafts movement is generally recognised as the first international modern movement, flourishing in Britain, Europe and the United States of America from the 1880s to World War I (Edquist, 2008: ix). Its somewhat utopian fervour was a combination of both the political and the artistic, placing the artist and craftsman (and women) in a key role in creating a better society. It also served as a portent of Modernism in the simplification of architectural detail and floor plans, and the preference for 'honest' materials. In Australia, the Arts and Crafts movement left its most indelible mark on the suburban house, with new ideas about plan, structure, and form. Key words were simplicity, honesty of materials, abstraction and the vernacular – in essence, looking backwards to hand craftsmanship in order to move forward (Edquist, 2008:34).

Comparative examples in Glen Iris

Figure 5. 354 Burke Road Glen Iris (Source: Google Maps)

354 Burke Road is individually significant in HO230 Toorak Estate and Environs. It is more clearly a bungalow and is a more typical example than 26 Summerhill Road. (HERMES 51990).

Figure 6. 16 Muswell Hill Glen Iris (Source: Google Maps)

16 Muswell Hill (HO180) is noted as an early example of a bungalow with Spanish Mission overtones (HERMES 14936). It appears to be quite avant-garde with a modest simplicity that echoes the design intentions of the Arts and Crafts movement.

Figure 7. 9 (formerly 7) Muriel Street, Glen Iris, 1932 (Source: HERMES 14722).

The former Gair residence, 9 Muriel Street Glen Iris (HO398), although built somewhat later than the above examples is of interest as a late design by celebrated Arts and Crafts architect Harold Desbrowe Annear. Whilst somewhat decorative in its English revival timber strapping, it has a clear simplicity of form that is consistent with 26 Summerhill Road.

Comparative examples in Boroondara

There are many Edwardian and interwar houses in Boroondara showing Arts and Crafts characteristics. The houses selected for comparison exhibit different built form and detail but share an overriding design philosophy common to the Arts and Crafts movement, of simplicity of form and of detail.

Figure 8. 78 Athelstan Road, Camberwell, 1891 (Source: HERMES 14689).

'Rokeby' at 78 Athelstan Road Camberwell (HO369) by architects Hyndman & Bates is an early example of an Edwardian house with a simpler composition. The house employs a roof form and restrained decorative elements that areas with 26 Summerhill Road. However, Summerhill Road has a more distinctive Arts and Crafts design.

Figure 9. 51 Walpole Street Kew, 1906, (Source: HERMES 14670)

The house at 51 Walpole Street, Kew (HO351) is a large attic-storey Federation house characterised by a simplified roof form (a dominant gable) and linear plan and showing the beginnings of a shift toward the Arts and Crafts of the 1910s and 1920s. It is an earlier example than 26 Summerhill Road but otherwise has a similar design approach.

Figure 10. 127 Winmalee Road, Balwyn, 1919, (Source: HERMES 14746)

127 Winmalee Road, Balwyn (HO421) is a skilled synthesis of British and American Arts and Crafts influences, in a beautifully composed form. It is one of the finest examples of this style and a more advanced and sophisticated design than 26 Summerhill Road.

Summary

26 Summerhill Road is as notable an example of an Arts and Crafts house as 51 Walpole Avenue, and a more fully developed example than 78 Athelstan Road. 127 Winmalee Road is an outstanding example, although is a little later in its date of construction compared with 26 Summerhill Road. Compared with 534 Burke Road and 16 Muswell Hill, it is also a more fully developed example of the Arts and Crafts and is a much earlier and more innovative example than 9 Muriel Street. 26 Summerhill Road is a fine and relatively early example of an Arts and Crafts house that presents well to the street and is not overly compromised by the rear and side extensions.

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).

N/A

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 Fold' at 26 Summerhill Road, Glen Iris is a notable example of an Arts and Crafts house in Boroondara. The Arts and Crafts movement, as expressed in residential architecture, served as a portent of Modernism through the simplification of timber architectural detail, floor plans and roof form, and the preference for hand-worked as opposed to machine-made materials. 'The Fold' demonstrates the Arts and Crafts movement through its attributes of relaxed asymmetrical composition, simplified roof and plan form with attic dormer window and restrained timber detailing.

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

Aesthetically, 26 Summerhill Road is significant for its demonstration of the Arts and Crafts movement in architecture. This is demonstrated by a simple but strong built form and linear plan that is complemented with restrained decorative detail. Whilst exhibiting typical materials of the Edwardian period including weatherboard cladding, timber strapping and rough cast render to the gables, these are simply designed to great effect. Other attributes contributing to aesthetic significance include the tapered roughcast chimneys with terracotta chimney pots, elegantly curved timber verandah brackets and solid square verandah posts.

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 Fold' at 26 Summerhill Road, Glen Iris, built 1914-15, is locally significant to the City of Boroondara.

The 1985 addition to the rear of the house and the fence are not significant.

How is it significant?
'The Fold', 26 Summerhill Road, Glen Iris is of local architectural and aesthetic significance to the City of Boroondara.

Why is it significant?
'The Fold' at 26 Summerhill Road, Glen Iris is a notable example of an Arts and Crafts house in Boroondara. The Arts and Crafts movement, as expressed in residential architecture, served as a portent of Modernism through the simplification of timber architectural detail, floor plans and roof form, and the preference for hand-worked as opposed to machine-made materials. 'The Fold' demonstrates the Arts and Crafts movement through its attributes of relaxed asymmetrical composition, simplified roof and plan form with attic dormer window and restrained timber detailing. (Criterion D)

Aesthetically, 26 Summerhill Road is significant for its demonstration of the Arts and Crafts movement in architecture. This is demonstrated by a simple but strong built form and linear plan that is complemented with restrained decorative detail. Whilst exhibiting typical materials of the Edwardian period including weatherboard cladding, timber strapping and rough cast render to the gables, these are simply designed to great effect. Other attributes contributing to aesthetic significance include the tapered roughcast chimneys with terracotta chimney pots, elegantly curved timber verandah brackets and solid square verandah posts. (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

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SUMMERHILL ROAD METHODIST CHURCH COMPLEX (FORMER)

Prepared by: Trethowan Architecture in association with Context

Address: 29 Summerhill Road, Glen Iris

Name: Summerhill Road Methodist Church complex (former)	**Survey Date:** June 2018
Place Type: Church	**Architect**: Samuel Charles Brittingham (Former Sunday School Hall & attributed to Former Timber Chapel,1924-25), HG Schmidt (1952) Alexander Harris and Associates (Post-War Church, 1963)
Grading: Significant	**Builder:** CD Mason Pty. Ltd. (1963)
Extent of Overlay: To title boundaries	**Construction Dates:** 1924-25 (Timber Chapel and Sunday School), 1952 (Brick additions) & 1963 (Post-war Church)

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland are found on flood prone flats along Gardiners Creek

and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Melbourne's population increased in the 1920s to the point that by the end of the decade city numbers had reached one million people, with residents moving out of the city proper to new suburbs. The subsequent influx of people brought change to the rural character of the Glen Iris area.

Glen Iris was a desirable location for middle class suburban residences, with development facilitated by the establishment of improved public transport services. In 1929, a tram service was established between Melbourne city and Glen Iris. In addition, the infrequent train service offered on the Glen Iris railway was improved with the extension of the line to Glen Waverley in 1930. Subsequently, the two blocks of High Street between Gladstone Street and Barina Road, Glen Iris, became more commercially oriented, with a State Savings Bank opening in approximately 1923 (Built Heritage 2012:98, 104).

Figure 1. Intersection of High Street and Malvern Road, in the Stonnington part of Glen Iris, c1920-1929. (Source: Kerr Brothers c1920-1929, SLV)

By 1945, while central Glen Iris was densely settled (Built Heritage 2012:132), some post-World War Two residential development still took place in the area, with the Glen Iris Upper Post Office opening in 1947 and operating until 1994.

History

Land on Summerhill Road and Maverston Street was subdivided into 23 building blocks and advertised for sale as 'Summerhill and Maverston Estates' in 1922 (*Argus* 29 April 1922:3). In 1924, the local Methodist community built a church on the eastern side of 29 Summerhill Road, fronting Maverston Street (*Herald* 3 May 1924:7; refer Figure 2). This first structure is attributed to Samuel Charles Brittingham, former chief of the Public Works Department of Victoria, as his engagement continued, advertising for tenders for the adjacent timber Sunday School by the end of the year (*Argus* 13 December 1924:6).

Remodelling of the site took place in 1952 when both street frontages were extended in cream brickwork, adding two rooms to the front of the chapel and extending the Sunday school in alignment (BP 11052). Designs were prepared by HG Schmidt.

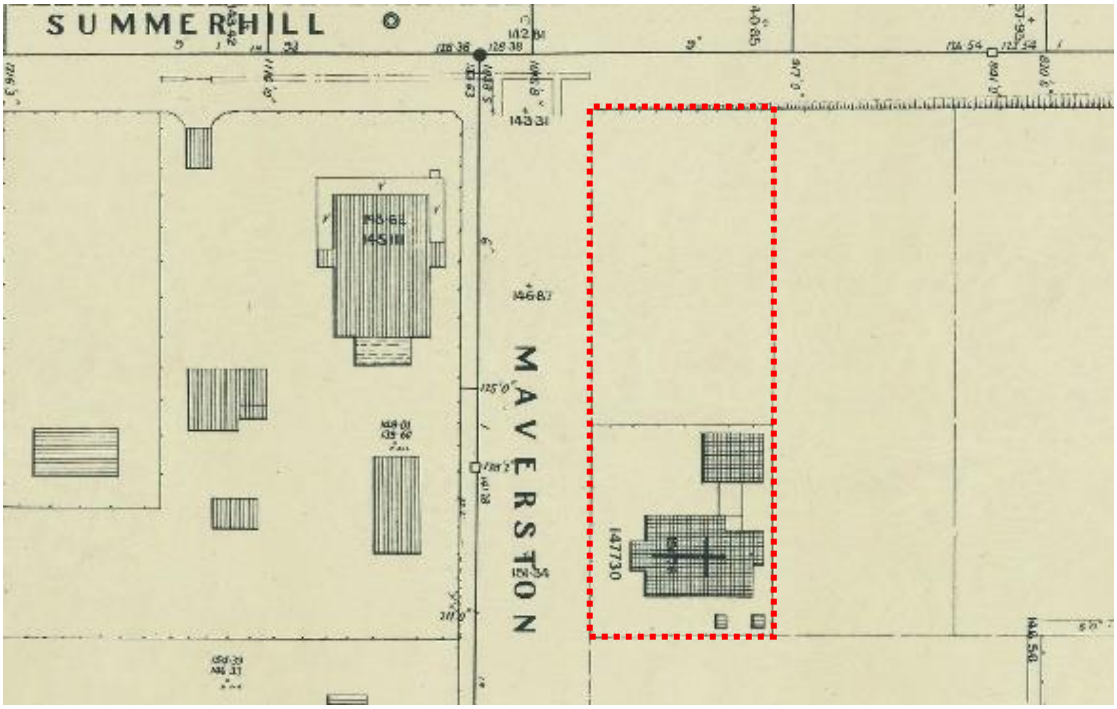

Figure 2. Extract of MMBW Detail Plan No. 2915, dated 1925, with the subject site indicated in red. Note the form of the timber church to the east of the site and the adjacent smaller timber Sunday school. (Source: State Library of Victoria)

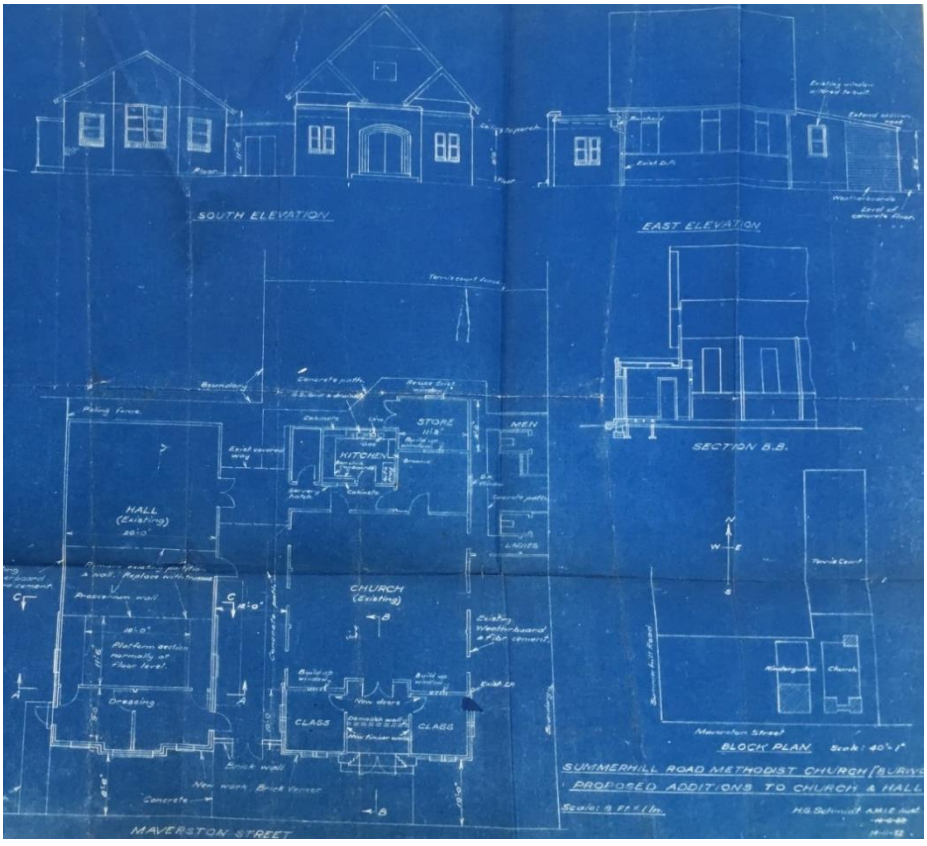

Figure 3. Plans and elevations for the 1952 additions to the church and Sunday school hall. (Source: Public Record Office Victoria)

By the late 1950s the congregation were already looking forward with a 'call to stewardship' canvassing the fundraising efforts for a church (Summerhill Road Methodist Church, 1958) and by 1963, a new church, designed by Alexander Harris and Associates, was built. The new church hall, with a Summerhill Road frontage, was oriented east-west and comprised a raised A-frame form, with end walls of angular cream brick and stained glass and a flat roofed porch and vestry, all hallmarks of post-war ecclesiastical architecture.

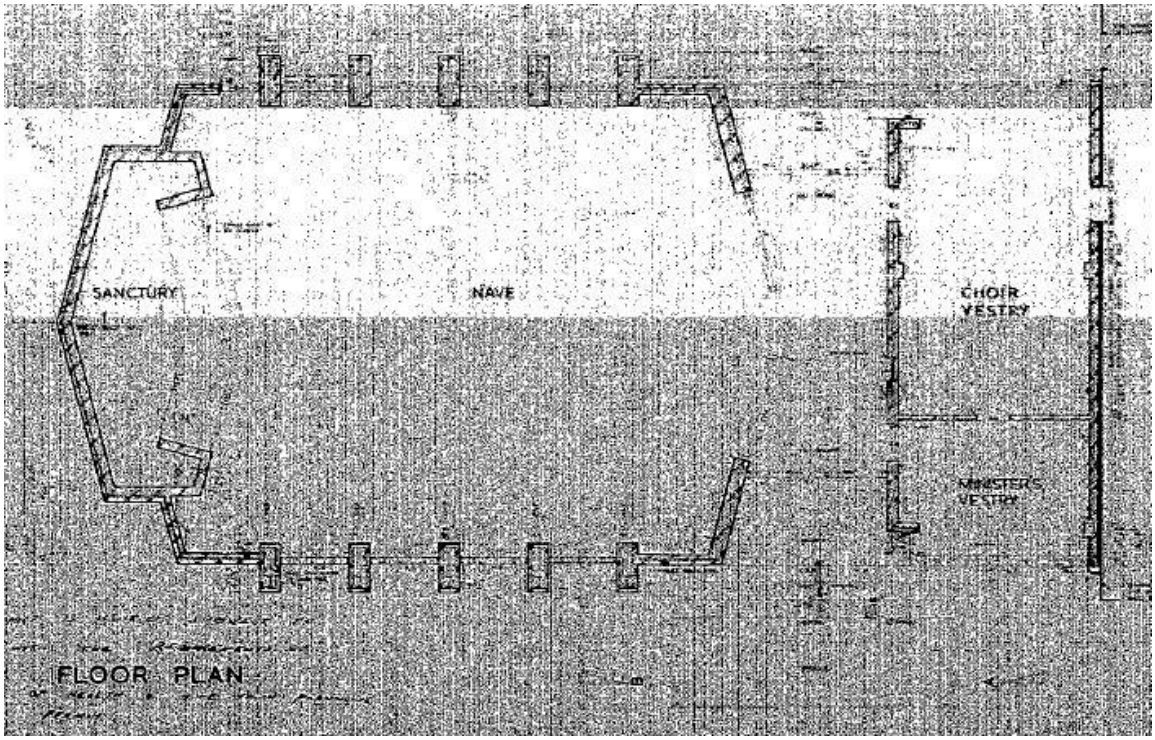

Figure 4. Floor plan of the 1963 church. (Source: City of Boroondara, Building Permit No 32135)

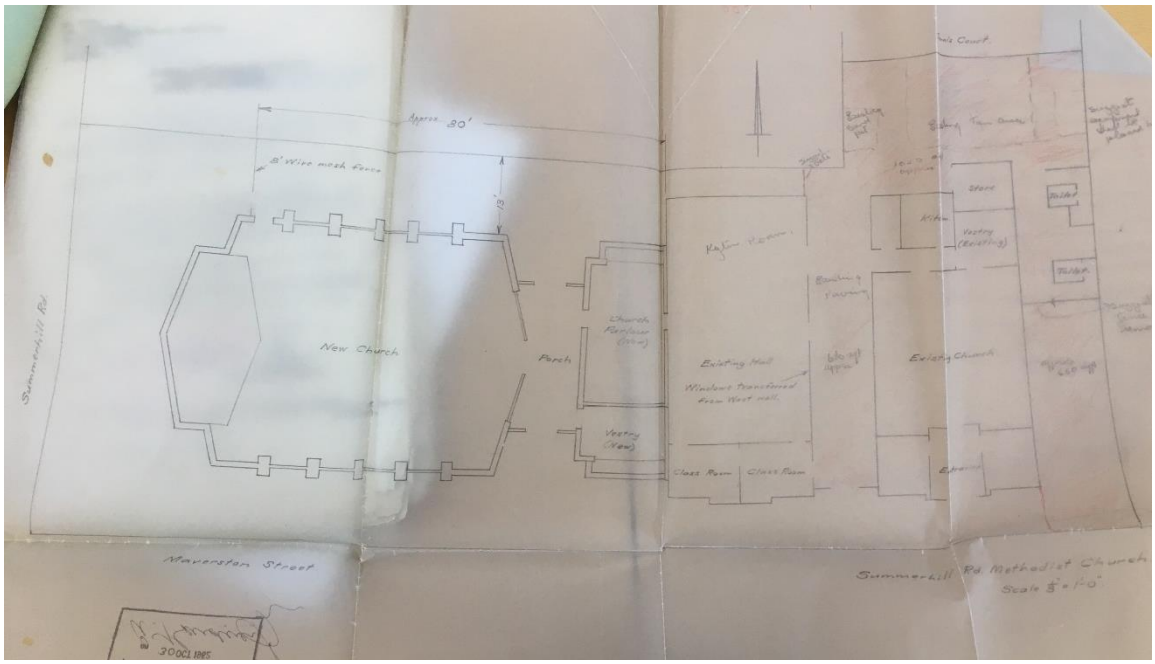

Figure 5. Site plan of the church complex c1965. (Source: Public Records Office of Victoria)

The church was bought by the Melbourne Chinese Christian Church in September 1985 and toilet facilities were upgraded in the same year by K Tsolakis and Association Architects (BP 81176).

Today, the site remains in use and continues its association with this community and has been utilised as a Chinese-English bilingual church ever since (Melbourne Chinese Christian Church, 2015).This came at a time when the Chinese community was the largest overseas-born contingent in Boroondara (2016 census).

Samuel Charles Brittingham

Samuel Charles Brittingham (1860-1944) was a career architect with the Public Works Department in Victoria, rising to the position of Chief Architect in 1916. Brittingham was born in Muckleford, Victoria, to William Brittingham and Amelia Lee in 1860. In 1875, he joined the Architect's Branch of Victoria's Department of Education as a pupil draftsman and stayed on when the Branch was amalgamated with the Public Works Department (*Herald,* 3 August 1922:13). He designed many public and school buildings throughout his forty-seven year career in the Public Works Department (*Herald,* 3 August 1922:13) which include Parkville Post Office,1887-9 (with SE Bindley, VHR, H1167); Bourke Street West Police Station, 1888-9 (with SE Bindley, VHR, H055); Old Arts Building, University of Melbourne,1919-24 (VHR, H0924); Fairfield Primary School No. 2711, 1910 (City of Darebin, HO189); and Maryborough High School, 1912 (VHR, H2143),

In 1906, Brittingham passed the examination of Royal British Institute of Architects (*Brisbane Courier* 10 November 1906:5; *Herald* 3 August 1922:13), and was promoted to the position of Chief State Architect in 1915. In 1922, at age 62, Brittingham retired from the Public Works Department and established his own practice. His best-known work as an independent architect was the Horsham Base Hospital (1926).

The timber church at Summerhill Road predates his design for the South Camberwell Methodist Church of 1930 (906-912 Toorak Road, interim HO725), and indicates his continued involvement with the Methodist Church in the Hartwell/Burwood/Glen Iris area.

Alexander Harris

Alexander Harris & Associates were a small architectural firm, working throughout the state of Victoria. They produced a number of private homes and projects for the Methodist Church through the 1950s and '60s.

Early collaborations with architect Stuart McIntosh lead to designs for St. Benedict's Roman Catholic Church in Burwood (1957, City of Whitehorse, HO262), while on his own Harris designed the distinctive A-frame East Burwood Methodist Church, also in Burwood (1961, City of Whitehorse, HO106). The latter was designed to give maximum height at a minimum cost and included a vast array of stained-glass windows to its southern elevation. Other ecclesiastical examples include the Corack East Methodist Church (1961, HO176, Shire of Buloke, see Figures 20 and 21), St. James' Church of England, Glen Waverley (1968, City of Stonnington, HO408), Methodist Kindergarten, Mount Waverley (1964), Methodist Church Centre Annexe, Camberwell (1966, City of Boroondara - interim HO735, contributory within the precinct) and New Church, Mount Waverley (1963).

Alexander Harris and Associates produced a number of interesting post-war Modernist homes, of which a limited number are located in the municipality, predominately in the Balwyn area. 21 High Street, Moe (1958) was the practice's most accomplished Modernist home featuring glass walls and a large floating flat roof. Although identified in Heritage Victoria's post-war study and protected as HO38 in the City of LaTrobe Planning Scheme, it was subsequently demolished and removed from the Heritage Overlay.

Description & Integrity

The church complex is located on the north-east corner of Summerhill Road and Maverston Street and comprises the post-war brick church, a former timber chapel and a former timber Sunday school hall, the latter two of which have brick additions to the street.

Figure 6. Location of the subject site on the north-east corner of Summerhill Road and Maverston Street outlined in red. The former timber chapel is identified in yellow, the former Sunday school hall in green and the 1963 church in blue. (Source: Google Maps, 2018)

Post-war Church

Addressing the corner, the building is oriented east-west and consists of an A-framed church building and adjoining flat roofed foyer and vestry to the east.

The church is rectangular in plan with an extended angled sanctuary to the west. The steep slope of the roof is clad in tiles and projecting eaves are enclosed with timber boarding to the underside. Built of cream brick, buttress-like forms extend along its side elevations and anchor the building to the ground, separated by simple modular timber stained glass windows. The frontage to Summerhill Road is an angular and stepped façade, with expressed brick rising to the peak of the ridge where a diamond shaped geometric vent is placed. With this elevation enclosed, light is predominately provided through eastern elevation, where a large expanse of the upper elevation is covered by a menorah shaped stained glass arrangement.

Figure 7. The Summerhill Road elevation of the post-war church. (Source: Trethowan Architecture, 2018)

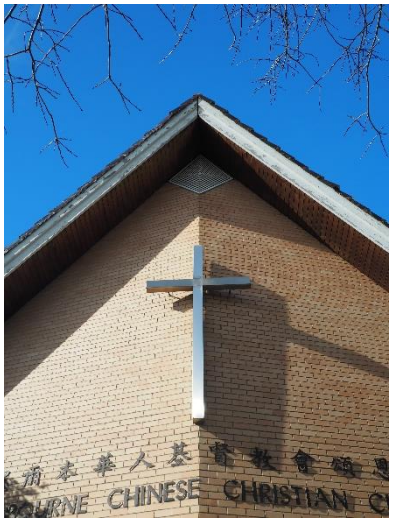

Figure 8. The upper gable of the Summerhill Road elevation. Note the geometric vent at the apex of the ridge. (Source: Trethowan Architecture, 2018)

Figure 9. The flat-roofed foyer and vestry of the post-war church, with the narrow and full height doors and high-level window panel. Note the menorah shaped stained glass window to the eastern gable of the 1963 church. (Source: Trethowan Architecture, 2018)

Figure 10. Modular stained-glass windows as found between each of the side elevation buttress forms. (Source: Trethowan Architecture, 2018)

The suburban scale of the church is complemented by the flat-roofed foyer and vestry section. The foyer is open to both the north and south and provides a transparent linkage between the church and the vestry, complete with full-height glazing and a pair of narrow full-height double doors inset from the adjoining spaces. The vestry is more private in nature with an expanse of brick linked to the flat roof by a narrow string of windows. This element of the site is in good and intact condition, with a small number of the buttress-like sections to the north infilled.

Former Timber Chapel

The original 1924 Chapel is located on the eastern-most area of site. Predominantly under a tiled gable, a pair of smaller nested gables project to the street, continuing the same roofline forward. Bargeboards are undecorated, and rafters are exposed down the side elevations. The gables are infilled with timber battens and cement sheets, and a single lead-light opening in the upper portion of the gable provides some interest. A similar lead-light motif is repeated above the sixed-paned sash windows to the side elevations. These elevations are clad in weatherboards to the sill level with cement sheeting above.

The brick addition to the front of the chapel is a low single-storey form, of cream brick and simple detailing. The base of the structure, cap of the parapet and the final instep of the arched entrance are of brown brick, providing an outline to the addition. The low form allows the continued visibility of the gabled former chapel to the street. A similarly detailed cream brick linkage wall connects this addition with the addition to the former Sunday School Hall. The addition somewhat compromises the architectural integrity of the timber chapel, however it does indicate the evolution of the congregation in the immediate post-war period. Overall, this structure is in good condition.

Figure 11. View of the former timber chapel, with the tri-gabled southern façade and the 1952 brick addition in front. (Source: Trethowan Architecture 2018)

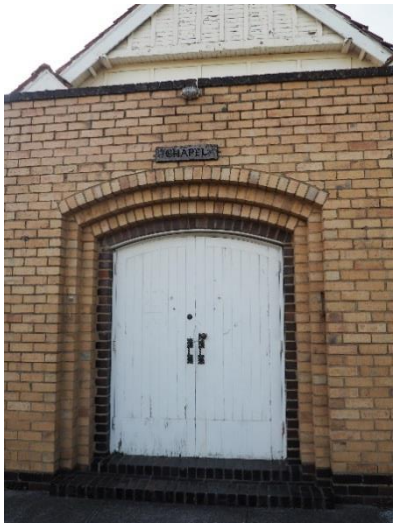

Figure 12. The main entry to the former timber chapel with its stepped arched entrance with brown brick surrounds and base. (Source: Trethowan Architecture 2018)

Figure 13. View down the eastern elevation of the former timber chapel. Note the lead-lighting to above the sash windows, and half weather-boarding to the elevations. (Source: Trethowan Architecture 2018)

Figure 14. View of the brick addition to the former Sunday School hall, the form of which is a continuation of the original hall. (Source: Trethowan Architecture 2018)

Former Sunday School Hall

The adjacent original section of the former Sunday School Hall is similarly detailed to the former Timber Chapel, however is clad entirely in weatherboards. The cream brick addition varies in that it continues the building envelope of the original building, bringing a stepped brick gable form to the street. The extent of the brown brick base highlights the sloping nature of the site. Similar to the former timber chapel, the brick additions obscure the earlier building, however can be understood in the extended built form. This too is in good condition.

Other additions to the site were not of merit for assessment and include an addition to the rear of the former Timber Chapel. These are non-contributory to the significance of the place.

Fronting Maverston Street is a row of angled parking, separated to the post-war church by a concrete footpath and low rubble stone wall, which wraps the Summerhill Road footpath and provides a raised lawn to the front of the church. This rockwork retaining wall is likely original and contributes to the overall appearance of the church and is appropriate to its domestic setting. No significant trees or plantings have been identified.

Comparative Analysis

Interwar Ecclesiastical Architecture

Throughout the first four decades of the twentieth century, and particularly during the interwar years, the use of revived medieval styles for ecclesiastical buildings was popular throughout Australia. The style was a continuation of the nineteenth century Gothic tradition in Australia and elsewhere (Logan 2012:282).

This period developed a restrained and austere approach to the traditional forms and styles elicited in times past. The Gothic and Romanesque Revival styles were occasionally nuanced with examples of stripped classical detailing. Whilst structural progression and the use of steel was more commonplace, the application of clinker and red brick was a mainstay, often with details subtler to the eye.

Key ecclesiastical architects of the period included the American Ralph Adams Cram, whose designs, such as the Princeton University Chapel in New Jersey, featured recognisably modern qualities in a ‘Modern Gothic’ style and the Melbourne architect Louis Williams whose exceptional church designs, such as St George’s Church in Parkes NSW, showed great power and originality (Apperly, Irving & Reynolds 1989:198).

Examples

The following examples display the beginnings of a wider approach considered appropriate during this period. The former South Camberwell Methodist Church (1930, 906-912 Toorak Road, interim HO725), also designed by Samuel Brittingham, is more closely aligned with the traditional ideological forms and features. The Second Church of Christ the Scientist, designed by Bates, Smart and McCutcheon (1937, 41 Cookson Street, Camberwell, VHR H1196) was more radical in its austere presentation to the street, garnering the attention of the architectural community and awarded the RVIA Street Architecture Medal in 1938. These examples show the inclination to use prominent architects in the design of churches.

The former Timber Chapel is a rare example of a timber church in the municipality. Only one other, the 1922 Balwyn Church of Christ (208 Whitehorse Road, recommended in current planning scheme amendment C276 as individually significant), is known in the municipality. It takes an Edwardian character, a mode Brittingham was more than comfortable in and that was reflected in his other Public Works Department designs.

Figure 15. Former South Camberwell Methodist Church in Camberwell designed by Samuel Brittingham. (Source: Trethowan Architecture, 2018)

Figure 16. Second Church of Christ the Scientist, Camberwell, designed by Bates, Smart and McCutcheon. (Source: Google Maps, 2018)

Post-war Ecclesiastical Architecture

In the immediate years post World War Two, there was a period of austerity brought about the almost complete demise of the skilled work force in the manual trades and crafts required to construct designs in the 'revival styles'. Hence, one of the most common architectural solutions was much more conservative versions of those styles, however, still displaying good quality brickwork and details. Recognisable features of the conventional revival styles and church designs were retained, such as a rectangular shaped nave, a narthex and a bell tower. Windows were often tall and slender (Apperly et al., 1989).

By the late 1950s church designs began to embrace Modernism, with the use of new materials, form and structure, in search of the modern church. Traditional stylistic references and forms were avoided, with a focus more towards how modern congregations interact. Firms like Mockridge, Stahle and Mitchell; Earle and Bunbury; Bates, Smart and McCutcheon; and Alexander Harris used abstracted symbolic references and explored ornament through patterned brickwork, stained glass and modern sculpture (Goad, 2012). The subject site is a good example of this modern turn in ecclesiastic design with abstract geometric forms and contemporary structure and materials.

The wide diversity of ecclesiastic buildings produced in Victoria in the post-war period emerged as the product of the highly idiosyncratic negotiations within each parish by religious communities and their architects in their attempt to create meaningful places of worship commensurate with the rapidly modernising landscape. Conflicting desires and expectations for the comfort of tradition and the excitement of new socio-spatial environments were played out in the construction of religious buildings of the post-war period (Richardson, 2017).

A number of modern church interpretations were undertaken in neighbouring suburbs with the new focus on the human scale and rational planning including other examples completed by Alexander

Harris. This rational, human scale which is seen at the subject site is appropriate to the domestic setting and local congregation of modern churches.

Alexander Harris

Through Alexander Harris and Associates and as an architect in association with Stuart McIntosh, Harris was involved in the design for a number of churches for the Methodist and Roman Catholic communities in Victoria.

One of the earliest examples of the period, St Benedict's Roman Catholic Church, 299 Warrigal Road, Burwood (HO262, City of Whitehorse), was built in 1957 to designs by Stuart McIntosh and Alexander Harris architects in association. The striking chapel utilises a grand butterfly roof with an extended porch, supported by slender sloped steel columns to the corners. Staggered rows of horizontal slit windows pierce the plain side elevations. Whilst the scale and forms are not necessarily comparable with the subject site, the presentation of an uplifting bold character is shared. Both churches utilise bold geometry in contemporary brick and steel with bold presentations to the street.

Figure 17. St Benedict's Roman Catholic Church, Burwood. (Source: Cross Section, University of Melbourne Archives)

More closely aligned with the subject site is the Burwood Heights Uniting Church, 347 Blackburn Road, Burwood East (HO106, City of Whitehorse), built in 1961 to designs by Alexander Harris and Associates. The tall A-frame nave and adjacent tower are located on a prominent corner intersection and give the site landmark qualities. Whilst the site shares design similarities with the subject site, each are appropriate for their immediate contexts responding to the varying qualities of suburbia. Upscaled in size and detailing, a reflection the wealth and size of the congregation, the sites also share a subservient flat-roofed foyer. The scale of the Burwood Heights Uniting Church is appropriate to its prominent position on a major intersection, while the subject site is scaled to its domestic setting without losing its grand presence in the streetscape.

Figure 18. Burwood Heights Uniting Church. (Source: burwoodheights.unitingchurch.org.au/history/)

Figure 19. Burwood Heights Uniting Church. (Source: burwoodheights.unitingchurch.org.au/history/)

The last example of Harris' ecclesiastical work is the Corack East Uniting Church (HO176, Shire of Buloke). This former Methodist church is an abstracted cruciform in plan, and utilises varying roof heights to define spaces. Built in 1961, the design reflects the progressive nature of its congregations and church council. Diagonal patterned glazing to the wings provide a connection to the outside, a technique not often employed in church architecture. Compared with the subject site, they share a similar and almost domestic scale albeit applied through differing plan forms and massing.

Figure 20. Corack East Uniting Church, western elevation. (Source: Shire of Buloke Heritage Study 2000)

Figure 21. Corack East Uniting Church, southern elevation. (Source: Shire of Buloke Heritage Study 2000)

Other Post-war Examples

Within the Municipality, the example of most note is St. Faith's Anglican Church, 8 Charles Street, Glen Iris (HO571 and VHR H2254) built in 1957-58. Designed by Mockridge, Stahle and Mitchell the site shares a similar suburban location on a side street, however, the circular planned church contains a curved narthex and triangular sanctuary. The roof was clad in slate tiles and capped with a prefabricated copper spire. Walls of pale brick and stonework ground the building, whilst contrasting the simplicity of the internal finishes. Whilst this building is an exemplar of the period for the state, it is also one of very few post-war churches currently on the Boroondara Heritage Overlay and joins the Kew Jewish Centre (HO559) as the only post-war religious buildings currently protected.

Currently recommended for the Heritage Overlay, the hexagonally planned St Paul's Anglican Church at 63 Windella Avenue, Kew East, does provide another example of suburban approach. Designed by notable church architects Earle and Bunbury and built in 1960, an exposed steel skeleton holds the pyramidal roof which adjoins a full span of clerestory windows. This idea of top lighting a space is a subtle historic reference, and one shared with the subject site, albeit in a modern interpretation. Located on a corner site, this example too takes a non-traditional approach in design of the entrance.

Figure 22. St Paul's Anglican Church, Kew East. (Source: National Library of Australia)

Figure 23. Ashburton Baptist Church, Ashburton. (Source: Google Maps, 2018)

The orange brick Ashburton Baptist Church (8 Y Street, Ashburton, of 1959), not covered by the Heritage Overlay, also sits within this experimental period of ecclesiastical architecture. Although more hall-like in form, a shallow gable spans the roof and stands apart from its tower and contains a set of floor to ceiling windows with painted thick timber mullions and a single transom. The tall tapering tower joins another structure offset from the main church and is capped with a narrow spire. Whilst an example from the same period, the subject site presents a bolder design architecturally, and is more reflective of the simplified traditional forms utilised to indicate religious buildings. It is also more intact to its original design, compared to the Ashburton Baptist church which has undergone several additions and alterations.

Along with Harris' Burwood Heights Uniting Church, the following group of A-frame churches form part of a collection across the state that take inspiration from an 'Alpine' aesthetic, characterised by steep gables and robust materials. Whilst not all are located in such climatic conditions, design cues are evident and can be inferred. Examples include St. John the Baptist chapel, Timbertop, Mount Buller Road, Merrijig (Buchan, Laird and Buchan, 1958, no heritage protection); St Thomas' Anglican Church, Langwarrin (Wystan Widdows and David Caldwell, 1963, HO42 City of Frankston); Our Lady of the Snows Catholic Church, Bright (Robert Knott, 1965-66, HO99 Alpine Shire); and Church of Saints Cyril and Methodius, Kew (architect unknown, 1968, 19 A'Beckett Street, significant within HO143, City of Boroondara).

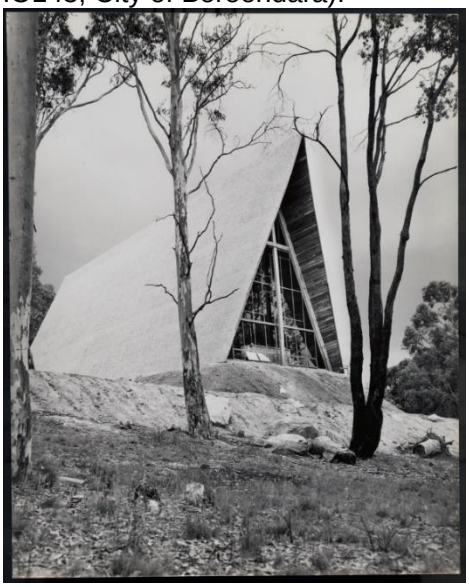

Figure 24. St John the Baptist Church, Timbertop. (Source: Google Maps, 2018)

Figure 25. St Thomas' Anglican Church, Langwarrin. (Source: Google Maps, 2018)

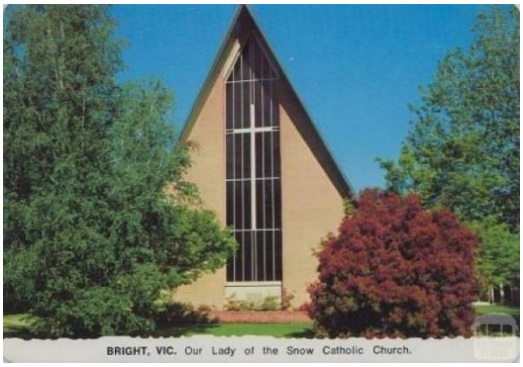

Figure 26. Our Lady of the Snows, Bright. (Source: Places Victoria, Bright)

Figure 27. Church of Saints Cyril and Methodius, Kew. (Source: Google Maps, 2018)

This set of churches represents the characteristics and fervour of the contemporary modern movement in the post-war period, where reviving medieval styles was seen as 'a sham' (Apperly at al. 1989). New unorthodox plans had the intention of more closely involving the congregations in the revived religious settings growing in suburban Melbourne. Post-war churches are not well represented on the Heritage Overlay in Boroondara and the state more broadly.

The subject site stands as a credible and well-articulated response to its suburban setting, and whilst not directly referencing traditional styles, modern interpretations help to ground the strong form of the building into the site.

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).

The former Summerhill Road Methodist Church complex is of local historical significance. Established in 1924, the site demonstrates the growth and development of the Church across the twentieth century, from the original timber chapel and Sunday school, expansion in the 1950s and the construction of a new church in 1963. The site has been in continued ecclesiastical use since 1924. The inappropriate addition doesn't necessarily override the significance of the original structure behind, see for example Uniting Church at 314 Camberwell Rd, in Boroondara Civic Precinct.

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 former Methodist Church complex including the former Timber Chapel, former Sunday School Hall and post-war church demonstrate characteristics of an evolving religious community in both the pre and post-war periods and represented in an array of built forms across the site.

The post-war church is a good and intact example of the experimental nature of post-war ecclesiastical architecture, where traditional styles and references were avoided.

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

The A-frame post-war Church is of local aesthetic significance to the City of Boroondara. The evocative and striking form of the church and the geometric menorah shaped stained glass are notable features, while the scale of the church and flat-roofed foyer structure together with the buttress-like brick projections ground the building in its domestic setting. The low stone retaining wall contributes to the original setting of the church.

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).

The former Summerhill Road Methodist Church complex is of local significance for its connection to the local Christian (and lately Christian Chinese) community. Purchased by the Melbourne Chinese Christian Church in 1985, the ongoing occupation of the complex by religious bodies demonstrates the ongoing ecclesiastical use and evolution of the site for more than 90 years.

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).

The former Summerhill Road Methodist Church complex is associated with noted architects Samuel Charles Brittingham and Alexander Harris.

Previously chief architect of the Public Works Department (PWD) from 1916-1922, Brittingham was best known for his time in the PWD, where he practised Gothic Revival styles in the State Schools Division. Along with the former South Camberwell Methodist Church, the former Summerhill Road Methodist Church represents one of the few known examples of Brittingham's private practice work.

Alexander Harris and Associates were a noted architectural practice of the 1950s and '60s producing a large number of ecclesiastical works for a range of religious denominations. The former Summerhill Road Methodist Church represents a good example of his approach to design and the integration of a community building into a suburban context in Boroondara.

Statement of Significance

What is Significant?

The former Summerhill Road Methodist Church complex at 29 Summerhill Road, Glen Iris, is significant to the City of Boroondara. The post-war church built in 1963, to designs by architect Alexander Harris and Associates, is a notable example within the municipality of the experimental pursuit of ecclesiastical architecture of the period and is significant.

The former Timber Chapel, former Sunday School Hall and low stone retaining wall along the front of the site contribute to the significance of the place.

The addition to the rear of the former Timber Chapel is not significant.

How is it significant?

The former Summerhill Road Methodist Church complex is of local historical, architectural, aesthetic, social and associative significance to the City of Boroondara.

Why is it significant?
The former Summerhill Road Methodist Church complex is of local historical significance. Established in 1924, the site demonstrates the growth and development of the Church across the twentieth century, from the original timber chapel and Sunday school, expansion in the 1950s and the construction of a new church in 1963. The site is also of social significance for its connection to the local Christian community and has been in continued ecclesiastical use since 1924. (Criteria A & G)

The Church complex, including the former Timber Chapel, former Sunday School Hall and post-war church demonstrate characteristics of an evolving religious community in both the pre and post-war periods and is represented in the array of built forms across the site. (Criterion D)

The A-frame post-war Church is of local aesthetic significance to the City of Boroondara. The evocative and striking form of the church and the geometric menorah shaped stained glass are notable features, while the scale of the church and flat-roofed foyer structure together with the buttress-like brick projections ground the building in its domestic setting. (Criterion E)

The Church complex is also associated with noted architects Samuel Charles Brittingham and Alexander Harris. (Criterion H)

Previously chief architect of the Public Works Department (PWD) from 1916-1922, Brittingham was best known for his time in PWD, where he practised Gothic revival styles in the State Schools Division. Along with the former South Camberwell Methodist Church, the former Summerhill Road Methodist Church represents one of the few known examples of Brittingham's private practice work, and notably the smallest.

Alexander Harris and Associates were a noted architectural practice of the 1950s and 60s producing a large number of ecclesiastical works for a range of religious denominations. The former Summerhill Road Methodist Church represents a good example of his approach to design and the integration of a community building into a suburban context.

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?*	Yes – low stone retaining wall
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

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‘LANGLEY BURRELL’

Prepared by: Trethowan Architecture in association with Context

Address: 148 Summerhill Road, Glen Iris

Name: Langley Burrell	**Survey Date:** 26 June 2018
Place Type: Dwelling	**Architect:** Unknown (1928), RM and MH King (1944-45)
Grading: Significant	**Builder:** H Fudge (1928)
Extent of Overlay: To title boundaries	**Construction Date:** 1928, converted to flats in 1944-5.

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today’s Cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np). Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after large estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

By 1917 Malvern had three tramlines: in Malvern Road, turning north into Burke Road; in Wattletree Road, terminating at Burke Road; and in High Street, terminating at Glen Iris Railway Station. No tram service to Glen Iris existed on the eastern side of Gardiners Creek. Residents in this area lived between the Glen Iris railway line on one boundary and the Ashburton railway line on the other (Victorian Places 2015).

Spurred by the expansion of public transport, building activity in the area resumed, but was interrupted again by World War One.

Melbourne's population increased in the 1920s to the point that by the end of the decade city numbers had reached one million people, with residents moving out of the city proper to new suburbs. The subsequent influx of people brought change to the rural character of the Glen Iris area.

Glen Iris was a desirable location for middle class suburban residences, with development facilitated by the establishment of improved public transport services. In 1929, a tram service was established between Melbourne city and Glen Iris. In addition, the infrequent train service offered on the Glen Iris railway was improved with the extension of the line to Glen Waverley in 1930. Subsequently, the two blocks of High Street between Gladstone Street and Barina Road, Glen Iris, became more commercially oriented, with a State Savings Bank opening in approximately 1923 (Built Heritage 2012:98, 104).

Figure 1. Intersection of High Street and Malvern Road, in the Stonnington part of Glen Iris, c1920-1929. (Source: Kerr Brothers c1920-1929, SLV)

Significant residential development occurred in the 1920s and 1930s, accompanied by the expansion of sewerage services.

By 1945, while central Glen Iris was densely settled (Built Heritage 2012:132), some post-World War Two residential development still took place in the area, with the Glen Iris Upper Post Office opening in 1947 and operating until 1994.

Glen Iris's significant interwar development is plainly evident in its streetscapes. Little trace remains, however, of the nineteenth century origins of Glen Iris.

History

In 1923, Jessie Brown, a married woman who lived in Hillcrest Road, Glen Iris, was the proprietor of several residential lots within the section bound by Summerhill Road, Hillcrest Road and High Street (CT: V4727 F344). In 1927, she sold lots nos. 8, 9 and 10 on Plan of Subdivision No 8911, which are all located on the western side of Summerhill Road, to Harold Walter Sperring, a bank employee (CT: V4683 F426). Sperring then contracted H Fudge to build 'Langley Burrell' on the three lots in 1927-28 (BP 1323; Sands & McDougall 1928). While the architect of this first phase has not been unidentified, the design, scale, and use of architects in the later conversion by the Sperrings suggests

the involvement of an architect. Other occupants of 'Langley Burrell' included Sperring's mother Sarah Matilda (nee Morris), and his two sisters, Elsie Blanche, a clerk, and Florence Elizabeth, a single woman (ER, 1931).

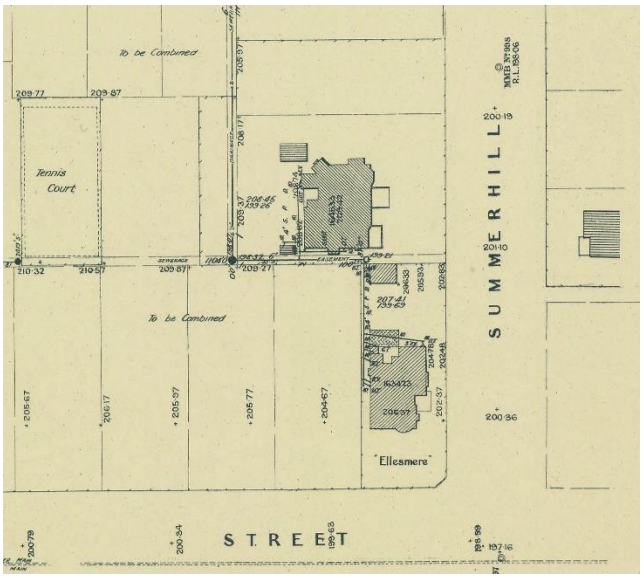

Figure 2. MMBW Plan No. 3166, 1928, showing the subject site. (Source: SLV)

After the death of Sarah in 1939 (PROV, VPRS 28/P3, Unit 2384, 308/594) and Florence in 1943 (*Argus,* 1943, Feb 17:9), the Sperrings contracted architects RM and MH King to modify 'Langley Burrell'. In 1944-45, the house was converted into two villa flats and the street number was changed to 148 and 148a Summerhill Road (BP 16031; S& Mc 1946). The practice of converting single houses into flats began to emerge in the 1930s and 40s, when 'bachelor flats' catering for single tenants or couples without children were in high demand (*Argus* 13 January 1938:9). Several property owners converted their larger houses into small flats during this period, which typically contain one or two bedrooms, a living room, kitchen and bathroom (*Argus* 13 January 1938:9).

The conversion appears to have affected the interior and rear of the house. A new bathroom and an upper floor bedroom were added at the rear northwest corner of the house. The upper floor bedroom extension is still visible and a built in wardrobe has been added.

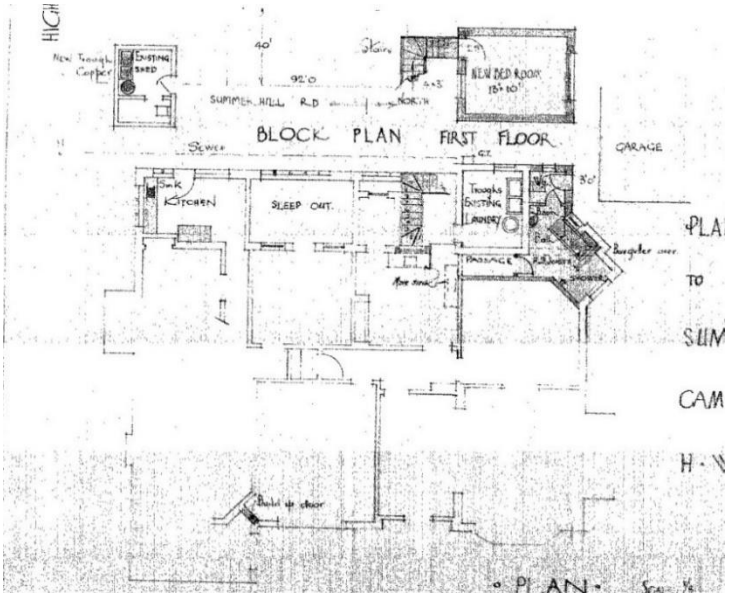

Figure 3. RM and MH King's alteration plan for the first floor of 148 Summerhill Road, dated 1944. (Source: Building Permit Plan 16031)

The occupier of 148a Summerhill Road from 1947 to 1951 was George W French, whereas Harold Sperring continued to live in 148 Summerhill Road until 1951, when he put the flats up for sale (*Herald*, 1951 July 4: 4). Both 148 and 148a were bought by Edward Campbell, a dentist, and his wife Valmai Joyce (CT: V7622F011). Edward and Valmai Joyce lived in 148 Summerhill Road, and No 148a became the residence of Edward's father, Leonard Charles (d.1956), a traveller (i.e., salesman), and Lillian Campbell.

Leonard Charles Campbell died in 1956. After his death, Edward, Valmai Joyce and Lillian Campbell continue to live in 148 and 148a Summerhill Road until at least the early 1970s (S& Mc, 1951, 1952, 1955, 1960, 1965, 1970, 1974).

RM and MH King

Ray Maurice King moved from Adelaide to Melbourne in 1892. In 1926 he entered partnership with his son Maurice Harrington King, an engineer by training. Together, they designed numerous industrial and residential buildings around Victoria. Maurice 'transformed the fledging practice established by his father into one of Melbourne's most prolific architectural firms of the mid-twentieth century' (175 Collins Street, 2006).

RM & MH King designed many residential houses in the Tudor Revival, Mediterranean and Bungalow styles that were popular in the 1920s and 30s, however their Moderne, or Art Deco, houses of the 1930s are regarded as some of the best examples of this style in Melbourne (Kurrajong House website). Many of the firm's clients were high profile Victorians including theatrical entrepreneurs J & N Tait, Arthur Rylah, lawyer and later Chief Secretary of Deputy Premier of Victoria; the Myttons and Beaurepaires. Ray King died in the early 1950s. Maurice King died prematurely in 1956 and the practice was closed shortly afterwards (175 Collins Street, 2006).

RM and MH King had also designed a range of commercial, religious and industrial buildings, including Kurrajong House on Collins Street, Hopkins Odlum Apex Belting Factory in Footscray, the Knox Presbyterian Church in Ivanhoe, and the Sunday school of Canterbury Baptist Church.

Figure 4. Aerial view of the site showing boundaries of 148 Summerhill Road. (Source: Google Maps 2018)

Description & Integrity

From the street, the house presents as a wide, low single storey building with a dominant hipped roof form covered in terracotta tiles. Two porticos with heavily rusticated pillars and Doric columns in antis project forward from the stepped façade. Each portico protects an entrance to the building. The central entry (Figure 6) is a glazed door with sidelights and a shallow arched fanlight over, all featuring delicate curving leadlight motifs typical of the restrained classicism of the Adams style. The timber framed screen door appears original, mimicking the pattern of glazing in the door behind. The original terrazzo porch floor remains intact. A later accessibility handrail has been added to one side. Original low brick walls capped in render flank the stairs, terminating in original planters with Greek Revival patterned rims. Full height columns support an arched beam, echoing the curve of the fanlight. Roundels reminiscent of Greek Revival rosettes ornament the arch above each column.

The second entry is less ornate, with columns terminating at a low half-wall. A central glazed door is flanked by double-hung sash windows, with diamond pattern leadlight to the upper sash. Concrete steps echo the simplified approach at this entry.

The façade of the house is made up of stucco walls on a clinker brick plinth. Ornate cruciform chimneys match the walls of the house, also with stucco and clinker brick finish. Timber framed double hung sash windows feature diamond paned leadlight upper sashes. Unusual angular forms articulate the side façade of the house along the driveway.

Figure 5. Detail showing the chimney treatment, original garage to rear, and the shingled hood to the bay window. (Source: Trethowan Architecture 2018)

Figure 6. The central entry to the building features glazed sidelights and a shallow arched fanlight. The portico employs classical details. (Source: Trethowan Architecture 2018)

The house remains substantially intact. Alterations were carried out in 1944 to convert the single dwelling into two flats. The footprint of the building is largely the same as that shown on the 1928 MMBW plan (Figure 2), however some alterations carried out at this time can be identified. An upstairs bedroom was added to the rear, infilling an earlier courtyard, and a bathroom was created in the north western corner by enclosing a cutaway corner. Of these, only the upstairs room can be glimpsed from the street and, as the works were carried sympathetically, the alterations do not detract from the significance of the property.

Internal details, including a substantially intact bathroom with terrazzo floor and surface mounted plumbing, have been retained and can be seen in photographs from the 2015 sale of the property. These internal details include an inglenook fireplace in the living room (Figure 7), original doors and joinery.

Figure 7. Original glazed doors, ceiling details and inglenook fireplace in the living room. (Source: Marshall White Real Estate 2015)

Figure 8. The bathroom includes original fittings and finishes, such as surface mounted plumbing, wall tiles, terrazzo flooring and original doors and door hardware. (Source: Marshall White Real Estate 2015)

The original garage indicated on the MMBW plan remains but has been expanded to the rear. The roof tiles appear to match those used on the house. The original timber garage doors with highlight windows have also been retained. A second shed and an octagonal rotunda are later additions and are not significant.

The landscape appears to retain several original or early features, including established plantings, terraces marked out in volcanic stones and a pond. The pedestrian entrance, with a curving concrete retaining wall (possibly a later addition), retains its original steps. The gate post retains numbering, indicating that this was the entrance to 148A. The concrete driveway also appears to be largely original, although it is assumed that the central strip was originally planted with grass. This has since been concreted over. A gate post on the driveway is numbered 148.

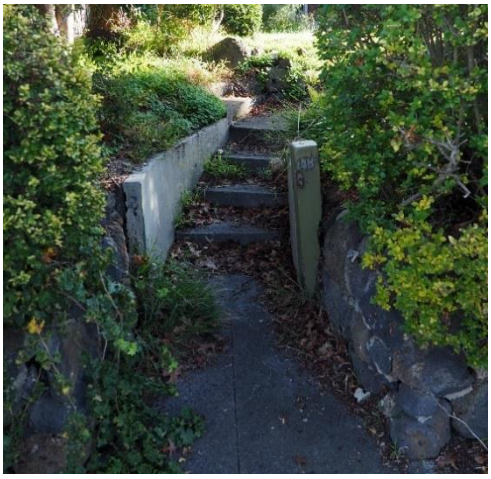

Figure 9. Original pedestrian entry to the property, with what appear to be original concrete steps. (Source: Trethowan Architecture 2018)

Figure 10. The original concrete driveway has been altered with the paving and painting of the central strip. (Source: Trethowan Architecture 2018)

Comparative Analysis

'Langley Burrell' is in a transitional style, combining traits of the bungalow style that dominated 1920s suburban house design with the emerging Colonial Revival style. Its construction coincides with the gradual shift away from the bungalow styles which had prevailed over the previous decade into the more diverse range of architectural styles that would characterise the 1930s.

California Bungalow

The bungalow style originally emerged in the United States, inspired by the Arts and Crafts movement in the United Kingdom. The earliest bungalows, described as 'Craftsman's Bungalows', appeared in the later years of the nineteenth century. The style would prove extremely popular on the west coast of the United States and regional variations began to appear between the coastal 'Californian' bungalow and that seen in the Midwest. Bungalows began to appear in Australia in the years prior to the First World War but would only become a dominant form in the 1920s.

Early bungalows were more rustic, showing their Arts and Crafts roots. They had low-pitched roofs over gable fronts infilled with a different treatment, often shingles, asbestos sheeting with wide cover straps, or pressed metal sheeting. Walls were increasingly constructed in brick as the style was adapted regionally. Roughcast was often applied over a brick plinth. Tapered chimneys were used as features, with inglenook fireplaces being placed in living rooms where they were more decorative than serviceable given that gas and electricity had begun to supply heating and cooking within homes.

A deep porch or veranda was a feature of the style. The porch allowed for the creation of sleep-outs and outdoor rooms, encouraging an outdoor lifestyle. Porches might be under the main roof, given their own gable, or under a flat roof. Squat, heavy columns of early styles gave way to lower pillars, sometimes under a metre tall, supporting timber posts. In some cases, the heavy pillars became buttresses, sloping out to the front of the house.

The versatility of the style would lead to it becoming ubiquitous in Australian suburbs. It was adapted into regional variations across the country and became popular with speculators and developers as well as State Bank and War Service Home Schemes. The style was dominant until the Great Crash of 1929 halted much building in cities around the country. Prior to this, the late 1920s saw the beginnings of a transition from the bungalow towards other styles, particularly among architect designed homes. One of the emerging styles was the Colonial Revival.

'Langley Burrell' incorporates key elements of California Bungalow design, notably the low-pitched roof, roughcast on brick walls, Arts & Crafts decorative elements such as tall chimneys, shingles, and a deep porch.

Colonial Revival

The Colonial (or Georgian) Revival had begun in the United Kingdom and United States in the 1890s as a reaction to the 'free ranging eclecticism' of the time. By the First World War, it had become well established in Britain through the work of first Ernest Newton and then Edwin Lutyens.

In Australia, the interwar Colonial Revival was championed by William Hardy Wilson. Wilson had admired American Colonial architecture while travelling and when he returned home set about 'discovering' Australia's colonial architecture in New South Wales and Tasmania. This was the first time that an early style of Australia's own architecture was 'revived'. The timing of Australia's Colonial period makes it difficult to distinguish between Colonial and Georgian Revival, meaning the two terms are often used interchangeably. Goad and Willis's *Encyclopedia of Australian Architecture* differentiates between them by noting that the Georgian Revival tends to look back to English sources, while Colonial Revival examples are more likely to have drawn on references from the Australian or United States Colonial period, leading to comparatively simpler details (Goad and Willis:164).

In the lead up to WWII, the style would come to be associated with 'upper middle-class concepts of good taste' (Apperly et al:150), due in large part to the emergence of university educated architects, heavily influenced by the English academics such as Leslie Wilkinson who trained them.

Colonial Revival buildings are typically symmetrical and often free standing. Detailing is often simple, using restrained classical elements. Walls are generally in a plain finish, typically either brickwork or render/stucco surface. Simple roofs of slate or tile were most common. Windows were often multi-paned and borrowed heavily from Georgian designs – the use of semi-circular window heads, shallow

arched fanlights over doors and the use of classical orders in porticos and pediments. Entries were given more elaborate treatment, making them features of the building. The presence of Colonial Revival features suggests architect involvement in the design of the house, perhaps RM and MH King who designed the later addition.

'Langley Burrell' incorporates elements of the Colonial Revival style, notable the use of classical elements in the porch, Georgian treatment of the elaborate porch including the classical pillars and fanlights over the door. The simple tiled roof adds to the Colonial Revival effect.

Comparative examples within Boroondara

Transitional style houses use a wide range of features from each style in varied combinations.

27 Mason Street, Hawthorn

In form, 'White Lodge' (Figure 11) at 27 Mason Street, Hawthorn (HO462, individually significant) is a typical attic storey bungalow, with a single transverse ridge, deep porch and wide eyelid dormer. The walls are of overpainted render above a clinker brick plinth. A rounded bay window dominates a corner and there are deep porches carved out of the built form. Like 'Langley Burrell', however, it also includes features from the Colonial Revival. The entry is marked with Tuscan columns and flanked by a projecting hipped roof. The deep eaves are boxed in, and structural expression has been suppressed behind the smooth lines of stucco and boxed eaves.

Figure 11. 'White Lodge', 27 Mason Street, Hawthorn (HO462, 1926-27). (Source: Lovell Chen, 2006)

The eclectic composition of 27 Mason Street is highlighted by its corner location. Viewed from Mason Street, it appears to be a simple, if somewhat large, attic storey bungalow. The Colonial Revival elements of the design only become apparent from the Calvin Street frontage, gradually becoming more the dominant style towards the rear. A large carport extends to the boundary and there is a large addition to the rear of the house which, while sympathetic, casts some doubt on the original extent of Colonial Revival features. Few other original features remain at 'White Lodge'. 'Langley Burrell', in contrast, has not been substantially altered since 1945 and retains many original features both internally and externally.

6 Summerlea Grove, Hawthorn

Figure 12. 6 Summerlea Grove, Hawthorn (HO476, 1927). (Source: Marshall White, 2017)

The individually significant house at 6 Summerlea Grove, Hawthorn (Figure 12, HO476) was also split into two flats. In this case, it is unclear if it was originally designed as two units, or if, like 'Langley Burrell', it was a single dwelling that was later altered. The façades of both buildings are stepped, broken by dominant porches that serve to unify the wide façades. The material palette is also similar, using clinker brick, roughcast walls, terracotta tiled roof and shingled accents. However, the Summerlea Grove house is lacking the Colonial Revival characteristics of the subject property. Instead, it retains strong links to the Bungalow style, although unusually applied over two levels. Another example of conversion into flats from the interwar period is 227-229 Cotham Road, Kew, (individually significant, HO288). The Arts and Crafts attic-style house built in 1912 was converted and enlarged in 1940 to create a block of six Old English-style flats called 'Tanfield Lea Flats' to designs by architect James Wardrop. By comparison, the subject property's conversion was more sympathetic to the original style.

'Wynnivy', 15 Deepdene Road, Balwyn

A comparable Colonial Revival style house in Boroondara is 'Wynnivy' at 15 Deepdene Road, Balwyn (individually significant, HO605). This house was designed by Marcus Barlow in the 1920s. Located within two allotments, the house's elevated position, broad hipped roof and long verandah, gives a homestead-like presence. By comparison, 'Langley Burrell' exhibits a prominent porch entry and a similarly dominant low roof form. The subject property is particularly distinguished by its variety of classical motifs, second entry and tall chimneys. Since 'Wynnivy' was recently subjected to a dominant addition, the subject property is also substantially more intact.

Figure 13. 'Wynnivy' at 15 Deepdene Road, Balwyn before recent renovations. (Source: realestate.com)

'Rab-Nov-Jea', 10 Wimba Avenue, Kew

Figure 14. 'Rab-Nov-Jea' 10 Wimba Avenue, Kew (HO363, 1928). (Source: Lovell Chen, 2005)

'Rab-Nov-Jea' (individually significant, HO363) is more closely aligned with the blend of bungalow and Colonial Revival features of 148 Summerhill Road. Like the subject property, it has a dominant hipped roof form with projecting porches supported by classical columns and makes use of a simple material palette. Leadlight double-hung sash windows are found in both. Both draw from the bungalow and Colonial Revival styles but they use different features of each style. Trios of Tuscan columns support the hipped roof over the porch, rather than the Doric columns and heavy rusticated pillars of 'Langley Burrell'. The projecting bay window to the side of the entrance in this instance is faceted and under its own flat roof. At 'Langley Burrell', projections are incorporated into the hips of the main roof form. 'Rab-Nov-Jea' more closely resembles the simpler, symmetrical designs of the Colonial Revival with some bungalow touches, while 'Langley Burrell', with its more ornate decorative motifs, variety of materials and asymmetrical projections, is a more transitional design clearly drawing on both styles. Substantial additions to the rear of 10 Wimba Avenue, while not preventing the grading as 'significant', have somewhat detracted from the intactness of the site. In contrast, 148 Summerhill Road is substantially intact with little change since 1945.

Summary

In summary, the subject site is distinguished from other transitional bungalow houses by its particularly fine demonstration of a mixture of Colonial Revival and Bungalow styles. Compared to other examples of this type in Boroondara, 'Langley Burrell' is intact and aesthetically distinguished. Its strongly transitional style, combined with the unusual use of irregular angles in its design, and its unusual chimneys, makes it a significant example of this transitional bungalow style within the municipality.

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).

'Langley Burrell' at 148 Summerhill Road is of historical significance as evidence of the changing patterns of living in Boroondara that saw single family homes adapted to accommodate multiple residences in the 1930s and '40s, before being returned to single dwellings in the later years of the twentieth century. The conversion into two residences by RM & MH King in the 1940s coincides with the development of higher density living in Boroondara (Thematic History 6.7.5 Developing higher density living
Low-rise flats and apartments to 1940). Antagonism towards multiple dwellings in the municipality meant that such units were 'invariably designed in such a way that they resembled overscaled single

dwellings and thus did not besmirch the quality of the residential streetscape' (Built Heritage 2012:146). The two entry porticos testify to this former use so the history is evident in the fabric of the place. The discrete location of the rear upper addition is also an interesting and early example of this kind of development, evident in the fabric of the place.

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).

N/A

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

'Langley Burrell' at 148 Summerhill Road is of aesthetic significance as a substantially intact example of an interwar single storey dwelling in a transitional style between the Bungalow and the Colonial Revival. The Bungalow characteristics include the use of materials such as shingles, bay windows and projecting corner treatments at unusual angles.

The house also demonstrates characteristics of the Colonial Revival such as a dominant hipped roof form, classical orders, semi-circular windows or shallow arched fanlights and elaborate entry treatment. The unusual chimneys outside both Bungalow and Colonial Revival traditions, illustrating the ways in which multiple styles were beginning in influence designers after the long dominance of the Bungalow style.

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?
'Langley Burrell', 148 Summerhill Road, Glen Iris, a single storey dwelling constructed in 1927-28 and converted into flats in 1944-45 by architects RM & MH King, including original garage, fence, and upper addition by Rm & MH King, is significant.

Alterations and additions undertaken after 1945 are not significant.

How is it significant?
'Langley Burrell' is of historical and aesthetic significance to the City of Boroondara.

Why is it significant?
148 Summerhill Road is of historical significance as evidence of the changing patterns of living in Boroondara that saw single family homes adapted to accommodate multiple residences in the 1930s and 40s, before being returned to single dwellings in the later years of the twentieth century. (Criterion A)

148 Summerhill Road is of aesthetic significance as a substantially intact example of an interwar single storey dwelling in a transitional style between the Bungalow and the Colonial Revival. The bungalow characteristics, including materials such as shingles, bay windows, and a dominant, low-pitch roof form, while the house draws on the Colonial Revival for its use of classical orders, semi-circular windows, curved fanlights and elaborate entry treatment. The unusual chimneys are outside both Bungalow and Colonial Revival traditions, illustrating the ways in which multiple styles were beginning in influence designers after the long dominance of the Bungalow style. (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?*	Yes – front boundary fence, original garage.
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

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'WOORAYL'

Prepared by: Context

Address: 3 Valley Parade, Glen Iris

Name: 'Woorayl'	**Survey Date:** July 2018
Place Type: Residential	**Architect:** Unknown
Grading: Significant	**Builder:** Unknown
Extent of Overlay: To title boundaries	**Construction Date:** c1889-91

Historical Context

Glen Iris lies within the former cities of Malvern and Camberwell, today's cities of Boroondara and Stonnington. The district of Glen Iris is roughly a rectangle bounded by Toorak Road on the north, Summerhill Road and Warrigal Road on the east, Wattletree Road and Dent Street on the south, and Tooronga Road on the west. Areas of parkland on flood prone flats evidence Gardiners Creek and Back Creek (McWilliam 1992:np).

Glen Iris is an area dominated by middle class residences on generous allotments constructed in the interwar decades after larger estates were subdivided. A small commercial area operates around the intersection of High Street and Glen Iris Road.

Development to 1914
In 1838, squatters Robert Allan and William Logie took up three square miles of land on the west side of a waterway called Kooyongkoot (later renamed Gardiners Creek) on the traditional lands of the Woiwurrung people. They named the pastoral run 'Allan's Creek' (Spreadborough and Anderson 1983:259.) George Downing took up a run on Back Creek, north of Allan and Logie's run, in 1840.

The homestead block of 640 acres on this run roughly corresponded with an area bounded by today's High Street, Summerhill Road and Toorak Road (McWilliam 1992:np).

Gold discoveries increased the demand for land in the colony of Victoria and consequently runs leased by squatters were subdivided and sold. Crown land auctions occurred in the Boroondara Parish from 1850. As part of the survey process for the land sales, a public reserve was put aside on Gardiners Creek in 1853. The reserve, swampy and flood prone in places, was situated on deep water holes and crossing places on Gardiners Creek. A quarry was later established on the reserve (McWilliam 1998:7).

In September 1850 Captain Thomas Henderson purchased 273 acres of the former Allan's Creek run (Allotment B, Section 1, Parish of Boroondara – see Figure 1), which he named Glen Iris after the ship 'Iris' he sailed on to reach the Port Phillip District (later Victoria). By 1851, Henderson owned most of Allan's Creek run (Spreadborough and Anderson 1983:259).

The Glen Iris Estate was advertised by Henderson for sale in 1852 (Malvern Historical Society 2005). The property comprised extensive, cultivated land along with a substantial villa. In the sale notice, the property was described as being situated on Allen's Creek, Dandenong Road, about seven miles from Melbourne (*Argus (*12 June 1852:5). From 1855 the homestead was owned by Robert Kent, who also acquired 16 acres of land on the Stonnington side of Gardiners Creek (Malvern Historical Society 2005). Much of the remaining Glen Iris Estate land was not sold until 1879 as part of the Township of Glen Iris subdivision (Built Heritage 2012:49).

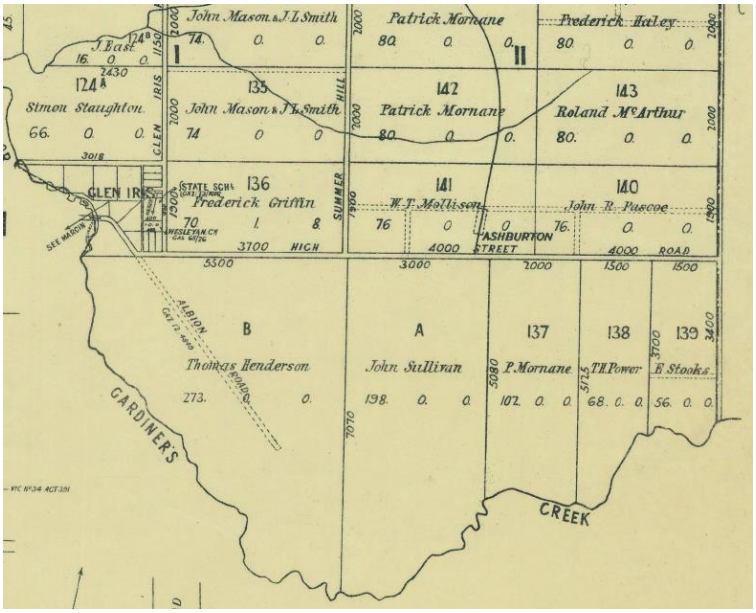

Figure 1. Showing Thomas Henderson's 273 acres and the location of the Glen Iris Township, where allotments were put up for sale in 1879. (Source: Boroondara Parish Plan 1931)

Glen Iris also includes the small locality of Gardiner, the original name for Malvern, which is located south of Gardiners Creek, east of Malvern. John Gardiner was one of the first overlanders of cattle from the Murrumbidgee River to Port Phillip in 1837. He took up rich pastoral country on both sides of Gardiners Creek and built his home on the Hawthorn side of the creek overlooking the Yarra River. Kooyongkoot Creek, which divided Hawthorn from Malvern, was subsequently renamed Gardiners Creek. Although the name, Gardiners Creek, was in use by 1840, Kooyongkoot Creek was also used through until the early 1900s (see below) (Malvern Historical Society 2005; *Port Phillip Gazette* 14 October 1840:2; Victorian Places 2015).

Unlike nearby suburbs of Camberwell, Hartwell and Box Hill, which were situated on main thoroughfares, or were developed around inns that provide services to travellers, up until the 1860s Glen Iris comprised mainly farms overlooking the Gardiners Creek valley. Stock routes existed on

high ground (marked today by Malvern Road and Waverley Road) and some white settlers earned a living from cutting timber from the red gum and box forests and carting it to Melbourne for firewood (Victorian Places 2015; Lambert 1932:6; McWilliam 1992:np).

Development of the area occurred from the early 1860s when some larger acreages subdivided into smaller allotments and the construction of two bridges across Gardiners Creek by 1861, one at Auburn Road and another at Tooronga Road. Three more bridges, at Toorak, Glenferrie and Burke roads, were completed by 1874 (City of Boroondara 2018). In 1877, the Boroondara Shire called for tenders for repairs to the bridge in Glen Iris Road (see Figure 2) (*South Bourke and Mornington Journal* 13 June 1877:2). In the 1860s, a small brickworks operated in the Glen Iris area, near the corner of present-day Warrigal Road and High Street Road, using clay obtained from a pit at Gardiners Creek (Built Heritage 2012:87).

The Glen Iris village which developed on the 1853 Gardiners Creek public reserve, by the 1860s consisted of reserves for a mechanics' institute put aside in 1861; a Wesleyan church designed by architects Crouch and Wilson and built in 1865; and a school site, put aside in 1871 and on which Glen Iris State School No 1148, designed by architect Nathaniel Billing, opened in 1873 (although a school had commenced earlier in 1865 in the Wesleyan church). A foundation stone for a mechanics' institute was laid in December 1861, but the building was never finished. A water reserve on Gardiners Creek was also gazetted in February 1861 (Built Heritage 2012:49).

In 1879, the remainder of the Gardiners Creek reserve was surveyed as the Glen Iris Township (Allotment 136A, Section 1, Parish of Boroondara). Township allotments, comprising six small rectangular blocks (fronting Glen Iris Road and High Street) and eight larger blocks (fronting Kerferd Road and High Street), were put up for sale in June 1879 and were mostly purchased by politician and speculator, James Munro (see Figure 3) (McWilliam 1992:np).

By this time, the area of Glen Iris had developed its own sense of identity, evidenced by an attempt to secede from the Shire of Boroondara. Encouraged by the secessions of Hawthorn and Kew, a public meeting held at the town reserve proposed that the southern portion of the Shire of Boroondara (i.e. south of Back Creek) become part of the adjacent Gardiner Road District (later to become the City of Malvern). The scheme, however, failed due to opposition from the Shire of Boroondara (Built Heritage 2012:151).

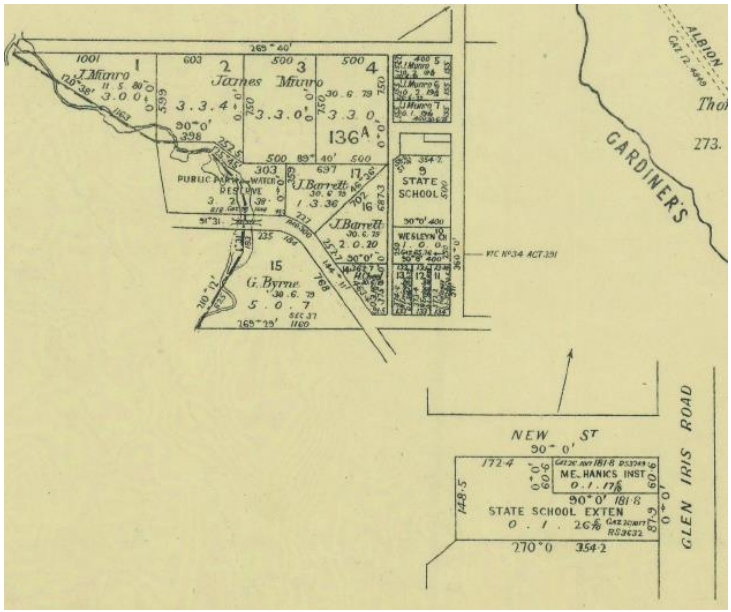

Figure 2. The Glen Iris Township. The township was first known as the Glen Iris village, and consisted of reserves for a mechanics' institute (1861), a Wesleyan church (1865) and a state school (1871). With further

subdivision in 1879, allotments 1-7 were purchased by James Munro. Land was set aside for a public water reserve in 1898. (Source: Boroondara Parish Plan 1931)

By the early 1880s, land in Glen Iris was largely utilised for market gardens, dairying, orchards and brick making, with little residential development beyond the occasional villa. Commercial activity included a general store that opened in 1882 in Glen Iris Road at the intersection with High Street in 1882, and where a small shopping centre subsequently developed. A bacon-curing establishment opened in the mid-1880s near the east corner of Albion Road, where William and Henry Bainbridge had operated a butchery from the 1860s (McWilliam 1998:3; McWilliam 1992:np; Victorian Places 2015).

During the land boom of the late 1880s, some residential estates were subdivided in the Glen Iris area and schools established. Although not in the City of Boroondara, these schools included Sacré Coeur Catholic School in Burke Road, East Malvern, in 1888, and Korowa Anglican Girls' School in Ranfurlie Crescent, East Malvern, in 1890. Residential development slowed with the economic depression of the early 1890s.

In 1890 a railway line opened from Burnley to Oakleigh junction via the Glen Iris valley. The railway line in fact joined the Outer Circle line a little east of Glen Iris, and, subsequently, was truncated when the Outer Circle line was partly closed in 1895. The line had two stations in the Glen Iris district: Gardiner and Glen Iris (both just outside of Boroondara). With the opening of the railway, some residential development occurred resulting in the opening of the Glen Iris Post Office on 28 August 1890 (Victorian Places 2015). For the most part however, because the railway opening coincided with a major economic downturn, only limited residential development took place in the area.

Two local reserves were gazetted in the 1890s: a new site for a mechanics institute in 1892, which, like its earlier counterpart, was never built; and a reserve in 1898 straddling Gardiner's Creek, north of the High Street bridge, as a Public Park and Water Reserve (Built Heritage 2012:49).

In 1903, Glen Iris, described as a favourite picnic spot in the *Australian Handbook* of that year, consisted of a railway station and post-town of approximately 200 people on the Kooyongkoot Creek. Anglican and Wesleyan churches were in operation at the time, as was a state school and ladies' high school. The township also comprised numerous market gardens and villa residences (cited in Victorian Places 2015).

In 1914, the extension of the High Street electric tramway from Tooronga Road to the Glen Iris railway station was opened. The *Prahran Telegraph* reported that:

Passengers can now go direct from St. Kilda-road, via High-street, passing the Malvern Town Hall and gardens, and the Tooronga settlement, over the crest of the Burke-road hill to Glen Iris railway station. Across the creek the Glen Iris original township lies in the territory of Camberwell, and the High-street road stretches further east through high, picturesque and undulating country, passing Ashburton, the residents in the locality of which sometime since were willing to subsidise a further tramway extension (*Prahran Telegraph* 11 April 1914:3).

By 1917 Malvern had three tramlines: in Malvern Road, turning north into Burke Road; in Wattletree Road, terminating at Burke Road; and in High Street, terminating at Glen Iris Railway Station. No tram service to Glen Iris existed on the eastern side of Gardiners Creek. Residents in this area lived between the Glen Iris railway line on one boundary and the Ashburton railway line on the other (Victorian Places 2015).

Spurred by the expansion of public transport, building activity in the area resumed, but was interrupted again by World War One.

History

In 1889 Samuel Grey King, draper of Errol Street North Melbourne, and Joseph Button, of Harcourt Street, Hawthorn, became the owners of 40 acres, part of Crown Portion 109 Parish of Boroondara. The block lay between Toorak Road on the north, Park Road on the west, Gardiners Creek on the south and an easement on the east. They subdivided the block and sales had started by August 1891 (CT V.2127 F.377). This may have been called the 'Toorak East Estate' (*Age*, 19 September 1891:3; RB 1892-3).

In August 1891 Joseph Stephen Treweek, warehouseman of Errol Street North Melbourne, became the owner of Lot 2 on Plan of Subdivision No.3275 (CT V.2377 F.212). Joseph was born in Scarsdale in 1867 to Nicholas Treweek and Mary Trenery (Harper) (BDM Event No.18145/1867). In November 1891 Treweek offered for sale a villa in a 'splendid position' in Glen Iris, two minutes from the Gardiner Station. It had six rooms, bath, wash house and pantry (*Age*, 21 November 1891:7). It is likely this was the subject house, and it did not sell, as in 1892 Treweek still owned and occupied a brick house in Valley Parade, on Lot 2 Toorak East Estate (RB 1892-3; S&McD 1892).

Treweek became a draper with shops in North Brighton and Cheltenham but appears to have fallen victim to the 1890s crash. In 1893 he succeeded Mr G. Spicer in his drapery in North Brighton (*Oakleigh Leader*, 25 March 1893:4). He had a 'great sale' at his shops in North Brighton and Cheltenham in January 1895, indicating he was already in financial difficulty (*Caulfield and Elsternwick Leader*, 12 January 1895:4). In February 1895 he became insolvent due to losses in business, dullness of trade and depreciation of losses in real estate (*Age*, 15 February 1895:6). Treweek's stock in trade and plant was auctioned by the trustee in March 1895 (*Argus*, 2 March 1895:3). The same month there was an auction of his furniture, including an 'ebony and gold Thurmer piano' (*Age*, 13 March 1895 p.2).

In 1894-5 Samuel Crew was renting Treweek's house on Lot 2 Valley Parade, 'Toorak East Estate' (RB 1894-5). In 1895-6 Treweek was back in his house (RB 1895-6). By 1898 he was living in Elsternwick (S&McD 1898). In 1898 Louisa Robotham, widow of West Brunswick, became the owner and by 1899 she was living in the 6-roomed brick house (CT V.2377 F.212; RB 1899-1900).

In 1903 Charlotte Leishman of Stony Creek Gippsland purchased Treweek's land, Lot 2, with its 6-roomed brick house (CT V.2377 F.212). It appears from the rates book records that that she had also purchased a number of surrounding blocks by this time, including Lots 1, 3 and 4 on Valley Parade and 6-8 on Iris Road, presumably from earlier purchasers in the subdivisional sale (RB 1903-04, 1904-05). In 1905 she purchased yet another 3 acres in the 1891 subdivision, including Lots 9-12 on Iris Road and Lots 46-57 on Sunhill Road (CT V.2377 F.212).

The 1905 postal directory showed Miss Charlotte and Miss Elizabeth Leishman (sisters) in residence in 'Woorayl'. This is the first mention of the name 'Woorayl', so it is likely that the Leishmans were responsible for naming the house (S&McD 1905; BDM Events Nos.23445/1865 & 23008/1867). By 1910 'Woorayl' was rented to Mrs Ellen O'Toole (S&McD, 1910; RB 1910-11).

By 1913, George Leishman, an iron founder who was Charlotte and Elizabeth's brother, was shown in the rate book as owner of the Valley Parade, Iris Road and Sunhill Road land, although Charlotte retained title. The property was now rented to Alfred Martin. Lot 4 had been sold. (RB 1913-14; BDM Event No.16013/1863). By 1916-17, George was back living there with Charlotte (RB 1916-17). 'Woorayl' appears on the 1918 MMBW detail plan with Lot 3 as garden/yard (MMBW 1918).

In 1919 the brick villa 'Woorayl' on Lots 2 and 3 was offered for sale, along with separate offers of the corner allotment (Lot 1) and 7 allotments along Iris Road (Lots 6 to 12) (*Argus*, 15 November 1919:3; CT V.2127 F.377). It appears that the sale of the house at least was unsuccessful, as in the 1919-20 rate book George is still the owner and occupier (RB 1919-20; S&McD, 1920). The 1925 postal directory shows Alfred Martin in the first house on Great Valley Parade (previously Valley Parade), indicating the subject property was rented to him again (S&McD 1925).

Elizabeth Ann FitzSimons became the owner of 'Woorayl', on Lot 2, in 1927 (CT V.2377 F.212). The 1930 postal directory shows her in residence at No.3 Valley Parade (S&McD 1930). The 1935

directory shows Arthur E. Adamson, presumably a renter, at 3 Valley Parade (S&McD 1935). At some point the double-width block on which 'Woorayl' sat was subdivided.

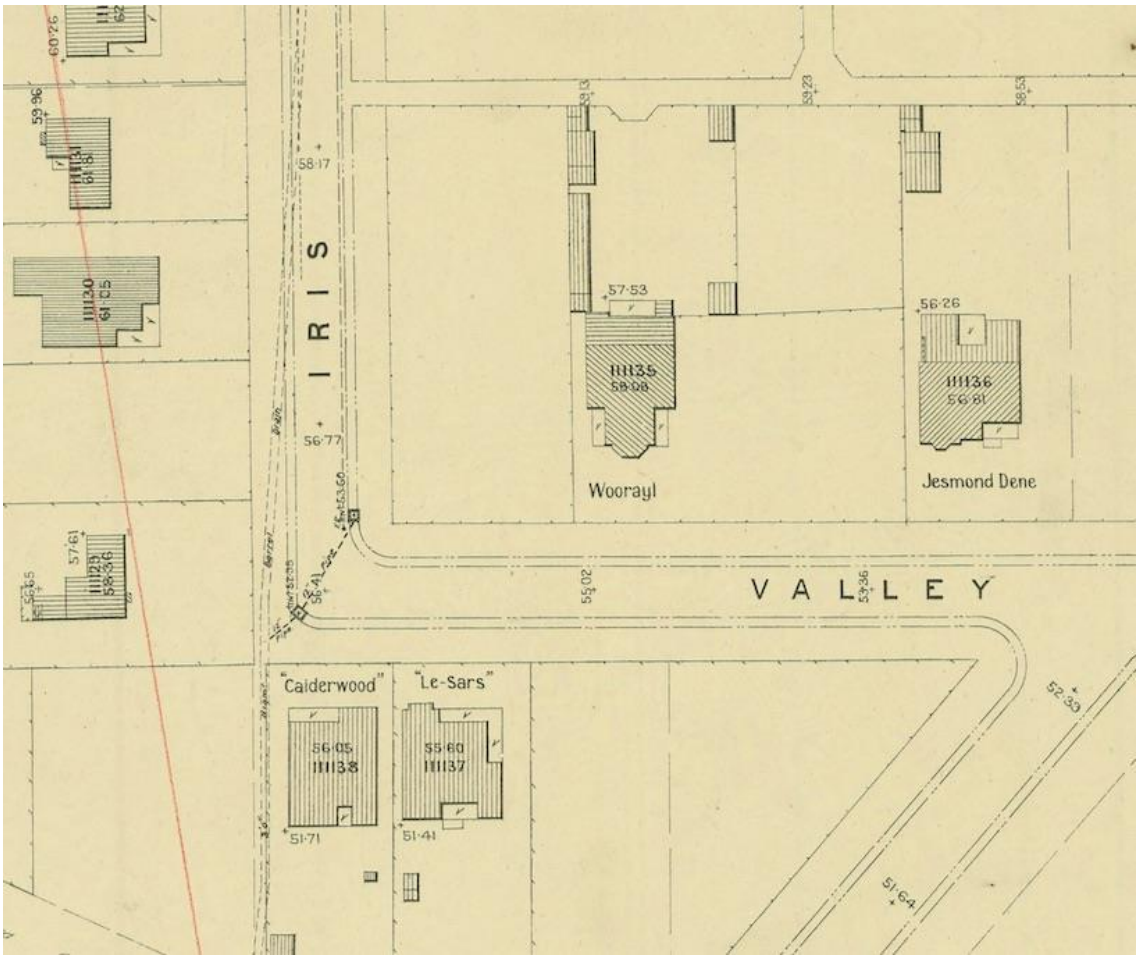

Figure 3. Detail from 1918 Melbourne and Metropolitan Board of Works plan Detail Plan No. 2610. The subject house, 'Woorayl' is at the centre. (Source: SLV map collection)

Figure 4. Present-day cadastral plan showing the location of 3 Valley Parade on a reduced block. (Source: Planning Maps Online, http://services.land.vic.gov.au/maps/pmo.jsp)

Description & Integrity

This bichrome brick Victorian-era house is sited on a large garden allotment. Essentially Italianate in its styling, the house is unusual in its form. A projecting central wing has a faceted bay and is flanked on each side by a narrow side verandah which leads to a recessed entry door on the east side. More commonly, Italianate houses were asymmetrical in form with a wing projecting to one side and a central entry door.

The hipped roof has a pitch typical of the Italianate style and is clad in slate. Three chimneys are intact and feature face Hawthorn (brown) brick with cream brick detailing and wide banded rendered top. Paired timber eaves brackets are notable below the eaves line.

The bichrome brick walls are of face brown Hawthorn brick with cream brick banding around the faceted bay, over the window openings, and as feature courses on the walls.

The tall narrow window openings have a low segmented arch to the upper edges, with timber double hung sash windows.

The narrow return convex verandahs have corrugated iron roofing (not likely to be the original roof cladding but sympathetic). They each have a single cast iron post at the corner and are joined to the house with decorative timber brackets. A cast iron verandah frieze runs between the post and the brackets. A timber four panelled entry door is evident on the eastern side of the house. Leadlight highlights and sidelights are intact. There appears to be door beneath the western side verandah as well.

The verandah on the east side functions as the main entry point to the house and has a tessellated tiled floor with bluestone edging. It is set slightly above ground level and accessed from a location close to entry door, marked with stone urns on stone plinths.

Changes to the site comprise a bluestone front fence and a garage of contemporary construction. In addition, the original rear skillion, housing the kitchen and other utilitarian spaces, has been replaced with a large, flat-roof extension. It is not visible from the street.

Figure 5. Image showing front entry door (east side), with leadlight sidelights and highlight. (Source: Context 2018)

Comparative Analysis

As part of Stage 1 of the Glen Iris Heritage Gap Study, all streets and properties were surveyed to identify places and precincts of potential heritage significance. As set out in the Locality History, there was only scattered development during the Victorian and Edwardian periods and only a small number of these houses survive (particularly among Victorian examples). For this reason, all largely intact Victorian and Edwardian houses were noted and photographed during the Stage 1 survey. They were then compared amongst themselves and the finest architectural examples in the suburb were chosen for full assessment in Stage 2 of the study.

At least five other houses within Glen Iris were rejected for assessment on the basis that they would be best assessed as contributory to a precinct, are either less intact or feature prominent extensions. These include:

- 35 Alfred Road
- 47 Alfred Road
- 3 Queens Parade
- 22 Queens Parade
- 57 Iris Road

Residential architecture of the Victorian period is concentrated mainly in the southern part of the suburb around Kerferd Road and Bourne Road near Glen Iris Station. The Victorian-era houses in Glen Iris were constructed relatively late in the Victorian era in the 1890s-1900s.

Comparative examples in Glen Iris

Like much of Boroondara, Glen Iris is predominantly a brick area; but unlike the earlier developed parts of the municipality, the suburb was developed too late for the use of the popular Victorian stucco finishes, consequently, the use of face brick as the finished wall surface is widespread. Brick was used as both the primary wall material and as a feature using dark brown, red and cream bricks to decorative effect. While the three houses illustrated below feature red brick with brown and cream banding, Woorayl at 3 Valley Parade features dark brown Hawthorn brick as the background wall material. Three houses of the Victorian period and style are in Glen Iris, at 22 Bourne Road, 13-15 Kerferd Road and 30 Howard Street (HO387).

Figure 6. 30 Howard Street Glen Iris (Source: HERMES 14708)

A two-storey Federation Queen Anne house at 30 Howard Street Glen Iris (HO387). It is an unusual example with links to American free-style architecture (HERMES 14708).

Figure 7. 13-15 Kerferd Road, Glen Iris. (Source: Context, 2018)

13-15 Kerferd Road is individually significant in the proposed Glen Iris Precinct and is a two storey late Victorian/Federation villa of polychrome brickwork.

Figure 8. 22 Bourne Road, Glen Iris (Source: Context, 2018)

22 Bourne Road is a two-storey red brick late Victorian mansion of polychromatic brick with double storey canted bay window front. Like 13-15 Kerferd Road and 30 Howard Street, it is tall in its proportions and asymmetrical in its form. It has been assessed to be of local significance as an individual place.

Comparative examples in Boroondara

Victorian polychrome brick houses in Boroondara are widespread, with many on the HO throughout Kew, Camberwell, Canterbury and Hawthorn. Some are asymmetrical with canted bay window like 27 Anderson Street (HO430) and 36-38 Alma Road (HO368). The symmetrical form is also widespread including an example at 35 Chatham Road (HO683).

Figure 9. 27 Anderson Street Hawthorn East (Source: HERMES 14532)

27 Anderson Street Hawthorn East (HO430) is an asymmetrical 1880s Victorian villa, with dichrome brickwork. It has a typical built form and verandah for the period.

Figure 10. 35 Chatham Road Canterbury (Source: HERMES 202085)

35 Chatham Road Canterbury (HO683) is a single storey symmetrical polychrome Victorian house in the Italianate style. Its built form and verandah is typical for the Victorian period.

Figure 11. 36-38 Alma Road Camberwell (Source: HERMES 14688)

36-38 Alma Road Camberwell (HO368) is an asymmetrical Victorian villa of the 1880s with dramatic decorative dichrome brickwork. Otherwise the built form is typical of the Victorian period.

Figure 12. 27 Inglesby Road Camberwell (Source: HERMES 14709)

27 Inglesby Road Camberwell (HO388) is an intact example of a late 1880s asymmetrical dichromatic Italianate house. The brick patterning is quite restrained.

Figure 13. 25 Alma Road Camberwell (Source: HERMES 14686)

25 Alma Road Camberwell (HO366) is an intact example of a late Victorian Italianate villa with dichrome brickwork in a restrained pattern.

Summary

Within the Glen Iris context Victorian houses are relatively rare and 30 Howard Street, and 13-15 Kerferd Road demonstrate a more freestyle approach to design that is atypical. 22 Bourne Road is more typical of Victorian styling with the asymmetrical form provided by the bay window. 'Woorayl' at 3 Valley Parade is distinguished from comparative examples by its fine roof massing and its pair of side verandahs flanking a central bay window which is more unusual than many of the symmetrical and asymmetrical examples above. Like other comparative examples it demonstrates a high level of decorative brickwork patterning and within Glen Iris, a rare use of Hawthorn brick. Within Boroondara more generally, the use of Hawthorn brick is widespread. 3 Valley Parade is an unusual form of Victorian house and is distinguished by a high level of integrity of decorative detail.

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).

'Woorayl' at 3 Valley Parade, Glen Iris is a tangible representation of the scattered early development of Glen Iris during the nineteenth century. Its nineteenth-century origins are demonstrated by its Italianate form and details along with its Hawthorn and cream brick walls. In the 1880s, the land was largely utilised for market gardens, dairying, orchards and brick making, with little residential development beyond the occasional villa. The opening in 1890 of the railway line to Oakleigh, with two stations in the Stonnington part of Glen Iris, provided some impetus for suburban development and the opening of the Glen Iris Post Office, but this was limited due to the subsequent economic downturn in the early 1890s. It was only in the interwar period that Glen Iris was extensively developed, infilling old streets around the few surviving Victorian houses, and creating many new subdivisions.

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).

'Woorayl' at 3 Valley Parade, Glen Iris is a representative example of a Victorian era Italianate house in the Glen Iris context; and one of a small number of houses from this era to survive intact in the suburb. The house is also an uncommon example of a Hawthorn brick house in the suburb. Architecturally it has an unusual presentation for a Victorian Italianate house – the symmetrical form features a central projecting bay and is flanked by narrow verandahs down each side. Its significance is enhanced by a high degree of integrity, retaining a number of features associated with the Italianate style including: bi-chrome brickwork, with Hawthorn (brown) brick walls contrasting with cream brick trim to the faceted bay, window openings, and as feature courses on the walls and chimneys; two side verandahs with cast-iron posts, frieze and brackets; tessellated tiled verandah floor with bluestone edge; and timber four panelled entry door on the eastern side of the house, with leadlight highlights and side lights.

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?

'Woorayl', at 3 Valley Parade, Glen Iris, built in 1891, is significant. Built for Joseph Stephen Treweek in 1891, the house retains original Hawthorn bricks with cream brick detailing, cast iron verandah elements, slate roof and brick and rendered chimneys.

The later rear addition, bluestone front fence and garage are not significant.

How is it significant?

'Woorayl' is of local historical and architectural significance to the City of Boroondara.

Why is it significant?

'Woorayl' at 3 Valley Parade, Glen Iris is a tangible representation of the scattered early development of Glen Iris during the nineteenth century. Its nineteenth-century origins are demonstrated by its Italianate form and details along with its Hawthorn and cream brick walls. In the 1880s, the land was

largely utilised for market gardens, dairying, orchards and brick making, with little residential development beyond the occasional villa. The opening in 1890 of the railway line to Oakleigh, with two stations in the Stonnington part of Glen Iris, provided some impetus for suburban development and the opening of the Glen Iris Post Office, but this was limited due to the subsequent economic downturn in the early 1890s. It was only in the interwar period that Glen Iris was extensively developed, infilling old streets around the few surviving Victorian houses, and creating many new subdivisions. (Criterion A)

'Wooraryl' at 3 Valley Parade, Glen Iris is a representative example of a Victorian era Italianate house in the Glen Iris context; and one of a small number of houses from this era to survive intact in the suburb. The house is also an uncommon example of a Hawthorn brick house in the suburb. Architecturally it has an unusual presentation for a Victorian Italianate house – the symmetrical form features a central projecting bay and is flanked by narrow verandahs down each side. Its significance is enhanced by a high degree of integrity, retaining a number of features associated with the Italianate style including: bi-chrome brickwork, with Hawthorn (brown) brick walls contrasting with cream brick trim to the faceted bay, window openings, and as feature courses on the walls and chimneys; two side verandahs with cast-iron posts, frieze and brackets; tessellated tiled verandah floor with bluestone edge; and timber four panelled entry door on the eastern side of the house, with leadlight highlights and side lights. (Criterion D)

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

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